

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



"Approved"
Head of the admissions committee of the RSHU
prof. Ruslan Postolovskyy
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PROFESSIONAL EXAMINATION PROGRAM for entrant to obtain a degree of higher education "Master's" on the basis of a bachelor's, specialist, master's degree WITH SPECIALTY 025 "MUSICAL ART"

Approved by the Academic Council of the Institute of Arts
Protocol No. 2 dated february, 2023.

Head of the Academic Council of the Institute of Arts prof. Ya.V. Sverlyuk

Approved by the educational and methodological commission of the Institute of Arts
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**Professional test program in specialty 025 "Musical art" for entrants to obtain the degree of higher education "Master's" on the basis of the higher education degree of bachelor, specialist, master / Y.V. Sverlyuk, S.D.
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EXPLANATORY NOTE

The professional test is conducted for the purpose of checking and evaluating the level of professional training of entrants according to the educational and qualification level "Bachelor". It is important to identify entrants who, during their studies at RDSU, can achieve the appropriate level of professional skill and acquire the necessary knowledge and skills for further creative activity in the field of musical art according to the qualification "Master of Musical Art, Teacher of Professional Disciplines of Higher Education."

Entrants must have developed creative abilities, emotional and figurative imagination, the ability for artistic perception and thinking, adequate knowledge in the field of musical art, in particular the genre chosen by him, the ability to navigate the issues of modern musical life, think independently and evaluate the phenomena of reality.

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

At the professional test, the entrant must demonstrate:

- depth of knowledge of the main sections of professional disciplines;
- the ability to formulate and prove one's opinion;
- illustrate your answers with examples from your own experience and the experience of leading figures of musical art;
- the ability to conduct research and experimental work;
- establish subject relationships.

As a rule, the entrant must have appropriate pre-university training in the relevant field. During the professional test, the entrant must reveal

Knowledge:

- the main stages of the evolution of the profession of a manager and artist of a musical group;
- history of domestic and world music;
- histories of writing musical works performed by the entrant during the test;
- professional musical terminology and literature by profession, basics of the theory of musical art.

Skills:

- professionally competently and expressively perform musical works of different genres, character, style, and form at the appropriate professional level;
- to identify specific features of the musical form of the works performed by the entrant during the test;
- to sing, move and dance to music during a professional test (for vocalists), competently answer questions on the theory and history of domestic and world musical art;
- create an emotional and artistic stage image, using a creative approach;
- tempo-metro-rhythmic mastery of performing technique when performing musical works;
- possession of professional skills of means of musical expressiveness of sound, timbre, voice;
- organizational and creative work in a musical group.

Entrants must possess the basic concepts of the theory and history of musical art and performance, means of musical expressiveness, orient themselves in different musical styles and genres, and be familiar with the peculiarities of musical art at the modern stage.

Before the professional test, entrants must undergo preliminary consultations, during which the repertoire chosen for performance, the issue of technical support for musical accompaniment for the performance of instrumental and vocal works is agreed upon.

During the professional test, the entrant must show general erudition in matters of musical art and possess elementary musical knowledge. Attention is also paid to the entrant's creative attention and imagination, his inner vision, and stagedata. In order to more fully reveal creative abilities, the subject examination committee has the right to give entrance tasks that do not go beyond the limits of the proposed program, for example, the topic, idea, genre and a brief description of the creativity of the authors of program works, knowledge of the performing repertoire of their specialty, etc.

Entrants who have independent works on composition, processing, orchestration, arrangement of musical works can present them to the examination committee.

During the professional test, the entrant must:

- to develop awareness of issues of the history of the development of Ukrainian and world musical culture;
- to navigate in modern trends in the development of art education and scientific research in music pedagogy and art history;
- to discover knowledge of the technique of playing musical instruments, the technique of working with an orchestra, the history of instrumental and orchestral performance, musical pedagogy (for instrumentalists);
- to discover knowledge of teaching methods of vocal and choral disciplines, methods of working with a choir (vocal ensemble), history of vocal and choral performance, musical pedagogy (for vocalists and choir members);
- to develop awareness of the conceptual features of timbral thinking, awareness of the areas of activity of a specialist in the field of computer-electronic music (for the specialization "Computer-electronic music")

The procedure for conducting a professional test:

