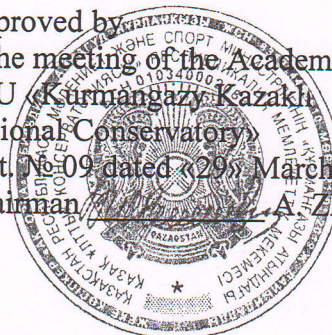


MINISTRY OF CULTURE AND SPORT OF THE REPUBLIC OF KAZAKHSTAN
RSU «KURMANGAZY KAZAKH NATIONAL CONSERVATORY»
FACULTY OF THE MUSIC EDUCATION, ART MANAGEMENT AND
SOCIAL AND HUMANITARIAN DISCIPLINES

Approved by
 at the meeting of the Academic Council
 RSU «Kurmangazy Kazakh
 National Conservatory»
 Prot. № 09 dated «29» March 2023 y.
 Chairman A. Zhudebayev



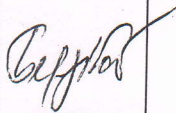
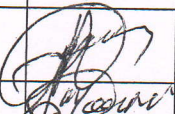

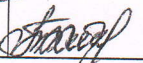
EDUCATIONAL PROGRAM
«COMPOSITION»

Specialty code and name: **6B02111 – Composition (bachelor's degree)**

Academic Degree: Bachelor of Arts

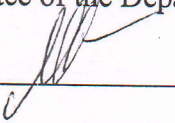
Qualification: Composer, Teacher of musical and theoretical disciplines (major), Author of digital compositions (minor)

Developed by:			Agreed by:		
Position	Full name	Signature	Position	Full name	Signature
Head of Department of Musicology and Composition, PhD, Associate Professor	Koilybayeva M.T.		Vice-rector for EEMW, prof., PhD	Abdirakhman G.B.	
Associate Professor of Department of Musicology and Composition, PhD	Shapilov V.A.		Dean of the Faculty of the Musicology, Art-Management and Social and Humanitarian Disciplines, prof., PhD.	Musagulova G.Zh.	
Agreed by members Academic committee					
Position	Full name	Signature	Employers	Full name	Signature
Head of Department of Musicology and Composition, PhD, Associate Professor	Koilybayeva M.T.		Director of the P.Tchaikovsky Almaty Musical College	Khasangaliyev B.E.	
Associate Professor Department of Musicology and Composition, PhD	Shapilov V.A.		Director of the K.Baiseitova Republican Secondary Specialized		

			Music Boarding School for Gifted Children		
Associate Professor of Department of Musicology and Composition, PhD	Berdibay A.R.				
Professor, Honored Worker of the RK	Daldenbay B.A.				
3 rd year student	D. Shin				
3 rd year student	B. Tleugabylova				

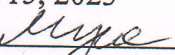
Reviewed and approved

at a meeting of the Academic Committee of the Department of Musicology and Composition
Minutes № 03 dated March 10, 2023

Chairman, Head of department  M. Koilybayeva

Considered at a meeting of the Methodological Council of the Faculty of Musicology, Art-
Management and Social and Humanitarian Disciplines

Minutes № 05 dated March 15, 2023

Chairman, Dean  G. Musagulova

Agreed: Head of SPBPM  N. Yertayeva

Almaty, 2023

CONTENT

1	General description of the educational program	4
1.1	Explanatory note	4
1.2	Purpose and mission of the educational program	7
2.	Admission rules	7
3.	Passport of the educational program	7
4.	Competence profile	10
5.	Learning results achievement matrix	11
6.	Map of training module	21
7.	Educational methods	25
8.	Policy for evaluating learning outcomes (current, midterm and final control)	25
9.	Content of the educational program (Working curriculum of the educational program for the entire period of study)	29

1. GENERAL DESCRIPTION OF THE EDUCATIONAL PROGRAM 6B02111 - COMPOSITION (BACHELOR)

1.1. Explanatory note

The Kazakh National Conservatory named after Kurmangazy (herein after - Kurmangazy KNC) has been graduating specialists in the specialty "Composition" for several decades, observing the main criteria of the State Compulsory Standard of Higher Education, approved by the Decree of the Government of the Republic of Kazakhstan No. 1080 dated August 23, 2012. and educational programs (hereinafter - EP), developed on the basis of the «European qualifications framework for education and learning throughout life».

History of the educational program

The Department of Composition, as an independent educational structural unit of the Conservatory, was founded in 1960. The Department of Theory, History of Music and Composition (since 1944), the Department of Composition and Opera and Symphonic Conducting (since 1996), and the Department of Composition and Art Management (since 2008) also trained composers. At the present stage, students of the EP «Composition» study at the Department of Musicology and Composition.

In the 1930s, an intensive stage in the formation of a professional musical culture of a European standard began. The creation of musical groups and educational institutions caused the need to strengthen the national repertoire. The selfless activity of a whole generation of composers - E. Brusilovsky, A. Zhubanov, L. Khamidi, D. Matsutsin, S. Shabelsky contributed to the solution of this problem. V. Velikanov, M. Ivanov-Sokolsky. Their work became an example for talented musicians showing interest in the creation of academic music, which became an incentive for the creation of a composition class at the Music and Drama College, led by E. Brusilovsky.

The uniqueness of the educational program

Currently EP «Composition» is a dynamically developing specialty, the content of which is a complex of special, musical-historical, musical-theoretical, social-humanitarian, pedagogical disciplines.

The uniqueness of the EP «Composition» of the Kurmangazy Kazakh National Conservatory lies in the upbringing of a modern composer-creator who understands the peculiarities of world and Kazakhstani culture, representing the national composer school at the republican and world level, mastering modern methods and techniques of composition, creating musical works that meet the needs of modern society.

The teachers of the program are venerable composers with extensive practical experience in creating music of different directions, styles and genres. A significant part of the teachers has academic degrees of candidates of art history, PhD, masters of art history; honorary titles - Honored Worker of the Republic of Kazakhstan, honorary workers of culture and education, laureates of republican and international competitions, etc.

The department is represented by the names of leading contemporary composers of Kazakhstan, who are actively involved in creative activities, such as -

Honored Worker of the Republic of Kazakhstan, Professor B. Daldenbay, Candidate of Art History, Candidate of Art History, Professor Strigotsky V.A., Associate Professor E. Umirov and others.

Within the framework of the state program of trilingual education in the department employs specialists leading disciplines in Kazakh, Russian and English.

Students enrolled in the Composition program have the opportunity to use the resources of the Center for Contemporary Music and the Research Folklore Laboratory - educational and production units of the Conservatory, which contain a rich archive of audio recordings of unique samples of modern academic music, as well as song and instrumental art of the Kazakh people.

From the 2022-23 academic year, students will have a unique opportunity to obtain an additional qualification under the Minor Digital Composition program. In the amount of additional 18 credits, the working curriculum of the EP "Composition" includes disciplines aimed at developing knowledge and skills in such relevant areas of creative activity as sound engineering, beat making and songwriting, sound design and computer arranging.

The acquired knowledge and practical skills will allow the graduate to adapt to the cultural reality of the modern music market in modern conditions. Graduates who have received an additional specialization, Digital Composition, will be more in demand in the media fields.

Thus, students of the EP «Composition», meeting the criteria of «Polyphony / Dublin descriptors», can perform the following types of professional activities:

- making music, creating arrangements and proposals;
- the teaching of the whole complex of music theory and special disciplines institutions of secondary vocational education;
- cultural and educational activities in the field of musical art;
- creative and organizational activities in the field of musical performance and musical theater;
- application of primary research skills in creative organizations and educational musical institutions.
- creative activity in the field of modern mass media.

Student's employment of the educational program

The competencies obtained as a result of mastering EP «Composition» enable its graduates to meet the needs of society in the educational sphere at the level of primary and secondary specialized music education.

According to the analysis of the employment of graduates of the educational program «Composition» (bachelor's degree) over the past 5 years, there is a high demand for specialists (more than 90%), which is confirmed by the constant updating of the staff of leading educational institutions in Almaty (Almaty Musical College named after P. Tchaikovsky, Republican secondary specialized the musical boarding school for gifted children named after K. Baiseitova, the Republican Kazakh specialized musical boarding school for gifted children named after A. Zhubanov and others), as well as regional children's music schools and secondary specialized educational institutions.

Regulatory documents

This EP was developed by the Department of Musicology and Composition, which trains specialists in the field of musical art. As a result of passing the EP «Composition», graduates are awarded the degree «Bachelor of Art» and qualifications «Composer», «Teacher».

In 2017, EP «Composition» received an accreditation certificate from the International Accreditation Agency MusiQuE, valid until 2023, and in 2019 – international accreditation by NU «Independent Agency for Accreditation and Rating» and received a license for educational activities for a period of 7 years.

