

**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: 6B02117-Conducting (by type)»

**Specialty "Choral conducting"
Specialization "Orchestral conducting"**

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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6B02117- " Conducting (by type)"**

Course	Semester	Number of	Discipline code	Name of disciplines	Module name
1	2	3	4	5	6
2	4	3	KNN 2240	typesetting music	Musical computer technologies
			ORNR 2240	basics of music notation editor	
2	3,4	6	IKRM (1,2) 2206, 2207	the History of classical-romantic music 1,2	Musical-historical disciplines
			IM (1,2) 2206,07	History of music 1760-1900 1,2	
2	4	4	HS (1) 2220	Choral solfege 1	Musical-theoretical disciplines
			Pol (1) 2220	Polyphony 1	
2	3,4	6	ChK (3,4) 2303,2304	Choir class 3,4	Collective performance
			OK (3,4) 2303,2304	Orchestral class 3,4	
2	3,4	6	PRCh (3,4) 2311,2312	the Practice of working with the choir 3,4	Professionally-oriented subjects
			Ins (1,2) 2311,2312	Instrumentation 1,2	
2	4	2	IVP (1) 2234	Study vocal 1	
			GG (1) 2234	Hygiene voice 1	
2	3,4	6	ChHP (1,2) 2236,2237	Reading of choral scores 1,2	
			ChSP (1,2) 2236,2237	Reading orchestral scores 1,2	
2	3,4	6	Sol (3,4) 2317,2318	Solfeggio 3,4(Minor)	Special disciplines of additional OP-Minog "Soloist teacher for vocalists and choral singers"
2	4	3	Gar(1) 2220	Harmony 2(Minor)	
3	5	3	IM 3208	music History 1900-1945	Musical-historical disciplines
			ISM (1) 3208	modern music History 1	
3	5,6	6	III (1,2) 3211,3212	History of the performing arts is 1.2	Historical discipline
			IHI (1,2) 3211,3212	History of choral art 1,2	
3	6	3	MPSD 3213	Methods of teaching special disciplines,	Pedagogical, methodological,

			MVDH 3213	methods of upbringing of the conductor-choirmaster	scientific and managerial competence musician
3	5	3	Pol (2) 3221	PonLivonia 2	the Musical-theoretical disciplines
			ITF 3221	History and theory of the invoice	
a 3	5,6	6	OK (5,6) 3305,3306	Orchestral class 5,6	Collective performance
			ChK (5,6) 3305,3306	Choral class 5,6	
3	5,6	6	DHE (1,2) 3232,3233	Conducting and choral studies at 1.2	
			IDD (1,2) 3232,3233	Performing the actions of the conductor 1,2	
3	5,6	6	PRCh (5,6) 3313,3314	Practice with the choir of 5.6	Professionally-oriented subjects
			Ins (3,4) 3313,3314	Instrumentation 3,4	
3	5	2	IVP (2) 2235	Study vocal 2	
			GG (2) 2235	Hygiene voice 2	
3	5	3	HA (1) 3238	Choral arrangement 1	
			ChSP (3) 3238	Reading orchestral scores 3	
3	6	3	HA (2) 3239	Choral arrangement 2	
			HG (2) 3239	Choral harmonization 2	
3	5	3	Sol (5)3319	Solfeggio 5 (Minor)	Special disciplines of the additional OP-Minog "Solfeggio teacher for vocalists and choral singers"
3	6	3	MPS-3321	Methods of teaching solfeggio (Minor)	
4	7	5	SMAK 4201	Modern methods of computer arrangement	Music and computer technologies
			SZ 4201	Studio sound engineering	
4	7	3	IKTM 4209	History of Kazakh traditional music	Musical and historical disciplines
			KM 4209	Kazakh music 1	
4	8	3	IKM XX 4210	History of Kazakh music of the XX century	
			KM 4210	Kazakh musicm 2	
4	8	3	OFG 4216	Fundamentals of financial	management Educational, methodological, scientific and managerial competencies of a musician
			OMK 4216	Fundamentals of Management and Entrepreneurship in Culture	
4	7.8	6	AMP (1,2) 4222,4223	Analysis of musical works 1,2	Music-theoretical disciplines

			MKSA (1,2) 4222,4223	Musical composition and style analysis 1,2	
4	7.8	6	ChK (7,8) 4307,4308	Choral class 7.8	Collective performance
			OK (7,8) 4307,4308	Orchestra class 7,8	
4	7	5	PRCh (7) 4315	Choir practice 7	Professionally oriented subjects
			IKNI 4315	Instrumentation of Kazakh folk instruments	
4	8	5	PRCh (8) 4316	Choir practice 8	
			IKNI 4316	Instrumentation of Kazakh folk instruments	
4	7	3	PS 4322	Solfejista's workshop	Special disciplines of additional OP - Minogue "Soloist teacher for vocalists and chorus performers"

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

DESCRIPTION OF ELECTIVE SUBJECTS 2ND COURSE

Computer-generated music set

HDiscipline name and cipher	Computer Note Set (KNN 2240) <i>Orchestral conducting</i>
Teacher	B. B. Nurkasymov, lecturer of the Department of Musicology and Composition
Discipline cycle	elective basic module
Module name	Music and Computer technologies
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	4
Discipline recommended for study in	the OSD OP
Prerequisites of the discipline	Solfeggio, Harmony, Analysis of musical works
Post-requirements of the discipline	Specialty
Content of the discipline	Content of the discipline includes practical formation of skills of independent use of modern information technologies in order to increase the efficiency of professional activity of musicians. As a result of studying the discipline: the student learns practical skills of effective work on a computer; acquires theoretical knowledge in the field of new information technologies.
Results	of competence training: computer methods for obtaining information. knowledge: basic concepts of operating systems; information and communication technologies. skills: use new information technologies in professional activities. skills: knowledge of new information technologies.
Form of conducting classes	small groups
Form of final control	exam
Basic literature	1. Beluntsov V. The newest self-help guide for working on a computer for musicians, Moscow: DESS KOM, 2003. 2. Ostankovich D. V. Music editor Sibelius. Training manual. Astana, 2014. 3. Sibelius Manual / electronic edition 4. Leont'ev, V. The newest encyclopedia of a personal computer / V. P. Leont'ev, Moscow: OLMA-PRESS Obrazovanie. – 2006.

Basics of working in music editors

HDiscipline name and code	Basics of working in music editors (ORNR 2240) <i>Orchestral conducting</i>
Teacher	B. B. Nurkasymov, lecturer of the Department of Musicology and Composition
Cycle of the discipline	elective basic module
Module name	Music and Computer technologies
Language of teaching	Russian, Kazakh
Number of credits	3
Semester	4
Discipline recommended for studying in	the OSD OP
Prerequisites of the discipline	Solfeggio, Harmony, Polyphony
Post-requirements of the discipline	Analysis of musical works, Analysis of folklore musical works, History of modern music History of musical genres and styles
Content of the discipline	Improving the skills of working in musical computer programs (music editors). Creating a musical text of increased complexity
Learning outcomes	competencies: computer methods for obtaining information. knowledge: advanced functionality of music editors (Sibelius). skills: use new information technologies in professional activities. skills: solving complex problems of computer musical notation.
Form of conducting classes	small groups
Form of final control	exam
Basic literature	1. Korobanov S. Fundamentals of musical informatics. Course of lectures, Moscow, 2009. 2. Ostankovich D. V. Music editor Sibelius. Training manual. Astana, 2014. 3. Sibelius Manual / electronic edition 4. Leont'ev, V. The newest encyclopedia of a personal computer / V. P. Leont'ev, Moscow: OLMA-PRESS Obrazovanie. – 2006.

History of classical and romantic music 1,2

HDiscipline name and code	History of classical and Romantic music 1,2 (IKRM 2206,222207)
Teacher	Krementsova Ya. S., Tulkubaeva Zh. Zh
. Cycle of discipline	DB (KV)
Module name	Module name Module 6 "Musical and historical disciplines"
Language of instruction	Russian
Number of credits	6
Semester	3,44
Discipline recommended for studying in the OP	Conducting, Vocal, Instrumental performance,

Prerequisites of the discipline	"History of Music before the 18th century"
Post-prerequisites of the discipline	"History of Modern Music"
Content of the discipline	This discipline belongs to the course of historical disciplines. The aim is to study the historical patterns of formation, development and social conditionality of various genres of European music; historical stages and periodization of European musical culture; as well as the specifics of artistic reflection of the classical-romantic era from 1750 to 1820; to introduce the main composers of the Classical era. The discipline is a continuation of the course History of Classical and Romantic Music and covers the period of Romanticism in the musical art. Develops the student's ability to navigate musical forms, genres and stylistic features of music of the Romantic era; reveals the place and historical significance of composers of the Romantic era (Schubert, Schumann, Chopin, Liszt, Wagner, etc.)
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	1. Konen V. History of foreign music. Issue 3. From 1789 to the middle of the XIX century. Moscow, Muzyka 1976. 2. Livanova T. Istoriya zapadnoevropeyskoy muzyki do 1789 g.: Uchebnik v 2-kh tomakh, vol. 2, XVIII vek. M., Muzyka 1983 3. . 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 1,2 (IM 2206,222207)
Teacher	Krementsova Ya. S., Tulkubaeva Zh. Zh
. Cycle of discipline	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 studying in the OP	Conducting, Vocal, Instrumental performance
Prerequisites of the discipline	"History of Music before the 18th century"
Post-requirements of the discipline	"History of Modern Music"
The	discipline is aimed at studying the process of formation and development of foreign classical music in the XVII-XVIII centuries. Forms students 'ideas about the aesthetics of classical composers' music, the work of outstanding representatives of this period, the system of means of

	musical expression; about the peculiarities of the development of national schools. Develops the ability to navigate the main musical forms and genres of the studied period.
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 g. Levik B. Istoriya zarubezhnoy muzyki [History of Western European Music before 1789: Textbook in 2 volumes, volume 2, XVIII century]. Issue 2. Moscow, 1980.

Choral solfeggio 1

Name of the discipline and code	Choral solfeggio 1 (HS 2220) <i>Choral conducting</i>
Teacher	Makeev Bogdan Mugumovich Teacher of the Department Conducting, Master of Arts
Cycle of discipline	Basic disciplines (DB)
Module name	Music and theoretical disciplines
Language of teaching	Kazakh, Russian.
Number of credits	3
Semester	4
Discipline recommended for studying in the OP	Conducting
Prerequisites of the discipline	Conducting, choral class, reading choral scores, choral singing, piano, solfeggio, harmony, choral literature, choral studies, PCM, IMM.
Post-requirements of the discipline	Specialty, choral class, history of performing arts, methods of teaching special subjects, music history, music theory.
Content of the discipline	The purpose of the discipline is to consolidate, further develop and improve the auditory and singing skills of future choir performers and conductors acquired at the secondary musical and educational level. Along with the acquisition of a musical and theoretical knowledge base, a flexible, active ear is trained on the material of choral music. Singing musical material of varying degrees of complexity. Methods of musical-auditory and rhythmic development. Expanding the student's musical horizons through solfeggio new choral works.
Learning outcomes	The process of studying the discipline "Choral solfeggio" is aimed at developing the following competencies :

	1. Fully and competently perceive and perform musical works, independently master the solo, ensemble and choral repertoire. 2. Perform performing activities and rehearsal work in the conditions of a concert organization, in ensemble groups. 3. Master the solo and ensemble performing repertoire. 4. Perform theoretical and performing analysis of a piece of music, apply basic theoretical knowledge in the process of searching for interpretative solutions. 5. Use technical means of sound recording in performing activities, conduct rehearsal work and record in a studio environment. 6. Create concert-themed programs that take into account the specific perception of listeners of different age groups. know: forms of musical ear development: intonation exercises, solfeggio; professional terminology; basics of functional harmony; a medium-complex repertoire, including folk songs, chorales, church chants a cappella and with accompaniment. be able to: intonationally and rhythmically correctly solfeggio 2 -, 3 -, 4-voice constructions from a sheet, read your own part of medium complexity in a choral work from a sheet; perform any part in a proposed choral work; work as part of a choral part in various choral groups; use special literature. Possess the following skills: - settings from the sound "La", keys of any complexity; - transposing and performing various musical fragments in the conditions of specified keys; - determining the pitch of intervals and chords by ear. - free reading from a sheet of any musical material.
Form of the lesson	group
Form of final control	Exam
Basic literature	1. Agazhanov A. Solfeggio course. Issue 1; 2; 3. Moscow, 1965. 2. Agazhanov A., Blum D. Solfeggio. Examples from polyphonic literature. Moscow, 1962.3 . Agazhanov A., Blum D. Solfeggio in the keys "To". Moscow, 1969. 4. Ladukhin N. Odnogolosnoe solfeggio [Single-voice solfeggio], Moscow, 1993. 5. Kachalina N. Solfeggio. One-voice, Two-voice, Three-voice, Four-voice. Issue 1. Moscow, 1981, 1982, 1983.6 6. Sposobin I. Solfeggio. Two and three voices, Moscow, 1982.

Polyphony 1

HDiscipline name and cipher	Polyphony 1 (Pol 2220) <i>Orchestral conducting</i>
Teacher	N. B. Hikov-Aitbayeva, mag. art
history Course cycle	Basic

Module name	music-theoretical subjects
Language of instruction	Russian
Number of credits	3
Semester	4
Discipline recommended for study in the OP	Conducting
Prerequisites of the discipline	Elementary music theory, Solfeggio, Musical form, Harmony, History of world music
Post-requirements of the discipline	Analysis of musical works, History of modern music
Content of the discipline	The discipline is aimed at further development of students' musical thinking skills, creative abilities, polyphonic hearing, professional ideas about the specifics of polyphonic music. The discipline is devoted to the study of fundamental contrapuntal techniques that have developed in music of various eras and styles. The course is designed to learn the basics from the initial forms of polyphony, simple counterpoint, complex, vertically and horizontally movable counterpoint to imitations and canons in two, three, and four voices.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) must know: the main polyphonic genres of the Middle Ages and Renaissance eras 2) must be able to: analyze samples of ancient music from the position of polyphonic technique; 3) must have: composing techniques using the basic techniques of imitation polyphony, simple and complex counterpoint.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	1. Grigoriev S., Muller T. Textbook of polyphony. 2. Dolzhansky A. 24 Preludes and fugues by Shostakovich. 3. Dolzhansky A. Concerning the fugue. In the collection: Selected articles. 4. Evdokimova Yu. Polyphony of the Middle Ages and Renaissance. 5. Muller T. Polyphonic analysis. A textbook. 6. Simakova N. A. The Alphabet of Polyphony 7. Parrish K., Oul J. Samples of musical forms from the Gregorian Chorale to Bach 8. Simakova N. Vocal genres of the Renaissance. 9. Skrebkov S. Textbook of polyphony. 10. Skrebkova-Filatova M. Texture in music: Artistic possibilities: Structure: Functions 11. Chugaev A. Features of the structure of Bach's clavier fugues Yuzhak K. On the nature and specifics of polyphonic thinking. In the collection: Polyphony.

