

## **Examination and credit test requirements**

1st year: the student is required to read the score for a small orchestra, prepared for the credit test; to demonstrate a firm grasp of the score; to sight-read fragments notated in C clefs and some with transposed instruments.

2nd year: the student is required to perform a prepared score for a large orchestra (a movement of a symphony, or a symphonic poem); to demonstrate a firm grasp of the functional structure of the score, and skills in sight-reading singular groups, single functions of the prepared score, and fragments of symphonic and opera scores.

### **2. Instrumentation**

This is a required course given the 2nd, 3rd and 4th years. There are tutorials.

#### **Subjects covered**

2nd year: string instruments; a string orchestra; woodwind instruments (with the joined horns); woodwind instruments combined with string instruments; a small symphony orchestra.

3rd year: a small symphony orchestra (continued); brass instruments; brass instruments combined with woodwind instruments; percussion instruments; the arpa, piano, celeste, organ; electrical instruments. A large symphony orchestra.

4th year: a large symphony orchestra (continued). The main tendencies and trends in the modern art of orchestration.

## **Examination and credit test requirements**

A credit test is given at the end of the 2nd year. The student is required to submit the works composed that year (6–8 works for a string orchestra, 2–4 works for woodwind instruments, 2–4 works for a small orchestra); to demonstrate a knowledge of string and woodwind instruments as well as skills in transposing chords and chordal progressions of string and woodwind instruments, and also of different combinations of these kinds of instruments.

An examination is given at the end of the 3rd year. The student is required to submit certain works composed that year (4–6 works for a string orchestra, 2–4 works for a large orchestra); to prepare a sample of orchestration of chords and chordal progressions for brass instruments and the entire orchestra; to answer questions concerning brass and percussion instruments.

An examination is given at the end of the 4th year. All the works for a large orchestra composed during the course (usually 6–8 works) should

be turned in. The student is required: to complete a written assignment; to answer questions concerning the works composed that year and the written assignment; to demonstrate a knowledge of the history of the instruments and the main theoretical principles of the orchestration.

*Professor K.S. KHACHATURYAN*

### **Aural Training on Contemporary Music**

This is an elective course given semesters I and II (the 1st year). There are group lessons.

#### **Subjects covered**

The main purpose is to develop skills in perceiving by ear and freely reproducing the main elements of the modern music idioms, typical melodics, harmony and rhythmic. The course combines practical studies in aural training with theoretical studies of the most effective methods (developed within the Russian and Western pedagogical schools) based on 20th century music. The main forms of work include intonation and rhythmic exercises; the students identify by ear individual chords and chordal progressions, write monophonic and polyphonic dictations, and sing excerpts from contemporary music compositions.

#### **Examination requirements**

Written examination: the student is required to write one-part, two-part or three-part dictations.

Oral examination. The student is required:

- to sing the scale in a given key (mixed and symmetric modes);
- to sing a given rhythmic pattern (syncope, irregular rhythmic, polyrhythmic figure);
- to sing excerpts from 20th century music by sight;
- to identify by ear individual chords with non-third structure, poly-chords, progressions of such chords, and chords in chromatic tonality;
- to analyze the methods of aural training proposed in a given manual (or its fragment).

*Teacher M.V. KARASEVA*