Educational program of the specialty «Composition», implemented by the Kurmangazy KNC, developed on the basis of the following documents: – Law «On Education» RK, 2007;

- State compulsory standard 2016, 2018;
- National Qualifications Framework (NQF) (order of the Minister of Labor and Social Protection of the Population of the Republic of Kazakhstan dated September 24, 2012 No. 373--m and the Minister of Education and Science of the Republic of Kazakhstan dated September 28, 2012 No. 444. Registered with the Ministry of Justice of the Republic of Kazakhstan 19 October 2012 No. 8022);
- Professional standards (order of the Chairman of the Board of the National Chamber of Entrepreneurs of the Republic of Kazakhstan "Atameken" No. 288 dated December 22, 2016);
- The European Qualifications Framework for Education and Lifelong Learning (EQF) (approved by the Recommendation of the European Parliament and the Council of the European Union of 23 April 2008);
- Learning outcomes of the Association of European Conservatories (hereinafter AEK), 2017;
- «Polyphony / Dublin descriptors»;
- «Competence approach to the design of educational programs», Karaganda, KSTU, 2017;
- «Taxonomy of educational goals: the sphere of knowledge», B. Bloom, 1956;
- Methodological recommendations for universities on the design of educational programs, MES RK, 2017;
- National classifier of occupations from May 11, 2017. No. 130-od.

EP "Composition" regulates the goals, expected results, content, conditions for the implementation of the educational process, assessment of the quality of training graduates in this specialty.

1.2 Purpose and mission of the educational program

The mission - training of a demanded musician-composer with a high level of acquired competencies, capable of further training and active professional activity.

The goal of the bachelor's educational program "Composition" is to train a highly qualified composer who works on the creation, arrangement, arrangement of musical works, pedagogical work at a high professional level, possessing the primary skills of research, engaged in cultural and educational activities.

2.ADMISSION RULES

To be enrolled in the educational program «Composition», applicants, in addition to a single national test, must successfully pass two entrance complex creative exams.

The first comprehensive creative exam includes:

- 1) submission of their own works of genres of small form (at least 3 works):
 - the second compositions must be for different instruments with or without piano accompaniment; in simple or complex forms (dances, plays, preludes, variations, suites, etc.);
 - the third composition – for voice with accompaniment (song, romance, ballad, choral composition);
 - colloquium on musical literature (knowledge of the most famous works of Russian-Soviet, foreign classics and works of contemporary foreign and Kazakh composers).

The second comprehensive creative exam includes the musical and theoretical material of the disciplines of solfeggio and harmony of the primary and secondary levels:

1. written exam in harmony (one-tone task in the form of a period with deviations in related tones using alteration);
2. dictation in solfeggio (three-part written dictation of a harmonic structure with modulation in the 1st degree of relations keys).

Harmony exam (one-tone task in the form of a period with deviations in related tones using alteration);

- 2) dictation in solfeggio (three-part written dictation of a harmonic structure with modulation in the 1st degree of kinship).

3. PASSPORT OF THE EDUCATIONAL PROGRAM

Name of the field	Note
Code of the EP	6B02111
Code and classification of education field	6B02 Arts and Humanitarian sciences
Code and classification of training area	6B021 Art
Name of the EP	Composition
Type of the EP	The current
Purpose of the EP	Preparation of a highly qualified composer who is engaged in the

	creation, arrangement (including computer), arrangement of musical works, as well as owning computer programs and applying them in all musical fields. Graduates conduct pedagogical work at a high professional level, possess the primary skills of research work, and are engaged in cultural and educational activities.
NQF level	6
IQF level	6
Academic degree	Bachelor of Art
Qualification	Composer, teacher of musical theoretical disciplines; Aauthor of digital
Professional area:	<ul style="list-style-type: none"> – composing musical works, creating arrangements and arrangements; knowledge of computer programs and their application in all musical fields – teaching special disciplines in institutions of secondary vocational education; – cultural and educational activities in the field of musical art; – creative and organizational activities in the field of musical performance and musical theater; – application of primary research skills in creative organizations and educational musical institutions
Learning outcomes: OR – the overall results; TR – theoretical results; PR – practical results	<p>LO1 (OR): The ability to independently analyze the processes and phenomena occurring in society and in modern culture, the ability to analyze and evaluate legal problems in solving entrepreneurial and creative, professional tasks.</p> <p>LO2 (OR): to know the basics in the field of social and humanitarian disciplines for the formation of a scientific worldview in the context of solving the problems of modernization of public consciousness, determined by the state program «Looking into the future: modernization of public consciousness»; to understand and have a scientific understanding of the socio-psychological and pedagogical approaches to the personality, the factors of its formation; to apply and be able to use the basic principles and methods of teaching musical-theoretical and musical-historical disciplines. The formation of students' moral and ethical foundations and anti-corruption skills will make it possible to effectively use them in their professional activities and countering corruption.</p> <p>LO3 (OR): to know communication skills in oral and written forms in the state language of the Republic of Kazakhstan and in a foreign language, to apply professional activities in accordance with the norms of language and culture; to apply the specifics of the sphere of communication; be able to understand and speak in a foreign language terms of musical styles, instruments, performing techniques, structural components.</p> <p>LO4 (PR): to know the skills of analyzing relevant information, demonstrate oral and written communication skills; to understand and have the ability to practice independent learning, own the individual potential of a musician, researcher; to apply skills and be able to work in a team, using the knowledge gained about a healthy lifestyle, ways to maintain and improve health through various physical exercises.</p>

	<p>LO5 (PR): to know computer programs in order to improve the efficiency of their professional activities, acquire knowledge and skills in the use of modern information and communication technologies in various activities; to understand the planning, organizational aspects of the current activities of culture and art, including in commercial, marketing, financial, advertising and outreach areas, work with personnel, activities for the organization of concerts, performances and other creative events; to apply methods of administrative management of creative and production activities, assessing the degree of recoupment of a creative project, possible risks and prospects.</p> <p>LO6 (PR): to know the skills of auditory, harmonic and polyphonic analysis; to understand, recognize, interpret, process, memorize, apply classical and folk musical materials from notes and / or by ear; to apply knowledge of the historical processes of the formation of theoretical, harmonic and polyphonic styles, forms, systems and traditional musical performance in the creative or research process.</p> <p>LO7 (PR): to know the patterns of the structure of a musical composition; to understand the methodology of musicological analysis and aesthetic assessment of the work; to apply knowledge in the analysis of musical works of various historical eras, from the point of view of identifying musical language, form, the role of harmony and polyphony in revealing the content of a work, its drama, determining formative functions, style constants, phenomena of tradition and innovation.</p> <p>LO8 (PR): to know the basics of research of monodic musical traditions and the associated modal systems, versification, melody, forms in various ethnic variants; to understand the terminology, the main ways of development of film music; to apply knowledge in a free orientation in a symphonic score (reading and conducting) and be able to sight-play these scores on the piano.</p> <p>LO9 (TR): to know the specifics, historical stages of development of foreign, Russian, Soviet, traditional, domestic and Kazakh musical art as a type of creative activity; to understand the artistic concepts of a musical work in a historical context; to apply the acquired skills in the analysis of musical works related to this specificity.</p> <p>L10 (PR): to know the principles of formative factors in folklore; to understand the complex assessment and analysis of works of folk music: Kazakhstan, the Near and Middle East, East and Southeast Asia; to apply the acquired knowledge when playing the works of authors from the countries, continents in question, as well as to create your own melodies or compositions.</p> <p>LO11 (PR): to know the basics of developing research and evaluating musical ideas; to understand concepts and processes through creative, critical and research thinking; to apply practical skills in the field of educational, professional and pedagogical activities.</p> <p>LO 12 (PR): create musical works in different styles, genres, forms, for different instrumental compositions; know the features of epochal and national styles; think and work creatively, flexibly and adaptively using imagination, intuition and emotional understanding.</p> <p>LO 13 (PR): to know a number of solo piano works of different genres, forms and styles; to understand the skills of ensemble play; to apply the skill of fluent sight reading and the ability to play sketches and works.</p>
--	--

4. COMPETENCE PROFILE

Graduate Competency Profile 6B02111 – «Composition»	
General education (CEC)	<ul style="list-style-type: none">– have a formed social-humanitarian and scientific-philosophical worldview in the context of solving the problems of modernization of public consciousness, determined by the state program "Looking into the future: modernization of public consciousness";– possess communication skills in accordance with the norms of language, culture, specifics of the sphere of communication;– possession of knowledge and skills of a healthy lifestyle.
Basic (BC)	<ul style="list-style-type: none">– to know the specifics of world musical art as a type of creative activity;– possess knowledge in the field of the historical development of world musical art;– analyze musical works from the point of view of the historical context, identifying the features of the musical language, form, harmony and polyphony;
Professional (PC)	<ul style="list-style-type: none">– create pieces of music in different styles, genres, forms, for different instrumental ensembles;– know and apply the specifics of orchestration for different compositions of instruments.