- entrance tests are conducted with the use of examination tickets compiled by departments in the areas of: instrumental performance, choral conducting and vocals, computer electronic music;
- packets of examination tickets and examination information are received by the heads of examination commissions on the day of the entrance test; the fact of receipt of examination materials is certified by the head of the examination commissions with a signature in special journals;
- the content of the entrance test corresponds to the content of the Program;
- additional questions are formulated exclusively in accordance with the content of the Program;
- entrance tests are conducted only by the chairman and members of the examination commission, determined by the rector's order;

- the presence of outsiders (parents, teachers who are not members of the relevant examination committee) at the entrance examination is prohibited;
- changes in the composition of examination commissions are allowed only on the basis of the rector's order;
- the entrance test is conducted by at least two examiners who evaluate the entrant's answer, certifying it with their signatures in the oral answer sheet, the entrance test results sheet (examination letter) and the examination information;
- the head of the examination commission certifies each of these documents with his signature;
- the oral answer sheets and examination letters of the head of the examination commissions are returned to the heads of the selection commissions after the entrance test on the day of its conduct;
- examination information is returned to the admissions committee on the day of the entrance test, which is noted in the journal of their issuance and confirmed by the signature of the head of the examination committee;
- admission of entrants to the entrance exams is carried out on the condition of having a sheet of the results of the entrance exams (examination sheet);
- entrance tests are conducted according to the schedule drawn up by the RDSU admissions committee;
- entrants who take part in oral entrance tests are allowed to have only a pen with them;
- entrants receive only one set of examination tasks; substitution of tasks is not allowed; entrants have the right to ask the examiners to clarify the conditions of the tasks;
- during entrance tests, it is not allowed to break the silence, communicate with other entrants, use electronic, printed, handwritten information sources;
- the answer to the examination tasks is recorded in the oral answer sheet, under which the signature of the entrant, the chairman and members of the examination commission is placed;
- entrants who did not appear for the entrance test without valid reasons at the time specified in the schedule are not allowed to participate in further tests and in the competition; in the presence of valid reasons, documented, applicants may be admitted to a missed entrance test with the permission of the responsible secretary of the admissions committee within the established terms and schedule of entrance tests;
- retaking entrance exams is not allowed.

The knowledge and skills of the entrants are evaluated by members of the professional certification commission, appointed according to the order of the rector of RDSU, on a rating scale from 1 to 200 points according to the completeness and correctness of the answer to each of the questions.

The time allotted for conducting the entrance test in oral form (in accordance with the order of the Ministry of Education and Culture of Ukraine dated August 27, 2002 No. 450) is 0.25 hours. per entrant.

CONTENTS OF THE ENTRANCE TEST

The content of the professional test program is determined depending on the professional training received, according to the qualification of the OKR "Bachelor". For entrants who received qualifications: "Bachelor of Arts, Artist, Leader of a Folk Ensemble", "Bachelor of Arts, Conductor of a Folk Orchestra, Artist of an Orchestra (Ensemble)", "Bachelor of Arts, Choir Conductor, Choir Artist", "Bachelor of Arts, Conductor of Brass of orchestra, artist of orchestra (ensemble)", "Bachelor of Arts, artist of orchestra (ensemble), conductor of variety orchestra (ensemble)", "Bachelor of Arts, artist-vocalist", "Bachelor of Arts, arranger, audio technologist", as well as qualifications: Teacher, artist, leader of the folklore ensemble", "Teacher, conductor of the folk orchestra, artist of the orchestra (ensemble)", "Teacher, conductor of the choir, artist of the choir", "Teacher, conductor of the brass band, artist of the orchestra (ensemble)", "Teacher, orchestra artist (ensemble), pop orchestra conductor (ensemble)", "Teacher, vocal artist (soloist)", "Teacher, arranger, audio technologist" take the following exams:

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

1. TESTING OF MUSICAL ABILITIES

specialization "Pop singing"

- vocals;

(Perform 2 different works (possible options: acapella, to the soundtrack "minus", with accompanist);

specialization "Musical art of variety"

- playing a musical instrument;

- conducting;

(Perform 2-3 different works on a special instrument; conduct 2 different works accompanied by a concertmaster).

specialization "Piano"

