

**RSI «KURMANGAZY KAZAKH NATIONAL CONSERVATORY»
FACULTY OF FOLK MUSIC**



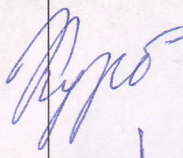
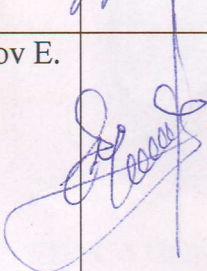
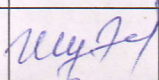
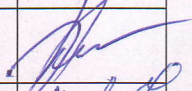
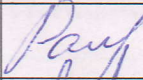
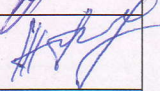
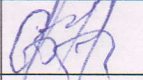
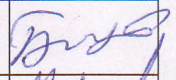
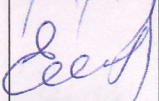
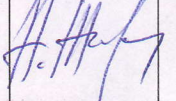
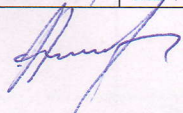
Approved
at a meeting of the Scientific Council
of the RSI «Kurmangazy Kazakh National
Conservatory»
Protocol №. 09 of «29» march 2023
Chairman M. Kerebekov Zhudebayev A.

EDUCATIONAL PROGRAM

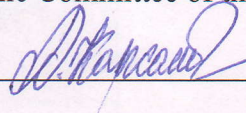
6B02116 – «TRADITIONAL MUSICAL ART»

DEGREE AWARDED: BACHELOR OF ARTS

Developers:			Agreed:		
Post	Full name	signature	Post	Full name	signature
Developer of the EP: Professor of the «Kobyz and Bayan» department	Rauandina Sh.Z.		Vice-rector for Academic and Methodological work	Abdirakhman G.	
Developer of the EP: senior lecturer of the «Dombra» department	Jumagaliyeva A.		Dean of the Faculty	Tokzhanov T.T.	
Developer of the EP: of the senior lecturer «Kobyz and Bayan» department	Karsakbayeva A.				
Agreed by the members of the Academic Committee:					
Head of the department «Kobyz and Bayan»	Karsakbayeva A.		Employer: Director of the RSSMBSGC named after K. Bayseitova	Abdrashev B.T.	
Head of the department «Dombra»	Nurbayeva D.A.		Employer: Director of the Almaty Music College named after P. Tchaikovsky	Khasangaliyev B.E.	

Head of the department «Folk singing»	Kuzeubai A.U.		Employer: Director of the RSSMBSGC named after A. Zhubanov	Asnurov N.N.	
Associate Professor of the Department	Chukmanov E.		Employer: Director of the Kazakh National Philharmonic named after Zhambyl	Abdualiev A.Zh.	
Doctoral student	Shugai A.		Graduate student	Zhanpeisov N.	
Master 's student	Aydin R.		Master's student	Zhumadullayeva A.	
3rd year student	Abduzhabbaro v S.		Master's student	Barakbai B.	
Graduate of Kurmangazy KNC	Elubaeva D.		Graduate of Kurmangazy KNC	Tlepbergenov A.	
Graduate of Kurmangazy KNC	Alshynova G.				

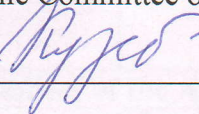
Approved at the meeting of the Academic Committee of the department of «Kobyz and Bayan»
Protocol No.02 of «17» February 2023.

Director, head of the department  Karsakbayeva A.A.

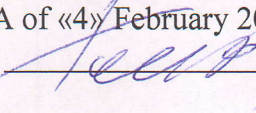
Approved at the meeting of the Academic Committee of the department «Dombra»
Protocol No.02 of «15» February 2023.

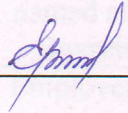
Director, head of the department  Nurbayeva D.A.

Approved at the meeting of the Academic Committee of the Department «Folk Singing»
Protocol No.02 of «15» February 2023.

Director, head of the department  Kuzeubai A.

Considered at the meeting of the Methodological Council of the Faculty of «Folk Music»
Protocol No.04 A of «4» February 2023.

Chairman, Dean  Tokzhanov T.T.

Agreed: the head of the EPPOS  Yertayeva N. A.

Almaty, 2023y.

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1. General characteristics of the educational program

1.1. Explanatory note

The uniqueness of the educational program (hereinafter – EP) in the specialty 6B02116 "Traditional musical art", (bachelor's degree), in the specializations "Folk instruments", "Folk singing" – preservation, transmission of the content and performing traditions of the kobyz kuys of Korkyt, Ylas, Kurmangazy and Tattimbet kuys of the founders of the dombra styles "tokpe" and "shertpe", traditions of the Kazakh song art of the Arka, Zhetysu, West Kazakhstan, Syrdarya, Altai-Tarbagatai regions.

Training of instrumentalist soloists, folk singers, professional specialists for the orchestra of folk orchestras and ensembles playing kobyz-prima, alt-kobyz, bass-kobyz, accordion, bayan, dombra, dombra -prima, bass-dombra, sherter, sazsyrnai, zhetigen, sybyzgy.

Historical data: The EP "Traditional Musical Art", (hereinafter - TMA) in the specialization "Folk instruments" has been implemented at the Kurmangazy Kazakh National Conservatory (hereinafter KNC) since 1945.

Since this year, the Department of Folk instruments has been opened, the organizer of which and the first head is the founder of the Kazakh professional school, academician, People's Artist of the Kazakh SSR, Professor A.K. Zhubanov. In its formation, the department has gone through several stages reflecting the stages of development of educational activities from the rank of the department (1945) to acquiring the status of the faculty (1980). The department founded by A. Zhubanov for 35 years, has centrally trained personnel in instrumental specializations: dombra, kobyz, bayan, percussion instruments, as well as conducting an orchestra, being the scientific, methodological and cultural center of the Republic in the field of performing folk instruments. During this period, many famous musicians and teachers worked, who predetermined the further development of the national musical culture and the specialty "TMA" - People's Artists of the Kazakh SSR: L. Mukhitov, K. Zhantleuov, R. Omarov; Honored Artists of the Kazakh SSR D. Myktybaev, Zh. Kalambayev (in the class of kyl-kobyz since 1968); invited from Moscow and St. Petersburg professors I. Lesman, (a pupil of the famous violinist L. Auer) in the class of kobyz-prima (1945), L. Edelman (in the class of bass - kobyz), M.F. Legkunets in the class of accordion (1957).

The Department of Folk Instruments was headed by: A.K. Zhubanov 1945-1947; L.A. Hamidi 1947-1951; L.M. Shargarodsky 1951-1954; A.K. Zhubanov 1954-1961; H.T. Tastanov 1961-1971; F. J. Balgaeva 1971-1980.

A significant contribution to the development of national musical education and culture was made by the first graduates of the Department of Folk Instruments: Honored Artist of the Kazakh SSR, Professor H. Tastanov, People's Artist of the Kazakh SSR, Professor F. Mansurov, People's Artist of the Kazakh SSR, Professor F. Balgaeva, Honored Worker of Higher Education, Professor K. Mukhitov, Candidate of Art History, Professor B. Sarybaev, People's Artist of the USSR, Professor Sh. Kazhgaliev.

In 1980, the Faculty of Folk Instruments was created at the conservatory, the Honored Artist of the Kazakh SSR, Professor Kalenbayeva M.K. became the first dean. The department of kobyz and bayan and the Department of dombra were opened at the faculty.

Department of kobyz and bayan.

The first graduate of the department is a People's Artist of the Kazakh SSR, Professor F. Bagaeva was appointed head of the department, which successfully carried out the formation of human resources and began to further improve the educational process. The Department of kobyz and bayan was headed by: Honored Worker of the Republic of Kazakhstan, Professor D.H. Tuyakbayev 1988-2004; Honored Worker of the Republic of Kazakhstan, Professor B.A. Kosbasarov 2004-2009; Cultural worker, Associate Professor Z.N. Smakova 2009-2016.

At the present stage, the department is headed by the Honored Worker of the Republic of Kazakhstan, Professor Kosbasarov B.A. It consists of: Honored Artist of the Kazakh SSR, Professor Kalenbayeva M.K., People's Artist of the Republic of Kazakhstan, Professor Moldakarimova G.A., Honored Artist of the Republic of Kazakhstan, Professor Gaisin A.M.,

Honored Worker of the Republic of Kazakhstan, Professor Abdullaev A.A., grant holder "The Best University teacher" (2016), Cultural worker of the Republic of Kazakhstan, Professor Smakova Z.N. Cultural worker of the Republic of Kazakhstan, Professor Rauandina Sh.Z., Laureates of International and Republican competitions, senior lecturer Karsakbayev A., Dzhunusova B., Kerimbayev A., Medeubek M., Rakymzhana., Duisenbayeva Zh., Narymbetov G., Masymkhanov A., etc.

Department of dombra.

From 1980 to 1986, the head of the Department of Dombra was Professor K. Mukhitov, under his leadership, the department systematized the educational process and developed new curricula, programs, methodological manuals.

The Department of Dombra was headed by: Honored Worker of Culture of the Republic of Kazakhstan, Professor A. Zhayymov (1986-1991); Professor M. Aubakirov (1991-1995), who directed his efforts to include transcription of the best samples of world classical music in the curricula; Professor, People's Artist of the Republic of Kazakhstan K. Akhmediyarov (1995-2007), who paid special attention to the knowledge of the stylistic features of rare dombra cuys. Training in musical notation of kuy "by ear" is being introduced, improvisation and stage skills are being instilled, creative contacts with outstanding traditional performers are being established.; Associate Professor S. Sadykov (2007 - 2018), who organized the opening of a class of folklore instruments (sazsyrynai, zhetigen, sybyzgy).

From 2019 to 2022, the department was headed by Professor T. Tokzhanov. He continued the trend that had developed before and in 2022 promoted the opening of the section "Three-stringed and folklore instruments". The section is headed by Associate Professor Z. Izmuratova.

Since 2022, the head of the department "Dombra" is a senior lecturer, an excellent student in the sphere of culture of the Republic of Kazakhstan D.Nurbayeva. Under her leadership, Honored Workers of the Republic of Kazakhstan B. work at the department .Iskakov, K.Sakharbayeva, N.Ashirov; Honored Artist of the Republic of Kazakhstan, Professor A.Ulkenbayeva; candidates of Art History T.Mukushev, E.Usenbayev; cultural figures of the Republic of Kazakhstan A.Rayymbergenov, E.Basykara, Z.Izmuratova, K.Zhumagali; PhD doctor E.Zhamenkeev; Excellent students of culture of the Republic of Kazakhstan G.Dalbagai, N.Zhakypbek, S.Kudaibergenova, A.Kenegesov; winner of the grant "Best University Teacher" (2017) A.Dzhumagalieva; Masters of Arts B.Igilik, A.Alina, E.Kakezhanov; laureate of the state Youth Award "Daryn" T.Sadenov, etc.

Department of Folk Singing.

In 1987, on the initiative of Rector D.K. Kaseinov, a folk singing class was opened at the Department of Dombra, the first applicants were accepted to the preparatory department: B.K.Tleukhan, B.Zhusipov, E.A. Kosbarmakov. Experts of folk songs, talented musicians were invited to the department: People's Artist of the Republic of Kazakhstan, Professor K. Baybosynov, Honored Worker of the Republic of Kazakhstan, Professor A. Almatov, Honored Worker of the Republic of Kazakhstan, Professor Zh. Karmenov, Zh.Sarsengaliev, who made an invaluable contribution to the organization of vocational training and to the education of young folk singers. The department was headed by: Honored Worker of the Republic of Kazakhstan, Professor A. Almatov, Honored Artist of the Republic of Kazakhstan Zh. Karmenov, People's Artist of the Republic of Kazakhstan, Professor, Knight of the Order "Parasat" K.Baybosynov, Honored Artist of the Republic of Kazakhstan, Laureate of the State Prize B. Tleukhan, Laureate of the State Youth Award "Daryn" B. Zhusipov, Honored Worker of the Republic of Kazakhstan, Associate Professor S.Zhanpeisova, Honored Worker of the Republic of Kazakhstan, Associate Professor A.Isatayeva. For more than 30 years of its history, the department has become a forge for the training of unsurpassed performers, wonderful traditional singers, having nurtured a large galaxy of outstanding figures of art and culture - carriers of pronounced song traditions. The Department of Folk Singing has educated philharmonic soloists and folk singing teachers in secondary and higher musical educational institutions. Among the graduates of the Department of Folk Singing are Honored Artist of the Republic of Kazakhstan, Laureate of the State Prize of the Republic of

Kazakhstan B. Tleukhan and Honored Artist of the Republic of Kazakhstan Y. Kosbarmakov, Honored Figures of the Republic of Kazakhstan S. Zhanpeisova, Y. Shukmanov, E. Zhanabergenova, A. Kosanova, E. Aitbayev, A. Isatayeva, K. Abildina, A. Abduali, A. Balazhanova, C. Tolenbayeva, A. Elshibayeva, Y. Ryskali as well as laureates and diploma holders of international and republican competitions Kurmangaliev T., Darzhanova Sh., Zhanpeyisov N., Amanbayeva G., Kozhamuratov A., Kuzeubai A., Turarova P., Musaev B., Alshynova G., Nartueeva A., Karabalina E., Abugazin T., Mayasarov Zh. etc.

Since 2016, the head of the department of "Folk Singing" is PhD Doctor A. Kuzeubay. Under his leadership, the department employs Candidate of Philological Sciences, Honored Worker of the Republic of Kazakhstan S. Zhanpeisova; Honored Artist of the Republic of Kazakhstan, Associate Professor R. Stamgaziev; Honored Workers of the Republic of Kazakhstan and associate Professors: E. Shukmanov, U. Baybosynova, A. Isatayeva; Senior teachers T. Kurmangaliev, E. Tokeev, E. Karabalina; teachers: A. Islamgaliev, T. Abugazy, A. Duisebayeva, A. Koishybayev, K. Khairullayev and others.

The departments of kobyz and bayan, dombra, folk singing of the Faculty of Folk Music are the leading departments of the conservatory that have entered the XXI century with the richest spiritual experience, priceless national traditions passed down from generation to generation and a huge creative potential. For 75 years of its history, the departments have become a forge for the training of unsurpassed performers on folk instruments, folk singers, having grown a large galaxy of artists and cultural figures - carriers of Kazakh national musical traditions, the preservation of which is a priority task.

Among the graduates are 10 People's Artists of the Republic of Kazakhstan, about 15 Honored Artists, 40 Honored Figures of the Republic of Kazakhstan, more than 3,000 laureates and diploma holders of various international and republican competitions.

Educational activity in the specialty - 6B02116 "TMA", specialization "Folk instruments" "Folk singing" (bachelor's degree) is carried out in accordance with the state license no. KZ37LAA00032709 dated October 14, 2022. The educational process is organized on a full-time basis (4 years). Graduates are awarded a Bachelor of Arts degree corresponding to the specialty cipher. The percentage of employed graduates is 98.5%.

In 2017, EP 6B02116 "TMA", specialization "Folk Instruments" "Folk Singing" (bachelor's degree), successfully passed the international specialized accreditation through the **Foundation for Quality Improvement in the Field of Higher Music Education MusiQue (Belgium) until May 31, 2023.** In May 2019, 6B02107 "TMA", specialization "Folk Instruments" "Folk Singing" (bachelor's degree), **successfully passed institutional accreditation in the NAAR agency until 2026.**

Every year, EP "TMA" occupies a leading position in the rating of the Independent Accreditation Agency and the rating among creative universities of the Republic of Kazakhstan.

The educational program 6B02116 "TMA", specialization "Folk instruments", "Folk Singing" (bachelor's degree) was developed with the participation of employers of the RSSMBSGC named after K. Bayseitova (Abdrashev B.T.), the P. Tchaikovsky Almaty Music College (Khasangaliyev F.), RSSMBSGC named after A. Zhubanov I (N.N. Ashirov), the Kazakh State Philharmonic named after Zhambyl (A. Abduali) and is a system of documents developed and approved by the Educational and Methodological Council of the Kurmangazy KNC taking into account the requirements of the labor market **on the basis of the following documents:**

– "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 April 23, 2008)". The EP includes the following points of this document: 1.3. Qualification frameworks at the national and European levels and differences in areas of study. 2.2. Higher education systems and national higher education qualifications frameworks. 2.4.1. Learning outcomes, including competencies. 6. Qualification framework of the European Higher Education Area. <http://onu.edu.ua/pub/bank/userfiles/files/nauk%20method%20rada/ekr.pdf>;

– "Learning Outcomes of the Association of European Conservatories (hereinafter AEC) - 2017". In EP 6B02116 "TMA" specialization "Folk instruments" " Folk singing" (bachelor's degree), the following sections: 1.5 How the AEC learning outcomes are related to Polyphony/Dublin Descriptors; 2.2 AEC Learning Outcomes: 1st cycle.<http://www.aec-music.eu/publications/tuning-educational-structures-in-europe-reference-points-for-the-design-and-delivery-of-degree-programmes-in-music-2009-en-fr-de>;

– qualifications were borrowed from the document "Polyphony/Dublin Descriptors", which indicate the completion of the first cycle (bachelor's degree) of higher music education;

– "Competence-based approach to the design of educational programs" Karaganda, KarSTU - 2017. From this document, the following chapters are used in the EP: 1. Formulation of the main purpose of the work performed by the specialist; 2. Map of the training profile within the educational program; 4. Competence profile; 5. Map of professional competencies of the graduate; 6. Compilation of the matrix of disciplines forming training modules; 7. Mapping of the training module for the formation of competence. 9. The content of the educational program. <http://www.kstu.kz/wp-content/uploads/2017/11/kompetentnostnyj-podhodk-proekt.pdf>;

– "Taxonomy of Educational Goals: The Sphere of cognition" by B.Bloom, 1956. The cognitive (cognitive) domain is used, which includes six categories of goals with an internal more fractional division and a list of verbs describing the processes that are associated with each level or degree of learning. <https://nsportal.ru/shkola/algebra/library/2013/09/29/taksonomiya-urovney-poznaniya-bendzhamina-bluma>;

- Methodological recommendations for universities on the design of educational programs, MES RK, 2017. The form of drawing up the OP is borrowed from this document;

- National classifier of classes dated May 11, 2017 No. 130-od. The name of the qualification is used from this document;

- Order of the Minister of Science and Higher Education of the Republic of Kazakhstan dated July 20, 2022 No. 2 "On approval of State mandatory standards of higher and postgraduate education";

- Order of the Minister of Education and Science of the Republic of Kazakhstan dated April 20, 2011 No. 152 "On approval of the Rules for organizing the educational process on credit technology of education in organizations of higher and (or) postgraduate education"

- Standard rules for the activities of educational organizations implementing educational programs of higher and (or) postgraduate education, approved by Order of the Minister of Education and Science No. 595 dated 10/30/2018;

- The regulation of the Kurmangazy KNC "On the implementation of Major-Minor educational programs".