5. MATRIX OF LEARNING RESULT ACHIEVEMENT

Educational program «6B02111 – Composition»

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OP)	LO2 (OP)	LO3 (OP)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO 10 (PP)	LO 11 (PP)	LO 12 (PP)	LO 13 (PP)
General Education Discipline Cycle (GED) / University Component (UC)																	
1.	Basics of social sciences and anti-corruption	The basics of social sciences and anti-corruption culture acquaint students with modern ideas about the biosphere, about man as part of nature, about the environmental aspects of life safety; as well as on anti-corruption culture, as well as the formation of students' knowledge of the regulatory framework necessary for the implementation of entrepreneurial activities and the protection of intellectual property, the development of skills and abilities to use basic legal instruments in these areas, as well as within the discipline, students will study the basic concepts and categories of economics, to form an economic way of thinking.	3	5			V			V							
General Education Discipline Cycle (GED) / Mandatory Component (MC)																	
2.	Modern history of Kazakhstan	Reveals the process of formation and development of the Kazakh state on the modern territory of the Republic of Kazakhstan.	2	5			V										
3.	Philosophy	Poses the problems of a person's worldview orientation, helps him to understand his place and role in society.	5	5			V										
4.	Sociology	Involves the mastery of knowledge about the specifics of the functioning of the laws of social interaction and development, the characteristics of social communities and social institutions, the relationship of a person with social reality.	4	2			V										
5.																	
6.	Culturology	It studies the genesis, development and functioning of culture as a specifically human way of life, understanding and refraction in practical activity of the system of universal values.	4	2			V										
7.	Political science	Promotes the development of a civic political culture among students, in order to correctly perceive the existing social and political system, and to be able to defend their rights and interests, respects the interests and rights of others.	3	2			V										
8.	Psychology	The course forms the competencies in the field of general and musical psychology, which are necessary in the practical activities of the future teacher. Studying general psychology, personality, communication, organization of the educational process, students will be able to professionally, on the basis of modern methods, technologies, contribute to systemic psychological and pedagogical assistance in the music field	3	2			V										
9.	Information and Communication Technologies (in English)	Information and communication technologies form students' ability to purposefully work with information, professionally using it to receive, process, transfer and store information.	1	5		V					V						
10.																	
11.	Kazakh (Russian) language 1	In the course "Kazakh language", which after receiving the status of "state", became a compulsory subject for Russian-speaking students, there is an introduction to the specifics of the spoken, artistic, official-business, journalistic and scientific styles. The main task is to improve the culture of oral and written speech in the professional sphere.	1	5		V											
12.	Kazakh (Russian) language 2	It is aimed at the further formation of communicative competencies that allow using language skills as a means of professional communication: to process texts in the specialty; carry out oral communication on topics in the specialty (listening, dialogic and monologue speech). The next stage is aimed at improving the skills of language proficiency in various communication situations, the production of oral and written speech in accordance with the communicative purpose of communication / focused on the study of normalized speech, the development of verbal competence of future music professionals in various areas of language communication: educational, scientific and professional. The next course is focused on studying the linguistic features of the scientific style , working with a scientific text and instilling scientific speech skills. The final stage is aimed at mastering the business terminology and terminology of the studied specialty, improving the culture of oral and written speech in the professional sphere.	2	5		V											

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OP)	LO2 (OP)	LO3 (OP)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
13.	Foreign language 1	Teaching students all types of speech activity: listening, speaking, reading and writing: correction and development of receptive lexical and grammatical skills, automation of reading skills aloud and to oneself, mastering the amyotic and learning reading, improvement and acquisition of listening and speaking skills in monologue and dialogic speech	1	5		V											
14.	Foreign language 2	Achieving the level of language competence necessary for use in further professional activities, developing the ability to work with literature, developing dialogical speech, listening in connection with read texts and information searches.	2	5		V											
15.	Physical culture 1	Aimed at the formation of motor skills, abilities and knowledge related to them, at the upbringing of physical qualities, mastering special physical culture knowledge and the formation of a conscious need for physical training	1	2												V	
16.	Physical culture 2	Aimed at the development of the student's physical qualities through normalized functional loads: strength and speed characteristics, endurance, flexibility and coordination abilities	2	2												V	
17.	Physical culture 3	Physical training is carried out according to the principle of mastering the basic foundations of the all-around. Students are engaged in exercise systems from various sports: athletics, sports games (basketball, volleyball, football, badminton)	3	2												V	
18.	Physical culture 4	Physical training is carried out according to the principle of development and improvement of the foundations of all-around. Students are engaged in exercise systems from various sports: athletics, sports games (basketball, volleyball, football, badminton)	4	2												V	
Basic Discipline Cycle (BDC) / University Component (UC)																	
19.	Music analysis 1	The discipline studies all parts of the structure of the form of the period, ranging from melody, meter and rhythm, the formative action of harmony, the formative role of dynamics, to timbre and texture. The scale-thematic structures, periods of square and non-square structure are studied. At the end of the course, the student must know the formative principles of harmony, timbre, texture, be able to distinguish periods of a square structure from a non-square structure, possess the skills of analyzing rhythmic, melodic structures.	5	4				V						V			
20.	Harmony 1	The discipline is aimed at developing the basic skills of harmonizing melody, mastering the harmonic musical language, familiarizing and mastering the musical notation of the main harmonic revolutions, as well as studying more complex harmonic revolutions, including altered chords of the II degree and DD, deviations and modulation in the tonality of I and II degrees of relationship. She studies modal improvisation, composing short etudes in the modes of folk music and in the genres of music until the beginning of the twentieth century.	1	4											V		
21.	History of Kazakh traditional music 1	The discipline is aimed at studying the historical patterns of the formation, development and social conditioning of the song and instrumental traditions of Kazakh music; historical stages of formation and scientific periodization of the history of Kazakh music; the content of written monuments of the ancient Turkic era, their cultural significance; stages of the origin, formation and development of the oral professional Kazakh musical culture.	3	3				V		V				V			
22.	History of Kazakh traditional music 2	The discipline covers the period of the XIX - early XX century, studies the musical and stylistic features of the main regional schools and traditions; the formation in the 19th century of the classics of Kazakh music - oral-professional song and kyuya of Arka and Western Kazakhstan.	4	3				V		V				V			
23.	History of Contemporary Kazakh music 1	The discipline is focused on the formation of holistic ideas about the musical culture of Kazakhstan of the 20th century (the Soviet period until the 1980s), actualized by living practice, and the personal contribution of key figures (composers and performers) who influenced the process of its formation and further development.	5	3				V		V				V			
24.	History of Contemporary Kazakh music 2	The discipline studies the historical processes in the musical culture of Kazakhstan from the 1980s to our time. Musical and stylistic transformations of the last Soviet decade and the post-Soviet period are presented through an in-depth study of the iconic works of this period and the creative biographies of their authors.	6	3				V		V				V			
25.	Mandatory piano 1	Within the framework of the discipline, the current level of proficiency in the instrument is established, goals in	1	2	V												

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OP)	LO2 (OP)	LO3 (OP)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
		the development of technology in three areas are indicated: interpretation, sight reading, and development of technology. An individual lesson plan is built, including special exercises, studies and interpretation (performance of a standard repertoire).															
26.	Mandatory Piano 2	The discipline continues to develop practical and creative skills in three areas (interpretation, sight-reading, technical development). A complicated repertoire is selected for the development of musical memory and performing technique. Collective (ensemble) performance classes are added.	2	2	V												
27.	Mandatory Piano 3	The main task of the discipline is the development of the student's pianistic skills, their deepening to the extent necessary for professional activity, preparation for independent practical work at the piano. Special emphasis is placed on the pedagogical repertoire of a musicologist, in-depth mastering of sight-reading skills, ensemble play.	3	2	V												
28.	Fundamentals of composition	The discipline is aimed at studying the theoretical and practical foundations of compositional technique, its application in various styles, genres and forms, the composition of themes and periods.	1	3					V					V			
29.	Pedagogy	The course forms a system of knowledge about the essence of the constituent elements of pedagogy, the features of traditional and innovative pedagogical technologies. Develops communication skills of pedagogical culture and technologies of pedagogical communication.	7	3			V										
30.	Polyphony	The discipline is aimed at the further development of students' musical thinking, creative abilities, polyphonic hearing, professional ideas about the specifics of polyphonic music. The discipline is devoted to the study of the fundamental contrapuntal techniques that have developed in music of different eras and styles. The course is designed to study the basics from the initial forms of polyphony, simple counterpoint, complex, vertically and horizontally movable counterpoints to imitations and canons in two, three, four voices.	3	3				V						V	V		
31.	Solfeggio	The discipline covers the main issues related to modal and rhythmic education, the development of "inner hearing" and a sense of form, the skills of pure intonation, meaningful and expressive performance. It covers various levels of complexity, ranging from popular music, singing interval and chord sequences in diatonic degree, ending with altered, self-emphasized and accords using III degree modulations. Dictations are prescribed, auditory training is conducted on the material being studied.	1	3											V		
32.	Financial literacy	The purpose of the discipline is to develop competencies in the field of economics and finance based on familiarization with the principles of the functioning of the financial system, financial instruments and the main financial regulatory documents in force in the territory of the Republic of Kazakhstan.	8	3							V						
33.	Training	The practice is aimed at the application of theoretical knowledge in archival-bibliographic, editorial and publishing professional activities.	2	2							V					V	V
34.	Pedagogical	The practice is aimed at developing pedagogical skills, knowledge of program requirements for special disciplines of music educational institutions of primary and secondary levels; educational and scientific-methodical literature; traditional and newest (including author's) teaching methods.	5,6,7	6							V						V
Basic Discipline Cycle (BDC) / Elective Component (EC)																	
35.	Analysis of musical works - 2	The discipline is a continuation of the discipline "Analysis of musical works 1", such forms as simple two-part, three-part, complex three-part, rondo, variations, rondo with variations and others are studied up to the sonata form, cyclic forms.	6	3				V						V	V		
36.	Harmony 2	The discipline is aimed at continuing the study of the fundamentals of harmony, including modulation of the III degree of kinship, ellipsis, enharmonic modulation and modulation in more distant degrees of kinship. In addition to the major-minor and minor-major systems, much attention is paid to playing sequences and chord sequences. The fret improvisation is expanded - the student learns to improvise not only in frets, but also in the styles of the 20th century music.	2	3				V							V		
37.	Instrumentology 1	The discipline is aimed at studying the technical and expressive capabilities of the instruments of the orchestra, their role in the small and large symphony orchestra, the repertoire of these instruments and arrangements is being studied. Within the framework of Instrumentation 1, stringed-bowed and woodwind instruments are considered.	2	3				V				V		V			
38.	Instrumentology 2	The discipline is aimed at studying the technical and expressive capabilities of the instruments of the orchestra,	3	3				V				V		V			

