

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

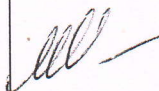
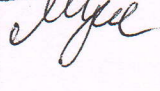
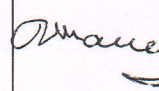
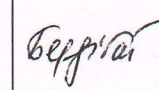
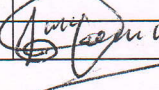
Approved by _____
 at the meeting of the Academic Council
 RSU «Kurmangazy Kazakh
 National Conservatory»
 Prot. № 09 dated «29» March 2023 y.
 Chairman A. Zhudebayev

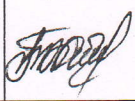
EDUCATIONAL PROGRAM
«MUSICOLOGY»

Specialty code and name: **6B02114 - Musicology (by type) bachelor's degree**

Academic Degree: Bachelor of Arts

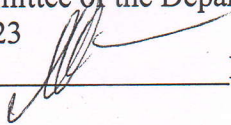
Qualification: Musicologist, Teacher of music-historical and music-theoretical disciplines (major),
 Music critic and journalist (minor)

Developed by:			Agreed by:		
Position	Full name	Signature	Position	Full name	Signature
Head of Department of Musicology and Composition, PhD, Associate Professor	Koilybayev a M.T.		Vice-rector for EEMW, prof., PhD	Abdirakhman G.B.	
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Agreed by members Academic committee					
Position	Full name	Signature	Employers	Full name	Signature
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Associate Professor of Department of Musicology and Composition, PhD	Berdibay A.R.				
3 rd year student	D. Shin				

3 rd year student	B. Tleugabylo va				
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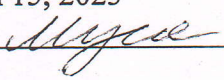
Reviewed and approved

at a meeting of the Academic Committee of the Department of Musicology and Composition
Protocol № 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

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1. GENERAL CHARACTERISTICS OF THE EDUCATIONAL PROGRAM

6B02114 - MUSICOLOGY (by type)

1.1. Explanatory note

History of the educational program

The Kurmangazy Kazakh National Conservatory is one of the largest centers of higher musical education in the republic. It has a powerful pedagogical and scientific potential. The beginning of the creation of the educational program «Musicology» was laid in the first years of the university. At the end of the 40s of the twentieth century, at the Alma-Ata State Conservatory, musicologists were trained at the Department of Music Theory and Composition, headed by E. Brusilovsky, and the Department of Music History, headed by A. Zhubanov.

The teaching staff of these divisions later also worked well-known musicologists, thanks to whom the foundations of Kazakh musicology were laid: I. Dubovsky, N. Tiftikidi, M.Kopytman, A. Yusfin, V. Dernova, P. Aravin, A. Mukhambetova and others.

Currently, the educational program «Musicology (by type) » is being implemented at the Department of Musicology and Composition, which is an integral part of the Faculty of Musicology, Art Management and Social and Humanitarian Disciplines.

The uniqueness of the educational program

The uniqueness and specificity of the educational program «Musicology» (hereinafter - EP) is that its content reflects the entire range of research methods and methodologies for studying the achievements of global musical culture, traditional folk music, as well as Kazakh academic composing and performing schools. The strengths of the implemented program are considering the competency model of the graduate in accordance with the «Polyphonia Dublin Descriptors», providing ample opportunities to demonstrate their academic and creative work. The program is aimed at training highly educated specialists in such areas of musicology as history and theory of music, musical folklore, music criticism and journalism.

The Department of Musicology and Composition carries out an EP, which sets before the teacher of a modern university the task of developing students' skills for independent educational activities, creating conditions in which the student consciously strives to master new knowledge, to continuously improve the level of his professional qualifications and general culture. In this regard, the focus on individualized educational trajectories is especially relevant in the educational process.

The strategic task of the department in 2015 was the training of specialists in the field of traditional musical culture. The activities of the teaching staff were aimed at the development and further improvement of courses that determine its national specifics. This is how the educational path «Ethnomusicology» arose. The courses «Analysis of musical works of folklore», «Ethnosolfeggio», «Theoretical foundations of Kazakh dombra music» and others were developed, the authors of which are the leading ethnomusicologists of Kazakhstan.

The teachers of the program are highly qualified musicologists-scientists with extensive practical experience in research on the theory and history of music of different directions, styles and genres, most of whom have academic degrees of candidates of art history, PhD, masters of art history; honorary titles - Honored Worker of the Republic of Kazakhstan, honorary education workers, etc.

EP teachers are actively introducing the results of author's scientific research into the educational process, theoretical and methodological updating of individual sections and the content of the courses taught is carried out. Teachers-musicologists are the authors of numerous teaching aids created for different levels of music education, monographs, scientific articles. In the framework of the state program of trilingual education, the department employs specialists leading disciplines in Kazakh, Russian and English.

The scientific work of teachers of the EP "Musicology (by type)" is determined by the development of research activities of teachers in various directions. This is the study of ancient Kazakh kyuys, Kazakh instrumental music; study of local and regional genres and styles; research of creativity of carriers of traditional music; problems of musical thinking; interaction of musical cultures of the East and West; symmetry in music; problems of the Kazakh opera; questions of musical texture; questions of music theory, etc.

The main share of EP teachers are the successors of the above-mentioned traditions of scientific schools of Kazakhstan in the field of musicology - Doctor of Arts, Professor Utegaliyeva S.I., Candidate of Art History, Professor Dzhumaliyeva T.K., Doctor of Art History, Professor Elemanova S.A., Candidate of Art History, Associate Professor Kozhabekov I.K. and other.

Students enrolled in the "Musicology (by type)" program have the opportunity to use the resources of the research laboratory of folklore - the educational and production unit of the conservatory, which contains a rich archive of audio recordings of unique samples of song and instrumental art of the Kazakh people. Within the framework of the project, on the basis of grant funding, active work is underway to digitize, systematize and catalog the existing records. In the process of working on research projects, students also take part in musical and ethnographic expeditions.

Thus, EP is not only a personal way of realizing a student's personal potential, but also a program of their own educational activities developed together with a teacher, characterized by the subject orientation of professional interests.

EP 6B02114 – «Musicology (by type)» (bachelor's degree) trains specialists, the field of professional activity of which includes:

- Teaching the entire complex of musical-historical and musical-theoretical disciplines, as well as areas of knowledge related to musicology in secondary education institutions;
- lecturer, journalistic, editorial and critical activities in the media and cultural institutions (concert organizations, agencies, creative unions, publishing houses, etc.);
- cultural and educational activities in the field of musical art;
- creative and organizational activities in the field of musical performance and musical theater art;

– application of primary research skills in creative organizations and educational musical institutions.