The educational program is constantly updated with new elective subjects, conditions are being created to ensure graduates' competitiveness and maximum employment opportunities in the labor market. In this regard, training in educational programs - basic, (Major) and additional (Minor) - provides students with the opportunity to obtain additional competencies along with the main educational program. If the main program (Major) forms key competencies when studying 240 credits, the program (Minor) is at least 15 credits and forms additional competencies, which is reflected in the Appendix to the state Diploma.

At the Department of kobyz and bayan and the Department of dombra, an additional program (Minor) was approved - "Conductor of the national Orchestra" and the criteria for selecting students eligible to receive free training (no more than 1-2 people).

According to the additional program (Minor) - "Conductor of the national orchestra" can be trained according to the following criteria:

➤ A student entering the 1st year of the Conservatory must have the subject of general conducting in the diploma of secondary special education.

➤ A student has a total GPA score of at least 3.0 at the end of the 1st year of study in the main Major program.

➤ The student has successfully mastered the credits of the prerequisite (disciplines: "Fundamentals of conducting - 1" - 3 credits; "Fundamentals of conducting - 2" - 3 credits), the score obtained according to the point-rating system: A or A- (90-100).

➤ The student is a creatively gifted student, has bright musical abilities, developed harmonic hearing, polyphonic thinking, leadership qualities, orientation to mastering knowledge, to creative activity, hardworking.

➤ The student must have an interest in the chosen Minor specialty (based on the application and recommendation of the department).

➤ No more than 1-2 people are allowed to study for free under the additional program (Minor) - "Conductor of the national Orchestra".

➤ For those students who have not received the right to free tuition, but have a lower grade and good musical data, paid tuition is provided according to the program.

An additional program (Minor) was approved at all three departments - Zhetygen, Sazsyrnai, Sybyzgy and criteria for the selection of students eligible to receive free training (no more than 1-2 people).

➤ According to the additional program (Minor) - Zhetygen, Sazsyrnai, Sybyzgy can study according to the following criteria:

A student entering the 1st year of the conservatory must have the subject "Study of folklore instruments" in the diploma of secondary special education;

➤ The student has at the end of the 1st year of study in the main Major program an overall GPA score of at least 3.0;

➤ The student has bright musical abilities, is focused on obtaining new performing competencies;

➤ No more than 1-2 people are allowed to study for free under the additional program (Minor) - Zhetygen, Sazsyrnai, Sybyzgy

➤ For those students who have not received the right to free tuition, but have a lower grade and good musical data, paid tuition is provided according to the program.

The Department of Folk Singing approved an additional program (Minor) - "Dombra" and criteria for the selection of students eligible to take free training (no more than 1-2 people).

According to the additional program (Minor) - "Dombra" can be trained according to the following criteria:

➤ A student entering the 1st year of the conservatory must have the subject "Dombra" in the diploma of secondary special education;

➤ The student has at the end of the 1st year of study in the main Major program a total GPA score of at least 3.0;

➤ The student has bright musical abilities, is focused on obtaining new performing competencies;

➤ No more than 1-2 people are allowed to study for free under the additional program (Minor) - "Dombra"

➤ For those students who have not received the right to free tuition, but have a lower grade and good musical data, paid tuition is provided according to the program.

Thus, 6B02116 (bachelor's degree) – "TMA" (Major-Minor), specialization "Folk instruments", "Folk singing" is a personal way of realizing the personal potential of a bachelor in education, which reflects his understanding of the goals and values of education and society as a whole, as well as the subject orientation of educational interests corresponding to his individual learning style.

1.2 Purpose and mission of the educational program

The mission of the educational programs "Traditional musical Art" "Folk instruments", "Folk singing" is the education of creative personalities, performers on folk instruments, folk singers who promote the Kazakh traditional musical art and embody further development.

The purpose of the program is to train professional specialists in the field of traditional musical art, to educate and develop the creative potential of students, to form competitiveness that meets national and international standards.

2. PASSPORT OF THE EDUCATIONAL PROGRAM

Field name	Note
Code EP	6B02116
Code and classification of the field of education	6B 02 Arts and Humanities
Code and classification of areas training	6B 021 Art
Name of the EP	Traditional musical art (by type)
View of the EP	Acting EP
Goal of the EP	Training of professional specialists in the field of traditional musical art, education and development of the creative potential of students, formation of competitiveness that meet national and international standards.
Software level NQF	6
Software level OPK	6
Academic degree	Bachelor
Qualification	Major: Concert performer, orchestra artist, singer, teacher Minor: conductor of a folk orchestra /performer on folk instruments (sybyzgy/ sazsyrnai/ zhetygen), performer on dombra
Field of professional activity	Traditional musical performance; music pedagogy (teaching in professional music institutions, as well as institutions of post-secondary and additional education of the Republic of Kazakhstan); enlightenment in the field of musical art and culture, leadership of creative teams.
Learning result TR - theoretical result PR - practical result OR - the overall result	LR1(OR) Uses modern technologies for collecting and processing experimental data and information in accordance with the problems of the thesis research. LR2 (OR) Knows and understands the theoretical and historical context in which the musical work was created and presented, including demonstrating knowledge of musical styles and related traditions of composition and performance. LR3 (OR) Has the ability and skills for musical interaction in ensembles and orchestras, knows the behavioral and communicative requirements of public speaking. LR4 (OR) Expresses readiness for constant personal artistic development, curiosity and inquisitiveness of the mind, regularity of evaluation and development of their artistic and personal skills, the ability to achieve their goals. As a result of studying the program - Minor, has additional musical and performing competencies. LR5 (TR) Has the skill to analyze musical works of various historical eras from the point of view of identifying the role of harmony and polyphony in revealing the content of the work, its dramaturgy, determining formative functions, style constants, the phenomena of tradition and innovation. LR6 (PR) Has a complex of knowledge about the methodology of teaching special disciplines, has methodological skills in performing

	and teaching activities, is able to generate new ideas (creativity), independently study, improve their qualifications throughout their lives. LR7 (PR) Demonstrates readiness for communication and transfer of acquired skills in the state, Russian and foreign languages in oral and written forms, to solve problems in professional activity. LR8 (PR) Has a comprehensive understanding of the history of the formation and development of the Kazakh state, as well as the traditional culture of the Kazakh people. Understands the need to carry out activities aimed at the revival of spiritual values in the modern world, determined by the state program "Rukhani Zhangyru". LR9 (OR) Knows the history of modern trends in the development of world and Kazakh musical art. Develops, explores, and is able to evaluate musical ideas, concepts, and processes through creative, critical, and reflective thinking and practice. LR10 (TR) Uses modern technologies for collecting and processing experimental data and information in accordance with the problems of the thesis research. LR11 (TR) Has a basic concert and performing repertoire, demonstrates the skills of fluent reading of sheet music, demonstrates the skills of public speaking. LR12 (PR) Demonstrates the ability to analyze and perform musical works of different eras, styles, genres and forms, possesses the necessary performing skills of artistic expression. LR13 (PR) Has the skills of auditory and harmonic analysis – is able to recognize, interpret, process, understand and / or memorize musical materials by notes and / or by ear. LR14 (PR) Has the skills to reveal and develop the creative potential of the individual, social communication, intercultural interaction and management, effective models and technologies of education, self-education and the basics of pedagogy and psychology. LR15 (PR) Knows the regularities of the structure of a musical work and has the skills to apply the methodology of musicological analysis and aesthetic evaluation of the work.
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3. Admission rules

In the Kurmangazy Kazakh National Conservatory (here in after – KNC) approves the rules for admission to study in EP 6B02116 "Traditional Musical Art" (bachelor's degree), specialization "Folk instruments" "Folk singing" developed in accordance with subparagraph 11) of Article 5 of the Law of the Republic of Kazakhstan dated July 27, 2007 "On Education" (hereinafter – The Law) and the Order of the Minister of Education and Science of the Republic of Kazakhstan dated October 31, 2018 No. 600 "On approval of the Standard Rules for admission to study in educational organizations implementing educational programs of higher and postgraduate education" and determine the procedure for admission to study in educational organizations implementing educational programs of higher education.

Kurmangazy KNC provides admission to educational programs of higher education (bachelor's degree) in the areas of "Art"

The order of admission to the Kurmangazy KNC. Persons who have graduated from republican specialized music boarding schools, music colleges, art colleges with higher (higher professional) musical education, as well as those who have successfully completed their studies at

the preparatory department of the Kurmangazy KNK in are accepted to the EP 6B02116 "TMA" bachelor's degree.

Graduates of organizations of secondary, technical and vocational or post-secondary education who enroll in educational programs of higher education that require creative training, who have passed the Unified National Testing (hereinafter – UNT) and those who wish to participate in the competition for the award of an educational grant at the expense of the republican budget or the local budget or funds received from the republican budget within the framework of targeted transfers, and (or) enroll in paid training at the Kurmangazy KNC according to the results of the UNT and creative exams, it is necessary to score at least 65 points.

Persons who have not scored the threshold score established in paragraph 4 of these Rules, according to the results of the UNT, are enrolled in the conservatory full-time on a fee-based basis until the end of the first academic period.

Upon completion of the 1st (first) academic period of study at the Conservatory, these persons re-take the UNT within the prescribed time in accordance with the Rules of the Unified National Testing and Comprehensive Testing approved by Order No. 204 of the Minister of Education and Science of the Republic of Kazakhstan dated May 2, 2017 (registered in the Register of State Registration of Regulatory Legal Acts No. 15173) (hereinafter – order No. 204). Persons who have not scored the threshold score established in paragraph 4 of these Rules, according to the results of the UNT, passed at the end of the 1st (first) academic period, are subject to expulsion from the conservatory.

Admission to the conservatory of persons with higher education, providing for reduced terms of study on a fee basis, is carried out by the admission committee of the conservatory in the form of a creative exam.

Admission of foreign citizens to study at the conservatory on a paid basis is carried out based on the results of an interview conducted by the admission committee of the conservatory during the calendar year. At the same time, enrollment of foreign citizens is carried out in accordance with the academic calendar 5 (five) days before the beginning of the next academic period.

Upon admission to study at the Conservatory, an admission quota is provided in the amount approved by the Decree of the Government of the Republic of Kazakhstan dated February 28, 2012 No. 264 "On approval of the size of the admission quota for admission to study at educational organizations implementing educational programs of technical and vocational, post-secondary and higher education".

Upon admission to study at the Conservatory, an admission quota is provided in the amount approved by the Decree of the Government of the Republic of Kazakhstan dated February 28, 2012 No. 264 "On approval of the size of the admission quota for admission to study at educational organizations implementing educational programs of technical and vocational, post-secondary and higher education".

The procedure for admission and conduct of special and (or) creative exams

For the organization and conduct of creative examinations, a commission is created by the decision of the rector of the conservatory or the person performing his duties for the period of the examination. For admission to the OP "TM I" in the specialization "Folk instruments" "Folk singing", the following creative exams are held: 1) Performance of a solo program; 2) Oral harmony exam; 3) Dictation on solfeggio; 4) Dictation on ethnosolfeggio

Persons entering the EP "TMA", requiring special and (or) creative training, submit the following documents to the admissions committee for passing creative exams:

- 1) a document on general secondary or technical and vocational, post-secondary education (original);
- 2) 2 photo cards measuring 3 x 4 centimeters;
- 3) a copy of the identity document;
- 4) UNT certificate (if available);

5) documents confirming benefits: diploma of the laureate for the last three years – 2021, 2022, 2023. (Original and copy), for orphans, a death certificate of both parents, etc.;

Acceptance of applications for the creative exam is carried out:

- from June 20 to July 7 of the calendar year.

The creative exam is held: - from July 8 to July 13 of the calendar year.

At the same time, special and (or) creative exams are held in classrooms (rooms) equipped with video and (or) audio recording. Creative exams for applicants who have documents on general secondary or technical and vocational, post-secondary education are evaluated according to a 40-point system.

Enrollment in the Kurmangazy KNC

Enrollment in the number of students is carried out from August 10 to August 25 of the calendar year by order of the rector or the person performing his duties.

4. Competence profile

General educational competencies (GEC): -historical and philosophical - socio-political -music-computer - multilingual -sports	Historical and philosophical competencies: -know the main problems, concepts and categories of philosophy, the specifics of Kazakh philosophical thought; -understand patterns of emergence, development and functioning of religion; - to study the history of the formation and development of the Kazakh state; - to have a certain set of concepts and ideas of the traditional culture of the Kazakhs. Socio-political competencies: -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 modernizing public consciousness; -participate in projects defined by the state program "Looking into the Future: Modernization of Public Consciousness". Musical and computer competencies: -demonstration of structured knowledge, their organization and presentation in the form of conceptual diagrams, maps, etc.; -preparation of presentations with audio-visual support. Multilingual competencies: -apply knowledge in oral and written forms in the state language of the Republic of Kazakhstan and in a foreign language to solve professional problems in accordance with the norms of the language, culture, specifics of the sphere of communication; - use knowledge of the state and foreign languages to get acquainted with the literary primary sources of musical works. Sports competencies: - possess knowledge and skills of physical culture; -demonstrate ways to maintain and promote health through various physical exercises;
Basic competencies (BC): subject-specific (professional) competencies - musical and theoretical - musical and historical	Musical and theoretical competencies: - Possess the skills of auditory and harmonic analysis – to recognize, interpret, process, understand and / or memorize musical materials by notes and /or by ear.

- music and computer technologies - research	- To know the regularities of the structure of a musical work, to apply the methodology of musicological analysis and aesthetic evaluation of the work. - Analyze musical works of various historical epochs from the point of view of identifying the role of harmony and polyphony in revealing the content of the work, its dramaturgy, determining formative functions, style constants, the phenomena of tradition and innovation. Musical and historical competencies: - Develop, research and evaluate musical ideas, concepts and processes through creative, critical and reflective thinking and practice. - To know the specifics of musical art as a type of creative activity. - Understand the artistic concepts of a piece of music Music and computer technologies - To know and apply computer programs in order to improve the efficiency of their professional activities. Research competencies: –be able to extract from the scientific literature the necessary information for writing a thesis; – to process information about modern achievements in the scientific field of instrumental and folk song art, to investigate the methodological features of the innovative form of education; – to investigate historical trends in the development of the theory and practice of traditional musical art. – work with scientific, musical literature; – analyze the stages of the study of the studied object
Professional competencies (PC): - performing; - pedagogical and managerial competencies	Pedagogical and managerial competencies of a musician - know the methodology of teaching special disciplines; - possess methodological skills in performing activities. Performing competencies: - possess the necessary performing skills of artistic expression; - to master and practice the basic concert and performing repertoire; - are able to demonstrate musical interaction in ensembles and orchestras, have skills of joint activity; - know the behavioral and communicative requirements of public speaking; - demonstrate public speaking skills; - demonstrate the skills of fluent reading of sheet music; - to know and understand the context of the performed artwork;

5. MATRIX OF ACHIEVABILITY OF LEARNING OUTCOMES
Educational program 6B02116 – Traditional musical of art

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
General Education Discipline Cycle / Mandatory Component																		
1	History of Kazakhstan	The subject History of Kazakhstan covers the period from ancient times to the present day. The history of Kazakhstan studies the processes of the emergence of early state associations on the territory of Kazakhstan, the most important events and stages of independence.	5								V							
2	Philosophy	The main content of the discipline is to provide comprehensive knowledge about the origin of philosophy and basic concepts in this field, its place in the culture of mankind, to give an understanding of the relationship between material and spiritual, biological and social principles in man and the meaning of his existence.	5										V					
3	Cultural science and Sociology	assumes mastering the knowledge of the specific functioning of the laws of social interaction and the relationship of man to social reality and the study of general theoretical problems of culture, familiarity with the history of Turkic and Kazakh culture.	4													V		
4	Political science and Psychology	Introduces students to the basics of the theory and history of political knowledge, contributing to the development of students' civic political culture, as well as forming competencies in the field of general and musical psychology, necessary in the practical activities of the future teacher-musician.	4													V		
5	Information communication technology	The content of the discipline includes the formation of students' skills of the ability to work purposefully with information, using them professionally for. As a result of studying the discipline: the student has theoretical knowledge about ICT and practical skills of receiving, processing, transmitting and storing information.	5	V						V								
6	Kazakh (Russian) language - 1	The content of the discipline of the introductory course Kazakh (Russian) language - 1 is aimed at familiarizing students with the specifics of conversational, artistic, official-business, journalistic and scientific styles. The content of the introductory course Kazakh (Russian) language - 1 is aimed at forming an idea of the main functional styles of speech, their varieties, language features and characteristic genres. The results of teaching disciplines: students are able to generalize and systematize the basic language (lexico-grammatical) material; the main functional styles of speech, their varieties.	5							V								

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
7	Kazakh (Russian) language - 2	The content of the discipline of the course Kazakh (Russian) language – 2 is aimed at expanding and improving the speech skills acquired at the first stage. The development of dialogic speech, listening, as a necessary condition for the successful flow of the communication process The content of the discipline "Russian language" is focused on instilling the skills of scientific speech and the formation of students' communicative competence. Results of the disciplines: skills are formed that allow using Kazakh and Russian languages as a means of professional communication.	5							V								
8	Foreign language - 1	The foreign language course is divided into two stages: the first stage involves mastering a mandatory minimum of knowledge, skills and abilities at a certain minimum of language and speech material. The results of the training are aimed at to form an idea of the main functional styles of speech, their varieties, language features and characteristic genres.	5							V								
9	Foreign language - 2	The content of the discipline at the second stage is focused on a professionally-oriented foreign language course. The course is based on the concept of communicative-oriented, professionally-oriented, interrelated training in four types of speech activity – reading, speaking, listening, writing – with recognition of the priority importance of reading as a basis for mastering other forms of communication. Learning outcomes: has the skills of all types of speech activity: listening, speaking, reading and writing.	5							V								
10	Physical training - 1	It is aimed at the student's mastering rational ways of controlling his movements, acquiring the necessary complex of motor skills, skills and related knowledge in life.	2															
11	Physical training - 2	Physical training is conducted on the principle of all-around. Students are engaged in systems of exercises from various sports: athletics, sports games (basketball, volleyball, football, badminton, etc.).	2															
12	Physical training - 3	It is aimed at developing the physical qualities of the student through standardized functional loads: strength and speed characteristics, endurance, flexibility and coordination abilities.	2															
13	Physical training - 4	General physical training is aimed at increasing the level of physical development, broad motor readiness as prerequisites for success in the professional activity of a musician and at forming a conscious need for physical education classes.	2															
General Education Discipline Cycle / University Component																		

