

**KAZAKH NATIONAL CONSERVATORY
named after KURMANGAZY**

FACULTY OF VOCAL AND CONDUCTING

bachelor course

**CATALOG OF ELECTIVE SUBJECTS
for 2025-202-2026 academic year**

**Educational program:
6B02120 – "Vocal art"**

Almaty 2025

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The catalog includes a systematic list of all elective component disciplines, their brief description indicating the content of the study and expected learning outcomes.

Designed for teachers and students of KNK im. Kurmangazy.

Catalog of elective subjects

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**Summary table of subjects selected by the educational program
6B02120 "Vocal art"**

Course	Semester	number of credits	Code of discipline	Name of the disciplines of	the module Name
1	2	3	4	5	6
2	4	3	Iya 2201	Italian language	Multilingual training and professionally-oriented languages
			MIYa 2201	world of the Italian language (Linguistic-cultural course)	
2	3,4	6	EyaRN (1,2) 2202,03	European languages "Spoken German for" 1,2	
			EyaFya (1,2) 2202,03	European languages "French" 1, 2	
2	4	3	III (2) 2210	History of the performing arts 2	Music-historical disciplines
			IVI (1) 2210	History of vocal art 1	
2	3,4	6	IKRM (1,2) 2211,12	history of the classical-romantic music of 1.2	
			IM 1760-1900 (1,2) 2211,12	History of music 1760-1900 1,2	
2	3,4	6	KP (2,3) 2309,10	Chamber singing 2,3	Competence Opera/chamber singer
			KI (2,3) 2309,10	Chamber music 2,3	
2	4	3	OP 2311	Opera training	
			OM 2311	Operatic skills	
2	3,4	6	KOR (1,2) 2320,21	Kazakhstan operatic repertoire 1,2	Opera
			REB (1,2) 2320,21	Repertoire from the Baroque era 1,2	
2	3,4	6	AM (1,2) 2318,19	Acting 1,2	Special discipline of additional OP - Mpog the "musical theatre Actor"
3	6	3	AMP (1) 3207	Analysis of musical works 1	Skills study
			MKSA (1) 3207	Musical composition and stylistic analysis 1	
3	5	3	IM 1900-1945 3213	History of music 1900-1945	Musical-historical disciplines
			ISM (1) 3213	modern music History 1	
3	6	3	IM 3214	music History after 1945	
			ISM (2) 3214	modern music History 2	
3	5,6	6	MPSD (1,2) 3217,18	Methods of teaching special disciplines 1,2	Pedagogical competence musician
			MPV (1,2) 3217,18	Methodology singing upbringing 1,2	
3	5,6	6	VA (1,2)3301,02	Vocal ensemble 1,2	Performing competence of the musician
			VD (1,2)3301,02	Vocal duet 1,2	

3	5,6	6	KR (1,2)3304,05	speech 1,2	the basics of acting and stage skills
			OSR (1,2) 3304,05	the basics of stage speech 1,2	
3	5,6	6	IKIG (1,2) 3306,07	the History of costume, and the art of make-up to 1.2	
			IS (1,2) 306,07	History styles 1,2	
3	5,6	6	AM (3,4) 3320,21	Acting 3,4	Special discipline of additional OP - Mpog the "musical theatre Actor"
4	7	3	AMP (2) 4208	Analysis of musical works 2	Skills research
			MKSA (2) 4208	Musical composition and style analysis 2	
4	7	3	IKTM 4215	history of the Kazakh traditional music	Music-historical disciplines
			KKP 4215	Composition Kazakh songs	
4	8	3	IKM XX 4216	History of Kazakh music of the XX century	
			KM 4216	Kazakh music	
4	7	3	MPSD (3) 4219	Methods of teaching special disciplines 3	Pedagogical competence musician and entrepreneurship skills
			MPV (3) 4219	Technique of singing education 3	
4	8	3	OFG 4221	basic financial literacy	
			OMPK 4221	Foundations of management and entrepreneurship in culture	
4	8	4	KOR (3) 4322	Kazakhstan operatic repertoire 3	Opera
			REB (3) 4322	Repertoire Baroque 3	
4	7,8	8	KRV (1,2) 4323,24	Concert repertoire vocalist 1,2	
4	7,8	8	ChOS (1,2) 4323,24,24	Choreography of an opera performance 1,2	
4	7,8	6	ASh/AM/AS (5,6) 4322,23	Acting skills 5,6	Special disciplines: OP-Minog "Musical Theater Actor"

Note* Elective subjects required for study (Mandatory University Component (UWC)).

DESCRIPTION OF ELECTIVE SUBJECTS 2ND COURSE

Italian language

Name of the discipline and code	Italian language (Iua 2201)
Teacher	Tallo Anna Vasilyevna, teacher
of the Department	of Social and Humanitarian Disciplines
Discipline cycle	DB Discipline Cycle (KV)
Module name	Multilingual preparation for professionally-oriented languages

Language of instruction	Kazakh, Russian
Number of credits	3
Semester	4
Discipline recommended for studying in the OP	"6B02120 - Vocal Art"
Prerequisites of the discipline	Foreign languages studied
Post-requirements of the discipline	-
Content of the discipline	The course is aimed at generalizing and systematizing basic language (lexical and grammatical) material within the framework of lexical topics, It represents important life situations and is aimed at forming an idea of the main functional speech styles, their varieties, language features, and characteristic genres. The main task is to improve the culture of oral and written speech in the professional sphere.
Learning outcomes	<p>-Competencies: The course promotes the development of the following linguistic competencies: 1) the ability to analyze the word structure and patterns of word formation and word compatibility; 2) the ability to conduct phonetic analysis of texts; 3) mastering the rules of transcription and intonation; 4) the ability to see the main syntactic, synonymic and antonymic series. The acquired linguistic competencies will serve as a basis for the formation of communicative and socio-cultural competencies, and familiarization with the artistic culture of Italy will increase the level of professional competencies of students.</p> <p>-knowledge: when completing the course, students receive: 1) knowledge of traditions, customs and rituals; 2) knowledge of the main famous works of Italian literature (poetry), cinema, painting and other works of Italian culture; 3) knowledge of the main country-specific characteristics of Italy, as a country with a rich history and developed economy; 4) knowledge of everyday culture and everyday behavior, as well as national culture. pictures of the world", reflecting the specific perception of the world around us and the national peculiarities of thinking of Italians.</p> <p>- skills: master linguistic and communication skills: 1) speaking in dialogic and monologue forms; 2) reading a foreign language text; 3) listening in indirect and direct communication; 4) using the potential of the language to achieve communicative goals, for example, when writing the simplest types of writing.</p> <p>-skills: students get acquainted with the skills of etiquette and the norms of ethical and moral behavior of native speakers of Italian culture. At the same time, they are taught the skills of cultural impartiality, tolerance and socio-cultural observation, as well as behavioral adaptation to communication in a foreign language environment. It is also important to instill skills of mastering the ways of presenting the native culture in the Italian-speaking cultural environment.</p> <p>The listed competencies, knowledge, skills and abilities will help to overcome the language and cultural barriers that</p>

	hinder the communication process. Thus, the proposed course is a logical continuation and final stage of learning Italian, which is taught to students of the vocal department.
Form of the lesson	Group
Form of final control	Exam, oral by ticket
Basic literature	<p>1. Ryzhak E. A. Italian language. Italy in the palm of your hand. 22 topics in country studies, Moscow: AST, 2010. (Electronic version).</p> <p>2. Tommaso Bueno. We speak Italian. Intermediate level: textbook. posobie. - Moscow: Astrel: AST, 2011. (Electronic version).</p> <p>3. A. Kaminskaya. Express-self-help guide to the Italian language, Moscow, AST Publishing House, 2016, 255 p. (Electronic version)</p>

The World of the Italian language (Linguo-cultural course)

Discipline name and code	World of the Italian language (Linguo-cultural course) (MIYa 2201)
Teacher	Tallo Anna Vasilyevna, teacher
of the Cycle of the discipline	DB (KV)
Module name	Multilingual preparation for professionally-oriented languages
Number of credits	3
Semester	4
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the course	This course is a logical continuation and final stage of studying the Italian language, which is taught to students of the vocal department
Post-prerequisites of the discipline	Disciplines studied by undergraduates in their specialty.
Content of the discipline	The course is intended for students of the Vocal Arts specialty and is aimed at studying the Italian language in an inseparable connection with the culture of Italy. The purpose of mastering the discipline "The world of the Italian language (Linguo-cultural course)" is to teach practical knowledge of colloquial and everyday speech and the language of the specialty for the active use of a foreign language in the main communicative situations of informal and official communication, taking into account socio-cultural competence.
Learning outcomes	-competencies: the course promotes the development of linguistic competencies, such as the ability to 1) analyze word structure and word formation patterns; 2) conduct phonetic and grammatical analysis of texts; 3) see the main syntactic, synonymic and antonymic series. The acquired linguistic competencies serve as a basis for the formation of communicative and socio-cultural competencies, and familiarization with the artistic culture of Italy will increase the level of professional competencies of students.

	<p>- knowledge: when completing the course, undergraduates receive:: 1) knowledge of traditions, customs and rituals; 2) knowledge of the main famous works of Italian literature, art, painting and cinema; 3) knowledge of the main regional characteristics of Italy; 4) knowledge of everyday culture and everyday behavior, as well as the "national picture of the world", reflecting the specifics of the national mentality of Italians.</p> <p>- skills: students master linguistic and communication skills: 1) speaking in dialogic and monologue forms; 2) reading a foreign language text; 3) listening when communicating; 4) writing the simplest types of writing.</p> <p>- skills: students are introduced to the etiquette and behavior skills of native speakers of Italian culture. At the same time, they are taught the skills of cultural impartiality, tolerance and behavioral adaptation to communication in a foreign language environment, showing respect for the traditions, rituals and lifestyle of representatives of a different cultural community. The listed competencies, knowledge, skills and abilities contribute to overcoming the language and cultural barriers that hinder the communication process.</p>
Form of the lesson	Group
Form of final control	Exam, oral by ticket
Basic literature	<p>1. Ryzhak E. A. Italian yakhlyk. Italy in the palm of your hand. 22 topics in country studies, Moscow: AST, 2010.</p> <p>2. Shevlyakova D. A. Italian holidays, an academic book with elements of country studies. AST, 2008,- 286s.</p> <p>3. Martin Solly. These Strange Italians, Moscow, 1999.</p>

European languages "Spoken German" 1, 2

Name of the discipline and code	European languages " Spoken German "(EyaRN (1,2) 2202,03)
Teacher	Rasulbek Kuanysh Esimkyzy-Master of Pedagogical Sciences
Cycle of discipline	DB (KV)
Module name	Multilingual training and professionally oriented languages
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	3,4
Discipline recommended for study in OP	"6B02120 - Vocal art"
Prerequisites for the discipline	Level Zero
Post-requirements of the discipline	Professional activity

Content of the discipline	<p>The proposed elicative course is intended for students of the specialty "Vocal Art", as a result of which students must master the skills of practical German, which allows them to use it in their work, which implies:: -implementation of oral and written communication activities in a foreign language; - independent deepening of knowledge and improvement of skills acquired at the university.</p> <p>The German Language course provides for mastering phonetic material, pronunciation rules, and basic reading skills. Forming the vocabulary of the German language, using new words in the construction of sentences and reading adapted texts. Development of dialogic and monologue speech. Mastering the initial level of German.</p>
Learning outcomes	<p>As a result of studying this discipline, students should <i>have an idea</i>: about the country of the language being studied, about the cultural life of that people.</p> <p><i>know</i>: Word-formation models, contextual meanings of multi-valued words, terms and lexical constructions of the sublanguage corresponding to the profile of the specialty being studied; the most specific grammatical phenomena of the basic and humanitarian sublanguage.</p> <p><i>be able to</i>: Practical knowledge of a foreign language in this course requires the following skills:</p> <ol style="list-style-type: none"> 1. Correct reading (introductory, with a dictionary) the original text of an opera work by specialty. Verification form-transmitting the text content in your native language. 2. A conversation on the studied conversational topic.
Form of the lesson	Group
Form of final control	Exam (testing in Google))
Basic literature	<ol style="list-style-type: none"> 1. Noskov S., Textbook on the German language, Minsk Publ.Минск, 2004. 2. Paremskaya D. A. German Grammar Publishing House: Minsk, 2004 3. H. Schultz. German Grammar with exercises, Publishing House: Moscow, 1998 4. N. F. Borisko. Self-help guide for the German language. Publisher: "IP Logos-Kiev", 2007. 5. Borisko N. F. Business course of the German language Publishing House: Moscow, 2003. 6. Angelika G. Beck. Nemeyky for 30 days. Langenscheidt6 Moscow, Astrel * ACT, 2004.5 . Schritte 1 International, Hueber Verlag, 2015. 6. "German language" Express course for beginners. Textbook, Moscow, 2006. +4 audio systemsD. 7. Kruntseva T. Dictionary of foreign musical terms Publishing House: Moscow, 1988

European languages "French" 1, 2

HDiscipline name and cipher	European languages "French" 1, 2 (EyaFya (1,2) 2202,03)
Teacher	Altaybaeva Sholpan Yusipbaevna Ph. D., Associate Professor

of the Department	of Social and Humanitarian Disciplines
Discipline cycle	DB Discipline Cycle (KV)
Module name	Multilingual training and professionally-oriented languages
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	3,4
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the module	Basic level of proficiency in other languages, including native language: Kazakh, Russian, English.
Post-requirements of the discipline	-
Content of the discipline	<p>The objectives of teaching French are: teaching the skills of reading and translating original literature to obtain general education, regional studies and professionally relevant information; developing the skills and abilities of a literate person, in compliance with all phonetic and orthoepic norms of the French language, reading original texts and scores of performed parts.</p> <p>The French language course consists of an introductory and a basic course. The introductory course (5 classes) provides familiarization with the French alphabet, with the rules of reading and correct pronunciation of vowels and consonants, which is important in the preparation of future vocalists. The main course (25 classes) is aimed at the formation of lexical and grammatical skills, the development of speech skills and the formation of stable reading skills. This is achieved by reading simple texts and performing a large number of exercises.</p>
Results	<p>of competence training:</p> <ul style="list-style-type: none"> - the program provides for teaching the student a certain amount of language knowledge provided for in the curriculum, while introducing them to knowledge and information of both professional, ethno-cultural and universal nature. <p>As a result of passing the discipline "French language", the master's student must:</p> <p>know:</p> <ul style="list-style-type: none"> - the rules (phonetic, lexical, grammatical) for using speech material; <p>be able to: - apply the acquired knowledge and formed skills in various communication situations</p> <ul style="list-style-type: none"> - conduct a conversation within the topics covered. <p>master the skills</p> <p>of correct French pronunciation.</p> <ul style="list-style-type: none"> - oral and written speech in French within the limits of the completed material on vocabulary and grammar; - the lexical minimum provided for by the course.
Form of the lesson	Group
Form of final control	Exam, oral by ticket
Basic literature	1. Le français accéléré. G.Mauger, M.Bruézière. M., «Mejdunarodnye otnosheniya», 1995.