Choral class 3,4

HDiscipline name and code	Choral class 3,4 (ChK 2303, 2304)
Teacher	Rudkovsky Yan Stanislavovich, Associate Professor, Zasl.figure of the Republic of Kazakhstan
Cycle of discipline	Profile disciplines (PD)
Module name	Collective performance
Language of instruction	Russian
Number of credits	6
Semester	3,4,4
Discipline recommended for study in OP	6B02117 -Conducting
Prerequisites of the discipline	Conducting, choral class, reading choral scores, choral arrangement, piano, solfeggio, harmony, choral literature, choral studies, PCM, IMM
Post-requirements of the discipline	Specialty, choral class, history of performing arts, methods of teaching special subjects, music history, music theory.
Content of the discipline	Further development of sound extraction skills in the execution of legato, non-legato strokes. Achievement of various types of private and general choral ensembles. Work on expanding the voice range and repertoire. Mastering the intonation patterns of the major and minor stages, taking into account the zone nature of the vocal system. Further development of choral sound extraction skills when performing staccato and marcato strokes. Improvement of harmonic hearing. Achievement of a choral ensemble as a necessary means for transmitting the figurative and semantic content of a choral composition. Development of skills of chain breathing and solo performance of choral parts.
Results of training	"Choral class" – a comprehensive preparation of the future conductor, teaching him all the techniques of choral management, the formation of a set of skills that ensure the ability of the conductor to independently reveal the ideological and artistic value of a musical work and its texture and stylistic features. Improvement of the technique of conducting gestures, allowing to fully implement the ideological and artistic idea of choral works in the process of ensemble performance in practical work with the choral team. Training in the most efficient and effective method of conducting work with the choir during rehearsals. The process of studying the discipline "Choral class" is aimed at the formation of the following competencies: - about the skills and abilities required to work with a creative team as a choir director; - about the vocal peculiarities of performing choral works of various epochs, styles, genres; know: - features of voice formation, sound science in various sound-pitch, tempo-rhythmic, dynamic conditions; - methods of working with the choir during rehearsals; - practical skills and abilities of rehearsal work in the choir; be able to possess the following skills: - efficiently and competently organize the rehearsal process;

	- sing according to the conductor's hand, intonate taking into account all audible voice parts; - perform sheet music of choral works of varying degrees of complexity.
Form of conducting classes	group
Form of final control	Exam
Basic literature	The discipline "Choral class" is purely practical, it is a rehearsal process, and does not require the use of specialized literature.

Orchestra class 3,4

HDiscipline name and code	Orchestra class 3,4(OK 2303, 2304)
Teacher	Faculty member of the Department of Orchestral Conducting
Cycle of discipline	Profile disciplines (PD)
Module name	Collective use
Language of instruction	Russian
Number of credits	6
Semester	3,4,4
Discipline recommended for study in OP	Conducting
Prerequisites of the discipline	Conducting, choral class, reading choral scores, choral arrangement, piano, solfeggio, harmony, choral literature, choral studies, PCM, IMM
Post-requirements of the discipline	Specialty, choral class, history of performing arts, methods of teaching special subjects, music history, music theory.
Content of the discipline	Working with an orchestra group: methods, possible forms of verbal correction of musicians ' playing depending on the level of the orchestra. Specifics of the rehearsal stages, their content and typical methods of working with the orchestra at each stage. Interaction of word and gesture. Achieving convincing brightness of a conductor's gesture, its semantic content and purposefulness. Study of early classical music scores. The composition of the orchestra of Viennese classics. Haydn's Symphonies. Touches of a symphony orchestra wind band. Features of sound extraction and stroke technique of woodwind instruments. Analysis of the texture and definition of the main climaxes of the work. Conducting symphonies by Mozart and Beethoven. Features of orchestration. Introduction to the musical text. Figurative and emotional content and character of the work. Analysis of form and orchestral texture. Functional connections between voices. The role of rhythmic accompaniment. Manual mastering of the score. Working with digital metronome symbols.

Learning outcomes	The process of studying this subject is aimed at developing the following competencies: - about the skills and abilities required to work with a creative team as a choir director; - about the vocal peculiarities of performing choral works of various epochs, styles, genres; know: - features of voice formation, sound science in various sound-pitch, tempo-rhythmic, dynamic conditions; - methods of working with the choir during rehearsals; - practical skills and abilities of rehearsal work in the choir; be able to possess the following skills: - efficiently and competently organize the rehearsal process; - sing according to the conductor's hand, intonate taking into account all audible voice parts;
Form of conducting the lesson	group
Form of final control	Exam
Basic literature	The discipline "Orchestra Class" is purely practical, it is a rehearsal process, and does not require the use of specialized literature.

Practice of working with the choir 3,4

HDiscipline name and code Choir	Practice 3,4(PRCh 2311, 2312)
Teacher	Makhanov G. A.,
Cycle of the discipline	Profile disciplines (PD)
Module name	Professionally-oriented subjects
Language of instruction	Russian, Kazakh
Number of credits	6
Semester	3,4
Discipline recommended for studying in OP	Conducting
Prerequisites of the discipline	Conducting, choral class, reading choral scores, choral arrangement, piano, solfeggio, harmony, choral literature, choral studies, ICM, IMM
Post-requirements of the discipline	Specialty, Specialty, choral class, history performing arts, methods of teaching special subjects, music history, music theory.
Content of the discipline	Development of practical skills of working with the choir. Expanding your musical horizons through practical study of the best choral samples of folk music. Improve your skills in working with folk song scores (from simple heterophony to songs of increased difficulty, functional polyphony, and polyphonic samples). Improvement of organizational and professional qualities. Education of the future artist and head of the creative team. Improvement of performing and pedagogical skills. Methods of teaching choral performance. Works for choral performance in student and professional groups. Principles of organizing a choral class.

Results	of competence training: have an idea of the skills and abilities required to work with a creative team as a leader of a choral group; about the vocal features of performing choral works of various eras, styles, and genres; knowledge: methods of working with the choir during rehearsals; - practical skills and abilities of rehearsal work in the choir; skills: to organize the rehearsal process efficiently and competently; to sing according to the conductor's hand, intonate taking into account all audible voice parts; skills: to perform musical material of choral works of various degrees of complexity. orchestras.
Form of the lesson	Group
Form of final control	Exam
Basic literature	1. Aldanazarova, B. Zh. Short course of lectures on Kazakh choral literature. A, 1991 2. Arikainen, G. L. On issues of choral culture development. Alma-Ata, 1920 3. Arikainen G. L. Choirs in M. Tulebaev's opera "Birzhan and Sara", Alma-Ata, 1920 4. Asafyev.B. V. On choral art. L.: Muzyka 1980 5. Andreeva.L. M. Metodika prepodavaniya horovogo dirovidirovaniya [Methods of teaching choral conducting]. Moscow: Muzyka 1969 6. Yegorov A. Teoriya i praktika raboty s khor [Theory and practice of working with the choir]. Moscow: JL.: Muzgiz 1957 7. Dmitrievskaya K. N. Russkaya sovetskaya horovaya muzyke [Russian Soviet Choral Music].Issue 1, Moscow: Sov kompoz. 1974

Instrumentovka 1,2

Name of Discipline and key Instrumentation	1,21,2,2 (Ins 2311,2312,2312)
Teacher	Umirov E. K., Daldenbay B.
A. Cycle of discipline	PD (KV)
Name of the module	Module 12. Professionally-oriented subjects.
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	3
Discipline recommended for studying in the OP	Composition, opera and symphony conducting.
Prerequisites of the discipline	Course of instrumentology, course of instrumentation, analysis of symphony scores, choral arrangement, reading of orchestral scores
Post-requirements of the discipline	Technique of musical composition. The composition.

Discipline content	A practical course aimed at mastering the skills of instrumentation for small ensembles of various instruments (mixed and homogeneous duets, trios, quartets).
Learning outcomes	Skills required for keyboard instrumentation.
The form of conducting classes	Individually offline.
Final control form	Exam, Examination of practical papers.
Main literature	of the city Darvash "Rules of orchestration", Ts Kagoutek Tehnika kompoz., (Sovcomp. 1970) U. Piston Orchestration. (Sov. comp. 1990) Malter "Tables on instrumentovedeniyu" M-72

Learning vocal parts 1

Name of the discipline and code	for studying vocal parts 1 (IVP 2234) <i>Choral conducting</i>
Teacher	Cabirov N. Zh. - teacher. Master of Arts in Art History. Nikonova E. G.-teacher, Master of Science in Law.
Cycle of the discipline	Basic disciplines (DB)
Module name	Professionally-oriented subjects
Language of instruction	Kazakh, Russian
Number of credits	2
Semester	4
Discipline recommended for studying in the OP	Conducting
Prerequisites of the discipline	Choral conducting, piano, solfeggio, harmony
Post-requirements of the discipline	Specialty, Choral class, Teaching methods of special disciplines
Content of the discipline	The discipline forms the basic knowledge of voice formation, promotes the mastery of vocal and technical skills, as well as the basics of vocal technique. It involves practical exercises on the high position and purity of intonation in the performed works and on preserving the pronunciation features of the poetic text and the rules of orthoepy. Improves the work on the style of the work, strokes, moving and fixed dynamics.
Results of training	to the competence of: free orientation in the process of performing in the artistic interpretation of any work, demonstrating the professional qualities of a musician-performer; zonnitya: - basic patterns of voice formation; - methods of voice production; skills: - independently work on the development of the voice apparatus; - analyze a piece of music. - expressive voice skills; - coordinate all parts of the vocal apparatus;

	skills: - mastery of singing breathing; - correct singing articulation; - clear and precise diction; - possession of vocal, technical and performing skills.
Form of the lesson	Individual
Form of final control	Exam
Basic literature	1. Dmitriev L. B., Fundamentals of vocal techniques-368s. Moscow: Muzyka 1968 2. Смайлова Т.А. Кестелі орамал: Хрестоматия для вокалистов /Алматы: Төрт бөрі, 2016. 3. Ж.Жабағин.- Алқоңыр [Мәтін]: Қоңыр дауысты әнші актерлерге арналған концерттік репертуар / 2013 4. Сұршақыз [Мәтін]. Т.2. Әншілік өнерге арналған: Хрестоматия / Құрас.Смайлова Т.А. Қожахметова А.Ш. Жүніс М.О.- Алматы:, 2010.

Voice hygiene 1

HDiscipline name and code Voice	Hygiene 1(GG 2234) <i>Choral conducting</i>
Teacher	Cabirov N. Zh. - teacher. Master of Arts in Art History. Nikonova E. G.-teacher, Master of Science in Law.
Cycle of the discipline	Basic disciplines (DB)
Module name	Professionally-oriented subjects
Language of instruction	Kazakh, Russian
Number of credits	2
Semester	4
Discipline recommended for studying in the OP	Conducting
Prerequisites of the discipline	Choral conducting, piano, solfeggio, harmony
Post-requirements of the discipline	Specialty, Choral class, Teaching methods of special disciplines
Content of the discipline	The content of the course allows students to take a meaningful and prepared approach to performing, concert and teaching practice. Directs you to perform professional exercises for voice development, articulation charging, and follow the exercise and vocalization routines. Encourages you to monitor the performance resource of your vocal cords.
Results of training	for the competence: - free orientation in the process of performing in the artistic interpretation of any work, demonstrating the professional qualities of a musician-performer; honnia: - basic patterns of voice formation; - methods of voice production; skills: - independently work on the development of the voice apparatus; - analyze a piece of music.

	-expressive voice skills; - coordinate all parts of the vocal apparatus; skills: - mastery of singing breathing; - correct singing articulation; - clear and precise diction; - possession of vocal, technical and performing skills.
Form of the lesson	Individual
Form of final control	Exam
Basic literature	1. Dmitriev L. B., Fundamentals of vocal techniques-368s. Moscow: Muzyka 1968 2. Смайлова Т.А. Кестелі орамал: Хрестоматия для вокалистов /Алматы: Төрт бөрі, 2016. 3. Ж.Жабағын.- Алқоңыр [Мәтін]: Қоңыр дауысты әнші актерлерге арналған концерттік репертуар / 2013 4. Сұршақыз [Мәтін]. Т.2. Әншілік өнерге арналған: Хрестоматия / Құрас.Смайлова Т.А. Қожахметова А.Ш. Жүніс М.О.- Алматы:, 2010.

