

**KAZAKH NATIONAL CONSERVATORY  
named after KURMANGAZY**

**FACULTY OF INSTRUMENTAL PERFORMANCE**

**bachelor course**

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

**Educational program: 6B02119 - Instrumental performance (by type)  
Specialization: "Piano", "String instruments",  
"Wind and percussion instruments", "Ensemble art"**

**Almaty 2025**

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

Designed for teachers and students of KNK im. Kurmangazy.

### **Catalog of elective subjects**

Approved at the meeting Ученого of the Scientific Council KHK of KNK im. Kurmangazy Protocol No. 08 of "26" 02.2025

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**Summary table of subjects no selected for the educational program 6B02119-  
Instrumental performance (by type)**

Course	Semester	Number of credits	Код Discipline code	Name of disciplines	Module name
1	2	3	4	5	6
2	3,4	6	IKRM (1,2)2222,2323	History of Classical and Romantic music 1,2	Music-theoretical, music-historical disciplines
			IM1760-1900 (1,2) 2222,23 23	History of Music 1760-19001900 1,2	
2	3,4	6	Pol (1,2) 2227, 28	Polyphony 1,2 ("Piano", "Classical Guitar")	
			ITF (1,2) 2227, 28	History and theory Texture theory 1,2	
2	3,4	6	KA (3,4) 2306, 07	Chamber Ensemble 3,4 ("Piano")	Ensemble performance
			KA (2,3) 2306, 07	Chamber Ensemble 2,3 ("String Instruments", "Classical Guitar")	
			ADI (2,3) 2306, 07	Wind Instrument Ensemble 2,3 ("Wind and Percussion instruments")	
2	3,4	6	KK (3,4) 2322, 23	Concertmaster class 3,4 ("Piano")	Competencies of the concertmaster, /Orchestral performance
			OK (3,4) 2322,23 23	Orchestral class 3,4 ("String instruments", "Wind and Percussion instruments")	
2	3,4	6	Org (1,2)/ OD (1,2) /RI (1,2) 233,31	Organ (for organists) 1,2 / Fundamentals of Conducting ("Wind and Percussion instruments") 1,2 / Related instruments (viola, double bass) 1,2	Special disciplines of additional OP- Minogue
3	5	3	IPR 3202	Study of the pedagogical repertoire	Pedagogical and managerial competencies of the mof the student
			SRP 3202	Modern repertoire practice	
3	5,6	6	AMP (1,2) 3214, 15	Analysis of musical works 1,2	Навыки Research skills
			MKSA (1,2)3214,1515	Musical composition and composition style analysis 1,2	

3	5	3	IM 3225	Music History 1900-1945 ("Piano", "Classical Guitar")	Musical-theoretical, musical-historical disciplines
			ISM (1) 3225	History of Modern Music 1	
3	5	4	IDI 3230	History of Jazz Art ("Piano")	
3	5,6	6	STEO 3230	Styles and traditions of European organ	building Ensemble performance
			KA (5,6) 3308, 09	Chamber Ensemble 5,6 ("Piano")	
			KA (4,5) 3308, 09	Chamber Ensemble 4,5 ("String Instruments", "Classical Guitar")	
			ADI (4,5) 3308, 09	Wind Instrument Ensemble 4,5 ("Wind and Percussion Instruments")	
3	5,6	6	KDDI (1,2) / BK (1,2) 3243, 44	Квинтет деревянных Woodwind Quintet 1,2/ Brass Quintet 1,2 ("Wind and Percussion instruments")	
			SA (1,2) /An (1,2) 3243, 44	String Ensemble (violin, viola, cello, double bass) 1,2 / Ensemble (violin, viola, cello, double bass) 1,2 ("String instruments")	
3	5,6	3	KK (5,6) 3324, 25	Concertmaster class 5,6 ("Piano")	Компетенции Concertmaster's competencies/ Orchestra performance
			OK (5,6) 3324, 25	Orchestra class 5,6 ("String instruments", "Wind and Percussion instruments")	
3	5,6	6	Org (3,4)/ OD (3,4) / RI (3,4) 3332, 33	Organ (for organists) 3,4 / Fundamentals of Conducting 3,4/ (Wind and Percussion instruments) /Related instruments (viola, double bass) 3,4	Special disciplines of additional : OP-Minog
3	6	3	IM 3226	History of music after 1945 ("Piano", "Classical Guitar")	Music-theoretical, music-historical disciplines
			ISM (2) 3226	History of modern music 2	
3	6	3	IKTM 3229	History of Kazakh traditional music ("Piano", "Classical guitar")	
	6	3	KM (1) 3229	Kazakh music 1	
3	6	3	IJS 3234	History of Jazz styles ("Wind and Percussion instruments")	
			IVD 3234	History of jazz	
3	6	3	PIBM 3304	Practice of performing Baroque music ("String instruments", "Classical guitar")/ Mixed ensemble for strings and	Ensemble performance

				wind instruments ("String Instruments", "Wind Instruments")/String Duet ("String Instruments")	
			DA 3304	Jazz ensemble ("Wind and percussion instruments")	
3	6	3	KMRI 3249	Collective music-making of related instruments ("Classical guitar")	
			AM/NNMRO 3249	Ensemble Music Making //Skills in tuning and minor repairs of the organ ("Piano")	
4	7	3	IKM XX 4224	History of Kazakh music of the XX century	Music-theoretical, music - historical disciplines
			KM 4224 (2)	Kazakh music 2	
4	7	3	AII 4302	Analysis of performance interpretation ("Piano", "Wind and Percussion instruments", "Stringed instruments", "Classical Guitar")	
			TPII 4302	Theory and practice of performing interpretation ("Classical Guitar")	
4	7	4	MM 4303	Music of the World ("Classical guitar")	
			MV 4303	Music of the East	
4	7,8	3	KA (7,8) 4310, 11	Chamber ensemble 5,6 ("Piano")	
			KA (6,7) 4310, 11	Chamber Ensemble ("String Instruments", "Classical Guitar") 7,8	
			ADI (6,7) 4310, 11	Wind Instrument Ensemble 6,7 ("Wind and Percussion Instruments")	
4	7	3	DI 4248	Jazz improvisation ("Wind and Percussion instruments")	
			SOI (OAM) 4248	Modern ensemble performance / Organ in ensemble music making ("Piano")	
4	7,8	3	KK (7,8) 4326, 27	Concertmaster class 7,8 ("Piano")	Concertmaster's competencies/ Orchestra performance
			OK (7,8) 4326, 27	Orchestra class 7,8 ("String instruments", "Wind and Percussion instruments")	

4	7,8	3	Org (5,6) / DO(5,6) /RI (5,6) 4334, 35	Organ (for organists) 5,6 / Conducting with orchestra 5,6 (Wind and Percussion instruments) / Related instruments (viola, double bass) 5,6	Special disciplines: OP-Minog
4	8	3	OMRK 4205	Fundamentals of management and entrepreneurship in culture	Pedagogical and managerial competencies of a musician
			OFG 4205	Fundamentals of financial literacy	

Note:\* Дисциплины Elective выбору subjects required for study (Mandatory university component (UWC).



## DESCRIPTION OF ELECTIVE SUBJECTS 2ND COURSE

### History of classical and romantic music 1,2

Название Discipline name and code	History of Classical and Romantic Music 1,2 (IKRM 2222, 23)
Teacher	Goryacheva T. V., Tulkubaeva Zh. Zh
. Cycle of the discipline	BP (TC) DB (KV)
Наименование Module name	Music-theoretical, music - historical subjects
Language of instruction	Russian
Number of credits	3
Semester	3,4
The discipline is recommended for studying in the OP	Instrumental performance
Prerequisites of the discipline	"History of music before the 18th century"
Post -requirements of the discipline	"History of Modern Music"
Content of the discipline	<p>This discipline belongs to the course of musical and 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. Specifics of artistic reflection of the classical-romantic era (from 1750 to 1820) in musical art. Study of the works of the greatest representatives of classicism and early Romanticism.</p> <p>Continuing discipline. The main musical (regional and historical) styles, significant composers and musical works of late Romanticism in Western European and Russian music are studied. The skills of stylistic identification of works of the corresponding styles by ear and score are mastered.</p>
Результаты 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 эпохи of the Enlightenment and Romanticism.
Form of the lesson	group
Form of final control	exam
Basic literature	<p>Konen V. History of foreign music. Issue 3. From 1789 to the middle of the XIX century. Moscow, Muzyka 1976.</p> <p>Livanova T. Istoriya zapadnoevropeyskoy muzyki do 1789 g.: Uchebnik v 2-kh tomakh, vol.2, XVIII vek. M., Muzyka 1983 g.</p> <p>Levik B. Istoriya zarubezhnoy muzyki [History of Western European Music before 1789: Textbook in 2 parts]. Issue 2. Moscow, 1980.</p>

### History of Music 1760-1900 1,2

Название Discipline name and code	История Music History 1760-1900 1,2 (IM1760-1900 2222, 23)
Teacher	Goryacheva T. V., Tulkubaeva Zh. Zh.,
Cycle of the discipline	BP (TC) DB (KV)
Наименование Module name	Music-theoretical, music - historical subjects
Language of instruction	Russian
Number of credits	6
Semester	3,4
The discipline is recommended for studying in the OP	Instrumental performance
Prerequisites of the discipline	"History of music before the 18th century"
Post -requirements of the discipline	"History of Modern Music"
Content of the discipline	<p>This discipline is aimed at mastering the periods of formation and development of foreign classical and romantic music in the XVII-XVIII centuries. The objectives of the discipline are to form students' understanding of the musical culture of the classical era, the work of outstanding composers of this period, the system of means of musical expression, and the peculiarities of national traditions.</p> <p>This discipline studies the history and evolution of Romanticism as one of the brightest stylistic trends in the development of European musical art. The works of early and late Romantic composers are considered from genre and stylistic points of view. It is supposed to analyze the most significant samples of musical works accompanied by listening to the score.</p>
Результаты 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	<p>Druskin M. History of foreign music. Issue 4, the second half of the XIX century. Moscow, Muzyka 1967g.</p> <p>Livanova T. Istoriya zapadnoevropeyskoy muzyki do 1789 g.: Uchebnik v 2-kh tomakh, vol.2, XVIII vek. M., Muzyka 1983 g.</p> <p>Levik B. Istoriya zarubezhnoy muzyki [History of Western European Music before 1789: Textbook in 2 volumes]. Issue 2. Moscow, 1980.</p>

### Polyphony ("Piano", "Classical guitar") 1,2

Название Discipline name and cipher	Polyphony 1,2 (Pol 2227, 28)
Teacher	Tatkenova Sh. A. senior teacher
Цикл Discipline cycle	Basic
Наименование Module name	Music-theoretical, music - historical disciplines
Language of teaching	Russian, Kazakh
Number of credits	6
Semester	3,4
The discipline is recommended for studying in the OP	Instrumental performance (piano)
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	<p>The discipline is aimed at studying the formation and development of polyphony as one of the main types of texture in music. In the context of general style trends in the development of musical art, we study the features of polyphonic melody, simple counterpoint, types of polyphonic technique in two voices (complex counterpoint and imitation); the main genres of polyphony of the Middle Ages and Renaissance (strict style).</p> <p>Continuing discipline aimed at studying the basic laws of the structure, content and form of polyphonic works. 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.</p>
Результаты Learning outcomes	<p>As a result of mastering the discipline формируются, the following competencies are formed:</p> <ol style="list-style-type: none"> <li>1) must know: the main types of textures</li> <li>2) must be able to: analyze the musical fabric, determine the type of texture;</li> <li>3) must be proficient in: техникой composing techniques c using types of textures.</li> </ol>
Form of the lesson	Practical
Form of final control	Exam
Basic literature	<p>Kholopova V. Invoice. - Essay, M.: Music, 1979. - 87 p.</p> <p>Grigoriev S., Muller T. Textbook of polyphony.</p> <p>Evdokimova Yu. Polyphony of the Middle Ages and Renaissance.</p> <p>Muller T. Polyphonic analysis.</p>

	Parrish K., Oul J. Samples of musical forms from the Gregorian Chorale to Bach
	Skrebkova-Filatova M. Texture in music: Artistic possibilities: Structure: Functions Chugaev A. Features of the structure клавирных фуг of Bach's clavier fugues Yuzhak K. On nature and specifics polyphonic thinking. In the collection: Polyphony.

### Invoice history and theory фактуры 1,2

Title of the discipline and code	History and theory of invoice 1,2 (ITF 2227, 28)
Teacher	Tatkenova Sh. A.
Цикл Discipline cycle	Basic
Наименование Module name	Music-theoretical, music - historical disciplines
Language of teaching	Russian, Kazakh
Number of credits	6
Semester	3,4
The discipline is recommended for studying in the ОП	Instrumental performance (piano)
Prerequisites of the discipline	Elementary теория 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	A discipline that allows students to master the structure of the musical fabric, taking into account the nature and ratio составляющих фактуру of the voices that make up the texture. Historical invoice types. Monody - polyphony; homophonic, polyphonic, heteroionic, etc. Mixed типы texture types. Polyphony of layers. Pointillism. Supermultiplicity. Continuing discipline. Parliaments and элементы invoice elements. Textured drawing of voices. Ways to develop an invoice. Musical figures. Textured duplicates. Functional development голосов of texture voices in musical form. Texture and musical form. Features of a multi-voiced musical composition.
Результаты Learning outcomes	As a result of mastering the discipline формируются, 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 be proficient in: composing techniques c using 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. Grigoriev S., Muller T. Textbook of polyphony. 2. Evdokimova Yu. Polyphony of the Middle Ages and Renaissance.
	3. Muller T. Polyphonic analysis. 4. Parrish K., Oul J. Samples of musical forms from the Gregorian Chorale to Bach 5. Skrebkova-Filatova M. Texture in music: Artistic possibilities: Structure: Functions 6. Chugaev A. Features of the structure клавирных фуг of Bach's clavier fugues 7. Yuzhak K. On nature and specifics polyphonic thinking. In the collection: Polyphony.

### Chamber Ensemble (Piano) 3,4

Название Discipline name and code	Chamber Ensemble 3,4 (KA 2306, 07)
Teacher	Medeubaeva S. M. - Professor, Akbarov A. A.-Professor, Bakieva G. M.-Associate Professor, Valieva E. S.-senior teacher
	Kurmanaev E. M.- senior teacher Ermagambetova G. U. - senior teacher Romanenko A. A.-Associate professor Omirbekova M. K.-senior teacher Panargalieva D. B. - senior teacher Atageldieva S. D. – senior teacher Naumova A. G.-teacher Muratali R. K. - teacher
of the Cycle of discipline	Profile disciplines (PD)
Наименование Module name	Ensemble performance
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	3,4
Discipline recommended for study in OP	6B02102 - "Instrumental performance", (Piano)
Prerequisites Discipline prerequisites	of the discipline "Chamber Ensemble" Discipline 2 semester
Post -requirements for the discipline	-requirements of the discipline "Chamber Ensemble" Discipline 5-8 semesters

Content of the discipline	The discipline is aimed at expanding the performing and pedagogical repertoire of ensemble music among performers-pianists. Improvement of collective performance skills, expansion of musical horizons, formation of artistic taste, understanding of the style, form and content of performed works. Achieving auditory self-control and executive responsibility of students. Rehearsal process and concert performance. Continuing practical discipline aimed at developing the skills of joint performance in students learning to play stringed instruments. Study of ensemble chamber and instrumental compositions of composers of the XX-XXI centuries. Mastering new performance techniques. Rehearsal process and concert performance.
Результаты Learning outcomes	The student should know: - basic content of the chamber ensemble course; - musical literature, chamber ensemble repertoire, including works from different eras, genres and styles; - performance characteristics of a musical instrument; - specifics of ensemble performance; features of the notation
	- of the solo instrument part: - strokes, keys; professional terminology; - independently correctly analyze the work and analyze the forms of hearing all the parts in the ensemble; - control the synchronicity of joint playing; - work on strokes, sound balance, nuances, intonation;
	- play the timbres of different instruments, taking into account their individual intonation; - pay attention to the stability of the rhythm (excluding tempo deviations). - coordinate their performance intentions and find joint artistic solutions when working in an ensemble; - the student must have the following skills: - collective musical creativity during joint rehearsals and concert performances; - creative independence, the ability to solve artistic problems together with partners; reading from a sheet; - free playing of sheet music in an ensemble.
Form of the lesson	Individual
Form of final control	of the Republic of Kazakhstan - execution of the program Final control-exam (execution of the program, holding a colloquium).

Basic literature	Chamber Ensemble: Collection of Works by K. Adzhemov, Moscow, 1979. Gaidamovich G. Instrumental ensembles – , Moscow, 1960. Bobrovsky V. Instrumental ensembles of Shostakovich, Moscow, 1961. Soroker Ya. Prokofiev's Chamber and Instrumental Ensembles, Moscow, 1973. Soroker Ya. Скрипичные сонаты Beethoven's violin sonatas. - L. , 1964.
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### Chamber Ensemble 2,3 ("String Instruments", "Classical Guitar")

Название Discipline name and code	Chamber Ensemble
Teacher	Medeubaeva S. M. - Professor, Akbarov A. A.-Professor, Bakieva G. M.-Associate Professor, Valieva E. S.-senior teacher Kurmanaev E. M. - senior teacher Ermagambetova G. U. - senior teacher Romanenko A. A.-Associate Professor Omirbekova M. K.-senior teacher Panargalieva D. B. – senior teacher Atageldieva S. D. - senior teacher Naumova A. G.-teacher Muratali R. K-teacher
Cycle of the discipline	Profile disciplines (PD)
Наименование Module name	Ensemble performance
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	3,4
Discipline recommended for study in OP	6B02102 - "Instrumental performance", (Stringed instruments)
Prerequisites Discipline prerequisites	of the discipline "Chamber Ensemble" Discipline 2 semester
Post -requirements for the discipline	-requirements of the discipline "Chamber Ensemble" Discipline 5-8 semesters
Content of the discipline	Continuing practical discipline aimed at developing the skills of joint performance for performers-pianists. Mastering ensemble compositions of various genres by composers of the Romantic era. Work on delivering the author's idea. Achieving purity of style, technical and ensemble perfection. Rehearsal process and concert performance.  Continuing practical discipline aimed at developing the skills of joint performance in students learning to play stringed instruments. Mastering ensemble chamber and instrumental compositions of Romantic composers (F. Schubert, I. Brahms, M. Glinka, etc.). Achieving a style identity. Rehearsal process and concert performance.