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
1.	Basics of social sciences and anti-corruption culture	The discipline "Fundamental 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 anti-corruption culture. As part of the discipline, students develop knowledge of the regulatory framework necessary for the implementation of entrepreneurial activities and the protection of intellectual property, students will study the basic concepts and categories of economics, to form an economic way of thinking.	5										V					
2.	Religious studies	Religious studies are a branch of humanitarian knowledge that studies the laws governing the emergence, development and functioning of religion. The purpose of the discipline: - to give students knowledge about the structure of religion and the methodological foundations of religious studies; - to reveal the role of religion in the life of society, its formation and development; - clarify the political and legal foundations of state-confessional relations, foreign and domestic experience in this field - to form students a holistic view of the trends of religion in the modern world.	3								V							
Basic Discipline Cycle (BDC) / University Component																		
3.	History of performing arts	The content of the study of the discipline is the historical process of the development of performing arts on Kazakh folk instruments. A special place in the content of the discipline is given to the study of the performing principles of musicians of different generations. As a result of the study, the student has a set of knowledge and is able to apply his skills, knowledge and artistic understanding in the field of traditional performing arts, through the formulation of judgments, defending arguments and solving problems in the field under study.	3		V			V				V			V			
4.	Method of teaching special disciplines - 1	The content of the subject includes a systematic analysis of methods, pedagogical principles of various schools and directions of traditional musical art, the practical experience of leading teachers, subsequently determining the general patterns of the basics of teaching and playing folk instruments (singing in the specialty folk singing). As a result of the study: the student knows the methods of teaching how to play the instrument, (methods of teaching singing with dombyra) has the skills to analyze the pedagogical principles of various schools and directions.	3						V	V								
5.	Method of teaching special disciplines - 2	The content of the discipline is aimed at the formation of students' competence in the field of educational activities, operating not only the theoretical base, but also the technologies of knowledge transfer. As a result of the study: the student has a theoretical knowledge base and owns methodological technologies for transferring knowledge to the subject of the educational process.	3						V	V								

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
6.	Mandatory piano - 1	The content of the discipline expands the student's performing skills by mastering an additional piano instrument. Piano education is aimed at mastering the correct setting of the fingering, educating the students' personal qualities that contribute to the development of educational information in accordance with the program requirements, the competent execution of strokes, melisma, and the correct definition of the dynamics of the construction of the piece. As a result of the study: the student develops the skills of playing the piano, acquiring the skills of selection by ear; acquisition of primary skills in the field of theoretical analysis of performed works.	2					V						V		V		V
7.	Mandatory piano - 2	The content of the discipline deepens the skills of playing the piano to the extent necessary for professional activities, is aimed at preparing for independent practical work on the piano. As a result of the study: the student develops skills of playing the piano, owns the necessary repertoire within the framework of this discipline.	2					V						V		V		V
8.	General Piano - 3	The content of the discipline expands the student's piano playing skills, learns the skills of accompaniment and sight reading. As a result of the study: the student develops skills to play the piano, owns the necessary repertoire within this discipline, shows the skills of accompaniment, sight reading, stage freedom at thematic and academic concerts.	2					V						V		V		V
9.	Fundamentals of the analysis of musical works	The content of the course "Basics of music analysis" is the structure of musical works, as well as methods and techniques of analysis. The structure of musical works is considered in the course in different aspects: substantive, in connection with the peculiarities of the composer's style, performing interpretation, as well as the focus on the listener. As a result of the training, the student has knowledge of the basic concepts on which the course is based - this is the concept of a musical composition, form, content, genre, style, musical language.	3					V										V
10.	Basic scientific research	The content of the discipline is aimed at forming a systematic vision of the role and place of science in modern society; knowledge of the main stages of the development of science; mastering the basic provisions on methodology, methods and techniques of scientific research; instilling skills in the performance of educational research and scientific research; mastering skills in working with scientific literature and information resources. As a result of mastering the discipline, the student must have the readiness for self-development, self-realization, the use of creative potential, the ability to solve standard tasks in musical activity on the basis of information and bibliographic culture with the use of information and communication technologies.	3	V													V	

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
11.	Pedagogical	The content of the discipline is aimed at studying the basics of pedagogical science and categorical apparatus: education, upbringing, nano-technologies of education, pedagogical system, educational process. As a result of mastering the discipline: students have the theoretical basis of the pedagogical process in higher education and knowledge of the laws of the pedagogical process and its components: training, education, moral, mental, and psychological preparation, development, self-teaching and self-education.	3						V	V							V	
12.	Solfeggio - 1	The content of the discipline "Solfeggio" is aimed at the organization and development of musical hearing, musical memory, the development of the skill of pure intonation. This discipline is designed for intensive and multifaceted use of the acquired skills in performing and creative activities. The result of mastering the discipline is knowledge of theoretical material; purity of intonation of intervals, chords, sequences. improving the skills of auditory analysis	3													V		
13.	Solfeggio - 2	The content of the discipline Solfeggio-2 is designed to improve the skills of pure intonation, musical memory, auditory analysis, fret and rhythmic perception. The subject develops analytical thinking and listening comprehension of various components of a musical composition. The result of the study is the purposeful development of the complex of components that make up the discipline of Solfeggio, the professional level corresponding to the training program.	3													V		
Basic Discipline Cycle (BDC) / Elective Component																		
14.	Analysis of Kazakh dombyra kuis	The content of the discipline is the analysis of the musical text of the kuis tokpe and schertpe. The analysis of the musical text includes topics on the compositional -register structure of the kui, the fret-harmonic structure, the analysis of metrorhythmic and rhythmic-stroke patterns of the kui, melodic-intonation aspects.	3	V	V										V	V	V	
15.	Analysis of Kazakh traditional songs	The content of the discipline is aimed at a comprehensive study of the analysis of the musical form of the Kazakh traditional song in its unity with the content; disclosure of the patterns of the structure of vocal works of folk art. As a result of studying the discipline, the student gets acquainted with the best examples of Kazakh ritual and everyday folklore. Has a practical skill in analyzing the musical form of the Kazakh traditional song.	3	V	V										V	V	V	
16.	Ensemble -2	The content of the discipline ensemble is aimed at further formation of skills of collective interaction; education of a group of performers who are able to reveal the artistic content of musical works with the help of appropriate means of musical expression, who are able to listen to the general sound of music in the ensemble. As a result of studying the discipline: students are able to master ensemble parts, work on intonation, phrasing, metro-rhythmic features of the work, dynamics and stroke palette; demonstrate the skills of public joint public speaking.	3			V	V							V		V		

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
17.	Ensemble -1	The content of the discipline ensemble is aimed at the formation of skills of collective interaction; education of a group of performers who are able to reveal the artistic content of musical works with the help of appropriate means of musical expression, who are able to listen to the general sound of music in the ensemble. As a result of studying the discipline: students are able to master ensemble parts, work on intonation, phrasing, metro-rhythmic features of the work, dynamics and stroke palette; demonstrate skills of public joint performance.	3			V	V							V		V		
18.	Garmony	The content of the discipline "Harmony" is aimed at continuing the study of the basics of harmony, including modulations of the II and III degrees of kinship, ellipsis, enharmonic modulations and modulations in more distant tonalities. Major-minor and minor-major systems are studied, skills of playing sequences and chord sequences are formed. As a result of the training, the student has the skills of playing modulations in the key of polychromatic and chromatic affinity, as well as enharmonic modulations, is able to harmonize melodies, analyzes the relationship of harmony with shaping, texture, metrorhythm, melody.	3													V		V
19.	Dombyra - 1	The content of the discipline is aimed at practical mastering of dombra performance. Familiarity with the traditional schools "tokpe" and "shertpe". Practical mastering of the performing repertoire. Mastering strokes, improving the skills of playing the dombyra. Particular importance is given to the dombyra instrumental accompaniment of the singer's voice. As a result of mastering the discipline: the student improves the skills of playing the dombyra.	3		V		V	V				V		V		V		V
20.	Dombyra - 2	The content of the discipline is aimed at further practical development of performing on the dombra. Familiarity with the traditional schools "tokpe" and "shertpe". Practical mastering of the performing repertoire in the style of tokpe and sherpa. Mastering strokes, improving the skills of playing the dombyra. Particular importance is given to the dombyra instrumental accompaniment of the singer's voice. As a result of mastering the discipline: the student improves the skills of playing the dombyra.	3		V		V	V				V		V		V		V
21.	Performance features of modern kuishi-composers	The content of the discipline is aimed at studying regional performing trends and styles of modern composers-kuishi. As a result of the study: the student expands the basic concert and performing repertoire, improves the skills of playing an instrument, and must also show professional growth and public speaking skills.	3			V						V		V				
22.	Stories and legends of kuys	The content of the discipline is aimed at studying the history and legends of the kuys - the main genre of Kazakh traditional instrumental music. The discipline is based on the systematics of the scientist, Doctor of Philology A. Seidimbek, where he classified the traditional Kazakh kuis dombra, kobyz, sybyzgy, by thematic content, genre character. As a result of studying the discipline «History and legends of kuys: the student expands the knowledge and understanding of kuy as the main genre of Kazakh traditional instrumental music and gets comprehension in concert and performing activities.	3	V	V			V			V	V						

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
23.	History of Kazakh music of the XX century	The content of the discipline is presented in the context of the fundamental foundations of the historical process of its formation, the reliance on different genesis of musical traditions. As a result of the study, the student: knows the main stages of the formation of the professional composer school in Kazakhstan; has the skills of independent interpretation of the content of musical compositions.	3		V			V				V						
24.	History of Kazakh traditional music - 2	The content of the discipline is devoted to the development and creativity of representatives of professional music of the XIX century, its stylistic, genre features As a result of the study: the student knows the local features of song and instrumental music; is able to distinguish samples of Kazakh folklore and oral-professional music by genres, styles; can determine the individual styles of the works of authors belonging to different regional traditions; apply the knowledge gained in their professional activities	3		V			V				V						
25.	History of Kazakh traditional music 1	The content of the discipline introduces students to the historical development of genres and styles of Kazakh traditional music. The discipline contributes to the expansion of musical and intellectual horizons of students, systematization of knowledge about the historical process of development of Kazakh music. As a result of the study: the student should have an idea about the main historical stages of the formation and development of Kazakh traditional music from antiquity to the first half of the 20th century, about the genesis and evolution of the types of carriers of traditional culture.	3		V			V				V						
26.	History of classical and romantic music	The content of the discipline includes the study of musical traditions and achievements of the era of classicism and Romanticism of the 18th and 19th centuries, and also reflects the work of leading composers, significant musical phenomena, and their influence on subsequent centuries. As a result of the study: the student has knowledge about the era of classicism and Romanticism, bright representatives, genre trends and styles, important historical events and musical trends.	3		V			V				V						
27.	The history of music 1760-1900	The content of the discipline is aimed at studying of the best musical achievements of classicism and Western European Romanticism. The discipline reveals the periodization of epochs, the main range of genres and images, compositional thinking, musical dramaturgy, the system of expressive means that developed under the influence of the Great French Revolution. As a result of the study: the student has a concept and understanding of the historical place and meaning of music of the period 1760-1900, free orientation in the musical heritage and creativity of composers of this period.	3		V			V				V						
28.	History of music before the XVIII century	The content of the discipline introduces the main stages of the historical development of world musical culture, forms the basis of knowledge that contributes to the understanding of the main musical phenomena. The origin of music as an art form, artistic trends, creativity and styles of composers of this era are considered. As a result of the study: free orientation in the processes of musical creativity and its leading trends, knowledge of the history of music from its inception to the XVIII century.	3		V			V				V						

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
29.	History of music from antiquity to the Baroque	The content of the discipline is aimed at considering the development of musical culture by epoch: antiquity (Ancient Greece, Rome), musical culture of the Middle Ages (Gregorian chorale, motet, mass), polyphonic music of the Renaissance (Dutch, French and Italian schools), the Baroque era. The connection with philosophy, literature, architecture and fine arts is analyzed. The results of the study: the student knows the general patterns of the development of the world musical culture of this period; the musical material of the studied works; is able to understand the music of different eras, trends and styles.	3		V			V				V						
30.	The history of music of the 20th century	The content of the discipline "History of music of the 20th century" is aimed at studying the main styles and musical trends of the twentieth century, the creativity of composers of this era. As a result of the study: the student knows the main directions of music of the twentieth century; knows the musical material of the studied works; has an idea of the life and work of outstanding composers of the era; is able to understand complex types of compositional writing techniques.	3		V			V				V						
31.	History of modern music	The content of the discipline is designed to arouse interest in the music of composers of the XX-XXI centuries, to give a correct assessment of the complex and ambiguous processes taking place in the world of modern art. As a result of the study: the student knows the main stages of the development of modern music, important styles and directions; has the skills to analyze the musical material of the studied works; has an idea of the life and work of composers of this era; is able to understand complex types of compositional writing techniques.	3		V			V				V						
32.	Kazakh music	The content of the discipline "Kazakh music" includes the study of folk-professional, song and instrumental music of the Kazakh people of the XIX century, the life and work of prominent representatives of the era, stylistic, genre features of their work. As a result of the study: the student knows the history of folk-professional, song and instrumental music of the Kazakh people of the XIX century; has the skills to analyze the stylistic, genre features of the work of famous representatives of this era.	3		V			V				V						
33.	Kazakh music - 1	The content of the discipline is aimed at studying the main stages of the historical development of Kazakh musical art, creative images of composers, the main artistic styles, trends and genres. As a result of mastering the discipline: the student has an idea about the origins and sources of Kazakh musical culture; about the ways of development of Kazakh professional music; about the musical and cultural history of the Kazakhs.	3		V			V				V						

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
34.	Kazakh music - 2	The content of the discipline is aimed at studying the school of composition and the work of composers during the period of independence of the Republic of Kazakhstan. As a result of the study, the student: has knowledge of the main new stages in the history of Kazakh music, famous representatives of composer schools, and their main compositions; has the skills to read literature on the history of Kazakh musical culture; is able to analyze compositions of different styles.	3		V			V				V						
35.	Computer score typing	The content of the discipline includes the practical formation of skills for the independent use of modern information technologies in order to increase the effectiveness of the professional activities of musicians. As a result of studying the discipline: the student acquires practical skills of effective work on a computer; acquires theoretical knowledge in the field of new information technologies.	3	V														
36.	Legends and stories of kuys	The content of the discipline is aimed at studying the history and legends of the kuys - the main genre of Kazakh traditional instrumental music. The discipline is based on the systematics of the scientist, Doctor of Philology A. Seidimbek, where he classified the traditional Kazakh kuis dombra, kobyzy, sybyzgy, by thematic content, genre character. As a result of studying the discipline «Legends and stories of kuys»: the student expands knowledge and understanding of kuy as the main genre of Kazakh traditional instrumental music and gets comprehension in concert and performing activities.	3	V	V			V			V	V						
37.	World music	The content of the discipline includes the study of traditional song and instrumental music of the peoples of the Near and Middle East, East and Southeast Asia. As a result of the study: the student expands his horizons and professional erudition, develops skills in working with scientific literature on oriental studies.	3		V			V				V						
38.	Musical and cultural traditions	The content of the discipline introduces the ideological foundations of culture and the canons of applied art, crafts and other areas of traditional Kazakh art. It teaches to identify the possibilities of the regional-cultural environment. As a result of the study, the student will have a holistic view of the native culture, and use knowledge of the history of folk art and musical folklore in the educational process, which contributes to the education of patriotism.	3		V			V				V						
39.	Orchestral art of Kazakhstan	The content of the course "Orchestral Art of Kazakhstan" is based on historical periodization. In the initial lectures, the history of the creation of an orchestra of folk instruments is highlighted, the varieties of orchestras are considered, the types of instruments that have become widespread in the Kazakh steppe are noted, the historical conditionality and regularity of the development of performance on folk instruments are revealed. The course examines the main stages of the development of Kazakhstani orchestral art, examines the brightest orchestras of the republic, as well as the life and work of famous conductors of the national orchestral art.	3									V						

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
40.	Orchestra class -3	The content of the discipline is aimed at further study and practical mastering of the orchestral concert repertoire from the section "Musical compositions of foreign and Russian composers". To prepare students for concert performances, to develop the ability for joint musical interaction in the orchestra and instill public speaking skills. As a result of studying the discipline: the student knows the repertoire from the section "Musical compositions of foreign and Russian composers". and has public speaking skills.	3			V	V							V		V		
41.	Orchestra class -2	The content of the discipline is aimed at further study and practical mastering of the orchestral concert repertoire from the section "Musical compositions of composers of Kazakhstan". Prepare students for concert performances, develop the ability for joint musical interaction in the orchestra and instill public speaking skills. As a result of studying the discipline: the student knows the repertoire from the section "Musical compositions of composers of Kazakhstan". and has public speaking skills.	3			V	V							V		V		
42.	Orchestra class -4	The content of the discipline is aimed at further study and practical mastering of the orchestral concert repertoire from the section "accompanying musical material". Prepare students for concert performances, develop the ability for joint musical interaction in the orchestra and instill public speaking skills. As a result of studying the discipline: the student practically knows the repertoire from the section of accompanying musical material and has the skills of public speaking.	3			V	V							V		V		
43.	Orchestra class -1	The content of the discipline is aimed at studying and practical mastering of the orchestral concert repertoire from the section "Kazakh folk kui". Prepare students for concert performances, develop the ability for joint musical interaction in the orchestra and instill public speaking skills. As a result of studying the discipline: the student knows the repertoire from the section "Kazakh folk kui" and has the skills of public speaking.	3			V	V							V		V		
44.	Basics of conducting - 1	The content of the discipline is aimed at: mastering the basics of conducting technique; development of performing qualities and skills based on the study of musical works of various styles of original compositions for the orchestra of Kazakh folk instruments and classical symphonic music; performing interpretation of a musical work; study of the orchestral repertoire. As a result of the study, the student: has performing skills in orchestra conducting techniques; knows the basic principles and features of conducting performance; the main compositions of orchestras and ensembles of Kazakh folk instruments; technical and artistic capabilities of orchestra instruments; the basis of the theory of creative team management; methodological literature.	3			V		V				V						