	<p>2. И.П.Солодовникова. Manual on the French language for music universities, Moscow, "Vysshaya Shkola",</p> <p>3. 1977.3 p.. A. Bakaeva, N. M., Dolgorukova. Express-self-help guide of the French language, Moscow, AST, 2016, 256 p .</p>
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History of the Performing Arts"

Name of the discipline and code	History of Performing Arts (III 2210)
Teacher	Nurgalieva Saule Abralovna, Associate Professor
Cycle of the discipline	KP (TC) PD(KV)
Module name	Professional performance training
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	4
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Specialty, Study of the pedagogical repertoire; Theory of musical content; Fundamentals of music psychology.
Post-requirements of the discipline	Chamber class, performing practice, pedagogical practice
Content of the discipline	The course of the discipline "History of performing Arts" is intended for the comprehensive development of vocalists in the field of the history of vocal performing arts, the formation and development of vocal schools, as one of the components in the expansion and development of knowledge. Discipline is an integral part of a singer's professional education.
Results of training	<p>Qualification:</p> <ul style="list-style-type: none"> - in the basic principles of voice education; - development of the student's voice; - in the singing work of the larynx; - work on correcting the shortcomings of singing voice formation; - in different types of vocalization; - in artistic and pedagogical material; <p>education:</p> <ul style="list-style-type: none"> - typology of modern and historical division of art by genre and style features; - specifics of scientific and historical features of the development of artistic styles. - History of music and literature. - knowledge of music theory - Free orientation in musical epochs and styles <p>Qualification</p> <p>Mastering the most valuable and necessary areas of vocal technique, mastering the most important vocal and performance styles;</p> <ul style="list-style-type: none"> - Identifying the dependence of the development of vocal technique on the tasks of vocal performance; - Identifying the main features of national vocal schools;

	- Acquaintance with the art of outstanding representatives of vocal performance and pedagogy of different countries and eras;
Form of the lesson	Group
Form of final control	exam
Basic literature	1.Lviv M. L. "From the history of vocal art" 2. Marchesi "Opera" 3. Nazarenko I. "The art of singing" 4. Rolland R. Musical and historical heritage " 1,2,3 volumes 5.Druskin M. "History of foreign music" 6. Yaroslavtseva L. "Foreign vocal schools" Moscow, 1997, 7. Kruntyaeva A. " Italian comic opera of the 18th century. 8. Bryantseva V. N. " French comic opera of the 18th century. 9. Lamperti F. "The art of singing" 10. Dodonov A. "Guide to the correct voice setting" 11. Dmitriev L. O. On the education of singers at the Center for Advanced Training of Opera artists at the La Scala Theater-In sat. Questions of vocal pedagogy. Issue 5.12 . Timokhin V. "Outstanding Italian singers" 13. Timokhin V. "Masters of vocal art of the 20th century" 14. Outstanding Italian singers M., M1962 15. Yakovleva A. "Russian vocal school" 16. Grosheva E. "Bolshoi Theater" 17.Rossikhina "S. Mamontov Theater". 18. Gozenpud A. "Short opera dictionary" 18. Grinkevich N. N. " GATOB im.Abaya" 20. Nagulina N. "Our Kulyash" 21.Kariev "Sunny voice" 22. Khamidi L. "Life in art" 24. Lamperti F. The art of singing M-Pg., 1923 25.A. Zhubanov Nightingales of the century A., 19 26. A. Zhubanov Strings of centuries A., 19 27.[Қазақ Ұлттық Энциклопедиясы] 28.[Қазақ мәдениеті. Энциклопедиялық анықтамалық. Алматы: "Aruna Ltd" ZHSHS, 2005 ISBN 9965-26-095-8].

History of vocal art 1

Title of the discipline and code	History of Vocal Art (IVI (1) 2210)
Teacher	Nurgalieva Saule Abralovna, Associate professor
Cycle of the discipline	PD (KV)
Module name	Professional and performing training
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	4
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Specialty, Study of the pedagogical repertoire; Theory of musical content; Fundamentals of musical psychology;

Post-requirements of the discipline	Chamber class, performing practice, pedagogical practice
Content of the discipline	The course is aimed at studying musical culture of the periods of classicism and romanticism. The article examines the musical aesthetics of the era, personalities and their creative heritage. Vocal pedagogy of Germany of the XIX century. Primar Tone School, Italian National Vocal School. French vocal art of the XVII-XVIII centuries.
Results of training	<p>Qualification:</p> <ul style="list-style-type: none"> - in the basic principles of voice education; - development of the student's voice; - in the singing work of the larynx; - work on correcting the shortcomings of singing voice formation; - in different types of vocalization; - in artistic and pedagogical material; <p>education:</p> <ul style="list-style-type: none"> - typology of modern and historical division of art by genre and style features; - specifics of scientific and historical features of the development of artistic styles. - History of music and literature. - knowledge of music theory - Free orientation in musical epochs and styles <p>Qualification</p> <p>Mastering the most valuable and necessary areas of vocal technique, mastering the most important vocal and performance styles;</p> <ul style="list-style-type: none"> - Identifying the dependence of the development of vocal technique on the tasks of vocal performance; - Identifying the main features of national vocal schools; - Acquaintance with the art of outstanding representatives of vocal performance and pedagogy of different countries and eras;
Form of the lesson	Group
Form of final control	exam
Basic literature	<ol style="list-style-type: none"> 1. Lviv M. L. "From the history of vocal art" 2. Marchesi "Opera" 3. Nazarenko I. "The art of singing" 4. Rolland R. Musical and historical heritage " 1,2,3 volumes 5. Druskin M. "History of foreign music" 6. Yaroslavtseva L. "Foreign vocal schools" Moscow, 1997, 7. Kruntyaeva A. " Italian comic opera of the 18th century. 8. Bryantseva V. N. " French comic opera of the 18th century. 9. Lamperti F. "The art of singing" 10. Dodonov A. "Guide to the correct voice setting" 11. Dmitriev L. O. On the education of singers at the Center for Advanced Training of Opera artists at the La Scala Theater-In sat. Questions of vocal pedagogy. Issue 5.12 . Timokhin V. "Outstanding Italian singers"

	13. Timokhin V. "Masters of vocal art of the 20th century" 14. Outstanding Italian singers Moscow, M1962 15. Yakovleva A. "Russian vocal school" 16. Grosheva E. "Bolshoi Theater" 17. Rossikhina "S. Mamontov Theater". 18. Gozenpud A. "Short opera dictionary" 19. Grinkevich N. N. " GATOB im. Abaya" 20. Nagulina N. "Our Kulyash" 21. Kariev "Sunny voice" 22. Khamidi L. "Life in art" 24. Lamperti F. The art of singing M-Pg., 1923 25. A. Zhubanov Nightingales of the century A., 19 26. A. Zhubanov Strings of centuries A., 19 27. [Қазақ Ұлттық Энциклопедиясы] 28. [Қазақ мәдениеті. Энциклопедиялық анықтамалық. Алматы: "Aruna Ltd" ZHSHS, 2005 ISBN 9965-26-095-8].
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History of classical and romantic music 1,2,2

HDiscipline name and code	History of classical and romantic music 1,2 (IKRM (1,2,2) 2211,12,12)
Teacher	Goryacheva T. V., Ospanova T. U.
Cycle of the discipline	BP (TC) DB (KV)
Module name	Module name Module 6 "Musical and historical disciplines"
Language of instruction	Russian
Number of credits	6
Semester	3,4,4
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites for the discipline	"History of Music before the 18th century"
Post-requirements for the discipline	"History of Modern Music"
The content of the discipline	<p>is a historical discipline aimed at mastering the periods of formation and development of foreign classical and romantic music in 1750-1860 in the context of the development of world musical art. The aim of the discipline is to explain the specifics of compositional thinking of this era, the style and aesthetics of the musical heritage of the XVII-XVIII centuries, to develop the musical horizons of students.</p> <p>This discipline belongs to the course of historical subjects. The aim is to reveal the specifics of artistic reflection of the classical-romantic era and to form students' ideas about the main stages of development of foreign classical-romantic music in 1750-1820. As a result of mastering the discipline, a picture of the development of European musical art, features of stylistics and genres of the era is formed.</p>
Learning outcomes	At the end of the course - a clear understanding of the specifics of musical aesthetics, features of the musical language and genre sphere of the Enlightenment and Romanticism.

Form of the lesson	Group
Form of final control	exam
Basic literature	Konen V. History of foreign music. Issue 3. From 1789 to the middle of the XIX century. Moscow, Muzyka 1976. Livanova T. Istoriya zapadnoevropeyskoy muzyki do 1789 g.: Uchebnik v 2-kh tomakh, vol. 2, XVIII vek. M., Muzyka 1983 . Levik B. Istoriya zarubezhnoi muzyki [History of foreign music]. Issue 2. Moscow, 1980.

History of Music 1760-1900 1,2

HDiscipline name and code Music	History 1760-1900 (IM 1760-1900 (1,2) 2211,12)
Teacher	Goryacheva T. V., Ospanova T. U.
Cycle of the discipline	BP (TC) DB (KV)
Module name	Module name Module 6 "Musical and historical disciplines"
Language of instruction	Russian
Number of credits	6
Semester	3,4,4
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites for the discipline	"History of Music before the 18th century"
Post-requirements for the discipline	"History of Modern Music"
Content of the discipline	This discipline is aimed at mastering the periods of formation and development of foreign classical and romantic music in the XVII-XVIII centuries. The history course covers both the explanation of the style and aesthetics of turn-of-the-century music, the genre panorama of this period, and the problems of European musical art in general. Historical discipline, the purpose of which is to form a complete picture of the development of European classics, in particular, the Vienna Classical School. The central composers of this period were K. F. Gluck, J. Haydn, W. Mozart, and L. Beethoven. The discipline is aimed at mastering the stylistic features of this era, genres and aesthetics of the classical era.
Learning outcomes	To know the specifics of world musical art as a type of creative activity. Know the features of the epochs and musical specifics of classicism and Romanticism.
Form of conducting classes	Group
Form of final control	exam
Basic literature	Druskin M. Istoriya zarubezhnoi muzyki [History of foreign music]. Issue 4, the second half of the XIX century. Moscow, Muzyka 1967g. Livanova T. Istoriya zapadnoevropeyskoy muzyki do 1789 g.: Uchebnik v 2-kh tomakh, vol. 2, XVIII vek. M., Muzyka 1983 . Levik B. Istoriya zarubezhnoi muzyki [History of foreign music]. Issue 2. Moscow, 1980.

