

**TERNOPIL VOLODYMYR HNATIUK NATIONAL PEDAGOGICAL  
UNIVERSITY FACULTY OF ARTS**



**PROGRAM  
PROFESSIONAL ENTRANCE TEST  
FROM SPECIALTY 014.13 SECONDARY EDUCATION  
(MUSICAL ART)**

when entering the study for the degree of "Master"

**The program of professional entrance examination (exam) in the specialty 014.13 Secondary education (Music) when entering the study for the degree of "Master". Ternopil, 2023. 17 p.**

*Redactor:*

**Oksana DOVHAN**, *Candidate of Pedagogical Sciences, Associate Professor of the Department of Musicology and Methods of Musical Art;*

**Nataliia OVOD**, *Honored Worker of Culture of Ukraine, Associate Professor of Musicology and Methods of Musical Art*

**Yaroslava TOPORIVSKA**, *Candidate of Pedagogical Sciences, Associate Professor of the Department of Musicology and Methods of Musical Art.*

### **Explanatory note**

One of the important principles of modern higher education is the high requirements for the quality of training of specialists with higher education. The program of professional entrance examination (oral exam) for entrants to the Specialty 014.13 Secondary education (Music Art) is developed taking into account the requirements of state standards of higher education, current curricula.

The program is based on the principles of integrity, continuity, systematic and variability of content, organic unity, dialectical interaction of different approaches to the study of theory and methodology of music education. During the exam it is necessary to demonstrate the acquired practical skills, in particular: to perform on a musical instrument two works, different in genre and style and to perform two vocal works, different in nature: one – a cappella; the second – under their own support.

The content of the tasks includes knowledge of the history of formation and development of world and domestic music education, theory and methods of music education and upbringing of students (indicative questions are attached).

The purpose of the entrance test is to assess knowledge and skills:

- on the functions and principles of general art education;
- the essence of the concept of "integration" in pedagogy and art education;
- features of art education of schoolchildren in the conditions of realization of the concept of the New Ukrainian school;
- main provisions and content of school programs "Musical Art", "Art" for students of different classes;
- the specifics of organizing and conducting lessons of musical art and art of different types;
- the main forms of organization of musical activities of students in general secondary education;
- skills and abilities to own a musical instrument;
- skills and abilities to own a vocal apparatus.

Form of entrance examination for entrants in the Specialty 014.13 Secondary education (Music) when entering the study for "Master" – verbal exam.

## **1. STRUCTURE AND CONTENT OF THE PROFESSIONAL TEST**

Professional entrance test involves listening to a musical instrument, performing vocal works and assessing knowledge and skills in the theory and methods of music education and upbringing of students on a scale of 124 to 200 points, which entrants will receive separately from musical instruments and separately from vocals and separately on the methods of music education and upbringing of students by setting the final average score for the exam program.

### Practical skills

#### ***1.1. Perform two works on a musical instrument, different in genre and style.***

#### **Piano**

##### *Focused difficulty:*

Bakh Y.S. Preljudiya i fuha f-moll № 12 z II tomu DTK;

Bakh Y.S. Intentsiya h-moll.

Betkhoven L. Sonata №1 B-dur or.22 ch.I

Betkhoven L. Sonata №20, ch.I

Skoryk M. Burleska

Rakhmaninov S. Etyud-kartyna № 8 g-moll.

Haydn Y. Sonata c-moll. CH I.

List F. Mriyi kokhannya.

Lysenko M. Elehiya

Hliyer R. Romans

Kulau D. Sonatyna

Shchurovs□ky YU. Preljud

#### **Bayan, accordion**

##### *Focused difficulty:*

Bakh Y.S Orhanni prelyudiyi

Bakh Y.S Prelyudiyi i fuhy z DTK  
Bakh Y.S Largo  
Bakh Y.S Adagio  
Motsart V.A.Sonaty  
M.Klementi Sonatyna F-dur  
Yashkevych I.Sonatyna v starovynnomu styli.  
Panitskiy I. Variatsiyi na temu rosiyskiykh narodnykh pisen.  
Miyaskov K.Sonaty, vybrani tvory  
Rizol M.Chardash. Kontsertni variatsiyi, sonaty  
Kachchini D.Ave maria  
Obr V.Dmitriyeva Pid nebom Paryzha  
Soroka V. Vybrani tvory.  
Derbenko E. V rytmi chasu  
Hubanov V. Retro-syuyita ch. III. Veselyy uikend  
Chaykin M. Sonaty, kontserty