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OP)	LO2 (OP)	LO3 (OP)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO 10 (PP)	LO 11 (PP)	LO 12 (PP)	LO 13 (PP)
		their role in the small and large symphony orchestra, the repertoire of these instruments and arrangements is being studied. Brass and percussion instruments of the orchestra are being studied.															
39.	Instrumentation 1	The course is aimed at mastering instrumentation skills for small ensembles of various instruments.	4	3				V				V		V			
40.	Instrumentation 2	The course is aimed at mastering the skills of instrumentation for individual orchestral groups (bowed strings, woodwinds, brass and percussion instruments).	5	3				V				V		V			
41.	Instrumentation 3	The course is aimed at mastering instrumentation skills for several orchestral groups (bowed strings and woodwind).	6	3				V				V		V			
42.	Instrumentation 4	The course is aimed at mastering the skills of instrumentation for a large symphony orchestra.	7	3				V				V		V			
43.	History of harmony	The discipline is aimed at the formation of theoretical ideas about harmony as historically developing system from the inception of the stages of music as such from the times of antiquity, ending with the music of the twentieth century. Along with the historical processes of the formation of harmony, the discipline includes the study of such concepts as the philosophy of harmony, etymology, mathematical and physical aspects of harmony, aspects of consonance, discord, mechanisms of harmonization, logical structures of chords, stages of the historical evolution of the category of chords.	2	3				V							V		
44.	History of harmony 1	The discipline is part of the course on the History of Harmony 1, aimed at studying the historical processes of the formation of harmony as a science, from the times of Antiquity to the era of late romanticism. The etymology and essence of the subject includes consideration of individual parts of harmony such as modal systems, chord systems, primary linear non-chords in the form of non-chord sounds and harmonic foundations in the form of types of organ points, figuration and voice leading.	3	3				V							V		
45.	History of harmony 2	The discipline is a continuation of the course "History of Harmony 2", the historical processes of the subject are studied from the late era of romanticism to modern times. The principles of harmony and disharmony of the New Viena school are studied, the works of K. Stockhausen, J. Xenakis and other names, the theory of minimalism in music are considered. Various interacting layers of harmony of different folk cultures are studied along with electronic music. The genera of interval systems, modality is analyzed. Much attention is paid to the theory of functions - systems, subsystems, the evolution of harmony and form formation.						V							V		
46.	The history of foreign music until 1945 y.	The discipline is aimed at forming a complex of knowledge about the history of the development of Russian and Soviet musical art, as an integral, historically developing phenomenon associated with the socio-historical process, about the work of Russian composers, major musical works, musical styles and genres.	6	3				V						V			
47.	History of foreign music until the 18th century	The discipline studies the process of origin and historical development of professional musical art in its most important phenomena - from antiquity to the 18th century; fosters an understanding of the originality of the historical development of musical culture among different peoples, the disclosure of the connections of music with the process of the historical development of society; awareness of the specifics of the artistic reflection of reality in musical art and the impact of the work of leading composers on the life of society.	2	3				V						V			
48.	The history of foreign music after 1945 y.	The discipline is aimed at studying the historical process of the development of the history of music in the first half of the 20th century in its connection with world culture and its national forms; disclosure of the historical specifics of musical works, as well as the impact of outstanding examples of world musical culture and the activities of great musicians on the life of society; comprehension of the content of works of musical art of various directions, styles and genres.	5	3		V		V						V			
49.	History of Classicism-Romanticism music - 1	The discipline studies the process of historical development of professional musical art of the XVIII-XIX centuries; fostering an understanding of the uniqueness of the historical development of musical culture among different peoples, disclosing the connections of music with the process of the historical development of society; awareness of the specifics of the artistic reflection of reality in musical art and the impact of the work of leading composers on the life of society.	3	3							V		V				

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OP)	LO2 (OP)	LO3 (OP)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO 10 (PP)	LO 11 (PP)	LO 12 (PP)	LO 13 (PP)
50.	History of Classicism-Romanticism music - 2	The discipline is a continuation of the course in the history of music and covers the period of romanticism in the art of music. The purpose of the discipline is to develop the student's ability to navigate in musical forms, genres and stylistic features of the music of the era of romanticism; to acquaint with the main composers of the era of romanticism (Schubert, Schumann, Chopin, Liszt, Wagner, etc.) and their works. The program of the discipline is aimed at the artistic and aesthetic development of the student's personality and the development of his outlook and erudition.	4	3				V						V			
51.	Methods of teaching composition and musical-theoretical disciplines	The course is aimed at developing the necessary complex of methodological knowledge in students in the field of teaching composition and musical-theoretical disciplines at the modern level of the requirements of musical practice. The discipline includes information about the methods and forms of conducting classes, drawing up calendar and lesson plans, studying methodological literature, etc.	5	3				V						V			
52.	Methods of teaching musical-theoretical and musical-historical disciplines	In the process of the course, students are explained the necessary working part of teaching musical-theoretical and musical-historical disciplines. Based on various literature, students make up a certain lecture plan for teaching lessons, get acquainted with modern technologies and teaching methods. The student must know well his discipline, which he will teach, be able to navigate in musical-theoretical and historical aspects.	5	3							V						V
53.	Music of Classicism	The course program examines the brightest representatives of the era of classicism - the Viennese classics, their creative life, interrelation of styles and genres of that time.	3	3							V						V
54.	Modern music	This course is aimed at acquaintance with new representatives, composers after the 90s. XX century, namely the composers of the Russian Federation, the Republic of Kazakhstan and foreign persons. It is also logical to keep track of all new events related to contemporary musical art of the 21st century.	6	3				V						V			
55.	Music from Antiquity to Baroque and History of Classical	The course is aimed at studying music since Antiquity, the peculiarities of styles and genres of that time, an introductory study of the development of instrumentation. The processes of crystallization of the polyphonic system of the Middle Ages, its flourishing in the works of the composers of the Dutch polyphonic school are considered. Ars nova in European countries.	2	3		V		V						V			
56.	Music of Romanticism	This discipline studies music and the history of the formation of Romanticism, as one of the lyrical, brightest phenomena in the history of the development of musical art. All musical means of expression that have arisen with the advent of this era are studied. The work of the composers of this era is being studied.	4	3				V						V			
57.	Music of Modernism era	The discipline is based on the study of the techniques of musical composition of the twentieth century, but also considers the prevailing historical aspects. Individual works are studied, their forms, content, writing techniques are analyzed.	5	3				V						V			
58.	Musical terminology of the English language	This discipline studies conceptual complexes related to musical styles, instruments, performing techniques, structural components of musical works and musical communities.	5	3				V						V			
59.	Music form	The discipline is aimed at enriching students' ideas about the patterns of development of musical thinking and shaping, and their practical development on specific musical material. Knowledge is given about the laws of the structure of a musical work, about the principles of shaping, the functions of parts in a musical form, means of musical expression, musical syntax. The course is devoted to the study of the general principles of the structure of musical works, classically established types of compositions of vocal and instrumental music (simple and complex forms, rondo, variation form, forms of vocal chamber music). It is also aimed at developing the ability to analyze works of various genres and styles.	6	3				V			V		V				
60.	Organology 1	This course is aimed at studying the theoretical foundations of musical instruments of the brass and brass group of a symphony orchestra.	2	3				V				V		V			
61.	Organology 2	This course is aimed at studying the theoretical foundations of musical instruments of the string and percussion group of a symphony orchestra.	3	3				V				V		V			
62.	Orchestration 1	This course is aimed at learning the practical foundations of the musical instruments of the woodwind group of a	4	3				V				V		V			

