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Федеральное государственное бюджетное образовательное  
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«Российский государственный университет им. А.Н. Косыгина  
(Технологии. Дизайн. Искусство)»

УТВЕРЖДАЮ:

Проректор по научной работе

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« \_\_\_\_ » \_\_\_\_\_ 2018 г.

**ПРОГРАММА  
ВСТУПИТЕЛЬНОГО ИСПЫТАНИЯ  
ПО ИНОСТРАННОМУ ЯЗЫКУ ДЛЯ ПОСТУПЛЕНИЯ  
В АССИСТЕНТУРУ-СТАЖИРОВКУ**

**Коды и наименования специальности (подготовка кадров высшей квалификации):  
53.09.01 – Искусство музыкально-инструментального исполнительства (по видам)**

**Виды подготовки**

Сольное исполнительство на фортепиано, сольное исполнительство на струнных инструментах (скрипка, альт, виолончель, контрабас), сольное исполнительство на струнных щипковых инструментах (классическая гитара), сольное исполнительство на духовых инструментах (флейта, кларнет, тромбон), сольное исполнительство на инструментах эстрадного оркестра (труба, электрогитара)

**53.09.02 Искусство вокального исполнительства (по видам)**

**Виды подготовки**

академическое пение, эстрадно-джазовое пение

**53.09.05 Искусство дирижирования (по видам)**

**Виды подготовки**

дирижирование симфоническим оркестром

Форма обучения:

**очная**

Согласовано:

Начальник отдела

аспирантуры и докторантуры \_\_\_\_\_ доц. Шитова Т.И.

Заведующий кафедрой

иностранных языков \_\_\_\_\_ доц. Казакова Е.В.

Москва – 2018

## **1. Общие положения**

Программа «Иностранный язык» для поступающих в ассистентуру-стажировку разработана на основе ФГОС Минобрнауки России по специальности и видам подготовки кадров высшей квалификации 53.09.01 «Искусство музыкально-инструментального исполнительства» (виды: Сольное исполнительство на фортепиано, сольное исполнительство на струнных инструментах, сольное исполнительство на струнных щипковых инструментах, сольное исполнительство на духовых инструментах, сольное исполнительство на инструментах эстрадного оркестра, 53.09.02 «Искусство вокального исполнительства» (виды: академическое пение, эстрадно-джазовое пение) (утвержден приказом Министерства образования и науки Российской Федерации от 17 августа 2015 г. № 847).

Цель программы — указать объем основных необходимых знаний для поступления в ассистентуру-стажировку.

Поступающие в ассистентуру-стажировку должны продемонстрировать степень практического владения иностранным языком как средством осуществления научной деятельности в иноязычной языковой среде и средством межкультурной коммуникации.

Поступающие в ассистентуру-стажировку должны владеть орфографической, орфоэпической, лексической и грамматической нормами изучаемого языка в пределах программных требований и правильно использовать их во всех видах речевой деятельности, представленных в научной сфере устного и письменного общения.

**Знать:** грамматику и лексику, историю и культуру страны изучаемого иностранного языка, правила речевого этикета.

**Уметь:**

- использовать знание иностранного языка в профессиональной деятельности;
- составлять необходимую документацию на иностранном языке.

**Владеть:**

- основами деловых коммуникаций и речевого этикета изучаемого иностранного языка;
- навыками анализа вокальных текстов на иностранном языке.

## **2. Процедура вступительного испытания**

Форма проведения вступительного испытания — письменно-устный экзамен по билетам.

Вступительное испытание по иностранному языку включает три раздела:  
Письменный перевод с иностранного языка на русский язык со словарем отрывка из текста по специальной тематике (объем 1500 знаков);  
Реферирование фрагмента из неадаптированного источника музыкальной тематики на иностранном языке без использования словаря (объем 2500 знаков);  
Беседа на иностранном языке по одной из предложенных тем (30-40 предложений):

- роль музыки в жизни современного общества;
  - музыкальная жизнь моего города;
  - моя концертно-исполнительская деятельность и цель поступления в ассистентуру-стажировку;
  - мое любимое направление в музыке, его представители;
  - выдающиеся исполнители XX века;
  - мои творческие планы в профессиональной деятельности.
- Время подготовки 60 минут.