1. One polyphonic composition of three or four voices.

2. One large piece (rondo, variations, one or two parts of a sonata or concerto).

3. One cantilene piece.

4. Two sketches for different types of equipment

specialization "Computer and electronic music"

- arranger's creative workshop;

(To present ready-made audio materials of author's arrangements: instrumental works; phonogram "minus" to accompany vocal works (condensed version of the phonogram "plus").

specialization "Orchestral wind and percussion instruments"

- playing a musical instrument;

- conducting;

(Perform large-scale programs and original works on the chosen musical instrument; conducting a large-scale work from an orchestral score).

specialization "Folk instruments"

- playing a musical instrument;

- conducting;

(Perform large-scale programs and original works on the chosen musical instrument; conducting a large-scale work from an orchestral score).

specialization "Musical folklore"

It is necessary to perform:

1. Two different folk songs.
2. Oriented song repertoire:
 - calendar and ceremonial;
 - family and ceremonial;
 - seasonal workers;
 - ordinary;
 - humorous.
2. Show mastery of an instrument (piano). Perform one play.

specialization "Choir Conducting"

- conducting a choral work (large scale, opera scene);
- performance of vocal works (romance, aria).

specialization "Academic singing"

1. An ancient aria of the 16th - 18th centuries.
2. A romance by a Ukrainian or foreign author.
3. Ukrainian folk song in arrangement.
4. Show mastery of an instrument (piano).

II. METHODOLOGY OF PROFESSIONAL MUSICAL TRAINING (approximate list of questions for entrants)

Specialization "Musical Folklore"

1. Creation of a folklore ensemble and organization of its work. Principle of selection performers
2. Needs in the recording of musical folklore.
3. Work on vocal technique in the team: singing position, sound attack, sound creation.
4. Specifics of documenting folk music.
5. Completing the repertoire for the folklore team.
6. Forms of field work. Types and types of expeditions.
7. Types of folklore ensembles and their characteristics.
8. Conditions for conducting field work.
9. Work on diction in connection with local speech.
10. Methodical support of expeditionary work. question mark
11. Concert performance in modern conditions.
12. From the history of recording and transcribing folk music.
13. Work on breathing in a folk group.
14. Peculiarities of folklore notation.
15. Zonality of singing traditions.
16. Analytical, simulated, complex notation.
17. The issue of syncretism in folk art. A combination of folk instrumental music, singing, games and dances.
18. Preparation for transcription. Sequence of actions.
19. Peculiarities of the interpretation of an authentic work, the problem of improvisation.
20. Familiarization with the notation object. Analytical approach.
21. History of folk ensemble performance in Ukraine. Children's and youth youth organizations. The educational potential of the artistic and creative team.
22. Simple cases of strophe. The role of syllabification in the recording of a poetic text.
23. Singing in a folk group.
24. Basic rules for recording spoken text.
25. Age and gender factor in the formation of ensembles and work with them.

26. Fixation of speech features.
27. Work on the manner of sound creation.
28. Difficult cases of text writing: heterometric stanza, tirade, syntactic arrangement.
29. The role of folklore expedition work in the management of a folklore ensemble.
30. Recording a poetic text in accordance with the norms of ethnomusicology.
31. Peculiarities of working with a children's team.
32. Determination of tempo in musical and ethnographic transcriptions.
33. Organizational features in working with a folklore ensemble.
34. Timing and time signature.
35. Work on intonation and timbre in the ensemble.
36. Recording melodies of recitative genres with a rubate rhythm.
37. Methodical support of the leader of the folklore ensemble.
38. Pitch. Signs of alteration and micro-alteration.
39. Psychological factor in working with a folklore ensemble.
40. Fixation of performance manner in notation.

Specialization "Choir Conducting"