Chamber singing 2,3

HDiscipline name and code	Chamber singing 2, 3 (KP (2,3,3) 2309,10,10)
Teacher	of teaching staff of the department
Cycle of discipline	KP (TC) PD (KV)
Name	of the Opera/chamber singer Competence module
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	3,4
Discipline recommended for study in OP	"6B02120 -Vocal Art"
Prerequisites of the discipline	Specialty, vocal ensemble, solfeggio, music theory, harmony, stage speech, acting skills, history of world music, history of performing arts, piano,
Post-requirements of the discipline	Chamber class, performing practice, pedagogical practice
Content of the discipline	<p>Development of musical and artistic taste, imaginative thinking based on samples of world vocal and chamber music; ability to work in an ensemble with an accompanist, Practical skills of independent work on the preparation of a concert and chamber repertoire (selection of works. learning, working with musical and poetic texts, etc.) Expanding the concert repertoire.</p> <p>Study of concert and chamber programs that include genre and stylistic diversity of works, improve the professional level of performing skills. Expanding the chamber and concert repertoire, studying individual romances from vocal cycles of Russian, foreign and domestic composers. Work on the phonetics of sound, correct pronunciation of a foreign text</p>
Learning outcomes	<p>Upon completion of the discipline, the student must be proficient in:</p> <p>vocal and technical skills (smoothness of sound, in all registers, possession of the finest palette of sound and dynamic shades).</p> <p>music and performance skills</p> <p>have the following musical and performing skills:</p> <p>about performing thinking</p> <p>about vocal and technical difficulties</p> <p>about the content of the work</p> <p>about musical and artistic taste</p> <p>about the performance of romances of the Doglinkovsky period and Romanticism.</p>

	<p>about emotional and psychological mobilization for performing singing and performing tasks before a performance.</p> <p>be able to:</p> <p>independently analyze and generalize the results of your performing experience</p> <p>, find the right timbre coloring of the voice,</p> <p>subtly understand the content, form and style of the work and create a musical image.</p> <p>work with musical and poetic text (diction, clear pronunciation of double consonants, correct formation of vowel sounds);</p> <p>work on the nuances indicated by the composer in the musical text;</p> <p>work on phrasing;</p>
Form of the lesson	Individual
Form of final control	Concert
Basic literature	<p>Glinka M. Romances and songs</p> <p>Glinka M. Romances and songs vol. 1</p> <p>Glinka M. Romances and songs vol. 2</p> <p>Dargomyzhsky. Romances and songs</p> <p>of Schumann. "Love and life of a woman" wok. cycle</p> <p>the Schumann cycle. "Mirty" wok. cycle</p> <p>the Schumann cycle. "Circle of Songs" wok. cycle</p> <p>the Schubert cycle. Notebook 1,2,3</p> <p>Brahms. Collection " Selected Songs "(for voice and piano, in Russian</p> <p>and German)Brahms. Collection " Botschaft ("Message") for voice and piano</p>

Chamber performance 2,3

HDiscipline name and code	Chamber performance 2,3 (KI (2,3,3) 2309,10,10)
Teacher	of teaching staff of the department
Cycle of discipline	KP (TC) PD (KV)
Name of the module	Competencies of opera / chamber singer
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	3,4
Discipline recommended for studying in the OP	"6B02120 -Vocal Art"
Prerequisites of the discipline	Specialty, vocal ensemble, solfeggio, music theory, harmony, stage speech, acting skills, history of world music, history of performing arts, piano, performing
arts Post-requirements of the discipline	Chamber class, performing practice, pedagogical practice
Content of the discipline	The discipline "Chamber performance 2" develops vocal and technical skills. students ' musical and artistic and performing skills, improves the ability to correctly read the author's (poetic and musical) text, create a true musical and artistic

	<p>image, the ability to work independently on the work (acquaintance with the authors, era, style, learning, etc.)</p> <p>It is focused on mastering the skills of expressive and meaningful singing, performing skills, the development of artistic individuality, the ability to embody the composer's idea in specific musical images, to convincingly interpret the work, to develop the feeling of an ensemble with an accompanist</p>
Learning results	<p>At the end of studying the discipline, the student must have:</p> <p>vocal and technical skills (smoothness of sound, in all registers, possession of the finest palette of sound and dynamic shades).</p> <p>music and performance skills</p> <p>have the following musical and performing skills:</p> <p>about performing thinking</p> <p>about vocal and technical difficulties</p> <p>about the content of the work</p> <p>about musical and artistic taste</p> <p>about the performance of romances of the Dargomyzhsky period and Romanticism.</p> <p>about emotional and psychological mobilization for performing singing and performing tasks before a performance.</p> <p>be able to:</p> <p>independently analyze and generalize the results of your performing experience</p> <p>, find the right timbre coloring of the voice,</p> <p>subtly understand the content, form and style of the work and create a musical image.</p> <p>work with musical and poetic text (diction, clear pronunciation of double consonants, correct formation of vowel sounds);</p> <p>work on the nuances indicated by the composer in the musical text;</p> <p>work on phrasing;</p>
Form of the lesson	Individual
Form of final control	Concert
Basic literature	<p>Glinka M. Romances and songs</p> <p>Glinka M. Romances and songs vol. 1</p> <p>Glinka M. Romances and songs vol. 2</p> <p>Dargomyzhsky. Romances and songs</p> <p>of Schumann. "Love and life of a woman" wok.</p> <p>the Schumann cycle. "Mirty" wok.</p> <p>the Schumann cycle. "Circle of Songs" wok.</p> <p>the Schubert cycle. Notebook 1,2,3</p> <p>Brahms. Collection " Selected Songs "(for voice and piano, in Russian</p> <p>and German)Brahms. Collection " Botschaft ("Message") for voice and piano</p>

Opera training

Title of the discipline and cipher	Operatic training (OP 2311)
Teacher	Auesbaeva Gulnaz Zhangabylovna, teacher
of the Cycle of disciplines	KP (TC) PD (KV)
Name	of the Opera/Chamber Singer Competence module
Teaching language	Kazakh, Russian.
Number of credits	3
Semester	4
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Fundamentals of acting.
Post	-requirements for the "Opera Class" discipline. "Opera classics in the musical theater"
Content	of the Opera Training course is a course consisting of practical exercises on stage. It includes work on the role-from theoretical analysis "by action" and "proposed circumstances" to stage rehearsals and release of ready-made excerpts. The peculiarity of the work is the selection of a repertoire of vocal works for all types of voices, with a limited number of hours allocated to this subject.
Learning outcomes.	<p>Competence of knowledge:</p> <p>Knowledge of the rules of wearing costumes of different eras.</p> <p>Knowledge of the basic principles of behavior on stage. Stage ethics of stage partners' relationships.</p> <p>Ability to concentrate attention and control the psychophysical state of your body during stage movement solo, in an ensemble, in a group.</p> <p>Ability to use body plasticity, gestures according to the historical and cultural period of time, epoch during the performance of stage tasks when interacting with a partner, solo, in a group.</p> <p>Ability to wield a fan, cloak, cane</p> <p>Bows.</p> <p>Ability to develop improvisation skills on stage.</p> <p>Skills:</p> <p>Skills of developing coordination over your body in movements based on acting.</p> <p>Skills of working and training memory, rhythm, attention and imagination.</p> <p>Application of the skills and knowledge acquired in the educational process in working with the director and conductor on musical material (poems, excerpts from prose, fables, arias, scenes from operas, ensembles, etc.).</p>
Form of conducting classes	in Small groups
Form of final control	Exam.
Main literature	<p>Stanislavsky K. S. "An actor's work on himself".</p> <p>Koch I. E. "Fundamentals of scenic movement".</p> <p>"Etiquette of the XVI-XX centuries".</p> <p>Zakhava B. E. "Skill of an actor and director".</p>

Opera skills

HDiscipline name and code	Operatic mastery (OM 2311)
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Teacher	Auesbaeva Gulnaz Zhangabylovna, teacher
of the Cycle of disciplines	KP (TC) PD (KV)
Name	of the competence module for opera / chamber singers
The language of instruction	is Kazakh. Russian.
Number of credits	3
Semester	4
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Fundamentals of acting.
Post	-requirements for the "Opera Class" discipline. "Opera classics in the musical theater"
The content of the discipline	is an organic fusion of vocals, movement, and emotions when translated into a stage image. Possession of a physical device during the action on the stage "in the image". Knowledge of the basic principles of behavior on stage. Skills of interaction with partners on stage during the performance of a musical passage in the proposed circumstances (aria, duet, scene from an opera, etc.). Artistic education of the vocalist. Stage ethics.
Learning outcomes.	<p>Competence of knowledge: Knowledge of the rules of wearing costumes of different eras. Knowledge of the basic principles of behavior on stage. Stage ethics of stage partners' relationships. Ability to concentrate attention and control the psychophysical state of your body during stage movement solo, in an ensemble, in a group. Ability to use body plasticity, gestures according to the historical and cultural period of time, epoch during the performance of stage tasks when interacting with a partner, solo, in a group. Ability to wield a fan, cloak, cane Bows. Ability to develop improvisation skills on stage.</p> <p>Skills: Skills of developing coordination over your body in movements based on acting. Skills of working and training memory, rhythm, attention and imagination. Application of the skills and knowledge acquired in the educational process in working with the director and conductor on musical material (poems, excerpts from prose, fables, arias, scenes from operas, ensembles, etc.).</p>
Form of conducting classes	in Small groups
Form of final control	Exam.
Main literature	Stanislavsky K. S. "An actor's work on himself". Koch I. E. "Fundamentals of scenic movement". "Etiquette of the XVI-XX centuries". Zakhava B. E. "Skill of an actor and director".

Kazakhstan opera repertoire 1,2

HDiscipline name and code	"Kazakhstan Opera Repertoire" (KOR (1,2) 2320,21,21)
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Teacher	Kenzhebekov U. M., associate professor
Cycle of discipline	KP (TC) PD (KV)
Module name	Opera Arts
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	3,4
Discipline recommended for studying in the OP	"6B02120 -Vocal Art"
Prerequisites of the discipline	Specialty, chamber singing, solfeggio, acting
Post-requirements of the discipline	Opera class, chamber class, vocal ensemble
Content of the discipline	<p>The discipline "Kazakhstan Opera repertoire 1" is aimed at mastering the opera repertoire of the Kazakh National Opera. parties and ensembles (duets, terzets, quartets) from operas by Kazakhstani composers. Study of the peculiarities of phonetics of the Kazakh language (pronunciation of consonants and vowels), history of creation of works, interpretation of Kazakh works.</p> <p>Kazakh Opera Repertoire 2 is a discipline aimed at studying parts from operas by Kazakhstani composers, such as E. Brusilovsky, A. Zhubanov, M. Tulebaev, E. Rakhmadiev and others. During the training, students explore the peculiarities of the author's style of each composer, analyze their individual features, musical language and ways of revealing dramatic images.</p>
Результаты Learning outcomes	<p>Upon completion of the discipline, the student must be proficient in:</p> <p>vocal and technical skills (smoothness of sound, in all registers, possession of the finest palette of sound and dynamic shades). music and performance skills</p> <p>have the following musical and performing skills:</p> <p>about performing thinking about vocal and technical difficulties in Kazakh arias, phonetics about the content of operas about performing arias, duets, scenes from operas</p> <p>to be able to:</p> <p>independently analyze and generalize the results of your performing experience , find the correct timbral coloring of the voice, subtly understand the content, forms and style, features of the tempo-rhythm of Kazakh opera arias and create a musical image. work with musical and poetic texts (diction, correct vowel formation).</p>
Form of conducting the lesson	Small groups
Form of final control	Exam
Basic literature	<ol style="list-style-type: none"> 1. A. Zhubanov-L.Hamidi "Abay" 2. E. Brusilovsky "Kyz Zhibek", "Er Targyn" 3. M. Tulebayev "Birzhan and Sara" 4. S. Mukhamedzhanov "Aisulu" 5. E. Rakhmadiev "Ablay Khan" 6. G. Zhubanova "Enlik-Kebek"

Baroque repertoire 1,2

HDiscipline name and code	Репертуар Baroque Repertoire (REB (1,2) 2320,21,21)
Teacher	Tolegenova B. T. - teacher
of the main discipline	KP (TC) PD (KV)
Module name	Opera Art
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	3,4
Discipline recommended for studying in the OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Academic vocal 1,2, Acting skills
Post-requirements of the discipline	Opera class, Vocal ensemble
Content of the discipline	<p>The discipline "Baroque Repertoire 1" is aimed at mastering the technique necessary for stylistically accurate performance baroque music and the study of opera parts by composers of the XVI-XVII centuries. Work on case alignment, correct pronunciation of a foreign text, phrasing features, and style.</p> <p>Baroque Repertoire 2 is a course aimed at mastering arias from operas by Baroque composers such as R. Broschi, L. Vinci, N. Porpora, J. S. Bach, G. F. Handel and others. Students study the features of harmony, as well as the characteristic features of the musical language of composers of this period.</p>
Результаты Learning outcomes	As a result of the training, students should know the content of operas, bright singers of the Baroque era, possess vocal and technical skills (smoothness of sound, in all registers, possession of the finest palette of sound, dynamic shades) musical and performing skills, have an idea of the vocal and technical difficulties in the arias of Baroque composers, about the performance of arias, duets be able to independently analyze and generalize the results of their performing experience, find the correct timbre coloring of the voice, subtly understand the content, form and style, and create a musical image.
Form of conducting the lesson	Small groups
Final control form	Exam
Basic literature	<p>1. Bulycheva A. Style and genre of operas by J. B. Lully. art history. - Spb., 1999. - 212 p</p> <p>. 2. Simonova E. The art of aria in the Italian Baroque Opera (from canzonetta to aria da capo): Dis. cand. art History, Moscow, 1997, 186 p.</p> <p>3. Zakharova O. Rhetoric and Western European music of the 17th-18th centuries: principles, techniques. - M., 1983, p. 30.4</p> <p>. Barbier P. Venice Vivaldi: Music and holidays of the Baroque era = La Venise de Vivaldi: Musique et fêtes</p>

	baroques. - St. Petersburg: Ivan Limbach Publishing House, 2009. - P. 280. - ISBN 978-5-89059-140-1.
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Acting skills 1,2,2

Discipline name and code	Acting skills (AM (1,2,2) 2318,19,)
Teacher	Auesbaeva Gulnaz Zhangabylovna, teacher
of the Cycle discipline	KP (LC) PD (VC)
Module name	Special subjects of additional OP-Minog "Musical theater actor"
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	3,4
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Specialty, Chamber singing, piano
Post-requirements of the discipline	"Opera training", "Opera class"
Content of the discipline	<p>Main subject, provides for the development of acting and performing skills in the necessary volume for the initial period of training in additional OP - "Minog" Mastering the system of knowledge, skills and abilities of internal and external techniques of acting and performing arts. Development of visual and auditory attention, memory, observation, imagination, imagination, imaginative thinking. choreographic skills.</p> <p>Relieving tightness and stiffness. Developing a sense of rhythm and coordination of movements, speech breathing and articulation, diction based on poetry and tongue twisters. Work on etudes and exercises. Development of stage attention, imagination and imagination. Time frame. Rhythmoplasty. Development of coordination and choreographic skills. Mimic exercises.</p>
Results	<p>of Competence training:</p> <ul style="list-style-type: none"> - possess acting skills in the performance of a vocal passage -possess the skills of an actor's mastership in mastering the creative material of various vocal works in style and genre. - know the methods of analyzing work on musical works; - perform vocal and performing activities at a high artistic level through acting skills; - have the skills of acting; - create an image in the work on a musical passage.
Form of conducting classes	in small groups
Form of final control	Exam
Basic literature	<p>K. S. Stanislavsky.2t. "An actor's work on himself"</p> <p>Ed Hooks "Acting Training for Everyone"</p> <p>Mikhail Chekhov "About the technique of an actor"</p>

**DESCRIPTION OF ELECTIVE SUBJECTS
3RD YEAR**

Analysis of musical compositions 1

HDiscipline name and code	Analysis of musical works (AMP (1) 3207)
Teacher	Gazizova L. Sh., Kalymova G. D.
Цикл Discipline cycle	DB KV
Module name	Research skills
Language Teaching language	Russian, Kazakh
Number of credits	3
Semester	6
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Courses of harmony, solfeggio, polyphony, history of world music, history of Kazakh music.