Результаты Learning outcomes	<p>The student should know:</p> <ul style="list-style-type: none"> <li>- basic content кypca of the chamber ensemble course;</li> <li>- musical literature, chamber ensemble repertoire, including works from different eras, genres and styles;</li> <li>- performance characteristics of a musical instrument;</li> <li>- specifics of ensemble performance;</li> <li>- features of the notation of the solo instrument part;</li> <li>- strokes, keys;</li> <li>- professional terminology;</li> </ul>
	<ul style="list-style-type: none"> <li>- the student should be able to:</li> <li>- independently correctly analyze the work and analyze the forms of listening to all the parts in the ensemble;</li> <li>- control the synchronicity of joint playing;</li> <li>- work on strokes, sound balance, nuances, intonation;</li> <li>- play the timbres of different instruments , taking into account their individual intonation;</li> <li>- pay attention to the stability of the rhythm (excluding tempo deviations);</li> <li>- coordinate your performing intentions and find joint artistic solutions when performing. work in an ensemble;</li> </ul> <p>the student must be proficient in skills:</p> <ul style="list-style-type: none"> <li>- collective musical creativity during joint rehearsals and concert performances;</li> <li>- creative independence, the ability to solve artistic problems together with partners;</li> <li>- reading from a sheet;</li> <li>- free playing of notes in an ensemble.</li> </ul>
Form of the lesson	Individual
form of final control	of the RK - исполнение program execution. Final control - examination ( program execution,colloquium).
Basic literature	<p>Chamber Ensemble: Collection of Works by K. Adzhemov, Moscow, 1979. Gaidamovich G. Instrumental ensembles – , Moscow, 1960. Bobrovsky V. Instrumental ensembles of Shostakovich, Moscow, 1961.</p> <p>Soroker Ya. Prokofiev's Chamber and Instrumental Ensembles, Moscow, 1973.</p> <p>Soroker Ya. Скрипичные сонаты Beethoven's violin sonatas. - L. , 1964.</p>

### **Ансамбль Wind Instrument Ensemble (Wind and percussion instruments) 2,3**

Название Discipline name and code	Ансамбль Wind Instrument Ensemble 2,3 (ADI 2306, 07)
Teacher	of teaching staff of the Department of Wind and percussion instruments
Cycle of discipline	Profile subjects (elective component), PD (KV)
Наименование Module name	Ensemble performance



Language of instruction	Kazakh, Russian
Кредиты ECTS credits	6
Semester	3,4
Discipline recommended for study in OP	"6B02115 - Instrumental performance"
Prerequisites of the discipline	subject ансамбль духовых и mid-level wind and percussion ensemble
Post -requirements for the discipline	класс ансамбля Post-requirements of the discipline master's degree wind and percussion ensemble class инструментов , orchestra class
Content of the discipline	Continuing practical discipline for the development of playing skills in an ensemble. Mastering quartet music making in a homogeneous and mixed quartet. Choosing a repertoire, mastering a musical text, and overcoming performing difficulties. Rehearsal process and concert performance. Continuing practical discipline for improving and expanding the development of ensemble performance skills, developing performing experience. Specifics of playing in an instrumental quintet of homogeneous and mixed composition. Selection of the repertoire, mastering the musical text, Overcoming performing difficulties. Rehearsal process and concert performance.
Results Learning outcomes	<b>of competence training:</b> achieve sound quality, rhythmic harmony, timbre colors, expressive dynamics and agogics in ensemble music making;
	<b>knowledge of:</b> the course provides базовые знания students with basic knowledge that helps them master the skills of playing in various ensembles (duets, trios, quartets, quintets, sextets,
	septets). <b>skills:</b> maintain the purity of structure and intonation, create a sound balance, observe the unity of sound attack, breathing , etc .; in relation to a group of percussion instruments-rhythmic stability, conscious perception of rhythmic figuration, understanding of its textured purpose in connection with the development of melody and harmony; <b>skills:</b> the student must master a modern repertoire that helps them master new technological techniques of playing; complex fragments of musical works that use polyphonic texture techniques are useful to study by combining individual voices in various combinations.
Form of conducting classes	in small groups
Form of final control	exam, oral ( Program execution)

Basic literature	Beethoven L.-Duet No. 1 for clarinet and bassoon. Abdinurov S. - Concerto for flute, Oboe and piano. L. Beethoven-Quartet No. 6, 1-ch for flute, clarinet, french horns, bassoon.
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### Concertmaster class (Piano) 3,4

Name of the discipline and code	Concertmaster class 3,4 (KK 2322, 23)
Teacher	Bayakhunova N. Ya. - associate Professor, Mukhamedzhanova S. V. - Associate professor, Ungarova Sh. Sh – - Associate Professor, Yaroslavtseva E. A. -Associate professor, Abdrasheva G. S. - senior teacher, Ivanova M. V.-senior teacher, Otetleu A. A.- teacher, Maksimchev T. V. - teacher, Malikaidar K. B. - teacher.
Cycle of the discipline	Profile disciplines (PD)
Name of the module	Competencies of the concertmaster, Orchestral performance
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	3,4
Discipline recommended for study in OP	6B02102 "Instrumental performance", piano
Prerequisites of the discipline	Discipline Concertmaster class - 2
Post -requirements of the discipline	Discipline Concertmaster class - 5
Content of the discipline	The course is based on the practical study of artistic and stylistic diversity of vocal and instrumental compositions It also includes
	teaching pianists the art of accompaniment in the form of individual practical exercises with a teacher and independently, rehearsals with солистом-an illustrator soloist, consultations, checking домашнего homework and performing a concert program by the student during the exam. The third and fourth semesters include studying the stylistic features of various epochs from the Baroque to the present, and preparing piano students for practical work в as concertmasters in opera houses, philharmonic societies, vocal and orchestra classes of educational institutions, etc.

Результаты Learning outcomes	<p><b>The student should know:</b></p> <ul style="list-style-type: none"> <li>– basic content of the course concertmaster class;</li> <li>main vocal and instrumental repertoire; specifics of the concertmaster 's work in the vocal class;</li> <li>specifics of the concertmaster 's work in instrumental classes;</li> <li>specifics of ensemble performance;</li> <li>features of the solo part: breathing, range, tessitura, strokes, keys;</li> <li>basic laws of musical performance; the student should be able to:</li> <li>play in an ensemble with vocalists;</li> <li>play in an ensemble with instrumentalists;</li> <li>master the sound palette and a variety of strokes; analyze and interpret musical compositions;</li> <li>match тембровой the timbre of the sound of a solo voice or instrument;</li> <li>the student must have the following skills:</li> <li>performances ( playing techniques , sound extraction methods, dynamic capabilities, range, register and timbre colors, strokes) of various instruments;</li> </ul>
Form of conducting classes	Individual
Form of final control	Creative exam
Basic literature	<p>Lyublinsky A. Teoriya i praktika akkompanementa [Theory and practice of accompaniment]. 1.: Muzyka, 1972.</p> <p>Мур J. Moore Singer and Accompanist , Moscow: Raduga Publ., 1987. J. Moore Opera librettos, Moscow: Muzyka Publ., 1987.</p> <p>Мур J. Moore About the work of the concertmaster , Moscow: Muzyka Publ., 1974. J. Moore One Hundred Operas, Moscow: Muzyka Publ., 1987.</p> <p>Шендерович Е. Shenderovich. In the concertmaster class , Moscow: Muzyka Publ., 1996.</p> <p>Шендерович Е. Shenderovich. On Overcoming piano difficulties in Claviers, Moscow: Muzyka Publ., 1987.</p> <p>Kubantseva E.I. Konzertmeistersky klass , Moscow: Akademiya Publishing Center, 2002.</p> <p>Barenboim L. A. Musical Pedagogy and Performance, Moscow, 1974.</p>

### Orchestra class 3,4

("Stringed instruments", "Wind and percussion instruments")

Название Discipline name and code	Orchestra class 3,4 (OK 2322, 23)
Teacher	Associate Professor - Bisengaliev M. K.
Цикл Discipline cycle	Profile disciplines ( по elective component), PD(KV)
Наименование Module name	Orchestral performance
Language of instruction	Kazakh, Russian

Кредиты ECTS credits	6
Semester	3,4
Discipline recommended for study in OP	"6B02115 - Instrumental performance"
Prerequisites of the discipline	Specialty, ensemble, quartet class, chamber ensemble, solfeggio, harmony, analysis of musical forms, music history and performance history.
Post -requirements of the discipline	Solo performance, quartet class, chamber orchestra
Content of the discipline	Continuing discipline aimed at developing the skills of an orchestral musician. Expanding the repertoire. Work on one-part orchestral works by composers of the Russian school. Rehearsal process and concert performance. Joint work in the orchestra contributes to the formation of students' sense of teamwork, which is necessary for their future activities. "Orchestra Class 4" is a continuing discipline aimed at improving the skills of playing in a symphony orchestra. Mastering a new repertoire. Work in orchestral groups, orchestral solos from classical operas. Rehearsal process and concert performance.
Results Learning outcomes	<p><b>of competence training:</b> When studying this discipline, erudition expands, the artistic taste of the future performer develops, performing skills are acquired, understanding the content of the style and form of the performed works are acquired;</p> <p><b>knowledge:</b> solo, ensemble and orchestral repertoire, including works of different eras, genres and styles; theoretical foundations and history of performing on this instrument; special literature on the profession; pedagogical repertoire, be able to plan the development of professional skills among students; - professional terminology; specifics of ensemble performance; fundamentals of organizing rehearsal work as an accompanist; modern</p>

	<p>methodology teaching methodology in music education institutions; musical literature for the chosen instrument;</p> <p><b>skills:</b> read from a sheet of paper, transpose; - adapt to the working conditions in a particular concert organization, a modern recording studio; professionally and psychologically control yourself during public performances with solo and ensemble programs.</p> <p><b>skills:</b> Formation and development of ensemble playing skills to the extent necessary for further activity as orchestra artists; stimulating the artistic and technical growth of musicians; - subordinating the individuality of an orchestral musician to a single artistic goal; - acquiring the skills of playing in an orchestra: the ability to correctly read a musical text, develop a clear intonation, listen to a partner, develop a sense of overall sound balance, an accurate response to a conductor's gesture; - studying the orchestral repertoire, its stylistic diversity, preparing for the concert programs, developing the skills of rapid reading from a sheet of paper; - acquiring skills of working with an orchestra, including developing the skills of organizing rehearsals, tuning the orchestra, working with groups, and achieving artistic goals.</p>
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Form of the lesson	Group
Form of final control	exam, oral ( Program execution)
Basic literature	<p>1. Rabinovich D. Performer and Style , Moscow, 1981 2. Zhivov L. Performing Analysis - , Moscow: Muzyka Publ. , 1987. 3. Musin I. The language of the conductor's text, Moscow: Muzyka Publ., 2006. 4. Kondrashin K. On the Conductor 's Gesture - Л.: , Soviet Composer Publ., 1970.</p>

### Organ (for organists) 1,2

Название Discipline name and code	Organ (for organists) 1,2 (Org 2330.31)
Teacher	Nesipbaev G. T., Professor Gavrilenko I. A., senior lecturer
Cycle of the discipline	Profile disciplines (PD)
Наименование Module name	Special subjects of additional OP - Minog
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	3,4
Discipline recommended for study in OP	6B02102 - Instrumental performance (piano)
Prerequisites of the discipline	Fundamentals of organ mastery
Post -requirements of the	Organ (for organists) 5,6,7,8

discipline	
Content of the discipline	<p>The discipline "Organ (for organists) 1,2" involves the performance of a Large chorale fantasy from the "Clavier Exercises" or "Eighteen Chorales" by J. S. Bach, acquaintance with the genre of trio sonatas in his work, as well as acquaintance with the genre of organ sonata in the works of F. Mendelssohn-Bartholdi. "Fundamentals of Conducting 3" is a continuing practical discipline aimed at improving conducting techniques and expanding the multi-genre repertoire from the approved list. Work on the idea of the work, artistic presentation of the text. Organization of rehearsal and concert work, concert performance.</p> <p>The discipline is the main stage of preparation of students for performing works for related instruments of medium and high complexity in concert form. Work on developing and expanding the timbre diversity, performing range of the student, finalizing the skills acquired in a special class.</p> <p>Discipline " Organ (for organists) 4 " involves immersion in the organ work of J. S. Bach: the performance of two parts of the Trio Sonata by J. S. Bach, as well as his Preludes (toccatas, fantasies) and fugues of a virtuoso plan. A very important aspect of studying the organ work of the great German composer is the study of special literature devoted to the symbolism of his music. Continuing practical discipline aimed at developing students ' musical and creative abilities based on their acquired knowledge, skills and abilities in the field of conducting. Mastering a new repertoire. Work on accuracy and freedom of movement, on the idea of the work and the artistic presentation of the text. Organization of rehearsal and concert work, concert performance. Further work is being carried out to expand the student's artistic and creative horizons and repertoire, as well as to get acquainted with works of increased complexity that require high technical training and an artistic vision of the concept. Emphasis on orchestral solos for a related instrument.</p>
Результаты Learning outcomes	<p><b>competencies:</b> expanding the musical horizon and highlighting the role of the organ in the history of world musical culture; knowledge: structure of the organ, history of the organ, history of organ music, structure of the instrument, appearance of sound on the organ;</p> <p><b>skills:</b> forming an understanding of the historical continuity of the clavier art;</p> <p><b>skills:</b> interpretations of old polyphonic music performed on the piano.</p>
Form of conducting the lesson	Individual
Form of final control	Exam
Basic literature	<ol style="list-style-type: none"> <li>1. Schweitzer A. I. S. Bach. Moscow: Muzyka, 1964</li> <li>2. Protsyuk D. performing arts of the organist. Saint Petersburg.; Composer, 1997</li> <li>3. Livanova T. Istoriya zapadno-evropeyskoy muzyki do 1789 godu [History of Western European music before</li> </ol>

	1789]. Moscow; Muzyka,1982
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### Fundamentals of Conducting (Wind and Percussion Instruments) 1, 2

Title of the discipline and code	Fundamentals of conducting OD (1,2) 2330, 31
Teacher	Temirgaliyev Zh. Kh., Begendikov Zh. Bekenturov Zh . Zhumat A. Ibragimov D. Bestembekov A. Aisyn Zh. Saparbek A.
Cycle Discipline cycle	of DB (KV)discipline
Наименование Module name	Special subjects of additional OP - Minog
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	3,4
Discipline recommended for studying in OP	Fundamentals of Conducting (OD)
Prerequisites of the discipline	History of Kazakh music, history of performing arts, instrumentation
Post -requirements of the discipline	Orchestra class, Fundamentals of conducting
Content of the discipline	The main purpose of studying the discipline: This is the development of theoretical knowledge of the student, mastering manual conducting techniques, revealing the ideological content of the composer's work, as well as improving pedagogical skills, the ability to hear the sound of each instrument, read the score from a sheet, as well as studying the works of the Turkic peoples, Western and Russian classics.
Результаты Learning outcomes	<b>Competencies knowledge:</b> -methods of working with a folk orchestra -fundamentals and history of the art of conducting; - mastering and developing manual techniques of conducting <b>Skills:</b> -to be guided in various styles and directions; - reading from the sheet of the score -to acquire new knowledge necessary for professional activity; - analysis of orchestral compositions (scores)
Form of the lesson	Individual
Form of final control	Examination, performance of works, (colloquium)

Основная литература	Қазақ музыкасы (Антология) 5 томдық Ақселеу Сейдімбек «Қазақтың күй өнері» With.Kazachkov "The conductor 's apparatus and its staging" 1967 I. Musin " Conducting techniques in 1967. 1967m. Kanerstein" Conducting questions "1972 M. Chulaki " Symphony Orchestra instruments оркестра» Ж. Темірғалиев « Қазақ оркестрін аспаптандыру
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### Related instruments (viola, double bass) 1,2

Название Discipline name and code	Related instrument 1,2 RI 2330, 31
Teacher	Sagimbayev Nurlan Yerzhanovich, Associate Professor
Цикл Discipline cycle	PD
Наименование Module name	Special disciplines additional OP - Minog
Language of instruction	Russian, Kazakh
Number of credits	6
Semester	3,4
Discipline recommended for study in OP	"6B02115- Instrumental performance
Prerequisites of the discipline	course " Specialty 1,2
Post -requirements of the discipline	course " Specialty 5-88
Content of the discipline	<p>The course "Related instrument (stringed instruments)" is based on a detailed study of works of a fairly high degree of complexity, their public concert performance.</p> <p>In the course of studying the discipline " Related instrument (stringed instruments)", a performer who is individually engaged on a related instrument improves the density of sound extraction, expands the artistic horizons. At the same time, naturally, there is a need to know the features of the instrument, its technical capabilities, the specifics of the sound of registers, the nature of strokes. Classes in the class of a related instrument introduce students to the richest treasury of musical culture – alto (double bass) solo and chamber instrumental music. In addition, students have the opportunity to master the skills of reading from a sheet. During the period of study in the class of a related instrument, students have the opportunity to perform the best compositions of classical music, as well as works by modern composers .In everyday work, the teacher should proceed from the individual data of the student. While developing y students ' activity and independence, the teacher should strive to ensure that all work is based on a conscious understanding of their attitude to classes. It is necessary to strive for the harmonious development of performing skills, achieving</p>