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				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
45.	Basics of conducting - 2	The content of the discipline is aimed at further expanding the set of skills that provide conducting techniques, the formation of the ability to independently reveal the artistic value of a musical composition and its textural features. As a result of the study: the student has the rehearsal skills of working as an orchestra conductor; the skills of free orientation in scores; is able to achieve sound balance and text transmission; has the skills of volitional influence on performers and verbal communication with them.	3			V		V				V						
46.	Basics of playing a folk instrument	The content of the discipline "Basics of playing a folk instrument" is aimed at the practical training of performers on folklore instruments (zhetygen, sazsynray, sybyzgy), as well as the formation of professional skills of playing folklore instruments. The study of the performing repertoire. As a result of studying the discipline: students have a basic level of mastering folklore instruments.	3		V										V	V		
47.	Basics of management and marketing in culture	The content of the discipline "Basics of management and marketing in cultures" is aimed at familiarizing students with approaches to the organization of entrepreneurial activity and with the system of formation of management in the organizations of the art industry.s. The subject of consideration is the mechanism of management in entrepreneurship. As a result of the study: the student knows the types of economic activity of the enterprise, the mechanisms of functioning of the company, the relationship of entrepreneurs with consumers, business partners, employees, the state, etc.`	3										V					
48.	The basics of working in music editors	The content of the discipline is aimed at the theoretical development of the principles of music programs and the formation of skills in typing and editing musical text in the music editors Finale and Sibelius. As a result of the study: the student has theoretical and practical skills of working with music programs, the ability to edit musical text in the music editors Finale and Sibelius.	3	V														
49.	Singing with an ensemble - 1	The content of the discipline is aimed at the formation of an ensemble feeling in the student. The skills of public speaking and the ability for joint musical interaction of a soloist-singer in an ensemble are being formed. As a result of studying the discipline: students develop ensemble performance skills, knowledge of concert and performing repertoire accompanied by an ensemble.	3			V	V							V		V		
50.	Singing with an ensemble - 2	The content of the discipline is aimed at further formation of the ensemble feeling of the student. The skills of public speaking and the ability for joint musical interaction of a soloist-singer in an ensemble are being formed. As a result of studying the discipline: students develop ensemble performance skills, knowledge of concert and performing repertoire accompanied by an ensemble.	3			V	V							V		V		
51.	Singing with a three-string dombra	Adaptation of students to the performance of author's and folk songs accompanied by a three-stringed dombra, except for the main instrument of the dombra. As a result of the training, the student must: have an elementary school of playing the three-string domra; master the songs performed to the accompaniment of a three-stringed domra; be able to accompany songs on a three-stringed domra; be able to sing on a three-stringed domra.	3			V	V									V		

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				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
52.	Statement of voice - 1	The content of the discipline is aimed at the formation of a singing voice and singing culture. Education of singing breathing skills, which is the key to the correct coordination of the work of the entire vocal apparatus. Mastering the skills of the correct work of the larynx in singing; formation of the skill of resonator sensations; work on diction and articulation; development of artistic and performing skills. As a result of the study: students develop vocal and technical skills, which improve the natural sound of folk singing.	3		V			V							V	V		V
53.	Statement of voice - 2	The content of the discipline is aimed at the further development of the singing voice and singing culture. Development of artistic and performing skills: correctly convey the content of the work; the ability to accurately intonate; to study the techniques of diction clarity of pronunciation; education of skills and abilities of emotionally filled, expressive performance of works; the ability to work on exercises and vocalizations. As a result of the study: students develop vocal and technical skills, which allows them to improve the natural sound of folk singing.	3		V			V							V	V		V
54.	Poetry zhyrau -1	The content of the discipline is aimed at getting acquainted with the great representatives of the art of "zhyrau" and "zhyrshy" as a source of national art. As a result of studying the discipline: the student has knowledge about the famous representatives of the art "zhyrau" and "zhyrshy" and their role in the history of traditional performing arts.	3					V				V	V					V
55.	Poetry zhrau	The content of the discipline is aimed at further acquaintance with the great representatives of the art of "zhyrau" and "zhyrshy" as a source of national art. As a result of studying the discipline: the student has knowledge about the famous representatives of the art "zhyrau" and "zhyrshy" and their role in the history of traditional performing arts.	3					V				V	V					V
56.	Work on the musical texture	The content of the discipline "Work on musical texture" is aimed at the practical development of techniques for working on the structural components of musical texture - melody, harmony, metrorhythm, strokes, acoustic balance and layers of texture. As a result of mastering the course: students master the principles of working on the musical texture of the presentation, possess specific techniques and ways of their implementation. The knowledge and ability to work on the musical texture are embodied in the concert and performing practice of the student.	3		V			V				V				V		V
57.	Development of performing skills in modern conditions	The main trends of the current stage of development are: separation of performing and composing creativity; synthesis of fundamental elements of jazz practices of bayan- accordion art; refraction of the possibilities of the bayan and accordion in the context of mass music; mono-repertoire policy; creation of international ensembles; the spread of new forms of performing art (performing with a «-1» type phonogram and performing on digital instruments), which is reflected in the competition and festival movement. Bayan and accordion have now become equal instruments in the jazz arsenal. Among the newest trends in contemporary bayan-accordion art in the field of popular music is the spread of mono-repertoire policy.	3		V							V						

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				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
58.	Modern Kobyz performing arts	The content of the discipline "Modern Kobyz performing art" is to study the directions and trends in the development of modern kobyz performing art in the XXI century. The material for the analysis was video and audio recordings of performers of modern kobyz performing arts, including those presented on the Internet. The study of the creative activity of modern performers, the role of the instrument in the genres of mass music, as well as the study of the concert repertoire of modern performers, the peculiarities of performance and interpretation of modern performers of the XXI century are the content of the discipline. As a result of studying the discipline, students know: about the creative activity of modern performers, about the peculiarities of performance, including styles and genres of mass music. They are able to: find and analyze musical materials on modern kobyz performance.	3		V							V						
59.	Elocution - 1	The content of the discipline is aimed at the practical development of steady breathing, improving diction, expressive voice, literary pronunciation, clarity and distinctness of pronouncing sounds. As a result of studying the discipline: the student has a speech-voice training, including exercises on breathing, voice, diction, all this subsequently has a beneficial effect on the concert and performing practice of a folk singer. Mastering the speech culture of a singer-musician helps to convey to the viewer all the nuances of the movement of his thoughts and feelings.	3		V		V			V	V			V				
60.	Elocution -2	The content of the discipline is aimed at further practical development of steady breathing, improving diction, expressive voice, literary pronunciation, clarity and distinctness of pronouncing sounds. As a result of studying the discipline: the student has a good command of speech-voice training, including exercises on breathing, voice, diction, all this subsequently has a beneficial effect on the concert and performing practice of a folk singer. Mastering the speech culture of a singer-musician helps to convey to the viewer all the nuances of the movement of his thoughts and feelings.	3		V		V			V	V			V				
61.	Theory and practice of selection by ear and transposition of musical works	Mastering the skills of playing by ear and transposition is one of the most important elements of the bayanist's accompanist's skill. Due to its versatility and small size, for many decades the accordion could successfully replace the piano as an accompanying instrument. Formation of playing skills by ear and the ability to transpose. Transposition of the learned plays by ear. As a result of studying this discipline , the student must: - have a developed harmonic hearing; - to master special musical skills of playing by ear, sight reading and transposition; master the ability of intonation thinking and ensemble technique; be competent in the field of performing arts and in the development of musical culture of Kazakhstan.	3											V		V		

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				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
62.	Music theory	The content of the discipline "Music Theory" is aimed at continuing the study of the basics of music theory, from a more extended perspective. Namely, interval and chord systems are studied in this course not only as simple, chromatic, alternated, but also their classifications according to the Yu system are studied. Kholopov, V. Kholopova, Hindemith, mode systems according to Yavorsky, Messiaen, Shostakovich and Hindemith. As a result of the training, the student must know the basic theoretical concepts of the material covered, be able to analyze the given melodies and works, possess the skills of playing certain sequences, sequences.	3													V		
63.	Project management in the art industry	The content of the discipline includes acquaintance with the conceptual foundations of a systematic view of project management, the development of modern project management technologies in the art industry, the acquisition of practical project management skills in the field of culture. As a result of the study: the student develops skills of working in a project team and the skills of managing a project team.	3										V					
64.	Folk traditions in instrumental music	The main goals and objectives of the subject: familiarization with folklore traditions in instrumental music and traditional performing school. The influence of folk folklore traditions in the formation of the creative personality of the performer. Research of the way of development, preservation, promotion of folk folklore. Familiarization with the description and use of most ancient musical instruments in the folklore heritage of the Kazakh people.	3		V							V						
65.	Ethnosolfeggio	The content of the subject is aimed at developing hearing, memory and compositional skills with the help of various musical techniques, such as dictation (written with audio recording and with an illustrator), solfeggio of a dictation, songs, composing kuis in the style of "tokpe", and "shertpe". As a result of studying the discipline "Ethnosolfeggio", the student develops all kinds of musical hearing, rhythm, and memory based on the material of the dombra kuis "tokpe" and "shertpe". Skills are being formed in composing dombra kuis in the main styles of tokpe" and "shertpe" Master the technique of improvisation of Kazakh kuis.	3												V	V		
Profiling Discipline Cycle (PDC) / University Component																		
66.	Speciality 1	The content of the main discipline of a music university contributes to the practical development of the basic concert and performance repertoire, which consists of sections: Kazakh kuis in the style (tokpe, shertpe); traditional songs representing various regions of Kazakhstan; compositions of Kazakh composers, works of foreign composers. As a result of the study: the student knows the basic concert and performing repertoire, improves the skill of playing an instrument (or singing in the specialty folk singing).	3		V	V	V	V				V		V	V	V		V

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				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
67.	Speciality 2	The content of the discipline is aimed at studying the concert and performing repertoire, which is aimed at the formation of professional- technical and performing skills. As a result of the study: the student expands the basic concert and performing repertoire, improves the skill of playing an instrument (or singing in the specialty of folk singing), and must also show professional growth.	3		V	V	V	V				V		V	V	V		V
68.	Speciality 3	The content of the discipline is aimed at the formation of individual creative thinking for mastering various ways of individual interpretation of folk and classical compositions, performing concepts. As a result of the study: the student expands the basic concert and performing repertoire, can use the acquired skills and knowledge in their own scientific research and methodological developments; demonstrate the basics of performing interpretation of a musical text, apply the acquired knowledge in pedagogical, research, educational and journalistic, musical and performing activities.	3		V	V	V	V				V		V	V	V		V
69.	Speciality 4	The content of the discipline is aimed at the activation of creative initiative and independence; development of intellectual and musical memory, fantasy, artistic abilities, spiritual enrichment and improvement based on the performance of concert and performing repertoire. As a result of the study: the student expands the basic concert and performing repertoire, improves the skill of playing an instrument (or singing in the specialty of folk singing), owns professional vocabulary, the conceptual and categorical apparatus of musicology, methods and skills of analyzing musical works, creates different genres of analytical work (from working analysis of the musical text for the student to a multimedia presentation for a wide audience), uses the acquired skills and knowledge in his own scientific research and methodological developments.	3		V	V	V	V				V		V	V	V		V
70.	Speciality 5	The content of the discipline is aimed at mastering the behavioral and communicative requirements of public speaking: acquisition of public speaking skills; fluent sight reading. As a result of the study: the student expands the basic concert and performing repertoire, improves the skills of playing an instrument (or singing in the specialty of folk singing), and must also show professional growth and public speaking skills.	3		V	V	V	V				V		V	V	V		V
71.	Speciality 6	The content of the discipline is aimed at mastering and practicing the basic concert and performing repertoire. As a result of the study: the student activates the basic concert and performing repertoire, improves the skill of playing an instrument (or singing in the specialty of folk singing), and must also show professional growth and public speaking skills, has the behavioral and communicative requirements of public speaking.	3		V	V	V	V				V		V	V	V		V
72.	Speciality 7	The content of the discipline is aimed at developing the skills of solo and collaborative activities and interaction in ensembles and orchestras. As a result of the study: the student activates the basic concert and performing repertoire, the skills of solo and joint activities in an ensemble, orchestra, improves the skills of playing an instrument (or singing in the specialty of folk singing), and must also show professional growth and skills of public speaking solo or in joint activities of an ensemble, orchestra, has behavioral and communicative requirements public speaking.	3		V	V	V	V				V		V	V	V		V

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
73.	Speciality 8	The content of the discipline is constantly aimed at the activation of creative initiative and independence; development of intellectual and musical memory, fantasy, artistic abilities, spiritual enrichment and improvement, knowledge and understanding of the context of the performed work of art; comprehension of the image and disclosure of the idea of a musical composition. As a result of the study: the student has a basic concert and performing repertoire, shows a high level of playing (or singing in the specialty folk singing), shows the skills of public performance solo or in a joint activities in an ensemble, orchestra, owns professional vocabulary, the conceptual and categorical apparatus of musicology, methods and skills in the analysis of musical works, creates different genres of analytical work.	3		V	V	V	V				V		V	V	V		V
Profiling Discipline Cycle (PDC) / Elective Component																		
74.	Aitys	The content of the discipline is aimed at familiarizing with the features of artistic, structural, social and poetic music in the period from the history of the emergence of the aitys genre to the work of modern aitys poets; about the role of aitys and the poet in society. As a result of studying the discipline: the student has knowledge about the genre of aitys and the role of aitys in social society.	3				V				V	V						V
75.	Archaisms in song texts	The content of the discipline is devoted to the deep understanding and mastering of words in the song, fairy-tale art of Kazakhs, Kazakh songs and works of folk composers, which have turned into archaisms. It is based on the works of art historians, journalists, folklore scientists who wrote about the Kazakh song art. The result of studying the discipline is focused on expanding the knowledge and worldview of students.	3				V			V	V	V						V
76.	Learning related tools - 2	The content of the discipline is aimed at studying the basics of practical playing of the related instrument kyl kubyz, as well as studying the history of the emergence and development of Kazakh folklore instruments. The following tasks are being solved: the study of the main methods and techniques of playing the kyl kobyz; practical mastering of the repertoire; acquaintance with the principles and methods of using the kyl kobyz in orchestral and ensemble practice. As a result of mastering the course, the student has additional musical and performing competence; knows the history of the emergence and development of Kazakh folklore instruments, the principles and structure of the classification of instruments; has practical skills of playing the instrument kyl kobyz.	3	V	V	V	V					V		V		V		V

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
77.	Learning related tools	The content of the discipline is aimed at further teaching students the basics of practical playing on the kyl kobyz, as well as studying the history of the emergence and development of Kazakh folk instruments. The following tasks are solved: the study of the main methods and techniques of playing the kyl kobyz; practical mastering of the repertoire; acquaintance with the principles and methods of using the kyl kobyz in orchestral and ensemble practice. As a result of mastering the course, the student has additional musical and performing competence; knows the history of the emergence and development of Kazakh folklore instruments, the principles and structure of the classification of instruments; has practical skills of playing the kyl kobyz.	3	V	V	V	V					V		V		V		V
78.	Study of folk instruments	The content of the discipline is aimed at teaching students the basics of practical playing in the sybyzgy, as well as studying the history of the emergence and development of Kazakh folklore instruments. The following tasks are being solved: the study of the basic methods and techniques of playing the sybyzgy; practical mastering of the repertoire; acquaintance with the principles and methods of using the sybyzgy in orchestral and ensemble practice. As a result of mastering the course, the student has additional musical and performing competence; knows the history of the emergence and development of Kazakh folklore instruments, the principles and structure of the classification of instruments; has practical skills of playing sybyzgy.	3	V	V	V	V					V		V		V		V
79.	Study of folk instruments	The content of the discipline is aimed at further teaching students the basics of practical playing on the sybyzgy, as well as studying the history of the emergence and development of Kazakh folk instruments. The following tasks are solved: the study of the main methods and techniques of playing the sybyzgy; practical mastering of the repertoire; acquaintance with the principles and methods of using the sybyzgy in orchestral and ensemble practice. As a result of mastering the course, the student has additional musical and performing competence; knows the history of the emergence and development of Kazakh folklore instruments, the principles and structure of the classification of instruments; has practical skills of playing the sybyzgy.	3	V	V	V	V					V		V		V		V
80.	Study of folk instruments	The content of the discipline is aimed at further teaching students the basics of practical playing on the zhetygen, as well as studying the history of the emergence and development of Kazakh folk instruments. The following tasks are solved: the study of the main methods and techniques of playing the zhetygen; practical mastering of the repertoire; acquaintance with the principles and methods of using the zhetygen in orchestral and ensemble practice. As a result of mastering the course, the student has additional musical and performing competence; knows the history of the emergence and development of Kazakh folklore instruments, the principles and structure of the classification of instruments; has practical skills of playing the zhetygen.	3	V	V	V	V					V		V		V		V

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
81.	Study of folk instruments - 1	The content of the discipline is aimed at teaching students the basics of practical playing the zhetygen, as well as studying the history of the emergence and development of Kazakh folklore instruments. The following tasks are solved: the study of the main methods and techniques of playing the zhetygen; practical mastering of the repertoire; acquaintance with the principles and methods of using zhetygen in orchestral and ensemble practice. As a result of mastering the course, the student has additional musical and performing competence; knows the history of the emergence and development of Kazakh folklore instruments, the principles and structure of the classification of instruments; has practical skills of playing the zhetygen.	3	V	V	V	V					V		V		V		V
82.	Study of folk instruments - 1	The content of the discipline is aimed at teaching students the basics of practical playing in the sazsyrnay instrument, as well as studying the history of the emergence and development of Kazakh folklore instruments. The following tasks are solved: study of the main methods and techniques of playing the sazsyrnay; practical mastering of the repertoire; acquaintance with the principles and methods of using the sazsyrnay in orchestral and ensemble practice. As a result of mastering the course, the student has additional musical and performing competence; knows the history of the emergence and development of Kazakh folklore instruments, the principles and structure of the classification of instruments; has practical skills of playing the sazsyrnay.	3	V	V	V	V					V		V		V		V
83.	Study of folk instruments	The content of the discipline is aimed at further teaching students the basics of practical playing on the sazsyrnay, as well as studying the history of the emergence and development of Kazakh folk instruments. The following tasks are solved: the study of the main methods and techniques of playing the sazsyrnay; practical mastering of the repertoire; acquaintance with the principles and methods of using the sazsyrnay in orchestral and ensemble practice. As a result of mastering the course, the student has additional musical and performing competence; knows the history of the emergence and development of Kazakh folklore instruments, the principles and structure of the classification of instruments; has practical skills of playing the sazsyrnay.	3	V	V	V	V					V		V		V		V
84.	Improvisation	The content of the discipline is aimed at practical training in mastering the instrument, the ability to transform a melody, training of a future specialist in improvisation techniques As a result of the study: the student is able to improvise and compose kui in the context of the work of folk composers.	3		V			V				V			V	V		V
85.	Instrumentology	The content of the discipline is a course of lectures of an informational nature about the instruments of the orchestra of folk instruments. The set of lectures includes information about the instruments of the peoples of the world and the European classification of instruments of the world. As a result of studying the discipline: the student has knowledge about the musical and technical characteristics of the instruments of the folk ensemble, as well as information about numerous instruments of the world.	3	V								V			V			