### **3. Требования по видам речевой коммуникации**

Для успешной сдачи вступительного испытания абитуриент должен владеть подготовленной монологической речью в виде сообщения, а также диалогической речью в ситуациях научного, профессионального общения в пределах изученного языкового материала.

Абитуриент должен уметь читать оригинальную литературу, опираясь на изученный языковой материал и страноведческие и профессиональные знания. Должен уметь переводить письменно со словарем текст в течение заданного времени; понимать и передавать содержание текста на иностранном языке без словаря.

Абитуриент должен владеть языковым, лексическим и грамматическим материалом, базирующимся на вузовском курсе иностранного языка.

### **4. Обязательный грамматический минимум**

#### ***Английский язык***

Порядок слов простого предложения. Сложное предложение: сложносочиненное и сложноподчиненное предложения. Союзы и относительные местоимения. Употребление личных форм глагола в активном залоге. Согласование времен. Пассивные конструкции. Функции инфинитива. Функции причастия. Функции герундия. Сослагательное наклонение. Модальные глаголы. Модальные глаголы с простым и перфектным инфинитивом. Условные предложения. Прилагательное. Наречие. Имя существительное: образование мн. ч., существительные, употребляющиеся только во мн. и ед. ч.). Артикль. Союзы. Предлоги и др.

#### ***Немецкий язык***

Простые распространенные, сложносочиненные и сложноподчиненные предложения. Рамочная конструкция и отступления от нее. Место и порядок слов придаточных предложений. Союзы и корреляты. Многозначность союзов. Передача логических отношений в сложноподчиненном предложении. Бессоюзные придаточные предложения.

Распространенное определение (распространенное определение без артикля, с опущенным существительным, распространенное определение в распространенном определении и другие сложные случаи распространенного определения). Причастие I с zu в функции определения. Приложение. Степени сравнения прилагательных в несобственном употреблении.

Существительные, прилагательные и причастия в функции предикативного определения. Опускание существительного. Указательные местоимения в функции замены существительного. Личные, относительные, притяжательные, неопределенно-личные местоимения. Однородные члены предложения разного типа, в том числе слитные. Инфинитивные и причастные обороты в различных функциях. Модальные конструкции и модальные глаголы. Безличный пассив. Сочетания с послелогоми, предлогами с уточнителями, новыми предлогами и т.д.

### **Рекомендуемая литература:**

#### **Английский язык**

1. Голицынский Ю. Б., Голицынская Н. А. Грамматика: Сборник упражнений. СПб., 2010.
2. Кушникова, Г. К. English. Free Conversation : учеб. пособие / Г. К. Кушникова .— 2-е изд., стер. М. : ФЛИНТА, 2012. 40 с.
3. Цветкова Т. К. Путеводитель по грамматике английского языка: учебное пособие. М.:Прспект, 2009. 168 с.
4. Цветкова Т. К. Сборник упражнений по грамматике современного английского языка. - М.:Эксмо, 2012. 256 с.
5. Dr.Teri A.Heron. A Survey of Late 20th Century Vocal Pedagogy: The Art of Singing in the Age of Self-Help, 2014.

#### **Немецкий язык**

1. Васильева М.М. Практическая грамматика по немецкому языку. - М.. 1991
2. Виноградова В.С. Практикум по немецкому языку. - СПб., 1995.
3. Завьялова В.М., Ильина Л.В. Практический курс немецкого языка. М., 2010. 336 с.
4. Кравченко Ф.П. Немецкий язык. Практикум по переводу. - Ростов-на-Дону: Феникс, 2002.
5. Латышев Л.К. Технология перевода: Книга для преподавателя с методическими комментариями и ключами к упражнениям. - М.: НВИ – Тезаурус, 2001.