### **Violin**

*Focused difficulty:*

Bakh Y.-S Sonata №1 (Adagio)  
Hendel H.Sonata №3 (Adagio, Allegro)  
Danklya SH. Variatsiyi na temu Merkadante (tv. 89 № 6)  
Korelli A.Sarabanda  
Motsart V. Kontsert (I ch.)  
Teleman T. Fantaziya № 10

### **Pandora**

*Focused difficulty:*

Dremlyuha M. Prelyudiya i fuha e-moll  
Miyaskov K. Kontsertna pnyesa Hendel H. Chakona per. S.Chernorada  
Kytasty T.Homin stepiv

Hembera H. Variatsiyi na temu ukrayins'koyi vesnyanky «Marena»

Chechenya K. Recitativo lament

### **Wind instruments**

*Focused difficulty:*

Persel H. Sonata

Chaykovskyy P. Romans

Bakh Y-S. Syuyita

Rakhmaninov S. Vokaliz

Veber K.M. Variatsiyi

Shpor A. Andantino

Rossini Dzh. Z'hadka pro bal

Kurt A. Polisandr

Ryms'kyy-Korsakov M. Kontsert B-dur

Botstsa É. V styli Bakha

### ***1.2. Perform two vocal works, different in nature:***

- one – a capella;
- the second – under own support.

### **Focused difficulty:**

Kachchini Dzh. Ave Maria

Monyushko S. Zolota rybka

Motsart V. Vesnyanka

Skarlatti D. De vzyat' mits' terpit' strazhdannya

Hulak-Artemovskyy S. Misyatsyu yasnyy

«Oy kazala meni maty» pisnya Odarky z opery «Zaporozhets' za Dunayem»

Lysenko M. Aystry

Bezmezhneye pole

Misyatsyu-knyazyu

Pisnya Vybornoho z opery «Natalka Poltavka»

Pisnya Voznoho z opery «Nataalka Poltavka» Pisnya Petra z opery «Nataalka Poltavka» Pisnya Nataalky z opery «Nataalka Poltavka»  
Pisnya Terpelykhy z opery «Nataalka Poltavka»  
Sichyns□ky D. Iz sliv moyikh  
Babyne lito  
Ne spivayte meni seyi pisni  
Stepovyy YA. Utoptala stezhechku  
Rozvyytesya z vitrom  
Matyuk V. Vesnivka Rodymyy krayu  
Lyudkevych S. Tayna  
Spy, divchyno moya  
Kos-Anatol□s□ky A. Oy ty, divchyno, z horikha zernya.  
Oy viz□mu vidertse  
Karpats□ke tanho  
Bilash O. Yaseny Dva kol□ory  
Lelechen□ky  
Lastivka  
Sabadash S. Marichka  
Vermenych V. Chornobryvtsi  
Maybaroda P. Ridna maty moya  
Pisnya pro vchytel□ku Shamo I. Kyeyeve miy  
Osinye zoloto  
Misto spyt□

### ***1.3. List of questions on the theory and methods of music education and upbringing of schoolchildren***

1. Purpose, tasks and content of the subject "Musical Art", "Art" in general secondary education (ZSSO).
2. Modern professional requirements for a teacher of music, art.