From the 2022-23 academic year, students will have a unique opportunity to acquire additional qualifications in the major/minor program Music Criticism and Journalism. An additional 18 credits are aimed at acquiring knowledge and skills in the field of critical activity, analysis of theater productions and concert programs; the ability to write and edit critical texts, as well as work in the field of music advertising

Student's employment of the educational program

The competencies obtained as a result of mastering the EP "Musicology (by type)" 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 «Musicology (by type)» (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

The Bachelor's program «Musicology (by type) » is implemented in accordance with the license for educational activities (2015 – obtaining annexes to the license).

In 2017, EP 6B02114 – «Musicology (by type) » received an accreditation certificate from the International Accreditation Agency MusiQuE, valid until 2023, and in 2019 – international accreditation by the NU «Independent Agency for Accreditation and Rating» and received a license for educational activities for a period of 7 years.

The educational program «Musicology» is developed on the basis of the following documents:

- Law «On Education» of the Republic of Kazakhstan, 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 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.

According to the provisions of the normative documents «Learning Outcomes of the Association of European Conservatories» and «Polyphony / Dublin Descriptors», each learning outcome in the undergraduate (1st cycle) must be linked to the corresponding learning outcomes in the master's (2nd cycle) and doctoral studies (3 – the cycle) – that is, to acquire primary skills, knowledge and competencies necessary for subsequent stages of training.

1.2 Purpose and mission of the educational program

The mission – training of a demanded specialist in the field of musicology, possessing a high level of acquired competencies, capable of further training and active professional activity.

The goal the educational program of the bachelor's degree "Musicology (by type)" is the preparation of a highly qualified musicologist, possessing the primary skills of research work, carrying out pedagogical work at a high professional level, engaged in educational, editorial, and critical activities.

2. ADMISSION RULES

To be enrolled in the study program «Musicology (by type) », applicants, in addition to a single national test, must successfully pass two entrance complex creative exams.

The first comprehensive creative exam includes the musical-historical material of the courses in the disciplines of musical literature at the primary and secondary levels:

1) the answer to the ticket, which includes 3 questions (on the history of Kazakh, Western European and Russian-Soviet music);

2) a music quiz, which includes 30 fragments of works of Kazakh, Western European, Russian-Soviet music.

3) play of musical themes – playing or singing with accompaniment of at least 25 fragments from the works of Kazakh, Western European, Russian-Soviet composers.

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

1) oral examination in harmony (playing sequences and modulations, harmonic and structural analysis of a piece of music);

2) dictation in solfeggio (three-part dictation containing alteration, chromaticism, deviations and modulation in the tonality of diatonic or chromatic affinity)

3. PASSPORT OF THE EDUCATIONAL PROGRAM

Field of name	Note
OP code	6B02114

Code and classification of the field of education	6B02 Arts and Humanitarian sciences
Code and classification of areas of training	6B021 Art
OP name	Musicology (by type)
OP type	The current
The purpose of the OP	Preparation of a highly qualified musicologist, possessing the primary skills of research work, carrying out pedagogical work at a high professional level, engaged in educational, editorial, critical activities
NQ Flevel	6
IQF level	6
Academic degree	Bachelor of Art
Qualification	Musicologist, Teacher of musical-historical and musical-theoretical disciplines; Music critic and journalist
Professional area:	– teaching the entire complex of musical-historical and musical-theoretical disciplines, as well as areas of knowledge related to musicology in institutions of secondary, higher and additional professional education (including for children); – lecturer, journalistic, editorial and critical activities in the media and cultural institutions (concert organizations, agencies, creative unions, publishing houses, etc.); – cultural and educational activities in the field of musical art; – creative and organizational activities in the field of musical performance and musical theater art; – application of primary research skills in creative organizations and educational musical institutions.
Learning outcomes: OR – the overall results; TR – theoretical results; PR – practical results	LO1 (OR): The ability to independently analyze the processes and phenomena occurring in society and in modern culture, the ability to analyze and assess the situation in solving entrepreneurial and creative, professional problems. 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 main provisions and methods of teaching music-theoretical and music-historical disciplines. The formation of students' moral and ethical foundations and anti-corruption skills will allow them to be effectively used in their professional activities and combating corruption. LO3 (OR): to know the basics communication skills in oral and written forms in the state language of the Republic of Kazakhstan and in a foreign language, to understand 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.

	LO4 (PP): to apply the skills of analyzing relevant information, demonstrate oral and written communication skills; understand and have the ability to practice self-study, own the individual potential of a musician, researcher; apply the skills and abilities of teamwork, using the knowledge gained about a healthy lifestyle, ways to maintain and improve health through various physical exercises. LO5 (PP): to know computer programs in order to increase the efficiency of their professional activities, acquire knowledge and skills in the use of modern information and communication technologies in various activities; understand the basics of planning, organizational aspects of the current activities of culture and art, including in commercial, marketing, financial, advertising and outreach areas, work with personnel, organizing concerts, performances and other creative events. To apply methods of administrative management of creative and production activities, assessing the degree of payback of a creative project, possible risks and prospects. LO6 (PP): to know the techniques of auditory, harmonic and polyphonic analysis; understand, recognize, interpret, process, memorize, apply classical and folk musical materials by notes and / or by ear; apply knowledge of historical processes of formation of theoretical, harmonic and polyphonic styles, forms, systems and traditional musical performance in the creative or research process. LO7 (PP): to know the patterns of the structure of a musical work; understand the methodology of musicological analysis and aesthetic evaluation of a work; apply knowledge in the analysis of musical works of various historical eras, in terms of identifying the musical language, form, the role of harmony and polyphony in revealing the content of the work, its dramaturgy, determining the formative functions, stylistic constants, phenomena of tradition and innovation. LO8 (PP): to know the basics of the study of monodic musical traditions and related modal systems, versification, melody, forms in various ethnic variants; understand the terminology, the main ways of development of film music; apply knowledge in a free orientation in a symphonic score (reading and conducting) and be able to play these scores on the piano from a sheet. LO9 (TP): to know the specifics, historical stages of development of European, Russian, Soviet, domestic academic and Kazakh musical art as a type of creative activity; understand the artistic concepts of a musical work in a historical context, apply the acquired skills in the analysis of musical works related to this specificity. LO10 (PP): to know the principles of formative factors in folklore; understand and comprehensively evaluate the analysis of the work of folk music: Kazakhstan, the Near and Middle East, East and Southeast Asia; apply the acquired knowledge when playing the works of authors from the considered countries, continents, as well as to create their own melodies or compositions.
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	LO11 (PP): to know the basics of developing research and evaluating musical ideas; understand concepts and processes through creative, critical and research thinking; apply practical skills in the field of educational, professional and pedagogical activities. LO12 (PP): to know the history and theory of music criticism and journalism; understand the skills of performing written texts of critical and journalistic content; apply knowledge when writing various genres of music criticism – information letters, reviews, essays, reviews, etc. Be able to analyze stage productions, concert programs through the prism of critical thinking; apply knowledge in editing critical texts, as well as in their writing. LO13 (PP): to know a number of solo piano works of different genres, forms and styles; understand ensemble playing skills; apply the skill of fluent reading from a sheet and the ability to play sketches and works.
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4. COMPETENCE PROFILE

Graduate Competency Profile 6B02114 – «Musicology (by type)»	
General education (CEC)	– 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)	– 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)	– to know and apply the specifics and value of musical phenomena of domestic, academic and traditional music, to be able to comprehensively analyze them; – to apply historical and theoretical knowledge in music criticism and journalism.