	<p>MMusical and technical skills In accordance with modern requirements for the level of achievement of learning outcomes and on the basis of Dublin descriptors at the end of the course</p> <p>"Related instrument (stringed instruments)", undergraduates should: improve .</p>
Результаты Learning outcomes	<p><b>to know:</b> the main performing repertoire of a related instrument;</p> <ul style="list-style-type: none"> <li>- performance characteristics of a related instrument;</li> <li>- basic methodological literature on this specialty;</li> <li>- principles and features of performing on a related instrument</li> </ul> <p><b>to be able to:</b></p> <ul style="list-style-type: none"> <li>- analyze, make generalizations, understand the meaning of musical and expressive means in the performance implementation of the idea of the work;</li> <li>- own a diverse timbral and dynamic palette of performance;</li> <li>- improve the technique of playing a related instrument.</li> </ul> <p><b>acquire practical skills:</b></p> <ul style="list-style-type: none"> <li>- владения alt alt key ownership and transposition</li> <li>- implementation in their work of theoretical knowledge, performing techniques obtained in the process of mastering this discipline;</li> <li>- performing works of various styles and eras;</li> <li>- reading from a sheet on a related instrument</li> </ul>
Form of conducting classes	individual
Form of final control	exam
Main literature	<p>Works of large form</p> <p>Bax A. Bax - Sonata in G major, Fantasy</p> <p>B. Bartok-Concerto</p> <p>J. S. Bach - Selected parts from violin sonatas and partitas (arranged by E. Strakhov), Six Suites for solo cello (arranged by F. Spindler, Yu. Kramarov)</p> <p>Bach I. H.- Concerto in C in C Minor</p> <p>Brahms I. - Sonatas, Op. 120 No. 1,2</p> <p>Weber K. - Variations. Adagio and Hungarian Rondo M.</p> <p>Weinberg - Sonata for Viola solo</p> <p>Verstovsky A. Verstovsky - Variations on two themes (mod . by V. Borisovsky) Vivaldi A. - Concerto (free obr by V. Borisovsky) Гендель by G. Handel - Concerto in B minor (obr by A. Kazadezius). Glazunov A.</p>

	<p>-Concert (mod. by V. Safonov)</p> <p>Glinka M. - Unfinished Sonata (ed . and the end of the second part by V. Borisovsky)</p> <p>Chamberlain F. - Concerto in D major</p> <p>Druzhinin by F. Druzhinin - Sonata. Variations for viola solo</p> <p>Kazhgaliev T.-Concerto</p> <p>Mendelssohn F. - Sonata (edited партии by viola part M. Grinberg) Minenko V. - Sonata for Viola solo</p> <p>Milhaud D.-Concerto No. 1. Sonata No. 1. Four portraits by Mozart V. - Concert Symphony for Violin and viola. P. Nardini- Sonata in F minor (edited by E. Strakhov for viola)</p> <p>Reger M. - Three Suites for viola solo Rolla A.-Concerto</p> <p>Rubinstein A. - Sonata</p> <p>Slonimsky S.-Suite Stamitz K. - Concerto No. 1</p> <p>Telemann G. - Twelve Fantasies for Viola Foresight S.-Concerto</p> <p>Handoshkin I. - Concerto in C major (edited by I. Yampolsky, free sample by V. Borisovsky).</p> <p>Hindemith P.-Sonata for Viola solo, Op. 11 No. 5. Sonata for Viola solo, Op. 25 No. 1. Mourning music. Concert "Schwanendreyer".</p> <p>Zelter K. - Concerto in E flat major Tsytoich V.-Triptych</p> <p>Shebalin V. - Sonata. Sonata for Violin and Viola Shirinsky V-Sonata No Schnittke A. - Concerto</p> <p>Shostakovich D. - Sonata for Viola and piano, Op. 147</p> <p>Schubert F. - Arpeggione Sonata</p> <p>Works of small form</p> <p>Asafyev B. - Solo from the ballet " The Prisoner of the Caucasus" (arranged by B. Palshkov, A. Bagrintsev)</p> <p>Baklanova N. - Six etudes - preludes for viola solo Bach I. S.-Vivaldi A.-Adagio from Concerto No. 3 for organ (free arrangement by V. Borisovsky) Bayakhunov B. - "On the strings of kobyz" for viola solo Borodin A. - Dances of Polovtsian girls (arranged by A. Bagrintsev)</p> <p>Bulakhov P. - Barcarola (mod . for two violas by V. Borisovsky).</p> <p>Weiner L. - Hungarian dance Gessler I.-Elegy of Debussy K.-A girl with волосами цвета flax-colored hair (mod . by V. Borisovsky).</p> <p>Zhubanova G. - Theme with variations (arranged by J. Fudiman). 4 pieces for viola solo</p> <p>Kallos Sh- Three ricercars for viola solo</p> <p>Karaev K.-Adagio and Chinese dance from the ballet "Seven Beauties" Kodai Z. - Adagio</p> <p>Kuzhamyarov K. - Three pieces by Massenet J. - Elegy (mod . by V. Borisovsky) by F. Mendelssohn. - Scherzo.</p> <p>Mussorgsky M. - Hopak (mod . by V. Borisovsky)</p> <p>Mukhitov K.-Kenes kui</p>
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	<p>Novikov V. - Poem-improvisation</p> <p>Prokofiev S.-Pieces from the ballet "Romeo and Juliet", Op. 64 (concert mod. by V. Borisovsky).</p> <p>Ravel M.- Pavana</p> <p>Rimsky - Korsakov N. - Flight of the Bumblebee. Dance of buffoons (mod. by E. Strakhov).</p> <p>Rolla Al. - Concert etude (free mod . by V. Borisovsky)</p> <p>Rossini G. - Scherzo (mod . by V. Borisovsky)</p> <p>Sidelnikov G. - Concert cadenza for viola solo Slonimsky- Two pieces</p> <p>Stravinsky I. - Elegy.</p> <p>Farkash F. - Romanian folk dances</p> <p>Faure G. - Awakening (mod . by V. Borisovsky) Frid G.-Six pieces for viola and piano Tsintsadze S.- Romance. Horumi</p> <p>Shostakovich D. - Pieces from the music for the movie "Gadfly" (mod . by V. Borisovsky)</p> <p>Schubert F. - Impromptu, Op. 90 No. 3 (mod. by V. Borisovsky)</p> <p>Шуман R. Schumann - Four Pieces, Adagio and Allegro by J. Enescu - Concert piece</p> <p>Auxiliary and technical material</p> <p>Baklanova N. - 6 etudes on complex intonation Compagnoli B.-Caprices, Op. 22.</p> <p>Kreutzer R. - 42 etudes</p> <p>Palashko I. - 20 etudes, Op. 36 10 concert etudes, Op. 44. 24 melodic Etudes by Terian M.-6 etudes</p>
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## DESCRIPTION OF ELECTIVE SUBJECTS

### 2ND COURSE

### Studying the pedagogical repertoire

Title of the discipline and code	Studying the pedagogical repertoire (IPR 3202)
Teacher	Dyusembaeva R. S.
Cycle of discipline	Basic disciplines (DB)
Наименование Module name	Pedagogical and managerial competencies of a musician
Language of instruction	Russian, Kazakh English
Number of credits	3
Semester	5
Discipline recommended for study in OP	6B02102 - Instrumental performance (piano)
Prerequisites of the discipline	Study of the pedagogical repertoire; Methods of teaching special subjects; Specialty; History of performing arts.
Post -requirements of the discipline	Specialty; Pedagogical art of a musician; Analysis of performing interpretation; Pedagogical practice.
Content of the discipline	The discipline forms the student's holistic system of views on the pedagogical process through familiarization with the rich performing repertoire, differentiated by levels of complexity and used in the educational process to solve problems of professional training of a musician. Methods of selecting and working with the repertoire for solving pedagogical problems.
Results of training	<p><b>competencies:</b> professional implementation of musical and pedagogical activities on the basis of general and professional culture, openness to innovations, the ability to mobile change the vector of professional activity with a focus on overcoming inertia and conservatism in mass pedagogical practice.</p> <p>knowledge:</p> <p>piano heritage;</p> <p>forgotten and rarely performed compositions;</p> <p>pop and jazz components;</p> <p>sourcescontaining performance analysis of piano music</p> <p>∴</p> <p>to be guided in the solo repertoire of various kinds of arrangements;</p> <p>to carry out independent repertoire search;</p> <p>to competently compose educational, concert and competition programs balanced in style, genres, degree of complexity;</p> <p>to perform and comment on the works of composers of Kazakhstan, revealing their national identity, folklore primary basis;</p> <p><b>skills:</b></p> <p>recognition of произведении artistic ideas, style-forming</p>

	means in a work; to build a coherent monologue . statements in the process of substantiating the interpretative hypothesis; musical editing; systematization of mus. Material in accordance with various target settings
Form of conducting classes	in small groups
Form of final control	Exam
Basic literature	1. Alekseev A. Interpretation of musical works Moscow, 1984 2. Alekseev A. Rabota nad muzykalnom a musical a work with school and college students-Moscow, 1957 3. Aravin Yu. Kazakh folk instrumental music//Recommendations on teaching methods in Children's Music Schools-Alma Ata, 1986 4. Vitsinskiy L. The process of working as a piano performer on a piece of music. Psychological analysis-Moscow, 2008 Kirsanova E. Detskaya muzyka i fol'klor [Children's music and folklore] - Almaty, 1997

### Modern repertoire practice

Название Discipline name and code	Modern Repertoire Practice (SRP 3202)
Teacher	Zhusupova Saule Seidualievana Professor of the Department, of String Instruments, Candidate of Pedagogical Sciences, Associate Professor (Higher Attestation Commission)
Cycle of discipline	DB
Наименование Module name	Pedagogical and managerial competencies of a musician
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	5
Discipline recommended for study in OP	6B02115-Instrumental performance. Specialty - Stringed instruments (Kazakh and Russian)
Prerequisites of the discipline	Methods of teaching special subjects. Pedagogy and psychology of music education. History of modern music. Polyphony. History of the modern quartet.
Post -requirements of the discipline	Pedagogy of Musical Art. Analysis of performance interpretation. Collective music making. Jazz interpretation. Special pedagogical training. The content of the discipline consists in studying
the content of the discipline	of a class of middle-level students of specialized music schools and colleges - since choosing from a huge number of manuals the most necessary, rich

	in content anthologies of artistic of works of art, collections for instructional material, schools for learning to play an instrument-has always been a "stumbling block" for young teachers-musicians. Students will conduct a methodical and performing analysis of works, prepare annotations to the performed works, and draw up approximate requirements for the repertoire of each stage of training.
Результаты Learning outcomes	<b>-competencies:</b> - knowledge of: the pedagogical repertoire of large forms, plays, scales, exercises, etudes for specialized music schools and colleges; style and features of the performance of this composition; <b>-skills:</b> selection of the necessary work for the best artistic and technical development of performing students; - skills:professional methodical and performing analysis of the studied work.
Form of the lesson	Group
Form of final control	Exam. Methodical and performing analysis of the work.
Basic literature	Garlitsky M. Principles of selection of educational material in the violin class of a music school.Belenky B. Work on a piece of large form in a children's music school. Yankelevich Yu. I. Pedagogical heritage. Yampolsky I. O metode raboty s uchениkami [On the method of working with students]. Moscow, Muzyka Publ., 1968

### Analysis of musical works 1,2

Название Discipline name and cipher	Analysis of musical works 1,2 (AMP 3214, 15)
Teacher	E. G. Kondaurova, senior lecturer of the Department of Musicology and Composition

Цикл Discipline cycle	elective basic module
Наименование Module name	Навыки Research skills исследования
Language Teaching language	Russian
Number of credits	6
Semester	5,6
Discipline recommended for study in OP	6B02115 -AI / Piano
Prerequisites of the discipline	Harmony, История Music History Analysis of musical works 2 Discipline studies all parts of the structure of the form of the period, starting from melody, meter and rhythm, the formative effect of harmony, the formative role of dynamics, to timbre and texture. We study large-scale thematic structures, periods of square analysis, etc.

	and non-square structure. At the end of the course, the student should know the formative principles of harmony, timbre, and texture.
The of the discipline	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.
Results Learning outcomes	<b>of competence training:</b> high degree of mastery of ideas about the musical form knowledge: about the regularities of the structure of a musical work based on its perception skills: practical experience in analyzing musical works <b>skills:</b> application of theoretical knowledge in the practice of analyzing musical works
Form of conducting classes	practical, CROPE
Form of final control	exam
Basic literature	1. Analysis of vocal works. Ed. Kolovsky. - L., 1988. 2. V. Zaderatsky. Musical form. - Ch. I. - Moscow, 1995. 3. L. Mazel. Structure of musical works, Izd. II. - Moscow, 1979. 4. E. Nazaikinsky. Logika muzykal'noi kompozitsii - [Logic of musical composition], Moscow, 1982. 5. E. Ruchevskaya Klassicheskaya muzykal'naya forma. - St. Petersburg, 1998. V. Kholopova. Yandex. Music forms works of art. - SPb, 2002.

### Music composition and style analysis 1,2

Название Discipline name and code	Musical composition and style analysis MKSA (1,2) 3214, 15
Teacher	Mylytkbaeva M. Sh
Цикл . Discipline cycle	DB (KV)
Наименование Module name	Навыки Research skills исследования
Language of instruction	Kazakh
Number of credits	6
Semester	5,6
Discipline recommended for studying in the OP	Instrumental performance
Prerequisites of the discipline	Harmony, Music Theory музыки, История , Music History
Post -requirements of the discipline	Specialty, History of performing arts



Content of the discipline	of the discipline "Musical composition and style analysis" are studied by students 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. Continuing discipline of practical orientation. It is aimed at mastering the specifics of the musical style, genres and forms эпохи of the late Romanticism, Impressionism, neo-folklorism, Novovenskaya school and эпохи the Modernist era. Анализируются Specific samples музыки of twentieth-century music and contemporary compositions are analyzed.
Learning outcomes	At the end of the course, the student should <i>know</i> : the main forms and genres of musical works, <b>Be able to</b> : - 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; <b>Own</b> : - comprehensive analysis of the melody, rhythm, harmonic plan of the work, 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	LMazel. Structure of musical works by A. Mikhailov. Style in Music, Moscow, 1981. Nazaikinsky E. V. Stil 'i zhanr v muzyke : uchebnoe posobie Nazaikinsky E. V. Stil 'i zhanr v muzyke : uchebnoe posobie dlya VUZov [Style and genre in music : / a textbook for B. Назайкинский. - М. : universities]. Artistic principles of musical styles, Moscow, 1973. Sposobin I. Muzykalnaya forma [ Способин. - Musical form], Moscow : Muzyka Publ., 2007, 400 p. (in Russian). Kholopova V. N. Formy muzykalnykh sozdov : uchebnoe posobie dlya vuzov [Forms of musical compositions: a textbook for universities]. Kholopova. St. Petersburg: Lan Publ., 2006, 489 p. V. Zukkerman. Musical genres and fundamentals of musical forms, Moscow, 1964.

### History of Music 1900-1945 ("Piano", "Classical Guitar")

Название Discipline name and	История Music History 1900-1945 (ИМ 3225)
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code	
Teacher	Ospanova T. U., Kremensova Ya. S.
Cycle of discipline	DB (KV)
Наименование Module name	Musical and historical subjects
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	5
Discipline recommended for study in OP	6B02115 - Instrumental performance (by type)
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 addresses the problem of the diversity of styles and aesthetic attitudes музыки рубежа of turn-of-the-century music, as well as the diversity of genres of this period. Mass genres, problems of European musical art in the XX-XXI centuries.
Результаты Learning outcomes	<p><b>Knowledge:</b></p> <ul style="list-style-type: none"> <li>-styles, worldviews, features of the works of composers of the first half of the twentieth century;</li> <li>- aesthetic, theoretical and historical concepts that influenced the development of musical art in this period</li> </ul> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>- to consider the musical work in the context of the epoch and historical situation;</li> <li>- to use the acquired knowledge in their practical activities.</li> </ul> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>- presentation and comprehension of information on the history of modern music;</li> <li>- ability to navigate в compositional styles and genres of modern music.</li> </ul>
Form of the lesson	Group
Form of final control	exam
Basic literature	<p>Druskin M. S. О западно-европейской музыке XX века. М., 1973</p> <p>Жұмалиева Т.Қ., Мұсағұлова Г.Ж. XX ғасырдың шетел музыкасы. Almaty, 2014</p> <p>Konen V. Etudes on Foreign Music , Moscow, 1975.</p> <p>Martynov I. I. Istoriya zarubezhnoi muzyki [History of Foreign Music] , Moscow, 1963. Muzyka XX veka: Ocherki [Music of the twentieth century: Essays], Moscow, 1980.</p> <p>Nestyev I. V. Istoriya zarubezhnoy muzyki [History of foreign music]. Issue 6. St. Petersburg, 2001.</p>

Название Discipline name and code	History of Modern Music 1 (ISM 3225)
Teacher	Ospanova T. U., Krementsova Ya. S.
Cycle of discipline	DB (KV)
Наименование Module name	Music-theoretical, music - historical disciplines
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	5
Prerequisites of the discipline	"History of classical and Romantic music"
Post -requirements of the discipline	"History of Kazakh traditional music"
Content of the discipline	<p>Historical discipline, the purpose of which is to give an idea of the picture of the development of European musical culture in the XX-XXI century. The discipline is aimed at forming students ' ideas about new genres and stylistic diversity of music of the XX-XXI centuries, the emergence of mass music and the significance of this period in the historical context. Post-Romanticism, impressionism, expressionism.</p> <p>Continuing discipline, which examines the personalities and creativity of the greatest representatives of European music of the XX-XXI centuries. Musical futurism. Specific, electroacoustic, and electronic music. Minimalism and primitivism in music. Musical eclecticism and polytheism.</p> <p>Personalities and creativity of the greatest representatives of European music of the studied period.</p>
Результаты Learning outcomes	<p><b>Knowledge:</b></p> <ul style="list-style-type: none"> <li>-styles, worldviews, and features of the works of composers of the first half of the twentieth century;</li> <li>- aesthetic, theoretical, and historical concepts that influenced the development of musical art in this period</li> </ul> <p>∴</p> <ul style="list-style-type: none"> <li>-to consider the musical work in the context of the epoch and historical situation;</li> <li>- to use the acquired knowledge in their practical activities.</li> </ul> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>- presentation and comprehension of information on the history of modern music;</li> <li>- ability to navigate в compositional styles and genres of modern music.</li> </ul>
Form of the lesson	Group
Form of final control	exam
Basic literature	<p>Druskin M. S. О западно-европейской музыке XX века. М., 1973</p> <p>Жұмалиева Т.Қ., Мұсағұлова Г.Ж. XX ғасырдың шетел музыкасы. Almaty, 2014</p> <p>Konen V. Etudes o zarubezhnoi muzyki [Etudes about</p>