**Образцы экзаменационных билетов по английскому языку для специальности 53.09.01 «Искусство музыкально-инструментального исполнительства (по видам)»**

#### **Билет № \_\_\_\_\_**

1. *Письменный перевод (со словарем) текста по специальности (с иностранного на русский). Объем — 2000 п.з. Время выполнения — 45 мин.*

#### **THE ACCORDION AND ITS HISTORY**

Chinese history books trace back to the very birth of music itself, an event pinpointed in the Book Of Chronicles (Schu-Ching) as occurring during the reign

of the legendary "Yellow Emperor", Huang Ti, around the year 3000 B.C. Huang's other accomplishments included the invention of boats, money, and religious sacrifice. He is said to have sent the noted scholar Ling Lun to the western mountain regions of his domain to find a way to reproduce the song of the phoenix bird. Ling returned with the cheng (or sheng), and captured music for mankind, taking the first step toward the genesis of the accordion.

The cheng is in fact the first known instrument to use the free vibrating reed principle, which is the basis of the accordion's sound production. Shaped to resemble the phoenix, the cheng had between 13 and 24 bamboo pipes, a small gourd which acted as a resonator box and wind chamber, and a mouthpiece. Other instruments using a free vibrating reed were developed in ancient Egypt and Greece, and were depicted in many beliefs. Virtually unchanged after centuries of use, the cheng attracted the attention of European musicians and craftsmen after being taken to Russia around the year 1770. Assertions that this marked the introduction of the free-vibrating reed principle in Europe are debatable. Among the earlier variations on this design in the West was the portative, which was widely heard in England during the 12th and 13th centuries. The portative consisted of a small keyboard, bellows, and reed pipes, and was strapped onto the player. The regal, later termed the Bible regal because of its wide use in churches, was the next step along this line. It had a keyboard, one or two sets of bellows, and, unlike the accordion and other open-reed instruments, close beating oboe-like reeds. This instrument eventually lost popularity due to a tendency to go out of tune too easily. It was frequently used for accompanying madrigal singers, between the 15th and 18th centuries.

*2. Передача содержания текста по специальности (чтение без словаря) на иностранном языке. Объем — 2000 п.з. Время выполнения — 10 мин.*

Cyrrillus Damian, a Viennese instrument maker, has often been credited with the creation of the first true accordion. He was, in fact, the first to patent an instrument of that name, having received royal patronage for his invention in 1829. Damian's design featured two to four bass keys that produced chords within a range of an octave. But the first true accordion made its appearance in 1822, when a German instrument maker named Christian Friedrich Buschmann (1775-1832) put some expanding bellows onto a small portable keyboard, with free vibrating reeds inside the instrument itself. He dubbed it the hand-aeoline, and helped spread its fame in 1828 by leaving Berlin and touring with it.

There were actually many varieties of the free-vibrating reed instrument developed during the early 1800s. Some of them are still quite well known today. Sir Charles Wheatstone (1802-1875) was awarded the British Patent No. 5803 for his concertina in 1829. Heinrich Band (1821-1860) of Krefeld, Germany, invented the bandoneon in 1840; this square-shaped instrument, played by pressing finger buttons is popular with Argentine tango bands. That same year Alexandre Debain finished his harmonium in Paris. In this pipeless organ (commonly found in churches and households until the advent of electric organs in the 1930s) air is passed to the reed blocks via foot-operated bellows. In some early models a second

person was required to pump air into the instrument through bellows attached to the rear of the keyboard.

As the renowned for accordions grew, so did a demand for instruction manuals. The first such textbook, featuring both original music and arrangements of familiar pieces, was written by A. Reisner and published in Paris in 1832. Another tutorial volume, Pichenot's *Methode pour l'accordeon*, appeared later that year. In 1834 Adolph Muller published his instructional book in Vienna, and since then the music market has sustained a flood of similar programs, with about 30 titles published during the 1860s alone.