Reading choral scores 1,2

HDiscipline name and code	Reading choral scores (ChHP 2236, 2237)
Teacher	Teachers of the Department of Conducting
Cycle of discipline	Basic subjects (DB)
Module name	Professionally-oriented subjects
Language of instruction	Russian / Kazakh
Number of credits	6
Semester	3,4
Discipline recommended for study in OP	Дирижирование
Prerequisites of the discipline	Piano, solfeggio, voice production, music theory, harmony.
Post-requirements of the discipline	Methods of teaching special subjects, reading choral scores, choral arrangement.
Discipline content	Development of reading skills from a sheet of 2-3-4-line choral works of a uniform female composition a cappella, transposing the played works by a small / large second up and down from the original key. Performing choral works with the pronunciation of the literary text for precise phrasing and breathing. Developing skills in reading from a sheet of a 3-line choral score of mixed composition a cappella, transposing the played piece by a small / large second up and down from the original key, taking into account dynamic shades and tempo features. Playing 2-line choral works in vocal keys "C" (combined with a bass key), homogeneous compositions with accompaniment.
Results of training	competencies: in the process of performing, you can freely navigate the artistic interpretation of any work, demonstrating the professional qualities of a musician-performer.

	knowledge: performing sheet music scores of various textures and complexity. skills: make a brief analysis of the choral score being studied; freely performscoresofvarious textures and complexity. skills: proficiency in reading choral and symphonic scores.
Form of the lesson	individual
Form of final control	exam
Basic literature	1. Kazan. A textbook on reading choral scores. 2. Tevlin. A textbook on reading choral scores. Masters 3. of Tevlin polyphony. A textbook on reading choral scores. Choral music of the Renaissance 4. Andreeva, Popov. A textbook on reading choral scores. 5. Poltavtsev, Svetozarova. Course of reading choral scores. Part 1 6. Poltavtsev, Svetozarova. Course of reading choral scores. Part 2

Reading symphony scores 1,2

HDiscipline name and code	Reading symphony scores 1,2 (ChSP 2236, 2237)
Teacher	Teachers of the Department of Conducting
Cycle of discipline	Basic subjects (DB)
Module name	Professionally-oriented subjects
Language of instruction	Russian / Kazakh
Number of credits	6
Semester	3, 4
Discipline recommended for studying in the OP	Conducting
Prerequisites of the discipline	Solfeggio, Harmony, Analysis of musical works
Post-requirements of the discipline	Specialty
Content of the discipline	The course is aimed at acquiring practical skills in analyzing and reading individual parts, parts of orchestral groups and simple scores of symphonic works of Kazakh Russian and foreign composers of various eras and styles. The course is aimed at acquiring practical skills in analyzing and reading scores for a large symphony orchestra at the piano; getting acquainted with art samples in the field of symphonic music of Kazakh, Russian and foreign classics, as well as modern authors; developing the general musical and artistic culture of the student.
Results of training	competencies: reading from a sheet of ensembles, folk and symphony scores. knowledge: folk and symphony orchestra instruments, musical keys, transposing instruments. skills: play piano scores of folk and symphony orchestras. skills: proficiency in reading folk and symphonic scores
Form of conducting classes	individual
Form of final control	exam

Basic literature	1. Kozhukhar V. I. Instrumentovedenie [Instrumental studies]. Symphony and brass bands: Uchebnoe posobie, Moscow: Lan', Planeta muzyki Publ., 2009, 320 p. (in Russian). 2. Chulaki, M. I. Instruments of the Symphony Orchestra: textbook. manual / M. I. Chulaki. - SPb.: Composer, 2005. - 220, [1] p.: ill – - ISBN 3. Gal, G. guide to reading scores.
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Solfeggio 3

HDiscipline name and Solfeggio cipher	3 (SOL 2317)
Teacher	Teachers of the Department of Musicology and Composition
Cycle of the discipline	PD (KV)
Name of the module	of the Special discipline additional. OP Minor
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	3
Discipline recommended for studying in OP	Conducting (by type)
Prerequisites of the discipline	music theory, harmony
Post-requirements of the discipline	auditory training, analysis of musical works, specialty
Content of the discipline	The course "Solfeggio-3" for students of the specialty "Conducting (choral)" deepens the skills of solfeggio and teaching solfeggio for mastering by students-conductors of the minor program "Solfeggio Teacher". The discipline is practical, musical material is focused on the study of choral music and methods of its introduction to the subject area of the discipline "Solfeggio". Questions of fret and rhythm education, development of "inner hearing", sense of form in the process of preparing musicians.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) must know: theoretical foundations of solfedging, auditory analysis, and auditory matching. 2) must be able to: the ability to write down a piece of music you have listened to with notes (musical dictation, auditory analysis, the ability to select by ear on an instrument: melody, accompaniment, etc. (creative exercises). 3) must possess: the skill of fluent singing by notes from a sheet of one -, multi-voice musical fragments and works
Form of the lesson	Practical
Form of final control	Exam
Basic literature	1. Dragomirov B. Textbook solfeggio. Moscow, 1993. 2. Ladukhin N. Odnogolosnoe solfeggio M., 1993. 3. M. Karaseva. Modern solfeggio, part 1,2. Moscow, 1996 4. .Karaseva Sovremennoe solfeggio, ch. 3M., 2002

	5. Kachalina N. Solfeggio. Single voice. Issue 1. Moscow, 1981. 6. Kachalina N. Dvukhголoshie i trekhголoshie [Two voices and three voices]. Issue 2M, 1990. 7. Kachalina N. Solfeggio. Chetyrehголoshie. Issue 3M., 1983 8. .Kirillova, V. Popov. Solfeggio. 1 ch. M. 1986 9. Kiryushin V. V. Intonationally auditory exercises for the development of absolute high-pitch musical hearing, thinking and memory. M. 1990 10. Agazhanov A., Blum D. Solfeggio. Examples from polyphonic literature , Moscow, 1962. 11. Agazhanov A. Blum D. Solfeggio in the keys "to". Moscow, 1969. 12. Alekseev B. Harmonic solfeggio, Moscow, 1966. 13. Alekseev B., Blum D. Systematic course of musical dictation, Moscow, 1976. 14. B. Alekseev. Etudes on solfeggio , Moscow, 1990.
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Solfeggio 4

HDiscipline name and Solfeggio cipher	4 (SOL 2318)
Teacher	Teachers of the Department of Musicology and Composition
Cycle of the discipline	PD (KV)
Name of the module	of the Special discipline additional. OP Minor
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	4
Discipline recommended for studying in OP	Conducting (by type)
Prerequisites of the discipline	music theory, harmony
Post-requirements of the discipline	auditory training, analysis of musical works, specialty
Content of the discipline	The course "Solfeggio-4" is aimed at expanding and deepening the methods of work on the development of auditory and singing skills, education of flexible, active hearing. Application of a set of methods to achieve perfect vocal-ensemble singing, auditory analysis, internal representations and recording of components of musical speech (musical dictation). Metrorhythm, fret-pitch organization, harmonic and polyphonic polyphony.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) must know: theoretical foundations of solfedging, auditory analysis, and auditory matching. 2) must be able to: the ability to write down a piece of music you have listened to with notes (musical dictation, auditory analysis, the ability to select by ear on an instrument: melody, accompaniment, etc. (creative exercises).

	3) must possess: the skill of fluent singing by notes from a sheet of one -, multi-voice musical fragments and works
Form of the lesson	Practical
Form of final control	Exam
Basic literature	1. Dragomirov B. Textbook solfeggio. M., 1993. 2. Ladukhin N. Odnogolosnoe solfeggio M., 1993. 3. M. Karaseva. Modern solfeggio, part 1,2. Moscow, 1996 4. .KarasevaSovremennoe solfeggio, ch. 3M., 2002 5. Kachalina N. Solfeggio. Single voice. Issue 1. Moscow, 1981. 6. Kachalina N. Dvukhgosloshie i trekhgosloshie [Two voices and three voices]. Issue 2M, 1990. 7. Kachalina N. Solfeggio. Chetyrehgosloshie. Issue 3, Moscow, 1983. Kirillova, V. Popov. Solfeggio. 1 ch. M. 1986 Kiryushin V. V. Intonation and auditory exercises for the development of absolute high-pitch musical hearing, thinking and memory. M. 1990 8. Agazhanov A., Blum D. Solfeggio. Examples from polyphonic literature , Moscow, 1962. 9. Agazhanov A. Blum D. Solfeggio in the keys "to". Moscow, 1969. 10. Alekseev B. Harmonic solfeggio , Moscow, 1966. 11. Alekseev B., Blum D. Systematic course of musical dictation, Moscow, 1976 12. Alekseev B. Etudes on Solfeggio , Moscow, 1990.

Harmony 2

HDiscipline name and code	Harmony 2 (Gar 2220)
Teacher	Teachers of the Department of Musicology and Composition
Cycle of the discipline	PD (KV)
Name of the module	of the Special discipline additional. OP-Minor
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	4
Discipline recommended for studying in OP	Conducting (by type)
Prerequisites of the discipline	Elementary music Theory, Harmony, Solfeggio, Analysis of musical works, Polyphony (general knowledge).
Post-requirements of the discipline	solfeggio, polyphony, analysis of musical works, music history.
Content of the discipline	A practical course aimed at studying harmony as a complex set of musical and expressive means. The main regularities of changing harmony; its expressive capabilities; its

	significance for the formation of a musical image, the embodiment of the ideological and artistic content of the work.
Learning outcomes	competencies: application of theoretical knowledge in the creation of professional musical compositions. knowledge: patterns of structure, form and content of musical works; patterns of historical development of music. skills: composing forms of professional music. skills: harmonic hearing, analysis.
Form of conducting the lesson	small groups
Form of final control	exam
Basic literature	Alekseev B. Problems of harmony. Dubovsky I., Evseev S., Sposobin I., Sokolov V. Textbook of harmony. Maksimov S. Exercises on harmony on the piano. Hh. 1-2. Skrebkova O., Skrebkov S. Textbook on harmonic analysis. Ketegenova N., Ermolov M., Bykova L., Mavridi V., Zubkova G. Textbook on harmonic analysis (based on the works of composers of Kazakhstan). Hh. 1-2

DESCRIPTION OF ELECTIVE SUBJECTS 3RD YEAR

Music History 1900-1945

HDiscipline name and code Music	History 1900-1945 (IM 3208)
Teacher	Ospanova T. U., Krementsova Ya. S.
Cycle of discipline	DB (KV)
Module name	Module name Module 6: "Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	5
Discipline recommended for study in OP	6B02117-Conducting (by type) vocal
Prerequisites of the discipline	"History of Classical and Romantic music 2"
Post-requirements of the discipline	"History of Kazakh traditional Music"
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 music at the turn of the century, the diversity of genres of this period, mass genres, and problems of European musical art in general.
Learning Outcomes	ЗнаKnowledge: -styleсей, мировоззрени,worldviews, features of the works of composers of the first half of the twentieth century; - aesthetic, theoretical and historical concepts that influenced the development of musical art in this period ∴ -to consider the musical work in the context of the epoch and historical situation; - to use the acquired knowledge in their practical activities. Skills: - 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 Жұмалиева Т.Қ., Мұсағұлова Г.Ж. XX ғасырдың шетел музыкасы. Almaty, 2014 Konen V. Etudes on Foreign Music, Moscow, 1975. Martynov I. I. Istoriya zarubezhnoi muzyki [History of Foreign Music], Moscow, 1963. Muzyka XX veka: Ocherki [Music of the twentieth century: Essays], Moscow, 1980. Nestyev I. V. Istoriya zarubezhnoy muzyki [History of foreign music]. Issue No.6. St. Petersburg,2001.

History of modern music 1

HDiscipline name and code	History of Modern Music 1 (ISM 3208)
Teacher	Ospanova T. U., Kremmentsova Ya. S.
Cycle of discipline	DB (KV)
Module name	Module name Module 6: "Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	5
Discipline recommended for study in OP	6B02117-Conducting (by type) Vocal
Prerequisites of the discipline	"History of Classical and Romantic Music"
Post-requirements of the discipline	"History of Kazakh traditional music"
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	ЗнаKnowledge: -styleсең, worldviews, and,features of the works of composers of the first half of the twentieth century; - aesthetic, theoretical, and historical concepts that influenced the development of musical art in this period ..: -to consider the musical work in the context of the epoch and historical situation; - to use the acquired knowledge in their practical activities. Skills: - 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 Жұмалиева Т.Қ., Мұсағұлова Г.Ж. XX ғасырдың шетел музыкасы. Almaty, 2014 Konen V. Etudes o zarubezhnoi muzyki [Etudes about Foreign Music], Moscow, 1975 . Martynov I. I. Istoriya zarubezhnoi muzyki [History of Foreign Music], Moscow, 1963. Muzyka XX veka: Ocherki [Music of the twentieth century: Essays], Moscow, 1980. Nestyev I. V. Istoriya zarubezhnoy muzyki [History of foreign music]. Issue No.6. St. Petersburg,2001.

History of the performing arts 1,2

Discipline name and code	History of Performing Arts 1,2(III 3211,3212,3212)
Teacher	O. V. Chalova-senior lecturer of the Department of Conducting
Cycle of the discipline	Basic disciplines (DB)
Module name	Historical and performing disciplines
Language of instruction	Russian
Number of credits	6
Semester	5,6
Discipline recommended for studying in the OP	Conducting
Prerequisites of the discipline	"Specialty", "Choral class", "Foreign choral literature", "Russian choral literature", "Choral studies", "Reading choral scores".
Post-requirements of the discipline	"Specialty", "Choral class", "Kazakh choral literature", "Methods of teaching special disciplines".
The	course is aimed at studying the process of historical development of choral (orchestral) music, the activities of leading choral (orchestral) groups based on the material of Western European and Russian music in the context of the development of world choral (orchestral) practice from antiquity to the XIX century. The course is aimed at studying the historical development of choral (orchestral) music and performance based on the material of Kazakh Soviet and modern music of the XX-XXI centuries.
Learning outcomes	to know: - the main directions of development of professional choral culture; - stages of development of performing schools, traditions, and methods; - creativity of the largest representatives of foreign and Russian choral art; - the emergence of major genres, styles and trends in choral performance. be able to: - independently navigate various styles, genres and directions of choral performance; - be guided by the traditions of composing and pedagogy; be competent to: - in defining formative functions, style constants, and traditional non-directions. - knowledge of the specifics of spiritual, academic and traditional music, forms and related concepts; - demonstration of the analysis of musical works of various historical epochs, spiritual, academic and traditional music from the point of view of revealing the content of the work and its dramaturgy;
Form of conducting classes	Group
Form of final control	Exam, orally by ticket

Main literature	1. Gruber R. Universal History of Music, part 1, 2nd ed., Moscow, 1960, 3rd ed., Moscow, 1965. 2. Rosenshild K. History of foreign music. Issue 1. Moscow, 1963.3 . Dzhumabekov Zh. I. Khrestomatiya khorovykh zhanrov khristianskoi tserkovnoi muzyki [Anthology of choral genres of Christian Church music]. Almaty, 2004. 4. Livanova T. Istoriya zapadnoevropeyskoy muzyki do 1789 godu [History of Western European Music before 1789]. Moscow, 1940. 5. V. Konen History of foreign music of the XIX century, Vol.1. M., 1958. Vol.3, ed.2. Moscow, 1965.
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History of choral art 1,2

Name of the discipline and code	History of choral art 1,2 (IHI 3211,3212,3212)
Teacher	O. V. Chalova-senior lecturer of the Department of Conducting
Cycle of the discipline	Basic disciplines (DB)
Module name	Historical and performing disciplines
Language of instruction	Russian
Number of credits	6
Semester	5,6
Discipline recommended for studying in the OP	Conducting
Prerequisites of the discipline	"Specialty", "Choral class", "Foreign choral literature", "Russian choral literature", "Choral studies", "Reading choral scores".
Post-requirements of the discipline	"Specialty", "Choral class", "Kazakh choral literature", "Methods of teaching special disciplines".
The	course is devoted to the study of the history of choral performance and the process of formation of choral literature of the Russian-Soviet period. The focus is on the performing principles and methods typical of the leading choral schools, as well as the work of the largest representatives of the Russian-Soviet choral art. Study of the history of Kazakh choral art and performing styles in national choral performance on specific artistic samples. The course is accompanied by listening to musical compositions and their performance analysis.
Learning outcomes	to know: - stages of development of performing schools, traditions, and methods; - creativity of the largest representatives of foreign and Russian choral art; - the emergence of major genres, styles and trends in choral performance. be able to: - work independently with choral and symphonic groups, on choral and symphonic works of different eras, different composers and different styles;

	- independently build a concert program and repertoire for the performing group. be competent to: - in the application of intonation, auditory and harmonic analysis skills; - in the development, research and evaluation of musical ideas, concepts and processes through creative, critical and reflexive thinking and practice;
Form of the lesson	Group
Form of final control	Exam
Main literature	1. Gruber R. Universal History of Music, part 1, 2nd ed., Moscow, 1960, 3rd ed., Moscow, 1965. 2. Rosenshild K. History of foreign music. Issue 1. Moscow, 1963. 3. Dzhumabekov Zh. I. Khrestomatiya khorovykh zhanrov khristianskoi tserkovnoi muzyki [Anthology of choral genres of Christian Church music]. Almaty, 2004. 4. Livanova T. Istoriya zapadnoevropeyskoy muzyki do 1789 godu [History of Western European Music before 1789]. Moscow, 1940. 5. V. Konen History of foreign music of the XIX century, Vol.1. M., 1958. Vol.3, ed.2. Moscow, 1965.