5. LEARNING OUTCOMES ACHIEVEMENT MATRIX

Educational program 6B02114 – Musicology (by type) bachelor's degree

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OR)	LO2 (OR)	LO3 (OR)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
General Education Discipline Cycle (GED)/ University Component (UC)																	
1.	Basics of social sciences and anti-corruption	The course "Fundamentals of Social Sciences and Anti-Corruption Culture" introduces students to modern ideas about the biosphere, about man as part of nature, about environmental aspects of life safety, as well as about anti-corruption culture; entrepreneurial activity and protection of intellectual property, students will study the basic concepts and categories of the economy, to form an economic way of thinking.	3	5				V								V	
General Education Discipline Cycle (GED) / Mandatory Component (UC)																	
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 problems of a person's worldview orientation, helps them to realize their 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.	Culturology	The studies the genesis, development and functioning of culture as a specifically human way of life, comprehension and refraction of the system of universal human values in practical activities.	4	2												V	
6.	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	
7.	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	
8.	Information and Communication Technologies (in English)	The discipline "Information and Communication Technologies" is aimed at studying the formation of the ability to critically understand the role and significance of modern information and communication technologies in the era of digital globalization, the formation of a new "digital" thinking, the acquisition of knowledge and skills in the use of modern information and communication technologies in various activities.	1	5					V						V		
9.	Kazakh (Russian) language 1	Introduces students to the specifics of conversational, artistic, official business, journalistic and scientific styles, correction and development of receptive lexical and grammatical skills, automation of reading skills aloud and to oneself, mastering the techniques of introductory and studying reading, improving and acquiring listening and speaking skills in a monologue and dialogic speech.	1	5												V	
10.	Kazakh (Russian) language 2	Expansion and improvement of speech skills acquired at stage I. The development of skills to work with literature, the development of dialogical speech, listening as a necessary condition for the successful flow of the communication process.	2	5												V	
11.	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 aloud and silently, mastering introductory and studying reading, improving and acquiring listening and speaking skills in monologue and dialogic speech.	1	5												V	
12.	Foreign language 2	Achieving the level of language competence necessary for use in further professional activities, developing the ability to work with literature, developing dialogic speech, listening in connection with readable texts and searching for information.	2	5												V	

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OR)	LO2 (OR)	LO3 (OR)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
13.	Physical culture 1	Aimed at the formation of motor skills, abilities and knowledge associated with them, at the education of physical qualities, mastering special physical culture knowledge and the formation of a conscious need for physical culture classes.	1	2								V					
14.	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					
15.	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					
16.	Physical culture 4	Physical training is carried out according to the principle of development and improvement of the foundations of the 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)																	
17.	Harmony 1	The discipline is aimed at continuing the development of skills acquired in the middle management. In this course, more complex harmonic turns are studied, including altered chords of the II degree and DD, deviations and modulation in the keys of I and II degrees of affinity. The melodies of late romanticism are analyzed; the corresponding chords are selected for them.	1	5									V				
18.	Harmony 2	The discipline is a continuation of the Harmony 1 course. Modulations of the III degree of kinship, ellipsis, enharmonic modulations and modulations to more distant degrees of kinship are studied. In addition to major-minor and minor-major systems, much attention is paid to the playing of sequences and chord progressions. The melodies of the 20th century are analyzed, chords are selected for them.	2	3									V				
19.	History of polyphony 1	This discipline considers the origins of polyphony in music, polyphony as a science, the development of polyphony, rhythmic modes, features of medieval polyphony, genres, composers and other personalities who embodied the genres of polyphony into a separate art form, such as motets, madrigals, masses. Polyphonic forms of music are studied, as well as new aspects of polyphonic music of the 20th century.	4	3									V	V			
20.	Mandatory piano 1	Within the framework of the discipline, the current level of instrument proficiency is established, goals are indicated in the development of technology in three areas: interpretation, sight reading, and development of technology. An individual lesson plan is built, including special exercises, etudes and interpretation (performance of the standard repertoire).	1	2			V										
21.	Mandatory Piano 2	The discipline continues the development of practical and creative skills in three areas (interpretation, sight reading, development of technology). A complicated repertoire is selected for the development of musical memory and performing technique. Classes for collective (ensemble) performance are added.	2	2			V										
22.	Mandatory Piano 3	The main task of the discipline is the development of the student's pianistic skills, their deepening in the amount necessary for professional activity, preparation for independent practical work at the piano. Particular emphasis is placed on the pedagogical repertoire of a musicologist, in-depth mastery of sight-reading skills, and ensemble playing.	3	2			V										
23.	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	
24.	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	5									V	V			
25.	Solfeggio 1	The purpose of the discipline is to consolidate, further develop and improve the auditory and singing skills acquired by students in the middle level, as well as to educate a flexible, active ear that can function in a constantly	1	3									V				