Post-requirements of the discipline	Specialty, class of ensemble, orchestra, choral class, teaching practice, pre-graduate practice.
Content of the discipline	The discipline "Analysis of musical works 1" forms students' ability to analyze musical works from the perspective of musicology, the ability to correlate the results of analytical activities with the requirements of the practice of art education and music education the basic principles of the formation of musical forms, the definition of musical forms are studied.
Results Learning outcomes	of competence training: knowledge: systematization of previously acquired knowledge in the field of music theory; - introduction to the most pressing problems of modern theoretical musicology; - expansion of musical horizons; skills: independent study of general patterns of structures of classical music works in their unity with the content skills: formation of independent skills of analysis of musical works of various styles of the XVI-XX centuries
Form of conducting classes	Group
Form of final control	Exam, oral by ticket
Basic literature	1. Mazel L. Structure of musical works, Moscow, 1986. 2. Kholopova V. D. Formy muzykalnykh sozdov [Forms of musical works], Moscow, 2006 . Zukkerman V. Analysis of musical works. In 3 issues 1980, 1983, 1988.

Music composition and style analysis 1

HDiscipline name and code	Musical Composition and Style Analysis-1 (MKSA (1) 3207)
Teacher	Gazizova L. Sh., Kalymova G. D.
Discipline cycle	DB KV
Module name	Research skills
Teaching language	Russian, Kazakh
Number of credits	3
Semester	6
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Harmony, Music theory, Music History
Post-requirements of the discipline	Specialty, History of Performing Arts
Content of the discipline	Study of patterns of structure, content and form of contemporary classical music works, interrelations of form, idea and artistic design of works by classical and contemporary composers with style features, analysis of the influence of historical context on the development of musical form and content, research innovative approaches and techniques in composition from classical to modern authors, understanding the evolution of musical language and style in different eras, developing the skills of interpretation and critical understanding of musical works in the context of their historical and cultural background.
Learning outcomes	<p>At the end of the course, the student should know: basic forms and genres of musical works, be able to: analyze the style of musical works and their content from the point of view of artistic trends in musical art; form music form analysis. - consider a piece of music in the unity of its content and form; consider musical works in relation to the genre, style of the era and the author's style of the composer; Possess: comprehensive analysis of the melody, rhythm, harmonic plan of the work, and textural presentation; skills in presenting theoretical material using basic musicological concepts.</p>
Form of the lesson	Group
Form of final control	Exam
Basic literature	<ol style="list-style-type: none"> 1. LMazel. Structure of musical works. 2. A. Mikhailov. Style in Music, Moscow, 1981. 3. Nazaikinsky E. V. Stil ' i zhanr v muzyke: uchebnoe posobie dlya VUZov [Style and genre in music: a textbook for universities]. 4. Artistic principles of musical styles, Moscow, 1973. 5. Sposobin I. Muzykalnaya forma [Musical form], Moscow: Muzyka Publ., 2007, 400 p. (in Russian). 6. Kholopova V. N. Formy muzykalnykh sozdov: uchebnoe

	<p>posobie dlya vuzov [Forms of musical compositions: a textbook for universities]. St. Petersburg: Lan Publ., 2006, 489 p.</p> <p>7. V. Zukkerman. Musical genres and fundamentals of musical forms, Moscow, 1964.</p>
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Music History 1900-1945

HDiscipline name and code Music	History 1900-1945 (IM 1900-1945 3213)
Teacher	Ospanova T. U., prof., Candidate of Pedagogical Sciences Krementsova Ya. S., teacher
of the Cycle of the discipline	DB (KV)
Name of the module	"Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	5
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites for the discipline	"History of Classical and Romantic Music-2"
Post-requirements of the discipline	"History of performing arts", "Fundamentals of scientific research"
Content of the discipline	This discipline is aimed at studying the periods of formation and development of world music in the twentieth century. The history course covers both the explanation of the diversity of styles and aesthetic attitudes of turn-of-the-century music, as well as the diversity of genres of this period, mass genres, and problems of European musical art in general.
Learning Outcomes	<p>ЗнаKnowledge:</p> <p>-styleсей, мировоззрени,worldviews, features of works by foreign composers of the first half of the twentieth century;</p> <p>- aesthetic, theoretical and historical concepts that influenced the development of Western European musical art of this period</p> <p>Skills.:</p> <p>-analyze various phenomena, works of academic and traditional music in a cultural and historical context;</p> <p>- use the acquired knowledge in their practical activities.</p> <p>Skills:</p> <p>- develop, research and evaluate musical ideas, concepts and processes through creative, critical and reflective thinking and practice.</p>
Form of conducting the lesson	Group
Form of final control	exam
Basic literature	<p>Druskin M. S. О западно-европейской музыке XX века. М., 1973</p> <p>Жұмалиева Т.Қ., Мұсағұлова Г.Ж. XX ғасырдың шетел музыкасы. Almaty, 2014</p> <p>Konen V. Etudes on Foreign Music, Moscow, 1975.</p> <p>Martynov I. I. Istoriya zarubezhnoi muzyki [History of Foreign Music], Moscow, 1963.</p>

	Музыка XX века: Очерки [Music of the twentieth century: Essays], Moscow, 1980. Nestyev I. V. Istoriya zarubezhnoy muzyki [History of foreign music]. Issue No.6. St. Petersburg, 2001.
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History of modern music -1

HDiscipline name and code	History of modern music -1 (ISM (1) 3213)
Teacher	Ospanova T. U., prof., Candidate of Pedagogical Sciences, Kremontsova Ya. S., teacher
of the Cycle of the discipline	DB (KV)
Name of the module	"Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	5
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites for the discipline	"Music History 1760-1900"
Post-requirements of the discipline	"History of choral art", "Fundamentals of scientific research"
Content of the discipline	Historical discipline, the purpose of which is to give an idea of the picture of the development of European musical culture in the twentieth century. The discipline is aimed at forming students' ideas about new genres and stylistic diversity of music of the twentieth century, the emergence of mass music and the significance of this period in the historical context.
Learning Outcomes	<p>ЗнанияKnowledge:</p> <ul style="list-style-type: none"> -styleсей, мировоззрени,worldviews, features of works by foreign composers of the first half of the twentieth century; - aesthetic, theoretical and historical concepts that influenced the development of Western European musical art of this period <p>Skills.:</p> <ul style="list-style-type: none"> -analyze various phenomena, works of academic and traditional music in a cultural and historical context; - use the acquired knowledge in their practical activities. <p>Skills:</p> <ul style="list-style-type: none"> - develop, research and evaluate musical ideas, concepts and processes through creative, critical and reflective thinking and practice.
Form of conducting the lesson	Group
Form of final control	exam
Basic literature	<p>Druskin M. S. О западно-европейской музыке XX века. М., 1973</p> <p>Жұмалиева Т.Қ., Мұсағұлова Г.Ж. XX ғасырдың шетел музыкасы. Almaty, 2014</p> <p>Konen V. Etudes o zarubezhnoi muzyki [Etudes about Foreign Music], Moscow, 1975</p> <p>. Martynov I. I. Istoriya zarubezhnoi muzyki [History of Foreign Music], Moscow, 1963.</p>

	<p>Muzyka XX veka: Ocherki [Music of the twentieth century: Essays], Moscow, 1980.</p> <p>Nestyev I. V. Istoriya zarubezhnoy muzyki [History of foreign music]. Issue No.6. St. Petersburg, 2001.</p>
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Music history after 1945

HDiscipline name and code Music	History after 1945 (IM 3214)
Teacher	Goryacheva T. V., Imasheva A. T.
Department	of Musicology and Composition
Cycle of discipline	DB KV
Module name	"Musical and historical disciplines"
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	6
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites	World history, History of modern music before 1945.
Post	-requirements Theory of modern composition. Analysis of music of the XX century
Content of the discipline	<p>This discipline is aimed at mastering by students the periods of formation and development of foreign music in the second half of the XX century. The history course explains the diversity of styles and aesthetic attitudes of turn-of-the-century music, the eclectic variety of stylistic trends of this period, mass genres, modern compositional techniques, the emergence of electronic music and the problems of European musical art in the 1950s.</p>
Learning outcomes	<p>- competencies: General cultural, general professional, fundamentals of scientific activity, creative.</p> <p>- knowledge: Formed ideas about the interaction of folk and professional creativity, historical continuity, updating and enriching the content of musical art, its expressive means, genres and forms in the twentieth century. Knowledge of domestic and foreign points of view on the processes in the musical culture of the studied period</p> <p>- skills: To determine the peculiarities of the individual style of contemporary composers and stylistic differences in artistic trends of the twentieth century. Compare and analyze the historical development of musical art in different countries. Make descriptions of works and creative biographies of composers and present them in written and oral form.</p> <p>- skills: Auditory analysis of music styles of the twentieth century. Search for scientific information Presentation of musical and historical facts, works and biographies of artists.</p>

Form of the lesson	Group
Form of final control	Exam, oral by ticket
Main literature	<ol style="list-style-type: none"> 1. The Cambridge History of Twentieth-Century Music. Cambridge University Press, 2004-836 p (e. pecypc-mail) 2. History of foreign music. Issue 6: Textbook for music universities, St. Petersburg, Composer Publishing House, 2001, 626 p. 3. History of foreign music. The twentieth century. - Ed. Gavrilova N. A. Moscow, 2005, 576 p. (in Russian)

History of modern music 2

Name of the discipline and code	History of modern music 2 (ISM (2) 3214)
Teacher	Goryacheva T. V., Imasheva A. T.
Cycle of the discipline	DB (KV)
Name of the module	Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	6
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	History of Kazakh music.
Post-requirements of the discipline	are Pedagogical skills, pedagogypsychagogy, and history of musical theater.
Content of the discipline	The discipline is aimed at mastering the periods of formation and development of foreign music since the 1950s in the context of the development of world musical art. The aim of the discipline is to explain the specifics of compositional thinking of this era, the crisis of music of the XX century, stylistic diversity, the emergence of new methods of composition, sonoristics and electroacoustic music. The course covers the musical culture of Europe and the United States in the second half of the twentieth century.
Learning Outcomes	<p>ЗнаKnowledge:</p> <ul style="list-style-type: none"> -styleсей, мировоззрени,worldviews, features of the works of composers of the second half of the twentieth century; - aesthetic, theoretical and historical concepts that influenced the development of musical art in this period <p>Skills.:</p> <ul style="list-style-type: none"> -to consider the musical work in the context of the epoch and historical situation; - to use the acquired knowledge in their practical activities. <p>Skills:</p> <ul style="list-style-type: none"> - presentation and comprehension of information on the history of modern music; - ability to navigate compositional styles and genres of modern music.
Form of conducting the lesson	Group
Form of final control	exam
Basic literature	Druskin M. S. О западно-европейской музыке XX века. М., 1973

	<p>Жұмалиева Т.Қ., Мұсағұлова Г.Ж. XX ғасырдың шетел музыкасы. Almaty, 2014</p> <p>Konen V. Etudes on Foreign Music, Moscow, 1975.</p> <p>Martynov I. I. Istoriya zarubezhnoi muzyki [History of Foreign Music], Moscow, 1963.</p> <p>Muzyka XX veka: Ocherki [Music of the twentieth century: Essays], Moscow, 1980.</p> <p>Nestyev I. V. Istoriya zarubezhnoy muzyki [History of foreign music]. Issue No.6. St. Petersburg, 2001.</p>
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Methods of teaching special subjects 1,2

HDiscipline name and code	Methods of teaching special disciplines 1,2 (MPSD (1,2,2) 3217,18,18)
Teacher	Nurgalieva Saule Abralovna, Associate Professor
Cycle of the discipline	BP (TC) DB (KV)
Module name	Pedagogical competencies of a musician and entrepreneurship skills
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5,6
Discipline recommended for studying in the OP	"6B02120 -Vocal Art"
Prerequisites of the discipline	History of performing arts
Post-requirements of the discipline	Pedagogical skills
Content of the discipline	<p>Aspecialized training course aimed at acquiring pedagogical skills and the basics of educating the culture of the future teacher. The course consists of a block of theoretical and practical tasks, including exercises aimed at developing pedagogical skills. Special attention is paid to methodological techniques, analysis and design of the educational process.</p> <p>"Methods of teaching special subjects 2" is a discipline aimed at comprehensive development in the field of vocal pedagogy and teaching methods. This course is an important component in expanding and deepening vocal and pedagogical knowledge, preparing students for professional activities. Within the framework of the discipline, modern methodological approaches, principles and technologies of vocal training are studied.</p>
Results of training	<p>Competencies:</p> <ul style="list-style-type: none"> - knowledge of the patterns of operation of the voice apparatus; - scientific information about the operation of the voice apparatus; - correct approach to voice education; - logic of thinking based on the acquired knowledge; - methodological issues related to voice formation; <p>knowledge:</p>