3. To reveal the main provisions of the music-educational system of Emile Jacques-Dalcroze, Carl Orff.
4. Development of music education and upbringing in the Renaissance and Enlightenment.
5. To reveal the main provisions of the music-educational system of Zoltan Kodaly, Shinichi Suzuki.
6. Highlight the main provisions of the concept of music education DB Kabalevsky and the methodical system of music education of Borys Trichkov.
7. Lesson of musical art, art in modern ZZSO (typology, structure).
8. Vocal and choral education of junior schoolchildren (purpose, tasks, content, methods).
9. Organization of listening activities in the classroom: educational purpose and objectives.
10. Hygiene, singing regime and protection of children's voice.
11. Methods of learning songs in primary school.
12. The role of musical literacy in the development of musical abilities of students.
13. Methods of conducting art lessons, music art at NUS.
14. Methods of conducting lessons in music art, art in primary school.
15. Types of musical activity in the lesson of musical art, art (purpose, content, relationship)
16. Modern artistic and pedagogical technologies in music lessons: purpose, objectives.
17. Content and thematic structure of the program "Art" 10-11 classes.
18. The use of relative and absolute solmization in music lessons, their tasks and relationships.
19. Music and pedagogical activities of MD Leontovich, VM Verkhovynets and its importance in music education and upbringing of students.
20. Content and thematic structure of the program "Musical Art", "Art" 1-4 classes.
21. Musical abilities and musical talent of the student.
22. Music education in Great Britain, Germany, Hungary.



23. The value of musical heritage МВ Лисенка, К.Г. Stetsenko in the formation of musical culture of schoolchildren.
24. General music education in the Scandinavian countries: Denmark, Finland, Sweden.
25. The main signs of mutation in girls and boys. Singing mode in the mutation period.
26. Mass forms of extracurricular musical work with students.
27. Group forms of musical work with students.
28. Interactive artistic and pedagogical technologies in art lessons.
29. The main forms of control over the results of musical work of students.
30. Organization and content of vocal and choral work in a music lesson.
31. Computer and multimedia technologies in music lessons, art.
32. Methods of learning songs in primary school.
33. Features of musical perception and pedagogical problems of its development in adolescent students.
34. The role of musical improvisation in the development of creative abilities of students.
35. Game technologies in music lessons.
36. Singing unaccompanied in a music lesson at ZZSO, its role and methods of work.
37. Vocal and choral skills and methods of their formation.
38. Principles and methods of musical education and upbringing of schoolchildren.
39. Features of singing development of pupils of 5 - 7 classes.
40. Instrumental music making in music lessons, its purpose, tasks.
41. The relationship of different arts in music lessons.
42. Methods of organization and work of school choir.
43. Information support of musical perception of schoolchildren.
44. Problem-heuristic artistic and pedagogical technologies in art lessons.
45. Methods of working with inaccurately intoned children in music lessons.
46. The use of distance learning technologies in music lessons.

47. Assessment of musical and educational achievements of the student.
48. Suggestive and aesthetic therapeutic artistic and pedagogical technologies in art lessons.
49. Content and thematic structure of the program "Art" 5-9 classes, "Musical Art" 5-7 classes.
50. Music education in the United States, Japan.

## **2. CRITERIA FOR EVALUATION OF ENTRANTS**

### **DURING TESTS**

Evaluation is carried out on a scale from 100 to 200 points.

If the entrant received 100 – 123 points – the exam is passed with a grade of "unsatisfactory".

#### *2.1. Musical instrument evaluation criteria:*

195-200 – high artistic level of performance of program material, comprehensive disclosure of stylistic features of a musical work, conformity of interpretation, high artistry and stage culture;

188-194 – high artistic level of performance of instrumental works, comprehensive disclosure of style and genre of performed works;

180-187 – the appropriate artistic level of performance of the program material, the assumption of certain inaccuracies in the interpretation of the style and genre of the work;

170-179 – the appropriate artistic level of the performed works, the assumption of certain inaccuracies in the execution of strokes;

160-169 – the appropriate artistic level of the performed works, making mistakes when performing strokes, dynamic shades;

150-159 – an attempt to reveal the artistic image of the executed program material, making textual errors;

140-149 – insufficient artistic level of performed works, making text errors (tempo, metro rhythm, strokes, superficial reproduction of stylistic features of works);

124-139 – textual disruptions during the performance of the work;

101-123 – underperformance to the end;

100 – non -performance of the work.