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
86.	Instrumentation of folk instruments	The content of the discipline is a course of informational lectures about the instruments of the orchestra of Kazakh folk instruments. and their classifications As a result of studying the discipline: the student has knowledge about the musical and technical characteristics of the instruments of the Kazakh folk orchestra.	3	V								V			V			
87.	Instrumentation	The content of the discipline is a course of practical classes of an informational and creative nature about the instruments of various orchestras and their application in instrumentation. During the lessons, such professional aspects as the range, technical and acoustic capabilities and timbre colors of orchestra instruments and their applications in instrumentation are mastered As a result of studying the discipline: the student has knowledge of the range, technical and acoustic capabilities and timbre colors of orchestra instruments and their application in instrumentation.	3	V				V				V						
88.	Instrumentation of Kazakh folk instruments	The discipline is aimed at acquiring informational and creative skills in determining the composition of orchestras and folklore ensembles of Kazakh folk instruments and their use in instrumentation. The lessons such professional aspects as the range, technical and acoustic capabilities as well as the timbre colors of orchestra instruments and their applications in instrumentation are mastered. As a result of studying the discipline: the student has knowledge of the range, technical and acoustic capabilities and timbre colors of the orchestra instruments and ensembles of Kazakh folk instruments (in particular, dombyra), as well as their application in instrumentation.	3	V				V				V						
89.	Performing traditions and schools - 1	The content of the discipline is aimed at theoretical study and practical development of the main traditions of singing schools in various regions of the Republic of Kazakhstan. The styles of singing schools, the peculiarities of rhythmic pattern, unique melodism, and textural diversity are analyzed. Samples become a fertile material in mastering the performing traditions of each singing school. As a result of the study: students master the main traditions of singing schools in various regions of the Republic of Kazakhstan.	3		V			V						V	V			V
90.	Performing traditions and schools -2	The content of the discipline is aimed at theoretical study and practical development of the main traditions of singing schools in various regions of the Republic of Kazakhstan. The styles of singing schools, the peculiarities of rhythmic pattern, unique melodism, and textural diversity are analyzed. Samples become a fertile material in mastering the performing traditions of each singing school. As a result of the study: students master the main traditions of singing schools in various regions of the Republic of Kazakhstan.	3		V			V						V	V			V
91.	Kobyz and accordion art in scientific research	General overview and acquaintance with the authors of scientific studies of Kobyz and accordion art within the framework of the students' specialty. As a result of mastering this discipline, the student: reveals the student's interest in science; receives useful information and direction for the future graduation project; gets acquainted with a written sample of scientific work.	3				V					V			V			V

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
92.	Accompanement skill bayan players	The content of the discipline "Bayan Accompanist Mastery" is aimed at preparing the student for practical work as an accompanist in vocal, choral, orchestral, choreographic groups, as well as an accompanist in philharmonic societies, on radio and television. As a result of the study: the student acquires knowledge and skills of vocal accompaniment and concertmaster work with instrumentalists; gets acquainted with the best examples of vocal and instrumental literature of Russian and foreign classical composers of various eras, styles and genres, as well as Kazakh and modern foreign composers; is able to accompany from a sheet and transpose into any tone depending on the range of the vocalist.	3			V	V	V	V					V		V		V
93.	Popular pop music course	The content of the discipline is aimed at acquiring knowledge and practical skills in the field of bayan and accordion performance in the genre of popular pop music. The study of special characteristic and specific ways of playing pop music and acquaintance with the works of outstanding performers and composers of bayan and accordion art who created in this field. As a result of studying this discipline: the student acquires concert and stage skills of playing pop music on the bayan or accordion; knows the typical features of jazz stylistics, forms, texture techniques; is able to skillfully make arrangements of jazz compositions for the bayan.	3		V			V				V		V		V		
94.	The mastery of kyu shertpe	The content of the discipline is aimed at the practical development of kuys "shertpe" and its performing features. The secrets of the performing skills of kuishi playing "shertpe" kuis, characteristic features, rhythmic patterns, and various forms in "shertpe" kuis are studied. The result of mastering the discipline is the inclusion in the concert-performing repertoire of shertpe kuis, learned by students in the process of teaching this discipline.	3		V		V	V				V		V				V
95.	Methodology for creating and promoting a project in the field of instrumental music - 1	As part of the course «Methodology for creating and promoting a project in the field of instrumental music», students will get acquainted with the main tools for the formation and promotion of folklore ensembles of different periods, the history of the creation of these ensembles. As a result, skills are formed to work correctly in the ensemble, communication skills, correct advertising, correctly submit their own performing skills, analyze market demands and the formation of the right repertoire.	3				V					V	V					
96.	Methodology for creating and promoting a project in the field of instrumental music - 2	This discipline includes meeting with current leading groups (folklore ensembles) and their leaders. In the field of management, students will be able to meet with specialists of «Copywriting», «SMM», «Writing an offer», «Targeting», producers and stylists of Kazakhstan. As a result of the training, students will learn about the basic principles of creating and promoting folklore ensembles.	3				V					V	V					

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
97.	Accumulation of solo concert repertoire	The content of the discipline is aimed at improving the performing skills and developing performing skills and abilities, through the expansion and accumulation of concert and performing repertoire. Special attention is paid to the works played at academic concerts and exams. The work is aimed at expanding the performance capabilities of the soloist, the development of musical thinking, the ability to make a performance plan of the performed musical composition. As a result of studying the discipline: the student's performing experience is formed, the concert and performing repertoire is expanded, the artistic and technical level of the performance of musical compositions is increased.	5		V	V	V	V				V		V	V			V
98.	Accumulation of solo repertoire	The content of the discipline is aimed at improving the performing skills and developing performing skills and abilities through the expansion and accumulation of performing repertoire. Special attention is paid to the works played at academic concerts and exams. The work is aimed at expanding the performance capabilities of the soloist, the development of musical thinking, the ability to make a performance plan of the performed musical composition. As a result of studying the discipline: the student's performing experience is formed, the performing repertoire is expanded, the artistic and technical level of the performance of musical compositions is increased.	5		V	V	V	V				V		V	V			V
99.	The legacy of the traditional songs of the twentieth century	The content of the discipline is aimed at studying the traditional song art of the Kazakh people of the XX century. To get acquainted with the artistic and content level of the traditional folk song, which performed the most important socially significant functions in life of a nomad: singing the heroic deeds of batyrs, blessing on military campaigns, accompanying the labor process, celebrating joyful and sad events. The content of the discipline in the traditional song reveals various images and themes, and a wealth of emotional and expressive means. As a result of studying the discipline: the student knows the creative activity of traditional singers of their compositions, which makes up the centuries-old fund of spiritual culture of the Kazakh people.	3				V			V	V	V						V
100.	Song notation 1	The content of the discipline is aimed at mastering the techniques and techniques of notating songs and the developing an ear for music. Also on the formation of auditory skills when notating samples of various performing singing schools. As a result of studying the discipline: the student has the skill of toning songs, knows the techniques and techniques of quotation, which contributes to the formation of auditory skills.	3	V	V			V				V			V	V		V
101.	Song notation 2	The content of the discipline is aimed at mastering the techniques and techniques of notating songs and developing an ear for music. Also on the formation of auditory skills when notating samples of various performing singing schools. As a result of studying the discipline: the student has the skill of transferring songs to notes, owns the techniques and techniques of quotation, which contributes to the formation of auditory skills.	3	V	V			V				V			V	V		V

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
102.	Features of the performance of classical music	The content of the discipline is aimed at studying the peculiarities of classical music performance by students, which are necessary for performing practice. Compositions of large form from different eras - sonatas, concertos, variations - are discussed and analyzed. Features of the musical style of classical music composers and their creative appearance. As a result of studying the discipline: students have knowledge, skills and abilities of professional interpretation of classical music, the ability to preserve its stylistic features, for the implementation of concert and performing activities.	3		V			V				V		V		V		
103.	Performing peculiarities of Kazangap school	The content of the discipline is aimed at expanding the performing capabilities of musicians playing the dombra. The instrumental dombra heritage is divided into many traditional performing schools. And one of the classical performing traditions of Western Kazakhstan is the Kuishi Kazangap school. As a result of the study, the student gets acquainted with the content of the Kazangap cui, masters the subtleties of the stroke performance technique of a representative of the Western School. The student's concert and performing repertoire is expanding and he begins to master the exquisite technique of the traditional game of the kuishi Kazangap school.	3				V		V					V		V		
104.	Performing peculiarities of Kazangap school - 2	The content of the discipline is aimed at further expanding the performing capabilities of dombyra players, based on the study of the classical performing traditions of Western Kazakhstan of the Kazangap kuishi school. The formative features of Kazangap kuis, the difference in the Akzhelen genre are studied, the foundations are laid to adopt kuis on a traditional basis (without a musical system). As a result of the study, the student gets acquainted with the content of the Kazangap kuis, masters the intricacies of the stroke performance technique of a representative of Western school, knows the formative features of the Kazangap kuis and the difference in the genre of «Akzhelen». The student's concert and performing repertoire is expanding and he shows mastery of the technique of the traditional playing of the kuishi Kazangapa school.	3				V		V					V		V		
105.	Arrangement of dombyra kuys 1	The content of the discipline «Arrangements of dombra kuys – 1» is aimed at theoretical analysis and practical development of Kazakh dombra music in the styles of "tokpe" The system of fret supports in dombra kuys of the style of «tokpe» is studied. As a result of the training, the student has practical skills of arranging dombra kuis in the style of «tokpe» for performance on kobyz and accordion. Have initial improvisation skills on an instrument.	3		V											V		V
106.	Arrangement of dombyra kuys 2	The content of the discipline «Arrangements of dombra kuys – 2» is aimed at theoretical analysis and practical development of Kazakh dombyra music in the styles of "shertpe". The system of fret supports in dombyra kuys of the "shertpe" style is being studied. As a result of the training, the student has practical skills of arranging dombyra kuis in the style of "shertpe" for performance on kobyz and bayan. Have initial improvisation skills on an instrument.	3		V											V		V

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
107.	Arrangemend dombra kyuis for folk instruments - 1	The content of the discipline is aimed at studying and transposing dombra kuis in the style of «shertpe» and «tokpe» on folk instruments. First, the content is studied, which is based on the legend, the compositional structure, the rhythmic pattern of the cui in the style of "shertpe" and the main one is the cui range, which should suit the capabilities of three-stringed and folklore instruments.. Next, the technique, techniques and methods of transposition are studied. As a result of mastering the discipline: the student expands his knowledge of dombra kuis in the style of «shertpe», has the skills of techniques and techniques when arranging dombra kuis in the style of «shertpe», on three-stringed and folklore instruments, thereby expanding the concert and performing repertoire of these instruments.	3		V											V		V
108.	Arrangemend dombra kyuis for folk instruments - 2	The content of the discipline is aimed at studying and transposing dombyra kuis in the style of «shertpe» and «tokpe» on folk instruments. First, the content is studied, which is based on the legend, the compositional structure, the rhythmic pattern of the kuis in the style of «tokpe» and the main one is the range of the kui, which should suit the capabilities of three-stringed and folklore instruments..Then the technique, techniques and methods of transposition are studied. The forms of kuis in the style of «tokpe» are considered, through the methods of transposition. As a result of mastering the discipline: the student expands knowledge of dombyra kuis in the style of «tokpe», has the skills of techniques and techniques when arranging dombra kuis in the style of «tokpe», on three-stringed and folklore instruments, thereby expanding the concert and performing repertoire of these instruments In the second semester after the skill of mastering the subject, the knowledge of students deepens.	3		V											V		V
109.	The practice of learning a traditional song	The discipline is aimed at increasing the scientific activity of future researchers in the field of traditional folk music, the formation of general ideas about the specifics of scientific research, the coverage of the stages of scientific research from the creative idea and definition of a scientific problem to the implementation of the study, and the final design of the manuscript. Knowledge of folk artistic traditions is the foundation of national thinking, which forms the basis of culture. As a result of studying the discipline, the course provides preparation for research activities. As a result of studying the discipline, the course provides preparation for research activities. Develops the perception of music through musical folklore, a sense of rhythm, a sense of harmony, musical and auditory performances, forms singing skills, singing in motion, stage skills.	3					V				V				V		
110.	Decoding of kyus - 1	The content of the discipline is aimed at mastering the techniques and methods of deciphering kuyi and at developing musical hearing. Also on the formation of auditory skills when notating samples of various performing dombyra schools. As a result of studying the discipline: the student has the skill of deciphering the kuyi, knows the techniques and techniques of notation, which contributes to the formation of auditory skills.	3		V	V	V	V				V		V	V			V

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
111.	Repertoire of songs	The content of the discipline is aimed at improving the performing skills and developing performing skills and abilities through the expansion and accumulation of performing repertoire. Special attention is paid to the songs performed at academic concerts and exams. The work is aimed at expanding the performance capabilities of the soloist, the development of musical thinking, the ability to make a performance plan of the performed musical composition. As a result of studying the discipline: the student's performing experience is formed, the performing repertoire is expanded, the artistic and technical level of the performance of musical compositions is increased.	5		V	V	V	V				V		V	V			V
112.	Speciality 3 (Minor)	It is aimed at the formation of individual creative thinking for mastering various ways of individual interpretation of folk and classical compositions, performing concepts.	3		V	V	V	V				V		V	V	V		V
113.	Speciality 4 (Minor)	It is aimed at the activation of creative initiative and independence; the development of intellectual and musical memory, fantasy, artistic abilities, spiritual enrichment and improvement.	3		V	V	V	V				V		V	V	V		V
114.	Speciality 5 (Minor)	It is aimed at mastering the behavioral and communicative requirements of public speaking; acquisition of public speaking skills; fluent reading from a sheet.	3		V	V	V	V				V		V	V	V		V
115.	Speciality 6 (Minor)	It is aimed at mastering and practicing the basic concert and performing repertoire.	3		V	V	V	V				V		V	V	V		V
116.	Speciality 7 (Minor)	It is aimed at developing the skills of solo and collaborative activities and interaction in ensembles and orchestras.	3		V	V	V	V				V		V	V	V		V
117.	Speciality 8 (Minor)	It is aimed at the student's mastering rational ways of controlling his movements, acquiring the necessary complex of movement skills, skills and related knowledge in life.	3		V	V	V	V				V		V	V	V		V
118.	Stage skills - 1	The content of the discipline «Stage skills» is aimed at studying fundamental approaches to the development of the stagecraft of folk singers, which includes elements of acting technique, vocal and stage roles, techniques for working on works and its components, plastic technique. Acquaintance with the performing skills and individual characteristics of singers, poets and zhyrau. As a result of mastering the discipline: the student has theoretical knowledge, practical skills and skills in the field of performing arts, as well as creative and improvisational skills are improved.	3		V		V			V	V			V				

№	Name of the discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)														
				LR1	LR2	LR3	LR4	LR5	LR 6	LR7	LR8	LR9	LR 10	LR 11	LR 12	LR13	LR14	LR15
119.	Stage skills - 2	The content of the discipline «Stage skills» is aimed at further studying the fundamental approaches to the development of the stagecraft of folk singers, which includes elements of acting technique, vocal-stage role, technique of working on works and its components, plastic technique. Acquaintance with the performing skills and individual characteristics of singers, poets and zhyrau. As a result of mastering the discipline: possesses theoretical knowledge, practical skills and skills in the field of performing arts, as well as creative and improvisational skills are improved.	3		V		V			V	V			V				
120.	Theory and practice of notation of songs and kuys	The content of the discipline "Theory and practice of transposition of songs and kuys into notes" is related to the objective needs of musical practice, modern performance, the educational process, the task of preserving and developing the musical tradition. Among the most important elements of the musical language of kuys and songs that require adequate display, the designation of timbral nuances, pitch, methods of sound production, strokes, metrorhythm, etc. The reasons for these problems are related to the nature of Kazakh kobyzy music, its intonation structure, improvisational basis, the oral nature of the existence of Kazakh folk songs and kobyzy kuys. To date, musical notation is considered insufficiently correct for reproduction for a number of reasons. In addition, the preservation of authentic musical traditions is an important part of the national musical culture of the Kazakh people. The study of the discipline is not only highly specialized in nature, but also has a wide creative potential and social orientation. In the course of studying the course "Theory and practice of transcribing songs and kuys into notes", students are given the opportunity to replenish their personal performing repertoire, to teach careful attitude to their native origins. As a result of the study, the student should know: the theoretical foundations and characteristics of the work on the notation of folk songs and kuys; be able to determine the stylistic and genre accessories of songs and kuys; must master the techniques of musical graphics related to the specifics of the instrument.	3	V	V			V				V			V	V		V
121.	Sight reading and studying orchestral complexities	The content of the discipline is aimed at the development of the student's performing technique. Practical discipline forms the most important necessary skill for performers - the technique of reading sheet music. As a result of studying the discipline: the student masters orchestral difficulties from the repertoire of folk orchestras and ensembles and acquires the skill to professionally perform musical compositions, observing rhythm, meter, accents, strokes, fingering.	3			V								V		V		