	<p>to form theoretical knowledge in the field of vocal methodology, on the basis of which the student learns practical activities, vocal and technical installations.</p> <p>skills:</p> <p>Disclosure of the main stages of the development of vocal methodology</p> <p>2. Disclosure of the dependence of the evolution of vocal methodology on the tasks of vocal performance;</p> <p>3. Characteristics of the main features of the identity of national vocal schools;</p> <p>4. Familiarization with the art of outstanding representatives of vocal performance and pedagogy of different countries and eras;</p> <p>skills:</p> <ul style="list-style-type: none"> - consistently masters the main stages of development, discoveries and research in the field of vocal methodology. - the history of the formation and development of vocal methodology.
Form of the lesson	Group
Form of final control	Oral exam
Basic literature	<p>1. Dmitriev L. Fundamentals of vocal technique-Moscow, 1968.</p> <p>2. I. Nazarenko The art of singing. - N 1966</p> <p>3. D. Aspelund. Development of the singer and his voice</p> <p>4. V. Lukanin. My method of working with singers. Moscow, 1972</p> <p>5. A. Kozhakhmetova. Әншілік дауыс тәрбиесі. Almaty, 2006</p>

Methods of singing education 1,2

H Discipline name and code	Methods of singing education 1,2 (MPV (1,2,2) 3217,18,18)
Teacher	Nurgalieva Saule Abralovna
Cycle of the discipline	BP (TC) DB (KV)
Module name	Pedagogical competencies of a musician and entrepreneurship skills
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5,6
Discipline recommended for studying in the OP	"6B02120 -Vocal Art"
Prerequisites of the discipline	History of performing arts
Post-requirements of the discipline	Pedagogical skills
Content of the discipline	<p>Dis a discipline that studies methods of teaching vocal art, voice development, breathing techniques and musical hearing. The course is aimed at preparing for teaching activities in the field of vocal, combining theoretical foundations with practical skills. In the course of training, students master the techniques of correct voice production, working with the vocal apparatus.</p>

	<p>This discipline is aimed at: - studying various methods and methods of teaching in the field of singing art, forming special, professional knowledge of a vocalist teacher, developing skills in working with voice, intonation and breathing, mastering voice production techniques for different genres of vocal performance.</p>
Results of training	<p>Competencies:</p> <ul style="list-style-type: none"> - Knowledge of theoretical information on voice development in the upbringing of a singer. - the ability to support students ' practical activities in classes with students, as well as theoretically cover the practice that a student receives in a solo singing class, chamber and opera classes. <p>knowledge:</p> <ul style="list-style-type: none"> - expand the horizons of students, studying singing. - provide the necessary theoretical information on the basis of which students could correctly assess the phenomena, associated with voice formation, voice development, and singer education - teach students to think logically based on a certain minimum of basic knowledge - teach a scientific approach to voice education; - assimilation of scientific information about the voice and the operation of voice equipment - familiarization with general laws work of the human body in order to reasonably analyze methodological issues related to voice formation <p>skills:</p> <p>to characterize the singing sound (strength, pitch, timbre, vibrato);</p> <p>to know the phenomenon of impedance;</p> <p>to know low and high singing formants;</p> <p>to know the relationship of breathing with other parts of the vocal apparatus;</p> <p>to know historical data on the work of breathing in singing;</p> <p>to know the anatomy and physiology of the respiratory system;</p> <p>to know practical conclusions from scientific data on the work of breathing in</p> <p>know scientific data about the position of the larynx during singing;</p> <p>know the phonetic method of raising a singer</p> <p>skills:</p> <ul style="list-style-type: none"> - fluency and application of the terminology of vocal art methodology in professional activity; - regularities of the vocal apparatus operation; - patterns of operation of the voice box; - correct approach in voice education; - logic of thinking based on a certain minimum of basic knowledge; - ability to understand methodological issues related to voice formation

	<ul style="list-style-type: none"> - ways and methods of optimal organization of the rehearsal process; - methods of working on musical works; <p>be able to:</p> <ul style="list-style-type: none"> - perform works as part of a multi-voiced vocal ensemble; - set and creatively solve performing tasks; - perform arrangements for a vocal ensemble, taking into account specific conditions (composition of the ensemble, style works, the presence or absence of instrumental accompaniment, etc.); <p>possess the following skills:</p> <ul style="list-style-type: none"> - practical work with a vocal ensemble, creative team; - acquisition of new knowledge necessary for professional activity; - reading and decoding the author's musical text; - management and management of the vocal ensemble; - creative attitude to performing, scientific and pedagogical activities.
Form of the lesson	Group
Form of final control	Exam, performance of works. Colloquium.
Basic literature	<ol style="list-style-type: none"> 1. Garbuzov N. Intrazonal intonation hearing and methods of its development. L. 1951. 2. Bernstein L. Muzyka vsem [Music for all], Moscow, 1978 3. Arikainen G. Choral singing in Kazakhstan – - A., 2000. 4. Konen V. Rozhdenie jazaza [The Birth of jazz], Moscow, 1984 5. Konen V. Blues and the twentieth century. Moscow, 1982

Vocal duo 1,2

Name of the discipline and code	Vocal ensemble VD (1,2,2) 3301,02,02
Teacher	Blagodarnaya S. Kh., Tleukabylov Timur Karzhaubaevich, Tolegenova B.
Cycle of the discipline	KP (TC) PD (KV)
Name of the discipline	Performing competencies of a musician
Izyk teaching	Russian
Number of credits	6
Semester	5,6
Discipline recommended for studying in the OP	"6B02120 -Vocal Art"
Prerequisites of the discipline	Specialty, Solfeggio, Harmony, Chamber performance, Chamber singing
Post-requirements of the discipline	Choral class, specialty

Content of the discipline	<p>Development of ensemble performance skills based on two-voice singing (songs, romances). Work on the smoothness of the sound, the fusion and dynamics of voices, the correct and simultaneous taking of breath, the end of a musical phrase, and clear pronunciation. Education of performing skills and artistry</p> <p>Development of ensemble performance skills based on duets from operas by Western European, Russian and Kazakh composers. Work on pronunciation and phonetic features of the language (Kazakh, Russian, German, Italian, French, etc.), the style of the studied works, the expressiveness of the performance. Interaction with a partner.</p>
Learning outcomes	Mastering the basics of ensemble singing, getting acquainted with chamber and opera duets of various styles and eras of Western European, Russian and Kazakh composers. Ability to interact with your partner, listen, feel and perform music in creative tandem, taking into account all the characteristics of the partner's voice and temperament.
Form of the lesson	Group
Form of final control	Exam, performance of works. Colloquium.
Basic literature	<ol style="list-style-type: none"> 1. K. Monteverdi. Two duets for high voices and piano "Music", 1964 2. G. Donizetti Selected duets from operas for soprano and tenor accompanied by piano "Music", 1983. 3. Duets of foreign composers accompanied by piano compiled by A. Vasiliev "Music", 1989. 4. Duets of Russian and foreign composers for soprano and mezzo-soprano accompanied by piano compiled by K. Lisitsian "Music", 1980. 5. Old Russian duets accompanied by piano "Music", 1971. 6. Duets of Russian and Soviet composers "Music", 1988. 7. Duets of Russian composers accompanied by piano "Music", 1980. 8. Duets of Soviet composers for soprano and mezzo-soprano accompanied by piano compiled by K. Lisitsian "Music", 1986. 9. Duets from operas by foreign composers for tenor and baritone accompanied by piano compiled by G. Suslov "Music", 1984 10. Duets from operettas by Soviet composers accompanied by piano "Music", 1978 11. Songs, duets and scenes from musical performances and operettas for voice and piano compiled by G. Portnov Concert repertoire "Soviet Composer", 1986g. 12. White birch. Yerkovich. Alimkulov 13. White cloud. Kuzhamyarov. Sarsenbayev 14. Waltz of happiness. Tulebaev. Baigozhaev 15. Spring waltz. Hamidi. Bayseitov 16. Evening Alma Ata. Rakhmadiev. Shakenov 17. Where are you? Mukhamedzhanov. Shangitbaev 18. Yerkem-ai.

	19. Iligay 20. Karlygash. Zhubanov. Matakov 21. Mausymzhan (Kazakh) Available in all keys 22. Young Kazakh. Elebaev. Mustafin 23. Taras. Baykadamov. Shakenov 24. A song about peace. Zhubanov. Baymukhamedov 25. Surshakyz. Musa 26. The song flies away like a bird. Koishibaev. Abay 27. Sholpan. Brusilovsky. Shakenov
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Speech culture 1, 2

Name of the discipline and code	Culture of speech 1,2 KR (1,2,2) 3304,05,05
Teacher	Auesbaeva Gulnaz Zhangabylovna, teacher
Cycle of the discipline	KP (TC) PD (KV)
Module name	Basics of acting and performing skills
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5,6
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Specialty 1-4, acting, chamber singing
Post-requirements of the discipline	Opera training, Opera class, specialty 5-8.
Content of the discipline	<p>The discipline "Speech culture" - contains both theoretical and practical material intended for classroom and independent work of students. The discipline deals with topical issues of diction, intonation-melodic and orthoepic culture, mastering the author's word, its meaningful, effective, stylistic nature. Development of competent and professional speech culture of future opera and chamber singers, application of the basics of speech culture in working on a piece of music in opera and chamber classes, formation of skills of correct speech breathing and articulation, improvement of diction and expressiveness in musical interpretation, mastering the technique of speech interaction with musical accompaniment, work on the stylistic features of vocal works.</p>
Learning outcomes	<p>Formation of knowledge about the laws of orthoepy, speech phonation;</p> <p>Professional mastery of diction and articulation;</p> <p>Acquisition of skills of independent work with literary and poetic sources;</p> <p>Acquisition of skills of speech work on a vocal work;</p> <p>Development of speech hearing;</p> <p>Possession of the pronunciation culture of the sounding word;</p> <p>Practical development of generally accepted norms of modern literary pronunciation.</p>
Form of conducting classes	Group
Form of final control	Exam

Basic literature	<p>of A. N. Petrov "Scenic speech" Moscow, 1981</p> <p>.Тұранқұлова «Көркемсөз оқу шеберлігі» А., 2001</p> <p>Д.Тұранқұлова «Сырлы сөз - сахна сәні» А., 2003</p> <p>Богомолова А. И. Нарушение произношения. Moscow: Prosveshchenie Publ., 1979, 208 p.</p> <p>Brousseau A.M.Uchebno-metodicheskoe posobie po tehnikе rechi [Educational and methodical manual on speech technique], Moscow, 2002</p> <p>. Buluchevsky Yu., Fomin V. Kratkiy muzykalny slovar ' [Short musical dictionary], Moscow: Muzyka, 2005, 461 p.</p> <p>Morozov V.. P.Secrets of vocal speech, Moscow: Nauka Publ., 1967, 204 p.</p> <p>Novikova V. I. Rechevye oshibki v efere [Speech errors on the air]. Moscow, URAO Publishing House, 2000 — 160 p.</p> <p>Ossovskaya M. P.Orthoepia. Teoriya i praktika [Theory and Practice], IPKRTR Publ., 2001.</p> <p>Ossovskaya M. P. Prakticheskaya orfoepiya [Practical orthoepy]. Moscow: Raglant, 2005. -192 p.</p> <p>Ossovskaya M. P. 104 exercises on diction and orthoepy. Raglant Publ., 2005, 116 p. (in Russian)</p> <p>Smirnova M. V. What you need to know about poems. Textbook Publishing House of the St.-Petersburg Academy of Theater Arts. 2006</p>
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Basics of stage speech 1,2

HDiscipline name and code	of Stage Speech Basics (OSR (1,2,2) 3304,05,05)
Teacher	Auesbaeva Gulnaz Zhangabylovna, teacher
of the Cycle discipline	KP (TC) PD (KV)
Module name	Basics of acting and performing skills
Language of instruction	Kazakh / Russian
Number of credits	6
Semester	5,6
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Acting, Opera training, Chamber singing
Post-requirements of the discipline	preparation of opera parts
Content of the discipline	<p>Initial practical skills in working on the speech apparatus and diction include the development of correct articulation, voice production, improving the clarity of pronunciation, breathing techniques to maintain the strength of the voice, as well as work on intonation and timbre.</p> <p>Continuing practical stage performance skills, getting the basics of competent and professional speech training in the acting of future opera and chamber singers, developing the ability to combine vocal and dramatic elements in stage work, mastering expressive speech techniques in complex emotional states on stage, deepening knowledge of working with text and musical phrasing, integrating facial expressions, gestures</p>

	and movement in a stage performance to create a complete image.
Results of training	Recitative-training of a professional performer who is able to convey to the audience emotions of expressive, logical, poetic meaning when performing vocal works with a word; To be able to apply in practice the basic laws of the stage language studied in the course of the discipline.
Форма проведения занятия	Групповая
Форма итогового контроля	Экзамен
Основная литература	Д.Т.Тұранқұлова «Сахна тілі» Оқу құралы А., 1999. Д.Т.Тұранқұлова «Көркемсөз оқу шеберлігі» А., 2001. Д.Т.Тұранқұлова «Сырлы сөз – сахна сәні» А., 2003. Д.Т.Тұранқұлова «Сахна тілі» Оқу құралы А., 2012. А.Ы.Жұмаш «Мұқам» А., 2000 ж.