*3. Беседа на иностранном языке по вопросам, связанным с биографией, учебой и специальностью поступающего:*

1. Could you describe your educational background: what institution of higher education did you graduate from? When was it?
2. Did you take part in any concerts when you were a student?
3. What factors influenced your decision to continue your studies?
4. What musical instruments do you play?

**Билет № \_\_\_\_\_**

*1. Письменный перевод (со словарем) текста по специальности (с иностранного на русский). Объем — 2000 п.з. Время выполнения — 45 мин.*

Meanwhile, from 1830 onwards, the development of the accordion continued at an accelerating pace. Still, there were some important differences between the instruments of that era and those of today. For one, early accordions did not have shoulder straps that allowed the player to hold the instrument close to the body. The older models were played by placing the thumb, the little finger, and sometimes the fourth finger of the right hand under the treble keyboard, leaving only the remaining two or three fingers free to press the keys. The thumb of the left hand was also placed under the instrument to steady it, with only the second and fifth fingers used for playing.

The chromatic accordion, which produced the same note on the press and the draw of the bellows, came into use in 1850 when an accordionist named Walter requested that one be custom-built for him. His model, incidentally, also featured 12 bass buttons, cleverly arranged so that all 12 key signatures could be accommodated.

One interesting development from this period was the appearance of what subsequently became known as the Schrammel accordion, first used in 1877 with a quartet comprising an accordion, two violins, and bass guitar. The Schrammel had 52 treble buttons arranged in three rows that produced the same notes, together with 12 basses that produced different notes, on the press and draw of the bellows. This model was used often at Viennese gatherings and can still be heard today, but its popularity is limited because of its small range of notes and the difficulty with which it is mastered.

It seems clear that at this stage the accordion was being conceived of as a portable

type of organ. Pipe organs had of course become extremely sophisticated by then, with tones produced through open-ended wooden or metal flue pipes of up to eight feet (for the lowest C then in the instrument's range) in length, and with its own free vibrating reeds set in a brass plate, to be activated when the reed stop is engaged. This exact design was incorporated into the accordions of that era, with several brass or steel reeds embedded into a long wooden block in a somewhat simplified version of the modern accordion design.

*2. Передача содержания текста по специальности (чтение без словаря) на иностранном языке. Объем — 2000 п.з. Время выполнения — 10 мин.*

When the first piano accordion, or the first accordion to feature a piano-style ivory keyboard, was produced in Vienna in 1863, many performers regarded it as a means of liberating themselves, to a limited extent, from being confined to their massive and immobile walls of pipes. As with the modern accordion, these keys were much smaller than those on the piano, and more rounded to allow for faster playing. Design requests from musicians helped refine the shape and appearance of the accordion keyboard even more over the next several years. One of these artists, Pietro Deiro, brought his custom built piano accordion to the United States and, thanks to a successful New York concert at the Washington Square Theatre in 1909, earned a reputation for himself as the father of the American accordion playing.

During the early part of the twentieth century the leading accordion manufacturers began increasing their output and, thanks to pressure from professional players, settling on a general standard size and shape for the instrument, with 19½" the agreed length for a 41 note keyboard. One company in particular managed to establish a solid slot for itself in the industry hierarchy. It is commonly accepted that Matthias Hohner (1833 - 1902) was to the accordion what Henry Ford was to the automobile and enterprising figure who made his product available to a great number of people at reasonable prices. Originally a clockmaker in Trossingen, Germany, Hohner had begun building accordions at his workshop in 1857, but by roughly 20 years after his death the business he had founded was creating them by mass production.

*3. Беседа на иностранном языке по вопросам, связанным с биографией, учебной и специальностью поступающего:*

1. Could you describe your educational background: what institution of higher education did you graduate from? When was it?
2. Did you take part in any concerts when you were a student?
3. What factors influenced your decision to continue your studies?
4. What musical instruments do you play?