6. Map of the training module

Module name	Competencies	Disciplines
Historical and philosophical knowledge	1. Knows the main problems, concepts and categories of philosophy, the specifics of Kazakh philosophical thought, 2. Studies the history of the formation and development of the Kazakh state, the complex of concepts and representations of the traditional culture of the Kazakhs, 3. Has basic knowledge in the field of social and humanitarian disciplines for the formation of a scientific worldview, about the nature of corruption, about the cultural aspects of countering it in the Republic of Kazakhstan.	1. History of Kazakhstan 2. The basics of social sciences and anti-corruption culture 3. Philosophy
Fundamentals of Social Sciences	1. Has basic knowledge in the field of social and humanitarian disciplines for the formation of a scientific worldview in the context of solving the tasks of modernization of public consciousness defined by the state program "Looking to the future: modernization of public consciousness".	1. Political Science and Psychology 2. Cultural Studies and Sociology
Music and computer technologies	1. Structures knowledge, organizes it and presents it in the form of conceptual diagrams, maps, etc., presents a speech with audio-visual support	1. Information communication technology 2. Computer score typing 3. Basic scientific research
Multilingual training professionally oriented languages	1. Demonstrates readiness for communication in oral and written forms in the state language of the Republic of Kazakhstan and in a foreign language to solve problems in professional activity in accordance with the norms of language, culture, specifics of the sphere of communication.	1. Kazakh (Russian) language - 1 2. Kazakh (Russian) language – 2 3. Foreign language – 1 4. Foreign language - 2
Musical and theoretical disciplines	1. Has the skills of auditory and harmonic analysis – to recognize, interpret, process, understand and / or memorize musical materials by notes and / or by ear. 2. Knows the laws of the structure of a musical work, apply the methodology of musicological analysis and aesthetic evaluation of the work. 3. Analyzes musical works of various historical epochs from the point of view of identifying the role of harmony and polyphony in revealing the content of the work, its dramaturgy, determining the formative functions, style constants, the phenomena of tradition and innovation.	1. Solfeggio-1 2. Solfeggio-2 3. Harmony 4. Music theory 5. Fundamentals of the analysis of musical works 6. Ethnosulféggio (dombyra, folk singing) 7. Theory and practice of selection by ear and transposition of musical works (kobyz-bayan) 8. Analysis of Kazakh dombyra kuis (dombyra) 9. Orchestral art of Kazakhstan (kobyz-bayan) 10. Analysis of Kazakh traditional songs (folk singing)

Musical and historical disciplines	1. Develops, explores and evaluates musical ideas, concepts and processes through creative, critical and reflective thinking and practice. 2. Knows the specifics of musical art as a type of creative activity. 3. Understands the artistic concepts of a piece of music	1. History of Performing Arts 2. History of music before the XVIII century 3. History of music from antiquity to the Baroque 4. History of classical and romantic music 5. The history of music 1760-1900 6. History of Kazakh traditional music 1 7. History of Kazakh traditional music 2 8. Kazakh music-1 9. Kazakh music-2 10. History of Kazakh music of the XX century 11. Kazakh music 12. World music 13. Musical and cultural traditions 14. History of modern music 15. The history of music of the 20th century
Performing competencies of a musician	1. Possesses technical and performing skills, systematically and consistently enrich the concert repertoire, 2. Has the skills of creative mastering of various musical compositions in style and genre; 3. Knows the methods of working on musical works; 4. Performs performing activities at a high artistic and technical level; 5. Is able to analyze the interpretations of various performers, the peculiarities of styles and national schools of traditional performance; 6. Conducts rehearsal (orchestral, ensemble) and concert work; 7. Knows how to work in an ensemble with an accompanist; 8. Demonstrates the performance of large-scale works, polyphonic works, pieces, scales on the piano	1. Specialty 1 2. Specialty 2 3. Specialty 3 4. Specialty 4 5. Specialty 5 6. Specialty 6 7. Specialty 7 8. Specialty 8 9. Mandatory piano 1 10. Mandatory piano 2 11. Mandatory piano 3
Pedagogical, scientific and managerial competencies of a musician	1. Knows the basics of the theoretical and practical basis for independent pedagogical activity, which allows you to navigate the problems of modern music education. 2. He knows the basics of the theoretical and practical basis for independent pedagogical activity, which allows him to orient himself in the problems of modern music education.	1. Basics of management and marketing in culture 2. Project management in the art industry 3. Method of teaching special disciplines -1 4. Method of teaching special disciplines -2 5. Basic scientific research

	3. Demonstrates the formation of scientific ideas in the field of general and musical psychology, the basics of pedagogy and pedagogical skills. 4. Possesses the skills of independent work with scientific literature, demonstrates proficiency in scientific research methods and methods of processing the data obtained. 5. Demonstrates the formation of a theoretical base on the methodology of teaching playing an instrument, has the skills of knowledge transfer technology to the subjects of the educational process 6. He has knowledge of the organization of entrepreneurial activity and the system of management formation in the organizations of the art industry.	6. Pedagogical
Stage culture and performing arts	1. Has the skills of applying knowledge on instrumentation (range, technical and acoustic capabilities and timbre colors of orchestra instruments) and their practical application in writing on instrumentation. 2. Knows and lists the technical characteristics of musical instruments of the Kazakh folk ensemble. 3. Possesses knowledge, skills and abilities in the presentation of a musical composition for a folk orchestra and folklore ensemble 4. Knows the techniques of improvisation on the themes of folk kuys of different dombra schools 5. Has skills in transcribing dombra cuys and knowledge of the history and content of the legends of the cuys 6. Has the skills of playing folk instruments 7. Demonstrates the possession of practical skills in the technique of reading sheet music and orchestral difficulties 8. Has knowledge about the role of aitys and the status of the poet in society 9. Demonstrates stage skills 10. Demonstrates practical skills and techniques of orchestra management, providing the ability to independently reveal the ideological and artistic value of orchestral musical works. 11. Has the skills to work on the texture of the presentation of a musical work, specific techniques and ways to implement them.	1. Basics of conducting - 1 (dombra, kobyz-bayan) 2. Statement of voice – 1 (folk singing) 3. Basics of conducting – 2 (dombra, kobyz-bayan) 4. Statement of voice – 1 (folk singing) 5. Modern Kobyz performing arts (kobyz) 6. Folk traditions in instrumental music (dombra) 7. Development of performing skills in modern conditions (bayan) 8. Singing with a three-string dombra (folk singing) 9. Arrangements of dombra kuys-1 (kobyz-bayan) 10. Arrangement dombra kyuis for folk instruments - 1 (three-string, folk instruments) 11. Performing peculiarities of Kazangap school - 1 (dombra) 12. Methodology for creating and promoting a project in the field of instrumental music - 1 (dombra, three-string, folk instruments) 13. Performing traditions and schools -1 (folk singing) 14. Instrumentology (kobyz-bayan) 15. Instrumentation of folk instruments (dombra) 16. Aitys (folk singing)

		17. Arrangements of dombra kuys-2 (kobyz-bayan) 18. Arrangement dombra kyuis for folk instruments – 2 (three-string, folk instruments) 19. Performing peculiarities of Kazangap school - 2 (dombra) 20. Methodology for creating and promoting a project in the field of instrumental music - 2 (dombra, three-string, folk instruments) 21. Performing traditions and schools -2 (folk singing) 22. Instrumentology (kobyz-bayan) 23. Instrumentation of folk instruments (dombra) 24. Song notation 2 (folk singing) 25. Sight reading and studying orchestral complexities (dombra, kobyz-bayan) 26. The practice of learning a traditional song (folk singing) 27. Elocution -1 (folk singing) 28. Performance features of modern kuishi-composers (dombra) 29. Work on the musical texture (kobyz-bayan) 30. Study of folk instruments / (Sazsyrnai) - 1 (dombra, kobyz-bayan) 31. Study of folk instruments / (Zhetigen) - 1 (dombra, kobyz-bayan) 32. Study of folk instruments / (Sybyzgy) - 1 (dombra, kobyz-bayan) 33. Learning related tools (ҚЫЛ ҚОБЫЗ) - 1 (prima kobyz, alt kobyz, bass kobyz, accordion, accordion) 34. Stage skills - 1 (folk singing) 35. Study of folk instruments / (Sazsyrnai) - 2 (dombra, kobyz-bayan) 36. Study of folk instruments / (Zhetigen) – 2 (dombra, kobyz-bayan) 37. Study of folk instruments / (Sybyzgy) – 2 (dombra, kobyz-bayan)
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		38. Learning related tools - 2 (prima kobyz, alt kobyz, bass kobyz, accordion, accordion) 39. Stage skills - 2 (folk singing) 40. Elocution -2 (folk singing) 41. Stories and legends of kuys (dombra, three-string, folk instruments) 42. Legends and stories of kuys (kobyz-bayan)
Collective performance and fundamentals of instrumental art	1. Demonstrates the ability to interact musically in ensembles and orchestras, has skills of joint activity; 2. Knows and practically performs ensemble and orchestral repertoire; 3. Shows the ability of public speaking skills; 4. Demonstrates the skills of ensemble performance and mastery of the dombra instrument accompanying folk singing; 5. Shows the skills of transcriptions of original accordion works for kobyz - prima and demonstrates their practical development; 6. Demonstrates practical skills in concert performance, including pop repertoire on the accordion; 7. Has the skills and methods of processing, transcriptions of folk songs and dombra kuys for the kyl-kobyz instrument; 8. Demonstrates practical skills of mastering the basic concert and performing repertoire; 9. Knows how to rotate songs and has the skills to decipher kuev.	1. Ensemble -1 (dombra, kobyz-bayan) 2. Dombyra - 1 (folk singing) 3. Ensemble -2 (dombra, kobyz-bayan) 4. Dombyra – 2 (folk singing) 5. Basics of playing a folk instrument 6. Orchestra class -1 (dombra, kobyz-bayan) 7. Singing with an ensemble - 1 (folk singing) 8. Decoding of kyus - 1 (dombra, three-string, folk instruments) 9. Theory and practice of notation of songs and kuys (kyl kobyz, alt kobyz, bass kobyz, prima kobyz) 10. Accompaniment skill bayan players (bayan) 11. Song notation 2 12. Orchestra class - 2 (dombra, kobyz-bayan) 13. Singing with an ensemble - 2 (folk singing) 14. Orchestra class - 3 (dombra, kobyz-bayan) 15. Poetry zhyrau -1 (folk singing) 16. Improvisation (dombra) 17. Features of the performance of classical music (kobyz) 18. Popular pop music course (bayan) 19. Archaisms in song texts (folk singing) 20. Orchestra class - 4 (dombra, kobyz-bayan) 21. Poetry zhyrau -2 (folk singing) 22. The mastery of kyu shertpe (dombra) 23. Kobyz and accordion art in scientific research (kobyz-bayan) 24. The legacy of the traditional songs of the twentieth century (folk singing)

		25. Accumulation of solo repertoire (dombra) 26. Accumulation of solo concert repertoire (kobyz-bayan) 27. Repertoire of songs (folk singing)
Special disciplines of the additional OP - Minog Dombra/Conductor of the folk orchestra/Sybyzgy/Syrnai/Zhetygen	1. 1. Possesses technical and performing skills, systematically and consistently enrich the concert repertoire, 2. 2. Has the skills of creative mastering of various musical compositions in style and genre; 3. 3. Knows the methods of working on musical works; 4. 4. Performs performing activities at a high artistic and technical level; 5. 5. Is able to analyze the interpretations of various performers, the peculiarities of styles and national schools of traditional performance; 6. 6. Conducts rehearsal (orchestral, ensemble) and concert work;; 7. 7. Knows how to work in an ensemble with an accompanist;	1. Specialty 3 2. Specialty 4 3. Specialty 5 4. Specialty 6 5. Specialty 7 6. Specialty 8
Physical training	1. 1. Has knowledge and skills of a healthy lifestyle, ways to preserve and strengthen health through various physical exercises. 2. 2. Demonstrates the formation of motor sports skills, physical qualities and possesses special physical education knowledge	1. Physical training – 1 2. Physical training – 2 3. Physical training – 3 4. Physical training - 4
Professional practice	1. Acquires educational and practical skills focused on the professional training of students; 2. Has the skills of practical application of theoretical knowledge in the education and training of a performer on folk instruments; 3. Acquires primary professional practical skills and work skills in accordance with the specialty and acquired qualifications 4. Is able to apply the theoretical knowledge and practical skills of creative work obtained in writing a diploma project.	1. Educational 2. Pedagogical 3. Production 4. Pre-graduation

7. TEACHING METHODS

EP 6B02116 "Traditional musical art", specialization "Folk Instruments", "Folk singing" in KNC named after Kurmangazy differs from other technical and humanitarian universities and their educational programs in the main subjects are conducted (namely, a musical instrument) which called the professional term "specialty" **in an individual form**, and accordingly verbal, visual and **practical groups** of teaching methods are applied. These groups of methods are widely used in the educational process, as well as in group classes. used in lectures, seminars, IWSST (independent work of a student with a teacher), etc.

1. The verbal group of methods includes: story, explanation, lecture, conversation, discussion, work with sources.

The method of explanation, as well as the method of storytelling, is mainly used in the study of a new musical work in the lesson by profession (when revealing the context of the performed artwork; comprehending the image and disclosing the intent of the musical work) and new material in the lecture (when revealing the meaning of words and concepts, principles actions of various devices, the construction of a system of scientific reasoning and evidence, the disclosure of causal relationships, the statement of theoretical principles that reveal the essence of natural phenomena or social life).

Lecture teaching method. The lecture assumes that the teacher for a comparatively long period of time verbally expounds significant educational material, using a variety of techniques to enhance the cognitive activity of master's students. The lecture is characterized by greater scientific rigor of presentation. The lecture presentation of the material ensures the completeness and integrity of its perception. Master's students are involved in the process of active mental actions and dynamic "getting used to" the reality of what is being stated. They develop stable voluntary attention, determination, and comprehension skills.

The following main types of lectures are distinguished:

1) *a traditional lecture*, when the material is presented mainly in finished form;

2) *a problem lecture* or a lecture of a problem nature, when a scientific or practical problem is formulated (development directions, methods and options, problems, predictable consequences) One of the new forms of effective teaching technologies is problem-situational training using cases. The introduction of training cases in the practice of Kazakhstani education is currently a very urgent task.

Case technology (method) of learning is learning by action. The essence of the case method is that the assimilation of knowledge and the formation of skills is the result of active independent master's students' efforts to resolve contradictions, as a result of which creative mastery of professional knowledge, skills, abilities and the development of mental abilities take place.

3) *a lecture-conversation* (colloquial lecture) is used in cases where master's students have certain information on the problem or are ready to join in its discussion.

2. Visual teaching methods include observation, the illustration method, and the demonstration method. Their main feature is that the main source of information when using them is not a word, but various kinds of objects. For example: a teacher showing a piece of a musical work in a specialty; demonstration of visual aids: graphs, charts, tables; showing a slide show, listening to music at lectures. These methods are often combined with verbal teaching methods. **Their goal** is to reinforce the information given by the teacher, but they can be used with elements of problem-based learning and have a creative character.

3. Practical methods include: exercises and practical work. **Their goal** is to provide master's students with practical skills.

The methods of exercises and practical work contribute to the deepening, consolidation and concretization of acquired knowledge in the specialty and lecture classes, equips master's students with complex, integrated skills necessary for educational work, production activities.

8. LEARNING ASSESMENT POLICY (CURRENT, MILESTONE AND FINAL CONTROL)

The current control of academic performance, intermediate and final certification are carried out in order to determine the degree of mastering by students of professional training programs and the state mandatory standard of higher education.

Academic achievements of students in all types of academic assignments and assignments are evaluated according to the point-rating letter system of knowledge assessment in accordance with the state mandatory standard of education for the control and assessment of knowledge in universities.

The current monitoring of students' progress is carried out on each topic of the discipline and includes knowledge control in classroom and extracurricular classes. The assessment of the

current control (assessment of the admission rating) consists of assessments of the current control in classroom classes and assessments of the boundary control (extracurricular classes).

With the current monitoring of academic performance, students' academic achievements are evaluated on a 100-point scale for each completed task (response in current classes, homework, independent work of students, boundary control) and the final result of the current monitoring of academic performance is summed up by calculating the arithmetic mean sum of all grades received during the academic period.

A similar approach is used when evaluating academic achievements of students during the intermediate and final certification. Boundary control is carried out at least twice during one academic period within the framework of one academic discipline.

Intermediate certification of students is carried out in accordance with the working curriculum, academic calendar and professional training programs developed on the basis of state mandatory standards of higher education.

Based on the results of the interim certification, the Registrar's office makes an academic rating of students.

Forms of exams: oral, creative (musical and practical)

An oral exam is the final form of knowledge assessment, pronounced orally. The number of questions in the ticket (for the oral exam) must correspond to the scope of the discipline. For example: one credit of the discipline corresponds to 25 questions (including practical tasks). 30 minutes are given to prepare for the ticket response. The oral exam is taken by a teacher of the discipline and an assistant from the department.