Both the costume story and the art of makeup 1,2

HDiscipline Name and code Costume	history and Makeup Art 1,2 (IKIG (1,2,2) 3306,07,07)
Teacher	Karzhaubaeva S. K., Doctor of Art History, Professor
of the cycle discipline	KP (TC) PD (KV)
Module name	Basics of acting and performing skills
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5,6
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	History of world music
Post-requirements of the discipline	Specialty
Content of the discipline	Formation of a knowledge base in the field of historical costume in the context of the development of artistic culture, starting from ancient times and ending with the beginning of the XX century Practical development of techniques and methods of changing the appearance through the art of makeup in order to create an image of the character in accordance with the director's plan. Getting ideas about the evolution of costume forms in the development of artistic cultures and styles in Europe and Asia, in the context of economic, political, cultural, and social events. Practical development of techniques and ways to create a character image through the art of makeup.
Результаты Learning outcomes	Competencies:

	<p>The study of the discipline "History of Costume and the art of makeup" is aimed at the formation of the following competencies:</p> <ul style="list-style-type: none"> - the ability to determine the historical period, territorial, social, national identity by the shape of the costume; - the ability to analyze the relationship between the development of the costume of the peoples of the world with socio-historical factors and the development of culture as a whole; - the ability to create an external image of the character by changing the appearance through makeup. <p>knowledge: stages of historical costume development and its interrelation with the epoch in the context of economic, political, cultural and social transformations of society; aesthetic ideals and ideas about beauty; the influence of stage lighting on makeup; anatomical features of the structure of the human head and face; sanitary standards and observe personal hygiene when working with makeup paints and accessories terminology.</p> <p>skills: orient yourself in the stylistic diversity of costume forms; create national makeup (representatives of different peoples and races), make-up of a young or old person; achieve portrait similarity with a specific character.</p> <p>skills: - make-up; - work with literary sources, museum exhibits, reference books, and encyclopedias.</p>
Form of conducting the lesson	Group
Form of final control	Exam, oral by ticket
Basic literature	1.Blaze Anna. History in costumes from Pharaoh to dandy, Moscow: "Olma-press Exlibris", 2002. 2.Budur N. Istoriya kostyuma [History of costume], Moscow: OLMA-Press, 2002. 3.Zakharzhevskaya R. V. Istoriya kostyuma: Ot antichnosti do sovremennosti [History of costume: From antiquity to modernity]].Syromyatnikova I. S. Tekhnologiya grima [Technology of makeup], Moscow: Vysshaya shkola Publ., 1991. 5.Losev M. A., Shatokhin I. A. "Mastery of makeup" Kiev, "Zhovten", 2010

History of styles 1, 2

HDiscipline Name and code	History of Styles 1,2 (IS (1,2,2) 3306,07,07)
Teacher	Karzhaubaeva S. K., Doctor of Art History, Professor
of the cycle discipline	KP (TC) PD (KV)

Module name	Basics of acting and performing skills
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5,6
Discipline recommended for studying in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	History of world music
Post-requirements of the discipline	Specialty
Content of the discipline	<p>The discipline is focused on studying the main stages of development of artistic styles and directions, expressive means that characterize the artistic originality of certain It is a combination of the totalities and phenomena of art, whether it is a major artistic epoch, a separate artistic direction, or the manner of an individual artist.</p> <p>The course focuses on studying the key principles of artistic thinking in the history of art development. The history of the development of styles is considered as a continuous process, in which each style is a natural prerequisite for the subsequent one. Special attention is paid to logic in changing priorities and aesthetic preferences of each era; knowledge of characteristic trends and formative principles.</p>
Learning outcomes	<p>Competencies:</p> <ul style="list-style-type: none"> - ability to identify and freely navigate styles and artistic trends of any historical period; - know the culturale heritageof past eras ; - fluency in terminology; -apply theoreticale knowledgeя in professional activities and everyday life. <p>knowledge:</p> <ul style="list-style-type: none"> - typologistsand modern and historical division of art by genre and style characteristics; - knowledgeof historical featureсеһ and specifics of the development of artistic styles. <p>skills:</p> <ul style="list-style-type: none"> - be able to navigate the types, genres, styles of fine, decorative and applied arts, architecture and design; - be able to analyze and explain historical and cultural, historical and artistic, socio-cultural, semantic, figurative and stylistic factors of development in world art. <p>skills:</p> <ul style="list-style-type: none"> - fluently possess and apply in professional activity the conceptualһ and terminological apparatus of the history of fine arts.
Form of conducting the lesson	Group
Form of final control	Exam, oral by ticket
Basic literature	<ol style="list-style-type: none"> 1. Kohn-Wiener. History of Fine Arts Styles, Moscow, 2017 2. All about styles and trends in contemporary art, Moscow: Bestiary, 2012 3. Sokolnikova N. M., Krein V. N. Istoriya stili v iskusstve [History of Styles in Art]. Moscow, 2016

	<p>4. Lorentz N. F. Ornament of all times and styles. Moscow, Eksmo Publ., 2015</p> <p>5. Lukicheva K. L., Getashvili N. Postimpressionizm [Post-impressionism]. Moscow, OLMA-PRESS, 2018</p>
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Acting skills 3,4,4

Discipline name and code	Acting skills (AM (3,4) 3320,21)
Teacher	Auesbaeva Gulnaz Zhangabylovna, teacher
of the Cycle discipline	KP (LC) PD (VC)
Module name	Special subjects of additional OP-Minog "Musical theater actor"
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5,6
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Specialty, Chamber singing, piano
Post-requirements of the discipline	"Opera training", "Opera class"
Content of the discipline	<p>Work on non-objective and plastic etudes, exercises. Improvisation. Performing etudes for the development of improvisational abilities. Rhythmoplasty, choreographic skills. Suggested circumstances Formation and education of the skill of competent and meaningful role performance. Interaction with a partner.</p> <p>Suggested circumstances. Continuing the formation and education of the skill of competent and meaningful performance of the role, working on the development of acting techniques. Stage rhythmoplasty. Develop skills in applying various vocal techniques and choreographic skills when creating a stage image.</p>
Results	<p>of Competence training:</p> <ul style="list-style-type: none"> -possess acting skills in the performance of a vocal passage -possess the skills of an actor's mastership in mastering the creative material of various vocal works in style and genre. -know the methods of analyzing work on musical works; - perform vocal and performing activities at a high artistic level through acting skills; - have the skills of acting; - create an image in the work on a musical passage.
Form of conducting classes	in small groups
Form of final control	Exam
Basic literature	<p>K. S. Stanislavsky.2t. "An actor's work on himself"</p> <p>Ed Hooks "Acting Training for Everyone"</p> <p>Mikhail Chekhov "About the technique of an actor"</p>

DESCRIPTION OF ELECTIVE SUBJECTS 4TH YEAR

Analysis of musical compositions 2

HDiscipline name and code	Analysis of musical works (AMP (2) 4208)
Teacher	Gazizova L. Sh., Kalymova G. D.
Цикл Discipline cycle	DB KV
Module name	Research skills
Language Teaching language	Russian, Kazakh
Number of credits	3
Semester	7
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Courses of harmony, solfeggio, polyphony, history of world music, history of Kazakh music.
Post-requirements of the discipline	Specialty, class of ensemble, orchestra, choral class, teaching practice, pre-graduate practice.
Content of the discipline	The discipline "Analysis of musical works 2" is aimed at the ability to navigate the main means of musical expression: melody, fret-harmonic means, metrorhythm, dynamics, thematism, timbre-register colors, texture, genre classifications. The article considers the functions of parts of a musical form and their connection with drama in the context of epochal and compositional style.
Результаты Learning outcomes	-competencies: - knowledge: systematization of previously acquired knowledge in the field of music theory; - introduction to the most pressing problems of modern theoretical musicology; - expansion of musical horizons; - skills: independent study of general patterns of structures of classical music works in their unity with the content - skills: formation of independent skills of analysis of musical works of various stylistic trends of the XVI-XX centuries
Form of conducting classes	Group
Form of final control	Exam, orally by ticket
Basic literature	1.Mazel L. Structure of musical works, Moscow, 1986. 2. Kholopova V. D. Formy muzykalnykh sozdov [Forms of musical works], Moscow, 2006 . Zukkerman V. Analysis of musical works. In 3 issues 1980,1983, 1988.

Music composition and style analysis 2

HDiscipline Name and code	Musical Composition and Style Analysis 2 (MKSA (2) 4208)
Teacher	Gazizova L. Sh., Kalymova G. D.
Discipline cycle	DB KV
Module name	Research skills
Teaching language	Russian, Kazakh
Number of credits	3
Semester	7
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Harmony, Music theory, Music History
Post-requirements of the discipline	Specialty, History of performing Arts
Content of the discipline The	course is devoted to the study of the general principles of the structure of musical works, classically established types of compositions of vocal and instrumental music (simple and complex forms, rondo, variational form, forms of vocal chamber music); it is aimed at developing the ability to analyze genres and styles.
Learning outcomes	<p>At the end of the course, the student should know: basic forms and genres of musical works, be able to: analyze the style of musical works and their content from the point of view of artistic trends in musical art; - perform music form analysis. - to consider a musical work in the unity of content and form; - to consider musical works in connection with the genre, style of the epoch and the author's style of the composer; Possess: - a comprehensive analysis of the melody, rhythm, harmonic plan of the work, textural presentation; - skills of presenting theoretical material using basic musicological concepts.</p>
Form of the lesson	Group
Form of final control	Exam
Basic literature	8. LMazel. Structure of musical works. 9. A. Mikhailov. Style in Music, Moscow, 1981. 10. Nazaikinsky E. V. Stil ' i zhanr v muzyke: uchebnoe posobie dlya VUZov [Style and genre in music: a textbook for universities]. 11. Artistic principles of musical styles, Moscow, 1973. 12. Sposobin I. Muzykalnaya forma [Musical form], Moscow: Muzyka Publ., 2007, 400 p. (in Russian). 13. Kholopova V. N. Formy muzykalnykh sozdov: uchebnoe

	<p>posobie dlya vuzov [Forms of musical compositions: a textbook for universities]. St. Petersburg: Lan Publ., 2006, 489 p.</p> <p>14.V. Zukkerman. Musical genres and fundamentals of musical forms, Moscow, 1964.</p>
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History of Kazakh traditional music

Discipline name and code	History of Kazakh Traditional music (IKTM (1) 4215)
Teacher	Jumaniyazova R. K., Mukhambetzhannov Sh. M.
Department	of Musicology and composition
Cycle of discipline	DB (KV)
Module name	Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	7
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Traditional music and folklore, Folk music creativity
Post-requirements of the discipline	History of Kazakh music, History and methodology of ethnomusicology
Content of the discipline	<p>The discipline is aimed at studying the historical patterns of formation, development and social conditionality of song and instrumental traditions of Kazakh music; historical stages of formation and scientific periodization of the history of Kazakh music; content of written monuments of the ancient Turkic era, their cultural significance stages of origin, formation and development of oral professional Kazakh musical culture.</p>
Learning outcomes	<p>Upon completion of the course, the student should have an idea of the main historical stages of the formation and development of Kazakh traditional music from antiquity to the first half of the twentieth century, the genesis and evolution of types of carriers of traditional culture;</p> <p>–The main sources for the study of national traditional musical culture (musical archeology, musical source studies, oral musical historiography)</p> <p>are stylistic features of the samples of song, instrumental and musical recitative creativity presented in the course, in their correlation with the socio –historical features of the era of their origin, as well as with the evolution of the worldview of nomadic society .</p> <p>–be able to distinguish samples of Kazakh folk and oral-professional music by genres, styles</p> <p>– - identify works of authors belonging to different regional traditions by individual styles,</p> <p>- practically show the musical samples mastered during the course (vocal, vocal-instrumental and instrumental);</p> <p>apply the acquired knowledge in their professional activities;</p> <p>–master the skills of working with scientific literature.</p>
Form of conducting classes	Group

Form of final control	Oral response to tickets for the exam
Basic literature	<p>1. Voices of folk muses A., 1990. p.s. 14-15</p> <p>2. Kazakh music: traditions and modernity (collection of articles). Alma-Ata, 1992.3</p> <p>. A. Akishev Iskusstvo i mifologiya sakov A., 1984. 14.4</p> <p>. T. Vyzgo Muzicheskie instrumenty Srednoi Azii: istoricheskie ocherki ch. 1, Sredneaziatskaya antichnost'. M .. 1980.5</p> <p>. S. Daukeeva Filosofiya of musicandmuzyk i Abu Nasr Mukhammada al Farabi A., 2002.6</p> <p>. A. Dzhumayev "Turkestan elder" Khoja Ahmed Yassavi and Muslim spiritual chants // Zhurn: Music Academy 1997, No. 1.</p>

Composition of the Kazakh song

Discipline name and code	Kazakh Song Composition (KKP 4215)
Teacher	Berdibay A. R.
Department	of Musicology and composition
Cycle of discipline	DB (KV)
Module name	Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	7
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	History of Kazakh music
Post-requirements of the discipline	-
Content of the discipline	The course is aimed at studying the patterns of formation of Kazakh traditional songs. Analysis of the composition of Kazakh songs, based on the structural method, involves determining the size of the versification, as well as different hierarchical levels of the poetic and musical systems. Such structural units of the poetic system as bunak, tarmak, kostarmak, shumak correspond to melobunak, melostroka, melopolustrofa, and melostrophe of the musical system.
Learning outcomes	<p>As a result of mastering the discipline, the student should have an idea of:</p> <ul style="list-style-type: none"> - on the methods of analysis of Kazakh musical and poetic forms by B. Yerzakovich, A. Baigaskina and others. <p>know:</p> <ul style="list-style-type: none"> - the main types of structure of Kazakh traditional songs <p>be able to: - analyze Kazakh folk and folk professional songs according to the system of Professor B. Karakulov,</p> <ul style="list-style-type: none"> -present the results of their research in oral and written form – apply knowledge, skills and abilities in their professional activities <p>skills:</p>