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OP)	LO2 (OP)	LO3 (OP)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
		symphony orchestra.															
63.	Orchestration 2	This course is aimed at learning the practical foundations of the musical instruments of the brass band of a symphony orchestra.	5	3				V				V		V			
64.	Orchestration 3	This course is aimed at learning the practical foundations of musical instruments of the string group of a symphony orchestra.	6	3				V				V		V			
65.	Orchestration 4	This course is aimed at studying the practical foundations of musical instruments of the wind and percussion group of a symphony orchestra.	7	3				V				V		V			
66.	Basics of Folk Orchestra Conducting	Conducting is based on the skills of reading scores, and the skills of conducting as such in general. During the course of the course, students select pieces for the folk orchestra and try to conduct during the ensemble, acquiring practical skills.	7	3								V		V		V	
67.	Fundamentals of Management and Marketing	The course studies the methodological foundations of modern management, the formation of a scientific understanding of the management system, the formation of theoretical knowledge and practical mastery of specific skills of various types of management activities; study of the essence of management, its features and tasks, the relationship with the management of economic and social processes; the study of the main indicators and criteria of management efficiency, the formation of students' knowledge in the field of organizing marketing activities at enterprises of various organizational and legal forms, to show the role of marketing in the process of managing the activities of an enterprise.	6	3						V	V						
68.	Fundamentals of Management and Entrepreneurship in Culture	This course will allow the student to master the management culture, entrepreneurship in the field of culture, to form a complex of knowledge about management for the student, to develop the skills of carrying out various types of entrepreneurial activity, to analyze and design management mechanisms. From a practical and theoretical point of view, it forms the concept of management and the basic knowledge of entrepreneurship and management. Includes methods of entrepreneurship and management in the field of culture in Kazakhstan and abroad.	6	3						V	V						
69.	Basics of Orchestral Conducting	The discipline is aimed at mastering the basics of working with orchestral scores, as well as practical classes in conducting technique, aimed at mastering the necessary skills in the application of the conductor's gesture.	7	3								V		V		V	
70.	Polyphony 2	The discipline is aimed at studying the basic patterns of the structure of the content and form of polyphonic works, which serves as the basis for their professionally competent interpretation. The development of polyphonic thinking, which is formed on the basis of the skills of independent composition in various polyphonic styles, also contributes to the improvement of performing skills. The course "Polyphony 2" is a continuation of the course "Polyphony 1". Students get acquainted with the writing of a fugue, studying the opposition and interludes, write the exposition part, and also work on the developmental and final parts, the stretch, and pass the skills of analyzing complex fugues.	4	3				V						V	V		
71.	Polyphony 3	The course is aimed at studying the polyphony of 19th century composers: Western European romantics and Russian composers. The questions of the structure and semantics of texture, the main stylistic types of fugue in the music of romantic's composers of the XIX century: Schubert, Chopin, Liszt, Wagner, Frank, Glinka, Mussorgsky, Tchaikovsky, Taneyev, etc. Kazakhstan.	5	3				V						V	V		
72.	Modern orchestration of symphony orchestra	The course is aimed at mastering the knowledge and skills of orchestration for a symphony orchestra, taking into account the specifics of modern notation and acoustic and electronic instruments.	6	3							V	V		V			
73.	Modern instrumentation techniques	The course focuses on the theoretical and practical application of modern techniques for the instrumentation of symphonic orchestration.	6	3							V	V		V			
74.	Specificity of film music	The discipline studies the emergence of film music as an art form in general, cinema itself as an art form, sound film, music not only in sound films, but also in other synthetic arts. Based on the ontological structure of sound films, the author examines the structures of the visual sphere, the sound sphere, the dialectical unity of spheres in film music. The periods of development of Kazakhstani film music are also studied, namely the preparatory period, the period of intensive development, the period of intensive development of the Kazakh cinema and the cinema of	5	3				V			V		V				

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OP)	LO2 (OP)	LO3 (OP)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
		independent Kazakhstan to the present day.															
75.	Theory of fugue 1	The discipline focuses on the practical study of fugue. In the course program, special hours are allocated for writing topics, answers, oppositions, and the exposition part is prepared. Examples of fugues are studied, ranging from composers of the Baroque era to those of the twentieth century, for example, D. Shostakovich's fugues. As a result of training, the student should be able to master the skills of writing individual exposition parts of the fugue, master the technique of writing, know all the rules for the patterns of writing themes, interludes, and contradictions.	4	3				V				V		V	V		
76.	Theory of fugue 2	The discipline is a continuation of the discipline "Fugue Theory 1", the techniques of writing parts of a fugue, such as a stretch, developmental and final parts, are studied. As examples, all types of fugues, from simple to complex, are studied, fugues on chorales, choral fugues, synthesis of form formation in an instrumental concert and in choirs on cantusfirmus, variations on bassoostinato.	5	3				V				V		V	V		
77.	Reading scores 1	The course is aimed at acquiring practical skills in analyzing and reading individual parts, orchestral groups and simple piano scores; acquaintance with examples of art in the field of symphonic music of Kazakh, Russian and foreign classics, as well as contemporary authors; development of the general musical and artistic culture of the student.	5	3								V		V			
78.	Reading scores 2	The course is aimed at acquiring practical skills in analyzing and reading scores for a large symphony orchestra at the piano; acquaintance with examples of art in the field of symphonic music of Kazakh, Russian and foreign classics, as well as contemporary authors; development of the general musical and artistic culture of the student.	6	3								V		V			
79.	Reading scores of folk ensembles and orchestras 1	The course is based on the acquisition and formation of the skills of reading scores not only of orchestras, but primarily of folk ensembles and orchestras. Students need to know the musical notation of folk instruments, bodily navigate the keys, structure and transpositions.	5	3								V		V			
80.	Reading scores of folk ensembles and orchestras 2	As a continuation of the Reading Scores 1 course, students acquire skills not only to orientate themselves in a folk orchestra, but can also arrange any melodies for this type of ensemble or orchestra themselves. The most complex scores are read, including contemporary composers of the Republic of Kazakhstan.	6	3								V		V			
Profiling Discipline Cycle (PDC) / University Component (UC)																	
81.	Production	The practice is aimed at applying the theoretical skills of working with scientific literature in specialized and public libraries of the Republic of Kazakhstan.	4,6	4						V	V					V	V
82.	Pre-graduation	The practice is aimed at mastering the literature necessary for writing a thesis; writing a research thesis project.	8	3						V	V					V	V
Profiling Discipline Cycle (PDC) / Elective Component (EC)																	
83.	Mass music arrangement	This course explores arrangement in popular popular music and its stylistic features.	8	3					V		V	V				V	
84.	Arrangement for Pop-Symphonic Orchestra	The course is aimed at mastering the skills of orchestration for a pop-symphony orchestra. The discipline includes the study of composition, instrumentation, range, timbre specificity, strokes and performance capabilities of instruments.	8	3					V		V	V				V	
85.	Arrangement of Kazakh folk ensembles	The discipline studies the analysis and arrangement for Kazakh folk ensembles and their application in their compositions.	7	3					V			V	V			V	
86.	Beatmaking and songwriting	The course is aimed at creating electronic music, which is based on beats or sequencers that act as a pattern for composing modern tracks and compositions. Songwriting is the creation and writing of songs, taking into account of modern realities and the requirements of the time. This discipline teaches quick and high-quality writing of music (popular songs), using the basics of beat making and knowledge of computer programs.	5	3							V			V	V		
87.	Sound engineering and directing 1	The discipline develops the skills of sound directing and engineering, namely, it prepares students for organizing the sound process of modern composition. In the process of learning, students work on finding new sounds and	3	3							V				V		