Methods of teaching special subjects

HDiscipline name and code	Methodology for teaching special subjects (MPSD 3213)
Teacher	Rudkovsky Ya. S. - Associate Professor of the Department "Conducting"
Cycle of discipline	Basic disciplines (DB)
Module name	Pedagogical, methodological, scientific and managerial competencies
Language of instruction	Russian
Number of credits	3
Semester	6
Discipline recommended for studying in the OP	Conducting
Prerequisites of the discipline	Specialty; methods of working with the choir; pedagogy; psychology; pedagogical practice.
Post-requirements of the discipline	Specialty; performing practice; course "Special pedagogical training".
Content of the discipline	The course determines the qualification of the graduate as a musician-teacher in the profile of training. It focuses on the study of content and organizational forms and methods of teaching special disciplines, the acquisition of theoretical and practical skills in conducting rehearsals, individual and group classes in the conductor's class.
Learning outcomes	Competencies: - organization of forms and methods of teaching choral disciplines; - Learning outcomes Competencies: - organization of forms and methods of teaching choral disciplines; - availability of

	theoretical and practical skills in conducting individual and group classes; - ability to provide artistic guidance to a creative team; know: the main elements of manual conducting techniques, techniques of conducting expressiveness, historical development of performing styles, musical works for creative groups of different styles and directions on the basis of performing analysis of scores, the main repertoire of creative groups, methods of working with performing groups of different types; be able to: make individual plans for students, plan individual and group classes, analyze individual manuals, training programs, practically implement the accumulated knowledge and skills in the framework of individual and lecture classes in educational institutions of secondary vocational education, children's schools and general education schools; use reference and methodological literature; skills: be able to: make individual plans for students, plan individual and group classes, analyze individual methodological manuals, study programs, practically implement the accumulated knowledge and skills in the framework of individual and lecture classes in educational institutions of secondary vocational education, children's art schools, general education schools; use reference and methodological literature; skills: - knowledge of professional terminology; - knowledge of conducting techniques and methods of working with a creative team; - knowledge of methods of teaching professional disciplines in educational institutions of the Republic of Kazakhstan, including institutions of additional education ; - skills of educational work with students; - communication skills,
Form of conducting the lesson	Group
Form of final control	e-exam
Basic literature	1. Andreeva L. Metodika prepodavaniya horovogo dirovodirovaniya [Methods of teaching choral conducting], Moscow, Muzyka 1969 2. Aidarbekova L., Mamizerov V. Program on choral conducting in the subjects of the special cycle of the K. Baiseitova Russian Academy of Music Almaty 2000 3. Jumabekov Zh. I. Department of Choral Conducting of KNK im. Kurmangazy Almaty 2005 4. Olkhov K. A. Questions of theory conductor. techniques and training of the choir dir-niya. L.: Muzyka 1979. 5. N. Malko Osnovy tekhniki dirovodirovaniya [Fundamentals of conducting techniques], Moscow, 1965

Methods of education of the conductor-choirmaster

HDiscipline name and code	Methods of training a choir conductor (MVDH 3213)
Teacher	Rudkovsky Ya. S. - Associate Professor of the Department "Conducting"
Cycle of discipline	Basic disciplines (DB)
Module name	Pedagogical, methodological, scientific and managerial competencies
Language of instruction	Kazakh
Number of credits	3
Semester	6
Discipline recommended for studying in the OP	Conducting
Prerequisites of the discipline	specialty; methods of working with the choir; pedagogy; psychology; pedagogical practice.
Post-requirements of the discipline	specialty; performing practice; course "Special pedagogical training".
Content of the discipline	The discipline gives an idea of the forms and methods of teaching choral disciplines, is aimed at acquiring a theoretical basis for conducting various types of classes in the choirmaster class. The article examines the pedagogical principles of outstanding choirmaster teachers, methods of vocal and choral education, stages of work on the choral repertoire, principles of planning work in the choral class.
Learning outcomes	Competencies : - organization of forms and methods of teaching choral disciplines; - availability of theoretical and practical skills in conducting individual and group classes ; - ability of artistic leadership of a creative team; know: - special and educational-methodical and research literature on the art of conducting, means of achieving expressiveness of the sound of a creative team; - technological and physiological fundamentals of conducting movements, fundamentals of the functioning of the conducting apparatus, the structure of the conducting gesture, conducting schemes, preparatory exercises in the development of the main elements of conducting technique, sound science and phrasing;be able to: - independently analyze the artistic and technical features of musical works, understand and disclose the artistic content of a musical work;- - use reference and methodological literature; skills : - skills of educational work with students; - communication skills, - knowledge of methods of formation and development of conducting techniques, stable ideas about the nature of

	interpretation of compositions of various styles and genres, the ability to plan pedagogical work.
Form of the lesson	Group
Form of final control	Exam
Basic literature	1. Andreeva L. Metodika prepodavaniya horovogo dirovodirovaniya [Methods of teaching choral conducting], Moscow, Muzyka 1969 2. Aidarbekova L., Mamizerov V. Program on choral conducting in the subjects of the special cycle of the K. Baiseitova Russian Academy of Music Almaty 2000 3. Jumabekov Zh. I. Department of Choral Conducting of KNK im. Kurmangazy Almaty 2005 4. Olkhov K. A. Questions of theory conductor. techniques and choir training. dir-niya. L.: Muzyka 1979. 5. N. Malko Osnovy tekhniki dirovodirovaniya [Fundamentals of conducting techniques], Moscow, 1965

Polyphony 2

HName of the discipline and cipher	Polyphony 2 (Pol 3221)
Teacher	Hikov-Aitbayeva N. B., mag. art
history Cycle of the discipline	Basic
Module name	Music-theoretical disciplines
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	5
Discipline recommended for studying in	the OSD OP
Prerequisites of the discipline	Elementary music theory, Solfeggio, Musical form, Harmony, History of world music, polyphony
Post-requirements of the discipline	Analysis of musical works, History of modern music
Content of the discipline	The discipline is aimed at studying the main regularities of the structure of the content and form of polyphonic works, which serves as the basis for their professionally competent interpretation. The development of polyphonic thinking, which is formed on the basis of the skills of independent composition in various polyphonic styles, also contributes to the improvement of performing skills. The course "Polyphony 2" is a continuation of the course "Polyphony 1". Students get acquainted with the writing of fugues by studying countercomplications and interludes, write the exposition part, as well as work on the developing and final parts, stretch, and pass the skills of analyzing complex fugues.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) must know: types and types of fugues 2) must be able to: analyze the musical fabric, determine the type of texture; 3) must have: the technique of composing writing parts of fugues.

Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	1. Grigoriev S., Muller T. Textbook of polyphony. 2. Dolzhansky A. 24 Preludes and fugues by Shostakovich. 3. Dolzhansky A. Concerning the fugue. In the collection: Selected articles. 4. Evdokimova Yu. Polyphony of the Middle Ages and Renaissance. 5. Muller T. Polyphonic analysis. A textbook. 6. Simakova N. A. The Alphabet of Polyphony 7. Parrish K., Oul J. Samples of musical forms from the Gregorian Chorale to Bach 8. Simakova N. Vocal genres of the Renaissance. 9. Skrebkov S. Textbook of polyphony. 10. Skrebkova-Filatova M. Texture in music: Artistic possibilities: Structure: Functions 11. Chugaev A. Features of the structure of Bach's clavier fugues Yuzhak K. On the nature and specifics of polyphonic thinking. In the collection: Polyphony.

Invoice history and theory

Title of the discipline and code	Invoice history and Theory (HF 3221)
Teacher	Hikov-Aitbayeva N. B., mag. art
history Cycle of the discipline	Basic
Module name	Music-theoretical disciplines
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	5
The discipline is recommended for studying in the OP	OSD
Prerequisites of the discipline	Elementary music theory, Solfeggio, Musical form, Harmony, History of world music, polyphony
Post-requirements of the discipline	Analysis of musical works, History of modern music
Content of the discipline	Course " History and theory of texture" is aimed at studying the historical diversity of musical textures formed in the composer's practice. The main sections of the course are: multiplicity and variation of textures; elements and parameters of textures; textured drawing of voices; analysis of the texture of specific musical works.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) must know: the main types of textures 2) must be able to: analyze the musical fabric, determine the type of texture; 3) must have: the technique of composing with the use of types of textures.
Form of the lesson	Practical
Form of final control	Exam
Basic literature	1. Kholopova V. Invoice. - Essay, M.: Music, 1979. - 87 p.

	2. Grigoriev S., Muller T. Textbook of polyphony. 3. Evdokimova Yu. Polyphony of the Middle Ages and Renaissance. 4. Muller T. Polyphonic analysis. 5. Parrish K., Oul J. Samples of musical forms from the Gregorian Chorale to Bach 6. Skrebkova-Filatova M. Texture in music: Artistic possibilities: Structure: Functions 7. Chugaev A. Features of the structure of Bach's clavier fugues 8. Yuzhak K. On the nature and specifics of polyphonic thinking. In the collection: Polyphony.
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Orchestra class 5,6

Name of the discipline and code	Orchestra class 5,6 (OK 3305,3306)
Teacher	of the Faculty of the Department "Orchestral Conducting"
Discipline cycle	Profile subjects (PD)
Module name	Collective music
making Language of instruction	Russian
Number of credits	6
Semester	5,6
Discipline recommended for study in OP	Conducting
Prerequisites of the discipline	Conducting, choral class, reading choral scores, choral arrangement, piano, solfeggio, harmony, choral literature, choral studies, PCM, IMM
Post-requirements of the discipline	Specialty, choral class, history of performing arts, methods of teaching special subjects, music history, music theory.
Content of the discipline	Features of sound extraction and stroke technique of brass instruments. The nature of the performance, color and saturation of the sound. Work on tempo and dynamics. Work on the rhythmic diversity of the piece. Works of the Romantic era. Double and triple orchestra members. Methods of conducting group classes. Working on an ensemble (main points). Distribution of rehearsal time. Rhythmic ensemble, ensemble difficulties of tempo-metrorhythm. Dynamic ensemble, conditions for equalizing sonority in mobile and stationary nuances. Features of conducting with vocal accompaniment and recitative. Establishing a sound balance between soloist and orchestra. Identification of the register features of the solo and orchestra parts. Recreation of a holistic interpretation of the performed work with a soloist and conductor. Preparatory work: lessons with soloists (working on the part) singing sessions with soloists, working with the choir and conducting joint rehearsals. Instrumental accompaniment Development of auditory attention. Proofreading, performing, and teaching auditory attention. Intonation. Relationship between intonation and style of the performed work. Individual intonation and playing in an ensemble.

	Sound balance. Articulation. Rhythm, meter, tempo as the intensity of musical thought unfolding. "Polyphony" of hearing. Ability to control the flow of execution.
Learning outcomes	The process of studying this subject is aimed at developing the following competencies: - about the skills and abilities required to work with a creative team as a choir director; - about the vocal peculiarities of performing choral works of various epochs, styles, genres; know: - features of voice formation, sound science in various sound-pitch, tempo-rhythmic, dynamic conditions; - methods of working with the choir during rehearsals; - practical skills and abilities of rehearsal work in the choir; be able to possess the following skills: - efficiently and competently organize the rehearsal process; - sing according to the conductor's hand, intonate taking into account all audible voice parts;
Form of conducting the lesson	group
Form of final control	Exam
Basic literature	The discipline "Orchestra Class" is purely practical, it is a rehearsal process, and does not require the use of specialized literature.