	<ul style="list-style-type: none"> – transpose musical and poetic samples from the tonal structure of Kazakh traditional songs. to convert the system into a relational one, – record song samples according to the analytical notation system of E. Gippius, - and distinguish traditional songs by regional characteristics.
Form of conducting classes	Group
Form of final control	Exam, oral by ticket
Basic literature	<ol style="list-style-type: none"> 1. Z.Akhmetov University. Kazakh versification. Alma-Ata: Nauka Publ., 1964 2. Yerzakovich B. Song culture of the Kazakh people.- Almaty, 1966 3. A. Baigaskina. Rhythm of the Kazakh traditional song. - Alma-Ata, 1991. 4. Karakulov B. Local features of the fret organization of the Kazakh song melos. Avtoref. dis. kand. iskra. A., 1972. 5. Karakulov B. I. Forma i ladovost ' v kazakhskikh obryadovykh pesniakh [Form and harmony in Kazakh ritual songs]. Izvestiya AN Kaz. SSR. Ser.filologicheskaya. 1979. No. 3. pp. 39-42

History of Kazakh music of the XX century

HTitle of the discipline and code	History of Kazakh music of the XX century (IKM XX 4216)
Teacher	Jumaniyazova R. K., Imasheva A. T.
Cycle	of DB (KV)discipline
Name of the module	"Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	8
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	"History of Kazakh music-1 ""History of world music"
Post-requirements of the discipline	"History of modern music"
Content of the discipline	The course forms a system of knowledge on Kazakh music of the twentieth century, contributing to the education of students ' understanding of the basic laws of its development, skills of style and genre analysis of musical phenomena in the socio-cultural context of the era. The discipline is aimed at studying the creativity of several generations of composers of Kazakhstan, ideological, figurative and genre-stylistic features of their work.
Results	<p>of Competence training:</p> <ol style="list-style-type: none"> 1. formation of research competence of the student; 2. reconstruction of the artistic concept of a musical work. <p>knowledge:</p> <ol style="list-style-type: none"> 1. the process of historical development of Kazakh music; 2. patterns of formation and development of Kazakh music; 3. history of formation and development of professional musical art;

	<p>4. creativity of professional composers of the twentieth century.</p> <p>atMenia:</p> <ol style="list-style-type: none"> 1. analyze musical works from the point of view of the corresponding genres and forms; 2. distinguish professional genres, features of construction, forms, etc. <p>skills:</p> <ol style="list-style-type: none"> 1. Skills of independent interpretation of the content of works by composers of Kazakhstan; 2. Skills of using the acquired knowledge in educational and pedagogical activities in specific situations and in solving tasks. 3. ability to work independently with scientific literature about composers.
Form of conducting the lesson	Group
Form of final control	Ekzamen, verbally on tickets, testirovane
Basic literature	<ol style="list-style-type: none"> 1. To our native university – our talent. - Almaty, 2004. 2. Composers of Kazakhstan, Vol. 1, Almaty, 2012. 3. Essays on composers of Kazakhstan. - Almaty, 2013.

Kazakh music

Discipline name and code	Kazakh music (KM 4216)
Teacher	Jumaniyazova R. K., Imasheva A. T.
Department	of Musicology and Composition
Cycle of discipline	DB (KV)
Module name	Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	8
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Traditional music and folklore, Folk music creativity
Post-requirements of the discipline	History of Kazakh music, History and methodology of ethnomusicology
Content of the discipline	The discipline is aimed at studying the historical patterns of formation, development and social conditionality of song and instrumental traditions of Kazakh music; historical stages of formation and scientific periodization of the history of Kazakh music; content of written monuments of the ancient Turkic era, their cultural significance stages of origin, formation and development of oral professional Kazakh musical culture.
Learning outcomes	Upon completion of the course, the student should have an idea of the main historical stages of the formation and development of Kazakh traditional music from antiquity to the first half of the twentieth century, the genesis and evolution of types of traditional culture carriers ;

	<ul style="list-style-type: none"> – the main sources for the study of national traditional musical culture (musical archeology, musical source studies, oral musical historiography), – stylistic features of the study of samples of song, instrumental and musical recitative creativity, in their correlation with the socio-historical features of the era of their origin, as well as with the evolution of the worldview of nomadic society . – be able to distinguish between samples of Kazakh folk and oral-professional music by genres, styles, – identify works of authors belonging to different regional traditions by individual styles, – practically show the musical samples mastered during the course (vocal, vocal-instrumental and instrumental); apply the acquired knowledge in their professional activities; – master the skills of working with scientific literature.
Form of conducting classes	Group
Form of final control	Oral response to tickets for the exam
Basic literature	<p>1.Voices of folk muses A., 1990. p.s. 14-15</p> <p>2.Kazakh music: traditions and modernity (collection of articles). Alma-Ata, 1992.3</p> <p>.A. Akishev Iskustvo i mifologiya sakov A., 1984. 14.4</p> <p>.T. Vyzgo Muzykalnye instrumenty Srednoi Azii: istoricheskie ocherki ch. 1, Sredneaziatskaya antichnost ' [Musical instruments of Central Asia: Historical Essays Chapter 1, Central Asian antiquity]. M .. 1980.5</p> <p>.S. Daukeeva Filosofiya of musicmuzyk i Abu Nasra Mukhammada al Farabi A., 2002.6</p> <p>. A. Dzhumayev "Turkestan elder" Khoja Ahmed Yassavi and Muslim spiritual chants // Journal: Music Academy 1997, No. 1.</p>

Methods of teaching special subjects 3

Name of the discipline and code	Methods of teaching special disciplines 3 (MPSD (3) 4219)
Teacher	Nurgalieva Saule Abzalovna, Associate Professor
Cycle of the discipline	BP (TC) DB (KV)
Module name	Pedagogical competencies of a musician and entrepreneurship skills
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	7
Discipline recommended for studying in the OP	"6B02120 -Vocal Art"
Prerequisites of the discipline	History of performing arts
Post-requirements of the discipline	Pedagogical skills
Content of the discipline	1. The practical course is aimed at: - competent selection and application of vocal exercises, vocalizations and works with

	text with novice singers, according to the type of voice, range and individual characteristics; - formation of pedagogical skills.
Results of training	<p>Competencies:</p> <ul style="list-style-type: none"> - knowledge of the patterns of operation of the voice apparatus; - scientific information about the operation of the voice apparatus; - correct approach to voice education; - logic of thinking based on the acquired knowledge; - methodological issues related to voice formation; <p>knowledge:</p> <p>to form theoretical knowledge in the field of vocal methodology, on the basis of which the student learns practical activities, vocal and technical installations.</p> <p>skills:</p> <p>Disclosure of the main stages of the development of vocal methodology</p> <ol style="list-style-type: none"> 2. Disclosure of the dependence of the evolution of vocal methodology on the tasks of vocal performance; 3. Characteristics of the main features of the identity of national vocal schools; 4. Familiarization with the art of outstanding representatives of vocal performance and pedagogy of different countries and eras; <p>skills:</p> <ul style="list-style-type: none"> - consistently masters the main stages of development, discoveries and research in the field of vocal methodology. - the history of the formation and development of vocal methodology.
Form of the lesson	Group
Form of final control	Oral exam
Basic literature	<ol style="list-style-type: none"> 1. Dmitriev L. Fundamentals of vocal technique-Moscow, 1968. 2. I. Nazarenko The art of singing. - N 1966 3. D. Aspelund. Development of the singer and his voice 4. V. Lukanin. My method of working with singers. Moscow, 1972 5. A. Kozhakhmetova. Әншілік дауыс тәрбиесі. Almaty, 2006

Methods of singing education 3

HDiscipline name and code	Method of singing education 3 (MPV (3) 4219)
Teacher	Nurgalieva Saule Abralovna
Cycle of the discipline	BP (TC) DB (KV)
Module name	Musician's pedagogical competencies and entrepreneurship skills
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	7

Discipline recommended for study in OP	"6B02120 -Vocal Art"
Prerequisites of the discipline	History of performing arts
Post-requirements of the discipline	Pedagogical skills
The content of the discipline	Provides a scientifically based explanation of the methodology of vocal art. The second section of the training course of the lecture is devoted to: scientific and theoretical justification of professional skills and vocal technique; studying the psychology of the singer in the process of singing; the function of the vocal apparatus.
Results of training	<p>Competencies:</p> <ul style="list-style-type: none"> - Knowledge of theoretical information on voice development in the upbringing of a singer. - the ability to support students ' practical activities in classes with students, as well as theoretically cover the practice that a student receives in a solo singing class, chamber and opera classes. <p>knowledge:</p> <ul style="list-style-type: none"> - expand the horizons of students, studying singing. - provide the necessary theoretical information on the basis of which students could correctly assess the phenomena, associated with voice formation, voice development, and singer education - teach students to think logically based on a certain minimum of basic knowledge - teach a scientific approach to voice education; - assimilation of scientific information about the voice and the operation of voice equipment - familiarization with general laws work of the human body in order to reasonably analyze methodological issues related to voice formation <p>skills:</p> <ul style="list-style-type: none"> to characterize the singing sound (strength, pitch, timbre, vibrato); to know the phenomenon of impedance; to know low and high singing formants; to know the relationship of breathing with other parts of the vocal apparatus; to know historical data on the work of breathing in singing; to know the anatomy and physiology of the respiratory system; to know practical conclusions from scientific data on the work of breathing in know scientific data about the position of the larynx during singing; know the phonetic method of raising a singer <p>skills:</p> <ul style="list-style-type: none"> - fluency and application of the terminology of vocal art methodology in professional activity; - regularities of the vocal apparatus operation;

	<ul style="list-style-type: none"> - patterns of operation of the voice box; - correct approach in voice education; - logic of thinking based on a certain minimum of basic knowledge; - ability to understand methodological issues related to voice formation
Form of conducting classes	Group
Form of final control	Oral exam
Basic literature	<ol style="list-style-type: none"> 1. Dmitriev L. Fundamentals of vocal technique-Moscow, 1968. 2. I. Nazarenko The art of singing-N 1966 3. D. Aspelund. Development of the singer and his voice 4. V. Lukanin. My method of working with singers. Moscow, 1972 5. A. Kozhakhmetova. Әншілік дауыс тәрбиесі. Almaty, 2006

Fundamentals of financial literacy

Discipline name and code	Fundamentals of Financial Literacy (OFG 4221)
Teacher	Candidate of Economic Sciences, Associate Professor R. A. Malaeva, PhD of Ph.D Zhanibekova G. K.
Cycle of discipline	Basic disciplines (DB)
Module name	Musician's pedagogical competencies and entrepreneurship skills
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	8
Discipline recommended for study in OP	"6B02120 -Vocal Art"
Prerequisites of the discipline	Economics, Business and Law
Post-requirements of the discipline	-
Content of the discipline	The discipline "Fundamentals of Financial Literacy" provides students with basic knowledge about personal finance, budgeting, investing, loans, taxes and financial market concepts. The training includes practical skills in financial analysis and decision-making, as well as developing an understanding of the financial market and its impact on personal and professional finances. The goal is to develop the skills of effective financial management and making informed financial decisions in everyday life. As part of the course, students will learn how to use all kinds of financial tools in practice, save and increase savings, and plan their budget correctly.
Learning outcomes	Students will be able to develop strategic goals, business plans, organizational structure of cultural and art institutions, make managerial decisions in the field of the art market and the creative industry, assessing the degree of payback and existing risks. You need to know:

	<ul style="list-style-type: none"> - the opportunity to familiarize students with the principles, methods, conditions and forms of organization of financial activities; - adaptation of students to understand various options for financial actions (plans) and methods of analyzing financial activities; - formation of students ' qualifications for professional assessment of financial risks and organization of commercial transactions. <p>Must be able to:</p> <ul style="list-style-type: none"> - make correct and accurate decisions on the organization and functioning of financial activities, master various methods and approaches to financial management; - develop strategic goals, business plans, organizational structure of cultural and artistic institutions, taking into account the degree of payback and existing risks, as well as make management decisions in the field of the art market and the creative industry. <p>Must have the following competencies:</p> <ul style="list-style-type: none"> - ability to find and evaluate new market opportunities and formulate financial ideas; - ability to develop financial plans for the creation and development of new organizations (directions, services, services); - ability to assess the economic and social conditions of financial activity implementation; - planning goals and setting priorities when choosing decision-making methods, taking into account conditions, tools, personal capabilities and time prospects for achievement; - independent development of the process of mastering selected and structured information for performing professional activities; - ability to analyze financial statements and make sound investment, credit and financial decisions; - ability to evaluate investment projects in different investment and financing conditions.
Form of the lesson	Group
Form of final control	Exam
Basic literature	<ol style="list-style-type: none"> 1. Okaev K. O., Smagulova N. T. "Entrepreneurship in the Republic of Kazakhstan", Almaty, Economics, 2014. 2. Елшібеков Р.К. "Кәсіпкерлік", Алматы, Экономика, 2014. 3. Azamat Yerdosov. "Financial literacy for school children", Freedom Life, 2023.4 . FinGramota.kz. A training media portal on financial literacy. 5. Freedom Camp. An online educational platform on financial literacy for schoolchildren.