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OP)	LO2 (OP)	LO3 (OP)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
		their modeling, gaining skills in modern computer programs in various audio and video formats.															
88.	Sound engineering and directing 2	The course continues "Sound engineering and directing 1" and is aimed at mastering students of computer programs, sound recording of music. Students acquire the knowledge of writing special studies, miniatures and other compositions, becoming fluent in sound engineering and sound mastering skills.	4	3							V				V		
89.	Instrumentology of Kazakh folk instruments	The discipline is aimed at studying the technical and expressive capabilities of Kazakh orchestral instruments, their role in the orchestra, the repertoire of orchestral instruments and transcriptions.	7	3								V	V	V			
90.	Instrumentation of Kazakh folk ensembles	The course is aimed at mastering the skills of orchestration for a folk orchestra. The discipline includes the study of composition, instrumentation (range, timbre specificity, strokes and performance capabilities).	7	3					V			V	V			V	
91.	The history of orchestral styles	The course is aimed at a comprehensive study of the development processes of instrumental-orchestral thinking in historical practice, an assessment of its current state and the acquisition of analytical skills in this area of musical-theoretical knowledge.	7	3				V				V		V			
92.	Kazakh ethnoorganology	The course studies the properties and parameters of the tools of the Kazakh people, as well as their application in practice.	7	3								V	V	V		V	
93.	Computer arrangement 1	The discipline prepares the student for professional activities related to the use of music and computer technologies. Students acquire the skills of music-computer music-making, study the style problems of music-computer arrangement, get acquainted with the features of computer arrangement (sequences and arrangement). Also, the necessary knowledge obtained by students helps them to help them work with musical constructor programs and sequencer programs.	7	3							V	V		V			
94.	Computer arrangement 2	The course is a continuation of the discipline "Computer Arrangement 1". Students fully acquire the skills of computer arranging. In addition to working with programs, sequencers have the parameters of multitrack editors for working with wav and mid files, they also mix music tracks and perform initial mastering using the music editor. They learn to carry out the final mastering of the composition in many specialized programs.	8	3							V	V		V			
95.	Music of the East 1	The discipline expands the horizons of students, helps to navigate the complex aspects and means of musical expression. The study of the music of the East is based on the themes of the history of the music of the Eastern countries. The discipline is studied in parallel in connection with the music of the peoples of the World. The course also listens to the music of Egypt, Morocco, Turkey and other countries of the Near and Middle East.	6	3				V					V	V			
96.	Music of the East 2	The discipline is more extended, aimed at the study of specific works of the peoples of India, Korea, Japan, China, but also the study of individual authors, composers from these countries. In the process, composers are invited to compose small etudes, imitating one or another folk musical model of the passed peoples.	7	3				V					V	V			
97.	World music 1	The discipline covers the history of the formation of traditional musical cultures of the Near and Middle East, as well as the development of musical science in the Muslim East, the interaction of music with Islam and Sufism. The stages of the historical development of the musical culture of Turkey, ancient and modern Egypt, Morocco are considered.	6	3									V	V			
98.	World music 2	The discipline is aimed at a detailed acquaintance with the stages of historical development, genres and styles of song and instrumental music of the peoples of East and Southeast Asia on the example of the cultures of China, India, Korea and Japan.	7	3				V					V	V			
99.	Electronic music processing 1	The discipline studies and reveals the possibilities of processing music in electronic form, namely, equalizers, mixers and other devices that are directly related to working on sound in the interaction of modern technology are studied.	7	3							V	V		V			
100.	Electronic music processing 2	The discipline is a continuation of the course " Music processing in electronic form 1". At this stage, students have learned elementary devices and possibilities for processing music in electronic form. In this semester, students work on a separate piece, applying all the basics and knowledge of computer technology, producing a finished full-fledged composition from the original melody.	8	3							V	V		V			

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OP)	LO2 (OP)	LO3 (OP)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
101.	Basics of dombyra composition	The discipline studies the basics of writing a piece for dombra, analyzes the structure of dombra kyuis.	4	3					V				V	V			
102.	Basics of sound recording 1	The course is aimed at acquiring primary theoretical knowledge in sound engineering and includes such modules as "History of sound recording", "Acoustics, fundamentals of electrical engineering, sound engineering", "Sound amplifying equipment", "Acoustic systems", "Sound processing devices", "Modern technologies sound processing", "sound recording". In the practical part of the course, students learn the basics of working with computer software and studio complexes "Cubase", "Sound forge", "Logic audio", etc. and voice acting of the 1st degree of complexity of phonograms and sound studies, auditory analysis.	3	3							V				V		
103.	Basics of sound recording 2	The continuing course includes the modules "Creating a phonogram", "Creating a sound image", "Creating an explication of a phonogram". In the practical part, such skills are acquired as recording music of different styles and creative directions performed by instrumentalists, vocalists and performers of any complexity, voice acting for movie clips, advertising animations, restoration of sound recordings; work with ready-made phonograms; installation of phonograms; examination of the quality of phonograms and sound-reproducing equipment.	4	3							V				V		
104.	Basics of polystylistics	Polystylistics as a subject reveals a variety of forms and genres, which are based on various interacting aspects of culture and creativity in general. The combination of various musical stylistic layers leads to a special study of certain musical works, where polystylistic genres of music are used.	7	3				V				V		V			
105.	Fundamentals of composing in contemporary music styles	The course is aimed at composing music in modern composer genres. The special emphasis of the program is developed on the interaction of the acquired composing skills with modern trends in music. Music platforms are being studied on which soundtracks, songs in the styles of pop, rock, hip-hop are created. The textures and structures of fashionable writing of popular art are studied.	5	3							V			V	V		
106.	Basics of Digital Composition 1	The discipline studies ways to use new information technologies in professional activities, as well as acquires the skills to create original works using virtual sounds and Cubase audio editors.	7	3					V		V					V	
107.	Basics of Digital Composition 2	The discipline continues to acquire the skills of creating original works using virtual sounds and audio editors Logic Pro X.	8	3					V		V					V	
108.	Sound working and its development (Minor)	The course is aimed at teaching students how to work on sound design. Throughout the semester, students study the nature of sound, its acoustic capabilities, create a bank of sounds, and after studying special. Computer music programs process sound, make out its new features. Due to this, the same sound can acquire different colors of sound, and be in demand in the music market of modern composer creativity.	6	3							V			V	V		
109.	Sound Design	The course contributes to the formation of skills in the use of computer music technologies in creative activities. The ability to work with such sound programs as Reaper, Fl studio, various digital synthesizer plugins such as Kontakt, Nexus, Serum, Omnisphere is being formed. Obtaining by students the necessary knowledge to work with music constructor programs, sequencer programs, use sound banks (VST).	6	3							V			V	V		
110.	Systems of music compositions of the 20th century	The discipline is aimed at studying the theoretical concepts of composers of the twentieth century, mastering the terminological apparatus of these theories, understanding the methodological and analytical problems of musical and linguistic systems, mastering the analytical application of these theories in the analysis of musical works. Expanded-tonal, modal techniques, atonal-serial techniques, pointillism, technical music, aleatorics, cybernetics, etc. are studied. As a result of the training, the student should be able to navigate the systems of composition of the twentieth century, master the techniques of writing in new genres, know the specifics of the writing studied in the course of the course.	8	3				V	V					V		V	
111.	Composition of kui	The discipline is aimed at studying the basics of kyu composition as an example of Kazakh traditional music. The course includes mastering the basics of the structure and methods of kyu development, as well as the timbre features of the instrument.	4	3					V				V	V			
112.	Computer music making 1	This course studies the use of new information technologies in the professional work of a composer. Advanced sounding skills are acquired using computer technology (Cubase).	7	3					V		V					V	

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OP)	LO2 (OP)	LO3 (OP)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
113.	Computer music making 2	This course continues the study and acquisition of advanced sounding skills using computer technology (Logic Pro X).	8	3					V		V					V	
114.	Specialty 1	This course studies simple 2 - 3 private forms and applies this knowledge to composing simple instrumental pieces.	2	3					V		V			V		V	
115.	Specialty 2	This course studies simple 2 - 3 private forms and applies this knowledge in the composition of a work for ensembles.	3	3					V		V			V		V	
116.	Specialty 2	This course studies simple 2 - 3 private forms and applies this knowledge in the composition of a work for ensembles.	3	3					V		V			V		V	
117.	Specialty 4	This course explores the sonata form and applies this knowledge to the composition of an instrumental piece.	5	3					V		V			V		V	
118.	Specialty 5	This course explores large forms and applies this knowledge to composing a piece for ensembles.	6	3					V		V			V		V	
119.	Specialty 6	This course introduces the student to the large form for a symphony orchestra.	7	3					V		V			V		V	
120.	Specialty 7	In this course, the student completes his orchestra composition.	8	3					V		V			V		V	
121.	Theoretical systems and composer creativity of the XX century	This course explores various theoretical systems in the work of 20th century composers. Namely, the classification of new instruments, their introduction into the systems of compositions of the 20th century, the peculiarities of the structure of genres of new works of the 20th century and contemporary authors. As a result of the training, the student should be able to navigate the systems of composer creativity of the twentieth century, know the basic principles of writing systems theory, master technical writing, anticipating the boldly studied new concepts in their compositions.	8	3				V						V		V	
122.	Musical composition technique 1	The discipline is aimed at acquiring practical skills in composing works of small (two- and three-part) forms for individual instruments (solo/ solo and piano).	2	3					V		V			V		V	
123.	Musical composition technique 2	The discipline is aimed at acquiring practical skills in composing works of small (two- and three-part) forms for various instrumental ensembles.	3	3					V		V			V		V	
124.	Musical composition technique 3	The discipline is aimed at acquiring practical skills in composing works of variation and rondal forms.	4	3					V		V			V		V	
125.	Musical composition technique 4	The discipline is aimed at acquiring practical skills in composing works of the sonata form.	5	3					V		V			V		V	
126.	Musical composition technique 5	The discipline is aimed at acquiring practical skills in composing pieces of large forms for various instrumental ensembles.	6	3					V		V			V		V	
127.	Musical composition technique 6	The discipline is aimed at acquiring the primary skills of composing works of large forms for a large symphony orchestra.	7	3					V		V			V		V	
128.	Musical composition technique 7	The discipline is aimed at consolidating the skills of composing works of large forms for a large symphony orchestra.	8	3					V		V			V		V	