**Образцы текстов и вопросов по английскому языку для специальности 53.09.02 «Искусство вокального исполнительства (по видам)»**

**Билет № \_\_\_\_\_**

*1. Письменный перевод (со словарем) текста по специальности (с иностранного на русский). Объем — 2000 п.з. Время выполнения — 45 мин.*

Classical music is probably more familiar than we might at first imagine. Indeed, nowadays it is all around us, whether it be in restaurants, supermarkets, lifts, for advertising or as theme and incidental music on television. A great deal of film music either directly uses or draws from the 'classical' tradition; a good example might be '2001: Space Odyssey' and the music John Williams has composed in recent years for such blockbusters as the Star Wars and Indiana Jones trilogies.

In the vast and wide-ranging world of 'classical' music there is truly something there for everyone - pieces which once discovered represent the start of an exciting journey which will provide a lifetime's listening pleasure. For example, those who are particularly excited by hearing instrumentalists working will thrill to the likes of Liszt and Paganini, or the chamber music of Haydn or Mozart would be a good starting point. If a full symphony orchestra is more to your taste then Tchaikovsky or Richard Strauss could well fit the bill, whereas those who have already warmed to Vivaldi's 'Four Seasons' might well try the music of some of the great Italian's contemporaries such as Handel, Johann Sebastian Bach or Domenico Scarlatti.

Any attempt to define what is meant literally by the term 'classical' music is fraught with difficulty. How does one encapsulate in just a few words a musical tradition which encompasses such infinite varieties of style and expression, Gregorian chant to the laid-back jazz of Gershwin's Rhapsody in Blue, from the elegant Mozart's Eine kleine Nachtmusik to the emotionalism of Tchaikovsky's Symphony? One is treading on very dangerous ground indeed if one pre-supposes that it is simply 'superior' to other musical types such as popular, jazz, rock and the like, let alone the music of other cultures.

*2. Передача содержания текста по специальности (чтение без словаря) на иностранном языке. Объем — 2000 п.з. Время выполнения — 10 мин.*

**The characteristics of music festival audiences**

In Gardner's (2004) participant ethnographic study of bluegrass festival life, he characterises the festival as a homogeneous community, where festival attendees are socialised to a festival code. The geographical location of the festival is mobile, changing from year to year, providing an alternative to traditional place-based communities. Its enabling of the temporary segregation of the attendees from their home-based social ties is considered an important feature of the social life of the festival. The established rules and norms of the festival code are defined by social interaction, leading to the creation of a stable enduring community according to Gardner.



Crompton and McKay (1997) found that known-group socialisation as well as interaction and socialisation with previously un-known others were important and unanticipated features of festival attendance. Commenting on social interaction at festivals, Long, Robinson and Picard (2004) suggest that festivals may provide opportunities for cross-cultural understanding.

Larsen and O'Reilly (2005) also highlight socialising as a feature of festivals, dividing it into three levels: with known people, with new people and with the festival attendees as a whole. Their interviewees identified festivals as particularly encouraging of all these styles of social networking, although they did not present any evidence of newly-formed long-lasting friendships.

Studies examining the social composition of festival audiences are identifiable. Oakes' (2003) demographic survey of the audiences for jazz and classical music festivals confirmed the high educational level of both sets of audiences, as well as a high proportion of over 65s at the classical festival, and only a slightly younger age profile at the jazz festival. Regarding cross-genre attendance, there was very little attendance by classical festival attendees at other jazz events, though more attendance at classical festivals by jazz fans. These surveys appear to confirm the homogeneity of audiences in terms of music tastes and echo other studies in terms of educational level and age profiles for jazz and classical music attendance.

*3. Беседа на иностранном языке по вопросам, связанным с биографией, учебой и специальностью поступающего:*

1. Could you describe your educational background: what institution of higher education did you graduate from? When was it?
2. Did you take part in any concerts when you were a student?
3. What factors influenced your decision to continue your studies?
4. What musical instruments do you play?