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OR)	LO2 (OR)	LO3 (OR)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
		updated musical language. Includes the following modules: inter tonal chromatic system, modulation in the key of diatonic affinity and semi-chromatic affinity.															
26.	Solfeggio 2	The discipline Solfeggio 2 is a continuation of the discipline Solfeggio 1. The course contains the following modules: modulation in the key of chromatic affinity, major-minor systems and enharmonic modulation.	2	3									V				
27.	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								
Basic Discipline Cycle (BDC) / Elective Component (EC)																	
28.	Analysis of musical works 1 (muses)	The discipline is aimed at enriching students' ideas about the patterns of development of musical thinking and shaping, and their practical development on a specific musical material. As a result of mastering, the student must theoretically master the knowledge about the regularities of the structure of a musical work, about the principles of shaping, the functions of parts in a musical form, the means of musical expression, and musical syntax.	4	5						V			V	V			
29.	Analysis of musical works 3 (muses)	The program of the discipline studies the main features of style, typical holistic compositions, features of the musical formation of baroque, classicism. The discipline is aimed at studying baroque and classical instrumental and instrumental-vocal forms - aria with ritornello, suite, concert form, sonata form. As a result of the study, the student must know the historically established musical forms-compositions and the ways of their modification.	6	3						V			V	V			
30.	Musical analysis 2	The discipline is devoted to the study of the structure of musical works, specific types of compositions of vocal and instrumental music (more complex forms). It is also aimed at developing the skills to analyze works of various genres and styles, as well as to analyze the music of the twentieth century with ethnic content.	6	3						V			V	V			
31.	Analysis of musical works 2 (muses)	The discipline 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, variational form, forms of vocal chamber music). It is also aimed at developing the ability to analyze works of various genres and styles.	5	3						V			V	V			
32.	Analysis of musical works 4 (muses)	The discipline studies the main features of style, typical holistic compositions, features of the musical formation of romanticism and the 20th century. Mixed forms of romanticism of the 19th century, large cyclic instrumental, vocal and instrumental forms (sonata-symphonic cycle, suite, cantata, oratorio, opera, ballet) are considered. At the end of the course, the principles of approach to the works of the 20th century are determined. As a result of mastering, the student should be able to apply the received theoretical knowledge in practice, possess the skills of a holistic analysis.	7	3						V			V	V			
33.	Analysis of music folklore	The discipline is aimed at mastering the skills of analysis and mastering the principles of musical formation of folklore works. The course "Analysis of musical works of folklore" includes the development of methods for analyzing folk song samples of various regional traditions.	4	5						V			V	V			
34.	Analysis of music folklore	The discipline "Analysis of musical works of folklore" studies the musical form of folklore works. The student on the course acquires the skills of analyzing folk song samples from various regions.	6	3						V			V	V			
35.	History of harmony 1 (muses)	«History of Harmony 1» is aimed at the formation of a scientific worldview, the development of musical-theoretical thinking and the acquisition of special knowledge and skills; the formation of theoretical ideas about harmony as a historically developing system, about the main forms and types of harmony, about the most general laws of harmonic thinking and language.	3	3									V	V			
36.	History of harmony 2 (muses)	The discipline is aimed at the formation of theoretical ideas about harmony as a historically developing system, about the basic forms and types of harmony, about the most general laws of harmonic thinking and language. «History of Harmony 2» is aimed at acquiring knowledge about the basic principles of pitch organization of music, about the general laws of harmonic thinking; introduction to the range of topical problems of modern creative practice and contemporary musicology.	4	3									V	V			
37.	History of jazz styles	The course is aimed at studying the history of various jazz styles among composers of the XX-XXI centuries. The styles of jazz of three eras are studied - traditional jazz, transition period, modern jazz. Styles are considered - New Orleans, Chicago, Dixieland, commercial jazz, swing and others.	8	3		V				V							

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					LO1 (OR)	LO2 (OR)	LO3 (OR)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
38.	The history of foreign music until 1945	The discipline is aimed at studying the historical process of 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.	6	3		V				V							
39.	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 uniqueness of the historical development of musical culture among different peoples, the disclosure of the links between music and the process of the historical development of society; awareness of the specifics of the artistic reflection of reality in the art of music and the impact of the work of leading composers on the life of society.	1	3		V				V							
40.	History of foreign music of the 18th-19th centuries 1	The discipline studies the process of historical development of professional musical art of the 18th-19th centuries; the development of the musical culture of the Enlightenment, the influence of the ideas of the era on the artistic thinking of composers, the development of the style of classicism, the formation of new genre phenomena, the transition from classical to romantic style.	2	3		V				V							
41.	History of foreign music of the 18th-19th centuries 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 the musical forms, genres and stylistic features of the music of the era of romanticism; to acquaint with the main composers of the Romantic era (Schubert, Schumann, Chopin, Liszt, Wagner, etc.) and their works.	3	3		V				V							
42.	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.	4	3		V		V						V			
43.	History of Kazakh traditional music 2	The discipline covers the period of the 19th-early 20th 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 kyu of Arka and Western Kazakhstan.	5	3		V		V						V			
44.	History of musical folklore (ethno)	The discipline is aimed at forming students' ideas about the main historical stages of musical folklore	5	3		V			V					V			
45.	History of music after 1945	The discipline is aimed at studying the historical process of development of the history of music in the second 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.	7	3		V				V							
46.	History of polyphony 3 (muses)	The discipline is aimed at studying the polyphony of composers of the 19th century: Western European romanticism and Russian composers. The issues of the structure and semantics of texture, the main stylistic types of fugue in the music of romantic composers of the 19th century are considered in detail: Schubert, Chopin, Liszt, Wagner, Frank, Glinka, Mussorgsky, Tchaikovsky, Taneyev and others. Kazakhstan.	6	3									V	V			
47.	History of polyphony 2 (muses)	The discipline is aimed at completing the study of the polyphony of the Baroque era. The structure and semantics of a complex (multi-dark) fugue, the classic examples of which are presented in the collection of I.S. Bach's Well-Tempered Clavier. The forms and genres of polyphony of the 17th century are studied - canzone, fantasy, capriccio, fugue up to J.S. Bach, ricercar, fugue for a chorale, ostinato-variation forms of the Baroque era (passacaglia and chaconne), small polyphonic forms (fughetta, fugato, invention). The content of the discipline is completed by the themes on Handel's fugue and the polyphony of the Viennese classics.	5	3									V	V			
48.	History of Russian-Soviet music (muses)	The discipline of the history of Russian music covers the period of development of the musical culture of the USSR (from 1917) to the 1980s. This discipline forms for students a complete picture of the musical and historical process of the formation of Soviet music, the period of formation and flowering of Soviet musical classics. The	5	3		V			V					V			