Fundamentals of management and entrepreneurship in culture

HDiscipline name and code	Fundamentals of Management and Entrepreneurship in Culture (OMPK 4221)
Teacher	Baimakhambetova G. I. Doctor of Economics, Professor
Cycle of discipline	Basic discipline (DB)
Module name	Pedagogical, scientific and managerial competencies of a musician
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	8
Discipline recommended for study in the OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Political Science and psychology
Post-requirements of the discipline	
Content of the discipline	This course will allow the student to master managerial culture, entrepreneurship in the field of culture, form a set of knowledge about management for the student, develop skills in implementing various types of entrepreneurial activities, analyze and design management mechanisms. From a practical and theoretical point of view, it forms the concept of management and basic knowledge of entrepreneurship and management. It includes methods of entrepreneurship and management in the field of culture in Kazakhstan and abroad.
Learning outcomes	<p>The process of studying the discipline "Fundamentals of management and entrepreneurship in culture" is aimed at the formation of the following competencies-the ability to generalize, analyze, perceive information, set goals and choose ways to achieve it;</p> <p>know:</p> <ul style="list-style-type: none"> - theoretical and practical foundations of the organization of entrepreneurial activity; - domestic and foreign experience in the field of business organization; - fundamentals of building an optimal business structure. <p>be able to:</p> <ul style="list-style-type: none"> - correctly make decisions on the organization and functioning of business activities; - analyze economic problems in the analysis of business activities; - make informed business decisions; <p>have the following skills:</p> <ul style="list-style-type: none"> - analysis of business activities; methodology for drawing up a business plan.
Form of conducting the lesson	Group
Form of final control	Exam
Basic literature	<p>1. Kuratko, Donald F. Entrepreneurship theory, process, practice / 10th ed.-Алматы: Ұлттық аударма бюросы, 2019.- 514с.</p> <p>2. Kaliakbarova, L. T. A. Ways of management development in music education (on the example of the Kazakh National Conservatory named after Kurmangazy).- Almaty, KNK.</p>

	<p>3. Griffin, R. Management / R. Griffin. - 12-basylym. Almaty: Ulttyk audarma burosy, 2018, 768 p.</p> <p>4. Shchekova E. L. Management and marketing in the sphere of culture. Praktikum: A textbook. Saint Petersburg: Lan Publ., 2012, 160 p. (Textbooks for universities. Special literature).</p>
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Kazakhstan opera repertoire 3

HDiscipline name and code	Kazakhstan Opera Repertoire 3 (KOR (3) 4322)
Teacher	Kenzhebekov U. M., associate professor
Cycle of discipline	KP (TC) PD (KV)
Module name	Opera Art
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	8
Discipline recommended for studying in OP	"6B02120 -Vocal Art"
Prerequisites of the discipline	Specialty, chamber singing, solfeggio, acting
Post-requirements of the discipline	Opera class, chamber class, vocal ensemble
Content of the discipline	Kazakhstan opera repertoire 3-course, continuing study and mastering Kazakh opera repertoire with an emphasis on the work of young composers of Kazakhstan. Within the framework of the discipline, students get acquainted with new works and styles, studying the features of modern Kazakh opera works.
Результаты Learning outcomes	<p>Upon completion of the discipline, the student must be proficient in:</p> <p>vocal and technical skills (smoothness of sound, in all registers, possession of the finest palette of sound and dynamic shades). music and performance skills</p> <p>have the following musical and performing skills:</p> <p>about performing thinking about vocal and technical difficulties in Kazakh arias, phonetics about the content of operas about performing arias, duets, scenes from operas</p> <p>to be able to:</p> <p>independently analyze and generalize the results of your performing experience , find the correct timbral coloring of the voice, subtly understand the content, forms and style, features of the tempo-rhythm of Kazakh opera arias and create a musical image. work with musical and poetic texts (diction, correct vowel formation).</p>
Form of conducting the lesson	Small groups
Form of final control	Exam
Basic literature	<p>1. A. Zhubanov-L.Hamidi "Abay"</p> <p>2. E. Brusilovsky "Kyz Zhibek", "Er Targyn"</p>

	3. M. Tulebayev "Birzhan and Sara" 4. S. Mukhamedzhanov "Aisulu" 5. E. Rakhmadiev "Ablay Khan" 6. G. Zhubanova "Enlik-Kebek"
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Baroque repertoire 3

HDiscipline name and code	Репертуар Baroque Repertoire 3 (REB (3) 4322)
Teacher	Tolegenova B. T. - teacher
of the main discipline	KP(TC)PD (KV)
Module name	Opera Art
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	8
Discipline recommended for studying in the OP	"6B02120 -Vocal Art"
Prerequisites of the discipline	Academic vocal 1,2, Acting skills
Post-requirements of the discipline	Opera class, Vocal ensemble
Content of the discipline	Continuation of work on the style of works of the Baroque era, in-depth study of the content of works, honing vocal and technical skills and both sides. Work on the cantilena, form, musical phrase, clear and correct pronunciation (Italian, English, German).
Результаты Learning outcomes	As a result of the training, students should know the content of operas, bright singers of the Baroque era, possess vocal and technical skills (smoothness of sound, in all registers, possession of the finest palette of sound, dynamic shades) musical and performing skills, have an idea of the vocal and technical difficulties in the arias of Baroque composers, about the performance of arias, duets be able to independently analyze and generalize the results of their performing experience, find the correct timbre coloring of the voice, subtly understand the content, form and style, and create a musical image.
Form of conducting the lesson	Small groups
Final control form	Exam
Basic literature	1. Bulycheva A. Style and genre of operas by J. B. Lully. art history. - Spb., 1999. - 212 p . 2. Simonova E. The art of aria in the Italian Baroque Opera (from canzonetta to aria da capo): Dis. cand. art History, Moscow, 1997, 186 p. 3. Zakharova O. Rhetoric and Western European music of the 17th-18th centuries: principles, techniques. - M., 1983, p. 30.4 . Barbier P. Venice Vivaldi: Music and holidays of the Baroque era = La Venise de Vivaldi: Musique et fêtes baroques. - St. Petersburg: Ivan Limbach Publishing House, 2009. - P. 280. - ISBN 978-5-89059-140-1.

Concert repertoire of the vocalist 1,22

Discipline name and code	Vocalist's concert repertoire 1,2 (KRV (1,2,) 4323,24,24)
Teacher	Blagodarnaya S. H. Teacher, Master of Arts
Cycle of discipline	KP (TC) PD (KV
Наименование Module name	Opera Art
Izyk teaching	Kazakh, Russian
Number of credits	8
Semester	7,8
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Specialty, Solfeggio, Chamber singing, Acting, Piano
Post-requirements disciplines	Opera class, Chamber class, Specialty Master
's degree Content of the discipline	<p>The discipline "Concert repertoire of a vocalist" is focused on the practical development of skills, knowledge and abilities in the field of vocal art, on preparing a singer for professional activity. The main goal is to teach students to quickly learn a new repertoire, work independently on a piece of music, deeply analyze its musical and dramatic features and build their own creative interpretation based on them. In the course of classes, the solo repertoire is studied and issues of performing arts are touched upon.</p> <p>The discipline "Concert repertoire of a vocalist" is focused on preparing a singer for professional activity. The main goal is to quickly learn a new repertoire, work independently on a piece of music, deeply analyze its musical and dramatic features and build their own creative interpretation on their basis</p>
Learning outcomes	During the study period, the student must find his own individual and personal repertoire fund, which will be based on vocal compositions of not only classical, but also modern orientation, reflecting in * search for new means of musical imagery and expressiveness.
Form of conducting classes	in small groups
Form of final control	Exam
Basic literature	<p>1.Menabeni A. G. Methodology of teaching solo singing , Moscow, 1987</p> <p>. 2. Kravchenko A. Secrets of bel canto , Moscow, 1993.</p> <p>3. Semenova N. Respiratory gymnastics of Strelnikova. St. Petersburg, 2001</p> <p>. 4. E. Nesterenko. Reflection on the profession , Moscow, 1985.</p> <p>5. Feigin M. E. Individualnost 'uchenika i iskusstvo pedagoga [Individuality of the student and the art of the teacher] , Moscow, 2004.</p> <p>6.Smirnov T. V. Virtual reality of the performer (series "Art"), 1st issue, Moscow, 2004.</p> <p>Moscow, 2004.7. Yegorycheva M. I. Exercises for the development of vocal technique. Kiev, 1980</p> <p>8.Gersamiya I. E. On the problem of psychology of singer's creativity. Тбилиси,1985г.</p> <p>9.Кожаметова А.Ш. Әншілік дауыс тәрбиесі. А., 2007 г.</p>

	<p>10.Есимов Ғ. Қазақ жастарына арналған итальянша тілашар. А., 2007 г.</p> <p>Music literature</p> <p>Aden R. Chrestomatiya vokalno-pedagogicheskogo repertuara [Anthology of vocal and pedagogical repertoire]. For I and II soprano courses. part 1</p> <p>2. Anthology of vocal and pedagogical repertoire for baritone and bass Music 1969</p> <p>3. Aden R. Anthology of vocal and pedagogical repertoire for baritone and bass Moscow: Muzyka Publ., 1971</p> <p>4. Collection of selected arias by J. S. Bach, G. F. Handel, V. A. Mozart, etc. (by voices)</p> <p>5. L. P. Abramova Ave Maria: vocal album, Moscow, Music, 2006</p> <p>6. Glinka M. Vocal duets in soprano piano Moscow, Music, 2008</p> <p>7 Ladukhin N. M. Vocalises Moscow, Classics of the XXI century, 2008</p> <p>8. Mirzoeva L. School of classical vocals. St. Petersburg: Planeta muzyki Publ., 2008</p> <p>9. Comp.: Zhunis M., Kozhakhmetova A., Toksanbayeva G., Smaylova T. Collection of Kazakh folk songs and songs of folk composers I, II volume Almaty, 2009.</p>
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Choreography of the opera performance

Discipline name and code	Choreography of operas of the 1st performance 1,2 (ChOS (1,2,) 4323,24,24)
Teacher	Dandagariev Karshyga Khamzievich, teacher
Cycle of the discipline	PD (KB)
Name of the module	Opera art
Language of teaching	kaz, Rus.
Number of credits	8
Semester	7,8
The discipline is recommended for studying in the OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Choreography
Post-requirements of the discipline	Participation in opera performances
The content of the discipline	<p>Provides knowledge in the field of choreographic art theory, familiarization of students with the system of classical dance, historical and everyday and folk stage dance, study of the main elements of dance technique and plasticity, understanding of choreographic styles and their application in stage art, developing coordination of movements, expressive gestures and bodily freedom, integrating choreography into vocal and stage performance to create multi-layered images. Formation of vocalists ' horizons in the field of choreography of opera performances, development of stage work skills and the ability to apply them in concert practice, mastering basic</p>

	and complex choreographic elements necessary for opera productions, adaptation of movements to the musical material and drama of the performance, ability to work with the stage space and partners, improvement of stage plasticity and expressiveness used in the performance. both solo and ensemble performances.
Results of training	To master: Special plastic style training of an opera theater artist in connection with participation in a particular performance, a system of exercises and coordination of stage movement; muscle freedom, dynamic strength, flexibility, dexterity, balance, stage gymnastics and basic acrobatics. Be able to: Put into practice dance skills of stage movement, convey character and image through posture, stage behavior, individual dance pattern.
Form of conducting the lesson	Group
Form of final control	
Basic literature	1. T. Tkachenko "Folk dances", Moscow "Iskusstvo", 1975 exam Basic literature 1. T. Tkachenko "Folk dances", Moscow "Iskusstvo", 1975 2. K. Esaulova "Folk stage dance", Izhevsk "MSA", 1998 3. I. M. Fomenko "Fundamentals of folk stage dance", Orel, 2002 4. V. F. Matveev "Russian Folk dance", S-P, Moscow, Krasnodar, 2010 5. Lopukhov A.V., Shiryayev A.V., A. I. Bogarov "Fundamentals of characteristic dance", S-P, Moscow, Krasnodar, 2010 6. A. Klimov "Fundamentals of Russian folk dance", Moscow, 2004

Acting skills 5,6,6

Discipline name and code	Acting 5,6 (AM (5,6) 4322,23)
Teacher	Auesbaeva Gulnaz Zhangabylovna, teacher
of the Cycle discipline	KP (LC) PD (VC)
Module name	Special subjects of additional OP-Minog "Musical theater actor"
Language of instruction	Kazakh, Russian
Number of credits	
Semester	7,8
Discipline recommended for study in OP	"6B02120 -Vocal art"
Prerequisites of the discipline	Specialty, Chamber singing, piano
Post-requirements of the discipline	"Opera training", "Opera class"
Content of the discipline	Suggested circumstances. Development of the ability to independently perform the exercises of acting training, work on the role in sketches and musical excerpts. Continuing to develop the skills of applying various vocal techniques and choreographic skills in creating a stage image. Practicing the learned part. Synthesis of vocal art and acting skills, stage plasticity, choreographic skills. Work on creating

	your own image, applying the skills of acting in combination with vocal and technical skills. Working with a conductor and director
Learning outcomes	Competencies: <ul style="list-style-type: none"> - possess acting skills in the performance of a vocal passage - possess the skills of an actor's mastership in mastering the creative material of various vocal works in style and genre. - know the methods of analyzing work on musical works; - perform vocal and performing activities at a high artistic level through acting skills; - have the skills of acting; - create an image in the work on a musical passage.
Form of conducting classes	in small groups
Form of final control	Exam
Basic literature	K. S. Stanislavsky.2t. "An actor's work on himself" Ed Hooks "Acting Training for Everyone" Mikhail Chekhov "About the technique of an actor"