GENERAL SCALE FOR ASSESSMENT OF KNOWLEDGE, SKILLS AND ABILITIES BY DISCIPLINE:

KOBYZ AND BAYAN DEPARTMENT

General scale for assessing knowledge, skills and abilities by discipline:

**«Speciality», «Ensemble», «Learning Related Tools», «Arrangements of dombra kuys»,
«Features of the performance of classical music», «The performer's concert repertoire »,
«Sight reading and studying orchestral complexities»**

Module: Performing competencies of a musician

Evaluation n	Criteria
95–100	1. Knows the basic educational, performing and concert repertoire; 2. Owns a complex of musical and performing means and techniques (sound production, phrasing, virtuoso technical skills, etc.); 3. It has precise pitch intonation; 4. It has tempo-rhythmic accuracy and stability; 5. Demonstrates the ownership and freedom of the gaming machine; 6. Has the skills of performing analysis of works.
90–94	1. Knows the basic educational and methodical and concert repertoire; 2. Knows the basic principles and elements of playing technique on the instrument; 3. Demonstrates the stable take-out of the program; 4. Has a good pitch intonation; 5. Has the skills to play the instrument in accordance with its performance capabilities.
85–89	1. Knows the basic performing repertoire and certain performing techniques; 2. Demonstrates confident execution of the program, with small errors;

	3. Has inaccurate intonation of pitch in individual fragments; 4. Demonstrates an insufficiently bright performance of the concert program; 5. Shows limited understanding of dynamic, fingering, and technical challenges when playing an instrument.
80–84	1. Expresses an inability to comprehend artistic and expressive tasks in a musical work; 2. Performs the concert repertoire with minor blots; 3. Knows the performing techniques of playing the instrument, while there is a certain tightness of the playing apparatus; 4. Shows insufficient auditory control of his own performance; 5. There are minor difficulties in the process of analyzing and studying the work.
75–79	1. Demonstrates a formal reading of the author's musical text without figurative understanding of the music; 2. Shows technical errors that do not allow the student to perform musical material from beginning to end; 3. Has some shortcomings in the staging of the performing apparatus; 4. Demonstrates slight psychological uncertainty in behavior on stage; 5. Does not comply with the current requirements of the concert program.
70–74	1. Demonstrates poor command of the expressive means of music; 2. Has average technical training; 3. Shows unstable knowledge of the text of the performed works; 4. Has serious shortcomings in the organization of the executive apparatus; 5. Shows poor auditory control of his own performance.
65–69	1. Makes mistakes and stoppages during the game; 2. Poorly responds to changes in musical texture, articulation and strokes, etc.; 3. Performs approximately performance and technical tasks; 4. Has noticeable intonation, text, rhythmic, and technical errors.
60–64	1. There is no auditory self-control and sense of rhythm; 2. Unsatisfactory technical preparation; 3. Has difficulties in mobility and coordination of the gaming device; 4. Unstable psychological state on stage; 5. Execution of a program with a large number of shortcomings.
55–59	1. There is no intonation self-control; 2. Errors in the musical text and performance with frequent stops; 3. Tempo-rhythmic inaccuracy; 4. There are gross shortcomings in the staging of the performing apparatus.
50–54	1. Performance with frequent stops, monotonous dynamics, without elements of phrasing, intonation, with errors in the musical text and replaying of fragments; 2. Weak and inaccurate sound production; 3. Unsatisfactory technical preparation; 4. Lack of interest in the piece being performed.
25–49	1. Errors in the musical text, performance with frequent stops. 2. Poor performance skills; 3. Tempo-rhythmic disorganization; 4. Intonation errors; 5. Lack of interest and involvement in the process of performing the work.
0–24	1. Refusal to perform due to failure to complete the curriculum; 2. Lack of interest in music and playing an instrument.

General scale for assessing knowledge, skills and abilities by discipline:

«Method of teaching special disciplines», «History of Performing Arts», «Legends and stories of kuys», «Work on the musical texture»
Module: Musical and historical disciplines

Evaluation n	Criteria
95–100	1. Presents complete knowledge and understanding of the entire volume of material studied; 2. Has the skill to analyze and compare the material covered, draw conclusions and generalize; 3. Able to highlight the main points and independently support the answer with specific examples and facts; 4. Able to analyze, compare, classify, generalize and systematize the studied material, highlight the main thing in it, and also establish cause-and-effect relationships.
90–94	1. Demonstrates logical consistency and answers all questions comprehensively; 2. Reveals theoretical issues quite fully; 3. Able to apply acquired knowledge in practice; 4. Has mastered material from methodological sources.
85–89	1. The student knows the educational material well; 2. Gives a correct, complete answer after leading questions to additional questions; 3. Able to support the answer with specific examples, but allows inaccuracies in generalizing the material; 4. One minor inaccuracy in the answer is allowed.
80–84	1. Has an idea of the studied program material; 2. Gives the correct answer, but with leading questions; 3. Minor errors and omissions are allowed when using scientific terms in conclusions and generalizations; 4. The student makes mistakes when revealing theoretical positions on the issues under discussion, and inaccuracies in the interpretation of concepts.
75–79	1. Has knowledge of the subject within the scope of the curriculum; 2. Gives approximate answers, but requires additional and clarifying questions from the teacher; 3. It is difficult to illustrate theoretical positions with examples from practice; 4. Allows for slight deviations from the topic.
70–74	1. Did not fully understand the basic material; 2. Gives a superficial answer to the question posed. 3. Performs practical work with errors, which affect the quality of the learned material; 4. Makes no more than three mistakes within the covered topics.
65–69	1. Gives an unsystematized answer with a lack of argumentation and fact; 2. Makes gross mistakes in the disclosure of conceptual terms; 3. Poor understanding of practical skills; 4. Is not able to independently identify the main features of interdisciplinary connections.
60–64	1. Gives a vague and incomplete answer, making gross errors in conclusions; 2. Does not have knowledge of the subject within the scope of the curriculum; 3. Demonstrates poor analytical skills; 4. There are large knowledge gaps;

	5. Operates with inaccurate formulations in the area of the studied material.
55–59	1. Gives an incomplete answer that significantly deviates from the topic and program being studied; 2. The answer is illogical; 3. There are no conclusions, specification in practical and theoretical skills; 4. Illiterate argumentation of facts on the topic of the material covered.
50–54	1. Answers questions asked unclearly and incompletely, or does not answer at all; 2. Presents the material uncertainly and incoherently; 3. The student does not have the required knowledge of the subject; 4. Demonstrates poor analytical skills; 5. Not familiar with terminology in general.
25–49	1. Gives gross factual errors in the answer; 2. Unable to reveal the main content of the material; 3. There are no conclusions and evidence of generalization in the answer; 4. Does not realize the connection of concepts, theory and practice with other objects of the discipline.
0–24	1. Does not have basic knowledge and skills in accordance with the requirements of the program; 2. Does not know how to draw conclusions and generalizations in the answer; 3. Makes gross mistakes in defining a concept and when using terminology; 4. Refusal to respond altogether.

Criterion for assessing a student's knowledge in a specialty subject
(Dombra, three-stringed, folklore instruments)

Evaluation	Criteria
95–100	1. High level of performing skills. 2. Very competently and clearly know the musical line of the work in terms of content, technical, fingering, accent, clearly imagine the sound coloring in accordance with the content of the author's proposal. 3. The ability to maintain ensemble harmony, stylistic features in mastering musical works with piano accompaniment. 4. Be able to follow the trends of the performing tradition, mastering performing schools in depth. 5. Show a high professional level from all sides. Knowledge of basic and additional literature, terms, definitions.
90–94	1. Show the musical text of the work competently and at your own level. 2. Be able to perform in each performing tradition by mastering performing schools. 3. The ability to maximize the professional level of a musical work in ensemble performance. 4. Understand and perform the internal structure of states in compliance with the rules of position and fingering. 5. The ability to maximally reveal the character of a state and a work, preserving various dynamic features.
85–89	1. Show performed works at your level, clearly know the text of the notes. 2. Clear reproduction of sound color, demonstration of performing skills. 3. Master the specifics of your specialty instrument as much as possible.

	4. Have a good idea of your capabilities, preserving the performing traditions of each school of kuys. 5. Ability to demonstrate good performance skills in an ensemble. Maximum mastery of performing schools in each tradition.
80–84	1. Clear knowledge of the musical text of the work, a slight deviation from the specified application. 2. Maximum non-compliance with dynamic features in works and states. 3. Lack of nuance to a certain extent. 4. Slight lack of sounds in some fret presses. 5. The presence of some shortcomings in the performance of the work.
75–79	1. Clear knowledge of the musical text of works and kuys. 2. Performance of works without understanding their content. 3. Do not delve into the content of the state. 4. Failure to comply with the specific rules, superficial, easy implementation of the general program. 5. A large number of shortcomings in the performance of the piece.
70–74	1. Ignorance of the text of the works performed in the program. 2. Failure to comply with sound coloring. 3. Lack of skill level. 4. Superficial attitude towards performing traditions and lack of stage culture. 5. The presence of a large number of errors during the play of the piece
65–69	1. A number of deviations and lack of clarity in the musical text 2. Performing works in the program without much understanding. 3. Lack of knowledge of performing schools. 4. Inaccurate structure of the program being executed. 5. Poor sound quality and musical style
60–64	1. Confusion between texts in works. 2. Deviation of the specified fingering, lack of purity of sounds when pressing the frets. 3. The absence of a specific system in the program being executed. 4. Inconsistency of accent positions with the requirements. 5. A very large number of shortcomings in the performance of the piece.
55–59	1. Confusion in the musical text, lack of skill in using strokes (different strokes, tremola, pizzicato, etc.). 2. Prematurity of works and states in the program. 3. Failure to comply with dynamic signs of one's own degree. 4. Failure to use fingering structure correctly. 5. Failure to perform the piece at the appropriate level
50–54	1. Poor sound coloring and skill level. 2. Show the completed program below your level. 3. Non-compliance with the rules in the general education system. 4. Failure to perform the play. 5. Failure to comply with dynamic signs.
25–49	1. Ignorance of the musical text. 2. Lack of sound paint. 3. Lack of understanding of performing traditions. 4. Very low skill level. 5. Misunderstanding of the internal structure of kuy.
0–24	1. Fail to meet the requirements as a performer. 2. Complete misunderstanding of the internal structure of cues. 3. Complete lack of technical skills.

	4. Complete misunderstanding and non-compliance with dynamic signs. 5. Failure to complete the curriculum. Inconsistency with the requirements of the educational institution.
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DEPARTMENT DOMBRA

Criterion for assessing a student's knowledge in a specialty subject (Dombra, three-stringed, folklore instruments)

Evaluation n	Criteria
95–100	1. Completion of these works at a high level. 2. Full information. 3. Understand the artistic and content side of works. 4. Generally important information related to the lesson. 5. Complete memorization of given works.
90–94	1. Mastering the tasks in the lesson at a high level. 2. In-depth study of the history of the ensemble. 3. Examination of raw data. 4. Execution of an ensemble program from notes without stopping.
85–89	1. Fulfillment of the requirements established by the education system at a good level. 2. Diversified information, research. 3. Timely completion of assigned tasks. 4. Execution of an ensemble program from notes without stopping.
80–84	1. Good understanding of the assigned tasks and general requirements of the lesson. 2. Independent research. 3. Execution of an ensemble program from notes without stopping.
75–79	1. independent creative ways to complete tasks. 2. Ignorance of the ensemble program. 3. Average level of performance.
70–74	1. Superficial attitude to the general requirements of assigned tasks and activities. 2. Lack of independent research. 3. Instability of class attendance. 4. Ignorance of the ensemble program.
65–69	1. Low level of academic performance. 2. Missing classes for no reason, inaccuracy of this answer. 3. Low quality of education. 4. Ignorance of the ensemble program.
60–64	1. Inconsistency with the conditions of independent work outside of class. 2. Failure to attend classes. 3. Lack of results of the assigned tasks. 4. Lack of a specific system associated with the lesson.
55–59	1. Regular absence from classes. 2. Lack of results of the assigned tasks. 3. Lack of academic performance. 4. Failure to comply with the required conditions.
50–54	1. Late completion of assignments, spending too much time on classes. 2. There is a complaint from the teacher, excessive negligence. 3. Make big mistakes when performing practical work.

	4. Low level of substandard quality.
25–49	1. Failure to attend classes, complete failure to comply with requirements in the education system even when attending. 2. Negligent attitude towards this task. 3. Ignorance of basic and additional literature, terms, definitions. 4. Very low level of non-conforming quality conditions.
0–24	1. Complete failure to master the minimum required information on the subject. 2. Failure to meet the requirements as a student.

Criterion for assessing student knowledge in lecture disciplines

«Method of teaching special disciplines», «History of Performing Arts», «Stories and legends of kuys», « Folk traditions in instrumental music »

Evaluation	Criteria
95–100	1. The ability to correctly present program material. 2. Avoid ambiguity when answering a question. 3. Ability to correctly apply theoretical rules. 4. Ability to use basic and additional literature, terms, definitions. 5. Ability to apply the necessary skills when solving practical problems.
90–94	1. The ability to correctly present program material. 2. Avoid ambiguity when answering a question. 3. Ability to correctly apply theoretical rules. 4. Ability to use basic and additional literature, terms, definitions. 5. Ability to apply the necessary skills when solving practical problems.
85–89	1. Give a complete but inconsistent answer to the question asked. 2. Make mistakes and inaccuracies when fulfilling the basic requirements of the topic. 3. Partial use of basic and additional literature, terms, definitions. 4. Partial application of theoretical knowledge in practical tasks. 5. Answer additional questions with corrections from the teacher.
80–84	1. Answer the questions asked correctly. 2. Making 2-3 errors and inaccuracies when fulfilling the basic requirements of the topic. 3. Make mistakes when using basic and additional literature, terms, definitions. 4. Incomplete application of theoretical knowledge in practical tasks.
75–79	1. Give an incomplete answer to the question asked. 2. Reduced level of independent and creative approaches to completing tasks. 3. Make mistakes when using basic and additional literature, terms, definitions. 4. Incomplete application of theoretical knowledge in practical tasks. 5. Answer additional questions with a few corrections from the teacher.
70–74	1. Give an incomplete answer to the question asked. 2. Allow for uncertainty, mastering only the basic material, but not knowing individual parts. 3. Make mistakes when using basic and additional literature, terms, definitions. 4. Difficulty in completing practical tasks. 5. Inability to give comprehensive answers to additional questions.
65–69	1. Incomplete answer to the question asked. 2. Make mistakes when performing a task. 3. Make mistakes when using basic and additional literature, terms, definitions.

	4. Make mistakes when performing practical tasks. 5. Inability to give comprehensive answers to additional questions, inability to express one's opinion.
60–64	1. Make significant mistakes when answering questions asked. 2. The impossibility of combining assignments with other forms of discipline. 3. Great difficulties when performing practical work. 4. Inability to generalize and prove your point of view. 5. Inability to give comprehensive answers to additional questions.
55–59	1. Failure to fully answer the question. 2. Lack of consistency in answers. 3. The emergence of difficulties in the process of accurately solving the problem. 4. Incorrect use of basic and additional literature, terms, definitions. 5. Be able to express your thoughts only with the help of a teacher when answering additional questions.
50–54	1. Inability to fully answer questions. 2. Unreasonable answers. 3. Ignorance of basic and additional literature, terms, definitions. 4. Making big mistakes when performing practical work. 5. Failure to answer additional questions.
25–49	1. Failure to answer basic questions. 2. Inability to express your thoughts on a topic. 3. Ignorance of basic and additional literature, terms, definitions. 4. Inability to perform practical work at the required level. 5. Failure to answer additional questions.
0–24	1. Not answering basic questions. 2. Failure to meet the requirements as a student.

Criterion for assessing a student's knowledge on a diploma project
(Graduation project «dombra», «three-stringed», «folklore instruments»)

Evaluation n	Criteria
95–100	1. Constant participation in consultations on the implementation of individual tasks, a high level of independence when performing individual tasks, 2. The level of culture in the design of completed work and the ability to competently present it, 3. Ability to use additional literature, terms, definitions based on the graduation project. 4. Timely presentation of the overall work completed. 5. Ability to work in a team and defend your point of view.
90–94	1. Constant participation in consultations on the implementation of individual tasks. High level of independence when performing individual tasks. 2. Timely completion of the teacher's tasks according to the stage. 3. Ability to apply theory in practical tasks. 4. Ability to work in a team and defend one's point of view. 5. The level of culture in the design of completed work and the ability to competently present it.
85–89	1. Constant participation in consultations on the implementation of individual tasks. High level of independence when performing individual tasks. 2. The main provisions of the topic are openly proven; 3. Ability to use basic literature, terms, definitions.

	4. The answer is given in literary language from the point of view of science. 5. Ability to work in a team and defend one's point of view.
80–84	1. Inconsistent participation in consultations on the implementation of individual tasks, an average level of independence when performing individual tasks. 2. Correct but incomplete answers were given. 3. Ability to use basic literature, terms, definitions. 4. Partial application of theory in practical tasks. 5. The student may have shortcomings or minor errors, which he corrected with the help of the teacher.
75–79	1. Inconsistent participation in consultations on the implementation of individual tasks, an average level of independence when performing individual tasks. 2. Minor errors or shortcomings that the student corrected with the help of "recommendation" questions. 3. Inability to use basic literature, terms, definitions. 4. Partial application of theory in practical tasks. 5. Lack of timely presentation of completed work.
70–74	1. Inconsistent participation in consultations on the implementation of individual tasks, level of independence when performing individual tasks. 2. Timely completion of the teacher's tasks according to the stage. 3. Ability to use basic literature, terms, definitions. 4. Ability to work in a team and the ability to defend one's point of view. 5. 2-3 mistakes were made in defining basic concepts that the Student cannot correct on his own.
65–69	1. Non-participation in consultations on the implementation of individual tasks, the level of independence in performing individual tasks is below average. 2. Late submission of total work completed. 3. Ability to use literature, terms, definitions at an average level. 4. There are errors in logical sequences and presentation. 5. Ability to work in a team and defend one's point of view.
60–64	1. An incomplete answer was given, representing scattered knowledge on the topic with significant errors in definitions. 2. The student does not understand the connection of this concept, theory, phenomenon with other objects of the subject. 3. Ability to use basic literature, terms, definitions. 4. Lack of conclusions and evidence. 5. The level of culture in the design of work performed, lack of presentation.
55–59	1. Inconsistent participation in consultations on the implementation of individual tasks, lack of independence when performing individual tasks. 2. Untimely completion of the teacher's tasks according to the stage. 3. Weak ability to use literature, terms, definitions. 4. In practical tasks there is no possibility of applying theory. 5. There is no level of culture in the design of completed work.
50–54	1. Absence from consultations on completing individual assignments. The average level of independence when performing individual tasks is low. 2. Untimely completion of the teacher's tasks according to the stage. 3. Cannot analyze the results of performing practical skills and give a conclusion. 4. No teamwork.
25–49	1. Failure to answer basic questions. 2. Inability to express your thoughts on a topic. 3. Ignorance of basic and additional literature, terms, definitions. 4. Inability to perform practical work at the required level.