## *2.2. Vocal evaluation criteria:*

195-200 – high artistic level of performance of program material, disclosure of vocal naturalness of a voice (flexibility, ease in performance of various technical, dynamic and bar receptions);

188-194 – high artistic level of performance of program material, disclosure of vocal naturalness of voice (flexibility, ease in performance of various technical, dynamic receptions, assumption of some bar inaccuracies);

180-187 – high artistic level of performance of program material, disclosure of vocal naturalness of voice (flexibility, ease in performance of various technical receptions, assumption of some dynamic and bar inaccuracies);

170-179 – high artistic level of performance of program material, disclosure of vocal naturalness of voice (flexibility, ease of performance of receptions, assumption of some technical, dynamic and bar inaccuracies);

160-169 – high artistic level of performance of program material, admission of certain inaccuracies in the transfer of means of musical expression;

150-159 - the appropriate artistic level of performance of program material, the assumption of certain inaccuracies in the transfer of means of musical expression (sluggish diction);

140-149 - intonationally clean performance of program material, but making a number of mistakes (accompaniment of singing with too loud accompaniment, forced sound, tempo, rhythmic inaccuracies, superficial reproduction of the musical image of the work);

124-139 - partial performance of the work with a violation of intonation, singing without reliance on breathing, disruption during performance;

101-123 - intonationally unclean performance of program material, lack of fricative feeling, underperformance of the work to the end;

100 - non-performance of the work.

## *2.2. Vocal evaluation criteria:*

195-200 – high artistic level of performance of program material, disclosure of vocal naturalness of a voice (flexibility, ease in performance of various technical, dynamic and bar receptions);

188-194 – high artistic level of performance of program material, disclosure of vocal naturalness of voice (flexibility, ease in performance of various technical, dynamic receptions, assumption of some bar inaccuracies);

180-187 – high artistic level of performance of program material, disclosure of vocal naturalness of voice (flexibility, ease in performance of various technical receptions, assumption of some dynamic and bar inaccuracies);

170-179 – high artistic level of performance of program material, disclosure of vocal naturalness of voice (flexibility, ease of performance of receptions, assumption of some technical, dynamic and bar inaccuracies);

160-169 – high artistic level of performance of program material, admission of certain inaccuracies in the transfer of means of musical expression;

150-159 – the appropriate artistic level of performance of program material, the assumption of certain inaccuracies in the transfer of means of musical expression (sluggish diction);

140-149 – intonationally clean performance of program material, but making a number of mistakes (accompaniment of singing with too loud accompaniment, forced sound, tempo, rhythmic inaccuracies, superficial reproduction of the musical image of the work);

124-139 – partial performance of the work with a violation of intonation, singing without reliance on breathing, disruption during performance;

101-123 – intonationally unclear performance of program material, lack of frictional feeling, underperformance of the work to the end;

100 – non-performance of the work.

*2.3. Criteria for assessing knowledge and skills in the theory and methodology of music education and upbringing of students:*

"Excellent" (181 - 200 points) – is given for the answer, in which the entrant shows a comprehensive and systematic nature of learning knowledge of the theory and methods of music education, knowledgeable on methods of teaching music (art), art and pedagogical technologies, best practices .

"Good" (161 - 180 points) – is given to the entrant who has the material provided by the program of entrance examination in the theory and methods of music education. He is mainly acquainted with modern methods of teaching music (art), theoretical concepts and approaches. Familiar with the main state documents on the nature and content of education in ZZSO. Partially acquainted with scientific research and practical developments of domestic and foreign teachers and practitioners. Understands ways to create favorable conditions for students' learning, taking into account the individual approach, but makes minor mistakes in the answers.

"Satisfactory" (124 - 160 points) – is given to the entrant who is familiar with the material provided by the program of the entrance test in the theory and methods of music education and reproduces it at the reproductive level. Familiar with some theoretical concepts and approaches to teaching music (art). Name the main state documents on the education of students, but fragmentarily demonstrates knowledge of their essence, without showing the skills of independent creative thinking.

"Unsatisfactory" (100 - 123 points) – is given to the entrant who is poorly oriented or does not have the material of the entrance exam program on the theory and

methods of music education. The answer is fragmentary and superficial or contains numerous errors and inaccuracies. The set of knowledge is chaotic.

### **3. RECOMMENDED REFERENCE:**

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#### **4. INFORMATION RESOURCES:**

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