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		purpose and objectives of the course are to give an idea of the work of the main composers of the Soviet period (Myaskovsky, Prokofiev, Shostakovich, Khachaturian, Sviridov, etc.) and the features of their musical style.															
49.	History of Russian music	The discipline is aimed at forming a complex of knowledge about the history of the development of Russian musical art, as a holistic, historically developing phenomenon associated with the socio-historical process, about the work of Russian composers, major musical works, musical styles and genres. The course studies the development of Russian music from the beginning of the formation of Russian musical culture, the formation of Russian musical classics until 1917.	3	3		V				V							
50.	History of Contemporary Kazakh music 1	The discipline is focused on the formation of holistic ideas about the musical culture of Kazakhstan of the twentieth century (the Soviet period until the 1980s), updated by live practice, and the personal contribution of key figures (composers and performers) who influenced the process of its formation and further development.	6	3		V											
51.	History of Contemporary Kazakh music 2	The discipline studies historical processes in the musical culture of Kazakhstan from the 1980s to our time. The 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.	7	3		V											
52.	Kazakh music 1	Discipline Kazakh music 1 is a practical part. Students analyze melodies as part of the study of the subject, study the features of Kazakh music from its origins to the 19th century, the formation of the first schools of professional oral folk art.	4	3		V		V						V			
53.	Kazakh music 2	The discipline considers the first professional Kazakh music schools, technical schools. Particular emphasis is given to the work and life position of A. Zhubanov, E. Brusilovsky, L. Hamidi and other contemporaries of this era.	5	3		V		V						V			
54.	Kazakh music 3	The discipline Kazakh music 3 reveals new trends in the music of the Kazakh SSR, music until the 90s. of 20th century. The work of composers of the 60-90s is studied in depth. last century, the brightest works of that time.	6	3		V											
55.	Kazakh music 4	The discipline is aimed at studying the modern music of Kazakhstan, starting from the 90s. of 20th century up to the 20s of 21st century, the work of domestic composers abroad, their contribution to the Kazakh musical culture of 21 st century is also being studied.	7	3		V											
56.	Mass musical culture	The discipline includes a theoretical understanding of the phenomenon of mass musical culture, as well as materials on the main directions, styles, genres, personalities and works of mass musical culture of the second half of the 20th - early 21st centuries. We study pop, rock, hip-hop and other styles of music, famous performers from the second half of the twentieth century to the present day.	8	3		V				V							
57.	Methodology of musical folklore (ethno)	The discipline is aimed at forming students' ideas about the most important and relevant methodological principles of modern ethnomusicological science.	6	3									V	V			
58.	Music of Classicism	The program of the course examines the brightest representatives of the era of classicism - the Viennese classics, their creative activity. Development of major stage (opera) and instrumental (symphony, concert) genres.	2	3		V				V							
59.	Modern music	This course aims to introduce the works of composers of the second half. XX century. For example, the works of L. Nono, J. Xenakis, T. Murai, J. Grise are being studied. It is also natural to consider all new events related to the modern musical art of the XXI century. Studied electronic music and technology of the IRCAM school	7	3		V				V							
60.	Music from Antiquity to Baroque	The course is aimed at studying music since Antiquity, the features of the styles and genres of that time, and an introductory study of the development of instruments. The processes of crystallization of the polyphonic system of the Middle Ages, its heyday in the works of composers of the Dutch polyphonic school are considered. Ars nova in European countries.	1	3		V				V							

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61.	Music of Romanticism	This discipline studies the history of the formation of Romanticism, as one of the lyrical, brightest phenomena. All musical means of expression that arose with the advent of this era are studied. The work of composers of this era is studied.	3	3		V				V							
62.	Music of the era of modernism	The discipline is based on the study of the techniques and styles of musical composition of the 20th century, but also considers the established historical aspects. Separate works are studied, their forms, content, writing techniques are analyzed. The musical creativity of composers A. Schoenberg, A. Berg, A. Webern and others is considered.	6	3		V				V							
63.	Folk singing (ethno)	The discipline is aimed at acquiring primary and continuing skills of singing to dombra. The content of the course includes knowledge of the general patterns of traditional musical performance and familiarity with the main genre-style and regional areas of Kazakh folk-professional performance.	7	3									V	V			
64.	National musical instrument (ethno)	The discipline is aimed at acquiring primary and continuing skills in playing the national musical instrument (dombra, kobyz, jetigen, sybyzgy, etc.).	5	3									V	V			
65.	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; studying 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 for 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 an enterprise.	6	3				V	V								
66.	Fundamentals of Management and Entrepreneurship in Culture	This course will allow the student to master the management culture, entrepreneurship in the field of culture, form a set of knowledge about management for the student, develop the skills to carry out various types of entrepreneurial activities, analyze and design management mechanisms. From a practical and theoretical point of view, it forms the concept of management and 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								
67.	Russian music before 20th century	The discipline is aimed at studying Russian music of the twentieth century. The work of Russian composers of the twentieth century is considered, starting with the work of I. Stravinsky, S. Rachmaninov, continuing with the work of S. Prokofiev, D. Shostakovich and others. Genres in which these authors worked, interrelations with other cultures and composing schools are studied. At the end of the course, students write a music quiz and defend term papers.	3	3		V				V							
68.	Theoretical foundations of Kazakh dombra music (ethno)	Mastering the theoretical foundations of the dombra music of the Kazakhs when getting acquainted with the works of Kazakh ethnomusicologists in the XX-XXI centuries. (A. Zataevich, P. Aravin, N. Tiftikidi, and others). Rhythm and meter in kyui-tokpa and shertpa. Problems of "thematics". The concept of the main intonational-rhythmic complex. Mode and pitch organization in tokpa and shertpe-kuyah. Fret support system. Concepts of regional, local and individual style differences in dombra music. Figurative content of kyuis, their themes and genre problems in dombra music. Problems of musical fixation of kyuis.	5	3						V			V	V			
69.	Traditional performance (ethno)	The discipline "Traditional Performance" is included in the main training program for second-year students of the specialty ethnomusicology. This discipline is designed to give students a detailed idea of the creative image of figures of musical art of the twentieth century (singers, kuishi, zhyrshy-zhyrau), who promote professional traditional musical art, and to characterize their art in terms of continuity and novelty of traditions.	6	3						V			V	V			
70.	Ethnosfeggio 1 (ethno)	The discipline is based on the gradual development of the skills of auditory work with Kazakh instrumental folklore through the development of the ethnic musical language using various forms of educational work (two-voice dombra dictation, improvisation, etc.) The content of the course «Ethnosfeggio 1» is characterized by mastering the forms of kyuis and skills of improvisation. The kyuis in the «tokpe» style are considered.	3	3									V	V			