6. MAP OF TRAINING MODULE

№	Module name	Competence	Name of disciplines
1	Historical and philosophical knowledge	– to know the main problems, concepts and categories of philosophy, the specifics of Kazakh philosophical thought, the laws of the emergence, development and functioning of religion, to study the history of the formation and development of the Kazakh state, a complex of concepts and representations of the traditional culture of Kazakhs	1. Modern history of Kazakhstan 2. Philosophy 3. Religious studies 4. Fundamentals of ethics and anti-corruption culture
2	Socio-political knowledge	– to have basic knowledge in the field of social and humanitarian disciplines for the formation of a scientific worldview in the context of solving the problems of modernization of public consciousness, defined by the state program "Looking into the future: modernization of public consciousness"	1. Sociology 2. Culturology 3. Political science 4. Psychology
3	Music and computer technologies	– know and apply computer programs in order to improve the efficiency of their professional activities	1. Information and communication technologies (in English) 2. Basics of digital composition 1 3. Composing music on the computer 1 4. Basics of digital composition 2 5. Composing music on the computer 2
4	Multilingual training and vocational-oriented languages	– readiness for communication in oral and written forms in the state language of the Republic of Kazakhstan and in a foreign language for solving professional activities in accordance with the norms of language, culture, and the specifics of the sphere of communication	1. Kazakh language 2. Russian language 3. Foreign language 4. Musical terminology of the English language
5	Musician's pedagogical and managerial competencies	– to have a scientific understanding of the socio-psychological and pedagogical approaches to the personality, the factors of its formation	1. Pedagogical excellence 2. Fundamentals of Management and Entrepreneurship in Culture 3. Fundamentals of management and marketing 4. Financial literacy
6	Physical training	– possession of knowledge and skills of a healthy lifestyle, methods of maintaining and strengthening health through various physical exercises	1. Physical education
7	Musical-theoretical disciplines	– possess the skills of auditory and harmonic analysis - to recognize, interpret, process, understand and / or memorize musical materials by notes	1. Solfeggio 2. Harmony 1 3. Harmony 2 4. History of harmony 1

	<p>and / or by ear;</p> <ul style="list-style-type: none"> – be able to solve problems, analyze melodies, play modulations in related and distant keys, compose short etudes on a given theme. – know the theoretical and historical processes of the formation of harmony, distinguish between the styles of the harmonic language of composers, be able to master the practical skills of writing small miniatures on one of the proposed topics – have writing skills simple and complex counterpoints, know the basics of the structure of a fugue, its writing, be able to compose one work in this genre, have the analytical skills of works, be able to apply the skills of modern polyphonic writing in their works, have the analytical skills of parsing the works of contemporary and domestic authors – analyze musical works of different historical eras from the point of view of identifying the musical language, form, role of harmony and polyphony in revealing the content of the work, its drama, determining the form-forming functions, style constants, the phenomena of tradition and innovation; – know the patterns of the structure of a musical work, apply the methodology of analysis and aesthetic evaluation of the work. – Analyze musical works in a cultural and historical context. – be able to navigate well the specifics of film music, sound films, master the writing of film music and other synthetic genres of art, present one study as one of the genres studied in the course program, be able to distinguish the specifics of the types of sound films, know the theoretical part of the history of film music – be able to navigate in the systems of composition of the twentieth century, master the techniques of writing in new genres, know their specifics, know the basic principles of writing systems theory, master technical writing, anticipating boldly studied 	<ul style="list-style-type: none"> 5. History of harmony 6. History of harmony 2 7. Polyphony 8. Fugue theory 1 9. Polyphony 2 10. Fugue theory 2 11. Polyphony 3 12. Analysis of musical works 1 13. Analysis of musical works 2 14. Musical form 15. Specificity of film music 16. History and theory of film music 17. Composition systems of the twentieth century 18. Theoretical systems and compositional creativity of the twentieth century
--	---	--

		new concepts in their works	
8	Music history disciplines	<p>– know the specifics of world musical art as a type of creative activity. Know the historical stages in the development of world musical art. Understand the artistic concepts of a piece of music in a historical context</p> <p>– analyze musical works of different historical eras from the point of view of identifying the musical language, form, the role of harmony and polyphony in revealing the content of the work, its drama, determining the formative functions, style constants, the phenomena of tradition and innovation</p> <p>– know the techniques of musical composition of the twentieth century, analyze their forms, content, writing techniques, know the main musical works, styles and genres of modern composers, as well as the specifics of writing by domestic composers and contemporary composers of the Republic of Kazakhstan</p> <p>– know the polystylistic genres of music, the history of the formation of traditional musical cultures of the Near and Middle East, the interaction of music with Islam and Sufism, navigate the complex aspects and means of musical expression</p> <p>– be able to distinguish the musical cultures of the peoples of the World, listen to the works of specific authors, compose small etudes, imitating one or another folk musical model</p>	<ol style="list-style-type: none"> 1. History of foreign music until the 18th century 2. Music from Antiquity to Baroque 3. History of Classical Romantic Music 1 4. Music of Classicism 5. History of Classical Romantic Music 2 6. Music of Romanticism 7. History of foreign music before 1945 8. Music of the era of modernism 9. History of foreign music after 1945 10. Music of modern times 11. History of Kazakh traditional music 1 12. History of Kazakh traditional music 2 13. History of Kazakh modern music 1 14. History of Kazakh modern music 2 15. History of orchestral styles 16. Basics of polystylistics 17. Music of the peoples of the world 1 18. Music of the East 1 19. Music of the peoples of the world 2 20. Music of the East 2
9	Instrumentation and instrumentation	<p>to be fluent in the symphonic score (reading and conducting);</p> <p>– know and apply the specifics of orchestration for different compositions of instruments</p> <p>– know the features of the musical instruments of a symphony orchestra, the technical and expressive capabilities of orchestral instruments</p> <p>– possess the knowledge and skills of orchestration for a symphony orchestra, considering the specifics of modern notation and acoustic and electronic instruments, apply modern techniques of symphonic orchestration, know the technical and expressive capabilities of Kazakh</p>	<ol style="list-style-type: none"> 1. Instrumentation 1 2. Organology 1 3. Instrumentation 2 4. Organology 2 5. Instrumentation 1 6. Orchestration 1 7. Instrumentation 2 8. Orchestration 2 9. Instrumentation 3 10. Orchestration 3 11. Instrumentation 4 12. Orchestration 4 13. Contemporary orchestration of a symphony orchestra 14. Modern instrumentation techniques 15. Instrumentation of Kazakh folk instruments

		<p>orchestral instruments, their role in the orchestra</p> <p>— possess the skills of orchestration of a pop and symphony orchestra, know the timbre specifics, strokes and performance capabilities, possess the skills of orchestration of a folk orchestra, be able to analyze and arrange for Kazakh folk ensembles and apply knowledge in their compositions</p>	<p>16. Kazakh ethnoorganology Arrangement for a symphony orchestra</p> <p>17. Arrangement in mass music Instrumentation of Kazakh folk ensembles</p> <p>18. Arrangement of Kazakh folk ensembles</p>
10	Composing pieces of music	<p>— create pieces of music in different styles, genres, forms, for different instrumental ensembles; think and work creatively, flexibly and adaptively using imagination, intuition and emotional understanding, apply small-scale writing skills for individual instruments</p> <p>— instrumental ensembles, be able to apply the practical skills of composing works of variation form, rondo, sonata form for various instrumental ensembles, for composing pieces of large forms for a large symphony orchestra</p> <p>— knows the basics of kyu composition, the structure and methods of development, the timbre features of the instrument, the basics of compositions for dombra, the structure of dombra kyuis</p>	<p>1. Basics of composition</p> <p>2. Technique of musical composition 1</p> <p>3. Specialty 1</p> <p>4. Technique of musical composition 2</p> <p>5. Specialty 2</p> <p>6. Technique of musical composition 3</p> <p>7. Specialty 3</p> <p>8. Technique of musical composition 4</p> <p>9. Specialty 4</p> <p>10. Technique of musical composition 5</p> <p>11. Specialty 5</p> <p>12. Technique of musical composition 6</p> <p>13. Specialty 6</p> <p>14. Technique of musical composition 7</p> <p>15. Specialty 7</p> <p>16. Composition of kui</p> <p>17. Basics of dombra composition</p>
11	Theory and practice of the composer's professional activity	<p>— to be fluent in the symphonic score (reading and conducting);</p> <p>- be able to use the basic principles and methods of teaching musical-theoretical disciplines and composition</p> <p>— be able to analyze and read individual parts of orchestral groups and simple Kazakh, Russian and foreign classics, modern authors, navigate the keys, buildings and transpositions, analyze scores of a large symphony orchestra, arrange any melodies for an ensemble or orchestra</p> <p>— acquire conducting skills, know the specifics of conducting folk and small, large symphony orchestras</p>	<p>1. Compulsory piano 1</p> <p>2. Compulsory piano 2</p> <p>3. Compulsory piano 3</p> <p>4. Methods of teaching composition and musical-theoretical disciplines</p> <p>5. Methods of teaching musical-theoretical and musical-historical disciplines</p> <p>6. Reading scores 1</p> <p>7. Reading scores of folk ensembles and orchestras 1</p> <p>8. Reading scores 2</p> <p>9. Reading scores of folk ensembles and orchestras 2</p> <p>10. Basics of Orchestral Conducting</p> <p>11. Fundamentals of Conducting a Folk Orchestra</p>
12	Professional Practices	— develop, research and evaluate musical ideas, concepts and processes through creative, critical and research thinking and practical skills in the	<p>1. Educational</p> <p>2. Pedagogical</p> <p>3. Production</p> <p>4. Pre-graduation</p>