**Билет № \_\_\_\_\_**

*1. Письменный перевод (со словарем) текста по специальности (с иностранного на русский). Объем — 2000 п.з. Время выполнения — 45 мин.*

Gregorian chant which is monodic (i.e. written as one musical line) gradually developed during the 11th to 13th centuries into organum (i.e. two or three lines moving simultaneously but independently, therefore representing the beginnings of harmony). Organum was, however, initially rather stifled by rigid rules governing melody and rhythm, which led ultimately to the so-called Ars Nova period of the 14th century, principally represented by the composers de Vitry, Machaut, and Landini.

The fifteenth century witnessed vastly increased freedoms, most particularly in terms of what is actually perceived as 'harmony' and 'polyphony' (the simultaneous movement of two or three interrelated parts). Composers (although they were barely perceived as such) were still almost entirely devoted to choral writing, and the few instrumental compositions which have survived often create

the impression of being vocal works in disguise, but minus the words.

There is obvious new delight in textural variety and contrast, so that, for example, a particular section of text might be enhanced by a vocal part dropping out momentarily, only to return again at a special moment of emphasis.

The second half of the 16th century witnessed the beginnings of the tradition which many music lovers readily associate with the normal feel of 'classical' music. Gradually, composers moved away from the modal system of harmony which had predominated for over 300 years (and still sounds somewhat archaic to some modern ears), towards the organisation of their work into major and minor scales, thereby imparting the strong sensation of each piece having a definite tonal centre or 'key'.

This was also something of a golden period for choral composition as a seemingly endless flow of a capella (unaccompanied) masses, motets, anthems, psalms and madrigals flowed from the pens of the masters of the age. In addition, instrumental music came into its own for the first time, especially keyboard music in the form of fantasias, variations, and dance movements.

*2. Передача содержания текста по специальности (чтение без словаря) на иностранном языке. Объем — 2000 п.з. Время выполнения — 10 мин.*

### **The Clayton-Hamilton Jazz Orchestra**

In 1986, John Clayton, Jeff Clayton and Jeff Hamilton came together to form the Clayton-Hamilton Jazz Orchestra. "When Jeff Hamilton and I were with Monty Alexander, one of the things that we did in our spare time was listening to some of the great big band records. We were absolutely in love with the Thad Jones/Mel Lewis band. We thought it'd be cool if someday we were involved with a big band. After leaving Monty Alexander, I moved to Holland, Jeff moved to L.A. and played with the L.A. Four. When we got back together, we still thought that having a big band would be a great idea. My brother, who had lived in Los Angeles the whole time, knew all of the best players in the city and how compatible they were personality-wise, so he basically put the band together."

Although it was a bit illogical to form a new big band in the late 1980s, the Clayton-Hamilton Jazz Orchestra was a success from the start. One of its main strengths is that it has three co-leaders. "In the beginning my brother was responsible for getting the musicians, I was responsible for writing music that would get them to keep on coming back since they hated to rehearse, and Jeff Hamilton was responsible for finances which meant that Jeff Hamilton didn't have anything to do for a long long time!" Since then things have changed.

To be a member of the Clayton-Hamilton Jazz Orchestra, musicians not only have to be technically skilled and excellent jazz players but they need other qualities. "Musicians have to really want to be a part of our band and what we do. They have to show us through their devotion and dedication that they are not blowing smoke in our face. We don't want people to just want to have a gig. We want musicians who love what we do and want to be in this family.

The band had its own sound from the start and has continued to evolve. "I think what we are doing now is more sophisticated than what we were doing at the

beginning. The element of swing is always going to be there and we do not want to deny it but we are also looking for other colors and other feelings."

3. *Беседа на иностранном языке по вопросам, связанным с биографией, учебой и специальностью поступающего:*

1. Could you describe your educational background: what institution of higher education did you graduate from? When was it?
2. Did you take part in any concerts when you were a student?
3. What factors influenced your decision to continue your studies?
4. What musical instruments do you play?