	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 6. St. Petersburg, 2001.
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### History of jazz art ("Piano")

Название Discipline name and code	History of Jazz Art (IDI 3230)
Teacher	Ivanova M. V., senior lecturer
Cycle of discipline	DB
Наименование Module name	Music-theoretical, music-historical disciplines
Language of teaching	Russian
Number of credits	4
Semester	5
Discipline recommended for study in OP	6B02115 - Instrumental performance (piano)
Prerequisites of the discipline	History of world Music
Post-prerequisites of the discipline	Jazz Harmony, improvisation
Content of the discipline	The discipline provides a historical overview of the evolution of jazz styles in the context of socio-historical and cultural factors. Familiarization with the best samples of different historical periods and styles, their musicological analysis contributes to the formation minds of future students.
Результаты of the following competencies in future	<p>- <b>students:</b> the subject forms and develops the following competencies: general cultural, educational and cognitive, communicative, personal self-improvement;</p> <p>- <b>knowledge:</b> acquaintance with the history of art that is not covered by the course of the history of academic music, with outstanding performers representing various trends in jazz art;</p> <p>- <b>skills:</b> the ability to correctly characterize the features of jazz trends, using the example of works in various styles;</p> <p>- <b>skills:</b> the subject accumulates the skill of recognizing music of various styles a different harmonic and rhythmic language.</p>
Form of conducting classes	in groups
Form of final control	exam, orally by with tickets
Basic literature	<p>Ovchinnikov E. Jazz as a phenomenon of musical art. Moscow, 1984</p> <p>Ozerov V. Jazz USA. Moscow, 1990</p> <p>Sargent U. Jazz. Moscow, 1987</p> <p>Moshkov K. The jazz industry in America. XXI vek M., 2013</p>

	Moshkov K. Velikiye ludi jazza [Great people of Jazz]. In 2 volumes. Moscow, 2012
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### Styles and traditions of European organ building

Название Discipline name and code	Styles and traditions of European organ building (STEO 3230)
Teacher	Gavrilenko I. A., senior lecturer
Cycle of the discipline	Basic disciplines (DB)
Наименование Module name	Music-theoretical, music-historical subjects
Language of instruction	Russian
Number of credits	4
Semester	5
Discipline recommended for study in OP	6B02102 Instrumental performance (piano)
Prerequisites of the discipline	Organ 1, 2
Post -requirements of the discipline	Skills of tuning and minor repairs of the organ
Content of the discipline	The course is based on the study of the history of organ construction from the origin of the instrument to the symphony organ of the 19th century. Instruments are forerunners of the organ; an organ in the Byzantine and Western European tradition. Medieval European organ samples, production workshops, famous dynasties of manufacturers. Tool design. Development of the instrument in the Renaissance and Baroque periods. Ways to improve the organ in the 19th century.
Результаты Learning outcomes	<p>the student should know:</p> <ul style="list-style-type: none"> <li>- specific features of organ construction in various European countries;</li> <li>- artistic criteria in the structure of organs;</li> <li>- the peculiarity of the development of organ construction and the main points of the disposition used;</li> <li>- performing problems of important styles of European organs.</li> </ul> <p>be able to:</p> <ul style="list-style-type: none"> <li>- to model various works for a particular organ;</li> <li>- to differentiate the disposition of various European organs;</li> <li>- to evaluate the performance capabilities of European organs;</li> <li>- to find semantic connections between organ construction and the interpretation of organ compositions;</li> </ul> <p>to acquire practical skills:</p> <ul style="list-style-type: none"> <li>- critical thinking;</li> <li>- acquisition of new knowledge, search and transformation of information;</li> </ul>
Form of conducting classes	in small groups
Form of final control	Exam

Basic literature	1. Bakeeva N. Organ. Moscow: Muzyka, 1977. 2. Protsyuk D. Performing arts of an organist. Saint Petersburg,; Composer, 1997 3. Livanova T. Istoriya zapadno-evropeyskoy muzyki [History of Western European Music] before 1789, Moscow; Muzyka Publ., 1982
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### Chamber Ensemble 5,6 ("Piano")

Название Discipline name and code	Chamber Ensemble 5,6 (KA 3308, 09)
Teacher	Medeubaeva S. M. - Professor, Akbarov A. A.- Professor, Bakieva G. M.-Associate Professor, Valieva E. S.-senior teacher Kurmanaev E. M.- senior teacher Ermagambetova G. U. - senior teacher Romanenko A. A.-Associate professor Omirebekova M. K.-senior teacher Panargalieva D. B. - senior teacher Atageldieva S. D. – senior teacher Naumova A. G.-teacher Muratali R. K. - teacher
of the Cycle of discipline	Profile disciplines (PD)
Name of the module	Orchestra - and ensemble performance
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5, 6
Discipline recommended for study in OP	6B02102 - "Instrumental performance", (Piano)
Prerequisites Discipline prerequisites	of the discipline "Chamber Ensemble" 2 semester
Post -requirements for the discipline	-requirements of the discipline "Chamber Ensemble" 5-8 semesters
Content of the discipline	<p>The discipline involves the performance of independently learned works by composers of Kazakhstan, where the student must demonstrate the skills of ensemble playing techniques, a sense of style, form, artistic imagination, the ability to freely navigate in the ensemble. The discipline involves a rehearsal process and concert performance.</p> <p>Continuing the discipline, involves the study of chamber and instrumental compositions of various genres by composers of the XX-XXI centuries, including using new performing techniques. Selection of works for performance, mastering the musical text, working on the technique and communicating the composer's idea. Rehearsal process and concert performance.</p>

Результаты Learning outcomes	<p>The student should know:</p> <ul style="list-style-type: none"> <li>- basic content кypca of the chamber ensemble course;</li> <li>- musical literature, chamber ensemble repertoire, including works from different eras, genres and styles;</li> <li>- performance characteristics of a musical instrument;</li> <li>-</li> <li>- specifics of ensemble performance;</li> <li>- features of the notation of the solo instrument part:</li> <li>- strokes, keys;</li> </ul> <p>professional terminology;</p>
	<ul style="list-style-type: none"> <li>- the student should be able to:</li> <li>- independently correctly analyze the work and analyze the forms of listening to all the parts in the ensemble;</li> <li>- control the synchronicity of joint playing;</li> <li>- work on strokes, sound balance, nuances, intonation;</li> <li>- play the timbres of different instruments , taking into account their individual intonation;</li> <li>- pay attention to the stability of the rhythm (excluding tempo deviations);</li> <li>- coordinate your performing intentions and find joint artistic solutions when performing. work in an ensemble;</li> </ul> <p>the student must be proficient in skills:</p> <ul style="list-style-type: none"> <li>- collective musical creativity during joint rehearsals and concert performances;</li> <li>- creative independence, the ability to solve artistic problems together with partners;</li> <li>- reading from a sheet;</li> <li>- free playing of notes in an ensemble.</li> </ul>
Form of the lesson	Individual
Form of final control	of the Republic of Kazakhstan - execution of the program Final control-exam (execution of the program, holding a colloquium).
Basic literature	<p>Chamber Ensemble: Collection of Works by K. Adzhemov, Moscow, 1979. Gaidamovich G. Instrumental ensembles – , Moscow, 1960. Bobrovsky V. Instrumental ensembles of Shostakovich, Moscow, 1961.</p> <p>Soroker Ya. Prokofiev's Chamber and Instrumental Ensembles, Moscow, 1973.</p> <p>Soroker Ya. Скрипичные сонаты Beethoven's violin sonatas. - L. , 1964.</p>

#### **Chamber Ensemble 4,5 ("String Instruments", "Classical Guitar")**

Название Discipline name and code	Chamber Ensemble 4,5 (KA 3308, 09)
Teacher	Medeubaeva S. M. - Professor, Akbarov A. A.-Professor, Bakieva

	G. M.-Associate Professor, Valieva E. S.-senior teacher Kurmanaev E. M.- senior teacher Ermagambetova G. U. - senior teacher Romanenko A. A.-Associate professor Omirbekova M. K.-senior teacher Panargalieva D. B. - senior teacher Atageldieva S. D. – senior teacher Naumova A. G.-teacher Muratali R. K. - teacher
of the Cycle of discipline	Profile disciplines (PD)
Наименование Module name	Ensemble performance
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5,6
Discipline recommended for study in OP	6B02102 - "Instrumental performance", (Stringed instruments)
Prerequisites Discipline prerequisites	of the discipline "Chamber Ensemble" Discipline 2 semester
Post -requirements for the discipline	-requirements of the discipline "Chamber Ensemble" Discipline 5-8 semesters
Content of the discipline	Continuing practical discipline aimed at developing the skills of joint performance for performers-pianists. Mastering ensemble compositions of various genres by composers of the Romantic era. Work on delivering the author's idea. Achieving purity of style, technical and ensemble perfection. Rehearsal process and concert performance. Continuing practical discipline aimed at developing the skills of joint performance in students learning to play stringed instruments. Mastering ensemble chamber and instrumental compositions of Romantic composers (F. Schubert, I. Brahms, M. Glinka, etc.). Achieving a style identity. Rehearsal process and concert performance.
Результаты Learning outcomes	The student should know: - basic content of the chamber ensemble course; - musical literature, chamber ensemble repertoire, including works of different eras, genres and styles; - performing features of a musical instrument; - specifics of ensemble performance; - features of the notation of the solo instrument part: - strokes, keys; - professional terminology; the student should be able to: - independently correctly analyze the piece and analyze it; listen to all the parts in the ensemble; - control the synchronicity of joint playing; - work on strokes, sound balance, nuances, intonation;



	<ul style="list-style-type: none"> <li>- play timbres of different instruments , taking into account their individual intonation;</li> <li>- pay attention to the stability of the rhythm (excluding tempo deviations);</li> <li>- coordinate their performing intentions and find joint artistic solutions when working in an ensemble;</li> </ul> <p>the student must be proficient skills:</p> <ul style="list-style-type: none"> <li>- collective musical creativity during joint rehearsals and concert performances;</li> <li>- creative independence, the ability to solve artistic problems together with partners;</li> <li>- reading from a sheet;</li> <li>free playing of notes in an ensemble.</li> </ul>
Form of the lesson	Individual
Form of final control	of the Republic of Kazakhstan - execution of the program Final control-exam (execution of the program, holding a colloquium).
Basic literature	<p>Chamber Ensemble: Collection of Works by K. Adzhemov, Moscow, 1979. Gaidamovich G. Instrumental ensembles – , Moscow, 1960. Bobrovsky V. Instrumental ensembles of Shostakovich, Moscow, 1961.</p> <p>Soroker Ya. Prokofiev's Chamber and Instrumental Ensembles, Moscow, 1973.</p> <p>Soroker Ya. Скрипичные сонаты Beethoven's violin sonatas. - L. , 1964.</p>

#### **Ансамбль Wind Instrument Ensemble 4,5 ("Wind and Percussion instruments")**

Название Discipline name and code	Ансамбль Wind Instrument Ensemble 4,5 (ADI (4,5) 3308,3309 )
Teacher	of teaching staff of the Department of Wind and percussion instruments
Cycle of discipline	Profile subjects (elective component), PD (KV)
Наименование Module name	Ensemble performance
Language of instruction	Kazakh, Russian
Кредиты ECTS credits	3
Semester	5,6
Discipline recommended for study in OP	"6B02115 - Instrumental performance"
Prerequisites of the discipline	subject ансамбль духовых и mid-level wind and percussion ensemble
Post -requirements for the discipline	класс ансамбля Post-requirements of the discipline master's degree wind and percussion ensemble class инструментов , orchestra class
Content of the discipline	Continuing practical discipline to improve and expand the development of ensemble performance skills, development of performing experience. Specifics of playing in an instrumental quintet of homogeneous and mixed composition. Selection of the repertoire, mastering the musical text, overcoming performing

	difficulties. Rehearsal process and concert performance. Continuing practical discipline aimed at mastering complex ensemble forms. An ensemble with a homogeneous composition of six or more participants. Selection of the repertoire, mastering the musical text, overcoming performing difficulties. Rehearsal process and concert performance.
Results Learning outcomes	<b>of competence training:</b> achieve sound quality, rhythmic harmony, timbre colors, expressive dynamics and agogics in ensemble music making; <b>knowledge of:</b>
	the course provides базовые знания students with basic knowledge that helps them master the skills of playing in various ensembles (duets, trios, quartets, quintets, sextets, septets). <b>skills:</b> maintain the purity of structure and intonation, create a sound balance, observe the unity of sound attack, breathing , etc .; in relation to a group of percussion instruments- rhythmic stability, conscious perception of rhythmic figuration, understanding of its textured purpose in connection with the development of melody and harmony; <b>skills:</b> the student must master a modern repertoire that helps them master new technological techniques of playing; complex fragments of musical works that use polyphonic texture techniques are useful to study by combining individual voices in various combinations.
Form of conducting classes	in small groups
Form of final control	exam, oral ( Program execution)
Basic literature	Beethoven L.-Duet No. 1 for clarinet and bassoon. Abdinurov S. - Concerto for flute, Oboe and piano. L. Beethoven-Quartet No. 6, 1-ch for flute, clarinet, french horns, bassoon.

### Квинтет деревянных Woodwind Quintet 1, 2

Название Discipline name and code	Woodwind Instrument Quintet 1,2 (KDDI 3243, 44)
Teacher	Ermanov Zh. R.
Цикл Discipline cycle	Basic disciplines ( no elective component), DB (KV)
Наименование Module name	Ensemble performance
Language of instruction	Kazakh, Russian
Кредиты ECTS credits	6
Semester	5,6

Discipline recommended for study in OP	"6B02115 - Instrumental performance"
Prerequisites of the discipline	Study of the disciplines "Chamber Ensemble"," Wind Ensemble "in the initial courses of the conservatory
Post -requirements of the discipline	Study of the disciplines "Wind Ensemble" in the master
's program The content of the discipline	is a practical discipline that forms the performing skills of a musician as part of a homogeneous ensemble of woodwind instruments (flute, oboe, clarinet, bassoon and French horn). Mastering a variety of techniques of playing a wind instrument, improving auditory control, achieving a harmonious ensemble sound. The rehearsal process.
	<p>A practical discipline that forms the performing skills of a musician as part of a homogeneous ensemble of brass instruments (French horn, trumpet, trombone and tuba). Mastering a variety of techniques for playing of wind instrument playing techniques, improving auditory control, and achieving a harmonious ensemble sound. The rehearsal process.</p> <p>Continuing practical discipline. Master the repertoire for woodwind quintet (flute, oboe, clarinet, bassoon and French horn). Work on the purity of intonation, developing a sense of ensemble. Analysis of imagery and compositional solutions of performed works. Rehearsal process and concert performance. Continuing practical discipline. Mastering the repertoire for a quintet медных of brass instruments (French horn, trumpet, trombone and tuba). Work on the purity of intonation, developing a sense of ensemble. Analysis of imagery and compositional solutions of performed works. Rehearsal process and concert performance.</p>
Результаты Learning outcomes	<p><b>knowledge:</b> broad familiarization of students with ensemble literature, which is necessary for expanding their musical horizons and accumulating their repertoire. umeni maintain the purity of the structure and intonation, create a sound balance, observe the unity of the attack of sound and breathing.</p> <p><b>skills:</b> instilling the skills of ensemble performance (the ability to hear partners, the ensemble as a whole and your part in the general sound, to achieve unity of interpretation, dynamics, nuance of strokes).</p>
Form of conducting classes	in small groups
Form of final control	exam, oral ( Program execution)
Basic literature	<p>Alyabyev A. Quintet. Barber S. "Summer Music" for quintet. Hindemith P. " The Little One chamber music".</p>

Название Discipline name and code	Brass quintet 1,2 (VK 3243, 44)
Teacher	Bisengaliev M. K.
Cycle of discipline	Basic disciplines ( no elective component), DB (KV)
Наименование Module name	Ensemble performance
Language of instruction	Kazakh, Russian
Кредиты ECTS credits	6
Semester	5,6
Discipline recommended for study in OP	"6B02115 - Instrumental performance"
Prerequisites of the discipline	Study of the disciplines "Chamber Ensemble", " Wind Ensemble " in the initial courses of the conservatory
Post -requirements of the discipline	Study of the disciplines "Wind Ensemble" in the master
's program The content of the discipline	<p>is a practical discipline that forms the performing skills of a musician as part of a homogeneous ensemble of woodwind instruments (flute, oboe, clarinet, bassoon and French horn). Mastering a variety of techniques of playing a wind instrument, improving auditory control, achieving a harmonious ensemble sound. The rehearsal process. A practical discipline that forms the performing skills of a musician as part of a homogeneous ensemble of brass instruments (French horn, trumpet, trombone and tuba). Mastering a variety of techniques of playing a wind instrument, improving auditory control, achieving a harmonious ensemble sound. The rehearsal process.</p> <p>Continuing practical discipline. Master the repertoire for woodwind quintet (flute, oboe, clarinet, bassoon and French horn). Work on the purity of intonation, developing a sense of ensemble. Analysis of imagery and compositional solutions of performed works. Rehearsal process and concert performance. Continuing practical discipline. Mastering the repertoire for a quintet медных of brass instruments (French horn, trumpet, trombone and tuba). Work on the purity of intonation, developing a sense of ensemble. Analysis of imagery and compositional solutions of performed works. Rehearsal process and concert performance.</p>
Результаты Learning outcomes	<p><b>knowledge:</b> broad familiarization of students with ensemble literature, which is necessary for expanding their musical horizons and accumulating their repertoire. umeni maintain the purity of the structure and intonation, create a sound balance, observe the unity of the attack of sound and breathing.</p>
	<p><b>skills:</b> instilling the skills of ensemble performance (the ability to hear partners, the ensemble as a whole and your part in the general sound, to achieve unity of interpretation, dynamics, nuance of strokes).</p>
Form of conducting classes	in small groups
Form of final control	exam, oral ( Program execution)