		field of professional teaching; — have a scientific understanding of the socio-psychological and pedagogical approaches to the personality, the factors of its formation; be able to use the basic principles and methods of psychological and pedagogical sciences in solving professional problems	
13	Digital composition	<ul style="list-style-type: none"> — distinguish between modern sound processing technologies, acoustic systems — know the functionality and features of software tools used for creating, processing and arranging music — know the parameters of sounds and their influence on the further processing of the material — process musical and visual material for a composite composition — record sound from external and internal sources 	<ul style="list-style-type: none"> 1. Basics of sound recording 1 2. Basics of sound recording 2 3. Beatmaking and songwriting 4. Sound Design 5. Computer arrangement 1 6. Computer arrangement 2

7. EDUCATIONAL METHODS

EP "Composition" includes a set of modules aimed at acquiring general, practical and theoretical competencies. Much attention is paid to enhancing the cognitive activity of students, increasing and improving professionalism

The teaching methods used directly depend on the goals and objectives of specific disciplines, combined into modules, as well as on the form of classes (lectures, practical, seminars, individual):

№	Form of conducting classes	Applied teaching methods
1	lecture group lessons	explanatory and illustrative method - conducting lectures using various technical teaching aids (presentation with slides, audio and video recordings, fragments of educational films, etc.) and handout visual material (scores, claviers, diagrams, etc.)
2	seminar group lessons	active teaching methods based on the interaction of a teacher and a student (analysis of educational, methodological and scientific literature, discussions, discussions, polls, writing essays, term papers and diploma projects, etc.).
3	practical and individual lessons	practical professional methods aimed at the implementation of theoretical knowledge in practice (composition of works, orchestration, arrangement, reading scores, conducting, solving harmony problems, writing dictations, analyzing works, playing an instrument, completing diploma projects, etc.)

8. POLICY FOR EVALUATING LEARNING OUTCOMES (CURRENT, CROSS-COUNTRY AND FINAL CONTROL)

1) Types and forms of control of knowledge and skills of students.

Midterm control 1 (7th week) - presentation / coursework (written) work / test / creative task (composing music, orchestration) / oral answer.

Midterm control 2 (15th week) – presentation / coursework (written) work / test / creative task (composing music, orchestration) / oral answer.

Final control – exam (answer on tickets), presentation of a piece of music

2) Criteria for assessing the knowledge of students:

- the validity and clarity of the statement of the answer;
- the level of proficiency in composing technique;
- quality of work performed;
- the level of mastering of educational material by students;
- the ability to use theoretical knowledge when performing practical tasks;
- ability to actively use educational resources;
- the ability to clearly formulate the problem, offering its solutions;
- the ability to form their position, assess and argue for it;
- registration of the material in accordance with the requirements.

Answer	Percent % content of academic disciplines	Tradional system	Rating letters systems	Digital equivalen t
At the oral (comprehensive) exam, the student deeply and consistently reveals the theoretical provisions of the discipline, illustrates them with examples from world music practice, and is fluent in basic and additional terminology. Possesses additional information. Individual and creative examination tasks are performed absolutely correctly, the musical text is designed according to the rules	95-100	excellent	A	4,0
On the oral (complex) exam, the student has a complete understanding of the content of the discipline, owns the basic terminology. Performs individual and creative exam tasks correctly, with minor errors	90 - 94	excellent	A-	3,67
On the oral (complex) exam, the student has an idea of the content of the discipline, knows the basic terminology, but admits inaccuracies in the interpretation of concepts. Difficult in detailing the answer. Performs individual and creative exam tasks at a good level, admitting errors	85-89	good	B+	3,33
On the oral (complex) exam, the student has an idea of the content of the discipline, knows the basic terminology, but allows a significant amount of inaccuracies in the interpretation of concepts. Finds it difficult to detail the answer, gives insufficient examples from musical practice.	80-84	good	B	3,0

Performs individual and creative exam tasks at a good level, allowing for errors				
In the oral (complex) exam, the student has knowledge of the subject within the scope of the curriculum. Doesn't answer the questions comprehensively enough. Demonstrates average analytical skills. Performs individual and creative exam tasks at a good level, admitting errors	75-79	good	B-	2,67
In the oral (complex) exam, the student has knowledge of the subject within the scope of the curriculum. Answers insufficiently exhaustively and only after leading questions from the teacher. Demonstrates average analytical skills. Allows inaccuracies in the interpretation of concepts. Performs individual and creative exam tasks at an intermediate level, admitting errors	70-74	good	C+	2,33
In the oral (complex) exam, the student does not have knowledge of the subject within the scope of the curriculum. Answers insufficiently exhaustively and only after leading questions from the teacher. Demonstrates average analytical skills. Allows many inaccuracies in the interpretation of concepts. There are knowledge gaps in complex sections. Performs individual and creative exam tasks at an insufficient level, making mistakes	65-69	satisfactorily	C	2,0
In the oral (complex) exam, the student does not have knowledge of the subject within the scope of the curriculum. The questions asked are not answered clearly and completely. Demonstrates weak analytical skills. Allows many inaccuracies in the interpretation of concepts; there are gaps in knowledge. Performs individual and creative exam tasks at an insufficient level, making many mistakes	60-64	satisfactorily	C-	1,67
In the oral (complex) exam, the student does not have knowledge of the subject within the scope of the curriculum. The questions asked are answered unclearly and incompletely. Demonstrates weak analytical skills. Allows many inaccuracies in the interpretation of concepts; there are large gaps in knowledge. Operates with imprecise wording. Performs individual and creative exam tasks	55-59	satisfactorily	D+	1.33

at an insufficient level, making many mistakes				
On the oral (complex) exam, the student does not have the required knowledge of the subject. Answers to the questions asked vaguely and incompletely or does not answer at all. Demonstrates weak analytical skills. There are large knowledge gaps. Poorly versed in terminology. Performs individual and creative exam tasks at a low level	50-54	satisfactorily	D	1.0
On the oral (complex) exam, the student does not have the required knowledge of the subject. Finds it difficult to answer all additional questions. She performs individual and creative exam tasks partly at a low level	25-49	unsatisfactory	FX	0,5
On the oral (complex) exam, the student does not have the required knowledge of the subject. Finds it difficult to answer all the questions. Performs individual and creative exam tasks at a low level	0-24	unsatisfactory	F	0

Incentives (2 points)

- initiative in performing additional work on the course:
- a creative approach to the task
- **Penalty points (2 points)**
- untimely provision of material;
- formal approach to the completed assignment

3) General scale for assessing knowledge, skills and abilities

Grade by letter system Numerical equivalent of points	Grade by letter system Numerical equivalent of points	% content of the mastery of the academic discipline	Assessment by traditional system
A	4,0	95-100	excellent
A-	3,67	90-94	
B+	3,33	85-89	
B	3,0	80-84	good
B-	2,67	75-79	
C+	2,33	70-74	
C	2,0	65-69	satisfactorily
C-	1,67	60-64	
D+	1,33	55-59	
D-	1,0	50-54	
FX	0,5	25-49	unsatisfactory

F	0	0-24	unsatisfactory
---	---	------	----------------

Rating scale

№	Types of jobs	Qty occupations	Number of points for 1 lesson	Maximum number of points
1	Attendance at classes	...*	100	100
2	SRO	...*	100	100
3	Mid-term control	2	100	100
4	Final control	1	100	100
5	Total points		100	100

* depending on the number of loans

9. CONTENT OF THE EDUCATIONAL PROGRAM

The working curriculum of the educational program for the entire period of study:
attached