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71.	Ethnosfeggio 2 (ethno)	The discipline is aimed at the gradual development of the skills of auditory work with Kazakh instrumental folklore through the development of the ethnic musical language using various forms of educational work (two-voice dombra dictation, improvisation, etc.) The content of the continuing course «Ethnosfeggio 2» is characterized by the development of forms of kyuis of the «shertpe» style.	4	3									V	V			
Profiling Discipline Cycle (PD) / University Component (UC)																	
72.	Methods of teaching musical-theoretical and musical-historical disciplines	The discipline is aimed at developing in students the necessary set of methodological knowledge in the field of teaching music-theoretical and music-historical disciplines at the modern level of the requirements of musical practice.	5	3	V				V						V		
73.	Special class	The discipline is aimed at the formation of a professionally competent modern musicologist, prepared for independent pedagogical, scientific, educational and other activities in the field of musical culture and education. The discipline is focused on the creation of a graduation project, the results of which are discussed at the meetings of the department. The content of the discipline provides for the definition of the topic, relevance, goals and objectives, the theoretical and / or practical significance of the work, the implementation of the sketch of the Introduction and the planning of the study.	4	3	V				V						V		
74.	Training	The practice is aimed at the application of theoretical knowledge in archival and bibliographic, editorial and publishing professional activities.	2	2					V			V					
75.	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 latest (including author's) teaching methods.	5, 6, 7	6	V				V			V					
76.	Production	The practice is aimed at applying the theoretical skills of working with scientific literature in specialized, public libraries of the Republic of Kazakhstan, as well as the skills of analyzing and deciphering samples of traditional music in the folklore laboratory of the Conservatory.	4,6	4	V				V			V					
77.	Pre-graduation	The practice is aimed at mastering the literature necessary for writing a thesis; writing a research thesis project.	8	3					V			V					
Profiling Discipline Cycle (PD) / Elective Component (EC)																	
78.	Analysis of musical works 1	The program of the discipline studies the main features of style, typical holistic compositions, features of the musical formation of baroque, classicism, romanticism and the 20th century. At the end of the course, the principles of approach to the works of the 20th century are determined. As a result of mastering, the student should be able to apply the received theoretical knowledge in practice, possess the skills of a holistic analysis.	5	4						V			V	V			
79.	Stage performance Analysis	The discipline is designed to form students' ideas about the opera and ballet theater as one of the most important languages of artistic culture. On the course, there is an acquaintance with opera and ballet works and their stage incarnations; reflection of history, culture and society in opera and ballet performances and the impact of theater on history, culture and society; transformation of musical theater in the process of culture movement, models of its existence and functioning mechanisms.	5	3							V						
80.	Introduction to journalism	The discipline is aimed at developing primary skills in the field of journalism, understanding its role and place in the modern world. An idea of the function of music journalism in domestic and world practice is given. The formats and genres of journalistic texts are studied in theory and practice.	3	3							V						
81.	History and methodology of musical folklore (mus)	The discipline includes a review of the most important stages of the historical formation and development of domestic and foreign ethnomusicology, a presentation of the main provisions regarding modern ethnomusicological methodology, as well as an examination of the main aspects of the scientific and practical activities of ethnomusicologists. This course is part of the professional training of musicologists and ethnomusicologists and helps them develop the necessary skills to comprehend the specifics of traditional musical culture. Mastering the discipline as a whole is aimed at developing students' ideas about the historical formation and development of musical folklore and about the formation of the main directions of ethnomusicology. The discipline contributes to the familiarization of students with the methodological and theoretical principles of	5	4						V		V	V	V			

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		studying traditional musical culture. The course is designed to systematize previously acquired knowledge in the field of studying folk art at the level of theoretical generalizations.															
82.	History of Kazakh folklore (ethno)	The discipline is aimed at familiarizing with the main stages of the origin, development and formation of Kazakh folklore as a direction in musicology from the 18th century to the present. The materials of the course are scientific fundamental theories of outstanding ethnomusicologists.	8	3		V							V	V			
83.	History of music and theoretical systems	The course is aimed at an introduction to the problems of musical-theoretical science, highlighting the main provisions of the most important theoretical systems, studying the most important stages in the development of musical theory. The main subject of the course is actually music-theoretical systems in their historical development.	6	3						V			V	V			
84.	History of music criticism	The discipline is aimed at studying the formation and historical development of critical thinking in musical culture, the stages of its development and the most prominent personalities - music critics.	4	3							V	V					
85.	The History of music studies	This discipline is aimed at an in-depth study of musical science. The problems of musical science, structure, the concept of harmony, melody, rhythm, form, timbre, texture are studied. The systems of Pythagoras, Guido Aretinsky, Josepho Zarlino and others are studied. Aspects of the music of the 20th century and its philosophy are considered.	6	3						V			V	V			
86.	Methods and practice of writing Research 1	The discipline continues the implementation of the graduation project, the results of which are discussed at the meetings of the department. The content of the discipline provides for the development of research methodology, the study of types of scientific research (empirical, theoretical, historical), the definition of terminological apparatus, the analysis and processing of primary research results, the beginning of the main text of the work.	5	3	V				V	V					V		
87.	Methods and practice of writing Research 2	The discipline is aimed at the implementation of the graduation project, the results of which are discussed at the meetings of the department. The content of the discipline provides for work with literature, clarification and addition of the text of the Introduction, the implementation of the main part of the thesis, the preparation of an article for publication, the implementation of a term paper based on the text of a significant section of the work.	6	3	V				V	V					V		
88.	Methods and practice of writing Research 3	The discipline continues the implementation of the graduation project, the results of which are discussed at the meetings of the department. The content of the discipline provides for work with the literature, refinement of the research methodology, work on the Introduction, the implementation of the main part of the thesis, the definition of the sketch of the Conclusion, the preparation of an article for publication, the execution of a term paper based on the text of a significant section of the work.	7	3	V				V	V					V		
89.	Methods and practice of writing Research 4	The discipline completes the graduation project, the results of which are discussed at the meetings of the department. The content of the discipline provides for work with the literature, refinement of the research methodology, completion of the main part of the thesis, implementation of the Introduction and Conclusion, editing the study, compiling a reference apparatus and Appendix, preparing a graduation project for defense.	8	3	V				V	V					V		
90.	Methods of editorial analysis of text 1	The discipline is aimed at studying the methodological foundations of text analysis. There is an acquaintance with the formed methods of editing critical texts in the context of informativeness, relevance, etc.	7	3							V						
91.	Methods of editorial analysis of text 2	The discipline is aimed at applying the theoretical knowledge of the methodology of editorial analysis of the text. It is proposed to write critical texts in order to develop their own literary style.	8	3							V						
92.	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 conjunction 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
93.	Music of the East 2	The discipline is more expanded, aimed at studying specific works of the peoples of India, Korea, Japan, China, but also studying 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 peoples passed through.	7	3		V								V			V
94.	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.	6	3		V								V			V