Basic literature	1. of J. S. Bach-A. Vivaldi Concerto 2. by J. S. Bach 2. "Chaconne" 3. L. Bernstein. "West Side Street history"
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### String ensemble (violin, viola, cello, double bass) 1, 2

Название Discipline name and code	String ensemble (violin, viola, cello, double bass) 1,2 SA 3243, 44
Teacher	Senior lecturer - Khalilova K. M., Associate Professor, PhD - Makhmud D. E., Senior lecturer - Emreeva A. E.
Цикл Discipline cycle	DB
Наименование Module name	Ensemble performance
Language of teaching	Kazakh, Russian yaz.
Number of credits	3
Semester	5, 6
Discipline recommended for studying in OP	6B02115-Instrumental performance, specialization "Stringed instruments"
Prerequisites of the discipline	specialty, chamber ensemble, quartet class, orchestra class, music and theoretical disciplines.
Post -requirements for the discipline	-requirements of the discipline orchestra class, collective music making (in the class of related instruments), master's degree courses: specialty, related instrument.
With the obsession of discipline	<p>, the Discipline develops the skills of ensemble performance. Students creatively master a new concert repertoire, develop artistic taste, imaginative and associative thinking. Mastering ensemble works of the Baroque era, working on creating an image, strokes, dynamics, overcoming performing difficulties.</p> <p>Rehearsal process and concert performance. The discipline develops skills to think independently and improve practical forms of playing in an ensemble, systematize performing experience and solve artistic performance problems together with ensemble partners. Selecting works to master from the approved list, learning them, analyzing the content and performing problems. Rehearsal process and concert performance.</p> <p>Continuing discipline for the development of ensemble performance skills. Classical and romantic ensembles. Figurative specifics, dramaturgy of the cycle, compositional features, performing difficulties. Working on the text. The problem is solved with the strokes corresponding to the sound of stringed instruments. Rehearsal process and concert performance. Continuing discipline for the development of ensemble performance skills. Ensemble music of the twentieth century. Stylistic and figurative specifics, features of genre interpretation, technique of performance, overcoming technical difficulties, features of ensemble performance. Rehearsal process and concert performance.</p>

	<b>Competencies knowledge:</b> The subject "cellist ensemble" should contribute
	to the formation of professional skills of ensemble performance. <b>skills:</b> feel and listen to your partner, hear voices, phrase transitions from voice to voice, and the ability to correct strokes between voices. <b>skills:</b> it is important to develop in practice such concepts as auctact, rhythmic accuracy
Результаты Learning outcomes	Withinhronous performance and expressiveness of intonation.
Form of the lesson	Group
Form of final control	Exam in the form of performances at concerts. In the context of distance learning , the exam is recorded in video format.
The main literature	<ol style="list-style-type: none"> <li>1. of Shigeti Y. Memories. Notes of a violinist. M.: Muzyka, 1969</li> <li>2. Verkhola R. K. Voprosy metodiki chteniya not s liszt [Questions of the technique of reading notes from a sheet]. - M.: Muzyka, 1960</li> <li>3. Garbuzov N. A. Intra- zone hearing and methods of its development]. - M.: MUZGIS, 1951</li> <li>4. Voprosy bychkovogo iskusstva Sbornik trudov, issue 49 , Moscow: GNPI im. Gnessinykh Publ., 1980, 49 p. (in Russian)</li> <li>5. Ginzburg L. About working on музыкальным a piece of music. Moscow: Muzyka Publ., 1968, 1981</li> <li>6. Liberman M., Berlyanchik M. Culture звука of the violinist's sound. The way of formation and development. Moscow: Muzyka Publ., 1985. – 160s., music Ill.</li> <li>7. and literature compiled by Sapozhnikov S. Voprosy skripichnogo vyprositelstva i pedagogiki Sbornik statei M.:Muzyka1968.-148 s</li> <li>8. Kurdyumov M. [Issues of violin performance and pedagogy]. About developing independent work skills. Questions of violin performance and pedagogy Moscow: Muzyka Publ., 1980</li> </ol>

#### Ensemble (violin, viola, cello, double bass) 1,2 ("String instruments")

Название Discipline name and code	Ensemble (violin, viola, cello, double bass) 1,2 (An 3243, 44)
Teacher	Senior lecturer - Khalilova K. M., Associate Professor, PhD-Makhmud D. E., Senior lecturer - Emreeva A. E.
Cycle Discipline cycle	of the DB discipline
Name of the module	Ensemble performance
Language of teaching	kaz., rus. yaz.
Number of credits	6

Semester	5, 6
Discipline recommended for study in OP	6B02115 - Instrumental performance, specialization " Strings tools"
Prerequisites of the discipline	specialty, chamber ensemble, quartet class, orchestra class, music and theoretical disciplines.
Post -requirements for the discipline	-requirements of the discipline orchestra class, collective music making (in the class of related instruments), master's degree courses: specialty, related instrument.
Content of the discipline	<p>The discipline develops the skills of ensemble performance. Students creatively master a new concert repertoire, develop artistic taste, imaginative and associative thinking. Mastering ensemble works of the Baroque era, working on creating an image, strokes, dynamics, overcoming performing difficulties. Rehearsal process and concert performance. The discipline develops skills to think independently and improve practical forms of playing in an ensemble, systematize performing experience and solve artistic performance problems together with ensemble partners. Selecting works to master from the approved list, learning them, analyzing the content and performing problems. Rehearsal process and concert performance.</p> <p>Continuing discipline for the development of ensemble performance skills. Classical and romantic ensembles. Figurative specifics, dramaturgy of the cycle, compositional features, performing difficulties. Working on the text. The problem is solved with the strokes corresponding to the sound of stringed instruments. Rehearsal process and concert performance. Continuing discipline for the development of ensemble performance skills. Ensemble music of the twentieth century. Stylistic and figurative specifics, features of genre interpretation, technique of performance, overcoming technical difficulties, features of ensemble performance. Rehearsal process and concert performance.</p>
Результаты Learning outcomes	<p><b>Competencies Knowledge:</b> The subject "cellist ensemble" should contribute to the formation of professional skills in ensemble performance.</p> <p><b>skills:</b> feel and listen to your partner, hear voices, phrase transitions from voice to voice, and the ability to correct strokes between voices.</p> <p><b>skills:</b> it is important to develop in practice such concepts as auf tact, rhythmic accuracy, synchronicity of performance and expressiveness of intonation.</p>
The form of conducting a class	is group

Form of final control	Exam in the form of performances at concerts. In the context of distance learning , the exam is recorded in video format.
The main literature	<ol style="list-style-type: none"> <li>1. of Shigeti Y. Memories. Notes of a violinist. M.: Muzyka, 1969</li> <li>2. Verkholaz R. K. Voprosy metodiki chteniya not s liszt [Questions of the technique of reading notes from a sheet]. - M.: Muzyka, 1960</li> <li>3. Garbuzov N. A. Intra- zone hearing and methods of its development]. - M.: MUZGIS, 1951</li> <li>4. Voprosy bychkovogo iskusstva Sbornik trudov, issue 49 , Moscow: GNPI im. Gnessinykh Publ., 1980, 49 p. (in Russian)</li> <li>5. Ginzburg L. About working on a piece of music. Moscow: Muzyka Publ., 1968, 1981</li> <li>6. Liberman M., Berlyanchik M. Kul'tura zvuka skripacha [Culture of sound of a violinist]. The way of formation and development. Moscow: Muzyka Publ., 1985. – 160s., musicIll.</li> <li>7. and literature compiled by Sapozhnikov S. Voprosy skripichnogo vyprositelstva i pedagogiki Sbornik statei M.:Muzyka1968.-148 s</li> <li>8. Kurdyumov M. [Issues of violin performance and pedagogy]. About developing independent work skills. Questions of violin performance and pedagogy Moscow: Muzyka Publ., 1980</li> </ol>

### Concertmaster class 5,6 ("Piano")

Название Discipline name and code	Concertmaster class 5,6 (KK 3324, 25)
Teacher	Bayakhunova N. Ya. - associate Professor, Mukhamedzhanova S. V. - Associate professor, Ungarova Sh. Sh – - Associate Professor, Yaroslavtseva E. A. -Associate professor, Abdrasheva G. S. - senior teacher, Ivanova M. V.- senior teacher, Otetleu A. A.- teacher, Maksimchev T. V. - teacher, Malikaidar K. B. - teacher.
Cycle of the discipline	Profile disciplines (PD)
Name of the module	Competencies of the concertmaster, Orchestral performance
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5, 6
Discipline recommended for study in OP	6B02102 "Instrumental performance", piano
Prerequisites of the discipline	Discipline Concertmaster class - 2
Post -requirements of the discipline	Discipline Concertmaster class - 5
Content of the discipline	The discipline involves expanding the performing repertoire



	and practical study of the most striking samples of vocal works of various eras, styles and genres from the mandatory repertoire list of high level of complexity (7 works), as well as the performance of vocal or instrumental programs on the exam. The discipline involves studying and performing a musical number from an opera keyboard in a stage setting, as well as performing vocal or instrumental programs during the exam. Learning how to adapt the piano sound to the soloists in order to support and help, rather than overwhelm the participants.
Результаты Learning outcomes	<p>The student should know:</p> <p>basic content course content concertmaster class;</p> <p>main vocal and instrumental repertoire; specifics of the concertmaster's work in the vocal class;</p> <p>specifics of the concertmaster's work in instrumental classes;</p> <p>specifics of ensemble performance;</p> <p>features of the solo part: breathing, range, tessitura, strokes, keys;</p> <p>basic laws of musical performance; the student should be able to:</p> <p>play in an ensemble with vocalists;</p> <p>play in an ensemble with instrumentalists;</p> <p>master the sound palette and a variety of strokes; analyze and interpret musical compositions;</p> <p>match тембровой the timbre of the sound of a solo voice or instrument;</p> <p>the student must have the following skills:</p> <p>performances ( playing techniques , sound extraction methods, dynamic capabilities, range, register and timbre colors, strokes) of various instruments; performing accompaniments of chamber and opera music;</p> <p>reading from a sheet, transposing , and playing in three lines</p>
Form of conducting classes	Individual
Form of final control	Creative exam
Basic literature	Lyublinsky A. Teoriya i praktika akkompanementa [Theory and practice of accompaniment]. 1.: Muzyka, 1972.
	<p>Мур J. Moore Singer and Accompanist , Moscow: Raduga Publ., 1987. J. Moore Opera librettos, Moscow: Muzyka Publ., 1987.</p> <p>Мур J. Moore About the work of the concertmaster , Moscow: Muzyka Publ., 1974. J. Moore One Hundred Operas, Moscow: Muzyka Publ., 1987.</p> <p>Шендерович Е. Shenderovich. In the concertmaster class , Moscow: Muzyka Publ., 1996.</p> <p>Shenderovich E. On Overcoming piano difficulties in Claviers, Moscow: Muzyka Publ., 1987.</p> <p>Chachava V. N. Iskustvo konzertmeystera [ The Art of Concertmaster ], St. Petersburg: Kompozitor Publ., 2007.</p> <p>Kubantseva E. I. Konzertmeysterskiy klass [Concertmaster Class] , Moscow: Akademiya Publishing Center, 2002.</p>

	<p>Barenboim L. A. Musical Pedagogy and Performance, Moscow, 1974.</p> <p>Nikolaeva R. R. Education of reading skills from a sheet and transposition in the class of concertmaster skills. Musicology. Alma-Ata, 1975, Issue 7.</p>
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**Orchestra class 5,6 ("String instruments", "Wind and percussion instruments")**

Название Discipline name and code	Orchestra class 5,6 (OK 3324, 25)
Teacher	Associate Professor - Bisengaliev M. K.
Цикл Discipline cycle	Profile disciplines ( по elective component), PD(KV)
Наименование Module name	Orchestral performance
Language of instruction	Kazakh, Russian
Кредиты ECTS credits	6
Semester	5,6
Discipline recommended for study in OP	"6B02115 - Instrumental performance"
Prerequisites of the discipline	Specialty, ensemble, quartet class, chamber ensemble, solfeggio, harmony, analysis of musical forms, music history and performance history.
Post -requirements of the discipline	Solo performance, quartet class, chamber orchestra
Content of the discipline	<p>Continuing discipline aimed at developing the skills of an orchestral musician. Expanding the repertoire of different genres, styles, and pedagogical orientation. Work on orchestral works by romantic composers. Rehearsal process and concert performance. Knowledge of the score of the work being studied.</p> <p>A continuing discipline aimed at developing the skills of an orchestral musician. Expanding the repertoire. Work on orchestral works by composers of the twentieth century. Rehearsal process and concert performance. Application of practical skills of playing an instrument acquired in special classes in an orchestra game .</p>
Results of training	<p>skills:</p> <ul style="list-style-type: none"> <li>- read from a sheet of paper, transpose;</li> <li>- adapt to the working conditions in a particular concert organization, a modern recording studio;</li> <li>- professionally and psychologically control yourself during public performances with solo and ensemble programs.</li> </ul> <p>skills:</p> <ul style="list-style-type: none"> <li>- Formation and development навыков of ensemble playing skills to the extent necessary for further activity as orchestra artists;</li> <li>- stimulation of artistic and technical growth of musicians;</li> <li>- subordination of the orchestra musician's personality to a single artistic goal;</li> <li>- acquisition of playing skills in an orchestra: the ability to correctly read a musical text, develop pure intonation, listen to a partner, develop a sense of overall sound balance,</li> </ul>

	<p>accurate reaction conducting gesture;</p> <ul style="list-style-type: none"> <li>- studying the orchestral repertoire, its stylistic diversity, preparing concert programs, developing the skills of fluent reading from a sheet;</li> <li>- acquiring skills of working with an orchestra, including developing the skills of organizing rehearsals, tuning the orchestra, working with groups, and achieving поставленных artistic goals.</li> </ul>
Form of the lesson	Group
Form of final control	exam, oral ( Program execution)
Basic literature	<p>1. Rabinovich D. Performer and author style , Moscow, 1981</p> <p>2. Zhivov L. Performing Analysis - , Moscow: Muzyka Publ. , 1987.</p> <p>3. Musin I. The language of the conductor's text, Moscow: Muzyka Publ., 2006.</p> <p>Kondrashin K. On the Conductor 's Gesture - Л.: , Soviet Composer Publ., 1970.</p>

### **Organ (for organists) 3,4**

Название Discipline name and code	Organ (for organists) 3,4 (Org 3332, 33)
Teacher	Nesipbaev G. T., Professor Gavrilenko I. A., senior lecturer
Cycle of the discipline	Profile disciplines (PD)
Наименование Module name	Special subjects of additional OP - Minog
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5,6
Discipline recommended for study in OP	6B02102 - Instrumental performance (piano)
Prerequisites of the discipline	Fundamentals of organ mastery
Post -requirements of the discipline	Organ (for organists) 5,6,7,8
Content of the discipline	<p>The discipline "Organ (for organists) 1,2" involves the performance of a Large chorale fantasy from the "Clavier Exercises" or "Eighteen Chorales" by J. S. Bach, acquaintance with the genre of trio sonatas in his work, as well as acquaintance with the genre of organ sonata in the works of F. Mendelssohn-Bartholdi. "Fundamentals of Conducting 3" is a continuing practical discipline aimed at improving conducting techniques and expanding the multi-genre repertoire from the approved list. Work on the idea of the work, artistic presentation of the text. Organization of rehearsal and concert work, concert performance. The discipline is the main stage of preparation of students for performing works for related instruments of medium and high complexity in concert form. Work on developing and expanding the timbre diversity, performing range of the student, finalizing the skills acquired in a special class.</p>

	Discipline " Organ (for organists) 4 " involves immersion in the organ work of J. S. Bach: the performance of two parts of the Trio Sonata by J. S. Bach, as well as his Preludes (toccatas, fantasies) and fugues of a virtuoso plan. A very important aspect of studying the organ work of the great German composer is the study of special literature devoted to the symbolism of his music. Continuing practical discipline aimed at developing students ' musical and creative abilities based on their acquired knowledge, skills and abilities in the field of conducting. Mastering a new repertoire. Work on accuracy and freedom of movement, on the idea of the work and the artistic presentation of the text. Organization of rehearsal and concert work, concert performance. Further work is being carried out to expand the student's artistic and creative horizons and repertoire, as well as to get acquainted with works of increased complexity that require high technical training and an artistic vision of the concept. Accent for orchestral solos for a related instrument.
Результаты Learning outcomes	competencies: expanding the musical horizon and highlighting the role of the organ in the history of world musical culture; knowledge: organ design, history of organ origin, history of organ music, instrument structure, the appearance of sound on the organ; skills: forming an understanding of the historical continuity of the clavier art; skills: interpretations of old polyphonic music performed on the piano.
Form of conducting the lesson	Individual
Form of final control	Exam
Basic literature	1.Schweitzer A. I. S. Bach. Moscow: Muzyka, 1964 2. Protsyuk D. performing arts of the organist. Saint Petersburg,; Composer, 1997 Livanova T. Istoriya zapadno-evropeyskoy muzyki do 1789 godu [History of Western European music before 1789]. Moscow; Muzyka,1982

### **Fundamentals of Conducting 3,4 (Wind and Percussion Instruments)**

Name of the discipline and code	Fundamentals of Conducting (OD 3332, 33)
Teacher	Temirgaliev Zh. X., Begendikov Zh. Bekenturov Zh . Zhumat A. Ibragimov D. Bestembekov A. Aisyn Zh. Saparbek A.
Cycle Discipline cycle	of DB (KV)discipline
Наименование Module name	Special subjects of additional OP - Minog
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	5,6
Discipline recommended for studying in OP	Fundamentals of Conducting (OD)