**Образцы экзаменационных билетов по английскому языку для специальности 53.09.05 «Искусство дирижирования (по видам)»**

**Билет № \_\_\_\_\_**

1. *Письменный перевод (со словарем) текста по специальности (с иностранного на русский). Объем — 2000 п.з. Время выполнения — 45 мин.*

Gustav Mahler was born on July 7, 1860 in Kaliste, Czech Republic. He began singing and composing on the accordion and piano at the age of 4 and gave his first recital at 10. When he was 15 years old, Mahler entered the Vienna Conservatory.

Mahler began conducting in Bad Hall, an Austrian provincial theater. The success of his operettas led to larger conducting jobs in Prague, Budapest and Hamburg. He wed fellow composer and musician Alma Maria Schindler in 1902, with the couple going on to have two daughters as well as a sometimes strained marriage.

From 1897 to 1907, Mahler was the musical director of the Vienna Court Opera. While holding this position, Mahler toured all over Europe, becoming very well known. Mahler's work ethic was characterized by perfectionism, a trait that made him unpopular among the musicians that he directed. Mahler resigned from the Vienna Court Opera in 1907 after a decade due to emotional constraints.

Mahler's compositions were solely symphonic rather than operatic. He eventually composed 10 symphonies, each very emotional and large in scale. He also wrote several song cycles with folk influences. His work is characterized as part of the Romanticism movement and is often focused on death and afterlife. He is known for his choral work *The Song of the Earth* and the song cycle *Songs of a Wayfarer*.

On January 1, 1908, Mahler debuted as director of New York City's Metropolitan Opera. One year later he was conducting the New York Philharmonic Orchestra. He returned to Vienna to die of heart disease on May 18, 1911. He passed away before he fully completed his tenth and final symphony.

After his death, Mahler's work went largely unacknowledged. It took decades for his community to recognize his influence; he is now regarded as a

pioneer of 20-century composition techniques, particularly progressive tonality. Mahler has been named as an influence by composers like Arnold Schoenberg, Benjamin Britten and Alban Berg.

*2. Передача содержания текста по специальности (чтение без словаря) на иностранном языке. Объем — 2000 п.з. Время выполнения — 10 мин.*

Traditionally, conductors of choirs will not conduct using a baton unless they are leading a full orchestra along with their choir, whereas conductors of orchestras and other large ensembles will use a baton.

Using a baton *is* an additional skill. Of course, there is no hard and fast rule for this; notable badass Pierre Boulez is known for never using a baton at all, and many choral conductors who simply prefer to use a baton. At the end of the day, the technique of conducting is all about providing nonverbal communication with a maximum of efficiency, and in order to do that you need to know both how you can best operate to provide effective musical leadership, and what your ensemble is going to expect based on their experience with you and other conductors.

Now, the “tradition” does exist for logical reasons, and these may inform your decision:

- Choral music is typically more homophonic than instrumental music; the tip of a baton offers a higher "resolution" for the point in time than a human hand, and so is helpful in polyphonic (rhythmically active, in particular) instrumental music. Likewise, some orchestral conductors will opt to lose the baton for a slow and homophonic piece of string orchestra music that will have a "choral" texture.

- A typical choir is on average closer to the conductor than the more spread-out musicians in an orchestra; a baton makes your movement easier to see from a distance

- The shape of the hand is a variable that can be "implemented" to communicate with your ensemble – vowel shapes come to mind. Using a baton puts you at minus1 hand.

You don't necessarily have to lose anything by using a baton provided you are sufficiently skilled with it, but that the benefit for most choral conductors in using a baton is far outweighed by the effort required to gain that skill. As such, most choral conductors don't use a baton unless they feel other factors require it.

*3. Беседа на иностранном языке по вопросам, связанным с биографией, учебой и специальностью поступающего:*

1. Could you describe your educational background: what institution of higher education did you graduate from? When was it?
2. Did you take part in any concerts when you were a student?
3. What factors influenced your decision to continue your studies?
4. What musical instruments do you play?