1. Function of breathing. Features of vocal breathing.
2. Types, types of choirs and their placement on the stage.
3. Method of singing by hand and according to the Bulgarian "Stolbitsa" system.
4. Methods of working on vocal and choral technique: diction and articulation.
5. Outstanding singers of the modern opera scene.
6. Tune as a necessary condition for the development of melodic hearing.
7. Fermatas, pauses, syncopes 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 gesturing.
10. Method of writing musical dictation.
11. String, as the basis of choral singing.
12. Timing. Basic schemes, conductor's posture.
13. Conductor strokes and types of points.
14. Modern choral groups and outstanding artists of choral work of Ukraine.
15. Musical systems of B. Trechkov and D. Kabalevsky.
16. Vocal and choral deficiencies and ways to correct them
17. Musical systems of Z. Kodai and K. Orf.
18. Elements of choral sound: arrangement, ensemble.
19. Singing as an integral process in the formation of a singer's voice.
20. Emergence and formation of conducting performance.
21. Development of rhythm and pitch.
22. Professional requirements for a teacher-choirmaster.
23. Techniques of showing dynamics and agogic shades.
24. To reveal the peculiarities of performing modern choral music.
25. Characteristics and classification of singing voices.
26. Education of musical hearing in the process of assimilation of intervals.
27. Pedagogical activities of M. Leontovych and K. Stetsenko.
28. Methods and techniques for the development of internal melodic hearing.
29. Organization of rehearsal work with the choir.
30. Basic tasks, forms, methods and principles of music pedagogy.
31. Structure and types of oftakes.

32. Music and pedagogical training in Ukraine from the 17th to the 19th centuries.
33. Emergence of relative and absolute systems of solmization.
34. Organization of rehearsal work in the choir.
35. The method of teaching choral solfeggio in the younger group of the choir.
36. Systems of world music pedagogy.
37. Stages of development of a child's voice and features of the formation of correct voice production in children.
38. Peculiarities of conducting works with complex and mixed sizes.
39. Development of polyphonic singing skills.
40. Choral score and sequence of work on it.

Specializations: "Folk instruments",

"Orchestral wind and percussion instruments", "Musical art of variety"

1. Methodological validity of the meaning of etudes in the process of learning a musical instrument.
2. Artistic tasks of the conductor in working on phrasing.
3. Methodological validity of repertoire accumulation in the process of learning the instrument.
4. The conductor's pre-rehearsal work on the score.
5. Using the method of options when working on overcoming technical difficulties.
6. Formation of the repertoire of the instrumental collective.
7. Methodology and stages of studying a musical work in a class of a special instrument.
8. Basic principles of forming a children's instrumental team.
9. Methods of working on phrasing in the class of a special instrument.
10. Creative activity of the children's instrumental team and its leader.
11. Methodical principles of work on works of a virtuoso nature in the class of a special instrument.
12. The specifics of the conductor's work on the orchestral accompaniment of the soloist-vocalist.
13. Organization of the educational process in the class of a special instrument.
14. The nature of the conductor's work and its influence on the instrumental team.
15. Work on technical exercises, etudes in the class of a special instrument.
16. Specifics of orchestral accompaniment.
17. Methodology of conducting an individual lesson on a special instrument.
18. The conductor's artistic task in working on strokes and articulation.
19. Work on playing techniques and strokes in the class of a special instrument.
20. The specifics of the conductor's work on the orchestral accompaniment of the soloist-instrumentalist.
21. Basic principles of music pedagogy.
22. Methodical principles of working on polyphonic works in the class of a special instrument.
23. Methodical principles of working on large-scale musical works in the class of a special instrument.
24. The structure of an orchestral rehearsal.
25. Musical abilities and methods of their development.
26. Characteristics of the individual qualities of the conductor of the instrumental team.
27. Artistic sound and its objective definition. The nature of producing an artistic sound on an instrument.
28. Types of orchestral rehearsals and their specifics.
29. Qualities of musical sound and methods of achieving it on a musical instrument.
30. Characteristics of types of conductors.
31. General principles of setting the executive apparatus on a musical instrument.

32. Artistic tasks in the work on tempo/rhythm.
 33. General principles of organizing the student's independent work in the class of a special instrument.
 34. Characteristics of orchestral rehearsal methods.
 35. Method of placing hands on a musical instrument.
 36. The conductor's work on dynamics as a means of musical expressiveness.
 37. Basic methods of initial training on a musical instrument.
 38. Artistic tasks of the conductor in the work on tempo/rhythm.
 39. The main stages of initial training on a musical instrument.
 40. Peculiarities of forming the repertoire of a children's team.
- Specializations "Pop singing", "Academic singing"**