Prerequisites of the discipline	History of Kazakh music, history of performing arts, instrumentation
Post -requirements of the discipline	Orchestra class, Fundamentals of conducting
Content of the discipline	The main purpose of studying the discipline: This is the development of theoretical knowledge of the student, mastering manual conducting techniques, revealing the ideological content of the composer's work, as well as improving pedagogical skills, the ability to hear the sound of each instrument, read the score from a sheet, as well as studying the works of the Turkic peoples, Western and Russian classics.
Результаты Learning outcomes	Competencies knowledge: -methods of working with a folk orchestra -fundamentals and history of the art of conducting; - mastering and developing manual techniques of conducting Skills: - navigate in different styles and directions; - reading from a sheet of music score
	Skills: -acquisition of new knowledge necessary for professional activity; - analysis of orchestral compositions (scores)
Form of the lesson	Individual
Form of final control	Examination, performance of works, (colloquium)
Основная литература	Қазақ музыкасы (Антология) 5 томдық Ақселеу Сейдімбек «Қазақтың күй өнері» With.Kazachkov "The conductor 's apparatus and its staging" , 1967. 1967 I. Musin " Conducting techniques in 1967. 1967m. Kanerstein " Conducting questions " 1972. 1972 M. Chulaki " Symphony Orchestra instruments оркестра» Ж. Темірғалиев « Қазақ оркестрін аспаптандыру

### Related instruments (viola, double bass) 3, 4

Название Discipline name and code	Related Tool Cipher (RI 3332, 33)
Teacher	Sagimbayev Nurlan Yerzhanovich, Associate Professor
Cycle of discipline	PD
Наименование Module name	Special subjects of additional OP - Minog
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	5,6
Discipline recommended for study in OP	"6B02115-Instrumental performance
Prerequisites of the discipline	course " Specialty 1-44
Post -requirements of the	course "Specialty 7-88

discipline	
Content of the discipline	<p>At the heart of the course" Related instrument (strings instruments) " is a detailed study of works of a fairly high degree of complexity, their public concert performance.</p> <p>In the course of studying the discipline " Related instrument (stringed instruments)", a performer who is individually engaged on a related instrument improves the density of sound extraction, expands the artistic horizons. At the same time, naturally, there is a need to know the features of the instrument, its technical capabilities, the specifics of the sound of registers, the nature of strokes. Classes in the class of a related instrument introduce students to the richest treasury of musical culture – alto (double bass) solo and chamber instrumental music. In addition, students have the opportunity to master the skills of reading from a sheet. During the period of study in the class of a related instrument, students have the opportunity to perform the best compositions of classical music, as well as works by contemporary composers.</p> <p>In everyday work, the teacher should proceed from the individual data of the student. While developing students ' activity and independence, the teacher should strive to ensure that all work is based on a conscious understanding of their attitude ero to classes. It is necessary to strive for the harmonious development of performing skills, achieving musical and technical improvement</p> <p>In accordance with modern requirements for the level of achievement of learning outcomes and based on the Dublin descriptors at the end of the course</p>
Results of training	<p>"Related instrument (stringed instruments)" undergraduates should:</p> <p><b>know:</b></p> <ul style="list-style-type: none"> <li>- the main performing repertoire of a related instrument;</li> <li>- performing features of a related instrument;</li> <li>- basic methodological literature on this specialty;</li> <li>- principles and features of performing on a related instrument</li> </ul> <p><b>to be able to:</b></p> <ul style="list-style-type: none"> <li>- analyze, make generalizations, understand the meaning of musical and expressive means in the performance implementation of the idea of the work;</li> <li>- own a diverse timbral and dynamic palette of performance;</li> <li>- improve the technique of playing a related instrument.</li> </ul> <p><b>purchase practical skills:</b></p> <ul style="list-style-type: none"> <li>- владения viola clef skills and transposition</li> <li>- implementation in their work of theoretical knowledge, performing techniques obtained in the course of mastering this discipline;</li> </ul>

	<ul style="list-style-type: none"> <li>- performing works of various styles and eras;</li> <li>- reading from a sheet on a related instrument</li> </ul>
Form of conducting classes	individual
Form of final control	exam
Basic literature	<p>Works of large form</p> <p>Bax A. Bax - Sonata in G major, Fantasy B.</p> <p>Bartok-Concerto</p> <p>Bax J. S. Bach - Selected parts from violin sonatas and partitas (arranged by E. Strakhov), Six Suites for solo cello (arranged by F. Spindler, Yu . Kramarov)</p> <p>Bach I. H.- Concerto in C in C Minor</p> <p>Brahms I. - Sonatas, Op. 120 No. 1,2</p> <p>Weber K. - Variations. Adagio and Hungarian Rondo M.</p> <p>Weinberg - Sonata for Viola solo</p> <p>Verstovsky A. Verstovsky - Variations on two themes (mod . by V. Borisovsky)</p> <p>Vivaldi A. - Concert (free mod . by V. Borisovsky)</p> <p>Гендель G. Handel -Concerto in B minor (mod . by A. Kazadezius). Glazunov A.-Concert (mod. by V. Safonov)</p> <p>Glinka M. - Unfinished Sonata (ed . and the end of the second part by V. Borisovsky)</p> <p>Chamberlain F. - Concerto in D major</p> <p>Druzhinin by F. Druzhinin - Sonata. Variations for viola solo</p> <p>Kazhgaliev T.-Concerto</p> <p>Mendelssohn F. - Sonata (edited партии for viola by M. Grinberg) Minenko V. - Sonata for viola solo</p> <p>by Milhaud D.-Concerto No. 1. Sonata No. 1. Four portraits</p> <p>by Mozart V. - Concert Symphony for Violin and viola. P. Nardini- Sonata in F minor (edited by E. Strakhov for viola)</p> <p>Reger M. - Three Suites for viola solo</p> <p>Rolla A.-Concerto</p> <p>Rubinstein A. - Sonata</p> <p>Slonimsky S.-Suite Stamitz K. - Concerto No. 1</p> <p>Telemann G. - Twelve Fantasies for Viola</p> <p>Foresight S.-Concerto</p> <p>Handoshkin I. -Concerto in C major (edited by I. Yampolsky, free sample by V. Borisovsky). Hindemith P.- Sonata for Viola solo, Op. 11 No. 5. Sonata for Viola solo, Op. 25 No. 1. Mourning music. Concert "Schwanendreyer".</p> <p>Zelter K. - Concerto in E flat major Tsytovich V.-Triptych</p> <p>Shebalin V. - Sonata. Sonata for Violin and Viola Shirinsky V-Sonata No. 1</p> <p>Schnittke A. - Concerto</p> <p>Shostakovich D. - Sonata for Viola and piano, Op. 147</p> <p>Schubert F. - Соната Arpeggione Sonata</p> <p>Works small form</p> <p>Asafyev B. - Solo from the ballet " The Prisoner of the Caucasus" (arranged by B. Palshkov, A. Bagrintsev)</p>

	<p> Baklanova N. - Six etudes - preludes for viola solo  Bach I. S. - Vivaldi A. - Adagio from Concerto - No. 3 for organ (free treatment by V. Borisovsky) Bayakhunov B. - "On the Strings of kobyz" for viola solo Borodin A. - Dances of Polovtsian girls (arranged by A. Bagrintsev) Bulakhov P. - Barcarola (mod . for two violas by V. Borisovsky).  Weiner L. - Hungarian dance  Gessler I.-Elegy  of Debussy K.- A girl with волосами цвета flax-colored hair (mod . by V. Borisovsky).  Zhubanova G. - Theme with variations (arranged by J. Fudiman). 4 pieces for viola solo Kallosh Sh-Three ricercars for viola solo Karaev K.- Adagio and Chinese dance from the ballet "Seven Beauties"  Kodai Z.- Adagio  Kuzhamyarov K. - Three pieces by Massenet J. - Elegy (mod . by V. Borisovsky) by F. Mendelssohn. - Scherzo.  Mussorgsky M. - Hopak (mod . by V. Borisovsky)  Mukhitov K.-Kenes kui  Novikov V. - Poem-improvisation  Prokofiev S. -Pieces from the ballet "Romeo and Juliet", Op. 64 (concert mod. by V. Borisovsky).  Ravel M.- Pavana  Rimsky - Korsakov N. - Flight of the Bumblebee. Dance of buffoons (mod. by E. Strakhov).  Rolla Al. - Concert etude (free mod . by V. Borisovsky)  Rossini G. - Scherzo (mod . by V. Borisovsky)  Sidelnikov G. - Concert cadenza for viola solo Slonimsky- Two pieces  Stravinsky I. - Elegy.  Farkash F. - Romanian folk dances  Faure G. - Awakening (mod . by V. Borisovsky) Frid G.-Six pieces for viola and piano Tsintsadze S.- Romance. Horumi  Shostakovich D. - Pieces from the music for the movie "Gadfly" (mod. by V. Borisovsky)  Schubert F. - Impromptu, Op. 90 No. 3 (mod. by V. Borisovsky)  Шуман R. Schumann - Four Pieces, Adagio and Allegro by J. Enescu - Concert piece  <b>Auxiliary and technical material</b>  Baklanova N. - 6 etudes on complex intonation Compagnoli B.-Caprices, Op. 22.  Kreutzer R. - 42 etudes  Palashko I. - 20 etudes, Op. 36. 10 concert etudes, Op. 44. 24 melodic Etudes by Terian M.-6 etudes </p>
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### History of music after 1945 ("Piano", "Classical Guitar")



Title of the discipline and code	История Music History after 1945 1945 (IM 3226)
Teacher	Goryacheva T. V., Ospanova T. U.
Department	of Music-theoretical, music - historical disciplines
Cycle of discipline	DB KV
Наименование Module name	История Music history
Language of teaching	Russian, Kazakh
Number of credits	3
Semester	6
The discipline is recommended for studying in the OP	Piano, OSD, Vocal
Prerequisites	World history, History of modern music before 1945.
Post	-requirements Theory of modern composition Analysis of music of the XX century
Content of the discipline	The discipline is aimed at studying the Soviet musical art of the specified period. Questions of periodization of Soviet music. Panorama of genre development. Opera art. Symphony music. Chamber-instrumental and chamber-vocal music. Soviet mass song. Musical creativity of the greatest representatives of the Soviet era in the context of the evolution of compositional style.
Результаты Learning outcomes	<p>- <b>competencies:</b> General cultural, general professional, fundamentals of scientific activity, creative.</p> <p>- <b>knowledge:</b> Formed ideas about the interaction of folk and professional creativity, historical continuity, updating and enriching the content of musical art, its expressive means, genres and forms in the twentieth century. Knowledge of domestic and foreign points of view on the processes in the musical culture of the studied period</p> <p>- <b>skills:</b> To determine the peculiarities of the individual style of contemporary composers and stylistic differences in artistic trends of the twentieth century. Compare and analyze the historical development of musical art in different countries. Make descriptions of works and creative biographies of composers and present them in written and oral form.</p> <p>- <b>skills:</b> Auditory analysis стилей of music styles of the twentieth century. Search for scientific information Presentation of musical and historical facts, works and biographies of artists.</p>
Form of the lesson	Group
Form of final control	Exam, oral by ticket

Main literature	<p>The Cambridge History of Twentieth-Century Music. Cambridge University Press, 2004-836 p (e. pecypc-mail)</p> <p>History of foreign music. Issue 6: Textbook for music universities, St. Petersburg, Издательство Composer Publishing House, 2001, 626 p.</p> <p>History of foreign music. XX century. – Edited by N. A. Gavrilova, Moscow: 2005, 576 p.</p>
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### History of Kazakh traditional music ("Piano", "Classical Guitar")

Название Discipline name and code	History of Kazakh Traditional music (IKTM 3229)
Teacher	Jumaniyazova R. K., Imasheva A. T.
Department	of Musicology and composition
Cycle of discipline	Profile disciplines (PD)
Название Module name	Music-theoretical, music - historical disciplines
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	6
Discipline recommended for studying in the OP	Instrumental performance
Prerequisites of the discipline	Traditional music and folklore, Folk music creativity
Post -requirements of the discipline	History of Kazakh music, History and methodology of ethnomusicology
Content of the discipline	<p>The discipline is aimed at studying the historical patterns of formation, development and social conditionality of various genres of Kazakh traditional music. Historical stages of the formation of the Kazakh ethnic group and the problem of scientific periodization of the history of Kazakh music. The concept of oral tradition professionalism. Formation of the musical epic tradition, its regional varieties on the territory of Kazakhstan.</p>
Результаты Learning outcomes	<p>Upon completion of the course, the student should have an idea of the main historical stages of the formation and development of Kazakh traditional music from antiquity to the first half of the twentieth century, the genesis and evolution of types of carriers of traditional culture;</p> <p>–The main sources for the study of national traditional musical culture (musical archeology, musical source studies, oral musical historiography)</p> <p>are stylistic features of the samples of song, instrumental and musical recitative creativity presented in the course, in their correlation with the socio–historical features of the era of their origin, as well as with the evolution of the worldview of nomadic society .</p> <p>–be able to distinguish samples of Kazakh folk and oral-professional music by genres, styles</p> <p>– - identify works of authors belonging to different regional traditions by individual styles,</p> <p>- practically show the musical samples mastered during the</p>

	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. s.s. 14-1515 2. Kazakh music: traditions and modernity (collection of articles). Alma-Ata, 1992. 3. A. Akishev Iskustvo i i mifologiya sakov A., 1984. 14. 4. T. Vyzgo Musikicheskie instrumenty Srednoi Azii: istoricheskie ocherki ch. 1, Sredneaziatskaya antiquity, Moscow, 1980. S. Daukeeva Filosofiya muzyki Abu Nasr Mukhammada al Farabi A., 2002. 6. Dzhumaev A. "Turkestansky starets" Khoja Xoja Ahmed Yassavi and Muslim spiritual i moslemskie dukhovnye pesnopeniya [Philosophy of Music Academy 1997, by Abu Nasr Muhammad al Farabi A., 2002].

### Kazakh music 1

Название Discipline name and code	Kazakh Music 1 (KM 3229)
Teacher	Jumaniyazova R., Mukhambetzhannov Sh
Department	of Musicology and composition
Cycle of discipline	Profile disciplines (PD)
Название Module name	Music-theoretical, music - historical disciplines
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	6
The discipline is recommended for studying in the OP	"Instrumental performance"
Prerequisites of the discipline	Traditional music and folklore, Folk music creativity
Post -requirements of the discipline	History of Kazakh music, History and methodology of ethnomusicology

Content of the discipline	<p>The course is aimed at studying the musical and stylistic features of the main Kazakh regional schools and traditions. Songs and kuya of Arka, Western Kazakhstan, Semirechye, works of the greatest representatives. Aitys and Akyn tradition of the XIX century. The state of traditional music in the twentieth century.</p> <p>The discipline is aimed at studying the stages of origin, formation and development of professional Kazakh musical culture. The article examines the personalities and creativity of prominent Kazakhstani composers, their main musical works. The flourishing of oral and professional art in the XIX century: song and instrumental regional schools, their greatest representatives.</p>
Результаты Learning outcomes	<p>Upon completion of the course, the student should have an idea of the main historical stages of the formation and development of Kazakh traditional music from antiquity to the first half of the twentieth century, the genesis and evolution of types of carriers of traditional culture;</p> <p>–The main sources for the study of national traditional musical culture (musical archeology, musical source studies, oral musical historiography)</p> <p>are stylistic features of the samples of song, instrumental and musical recitative creativity presented in the course, in their correlation with the socio–historical features of the era of their origin, as well as with the evolution of the worldview of nomadic society.</p> <p>–be able to distinguish samples of Kazakh folk and oral-professional music by genres, styles</p> <p>– - identify works of authors belonging to different regional traditions by individual styles,</p> <p>- practically show the musical samples mastered during the course (vocal, vocal - instrumental and instrumental);</p> <p>apply the acquired knowledge in their professional activities;</p> <p>–master the skills of working with scientific literature.</p>
Form of the event classes	Group
Form of final control	Oral response to tickets for the exam
Basic literature	<p>1. Voices of folk muses A., 1990. s.s. 14-1515</p> <p>2. Kazakh music: traditions and modernity (collection of articles). Alma-Ata, 1992.</p> <p>3. A. Akishev Iskustvo i i mifologiya sakov A., 1984. 14.</p> <p>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]. Moscow, 1980.</p> <p>5. S. Daukeeva Filosofiya muzyki Abu Nasr Mukhammada al Farabi A., 2002.</p> <p>Dzhumaev "Turkestansky starets" Khoja Ahmed Yassavi i moslemskiye dukhovnye pesnopeniya [Philosophy of Music</p>

	by Abu Nasr Muhammad al Farabi A., 2002].
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### History of jazz styles (Wind and Percussion Instruments)

Название Discipline name and code	History of Jazz Styles (IDS 3209)
Teacher	Senior lecturer Gazizova L. Sh
. Cycle of the discipline	DB KV
Наименование Module name	Musical and historical disciplines
Language of teaching	Russian yaz.
Кредиттер Creditersany	3
Semester	6
The discipline is recommended for studying in the OP	"Instrumental performance"
Prerequisites Discipline prerequisites	of the discipline Harmony, polyphony, History of world music, History of Kazakh music
courses Post -requirements of the discipline	Specialty, class of ensemble, orchestra, choral class, teaching practice, pre-graduate practice.
The of the discipline	art of jazz is studied through the prism of changing jazz styles. The history of jazz performance. Creativity of the greatest representatives of jazz styles, analysis of compositions, performance specifics. Learning the difference between academic and jazz playing на wind instrument performance.
Results Learning outcomes	<b>of Competence training:</b> Professional knowledge of jazz music <b>knowledge:</b> - study of the creativity of the most significant figures of jazz art; - introduction to the circle of jazz terms and concepts, <b>skills:</b> independent study of general patterns and structure of jazz compositions <b>skills:</b> formation of independent skills in analyzing different styles of jazz directions
Form of conducting classes	in small groups
Form of final control	exam, oral by ticket
Basic literature	1. Collier James. Stanovlenie jazza [Formation of Jazz], Moscow, 1984. 2. Theory of modern composition. Уч. пос. Moscow, Muzyka Publ., 2007. Konen V. Tretii plast. M. - 1994

### History of jazz

Название Discipline name and code	History of Jazz (IVD 3209)
Teacher	Senior lecturer Gazizova L. Sh
. Cycle of the discipline	DB KV
Наименование Module name	Musical and historical disciplines