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		The stages of the historical development of the musical culture of Turkey, ancient and modern Egypt, Morocco are considered.															
95.	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
96.	Music criticism and journalism 1	The discipline reveals the peculiarities of musical criticism, the place, role, tasks of literary and artistic criticism in the cultural life of society, the systematization of knowledge about musical criticism, free orientation and possession of historical and theoretical material, the study of historical theoretical foundations.	7	3					V		V						
97.	Music criticism and journalism 2	The discipline is aimed at familiarization and systematization of knowledge about the main genres and forms of music criticism and journalism, the development and fluency in the practical skills of music criticism	8	3					V		V						
98.	Music advertising and public relations	The discipline studies the types, means, forms and methods of communication in a market environment. Students learn the techniques of public relations, the work of press services, strategic planning of PR campaigns. The course analyzes modern curatorial practice on the example of domestic and Western musical institutions.	6	3							V						
99.	Musical terminology of English language (muses)	In this discipline, conceptual complexes are studied concerning musical styles, instruments, performing techniques, structural components of musical works and musical communities. The main purpose of the subject is to develop the student's auditory skills in the method of listening, as well as to draw attention to the professional development of notation. At the same time, to teach the student the ability to distinguish and carefully look at the samples of cultural heritage, choosing the best of them; increase his performing level; give the opportunity to hear various melisma of performance and other difficult moments when noting; distinguish between performing dombra schools and regions; clarify information about the author and all kinds of information about the artist.	5	3									V	V	V		
100.	Musical enlightenment 1	This discipline within the framework of music criticism and journalism is aimed at educating the student in the field of musical art. Included are visits to museums, exhibitions, concerts, galleries, everything related to the influence and formation of musical art in general.	7	3					V		V						
101.	Musical enlightenment 2	The discipline is a continuation of the study of Musical Enlightenment 1, trips to various events, concerts in general. By the end of the course, you will be required to write a media article about one or more recent noteworthy developments in the field of music.	8	3					V		V						
102.	Folk musical art 1	The discipline introduces students to the folk musical culture of the Kazakh and neighboring / kindred peoples, contains theoretical information about various genres of traditional song culture - ritual and everyday songs, aitys and epic.	2	3		V		V				V		V			
103.	Folk musical art 2	The discipline is aimed at studying the genres of folk instrumental culture, tools, specifics, as well as theoretical and methodological issues. The purpose of the course is a comprehensive study of the history and theory of instrumental folk music, diverse forms and genres of traditional music of the Kazakh and related Turkic-Mongolian peoples in a broad context of historical, cultural, aesthetic, musical and style problems.	3	3		V		V				V		V			
104.	Fundamentals of journalism	The discipline is aimed at forming basic ideas about the professional activities of a journalist, the object of which is information about the musical life of the Republic, transmitted through various media channels and addressed to various audiences.	3	3							V						
105.	Introduction to instrumentation	The discipline is aimed at studying the technical and expressive capabilities of orchestral instruments, their role in the orchestra, the repertoire of orchestral instruments and arrangements (bowed string and woodwind instruments).	5	3						V			V	V			
106.	Basics of Composition	The discipline studies the theoretical and practical foundations of compositional technique, its application in various styles, genres and forms, composition of themes and periods. Introduces the creativity and style features of many composers, to guide the student when writing his own composition.	7	3						V				V			
107.	Basics of Critical Writing	The discipline offers an introduction to the theory and practice of contemporary music criticism. As part of the course, students are invited to familiarize themselves with the formats of critical text, the vocabulary of modern criticism, and the specifics of music criticism.	4	3							V						

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OR)	LO2 (OR)	LO3 (OR)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
108.	Fundamentals of theatrical dramaturgy	The discipline is aimed at studying a complex of musical expressive means that reveal the ideological content of a musical performance, create characteristic images of actors, show them in dramatic situations, in conflict clashes and in development.	5	3							V						
109.	Kui transcription	The main purpose of the subject is to develop the student's auditory skills in the method of listening, as well as to draw attention to the professional development of notation. At the same time, to teach the student the ability to distinguish and carefully look at the samples of cultural heritage, choosing the best of them; increase his performing level; give the opportunity to hear various melisma of performance and other difficult moments when noting; distinguish between performing dombra schools and regions; clarify information about the author and all kinds of information about the artist.	5	3									V	V	V		
110.	Song transcription (ethno)	The main goal of the discipline is to develop the student's auditory data, to pay attention to the professional development and deciphering of ethnic songwriting, to teach the student to distinguish patterns of cultural heritage, choosing the best of them; to increase his performing level; when noting, given the opportunity to hear various features of performance and other difficult moments.	5	3						V			V	V			
111.	Directing music advertisements	The discipline is aimed at forming ideas about the specifics of directing music advertising, about the role and functions of the director in the process of creating an advertising work, about the methods and means of directing, as well as developing skills in creating commercials as a creative activity in the field of advertising production.	6	3							V						
112.	Systems of music compositions of the 20th century	The discipline is aimed at studying the theoretical concepts of composers of the 20th century, mastering the terminological apparatus of these theories, understanding the methodological and analytical problems of musical and language systems, and mastering the analytical application of these theories in the process of analyzing musical works.	8	3		V							V	V			
113.	Special class 2	A special class as a kind of creative discipline continues to form the skills and abilities of a musicologist student. The task is to write articles of small content, revealing the letter, the style of the author, his handwriting. Students make a lot of efforts in expanding their horizons, without which it is impossible to write articles.	5	3	V				V	V							
114.	Special class 3	The discipline is focused on the creation of a graduation project, the results of which are discussed at the meetings of the department. The content of the discipline provides for the definition of the topic, relevance, goals and objectives, the theoretical and / or practical significance of the work, the implementation of the sketch of the Introduction and the planning of the study. The topic of the thesis work is also selected, the search for literature at a more advanced level.	6	3	V				V	V							
115.	Special class 4	The discipline aims to help musicologists. In writing and presentation of the thesis. A plan for writing works, content is clearly drawn. Looking for reviewers, opponents. Overseas trips are allowed for advanced material retrieval, if required. Material by the end of the course for writing a thesis is provided in full.	7	3	V				V	V							
116.	Special class 5	This subject helps in the completion of writing a thesis. The student can listen to the opinions of two to three teachers, draw certain conclusions, correct what is required, and prepare for the defense. Students also write a pre-defense essay, which summarizes the content of their project.	8	3	V				V	V							
117.	Stylistics and literary editing 1	The discipline is aimed at developing students' practical skills in the field of literary editing. In this regard, a significant place in the course is given to seminars and practical exercises related to the analysis and discussion of critical texts of contemporary domestic and foreign critics; acquaintance with the genres of critical texts and their development.	7	3							V						
118.	Stylistics and literary editing 2	This discipline is a continuation of the development of primary skills in the field of stylistics and literary editing. The main attention is directed to the formation of a unique style of writing among students, the expansion of cultural horizons within the framework of interdisciplinary discourse, as well as the education of a critical view of modern phenomena in concert and stage activities.	8	3							V						
119.	Theory of Monody	The course is aimed at mastering the main methodological approaches to the study of monodic texture, the theoretical foundations of the Central Asian monodic musical traditions. Theoretical problems of Turkic musical traditions are considered: modal and metro rhythmic systems, versification and melody, musical form in ethnic variants and stage development.	7	3						V			V	V			

