

## **ТРЕБОВАНИЯ К КАНДИДАТСКОМУ ЭКЗАМЕНУ ПО ИНОСТРАННОМУ ЯЗЫКУ**

### **I этап - Реферат**

#### **Структура и оформление:**

Реферат по иностранному языку представляет из себя перевод с иностранного языка на русский научного текста по тематике, близкой к теме диссертационного исследования аспиранта, объемом 40 тысяч знаков (с пробелами).

Структура реферата:

1. титульный лист, составленный в соответствии с образцом (в двух экземплярах – первая копия размещается с внешней стороны обложки папки-скоросшивателя, вторая помещается внутрь);
2. страница с выходными данными оригинального текста;
3. перевод текста на русский язык в стандартном форматировании (шрифт Times New Roman, 14 кегль, полуторный интервал между строками, отступ красной строки 1,25, выравнивание по ширине);
4. оригинал всех страниц оригинального текста на иностранном языке в виде нераспознанных сканов.

#### **Требования к подбору материала:**

К использованию допускается только следующий материал:

- ранее не переведенная на русский язык статья из научного журнала;
- глава (фрагмент главы) из непереведенной на русский язык научной литературы.

Материал должен обязательно иметь выходные данные. Более предпочтительными являются тексты, опубликованные не более 30–40 лет назад. Прежде чем приступить к работе над рефератом, рекомендуется отправить выбранный текст проверяющему на утверждение.

#### **Сроки сдачи:**

Готовый вариант работы (в электронной версии) аспирант сдает проверяющему не позднее, чем за 3–4 недели до даты экзамена. После проверки аспирант вносит необходимые правки в текст и готовит его к печати. Готовый реферат сдается в физическом виде минимум за неделю до даты экзамена. В случае непредоставления реферата аспирант не может быть допущен к сдаче кандидатского экзамена.

### **II этап – Ответ по билету**

Экзаменационный билет состоит из трех вопросов:

1. письменный перевод со словарем незнакомого неадаптированного текста по научно-музыкальной тематике объемом около 2500 знаков с иностранного языка на русский;
2. устный пересказ на иностранном языке незнакомого неадаптированного текста по общемузыкальной тематике объемом около 1500 знаков;
3. устная беседа на иностранном языке по теме диссертационного исследования аспиранта (монолог объемом минимум 15–20 предложений, а также ответы на вопросы экзаменатора).

Общее время подготовки ответа по билету – 60 минут.



### Текст для письменного перевода №3

#### CASTRATI IN THE CHURCH AND OPERA

History does not let us know precisely how and when boys came to be castrated to create the adult male soprano and contralto, but music historians concur that the Roman Catholic church was involved in perpetuating the practice. Owing to Saint Paul's dictum "Let your women keep silent in the churches", women had never been allowed to sing in the church choirs. When high voices were desired, prepubertal boys, or falsettists, or eunuchs came to be used.

Around 1600, appreciable numbers of eunuchs existed, and in April 1599 the first two acknowledged Italian castrati, Pietro Paolo Folignati and Girolamo Rossini, had been noted in the records of the pope's chapel <...>. Pope Clement VIII, pontiff from 1592 to 1605, preferred the eunuchs' voices to the falsettists' voices, and he "declared officially that the creation of castrati for church choirs was henceforth to be held 'to the honor of God'".

The church's stand in regard to the castrati was a complete contradiction. Although any person involved in castration was subject to excommunication, the castrati sang in all the churches of Italy, including the pope's chapel. Indeed, eunuchs continued to sing in Italian churches through the end of the nineteenth century, almost a century after they had ceased to perform in opera. Finally, Leo XIII, who was pope from 1878 to 1903, exiled the castrati from the Sistine Chapel.

The last castrato of St. Peter's seems to have been Alessandro Moreschi, who made some phonograph recordings in 1902 and 1903, when he was music director of the Sistine Chapel.

The eunuchs' rise in the papal chapel in the early 1600s was paralleled by their ascension in opera, which was first developing at that time in Italy. A castrato sang a prominent role in Monteverdi's *Orfeo* (1607). According to the music scholar Heriot, by the eighteenth century 70% of all male opera singers were castrati. Another scholar estimates that in the 1700s "as many as four thousand boys were castrated in Italy each year".

Some of the most famous composers who wrote operas for the eunuchs were Monteverdi, Scarlatti, Handel, and Gluck. Mozart composed parts for castrati in *Idomeneo* and *La Clemenza di Tito*. The castrati sang in the churches, opera houses, and courts of nobility of Italy, and in the opera houses and royal and noble houses of England, much of Europe, and Russia.

By all accounts the *musici* thrilled their audiences. A German connoisseur, William Heinse, wrote that "nothing in all music is so beautiful as the fresh young voice of a castrato; no woman's voice has the same freshness, strength and sweetness".

### Текст для устного пересказа №3

## BÉLA BARTÓK AND HIS TRIP TO TÜRKIYE

In 1936, Hungarian composer and musicologist Béla Bartók embarked on a journey to Türkiye, exploring the common heritage between Hungarian and Turkish folk music, a significant endeavor that revealed the shared origins of their musical traditions.

Bartók arrived in Istanbul in November 1936. There, he received the support of the Turkish composer and music expert Ahmet Adnan Saygun who assisted him as an interpreter and worked with him on the annotation of texts.

They traveled to Ankara and across the country collecting the folk songs. Bartók had come prepared with a phonograph, though it was unable to record singing and instruments simultaneously. Another problem was that Bartók had varying success in finding individuals who were willing to sing for him.

One person who agreed to sing for Bartók an old man of 70 named Bekir. Bartók relates that: “He sang an old narrative, about some war of the old days. I could hardly believe my ears, for it sounded just like a variant of an old Hungarian tune.” Bartók was overjoyed to have found what he had been looking for.

Later, he also reached the nomads who agreed to sing for him. He returned to Hungary with the material of 87 melodies he had accumulated.

Being a perfectionist, Bartók was disappointed with his work, but he was still able to draw a significant conclusion from what he had collected: some of the material, he wrote, “points to a common Western-Central Asiatic origin of both Turkish and Hungarian materials, and determines their age as of being at least 15 centuries old.”