Choral class 5,6

HDiscipline name and code	Choral class 5,6 (ChK 3305, 3306)
Teacher	Rudkovsky Yan Stanislavovich, Associate Professor, Zasl.figure of the Republic of Kazakhstan
Cycle of discipline	Profile disciplines (PD)
Module name	Collective performance
Language of instruction	Russian
Number of credits	6
Semester	5,6
Discipline recommended for study in OP	6B02117 -Conducting
Prerequisites of the discipline	Conducting, choral class, reading choral scores, choral arrangement, piano, solfeggio, harmony, choral literature, choral studies, PCM, IMM
Post-requirements of the discipline	Improving the singing support, sound formation, expanding the singing range of the voice, singing skills in the speech position. Performance of musical material of varying degrees of complexity according to the conductor's hand, intonation taking into account all audible voice parts. Expanding the dynamic voice scale. Improving the skills of singing diction and features of dialect phonetics, techniques for performing various dynamic shades as the power of sound, agogics as the unity of movement, orthoepy as the unity of pronunciation. Strengthening skills in working with folk song scores (from simple heterophony to high-difficulty choral parts, functional polyphony, and polyphonic samples)
Content of the discipline	Improvement of singing support, sound formation, expansion of the singing range of the voice, singing skills in the speech position. Performance of musical material of varying degrees of complexity according to the conductor's hand, intonation taking into account all audible voice parts. Expanding the dynamic voice scale. Improving the skills of singing diction and features of dialect phonetics, techniques for performing various dynamic shades as the power of sound, agogics as the unity of movement, orthoepy as the unity of pronunciation. Strengthening skills in working with folk song scores (from simple heterophony to high-difficulty choral parts, functional polyphony, and polyphonic samples)
Results of training	"Choral class" – a comprehensive preparation of the future conductor, teaching him all the techniques of choral management, the formation of a set of skills that ensure the ability of the conductor to independently reveal the ideological and artistic value of a musical work and its texture and stylistic features. Improvement of the technique of conducting gestures, allowing to fully implement the ideological and artistic idea of choral works in the process of ensemble performance in practical work with the choral team. Training in the most efficient and effective method of conducting work with the choir during rehearsals. The process of studying the discipline "Choral class" is aimed at the formation of the following competencies :

	- about skills and abilities required to work with a creative team as a choir director; - about the vocal peculiarities of performing choral works of various epochs, styles, genres; know: - features of voice formation, sound science in various sound-pitch, tempo-rhythmic, dynamic conditions; - methods of working with the choir during rehearsals; - practical skills and abilities of rehearsal work in the choir; be able to master the following skills: - efficiently and competently organize the rehearsal process; - sing according to the conductor's hand, intonate taking into account all audible voice parts; - perform sheet music of choral works of varying degrees of complexity.
Form of conducting classes	group
Form of final control	Exam
Basic literature	The discipline "Choral class" is purely practical, it is a rehearsal process, and does not require the use of specialized literature.

Conducting and choral etudes 1,2

HDiscipline name and code	Conducting and choral etudes 1,2(DHE 3232, 3233)
Teacher	Zhamanbayev B. A., Nar.Artist of the Republic of Kazakhstan, State Prize winner, Professor, Head of the Department Conducting;
Cycle of the discipline	Basic disciplines (DB)
Module name	Collective music
making Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5,6
Discipline recommended for study in OP	Conducting
Prerequisites of the discipline	Choral conducting, choir. class
Post-requirements of the discipline	Specialty, Choral class, Methods of teaching special disciplines
The content of the discipline	is a practical discipline aimed at mastering exercises for small and large manual techniques, developing flexibility and mobility of the conductor's gesture, expressive performance of contrasting dynamics (subito forte, subito piano), types of fermats, aufтакты, accents and syncopation. Implements a creative approach in solving performing tasks. A practical discipline that develops the skills of conducting works that are diverse in content, stylistic and genre features with complex asymmetric bars containing elements of polyphony and complicated presentation texture. Provides organic and free conducting techniques when performing complex musical opuses.
Results	of Competence training

	- readiness to demonstrate mastery of the entire arsenal of conducting techniques, vocal-choral, opera repertoire, necessary in the field of musical and performing, pedagogical, organizational and managerial, musical and educational, scientific and research activities ; - ability of artistic leadership of a creative team; knowledge of: - basic elements of manual conducting techniques; - methods of choir management; - ways and methods of optimal organization of the rehearsal process; - methods of working on musical compositions; skills: - set and creatively solve performance tasks; - to recreate the artistic concept of the work; - to conduct a holistic performance analysis of the studied works; - to develop the ability to think creatively; skills: - independently reveal the ideological and artistic value of a piece of music and its textural and stylistic features; - reading and transcribing the author's musical text;
Form of the lesson	Group
Form of final control	Exam
Basic literature	1.Kogadeev A.Technique of choral conducting. Elementary basics. Minsk: 1968 2. Bird K. Essays on the technique of conducting.chorom, Moscow:Muzgiz Publ., 1960. 3. Olkhov K. A. Voprosy teorii direktor [Questions of theory of conducting]. Teoreticheskie osnovy dirizhnoy tekhniki [Techniques and training of the Dirhir choir], Moscow:Muzyka 1979. . 4. Olkhov K. A. Teoreticheskie osnovy dirizhnoy tekhniki [Theoretical foundations of the dirhir technique].

Performing actions of the conductor 1,2

HDiscipline name and code	andperforming actions of the conductor 1,2 (IDD 3232,3233,3233)
Teacher	Zhamanbayev B. A., Nar.Artist of the Republic of Kazakhstan, State Prize winner, Professor, Head of the Department Conducting;
Cycle of the discipline	Basic disciplines (DB)
Module name	Collective music
making Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5,6,6
Discipline recommended for study in OP	Conducting
Prerequisites of the discipline	Choral conducting, choir. class

Post-requirements of the discipline	Specialty, Choral class, Methods of teaching special disciplines
The content of the discipline	is a practical discipline aimed at mastering the basic elements of manual conducting techniques, teaching basic choral management techniques, acquiring a set of skills that ensure the ability to independently reveal the ideological and artistic value of a musical work and its texture and stylistic features. A practical discipline that provides comprehensive training for a performing conductor. The entire variety of choir management techniques, a set of technical skills and theoretical knowledge necessary for musical performance and organizational and educational activities are mastered. Formation of will, attention, perseverance, and sociability. Generalization and practical consolidation of conducting skills.
Results	of Competence training -readiness to demonstrate mastery of the entire arsenal of conducting techniques, vocal-choral, opera repertoire, necessary in the field of musical and performing, pedagogical, organizational and managerial, musical and educational, scientific and research activities ; - ability to artistic leadership of a creative team; knowledge of: the main elements of manual conducting techniques; - methods of choir management; - ways and methods of optimal organization of the rehearsal process; - methods of working on musical works; skills: to set and creatively solve performing tasks; - to recreate the artistic concept of the work; - to conduct a holistic performance analysis of the studied works; - to develop the ability to think creatively; skills: to independently reveal the ideological and artistic value of a musical work and its textural and stylistic features; - reading and decoding the author's musical text; - leadership management and leadership of the team; - creative attitude to performing, scientific and pedagogical activities.
Form of the lesson	Group
Form of final control	Exam
Basic literature	1.Kogadeev A. Technique of choral conducting. Elementary basics. Minsk: 1968 2. Bird K. Essays on the technique of conducting.chorom, Moscow:Muzgiz Publ., 1960. 3. Olkhov K. A. Voprosy teorii direktor [Questions of theory of conducting]. techniques and choir training. dir-niya, L.: Muzyka 1979. 4. Olkhov K. A. Teoreticheskie osnovy dirizhnoy tekhniki [Theoretical foundations of the dirizh technique].

HDiscipline name and code Choir	Practice 5,6 (PRCh 3313, 3314)
Teacher	Makhanov G. A.
Cycle of discipline	Profile disciplines (PD)
Module name	Professionally-oriented subjects
Language of instruction	Russian, Kazakh
Number of credits	6
Semester	5,6
Discipline recommended for study in OP	Conducting
Prerequisites of the discipline	Conducting, choral class, reading choral scores, choral arrangement, piano, solfeggio, harmony, choral literature, choral studies, ICM, IMM
Post-requirements of the discipline	Specialty, Specialty, choral class, history performing arts, methods of teaching special subjects, music history, music theory.
Content of the discipline	Development and improvement of practical skills in managing a creative performing team. Use of learned terminology and iconic vocabulary. Specifics of interaction with different age types of singing groups. Principles of working on a large-scale choral score. Improvement of the conductor's manual technique, management skills of the choral team. Mastering a new, more extensive repertoire from the approved repertoire list.
Learning outcomes	competencies: have an idea of the skills and abilities required to work with a creative team as a choir director; vocal features of performing choral works of various eras, styles, and genres; knowledge: methods of working with the choir during rehearsals; - practical skills and abilities of rehearsal work in the choir; skills: to organize the rehearsal process efficiently and competently; to sing according to the conductor's hand, intonate taking into account all audible voice parts; skills: to perform musical material of choral works of various degrees of complexity. orchestras.
Form of the lesson	Group
Form of final control	Exam
Basic literature	1. Aldanazarova, B. Zh. Short course of lectures on Kazakh choral literature. A, 1991 2. Arikainen, G. L. On issues of choral culture development. Alma-Ata, 1920 3. Arikainen G. L. Choirs in M. Tulebaev's opera "Birzhan and Sara", Alma-Ata, 1920 4. Asafyev. B. V. On choral art. L.: Muzyka 1980 5. Andreeva. L. M. Metodika prepodavaniya horovogo dirovirovaniya [Methods of teaching choral conducting]. Moscow: Muzyka 1969

	6. Yegorov A. Teoriya i praktika raboty s khor [Theory and practice of working with the choir]. Moscow: JL.: Muzgiz 1957 7. Dmitrievskaya K. N. Russkaya sovetskaya horovaya muzyke [Russian Soviet Choral Music]. Issue 1, Moscow: Sov kompoz. 1974
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Instrumentation 3,4

HDiscipline name and code	Instrumentation 3,4(Ins 3314)
Teacher	Umirov E. K.. Associate professor
Cycle of discipline	DB (KV)
Module name	Module name Module 12 Professionally oriented subjects
Language of instruction	Russian, Kazakh
Number of credits	6
Semester	5,6
Discipline recommended for studying in the OP	Composition, opera and symphony conducting.
Prerequisites of the discipline	Course of instrumentology, course of instrumentation, analysis of symphony scores, choral arrangement, reading of orchestral scores
Post-requirements of the discipline	Conducting, Orchestral practice, Professional activity.
Discipline content	A practical course aimed at mastering the skills of instrumentation for a large symphony orchestra (double or triple composition).
Learning outcomes	Skills required for keyboard instrumentation.
Form of conducting classes	Individually offline
Form of final control	Exam, oral examination of all practical works
Main literature	of the city Darvash "Rules of orchestration", Ts Kagoutek Tehnika kompoz., (Sovcomp. 1970) U. Piston Orchestration. (Sov. comp. 1990) Malter "Tables on instumentovedeniyu" M-72

Learning vocal parts 2

HDiscipline name and code Vocal	Part Study 2 (IVP 2235) <i>Choral conducting</i>
Teacher	Cabirov N. Zh. - teacher. Master of Arts in Art History. Nikonova E. G.-teacher, Master of Science in Law.
Cycle of the discipline	Basic disciplines (DB)
Module name	Professionally-oriented subjects
Language of instruction	Kazakh, Russian
Number of credits	2
Semester	5
Discipline recommended for study in OP	Conducting
Prerequisites of the discipline	Choral conducting, piano, solfeggio, harmony
Post-requirements of the discipline	Specialty, Choral class, Teaching methods of special disciplines

Content of the discipline	Develops coordination of auditory and muscular sensations of the student, develops specific vocal hearing. Teaches to eliminate muscle clamps, singing in the nose, singing on the throat. Promotes the development of abdominal breathing, correct attack of sound, expansion of the singing range. Develops acquired skills in studying the repertoire.
The results of training	incompetence - free orientation in the process of performing in the artistic interpretation of any work, demonstrating the professional qualities of a musician-performer; onniya: - basic patterns of voice formation; - methods of voice production; skills: - independently work on the development of the voice apparatus; - analyze a piece of music. - expressive voice skills; - coordinate all parts of the vocal apparatus; skills: - mastery of singing breathing; - correct singing articulation; - clear and precise diction; - possession of vocal, technical and performing skills.
Form of the lesson	Individual
Form of final control	Exam
Basic literature	1. Dmitriev L. B., Fundamentals of vocal techniques-368s. Moscow: Muzyka 1968 2. Смайлова Т.А. Кестелі орамал: Хрестоматия для вокалистов /Алматы: Төрт бөрі, 2016. 3. Ж.Жабағын.- Алқоңыр [Мәтін]: Қоңыр дауысты әнші актерлерге арналған концерттік репертуар / 2013 4. Сұршақыз [Мәтін]. Т.2. Әншілік өнерге арналған: Хрестоматия / Құрас.Смайлова Т.А. Қожахметова А.Ш. Жүніс М.О.- Алматы:, 2010.

Voice hygiene

HDiscipline name and code Voice	Hygiene 2 (GG 2235) <i>Choral conducting</i>
Teacher	Cabirov N. Zh. - teacher. Master of Arts in Art History. Nikonova E. G.-teacher, Master of Science in Law.
Cycle of the discipline	Basic disciplines (DB)
Module name	Professionally-oriented subjects
Language of instruction	Kazakh, Russian
Number of credits	2
Semester	5
Discipline recommended for studying in the OP	Conducting
Prerequisites of the discipline	Choral conducting, piano, solfeggio, harmony

Post-requirements of the discipline	Specialty, Choral class, Teaching methods of special disciplines
Content of the discipline	Studying the structure of the vocal apparatus as the main organ of professional work of a vocalist, medical education future specialists, preparation for professional work in the field of vocal art. Study of the impact of stroke execution on the vocal cords, taking into account the anatomical features of the respiratory system.
The results of training	incompetence - free orientation in the process of performing in the artistic interpretation of any work, demonstrating the professional qualities of a musician-performer; onniya: - basic patterns of voice formation; - methods of voice production; skills: - independently work on the development of the voice apparatus; - analyze a piece of music. - expressive voice skills; - coordinate all parts of the vocal apparatus; skills: - mastery of singing breathing; - correct singing articulation; - clear and precise diction; - possession of vocal, technical and performing skills.
Form of the lesson	Individual
Form of final control	Exam
Basic literature	1. Dmitriev L. B., Fundamentals of vocal techniques-368s. Moscow: Muzyka 1968 2. Смайлова Т.А. Кестелі орамал: Хрестоматия для вокалистов /Алматы: Төрт бөрі, 2016. 3. Ж.Жабағин.- Алқоңыр [Мәтін]: Қоңыр дауысты әнші актерлерге арналған концерттік репертуар / 2013 4. Сұршақыз [Мәтін]. Т.2. Әншілік өнерге арналған: Хрестоматия / Құрас.Смайлова Т.А. Қожахметова А.Ш. Жүніс М.О.- Алматы:, 2010.