№	Discipline name (D)	Description of the discipline	Term	N. of credits	The formed educational outcomes (codes)												
					LO1 (OR)	LO2 (OR)	LO3 (OR)	LO4 (PP)	LO5 (PP)	LO6 (PP)	LO7 (PP)	LO8 (PP)	LO9 (TP)	LO10 (PP)	LO11 (PP)	LO12 (PP)	LO13 (PP)
120.	Monodic system's Theory	The course considers systems from the monodic side. The traditions of the emergence of monody, its originality are studied. Monody is considered at all historical stages of music - from the era of Antiquity, the Middle Ages, the Renaissance to the present day. The course provides assistance to such subjects as musical analysis, polyphony, history of polyphony.								V			V	V			
121.	Folklore of the Turkic-speaking peoples 1	This discipline studies the folklore of the Turkic peoples, mythology, traditions and legends, epic-heroic legends, fairy tales. Considers the relationship of folklore with other peoples, aspects of the study of folklore texts, general information about the Turkic peoples, history, culture and worldview of the Turkic peoples.	2	3		V						V		V			
122.	Folklore of Turkic-speaking peoples 2	The discipline Folklore of the Turkic-speaking peoples 2 studies in more depth the cultural universals and the specifics of the folklore of the Turkic peoples. Namely, the original epic works of individual Turkic peoples «Alpamysh», «Idegei», «Kozy-Korpesh and Bayan-Sulu», etc., monuments of the book epic of the Oguz peoples, the image of Korkut in the folklore of Central Asia and Kazakhstan, Siberia and the Volga region. «Oguz-name», plot-compositional and stylistic features of epics, rhythm-forming principles of traditional Turkic versification.	3	3		V						V		V			
123.	Reading scores	The discipline is aimed at acquiring practical skills in analyzing and reading individual parts, orchestral groups and simple piano scores; acquaintance with samples of art in the field of symphonic music of Kazakh, Russian and foreign classics, as well as modern authors; development of the general musical and artistic culture of the student.	7	3						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.Politicalscience 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
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, specifics of the sphere of communication	1. Kazakh language 2. Russian language 3. Foreign language 4. Musical terminology of English (in English)
5	Musician's pedagogical and managerial competencies	– 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	– to master the skills of auditory and harmonic analysis - to recognize, interpret, process, understand and / or memorize musical materials by notes and / or by ear;	1.Solfeggio 1 2.Solfeggio 2 3.Harmony 4.Historyofharmony 1 5.Historyofharmony 2 6.History of harmony 3

		-to 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; – to 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 musicological analysis and aesthetic assessment of the work. Analyze musical works in a cultural and historical context	7.History of musical-theoretical systems 8.History of Polyphony 1 9.History of Polyphony 2 10.History of Polyphony 3 11.Analysis of musical works 1 12.Analysis of musical works 2 13.Analysis of musical works 3 14.Analysis of musical works 4 15.Systems of composition of the twentieth century 16.Monody theory 17.Specificity of film music
8	Music history disciplines	– 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. – to analyze musical works of various 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. – 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 – to 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.	1.History of foreign music until the 18th century 2.History of world music of the XVIII-XIX centuries 1 3.History of world music of the XVIII-XIX centuries 2 4.History of Russian music 5.History of Russian-Soviet music 6.History of foreign music before 1945 7.Contemporary art trends 8.Foreign music of the second half of the XX century 9. Mass musical culture

		– to be able to distinguish the musical cultures of the peoples of the World, to distinguish the features of mass culture from the second half of the twentieth century to the present day	
9	History and theory of Kazakh music and traditional musical culture of the near and far abroad	– 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; – 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 formative functions, style constants, the phenomena of tradition and innovation. – analyze various musical phenomena and works of national academic and traditional music, evaluate works of folk music comprehensively.	1.Folk musical creativity 1 2.Folk musical creativity 2 3.History of Kazakh traditional music 1 4.History of Kazakh traditional music 2 5.History of Kazakh modern music 1 6.History of Kazakh modern music 2 7.Music of the peoples of the world 1 8.Music of the peoples of the world 2 9.History and methodology of musical folklore
10	Theory and practice of professional activity	– develop, explore and evaluate musical ideas, concepts and processes through creative, critical and reflective thinking and practice. – application of historical and theoretical knowledge in music criticism and journalism. – execution of written texts of critical and journalistic content. Possession of various genres of musical criticism (information, review, essay, review, etc.). – be able to use the basic principles and methods of teaching musical-theoretical disciplines and composition	1.Compulsory piano 1 2.Compulsory piano 2 3.Compulsory piano 3 4.Methods of teaching musical-theoretical and musical-historical disciplines 5.Special class 6.Methodology and practice of writing a research paper 1 7.Methodology and practice of writing a research paper 2 8.Methodology and practice of writing a research paper 3 9.Methodology and practice of writing a research paper 4 10.Reading scores 11.Music criticism and journalism 1 12.Music criticism and journalism 2

11	History, theory and practice of ethnomusicology works of folklore 1 (ethnomusicology)	– analyze various musical phenomena and works of national academic and traditional music. Comprehensively evaluate the works of folk music. To freely operate with the skills of folk singing and playing folk instruments, to know the specifics and features of the instrumentation	1. Analysis of musical works of folklore
12	Music criticism and journalism	– know the specifics of journalistic and editorial activities in the field of musical art and apply it in professional practice; – to be able to give a critical assessment of modern phenomena in concert and stage activities; – apply communication skills in the PR industry to promote art projects; – to analyze musical and theatrical productions of leading theater directors and stage directors in the context of modern trends in performing arts.	1. Music criticism and journalism 2. Music criticism and journalism 2 3. Introduction to journalism 4. Fundamentals of critical writing 5. Analysis of stage performances 6. Music advertising and public relations 7. Stylistics and literary editing 1 8. Stylistics and literary editing 2
13	Professional Practices	– develop, research and evaluate musical ideas, concepts and processes through creative, critical and research thinking and practical skills in the 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	1. Training 2. Pedagogical 3. Production 4. Pre-graduation

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 (solving problems in harmony, writing dictations, reading scores, composing a fugue, decoding folk songs and kyuis, analyzing works, playing an instrument, writing various genres of musical journalism, 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 equival ent
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. Performs individual and creative exam tasks at a good level, allowing for errors	80-84	good	B	3,0
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	60-64	satisfactorily	C-	1,67

in the interpretation of concepts; there are gaps in knowledge. Performs individual and creative exam tasks at an insufficient level, making many mistakes				
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 at an insufficient level, making many mistakes	55-59	satisfactorily	D+	1.33
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	Unsatisfactorily	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	Unsatisfactorily	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	Grade by letter system Numerical equivalent of	% 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	good
B	3,0	80-84	
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

Ratingscale

№	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