Language of teaching	Russian yaz.
Кредиттер Credittersany	3
Semester	6
The discipline is recommended for studying in the OP	"Instrumental performance"
Prerequisites Discipline prerequisites	of the discipline Harmony, polyphony, History of world music, History of Kazakh music
courses Post -requirements of the discipline	Specialty, class of ensemble, orchestra, choral class, teaching practice, pre-graduate practice.
Content of the discipline	The purpose of the discipline is to study the prerequisites and conditions for the formation of jazz, the evolution of its styles and trends. The main stages of jazz formation and development are considered through the prism of socio-economic, national-ethnic, artistic and aesthetic phenomena. Creativity of the most prominent representatives of jazz art. Specific techniques and patterns of musical language.
Results Learning outcomes	<b>of Competence training:</b> Professional knowledge of jazz music <b>knowledge:</b> - study of the creativity of the most significant figures of jazz art; - introduction to the circle of jazz terms and concepts, <b>skills:</b> independent study of general patterns and structure of jazz compositions <b>skills:</b> formation of independent skills in analyzing different styles направлений of jazz directions
Form of conducting classes	<i>in small groups</i>
Form of final control	exam, oral by ticket
Basic literature	1. Collier James. Stanovlenie jazza [Formation of Jazz], Moscow, 1984. 2. Theory of modern composition. Уч. Moscow, Muzyka Publ., 2007. Konen V. Tretii plast. M. - 1994

### Practice of performing baroque music ("String Instruments", "Classical Guitar")

Название Discipline name and code	Practice of performing Baroque music ("Stringed instruments", "Classical Guitar")
Teacher	Kurmanalinova D. G., senior lecturer
Цикл Discipline cycle	PD KV
Наименование Module name	
Language of instruction	Russian
Number of credits	3
Semester	6
Discipline recommended for studying in the OP	"Instrumental performance", String instruments in Russian
Prerequisites of the discipline	Specialty, harmony, musical literature, chamber ensemble, string quartet

Post -requirements of the discipline	Specialty, chamber ensemble, string quartet, orchestra class
Content of the discipline	<p>The discipline promotes the development of skills in performing old Baroque improvisation, improving harmonic hearing and intonation in different formations and ranges. Study of the artistic principles of the Baroque era, the diversity of baroque forms through the prism of the performing repertoire for stringed instruments. Achieving stylistic authenticity of the sound. Rehearsal process and concert performance.</p>
Результаты Learning outcomes	<p>As a result of mastering the discipline "Practice of performing Baroque music" , the student <b>should know</b>:</p> <ul style="list-style-type: none"> <li>-the history of performance of the Baroque, предклассического pre-classical and classical periods;</li> <li>- the specifics of ensemble compositions of the specified периода time period;</li> <li>- solo and ensemble repertoire, including works from the 17th and 18th centuries.</li> </ul> <p><b>Must be able to</b>:</p> <ul style="list-style-type: none"> <li>-apply the acquired performing skills in practice;</li> <li>- perform ancient works on historical and modern instruments, bows;</li> <li>- temper in the ranges 415, 430.</li> </ul> <p><b>Must own</b>:</p> <ul style="list-style-type: none"> <li>- musical and performing skills of ancient schools of interpretation of various genres of the 17th and 18th centuries.</li> <li>- ability to decipher the digital bass of the Baroque era;</li> <li>-skills of ancient technique improvisation techniques and cadences, applied to the text;</li> <li>- skills of reading and playing with an ancient score and musical text (urtext edition)</li> <li>; - skills of independent work with the score and the vertical of voices, intonation in a tempered and non-tempered system;</li> <li>- ability to use baroque ornamentation and melismatics in the old and classical repertoire.</li> </ul>
Form of conducting classes	in small groups
Form of final control	Exam - performance of the program
Basic literature	<ol style="list-style-type: none"> <li>1. Francesco Geminiani "The art of playing the violin"</li> <li>2. Giuseppe Tartini "The Art of the Bow"</li> <li>3. David Schulenberg "Baroque music "</li> <li>4. L.Astrova "On pronunciation in singing"</li> <li>5. N. Sherman "Formation of a uniformly-tempered system"</li> <li>6. T. Livanova "History of Western European music up to 1789" (available in the KNK library)</li> <li>7. A. Alekseev "Improvisation as the basis of performing arts of the XVI-XVII centuries. v. Clavier art"</li> <li>8. But.Bulycheva "Style and genre опер of Lully's operas"</li> </ol>

	<p>9. E. Bronfin "Claudio Monteverdi"</p> <p>10. A. Schweitzer "J. S. Bach, musician -poet"</p> <p>11. N. Arnoncourt " Musical dialogue. Monteverdi, Bach, Mozart"</p> <p>12.L.Bulatov "Performing interpretation of ornaments in Handel's violin music"</p> <p>13.About.Zakharova " Rhetoric and Western European music of the XVII -first half of the XVIII century " ( available in библиотеке the KNK library)</p> <p>14. N. Konchevsky "The book of A. Beishlag and the modern science of ornamentation"</p> <p>15.A. Dolmech "Performance of music of the XVII -XVIII centuries"</p>
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**Mixed ensemble for strings and wind instruments ("String Instruments", "Wind Instruments")**

Название Discipline name and code	Mixed ensemble for strings and wind instruments
Teacher	Sagimbayev N.E. -associate professor
Цикл Discipline cycle	PD
Наименование Module name	
Language of instruction	kaz, Russian language
Number of credits	3
Semester	6
Discipline recommended for study in OP	6B02115 - Instrumental performance, specialization "String instruments"
Prerequisites of the discipline	Specialty, chamber ensemble, string quartet, orchestra class
Post -requirements for the discipline	-requirements of the discipline Specialty, ensembles (violin, viola, cello), collective music making, mixed ensemble of string and wind instruments, orchestra class, дисциплины master's degree courses: specialty, related instrument, string quartet: scientific and pedagogical workshop
Content of the discipline	The study of this discipline, along with the specialty class, is of great importance in the formation of practical skills and is an integral part of the professional training of students of the Department of string Instruments. The problems of improving performing skills
	, fostering artistic taste, the ability to show creative individuality and psychologically combine it with a partner – are necessary in the professional training of students in a complex.



Результаты Learning outcomes	<p><b>-competencies:</b> ensemble performance of string duets;</p> <p><b>- knowledge:</b> works of various genres and styles of large and small forms of string duets; concepts such as auf tact and intra-field pulsation</p> <p><b>- .:</b> solve musical and artistic tasks in duets with independent parts;</p> <p>work independently on a work of art; the ability to choose a repertoire,</p> <p>make music together, evaluate each other's performance, take into account the character of the partner, his creative personality, musical and psychological compatibility, technical equipment, as well as his moral and volitional qualities.</p> <p><b>- dag dylar / skills:</b> instrument skills, skills of playing together, feeling a partner when playing in a duet, developing the skill of transposing, matching by ear, having the skills of rehearsal and concert work as a member of a musical group, skills in solving musical and performing tasks of ensemble performance, due to the artistic content and features of the form, genre and style of musical performance. works of art.</p>
Form of the lesson	Group
Form of final control	Exam. Execution of the program In the context of distance learning exam in video format.
Basic literature	<p>1. Ginzburg L. About the work on a musical composition, Moscow: "Music", 1968, 1981</p> <p>2. Compiled by S. Sapozhnikov . violin performance and pedagogy Collection of articles Moscow: Muzyka 1968. -148 s</p> <p>3. Voprosy bychkovogo iskusstva Sbornik trudov. vyp. 49 Moscow: GNPI im. Gnossinykh, 1980. -49 with</p> <p>4. Gutnikov B. L. On the art of violin playing. L.: Muzyka 1988, -53 p</p> <p>5.. Liberman M., Berlyanchik M. Kul'tura zvuka skripacha [Culture of sound of a violinist]. The way of formation and development. Moscow: Muzyka Publ., 1985 –160 p. (in Russian).</p>

### String Duet ("String Instruments")

Name of the discipline and code	String duet
Teacher	Makhmud D. E. - Associate Professor, Doctor of PhD
Cycle of the discipline	PD
Наименование Module name	Ensemble performance

Language of teaching	kaz, Russian. English yaz.
Number of credits	3
Semester	6
Discipline recommended for study in the specialty	6B02115 - Instrumental performance, specialization "Stringed instruments"
Prerequisites of the discipline	Specialty, chamber ensemble, string quartet, orchestra class
Post -requirements for the discipline	-requirements of the discipline Specialty, ensembles (violin, viola, cello), collective music making, mixed ensemble of string and wind instruments, orchestra class, master's degree courses: specialty, related instrument, string quartet: scientific and pedagogical workshop
Content of the discipline	The discipline promotes the development of performance skills old baroque improvisation, improvement of harmonic hearing and intonation in different formations and ranges. Study of the artistic principles of the Baroque era, the diversity of baroque forms through the prism of the performing repertoire for stringed instruments. Achieving stylistic authenticity of the sound. Rehearsal process and concert performance.
Результаты Learning outcomes	<p>-competencies: ensemble performance of string duets;</p> <p>- <b>knowledge:</b> works of various genres and styles of large and small forms of string duets; concepts such as auf tact and intra-field pulsation</p> <p>- <b>skills:</b> solve musical and artistic tasks in duets with independent parts; work independently on a work of art; the ability to choose a repertoire, make music together, evaluate each other's performance, take into account the character of the partner, his creative personality, musical and psychological compatibility, technical equipment, as well as his moral and volitional qualities.</p> <p>- <b>skills:</b> instrument skills, skills of playing together, feeling a partner when playing in a duet, developing the skill of transposing, matching by ear, having the skills of rehearsal and concert work as a member of a musical group, skills in solving musical and performing tasks of ensemble performance, due to the artistic content and features of the form, genre and style of musical performance. works of art.</p>
Form of conducting classes	for small groups
Form final control	Exam. Performance of string duets

Basic literature	<p>1. Ginzburg L. Ginzburg About the work on a musical work. Moscow: "Music", 1968, 1981</p> <p>2. Compiled by S. Sapozhnikov Voprosy skripichnogo obrazovatelstva i pedagogiki Sbornik statei Moscow: Muzyka 1968. -148 s</p> <p>3. Voprosy bychkovogo iskusstva Sbornik trudov. vyp. 49 Moscow: GNPI im. Gnessinykh, 1980. -49 with</p> <p>4. Gutnikov B. L. On the art of violin playing. L.: Muzyka 1988, -53 p</p> <p>5. Liberman M., Berlyanchik M. Kul'tura zvuka skripacha [Culture of sound of a violinist]. The way of formation and development. Moscow: Muzyka Publ., 1985 –160 p. (in Russian).</p>
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### Jazz Ensemble (Wind and Percussion Instruments)

Name of the discipline and code	Jazz ensemble
Teacher	Professor - Shubin I. Y.
Cycle of the discipline	Profile disciplines ( no elective component), PD(KV)
Наименование Module name	Ensemble performance
Language of instruction	Kazakh, Russian
Кредиты ECTS credits	3
Semester	6
Discipline recommended for study in OP	"6B02115 - Instrumental performance"
Prerequisites of the discipline	Musical and performing skills acquired at the classes in the special class, orchestra class , and chamber ensemble class.
Post -requirements of the discipline	: A more in-depth study of the technical capabilities of the instrument, the development of creative independence of the student, the ability to perform music of any style.
Content of the discipline	The discipline is aimed at acquiring practical skills and mastering the specific features of jazz performance on the basis of practical mastery стилями of jazz music styles, as well as improving the skills of ensemble playing and reading sheet music. The competence of a versatile concert musician – performer who has the basic skills of the profession is being formed.
Results Learning outcomes	<p><b>of competence training:</b></p> <p>- preparation of students of the performing arts faculty to work in a professional pop ensemble or orchestra, as well as the acquisition of professional skills, development of instrumentalism and improvisation in the student.</p> <p><b>knowledge:</b></p> <p>- features of working in a professional pop ensemble or orchestra.</p> <p><b>skills:</b></p>

	master the basic elements and techniques of performance
	<ul style="list-style-type: none"> <li>- that are characteristic of various styles and trends of jazz music - dixieland, swing, Bossa nova, Ballad.</li> </ul> <b>skills:</b> <ul style="list-style-type: none"> <li>- master the skills of jazz sound extraction and phrasing, master the skills of jazz rhythm, harmony and various types of playing harmonic structures, learn to develop an independent improvisational line, as well as get acquainted with the repertoire of pop and jazz works.</li> <li>- improving the skills of ensemble playing obtained as a result of classes of classes in the chamber ensemble class and the orchestra class.</li> </ul>
Form of conducting classes	in small groups
Form of final control	exam, oral ( Program execution)
Basic literature	<ol style="list-style-type: none"> <li>1. Chugunov Yu. Jazz compositions for saxophone and piano, Moscow: Soviet Composer Publ., 1988. "Suite of Moods". At 4 o'clock (No. 1).</li> <li>2. Collection "Estrada-81", Issue 4, Moscow: Muzyka Publ., 1981. Chugunov Yu. Suite No. 1 for saxophone-violin and piano. At 4 o'clock</li> <li>3. Ovchinnikov E. Traditional Jazz – Moscow, 1986.</li> <li>4. Simonenko V. Lexicon of jazz. – Kiev, 1981.</li> </ol> Petrov A. Jazovykh kholety [Jazz Silhouettes] , Moscow, 1996.

### Collective music -making of related instruments ("Classical guitar")

Название Discipline name and code	Collective music making of related instruments (KMRI 3249)
Teacher	Kim Gennady Sergeevich, Azhiev Zhiger Serikovich
Cycle of the discipline	DB
Name of the module	Ensemble performance. (Module 10)
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	6
Discipline recommended for study in OP	6B02115 - Instrumental performance
Prerequisites of the discipline	Specialty. An ensemble of guitarists. Chamber ensemble. Music and theoretical disciplines.
Post -requirements for the discipline	-requirements of the discipline Mixed string and wind instrument ensemble, orchestra class, disciplines master's degree courses: specialty, related instrument.

Content of the discipline	A practical discipline aimed at mastering the skills of playing related instruments in an ensemble (duet, trio, quartet) with the participation of a classical guitar. Distribution of ensemble functions, achievement of competent and stylistically verified reading of the musical text. Work on synchronizing the performance and achieving a harmonious ensemble sound. Artistic
	interpretation of performed works from the approved repertoire list.
Результаты Learning outcomes	<b>Competencies knowledge:</b> knowledge of the expressive and technical capabilities of related instruments; basic repertoire of related instruments; professional terminology; <b>skills:</b> to navigate various performing styles; to analyze stylistic features of various performing schools. <b>skills:</b> mastering instructional and training material, as well as studying works specially written or arranged for related instruments;
Form of conducting classes	Group
Form of final control	Exam in the form of performances at concerts.
Basic literature	1. Verholaz R. K. Voprosy metodiki chteniya not s liszt [Questions of the technique of reading notes from a sheet]. - Moscow: Muzyka, 1960 2. Garbuzov N. A. Intra- zone hearing and methods of its development]. - Moscow: MUZGIS, 1951 3. Weisbord M. " Andres Segovia i gitarnoe iskusstvo XX veka [Andres Segovia and guitar art of the XX century]. Moscow, 1989 4. Azpiazu Yose de. La Guitare et les Guitaristes. Sumphonia. Verlag, Basel, 1959 5. Bone Philip. The Guitar and Mandolin. Biographies of Celebrated Players and Composers. Schott, London, 1954. 6. Lendle Wolfgang. Giittaren-Technik fur den Anfag. Schott,

### Ensemble music making

Name of the discipline and code	Ensemble music
making Teacher	Uzenbaeva G. E., Professor
Professor	Piano
Department Cycle of the discipline	Profile disciplines (PD)
Наименование Module name	Ensemble performance
Language of instruction	Kazakh, Russian
Credits	3
Semester	6
Discipline recommended for study in OP	6B02102 - Instrumental performance (piano)
Prerequisites of the discipline	Piano ensemble, Specialty
Post-prerequisites of the	Ensemble music of the XX century

discipline	
The content of the discipline	is one of the forms of collective music making that positively affects the process of developing musical and artistic abilities, improving performing techniques, expanding the creative repertoire, and the ability to work in a team of like-minded people. Mastering the ensemble repertoire. Rehearsal process and concert performance. The discipline develops students' initial skills of tuning the organ, ensuring the purity of intonation and a detailed study of the structure. It includes a theoretical and practical
	part that provides for minor repairs to the organ. Изучаются Types of pipes and methods of their adjustment are studied.
Results Learning outcomes	<b>of competence training:</b> mastering the general principles of playing in various ensembles; <b>knowledge of:</b> mastering the skills of ensemble music making as a resource potential of the artistic and creative environment; <b>skills:</b> the ability to navigate freely in the samples of musical stylistics, mastering the necessary set of tools and techniques; <b>skills:</b> performance of works of various epochs and genres
Form of conducting classes	in small groups
Form of final control	Exam, performance of the program
Basic literature	1. Lyubomudrova N. Metodika obucheniya igre na igraniyu na pianoforte [Methods of teaching piano playing], Moscow: Muzyka Publ., 1982, 142 p. 2. Murtazin, L. E. Artistic and aesthetic education of students of universities of culture and arts, the means of musical activities, Kazan, 2005. Tsypin G. M. Musical and performing arts: theory and practice / G. M. . 2001

### Skills in tuning and minor repairs of the organ ("Piano")

Name of the discipline and code	Skills of tuning and minor repairs of the organ
Teacher	Cherkasov A. S., teacher
Cycle of the discipline	Basic disciplines (DB)
Наименование Module name	Ensemble performance
Language of instruction	Kazakh
Number of credits	3
Semester	6
Discipline recommended for study in the specialty	6B02102 - Instrumental performance (piano)
Prerequisites of the discipline	Organ (for organists) 1,2
Post-requirements of the discipline	Styles and traditions of European organ
building Content of the discipline	is one of the forms of collective music making that positively affects the process of developing musical and artistic abilities, improving performing techniques, expanding the

	creative repertoire, and the ability to work in a team of like-minded people. Mastering the ensemble repertoire. Rehearsal process and concert performance. The discipline develops students' initial skills of tuning the organ, ensuring the purity of intonation and a detailed study of the structure. It includes a theoretical and practical part that provides
	for minor repairs to the organ. Types of pipes and methods of their adjustment are studied.
Results of training	Teach independent minor repairs of the organ, understand the design of the instrument, the types and purpose of different parts of the organ. Teach practical skills in tuning reed and labial pipes. Know the design of a musical instrument and its technical features. Operating principles of organ nodes and their interaction. Have the skills to resolve possible technical problems.
Form of conducting classes	Group
Form of final control	Exam
Basic literature	Roizman L. Organ. Music Encyclopedia, vol. 4. Moscow: SE, UK, 1978. Sabaneev B. Reed registers opraha of the Aristide Cavaillat-Coll organ at the Moscow Conservatory. Music, 1911.