1. Sound attack. Characteristics of open and covered sound. Demonstrate exercises for different types of attacks.
2. Performative and stylistic tendencies of performing soul music.
3. The teacher's personalized approach to the development of the singer's voice.
4. Stylistic features of performing rock music (academic music for "Academic Singing").
5. The importance of clear diction and declarative expressiveness skills in working on a vocal piece.
6. Demonstrate exercises to achieve the activity of the articulatory apparatus and various types of activation of consonant sounds.
7. The role of the student's individual qualities in choosing the educational repertoire in the vocal class.
8. Methodical methods of working on the dynamics and power of sound. Demonstrate exercises to develop the skills of sound filtering.
9. Vocal and stroke features of work on the jazz repertoire.
10. Vocal and stroke features of work on diction and spelling in a vocal work. Examples.
11. Characteristics and differentiation of vocal techniques of modern pop music: melodeclamation, vocalization, recitative.
12. The main shortcomings of sound production and ways to correct them.
13. Principles of vocal and pedagogical work on pop repertoire.
14. Principles of determining singing manners. Differentiation of signs of mannerism 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 "pop music" genre.
17. Formation of vocal hearing and voice mobility.
18. Performative 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. Peculiarities of performance of rhythm and blues stylistic formation.
24. Characteristics of different types of resonators and resonance of the vocal apparatus.
25. The specifics of the jazz-improvisational manner of performing the blues genre.
26. Ways of voice mode in the process of setting the voice. Prevention of throat diseases.
27. Vocal and stylistic signs of swing.
28. Organization and importance of independent work of a student-vocalist.
28. The singer's repertoire is a criterion of the singer's originality.
29. Voice and its qualities: timbre, range.
30. The technique of using vocal manners of singing in the process of revealing the artistic image of the work.
31. The specificity of a child's voice. Methodical principles of work in periods of mutation.
32. Methodical principles of working on learning pop music: singing a cappella, singing with a microphone.

33. Determination of voice type. Classification of women's voices.
34. Peculiarities of working on the purity of intonation in the process of learning a vocal piece.
35. Determination of voice type. Classification of male voices.
36. The use of various elements of sound creation in the process of revealing the figurative sphere of a vocal work.
37. Features and development of singing breathing. Demonstrate different types of breathing exercises.
38. The importance of the arsenal of clear diction and correct orthography in the process of revealing the text plot of a variety work.
39. The value of the neurophysiological factor in the development of the vocal apparatus.
40. Methods of working on musical works with foreign language text.

Specialization "Computer and electronic music"

1. Audio editors and the basic tools of a modern arranger.
2. Audio-MIDI editors.
3. History of digital sound recording.
4. Multi-channel sound editors.
5. Prerequisites for the appearance of the sequencer.
6. Chronology of the development of sequencers and modern possibilities.
7. Virtual musical instruments.
8. Principles of mastering sound editors.
9. Differences in sound editors.
10. Principles of exchange between AUDIO-MIDI editors.
11. VST and VSTi technology.
12. ASIO technology. Its implementation in AUDIO-MIDI editors.
13. Patterns in the development of innovative technologies.
14. Basic principles and approaches to the process of mastering AUDIO-MIDI editors.
15. Analysis and application of appropriate editors for the implementation of specific tasks in the arrangement.
16. Educational technologies - information technologies that can be used to organize the learning process.
17. Difference and interpretation of similar terms by different manufacturing companies.
18. Systematization of the basic principles and possibilities of creating new audio-MIDI editors.
19. The educational process of studying the disciplines of the computer and electronic complex.
20. Modern virtual studios for storage, non-linear editing, mixing and mastering.
21. Structural analysis of the technical capabilities of modern music programs.
22. Content, tasks, principles, forms, methods of teaching the disciplines of the computer and electronic complex.
23. The role of musical and technical education and the main theoretical and practical basis in the field of mastering modernized and new AUDIO-MIDI editors.
24. Systematization by purpose, by functionality, basic methods and differences of interfaces of various manufacturers of AUDIO-MIDI editors.
25. Sound direction as a kind of musical art.
26. Peculiarities of film and mass media sound engineering.
27. Features of the sound engineer's activities on television, genres of television programs.
28. Peculiarities of the sound engineer's activities in radio broadcasting studios.
29. The specifics of the work of the choreographer with the announcer.
30. The role of the sound engineer in the creation of audio and visual-audio works.
31. Sound direction of theatrical performances.
32. Features of sound recording of electronic musical instruments.
33. Innovative technologies in the industry show.