Choral arrangement 1,2

HDiscipline name and code	Choral arrangement 1,2(НА 3238, 3239)
Teacher	Teachers of the Department "Conducting"
Cycle of the discipline	Basic disciplines (DB)
Module name	Professionally-oriented subjects
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5, 6
Discipline recommended for studying in the OP	Conducting
Prerequisites of the discipline	Choral studies, harmony, analysis of musical forms, choral literature, piano.

Post-requirements of the discipline	Specialty, modern methods of arrangement on a computer, methods of teaching special disciplines, computer set of notes.
The content of the discipline	is a practical discipline aimed at developing the student's artistic outlook, choral repertoire and developing the ability to navigate the entire variety of styles and genres of choral music through the creation of arrangements from 2-3-4-voice homogeneous choral works to choral works for mixed composition. Selection of choral material based on technical difficulties, content, and artistic qualities. Analysis of works in order to establish the possibility of its arrangement for a certain performing group. Principles of working with the original source. Continuing practical discipline, aimed at improving the technique of creating arrangements for a specific performance composition, taking into account its vocal and technical capabilities. Voice range, register, tessitura, and age characteristics. The principle of preferential use of the working range of voices to achieve natural and logical voice guidance and convenient tessitura. Features of processing folk songs, taking into account the stylistic and harmonic features of folk polyphony.
Learning outcomes	to know: combinations of timbres of modern practice of arrangement, new types of harmonies and textured forms; timbre modifications, ratios of strength and density of sound of individual groups of the choir; methods of transcription from homogeneous choirs to mixed composition; methods of transcription from vocal works with piano accompaniment to a mixed choir; be able to: convenient for performing combinations of choral voices in melodic harmonic and counterpoint functions combine them into a textured whole that contributes to the creation of a choral arrangement; navigate the entire variety of styles and genres of choral music; perform arrangements of romances and folk songs for a mixed choir; make arrangements from homogeneous choral compositions for a mixed choir; be competent: in the norms of academic arrangement, arrangement schemes, methods of operating with various techniques of choral arrangement and types of choral texture; in mastering the skills of choral arrangement not only in a narrow, applied sense in relation to the properties of individual choral parts, but also in the whole variety of interaction of all components of the musical fabric; in forming knowledge about the spatial relationship of timbre lines, the variety of connections of choral texture elements, the syntax of the musical language, dynamics and form of the choral score.
Form of the lesson	Individual
Form of final control	Exam
Basic literature	1. Berezin, A. Transcriptions of musical works for children's choir, Moscow, 1965;

	2.Gorokhov.P. Zagretsky, D. Choral arrangement. Kiev, 1975. 3.Yegorov.A. Osnovy horovogo pisma [Fundamentals of choral writing]. L-M. 1939. 4.Ivakin N. M. Choral arrangement. Moscow, 2003. 5.Lensky.A. Manual on choral arrangement. M, 1980
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Reading symphony scores 3

HDiscipline name and code of	symphonyscores 3 (ChSP 3228)
Teacher	Hikov-Aitbayeva N. B., senior lecturer, mag. art
history Cycle of the discipline	Basic
Module name	Theory and practice of professional activity of a composer - for students "Composition" Professionally-oriented subjects - for OSD students
Language of instruction	: Russian, Kazakh, English (for students from abroad)
Number of credits	3
Semester	5-6
Discipline recommended for studying in OP	Composition, OSD
Prerequisites of the discipline	Harmony, music history, analysis of musical works, specialty, polyphony, Reading scores or Reading symphony scores -2
Post-requirements of the discipline	History of Orchestral styles, instrumentation, orchestration, art of arrangement, specialty.
Content of the discipline	Continuing practical discipline aimed at improving the skill of reading orchestral scores of increased complexity on the material of music of the XX-XXI centuries. Mastering a new repertoire, analyzing the emotional and imaginative side of the composition being studied. Independent work on the score.
Learning outcomes	-the student should know: special techniques of playing when reading scores – reduction and amplification. Know the differences between. Chamber, small and large orchestras -the student must be able to: play both separate groups of instruments of the MSO and BSO, and play the whole score - the student must have: skills of creating clavier from the MSO, BSO and NO
Form of conducting classes	Individual
Form of final control	Exam
Basic literature	Zavadinsky D. E. Course of reading symphony scores. - Kiev, 1983 Zryakovsky N. General course of instrumental studies. - Moscow: Muzyka, 1974 Agafonnikov N. Sinfonicheskaya partitura. - l.: Music, 1981 Fortunatov Yu., Barsova I. Practical guide to reading symphony scores. - M.: Music, 1966 Shpitalny P. Reading orchestra scores. - M.: Music, 1966

	Malter L. Tables on instrumentation. - M.: Music, 1981 Wolf O. Textbook on reading scores. - M., 1958 Chulaki M. Instruments of the Symphony orchestra. - M.: Music, 1972
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Choral arrangement 2

HDiscipline name and code	Choral arrangement 2 (HA 3239)
Teacher	Teachers of the Department "Conducting"
Cycle of the discipline	Basic disciplines (DB)
Module name	Professionally-oriented subjects
Language of instruction	Kaz., Rus.
Number of credits	6
Semester	5, 6
Discipline recommended for studying in the specialty	Conducting
Prerequisites of the discipline	Choral studies, harmony, analysis of musical forms, choral literature, piano.
Post-requirements of the discipline	Specialty, modern methods of arrangement on a computer, methods of teaching special disciplines, computer set of notes.
The content of the discipline	is a practical discipline aimed at developing the student's artistic outlook, choral repertoire and developing the ability to navigate the entire variety of styles and genres of choral music through the creation of arrangements from 2-3-4-voice homogeneous choral works to choral works for mixed composition. Selection of choral material based on technical difficulties, content, and artistic qualities. Analysis of works in order to establish the possibility of its arrangement for a certain performing group. Principles of working with the original source. Continuing practical discipline, aimed at improving the technique of creating arrangements for a specific performance composition, taking into account its vocal and technical capabilities. Voice range, register, tessitura, and age characteristics. The principle of preferential use of the working range of voices to achieve natural and logical voice guidance and convenient tessitura. Features of processing folk songs, taking into account the stylistic and harmonic features of folk polyphony.
Learning outcomes	to know: combinations of timbres of modern practice of arrangement, new types of harmonies and textured forms; timbre modifications, ratios of strength and density of sound of individual groups of the choir; methods of transcription from homogeneous choirs to mixed composition; methods of transcription from vocal works with piano accompaniment to a mixed choir; be able to: convenient for performing combinations of choral voices in melodic harmonic and counterpoint functions combine them into a textured whole that contributes to the creation of a choral arrangement;

	navigate the entire variety of styles and genres of choral music; perform arrangements of romances and folk songs for a mixed choir; make arrangements from homogeneous choral compositions for a mixed choir; be competent: in the norms of academic arrangement, arrangement schemes, methods of operating with various techniques of choral arrangement and types of choral texture; in mastering the skills of choral arrangement not only in a narrow, applied sense in relation to the properties of individual choral parts, but also in the whole variety of interaction of all components of the musical fabric; in forming knowledge about the spatial relationship of timbre lines, the variety of connections of choral texture elements, the syntax of the musical language, dynamics and form of the choral score.
Form of the lesson	Individual
Form of final control	Exam
Basic literature	6. Berezin. A. Transcriptions of musical works for children's choir, Moscow, 1965; 7. Gorokhov. P. Zagretsky, D. Choral arrangement. Kiev, 1975. 8. Yegorov. A. Osnovy horovogo pisma [Fundamentals of choral writing]. L-M. 1939. 9. Ivakin N. M. Choral arrangement. Moscow, 2003. 10. Lensky. A. Manual on choral arrangement. Moscow, 1980

Choral harmonisation 2

HDiscipline name and code	Choral Harmonisation 2 (ChSP 3239)
Teacher	Teachers of the Department "Conducting"
Cycle of the discipline	Basic disciplines (DB)
Module name	Professionally-oriented subjects
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5, 6
Discipline recommended for studying in the OP	Conducting
Prerequisites of the discipline	Choral studies, harmony, analysis of musical forms, choral literature, piano.
Post-requirements of the discipline	Specialty, modern methods of arrangement on a computer, methods of teaching special disciplines, computer set of notes.
Content of the discipline	The discipline is aimed at improving the skills of composing auditory representations of the general choral sound, timbre modifications, ratios of strength and density of sound of individual groups of the choir based on the score. It deepens the skills of creating a user-friendly vocalization, combining choral voices in melodic, harmonic, and counterpoint functions, and combining them into a textured whole that contributes to creating choral harmony.

Learning outcomes	to know: methods of transcribing from homogeneous choirs for mixed composition; methods of transcribing from vocal works with piano accompaniment to mixed choir; be able to: perform transcriptions of romances, folk songs for mixed choir; make transcriptions from homogeneous choir compositions for mixed choir; be competent: in forming knowledge about the spatial relationship of timbre lines, about the variety of connections of elements choral texture, syntax of the musical language, dynamics and form of the choral score.
Form of the lesson	Individual
Form of final control	Exam
Basic literature	1. Berezin.A. Transcriptions of musical works for children's choir, Moscow, 1965; 2. Gorokhov.P. Zagretsky, D. Choral arrangement. Kiev, 1975. 3. Yegorov.A. Osnovy horovogo pisma [Fundamentals of choral writing]. L-M. 1939. 4. Ivakin N. M. Choral arrangement. Moscow, 2003. 5. Lensky.A. Manual on choral arrangement. Moscow, 1980

Solfeggio 5

HDiscipline name and Solfeggio cipher	Solfeggio 5 (SOL 3319)
Teacher	Teachers of the Department of Musicology and Composition
Cycle of the discipline	PD (KV)
Name of the module	of the Special discipline additional. OP Minor
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	5
Discipline recommended for studying in OP	Conducting (by type)
Prerequisites of the discipline	music theory, harmony
Post-requirements of the discipline	auditory training, analysis of musical works, specialty
Content of the discipline	Continuing a practical course aimed at improving musical hearing. The main forms of work on the development of elements of musical speech; intonated exercises, auditory analysis, musical dictation. Specifics of choral solfedging, new repertoire. Skills of ensemble solfedging, performing polyphonic polyphony (two-voice, three-voice); singing duets and other forms of vocal ensembles.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) must know: theoretical foundations of solfedging, auditory analysis, and auditory matching. 2) must be able to: the ability to write down a piece of music you have listened to with notes (musical dictation, auditory

	analysis, the ability to select by ear on an instrument: melody, accompaniment, etc. (creative exercises). 3) must possess: the skill of fluent singing by notes from a sheet of one -, multi-voice musical fragments and works
Form of the lesson	Practical
Form of final control	Exam
Basic literature	1. Dragomirov B. Textbook solfeggio. Moscow, 1993. 2. Ladukhin N. Odnogolosnoe solfeggio M., 1993. 3. M. Karaseva. Modern solfeggio, part 1,2. Moscow, 1996 4. .Karaseva Sovremennoe solfeggio, ch. 3 M., 2002 5. Kachalina N. Solfeggio. Single voice. Issue 1. Moscow, 1981. 6. Kachalina N. Dvukhgosloshie i trekhgosloshie [Two voices and three voices]. Issue 2 M, 1990. 7. Kachalina N. Solfeggio. Chetyrehgosloshie. Issue 3 , Moscow, 1983. 8. Kirillova, V. Popov. Solfeggio. 1 ch . M. 1986 9. Kiryushin V. V. Intonationally auditory exercises for the development of absolute high-pitch musical hearing, thinking and memory. M. 1990 10. Agazhanov A., Blum D. Solfeggio. Examples from polyphonic literature , Moscow, 1962. 11. Agazhanov A. Blum D. Solfeggio in the keys "to". Moscow, 1969. 12. Alekseev B. Harmonic solfeggio , Moscow, 1966. 13. Alekseev B., Blum D. Systematic course of musical dictation, Moscow, 1976. 14. B. Alekseev. Etudes on solfeggio , Moscow, 1990.

Solfeggio teaching methodology

HDiscipline name and code Solfeggio	Teaching Methodology (MPS 3321)
Teacher	Teachers of the Department of Musicology and Composition
Cycle of the discipline	DB (KV)
Name of the module	Special disciplines add. OP Minor
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	6
Discipline recommended for studying in OP	Conducting (by type)
Prerequisites of the discipline	Academic solfeggio, choral solfeggio, teaching methods
Post-requirements of the discipline	Pedagogical practice, thesis
Content of the discipline	The course is aimed at studying the necessary set of methodological knowledge in the field of choral solfeggio and education of a harmonious musical ear. Forms and

	methods of developing musical hearing, the specifics of their use in teaching practice in primary and secondary music education.
Learning outcomes Students '	conscious perception and performance of modern music, comprehensive development of fret and rhythmic hearing, formation of professional musical consciousness for independent pedagogical work.
Form of the lesson	Group
Form of final control	exam
Basic literature	Karaseva M. V. Modern solfeggio in three parts. Part 1. Moscow, 1996, 104 p. (in Russian) Karaseva M. V. Modern solfeggio in three parts. Part 1. Moscow, 1996, 72 p. (in Russian) Loginova L. N. Sovremennoe solfeggio: teoriya i praktika [Modern solfeggio: theory and practice]. Publishing house "Planet of Music", 2023. 212 p.