	5. Failure to answer additional questions.
0–49	1. Lack of practical skills.

DEPARTMENT FOLK SINGING
Module: Performing competence of a musician

Evaluation n	Criteria
95–100	1. Understands the content of the song and performs it fluently. 2. Freely accompanies the instrument. 3. In dombra accompaniment - various passages depending on the location in the form of "an shakyr", "sabaktas", "tynystama" kagystar performs clearly. 4. The voice is bright, fluent, correctly uses sound registers and has excellent command of working with resonators. 5. Can demonstrate stage culture and acting skills well.
90–94	1. Understand and perform the song fluently. 2. Freely accompanies the dombra. 3. Performs various losses clearly. 4. The voice is open and bright, the vocal cords are free, the sound registers are directed correctly. 5. Articulation, diction, clearly and clearly pronounces sounds in words and syllables.
85–89	1. The performer understands the content of the song being performed. 2. Harmonious combination of voice and instrumental accompaniment. 3. Various losses are performed by the average. 4. The resonators are not connected to each other, the voice is not bright enough. 5. Singing breathing is average.
80–84	1. Performance is average. 2. Instrumental accompaniment is average 3. There is no freedom of voice and stability in the use of the sound register. 4. There is not enough attention to the internal melismas of the song. 5. The attack on the upper sound is weak.
75–79	1. Little performance training. 2. Proficiency in traditional losses is average. 3. There is no freedom in the voice. 4. Does not hold back style features. 5. When performing, the order of singing breathing is not observed.
70–74	1. Lack of clear execution. 2. Average command of the singing apparatus 3. The performer's voice and accompaniment are unclear. 4. Incorrect pronunciation of the song melody and lyrics. 5. Weak connection of sound registers
65–69	1. Low degree of performance. 2. Complete lack of voice flight 3. Failure to comply with regional traditions and rules of performing arts. 4. Not mastering the program. 5. Incorrect singing breathing, sound direction.
60–64	1. The program does not meet the requirements. 2. Lack of diligence. 3. Incorrect development of the singing apparatus.

	4. Confusion with melody and text, average level of program implementation. 5. False intonation.
55–59	1. The repertoire does not meet the requirements. 2. Low level of performance 3. The sound is not even. 4. No restraint in accompaniment 5. Correct breathing is not formed.
50–54	1. The quality of execution does not meet the requirements. 2. Low degree of performance. 3. Failure to comply with regional traditions and rules of performing arts. 4. Lack of resonator in singing. 5. Lack of singing breath.
25–49	1. Little understanding of the song's performance. 2. Doesn't know the lyrics of the song. 3. Lack of singing voice and playing the dombra. 4. Lack of stage culture. 5. Not mastering the technique of voice production, ignorance of breathing order.
0–24	1. Doesn't know how to sing, very poor preparation. 2. Hand clasps (especially when playing "an shakyrky", "tynystama" kagys) 3. Inconsistency of the repertoire with the requirements 4. Lack of stage culture. 5. Incorrect implementation of the laws of articulation and diction. 6. The patterns of singing breathing are not observed.

Module: Musical and historical disciplines

Evaluation	Criteria
95-100	1. Fulfillment of the assigned task and preparation at a high level. 2. An integrated approach to the completeness of the answer. 3. Ability to provide a wide range of important information on each topic of the subject. 4. Students mastering the rational use of various methods during training. 5. Knowledge of a large amount of information about the life and work of people who formed and developed the Kazakh tradition of singing and song, as well as about the characteristics of art schools created in each region.
90-94	1. Complete assigned tasks on time, without delays. 2. A great desire to master the intricacies of general pedagogy. 3. Effective use of theoretical knowledge in practice. 4. The desire to create your own teaching methodology using your knowledge. 5. The ability to clarify and systematically talk about scientists who studied teaching methods.
85-89	1. Knowledge of the ancient origins of the singing tradition. 2. Striving for independence when studying the material. 3. Fulfillment at a good level of the requirements established by the education system. 4. Search for new materials about representatives of singing and singing schools created in each region. 5. Delivering each assignment on time.
80-84	1. Mastery of the requirements of the subject.

	2. Fulfillment of all requirements assigned to him. 3. The ability to distinguish between singing, singing traditions and schools. 4. Be able to distinguish the style and characteristics of each performer from each other. 5. Knowledge of the laws of synharmony in song lyrics.
75-79	1. The ability to assimilate the established requirements of the training system. 2. Mastering the existing rules and regulations specified in the system. 3. Completing assigned tasks below their rank. 4. Lack of complete knowledge about singing and songwriting. 5. Mastering the materials of the subject and topic.
70-74	1. Ignorance of the rules for using breathing, diction, articulation, the ability to open the mouth correctly, etc. 2. Inability to correctly analyze song lyrics, titles and structure. 3. Understanding of voice positions at an average level. 4. Insufficient attention to tasks that need to be completed. 5. Lack of interest in the subject, as well as lack of interest and participation during the lesson.
65-69	1. Little knows the history of the singing tradition. 2. Insufficient student participation in lectures and seminars. 3. Misunderstanding of the topic and making mistakes in class. 4. Failure to complete required coursework. 5. Irresponsible approach to classes.
60-64	1. Insufficient quality of independent work. 2. Failure to complete independent work assignments in the discipline. 3. Inability to think through tasks. 4. Absence from classes. 5. Lack of results in fulfilling the assigned tasks.
55-59	1. Absence from classes, very low completion of assignments. 2. Ignorance of the stylistic features of performers preserved in regional schools. 3. Has not fully mastered the content of the main subject, the lectures given, or the approved course work. 4. Ignoring the peculiarities of singing schools. 5. Lack of general understanding of singing and singing.
50-54	1. Ignorance of the purpose and objectives of the main subject. 2. Poor responses during curriculum workshops. 3. Ignorance of the differences between songs and song genres. 4. Misunderstanding of the spelling rules of the Kazakh song 5. Neglecting classes.
25-49	1. Incorrect compliance by the student with the rules of the educational system. 2. Neglecting classes and assignments assigned by the teacher. 3. Failure to comply with the rules and requirements of the student. 4. Lack of understanding of the importance of the subject "Methods of teaching special disciplines." 5. Inability to demonstrate knowledge in accordance with the topic.
0-24	1. Failure of students to comply with the rules of the educational system. 2. Absence from classes without a valid reason. 3. Failure to complete assignments, misunderstanding of the importance of the subject. 4. Indifferent attitude towards classes. 5. Ignoring the meaning of cliches, individual words and suffixes in the song.

Scale for assessing learning outcomes in undergraduate studies in social and humanitarian disciplines

Module: «Historical and philosophical knowledge»

Disciplines: History of Kazakhstan, Philosophy, Religious studies,
Fundamentals of ethics and anti-corruption culture

Module: «Socio-political knowledge»

Disciplines: Political science, Sociology, Cultural studies

Evaluation	Criteria
95–100	1. A deep and complete answer and understanding of all the studied program material, the essence of the theories under consideration, historical patterns, phenomena and concepts, and their interrelations are given. 2. Demonstrated ability to highlight the main provisions of the material covered and arrange them logically, drawing the necessary conclusions. 3. Theoretical positions are comprehensively substantiated by the presented analysis, specific examples and facts. 4. Fluently operates with the categorical apparatus of discipline. 5. The answer is logical. Demonstrates the student's authorial position.
90–94	1. A deep and complete answer and understanding of all the studied program material, the essence of the theories under consideration, historical patterns, phenomena and concepts, and their interrelations are given. 2. Demonstrated ability to highlight the main points of the studied material and arrange them logically, drawing the necessary conclusions. 3. The theoretical material is comprehensively supported by the presented analysis, well-known examples and facts. 4. The answer shows a clear structure and logical sequence. 5. There may be shortcomings in the definition of concepts, which the student corrects independently during the answering process.
85–89	1. A complete answer is given, showing knowledge of the studied material of the discipline, the essence of the theories under consideration, historical patterns, phenomena and concepts, and their interrelations. 2. Demonstrated ability to identify the main points in the studied material and arrange them logically, drawing the necessary conclusions. 3. The theoretical material is sufficiently substantiated by the presented analysis, well-known examples and facts. 4. Examples from practical activities are fragmentary. 5. Minor errors and omissions may occur, corrected by the student after the teacher's comments.

80–84	1. Demonstration of knowledge of the main course material studied, the essence of the theories under consideration, historical patterns, phenomena and concepts. 2. The ability to highlight the main points in the studied material is demonstrated, but it is not always possible to arrange them logically, drawing the necessary conclusions. 3. The theoretical material is sufficiently supported by analysis, well-known examples and facts. 4. Accepts inaccuracies in the interpretation of concepts, does not sufficiently comprehend modern social problems. 5. Minor errors and shortcomings may be made, corrected by the student after the teacher's comments.
75–79	1. Correct but incomplete answers were given about the essence theories under consideration, historical patterns, phenomena and concepts. 2. Demonstrated ability to highlight the main points in what has been studied material, but it is not always logical to arrange them. 3. But theoretical material is not always supported by analysis and specific examples and facts. 4. Admits inaccuracies in the interpretation of concepts, does not sufficiently comprehend modern social problems. 5. Minor errors and omissions may be made, corrected by the student after the teacher's comments.
70–74	1. An insufficiently consistent answer to the questions posed was given. 2. The ability to highlight the main points in the studied material is demonstrated, but does not always build them logically, allowing incorrect conclusions. 3. The theoretical material is not sufficiently supported by specific examples and facts. 4. Makes minor mistakes and shortcomings, some of which the student finds difficult to correct after the teacher's comments.
65–69	1. Incomplete and insufficiently detailed answers to the questions posed were given. 2. Illegally and somewhat fragmentarily identifies the main points in the studied material, sometimes allowing incorrect conclusions. 3. The theoretical material is not sufficiently supported by specific examples and facts. 4. Allows for inaccuracies in the interpretation of concepts and the use of terms.

60–64	1. An insufficiently consistent answer was given on the program material, without analyzing the most complex theories, historical patterns, phenomena and concepts. 2. The ability to highlight the main points in the studied material, but build them illogically and fragmentarily, allowing incorrect conclusions. 3. The theoretical material is not sufficiently substantiated with examples and facts from reality. 4. Makes minor mistakes and omissions, some of which the student finds difficult to correct after the teacher's comments.
55–59	1. An incomplete answer was given. 2. The logic and sequence of presentation of the material has violations: without a clear understanding of historical patterns, phenomena and concepts. 3. The theoretical material is not supported by specific examples and facts. 4. Makes mistakes and shortcomings in the disclosure of concepts, many of which the student finds difficult to correct even after the teacher's comments.
50–54	1. An incomplete answer was given, representing scattered knowledge with significant errors. 2. Arranges the material illogically and fragmentarily, without drawing the necessary conclusions. 3. Do not support theoretical material with analysis of known examples and facts. 4. Comments and clarifying questions on the material of the teacher's discipline do not lead to correction of the student's answer.
25–49	1. The main content of the material has not been mastered and disclosed. 2. There are no conclusions or generalizations. 3. Gross factual errors in the student's answer.
0–24	1. A significant deviation from the topic and the program being studied in the process of presenting the answer. 2. Refusal to answer.

Disciplines: Psychology, Pedagogy

Evaluation	Criteria
95–100	1. Correct, complete answers to the questions are given. 2. The student reveals the theoretical principles of the topic in a structured, deep and consistent manner. 3. Illustrates his answers with examples from the work experience of others and his own practice. 4. Fluently uses the categorical apparatus and consciously characterizes the trends in its development.
90–94	1. Correct, complete answers to the questions are given; 2. The student reveals the theoretical principles of the topic in a structured, deep and consistent manner; 3. Illustrates his answers with examples from the work experience of others and his own practice; 4. Masters the categorical apparatus and consciously characterizes the trends in its development, and at the same time minor distortions in the definition of concepts may be made, which he himself corrects
85–89	1. The correct, complete answer is given after the teacher's leading questions.

	2. The student reveals theoretical principles quite fully, but allows inaccuracies in the interpretation of psychological concepts. 3. Examples from practical activities are fragmentary. 4. Does not sufficiently comprehend modern problems. There are mistakes in the answer, which are corrected with the help of the teacher.
80–84	1. Correct, complete after leading questions from the teacher and answers to additional questions 2. The student reveals theoretical principles quite fully, but allows inaccuracies in the interpretation of psychological concepts; 3. Examples from practical activities are fragmentary; 4. Does not sufficiently comprehend modern problems; there are mistakes in the answer, which are corrected with the help of the teacher;
75–79	1. The student has knowledge of the subject within the scope of the curriculum and comprehends the discipline sufficiently deeply. 2. Independently, in a logical sequence and comprehensively answers all questions. 3. Able to analyze, compare, classify, generalize, specify and systematize the studied material, highlight the main thing in it: establish cause-and-effect relationships. 4. Clearly forms answers and at the same time does not sufficiently comprehend modern ones; there are mistakes in the answer, which he corrects with the help of leading questions from the teacher.
70–74	1. A mostly correct, fairly complete answer after the teacher's leading questions and answers to additional questions. 2. The student makes mistakes when revealing theoretical positions on the issues under discussion, inaccuracies in the interpretation of psychological concepts. 3. It is difficult to illustrate theoretical positions with examples from practice. 4. Poorly oriented in modern problems and trends in its development, makes 2-3 mistakes in defining basic concepts, which are difficult to correct on their own.
65–69	1. The student has knowledge of the discipline almost to the full extent of the program (there are knowledge gaps only in some, especially complex sections). 2. Independently and partly with leading questions, gives complete answers to questions. 3. Does not always highlight the most important points, but at the same time does not make serious mistakes in answers. 4. Able to solve light and moderate situational problems.
60–64	1. The student knows only the basic material. 2. Does not answer the questions asked clearly and completely, which requires additional and clarifying questions from the teacher. 3. The student does not realize the connection between the concept and phenomenon and other objects of the discipline. 4. The answers lack arguments and evidence; additional and clarifying questions from the teacher do not lead to correction of the answer.
55–59	1. During the process of answering, the student makes mistakes regarding the substance of the questions. 2. Masters only the mandatory minimum of the categorical apparatus of the discipline. 3. Able to solve only the easiest situational problems. 4. Begins to realize the existence of a connection between knowledge only after prompting from the teacher.

50–54	1. During the process of answering, the student makes mistakes regarding the substance of the questions. 2. Masters only the mandatory minimum of the categorical apparatus of the discipline. 3. Able to solve only the easiest situational problems. 4. Begins to realize the existence of a connection between knowledge only after prompting from the teacher.
25–49	1. The student has not mastered the required minimum knowledge of the subject. 2. Unable to answer questions even when asked additional questions.
0–24	1. The student has not mastered the required minimum knowledge of the subject. 2. Unable to answer questions even with additional leading questions. 3. Refusal to answer.

Exams are taken according to a schedule and serve as a form of checking academic achievements of students in the entire professional curriculum of the discipline and aim to evaluate academic achievements over the academic period.

There are winter and summer examination sessions. The frequency and duration of examination sessions are determined in accordance with the working curriculum of the specialty and the academic calendar.

Admission to the examination session is carried out in two stages:

1) at the first stage, by a general order of the dean of the faculty, admission to the examination session of students who do not have arrears in tuition fees, academic arrears on prerequisites, who are not on academic leave or on long-term treatment is made;

2) at the second stage, automatic admission to the exam in the discipline is carried out based on the assessment of the admission rating determined by the results of the current and boundary control of academic performance. This admission is carried out by the Registrar's office according to the examination sheet with an appropriate mark opposite the surname of each student.

Students who do not have a positive assessment of the admission rating in this discipline are not allowed to the final control (exam).

The dean of the faculty in some cases (due to illness, family and official circumstances) allows the student to pass the examination session according to an individual schedule.

Passing the examination session according to an individual schedule is allowed if the dean of the faculty is provided with a supporting certificate: about illness, due to the birth of a child, with the death of close relatives.

The student's progress in the exam is evaluated according to the point-rating letter system of knowledge assessment.

After completing the exam in each discipline, the student is given a final grade, which serves as an assessment of his academic achievements.

The final assessment of the discipline includes assessments of the admission rating and final control.

The assessment of the current progress control (admission rating) is 60% of the final assessment of knowledge in the discipline, and the assessment of the exam is 40% of the final assessment of knowledge in the discipline.

A positive final assessment serves as the basis for supplementing the mastered credits with the established number of credits in the relevant discipline and is recorded in the student's transcript.

If the student receives an unsatisfactory grade on the final control (exam), the final grade for the discipline is not counted.

It is not allowed to retake a positive assessment on the final control in order to increase it during the same period of intermediate certification.

At the end of the academic year, based on the results of the examination sessions, the student is transferred from course to course.

The final certification of students at the university is carried out according to the forms established by the state mandatory standards of higher education, the duration and timing of which are provided by the academic calendar and working curricula of specialties.

Students take all state exams in accordance with the working curriculum and working curricula.

The state exam in the specialty is conducted according to the program developed by the university on the basis of the curricula of the disciplines included in this comprehensive exam.

According to the results of state examinations, grades are given according to the point-rating system for assessing students' knowledge. At the same time, the level of theoretical and practical training of the student is taken into account.

The final certification of students at the university is carried out according to the forms approved by the University, the duration and timing of which are provided for by the academic calendar and work curricula of the specialties.

A student who has passed exams and differentiated tests with grades A, A- "excellent", B-, B, B+ "good" and has an average academic performance score (GPA) for the entire period of study of at least 3.5, as well as who has passed all state exams with grades A, A- "excellent", is issued diploma with honors.

Final score in points	Digital equivalent of points	Rating by letter system	Assessment according to the traditional system
95 - 100	4,0	A	Excellent
90 - 94	3,67	A -	
85 - 89	3,33	B+	Well
80 - 84	3,0	B	
75 - 79	2,67	B -	
70 - 74	2,33	C+	
65 - 69	2,0	C	Satisfactory
60 - 64	1,67	C -	
55 - 59	1,33	D+	
50 - 54	1,0	D-	
25 - 49	0,5	FX	Unsatisfactory

9. Working curriculum of the educational program (Bachelor's degree) (according to the modular system) for the entire period of study (attached separately)

Starting from 2016-2017 academic year, Working Curricula (WC) began to contain the name of modules that qualified for the disciplines that form professional competencies. Previously, the disciplines in the WCs were divided into "General education disciplines "(hereinafter – GED)," Basic disciplines "(hereinafter – BD) and" Profile disciplines "(hereinafter – PD), which in turn are divided into "Mandatory component" and "Optional Component". Today, WCs consist of Modules consisting of disciplines that form the necessary competencies for the implementation of a complete professional model of a graduate of the bachelor's degree program of KNC named after Kurmangazy.

The goal of GED is to provide social and humanitarian education on the basis of knowledge of the laws of socio-economic development of society, the history of Kazakhstan, modern information technologies, the state language, Russian and foreign languages, as means of international communication.

The goal of BD is to provide basic knowledge in the field of special, musical-theoretical and historical disciplines, an interdisciplinary methodology of scientific research, as the foundation of professional education.

The goal of the PD is to provide professional knowledge and practical skills in the field of music education and professional activities of the performer on folk instruments.

Every year, the content of WCs changes, taking into account:

- the wishes of employers who attend the meetings of the academic committee of the department on the compilation and discussion of WCs;
- proposals of disciplines for the choice of the teaching staff of the department "Dombra"
- the choice of master's students of elective courses.