**Билет № \_\_\_\_\_**

1. *Письменный перевод (со словарем) текста по специальности (с иностранного на русский). Объем — 2000 п.з. Время выполнения — 45 мин.*

Adrian Boult was one of the UK's greatest conductors with a repertoire that embraced a huge amount of new music. An exponent of Elgar's music, Boult also gave UK premieres of music by Bartók, Stravinsky and the Second Viennese School.

Boult made his début as a professional conductor on 27 February 1914 at West Kirby Public Hall, with members of the Liverpool Philharmonic Orchestra. His programme comprised orchestral works by Bach, Butterworth, Mozart, Schumann, Wagner and Hugo Wolf, interspersed with arias by Mozart and Verdi sung by Agnes Nicholls.

In 1918 Boult conducted the London Symphony Orchestra in a series of concerts that included important recent British works. His best-known première of this period was Holst's *The Planets*. Boult conducted the first performance on 29 September 1918 to an invited audience of about 250.

Elgar was another composer who had cause to be grateful to Boult. His *Second Symphony* had, since its premiere nine years earlier, received little recognition. Boult's performance of Elgar's neglected work at the Queen's Hall in March 1920 brought the grandeur and nobility of the work to wider public attention.

In 1919 he started working as musical director of Sergei Diaghilev's ballet company. In only a short period, Boult was required to master such scores as *Petrushka*, *The Firebird*, *Scheherazade*, *La Boutique fantasque* and *The Good-Humoured Ladies*. In June 1921, Boult conducted for Theodore Komisarjevsky and Vladimir Rosing's experimental Opera Intime week at London's Aeolian Hall. He also took on an academic post. Boult ran the conducting classes from 1919 to 1930 at the Royal College of Music. In 1921 he received a Doctorate of Music.

Boult was created a Knight Bachelor in 1937 and was created a Companion of Honour (CH) in 1969. He received honorary degrees and fellowships from 13 universities and conservatoires. In 1959 he was made President of the Royal Scottish Academy of Music.

Adrian Boult was featured in a 1971 film *The Point of the Stick*, in which he illustrated his conducting technique with musical examples.

2. *Передача содержания текста по специальности (чтение без словаря) на иностранном языке. Объем — 2000 п.з. Время выполнения — 10 мин.*

An orchestra is a large instrumental ensemble typical of classical music, which mixes instruments from different families, including bowed string instruments such as violin, viola, cello and double bass, as well as brass, woodwinds, and percussion instruments, each grouped in sections. Other instruments such as the piano and celesta may sometimes appear in a fifth keyboard section or may stand alone, as may the concert harp, for

performances of some modern compositions, electronic instruments.

A full-size orchestra may sometimes be called a symphony orchestra or philharmonic orchestra. The actual number of musicians employed in a performance may vary from seventy to over one hundred musicians, depending on the work being played and the size of the venue. The term chamber orchestra (and sometimes concert orchestra) usually refers to smaller-sized ensembles of about fifty musicians or fewer.

Orchestras are usually led by a conductor who directs the performance with movements of the hands and arms, often made easier for the musicians to see by use of a conductor's baton. The conductor unifies the orchestra, sets the tempo and shapes the sound of the ensemble. The conductor also prepares the orchestra by leading rehearsals before the public concert, in which the conductor provides instructions to the musicians on their interpretation of the music being performed. The leader of the first violin section, commonly called the concertmaster, also plays an important role in leading the musicians. In the Baroque music era, orchestras were often led by the concertmaster or by a chord-playing musician performing the basso continuo parts on a harpsichord or pipe organ, a tradition that some 20th century and 21st century early music ensembles continue.

Orchestras play a wide range of repertoire, including symphonies, opera and ballet overtures, concertos for solo instruments, and as pit ensembles for operas, ballets and some types of musical theater (e.g., Gilbert and Sullivan operettas).

*3. Беседа на иностранном языке по вопросам, связанным с биографией, учебой и специальностью поступающего:*

1. Could you describe your educational background: what institution of higher education did you graduate from? When was it?
2. Did you take part in any concerts when you were a student?
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