DESCRIPTION OF ELECTIVE SUBJECTS 4TH YEAR

Modern computer-based arranging techniques

HDiscipline name and cipher	Modern methods of arrangement on a computer (SMAK 4201)
Teacher	B. B. Nurkasymov-senior lecturer of the Department of conducting
Cycle of discipline	Basic disciplines (B-D)
Module name	Music and Computer Technologies
Language of instruction	Kazakh, Russian
Number of credits	5
Semester	7
Discipline recommended for studying in	Conducting OP
Prerequisites of the discipline	Г: harmony, polyphony, computer science, choral arrangement, orchestration, instrumentation, instrumentation.
Post-requirements of the discipline	Musical informatics, musical sheet music set.
Content of the discipline	Successful arrangement of songs, soundtracks, and instrumental pieces requires knowledge of the basics of instrumentation and arrangements for various types of ensembles and orchestras. Modern methods of arranging include the use of a number of computer programs (Steinberg Cubase, Apple Logic Studio Pro, Protools). Consequently, the course is divided into two parts, which are taught in parallel: the basics of instrumentation and arrangement, and mostly computer methods of arrangement. Working with the midi keyboard.
Results	of competence training:professional (artistic thinking, professional adaptation of a conductor-performer, composer); artistic and creative (theoretical and compositional); knowledge of: - properties of various tools and features in information and communication technologies - of programs for arranging, basics of acoustics, sound engineering, sound recording; methods of arranging works of various genres; skills:use new information and communication technologies, use computational and modeling devices; use modern special scientific knowledge; prepare for a concert performance, studio recording; develop the ability to think creatively; apply the mechanisms of musical memory, the specifics of auditory and mental processes, the manifestations of emotional and volitional spheres, the work of creative imagination in professional activities;

	set and creatively solve performing tasks; work independently on the work; transpose, select by ear; translate musical works for creative groups (choir, ensemble, orchestra); skills: use of information technologies in the field of professional activity; work in studio conditions; organization and development of creative projects in the composing, conducting and performing spheres of musical art; compilation of ensemble and orchestral scores for various compositions.
Form of the lesson	Group
Form of final control	Oral-written exam, including answers to questions on the basics of instrumentation and arrangement, on mastering computer programs, as well as providing a practical task on arrangement.
Basic literature	1. Blum D. Kratkiy kurs instrumentovedeniya [Short course of instrumental Studies], Moscow: Muzgiz Publ., 1947. 2. Olennikov K. – Arrangement, Moscow, 2010, 109 p. (in Russian). 3. Petelin R., Petelin Yu. - Steinberg Cubase. Creating music on a computer, Moscow, 2015, 768 p. 4. Strigotsky V. Osnovy kompozitorskoi tekhniki na komp.- Almaty: 2012, 85 p.

Studio sound engineering

HDiscipline name and code	Studio Sound engineering (SZ 4201)
Teacher	B. B. Nurkasymov-teacher of the Department of conducting
Cycle of discipline	Basic disciplines (B-D)
Module name	Music and Computer Technologies
Language of instruction	Kazakh, Russian
Number of credits	5
Semester	7
Discipline recommended for studying in	Conducting OP
Prerequisites of the discipline	Г: harmony, polyphony, computer science, choral arrangement, orchestration, instrumentation, instrumentation.
Post-requirements of the discipline	Musical informatics, musical sheet music set.
Content of the discipline	The duties of a sound engineer include recording, reproducing, processing and composing sound elements using specialized equipment in recording studios using a computer.

	The sound engineer is one of the main specialists in radio, TV and recording studios. No broadcast program can do without it. Using the mixing console, the sound engineer controls the sound delivery. It controls the volume, frees the sound from interference and provides access to the air to a particular sound source. A film and theater sound engineer creates a sound plan for films and theater productions. In this area, he is engaged in solving not only technical, but also creative tasks. In accordance with the task of the director of a play or movie, the sound engineer creates a sound script. All kinds of noise sounds, effects, as well as musical accompaniment, it need <u>to be mixed</u> (mixed) with voice actors. Dubbing movies is not as easy as it might seem. To recreate the desired sound, the sound engineer has to use a variety of methods and tools. Sound engineers of recording studios are engaged in creating recordings of the performance of musical compositions. The sound engineer <u>edits music and sound material</u>, removes unnecessary interference, focuses on some sound elements and obscures others. All this allows you to fully convey the power, beauty and character of the performance. A sound engineer usually has a general musical or specialized higher education. Any professional sound engineer should be able to carry out sound design, analyze the technical quality of sound, work with sound equipment and perform <u>installation of musical phonograms</u>. Also, the sound engineer must be able to tone, apply music and noise, <u>mix</u>, re-record, and perform other audio work. Finally, it is worth noting that a sound engineer needs to be able to work with modern audio equipment, and he must also be well versed in special computer programs, because recently the work of sound engineers in the IT field, where they are engaged in voicing computer games and websites, has become increasingly popular.
Learning outcomes	The process of studying the discipline "Studio Sound engineering" is aimed at developing the following competencies: professional (artistic thinking, professional adaptation of a conductor-performer, composer); artistic and creative (theoretical and compositional); knowledge: properties of various instruments, differences in timbre and acoustics; capabilities of ICT programs for mixing, basics of acoustics, sound engineering, sound recording; methods of mixing music of various genres; skills: use new technologies information and communication, use computational and modeling devices; use modern special scientific knowledge; prepare for a concert performance, studio recording; develop the ability to

	think creatively; apply the mechanisms of spatial hearing, the specifics of auditory and mental processes, the manifestations of emotional and volitional spheres, the work of creative imagination in professional activities; set and creatively develop the ability to create a new level of information and communication, use computer and modeling devices; use modern special scientific knowledge; prepare for a concert performance, studio recording; develop creative thinking skills; apply the mechanisms of spatial hearing, the specifics of auditory and mental processes, the manifestations of emotional and volitional spheres, the work of creative imagination in the conditions of professional activity. solve performing tasks; skills: using information technologies in the field of professional activity; working in a studio environment; organizing and developing creative projects in the composing, conducting and performing spheres of musical art;
Form of conducting classes	Group
Form of final control	Exam, orally by ticket, including answers to questions on the basics of sound engineering, on mastering computer programs, as well as providing a practical task-mixing (mixing) multitracks.
Basic literature	1. Dvorko N. I. "Sound engineering" 2. Davydov V. V. "Acoustics of premises. Text of lectures" 3. Alex Nisbett " Sound Studio. Technique and methods of use"

History of Kazakh traditional music

Discipline name and code	History of Kazakh Traditional music (IKTM 4209)
Teacher	Jumaniyazova R. K., Imasheva A. T.
Department	of Musicology and Composition
Cycle of disciplines	Profile subjects (PD)
Module name	Music-theoretical subjects
Language of instruction	Kazakh, Russian
Number	of credits 3
Semester	7
Specialties for which the discipline	6B02105 "DIRIZHANDPROGRAMMING" is recommended
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 course contributes to the formation of students' theoretical and practical knowledge about the peculiarities of the origin and development of traditional musical culture of the Kazakh people, its origins, historical stages of formation, patterns and social conditionality of the emergence and development of various traditional genres, national instruments.

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 carriers of traditional culture; –The main sources for the study of national traditional musical culture (musical archeology, musical source studies, oral musical historiography) 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 . –be able to distinguish 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	1.Voices of folk muses A., 1990. p.s. 14-15 2.Kazakh music: traditions and modernity (collection of articles). Alma-Ata, 1992.3 .A. Akishev Iskusstvo i mifologiya sakov A., 1984. 14.4 .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 .S. Daukeeva Filosofiya of musicmuzyk i Abu Nasra Mukhammada al Farabi A., 2002.6 . A. Dzhumaev "Turkestan elder" Khoja Ahmed Yassavi and Muslim spiritual chants / / Journal: Music Academy 1997, No. 1.

Kazakh music 1

Discipline name and code	Kazakh Music 1 (KM 4209)
Teacher	Jumaniyazova R. K., Imasheva A. T.
Department	of Musicology and Composition
Cycle of disciplines	Profile disciplines (PD)
Module name	Music-theoretical subjects
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	8
Specialties for which the discipline	"dasturli muzyka oneri" OSD is recommended
Prerequisites of the discipline	Traditional music and folklore, Folk music creativity
Post-requirements of the discipline	History Kazakh music, History and methodology of ethnomusicology
Discipline content	The course includes the study of professional folk, song and instrumental music of the Kazakh people of the XIX century, the life and work of outstanding representatives of the era, stylistic and genre features of their work.
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 carriers of traditional culture; –The main sources for the study of national traditional musical culture (musical archeology, musical source studies, oral musical historiography) 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 . –be able to distinguish 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	1.Voices of folk muses A., 1990. p.s. 14-15 2.Kazakh music: traditions and modernity (collection of articles). Alma-Ata, 1992.3 .A. Akishev Iskustvo i mifologiya sakov A., 1984. 14.4 .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 .S. Daukeeva Filosofiya of musicmuzyk i Abu Nasra

	Mukhammada al Farabi A., 2002.6 . A. Dzhumaev "Turkestan elder" Khoja Ahmed Yassavi and Muslim spiritual chants / / Journal: Music Academy 1997, No. 1.
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History of Kazakh music of the XX century

Title of the discipline and code	History of Kazakh music of the XX century
Teacher	Jumaniyazova R. K., Imasheva A. T.
Cycle	of discipline Profiliruyushchy disciplines (PD)
Name of the module	"Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	8
Discipline recommended for studying in the OP	Traditional musical Art, OSD
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	of Competence training: - formation of research competence of the student; - reconstruction of the artistic concept of a musical work. knowledge: -the process of historical development of Kazakh music; regularities of the formation and development of Kazakh music; -the history of the formation and development of professional musical art; creativity of professional composers of the twentieth century. at Menia: -analyze musical works from the point of view of the corresponding genres and forms; -distinguish professional genres, features of construction, forms, etc. skills: -Skills of independent interpretation of the content of the works of composers of Kazakhstan; -Skills of using the acquired knowledge in educational and pedagogical activities in specific situations and in solving tasks. -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	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 2

Discipline name and code	Kazakh Music 2 (KM 4210)
Teacher	Jumaniyazova R. K., Imasheva A. T.
Department	of Musicology and Composition
Cycle of disciplines	Profile disciplines (PD)
Module name	Music-theoretical subjects
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	8
Specialties for which the discipline	"Dasturli muzyka oneri" OSD is recommended
Prerequisites of the discipline	Traditional music and folklore, Folk music creativity
Post-requirements of the discipline	History Kazakh music, History and methodology of ethnomusicology
Discipline content	The course includes the study of professional folk, song and instrumental music of the Kazakh people of the XIX century, the life and work of outstanding representatives of the era, stylistic and genre features of their work.
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 carriers of traditional culture; –The main sources for the study of national traditional musical culture (musical archeology, musical source studies, oral musical historiography) 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 . 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 according to individual styles, - show practically 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 foreign languages. scientific literature.
Form of conducting classes	Group
Form of final control	Oral response to tickets for the exam
Basic literature	1.Voices of folk muses A., 1990. p.s. 14-15 2.Kazakh music: traditions and modernity (collection of articles). Alma-Ata, 1992.3

	.A. Akishev Iskustvo i mifologiya sakov A., 1984. 14.4 .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 .S. Daukeeva Filosofiya of musicmuzyk i Abu Nasra Mukhammada al Farabi A., 2002.6 . A. Dzhumaev "Turkestan elder" Khoja Ahmed Yassavi and Muslim spiritual chants / / Journal: Music Academy 1997, No. 1.
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Fundamentals of financial literacy

Discipline name and code	Fundamentals of Financial Literacy (OFG 4201)
Teacher	Candidate of Economic Sciences, Associate Professor R. A. Malaeva, PhD of PhDZhanibekova G. K.
Cycle of discipline	Basic disciplines (DB)
Module name	Module name Module 8. Pedagogical, scientific and managerial competencies of a musician
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	8
Discipline recommended for studying in the OP	All specialties
Prerequisites of the discipline	Economics, business and law
Post-prerequisites of the discipline	-
Content of the discipline	The discipline "Fundamentals of financial literacy" is aimed at developing students ' knowledge and skills in the field of personal data management financial management, budget planning, investment, and financial risk assessment. The basic principles of financial literacy, methods of analyzing financial flows and strategies for managing personal finances in the modern economy are studied.
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: - 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. Must be able to: - 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. Must have the following competencies: - 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	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 (OMRC 4201)
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	6B02116-Traditional musical art (by type), 6B02115-Instrumental performance

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	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; know: - 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. be able to: - correctly make decisions on the organization and functioning of business activities; - analyze economic problems in the analysis of business activities; - make informed business decisions; have the following skills: - analysis of business activities; methodology for drawing up a business plan.
Form of the lesson	Group
Form of final control	Exam
Basic literature	1. Kuratko, Donald F. Предпринимательство теория, процесс, практика / 10-изд. - Алматы: Ұлттық аударма бюросы, 2019.- 514с. 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. 3. Griffin R. Management / R. Griffin. - 12-basylym. – Алматы: Ұлттық аударма бюросы, 2018.-768с. 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).

Analysis of musical works 1,2

HDiscipline name and cipher	Analysis of musical works 1,2 (AMP)
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Teacher	Gazizova L. Sh., Kalymova G. D.
Цикл Discipline cycle	Elective basic disciplines
Module name	Music and theoretical disciplines
Language of teaching	Russian, Kazakh
Number of credits	3
Semester	7, 8
Discipline recommended for studying in the OP	for the specialty "instrumental performance", "vocal art", "choral conducting",
Prerequisites of the discipline	Harmony courses, 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 studies all parts of the structure of the period form, starting from melody, meter and rhythm, the formative effect of harmony, the formative role of dynamics, to timbre and texture. Large-scale thematic structures, periods of square and non-square structure are studied. At the end of the course, the student should know the formative principles of harmony, timbre, texture, be able to distinguish periods of square structure from non-square, possess the skills of analyzing rhythmic and melodic structures. The subject of the course is the structure of musical works, on the one hand, and methods and techniques for analyzing musical works, on the other. The structure of musical works is considered in the course in various aspects: content, due to the peculiarities of the composer's style, performance interpretation, as well as the focus on the listener. Basic concepts: form, content, genre, style, musical language, etc.
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	in Small groups
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.