34. Peculiarities of arranging musical material using acoustic instruments.
35. Specifics of song arrangement and instrumental composition.
36. Mastering is the final completion of the musical material.
37. Peculiarities of technical prerequisites for analog mastering.
38. Features of technical prerequisites for digital mastering.
39. Rules for using acoustic instruments in an arrangement and combining them with electronic and electroacoustic ones.
40. Nano-technology as a tool for creative growth in arranging.

ASSESSMENT CRITERIA OF KNOWLEDGE OF ENTRANTS

The criteria for evaluating the results of the entrance test are established in the norms of four levels of achievement (initial, average, sufficient, high) according to the signs of correctness, logic, reasonableness, integrity of the answer; volume, depth and systematic knowledge (within the Program); levels of formation of educational and subject skills and abilities, mastery of mental operations (analysis, synthesis, comparison, classification, generalization, etc.); independence of evaluation judgments.

A 200-point scale is used to evaluate the results of the entrance exams.

Correspondence table

levels of competence by the value of a 200-point scale for evaluating the answers of entrants during a professional test

Level of competence	Rating scale	National rating scale
<p>Initial</p> <p>I. Low level of skills in mastering a musical instrument (including vocals, conducting), uncertainty in the interpretation of works, impaired sense of form, style, and genre features. Serious and significant technical errors in the reproduction of musical material. The entrant has musical-theoretical knowledge of music theory at a very low elementary level, does not know musical terminology, etc.</p> <p>II. The entrant possesses 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	unsatisfactorily
<p>Average</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 form-making processes, lack of professional makeup. The entrant has an average level of training: answers to theoretical questions are inaccurate and uncertain, makes mistakes in definitions, identifies 50% of the proposed material by ear. Low level of instrumental training, does not have enough expressive means of performance.</p> <p>II. The entrant reproduces a significant part of the theoretical material, reveals insufficient knowledge and understanding of the main provisions; with the help of the teacher, he can analyze the educational material and correct errors, among which there are a number of significant ones. Incorrect submission terms or concepts,</p>	100-149	satisfactorily

incomplete presentation of the answer material.		
<p>Sufficient</p> <p>I. Performance of works is determined by adequate interpretation, dynamic gradation. Professional skills of musical instrument ownership (including vocals, conducting) are required.</p> <p>The applicant has a good theoretical training, but admits inaccuracies in one of the parts of the survey (in the oral theoretical answer or in the auditory analysis). Demonstrates artistic performance of works of various styles and genres. At a sufficient level, with minor shortcomings, possesses the means of musical expressiveness, demonstrates a sufficient level of performance technique</p> <p>II. The entrant has a good command of the studied volume of material and demonstrates adequate knowledge, independently corrects the mistakes made. He has his own approach to the task. The entrant is able to compare, summarize, systematize information under the guidance of the teacher.</p>	150-179	fine
<p>High</p> <p>I. Technical perfection and artistic expressiveness of performance of works, scenic, imagery, vision of genre and style features, vividness of interpretation. The entrant has a high level of knowledge of theoretical material and auditory analysis, reveals the answer questions clearly and competently, which does not require additional questions. Convincingly and expressively demonstrates the artistic performance of works of various styles and genres, while revealing the musical image of the work and demonstrating a high level of technical preparation.</p> <p>II. The entrant shows special abilities, knows how to summarize knowledge independently, finds and processes the necessary information without the help of a teacher, knows how to use the acquired knowledge and skills to make decisions in non-standard situations, convincingly argues answers, knows terminology, independently reveals his own opinion regarding the disclosure of historical phenomena and facts.</p>	180-200	perfectly

LIST OF RECOMMENDED LITERATURE

1. M. Afonchenko. Ukrainian choral sacred music: Handbook of conducting / M. Afonchenko. - Rivne: RDIK, 1998. - 190 p.
2. Bezborodova L.A. Conducting: textbook / L.A. Bezborodova - Moscow: Flinta, 2011. - 215 p.
3. Gapon L. Volyniany-15. Educational repertoire collection / L. Gapon - Rivne, 2010. - 120 p.

4. Call R.I. Education of future teachers by means of Ukrainian musical folklore / R.I. call - Rivne, Berdyansk: Ovid, 2008. - 253 p.
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