HDiscipline Name and code	Musical Composition and Style Analysis 1 (MKSA 4222)
Teacher	Gazizova G. D., Kalymova G. D.
Cycle of discipline	DB (KV)
Module name	Music-theoretical disciplines
Language of instruction	Kazakh
Number of credits	3
Semester	7
Discipline recommended for study in the OP	Conducting
Prerequisites of the discipline	Harmony, Music Theory, Music History
Post-prerequisites of the discipline	Specialty, History of performing arts
Content of the discipline	The discipline "Musical composition and style analysis" is studied by students of orchestral and choral conducting in order to develop the ability to identify and distinguish musical styles, genres, and forms. When studying a musical composition, students are given the opportunity to compose small sketches in a given style, genre, and form. The style analysis is based on works from the Baroque, Classical and Romantic eras.
Learning outcomes	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 an analysis of musical form; - consider a musical work in the unity of content and form; - consider musical works in connection with 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.
Form of conducting classes	Lectures and seminars
Form of final control	Exam
Basic literature	1. L. Mazel. 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 posobie dlya vuzov [Forms of musical compositions: a textbook for universities]. St. Petersburg: Lan Publ., 2006, 489 p. 7. V. Zukkerman. Musical genres and fundamentals of

	musical forms, Moscow, 1964.
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Music composition and style analysis 2

HDiscipline Name and code	Musical Composition and Style Analysis 2 (MKSA 4223)
Teacher	Gazizova G. D., Kalymova G. D.
Cycle of discipline	DB (KV)
Module name	Music-theoretical disciplines
Language of instruction	Kazakh
Number of credits	3
Semester	8
Discipline recommended for studying in the OP	Conducting
Prerequisites of the discipline	Harmony, Music Theory, Music History
Post-requirements of the discipline	Specialty, History of Performing arts
Content of the discipline	Continuing discipline of practical orientation. It is aimed at mastering the specifics of the musical style, genres and forms of the late Romanticism, Impressionism, neo-folklorism, Novovenskaya school and the Modernist era. Specific samples of twentieth-century music and contemporary compositions are analyzed.
Learning outcomes	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. - 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.
Form of conducting classes	Lectures and seminars
Form of final control	Exam
Basic literature	1. L. Mazel. 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 posobie dlya vuzov [Forms of musical compositions: a textbook for universities]. St. Petersburg: Lan Publ., 2006, 489 p. 7. V. Zukkerman. Musical genres and fundamentals of musical forms, Moscow, 1964.

Choral class 7,8

HDiscipline name and code	Choral class 7,8 (ChK 4307, 4308)
Teacher	Rudkovsky Yan Stanislavovich, Associate Professor, Zasl.figure of the Republic of Kazakhstan
Cycle of discipline	Profile disciplines (PD)
Module name	Collective performance
Language of instruction	Russian
Number of credits	6
Semester	7,8,8
Discipline recommended for study in OP	6B02117 -Conducting
Prerequisites of the discipline	Conducting, choral class, reading choral scores, choral arrangement, piano, solfeggio, harmony, choral literature, choral studies, PCM, IMM
Post-requirements of the discipline	Specialty, choral class, history of performing arts, methods of teaching special subjects, music history, music theory.
Content of the discipline	The discipline contributes to the formation of managerial competencies in the conditions of ensemble and choral performance. Mastering a new repertoire, rehearsing with the choir. Selection of the final program, organization and conduct of rehearsals for the study of small-scale works. Improvement of performing and pedagogical competencies of the graduate. Mastering the art of conducting interpretation of a large musical form (parts of oratorios, cantatas, magnificats, opera scenes, large original compositions). Mastering and practical application of the provisions of scientific and methodological literature on the topic of the thesis.
Results of training	"Choral class" – a comprehensive preparation of the future conductor, teaching him all the techniques of choral management, the formation of a set of skills that ensure the ability of the conductor to independently reveal the ideological and artistic value of a musical work and its texture and stylistic features. Improvement of the technique of conducting gestures, allowing to fully implement the ideological and artistic idea of choral works in the process of ensemble performance in practical work with the choral team. Training in the most efficient and effective method of conducting work with the choir during rehearsals. The process of studying the discipline "Choral class" is aimed at the formation of the following competencies: - about the skills and abilities required to work with a creative team as a choir director; - about the vocal peculiarities of performing choral works of various epochs, styles, genres; know: - features of voice formation, sound science in various sound-pitch, tempo-rhythmic, dynamic conditions; - methods of working with the choir during rehearsals; - practical skills and abilities of rehearsal work in the choir;

	be able to possess the following skills: - efficiently and competently organize the rehearsal process; - sing according to the conductor's hand, intonate taking into account all audible voice parts; - perform sheet music of choral works of varying degrees of complexity.
Form of conducting classes	group
Form of final control	Exam
Basic literature	The discipline "Choral class" is purely practical, it is a rehearsal process, and does not require the use of specialized literature.

Orchestra class 7,8

HDiscipline name and code	Orchestra class 7,8(OK 4307, 4308)
Teacher	Faculty member of the Department of Orchestral Conducting
Discipline cycle	Profile subjects (PD)
Module name	Collective music
making Language of instruction	Russian
Number of credits	6
Semester	7,8,8
Discipline recommended for studying in OP	Conducting
Prerequisites of the discipline	Conducting, choral class, reading choral scores, choral arrangement, piano, solfeggio, harmony, choral literature, choral studies, PCM, IMM.
Post-requirements of the discipline	Specialty, choral class, history of performing arts, methods of teaching special subjects, music history, music theory.
Content of the discipline	Proofreading rehearsals with orchestra. Combined rehearsal with the choir, orchestra, and soloists. Conducting works that involve changing tempo and meter, alternating between simple and complex dimensions. Large-format artwork. Part of a symphony or symphony poem. Study of works of the 20th century. Tuning, strokes, and features of sound extraction on the instruments of the orchestra's percussion group. Work on works of the cantata-oratorio genre. Rehearsals with the choir. Mastering the art of conducting interpretation of a large musical form. Correct compilation of concert programs. Dress rehearsal. Rehearsal on the day of the concert. Psychological mood on the day of the concert. Restraint of execution. Distribution of the orchestra's forces during the dress rehearsal. Monitoring the accuracy of the text, rhythm, and ensemble. Hearing coverage of all the elements of the performance in their unity. A concert performance.

Learning outcomes	The process of studying this subject is aimed at developing the following competencies: - about the skills and abilities required to work with a creative team as a choir director; - about the vocal peculiarities of performing choral works of various epochs, styles, genres; know: - features of voice formation, sound science in various sound-pitch, tempo-rhythmic, dynamic conditions; - methods of working with the choir during rehearsals; - practical skills and abilities of rehearsal work in the choir; be able to possess the following skills: - efficiently and competently organize the rehearsal process; - sing according to the conductor's hand, intonate taking into account all audible voice parts;
Form of conducting the lesson	group
Form of final control	Exam
Basic literature	The discipline "Orchestra Class" is purely practical, it is a rehearsal process, and does not require the use of specialized literature.

Practice working with the choir 7

HDiscipline name and code	Practice with choir 7(PRCh 4315)
Teacher	Makhanov G. A.
Cycle of discipline	Profile disciplines (PD)
Module name	Professionally-oriented subjects
Language of instruction	Russian, Kazakh
Number of credits	5
Semester	7
Discipline recommended for studying in OP	Conducting
Prerequisites of the discipline	Conducting, choral class, reading choral scores, choral arrangement, piano, solfeggio, harmony, choral literature, choral studies, ICM, IMM
Post-requirements of the discipline	Specialty, Specialty, choral class, history performing arts, methods of teaching special subjects, music history, music theory.
Content of the discipline	Development of acquired practical skills of choir management in accordance with the requirements for the presentation of the author's idea, choral sound, structure, diction, dynamics, nuance, strokes, and quality of singing sound based on the material of foreign and Kazakh choral music of various composers, styles, and genres.
Learning outcomes	competencies: have an idea of the skills and abilities required to work with a creative team as a choir director; vocal features of performing choral works of various eras, styles, and genres;

	knowledge: methods of working with the choir during rehearsals; - practical skills and abilities of rehearsal work in the choir; skills: to organize the rehearsal process efficiently and competently; to sing according to the conductor's hand, intonate taking into account all audible voice parts; skills: to perform musical material of choral works of various degrees of complexity. orchestras.
Form of the lesson	Group
Form of final control	Exam
Basic literature	1. Aldanazarova, B. Zh. Short course of lectures on Kazakh choral literature. A, 1991 2. Arikainen, G. L. On issues of choral culture development. Alma-Ata, 1920 3. Arikainen G. L. Choirs in M. Tulebaev's opera "Birzhan and Sara", Alma-Ata, 1920 4. Asafyev, B. V. On choral art. L.: Muzyka 1980 5. Andreeva, L. M. Metodika prepodavaniya horovogo dirovodirovaniya [Methods of teaching choral conducting]. Moscow: Muzyka 1969 6. Yegorov A. Teoriya i praktika raboty s khor [Theory and practice of working with the choir]. L.: Muzgiz 1957 7. Dmitrievskaya, K. N. Russian Soviet Choral Music. Issue 1, Moscow: Sov kompoz. 1974

Instrumentology of Kazakh folk instruments

HTitle of the discipline and code	of Instrumentology of Kazakh folk instruments (IKNI 4315)
Teacher	Umirov Ermek Kasimovich
Cycle of disciplines	Basic disciplines
Module name	Fundamentals of Instrumentation and General conducting
Language of instruction	Kazakh and Russian
Number of credits	3
Semester	5 semester
The discipline is recommended for studying in the OP	Composition, Conducting
Prerequisites of the discipline	Instrumentation
Post-requirements of the discipline	Specialty. Conducting
Content of the discipline	is a theoretical discipline aimed at studying the technical and expressive capabilities of Kazakh orchestral instruments, their role in the orchestra, the repertoire of orchestral instruments and arrangements.
Training results	Competencies: Head of the orchestra of folk instruments knowledge: About the practical possibilities of Kazakh folk instruments skills: Be able to perform instrumentation of kuv for the orchestra of Kazakh folk instruments.

	Skills: Acquisition of experience as a novice instrumentalist of kuevs for the orchestra of Kazakh folk instruments.
Form of conducting classes	Group-small groups
Form of final control	Exam. Review of practical works
Basic literature	1. Zh. Temirgaliyev "Instrumentation of the Kazakh orchestra" 2. L. Malter "Tables on instrumentation"

Practice working with the choir 8

HDiscipline name and code Choir	Practice 8(PRCh 4316)
Teacher	Tokhtarova N. D.
Cycle of discipline	Profile disciplines (PD)
Module name	Professionally-oriented subjects
Language of instruction	Russian, Kazakh
Number of credits	5
Semester	8
Discipline recommended for studying in OP	Conducting
Prerequisites of the discipline	Conducting, choral class, reading choral scores, choral arrangement, piano, solfeggio, harmony, choral literature, choral studies, ICM, IMM
Post-requirements of the discipline	Specialty, Specialty, choral class, history performing arts, methods of teaching special subjects, music history, music theory.
Content of the discipline	Development of acquired practical skills of choir management in accordance with the requirements for the presentation of the author's idea, choral sound, structure, diction, dynamics, nuance, strokes, and quality of singing sound based on the material of foreign and Kazakh choral music of various composers, styles, and genres.
Learning outcomes	competencies: have an idea of the skills and abilities required to work with a creative team as a choir director; vocal features of performing choral works of various eras, styles, and genres; knowledge: methods of working with the choir during rehearsals; - practical skills and abilities of rehearsal work in the choir; skills: to organize the rehearsal process efficiently and competently; to sing according to the conductor's hand, intonate taking into account all audible voice parts; skills: to perform musical material of choral works of various degrees of complexity. orchestras.
Form of the lesson	Group

Form of final control	Exam
Basic literature	1. Aldanazarova, B. Zh. Short course of lectures on Kazakh choral literature. A, 1991 2. Arikainen, G. L. On issues of choral culture development. Alma-Ata, 1920 3. Arikainen G. L. Choirs in M. Tulebaev's opera "Birzhan and Sara", Alma-Ata, 1920 4. Asafyev.B. V. On choral art. L.: Muzyka 1980 5. Andreeva.L. M. Metodika prepodavaniya horovogo dirovidirovaniya [Methods of teaching choral conducting]. Moscow: Muzyka 1969 6. Yegorov A. Teoriya i praktika raboty s khor [Theory and practice of working with the choir]. Moscow: JL: Muzgiz 1957 7. Dmitrievskaya K. N. Russkaya sovetskaya horovaya muzyke [Russian Soviet Choral Music].Issue 1, Moscow: Sov kompoz. 1974

Instrumentation of Kazakh folk instruments

HDiscipline name and code	Instrumentation of Kazakh folk ensembles (IKNA 4316)
Teacher	Umirov Ermek Kasimovich
Cycle of disciplines	Cycle of profile disciplines KV
Module name	Professionally oriented disciplines
Language of teaching	Kazakh, Russian
Number of credits	3. Three credits
Semester	8 semester
The discipline is recommended for studying in the OP	Composition, Conducting, Kobyz Bayan, Dombira, prima, sherter, folk. instruments
Prerequisites of the discipline	Instrumentology of Kazakh folk instruments
Post-requirements of the discipline	Specialty. Conducting
Content Discipline content	A practical course aimed at mastering the skills of orchestrating works for a folk orchestra. The discipline involves the application of theoretical knowledge obtained in the course "Instrumentation for Kazakh folk instruments", in the practice of working on creating your own instrumentation, taking into account the range, timbral specifics, strokes and performance capabilities of folk orchestra instruments.
Результаты Training results	Competencies: Head of the folk instrument ensemble knowledge: About the practical possibilities of Kazakh folk instruments skills: Be able to perform instrumentation of kuv for an ensemble of Kazakh folk instruments. Skills: Acquisition of experience as a novice instrumentalist of kuevs for an ensemble of Kazakh folk instruments.
Form of conducting classes	Group-small groups
Form of final control	Exam. Review of practical works

Basic literature	1. Zh. Temirgaliyev "Instrumentation of the Kazakh orchestra" 2.L. Malter "Tables on instrumentation"
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Solfejista's Workshop

HDiscipline Name and Cipher	Solfejista's Workshop (PS 4321)
Teacher	Teachers of the Department of Musicology and Composition
Cycle of the discipline	DB (KV)
Name of the module	Special disciplines add. OP Minor
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	7
Discipline recommended for studying in OP	Conducting (by type)
Prerequisites of the discipline	Academic solfeggio, choral solfeggio, teaching methods
Post-requirements of the discipline	Pedagogical practice, thesis
Content of the discipline	The discipline is aimed at practical training of a student to work as a solfeggio teacher with students of the secondary educational level of the specialty "Choral conducting". It provides for the development of students' hearing development skills using modern teaching methods based on the material of vocal and choral music.
Learning outcomes Students'	conscious perception and performance of modern music, comprehensive development of fret and rhythmic hearing, formation of professional musical consciousness for independent pedagogical work.
Form of the lesson	Group
Form of final control	exam
Basic literature	Karaseva M. V. Modern solfeggio in three parts. Part 1. Moscow, 1996, 104 p. (in Russian) Karaseva M. V. Modern solfeggio in three parts. Part 1. Moscow, 1996, 72 p. (in Russian) Loginova L. N. Sovremennoe solfeggio: teoriya i praktika [Modern solfeggio: theory and practice]. Publishing house "Planet of Music", 2023. 212 p.