## DESCRIPTION OF ELECTIVE SUBJECTS 4TH YEAR

### History of Kazakh music of the XX century

Название Discipline name and code	History of Kazakh music of the XX century
Teacher	Jumaniyazova R. K. Mukhambetzhano Sh. Sh
Цикл Discipline cycle	
Наименование Module name	"Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	7
Discipline recommended for studying in the OP	Instrumental performance
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 discipline is devoted to the study of the process of formation and development of the national school of composers and the work of its most prominent representatives. Stages of development of Kazakh music in the XX-XXI centuries. Opera and symphony works of composers of Kazakhstan in historical perspective. Chamber instrumental and vocal music. Current state of the Kazakh composer school.
Results Learning outcomes	<p><b>of Competence training:</b> formation of research competence of the student; reconstruction of the artistic concept of a musical work.</p> <p><b>knowledge:</b> the process of historical development of Kazakh music; patterns of formation and development of Kazakh <b>music</b>; history of formation and development of professional musical art; creativity of professional composers of the twentieth century.</p> <p><b>skills:</b> analyze musical works from the point of view of the corresponding genres and forms; distinguish professional genres, features of construction, forms, etc.</p> <p><b>skills:</b> Skills of independent interpretation of the content of works by composers of Kazakhstan;</p>



	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 the lesson	Group
Form of final control	Exam, oral by ticket, testirovane
Basic literature	1. Native university- our talent. - Almaty, 2004. 2. Composers of Kazakhstan – , vol. 1 – , Almaty, 2012. Essays on composers of Kazakhstan. - Almaty, 2013.

**Analysis of performance interpretation  
("Piano", "Wind and percussion instruments", "String Instruments", "Classical Guitar")**

Название Discipline name and code	Analysis of performance interpretation
Teacher	Gazizova L. Sh., senior lecturer
Цикл Discipline cycle	Elective basic disciplines
Наименование Module name	Music and theoretical disciplines
Language of instruction	Russian language
Number of credits	3
Semester	7
The discipline is recommended for studying in the OP	For the following specialties: 6B02115 "instrumental performance", 6B02114 "musicology", 6B02111 "composition"
Prerequisites of the discipline	Courses of harmony, polyphony, history of world music, history of Kazakh music, Analysis of musical works.
Post -requirements of the discipline	Preparation for the state exam and writing a thesis. Special class, class of an ensemble, orchestra, pre -graduate practice.
Content of the discipline	The discipline is aimed at developing the skills of performing analysis necessary for the formation of a conscious attitude to the art of performing a musical work, based on modern analytical techniques. The discipline expands students ' artistic horizons, develops the ability to think critically, navigate various styles and directions of performing, composing and music pedagogy.

Результаты Learning outcomes	<p><b>Competencies</b> : To form an idea of the modern meaning of musical interpretation <b>of knowledge:</b> the meaning of the concept of "interpretation" in the philosophical, compositional, musicological, historical, performing, pedagogical aspects</p> <p><b>of the ability to:</b> perform an independent analysis of the proposed interpretations; - build your own performing concepts, find the best, most convincing technical and dramatic interpretation solutions</p> <p><b>skills:</b> expanding professional skills in music perception and performance</p>
Form of conducting classes	in small groups
Form of final control	Exam, orally by ticket
Main literature	<p>1. Alekseev, A.D. Creativity of a performing musician: based on the material of interpretations of outstanding pianists of the past and present. Moscow: Muzyka Publ., 1991.</p> <p>2. Auer L. My school of violin playing. Interpretation of works of violin classics. Moscow: Classic-XXI, 2004.</p> <p>3. Performer and Pop Music, Moscow: Classic XXI, 2006.</p> <p>Lebedev A. E. Theory of musical and performing arts. St. Petersburg, 2020</p>

### Theory and practice of performing interpretation ("Classical Guitar")

Title of the discipline and code	Theory and practice of performing interpretation
Teacher	Gazizova L. Sh., senior teacher
Cycle of the discipline	PD (KV)
Name of the module	"Musical and historical disciplines"
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	7
Discipline recommended for studying in OP	AndAnd
Prerequisites of the discipline	Courses of harmony, polyphony, history of world music, history of Kazakh music, Analysis of musical works.
Post -requirements of the discipline	Preparation for the state exam and writing a thesis. Special class, class of an ensemble, orchestra, pre-graduate practice.
The of the discipline	course provides an insight into the theoretical foundations of performing interpretation and methods of its practical analysis based on the material of works for wind orchestra. Forms students ' artistic horizons, develops the ability to distinguish performing styles and the ability to use theoretical and practical knowledge in professional activities.
Результаты Learning outcomes	Competencies: to form an idea

	of the modern meaning of musical interpretation of knowledge: the meaning of the concept of "interpretation" in the philosophical, compositional, musicological, historical, performing, pedagogical aspects of the ability to: perform an independent analysis of the proposed interpretations; - build your own performing concepts, find the best, most convincing technical and dramatic interpretation solutions skills: expanding professional skills in music perception and performance
Form of conducting classes	in small groups
Form of final control	Exam, orally by tickets
Main literature	1. Alekseev, A.D. Creativity of a performing musician: based on the material of interpretations of outstanding pianists of the past and present. Moscow: Muzyka Publ., 1991. 2. Auer L. My school of violin playing. Interpretation of works of violin classics. Moscow: Classic-XXI, 2004. 3. Performer and Pop Music, Moscow: Classic XXI, 2006. Lebedev A. E. Theory of musical and performing arts. St. Petersburg, 2020

### Music of the World ("Classical Guitar")

Название Discipline name and code	Music of the World (MM 4303)
Teacher	Sabyrova A. S.- Candidate of Art (PhD), Associate Professor (Associate Professor) KKSON
Cyclisciplines	Elective basic module
Наименование Module name	Music and theoretical disciplines
Language teaching	Kazakh
Number of credits	4
Semester	7
Discipline recommended for study in OP	6B02102 "Instrumental performance"
Prerequisites of the discipline	: Traditional music and folklore, Kazakh music. literature, History of Kazakhstan
Post -requirements of the discipline	History of Kazakh music, Kazakh oral and professional traditional music
Content of the discipline	The course covers the history of the formation of traditional music of the Far East, as well as the development of music science in the Muslim East, the interaction of music with Islam and Sufism. The stages of the historical development of music in Turkey, ancient and modern Egypt, and Morocco are considered.

Results of	<p>Training Competencies: Recognition of the main features of traditional music developed in the Near, Middle East and South and South-East Asia</p> <p>Knowledge: have a general understanding of the cultural history, traditional instruments and songs of the Near, Middle East and South Asia</p> <p>Skills: identify by ear and conceptually historical and artistic features of traditional music in the Near, Middle East and South Asia East and South Asian</p> <p>Skills: Working with scientific literature in Oriental studies.</p>
Form of the lesson	Group
Form of final control	Exam
Basic literature	<p>1. Plakhov Yu. The artistic canon in the system of professional Oriental monody (based on the material of instrumental music of the peoples of Central Asia). Tashkent, 1988.</p> <p>2. Musical Aesthetics of the countries of the East (ed. and ed. by V. Shestakov). Moscow, 1967.</p> <p>Musical instruments of the world. Complete illustrated Encyclopedia / Translated from English by V. E. Venyukova. Moscow, 2009. 320 p.</p>

### **Music of the East**

Название Discipline name and code	Music of the East MV 4303
Teacher	Sabyrova A. S.- Candidate of Science (PhD), Associate Professor (Associate Professor) of KKSON
Cyclisciplines	DB (KV)
Наименование Module name	Music-theoretical, music - historical subjects
Language of instruction	Russian, Kazakh
Number of credits	4
Semester	7
Discipline recommended for study in OP	6B02115 - Instrumental performance (by type) ("Classical guitar")
Prerequisites of the discipline	: Traditional music and folklore, Kazakh music. literature, History of Kazakhstan
Post -requirements of the discipline	History of Kazakh music, Kazakh oral and professional traditional music

Content of the discipline	The discipline studies the musical culture of the countries of the Near, Middle and Far East. The main stages of development of types, genres, and musical - theoretical systems of Oriental music corresponding to the periodization of each country are studied. Traditional forms of music making are considered in the context of modern globalization. The skills of using the acquired knowledge in performing and research activities are formed, and the erudition of students is expanded.
Results Learning outcomes	<b>of Competence training:</b> to distinguish the most notable features of the musical cultures of the peoples of the Near, Middle East and the peoples of South and south-east Asia: some features from the history of the musical cultures of the peoples of the Near, Middle East and the peoples of South and South-east Asia <b>skills:</b> to distinguish the regional specifics of the peoples of the Near, Middle East and the peoples of South and South-east Asia <b>skills:</b> teaching to work out Oriental literature
Form of the lesson	Group
Form of final control	exam
Basic literature	1. Plakhov Yu. The artistic canon in the system of professional Oriental monody (based on the material of instrumental music of the peoples of Central Asia). Tashkent, 1988. 2. Musical Aesthetics of the countries of the East (ed. and ed. by V. Shestakov). Moscow, 1967. Musical instruments of the world. Complete illustrated Encyclopedia / Translated from English by V. E. Venyukova. Moscow, 2009. 320 p.

### Chamber Ensemble 5,6 ("Piano")

Название Discipline name and code	Chamber Ensemble 5,6 ("Piano")
Teacher	Medeubaeva S. M. - Professor, Akbarov A. A. - Professor, Bakieva G. M. - Associate Professor, Valieva E. S. - senior teacher Kurmanaev E. M. - senior teacher Ermagambetova G. U. - senior teacher Romanenko A. A. - Associate professor Omirebekova M. K. - senior teacher Panargalieva D. B. - senior teacher Atageldieva S. D. – senior teacher Naumova A. G. - teacher Muratali R. K. - teacher
of the Cycle of discipline	Profile disciplines (PD)
Name of the module	Orchestra - and ensemble performance
Language of instruction	Kazakh, Russian
Number of credits	6

Semester	7, 8
Discipline recommended for study in OP	6B02102 - "Instrumental performance", (Piano)
Prerequisites of the discipline	Discipline "Chamber ensemble" 5-6 semesters
Post -requirements of the discipline	Discipline "Chamber ensemble". Master
's degree Content of the discipline	<p>The discipline involves the performance of independently learned works by composers of Kazakhstan, where the student must demonstrate the skills of ensemble playing techniques, a sense of style, form, artistic imagination, and the ability to freely navigate in the ensemble. The discipline involves a rehearsal process and concert performance.</p> <p>Continuing the discipline, involves the study of chamber and instrumental compositions of various genres by composers of the XX-XXI centuries, including using new performing techniques. Selection of works for performance, mastering the musical text, working on the technique and communicating the composer's idea. Rehearsal process and concert performance.</p>
Результаты Learning outcomes	<p>The student should know: the basic content of the chamber ensemble course; musical literature, the repertoire the chamber ensemble repertoire, which includes works from different eras, genres and styles;</p> <p>Performance characteristics of a musical instrument ; specifics of ensemble performance;</p> <p>features of the notation партии of the solo instrument part: strokes, strokes;</p> <p>professional terminology. The student must be able to:</p> <p>independently correctly analyze the piece and analyze the forms</p> <p>of listening to all the parts in the ensemble;</p> <p>control the synchronicity of joint playing;</p> <p>work on strokes, sound balance, nuances, intonation;</p> <p>play the timbres of different instruments , taking into account their individual intonation;</p> <p>pay attention pay attention to the stability of the rhythm (excluding tempo deviations);</p> <p>coordinate your performing intentions and find joint artistic solutions when working in an ensemble;</p> <p>professionally and psychophysiologically control yourself during public performances with ensemble programs.</p> <p>The student must be proficient in:</p> <p>skills of ensemble performance of chamber compositions by Baroque composers;</p> <p>skills of ensemble performance of chamber compositions by Viennese classics;</p> <p>skills of ensemble performance of chamber compositions by Romantic composers;</p> <p>skills of ensemble performance of chamber compositions by composers of the XX-XXI centuries;</p> <p>skills of collective musical creativity during joint rehearsals and concert performances;</p>

	skills of creative independence, ability to solve problems together with partners artistic tasks; skills of reading from a sheet of paper; skills свободной of playing по music freely in an ensemble.
Form of the lesson	Individual
Form of final control	of the Republic of Kazakhstan - execution of the program Final control-exam (execution of the program, holding a colloquium).
Basic literature	Chamber Ensemble: Collection of Works by K. Adzhemov, Moscow, 1979. Gaidamovich G. Instrumental ensembles – , Moscow, 1960. Bobrovsky V. Instrumental ensembles Shostakovich's Instrumental Ensembles – , Moscow, 1961. Soroker Ya. Камерно-инструментальные ансамбли Prokofiev's Chamber and Instrumental Ensembles, Moscow, 1973. Soroker Ya. Скрипичные сонаты Beethoven's violin sonatas. – L., 1964.

**КPiano ensemble 7,8 ("String Instruments", "Classical Guitar")**

Название Discipline name and code	Chamber Ensemble
Teacher	Medeubaeva S. M. - Professor, Akbarov A. A.-Professor, Bakieva G. M.-Associate Professor, Valieva E. S.-senior teacher Kurmanaev E. M. - senior teacher Ermagambetova G. U. - senior teacher Romanenko A. A.-Associate Professor Omirbekova M. K.-senior teacher Panargalieva D. B. – senior teacher

	Atageldieva S. D. - senior teacher Naumova A. G.- teacher Muratali R. K-teacher
Cycle of the discipline	Profile disciplines (PD)
Наименование Module name	Orchestra - and ensemble performance
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	7, 8
Discipline recommended for study in OP	6B02102 - "Instrumental performance", (Stringed instruments)
Prerequisites of the discipline	Discipline "Chamber ensemble" 5-6 semesters
Post -requirements of the discipline	Discipline "Chamber ensemble". Master
's degree Content of the discipline	The discipline improves the existing skills of joint performance and performers on stringed instruments, expands the repertoire and musical horizons. Improving the ability to coordinate their performing intentions and find joint artistic solutions when working in an ensemble, achieving professional and personal adaptation in an ensemble team.
Результаты Learning outcomes	<p>The student should know:</p> <p>the basic content of the chamber ensemble course; musical literature, the repertoire of a chamber ensemble, including works from different eras, genres and styles;</p> <p>performing features of a musical instrument;</p> <p>specifics of ensemble performance;</p> <p>features of the notation партии of the solo instrument part: strokes, keys;</p> <p>professional terminology. The student must be able to:</p> <p>independently correctly analyze the work and analyze the forms of listening to all the parts in the ensemble;</p> <p>control the synchronicity of joint playing; work on strokes, sound balance, nuances, intonation;</p> <p>play the timbres of different instruments, taking into account their individual intonation; pay attention to the stability of the rhythm (excluding tempo deviations);</p> <p>coordinate your performing intentions and find joint artistic solutions when performing. work in an ensemble;</p> <p>professionally and psychophysiologically master yourself during public performances with ensemble programs.</p> <p>The student must own:</p> <p>skills of ensemble performance of chamber compositions by Baroque composers;</p> <p>skills of ensemble performance of chamber compositions by Viennese classics;</p> <p>skills of ensemble performance of chamber compositions by Romantic composers;</p>



	skills of ensemble performance of chamber compositions by composers of the XX-XXI centuries; skills of collective musical creativity during joint rehearsals and concert performances; skills of creative independence, ability to solve problems together with partners artistic tasks; skills of reading from a sheet of paper; skills свободной of playing no music freely in an ensemble.
Form of the lesson	Individual
Form of final control	of the Republic of Kazakhstan - execution of the program Final control-exam (execution of the program, holding a colloquium).
Basic literature	Chamber Ensemble: Collection of Works by K. Adzhemov, Moscow, 1979. Gaidamovich G. Instrumental ensembles – , Moscow, 1960. Bobrovsky V. Instrumental ensembles of Shostakovich, Moscow, 1961. Soroker Ya. Prokofiev's Chamber and Instrumental Ensembles, Moscow, 1973. Soroker Ya. Скрипичные сонаты Beethoven's violin sonatas. - L. , 1964.

#### **Ансамбль Wind Instrument Ensemble 6 ("Wind and Percussion Instruments")**

Название Discipline name and code	Ансамбль Wind Instrument Ensemble 6,7 (ADI (6,7) 4310,4311 )
Teacher	of teaching staff of the Department of Wind and percussion instruments
Cycle of discipline	Profile subjects (elective component), PD (KV)
Наименование Module name	Ensemble performance
Language of instruction	Kazakh, Russian
Кредиты ECTS credits	3
Semester	7,8
Discipline recommended for study in OP	"6B02115 - Instrumental performance"
Prerequisites of the discipline	subject ансамбль духовых и middle-level wind and percussion ensemble
Post -requirements for the discipline	класс ансамбля Post-requirements of the discipline master's degree wind and percussion ensemble class инструментов , orchestra class
Content of the discipline	Continuing practical discipline aimed at mastering complex ensemble forms. A mixed ensemble consisting of six or more participants. Selection of the repertoire, mastering the musical text, overcoming performing difficulties. Achieve sound, timbre, and dynamic balance. Rehearsal process and concert performance.  A discipline that completes a practical training cycle on the formation and development of playing skills in small and large ensembles. Preparation for the final certification. Choosing a program, working on the artistic and technical perfection

	of the performance. Rehearsal process and concert performance.
Results Learning outcomes	<p><b>of competence training:</b> achieve sound quality, rhythmic harmony, timbre colors, expressive dynamics and agogics in ensemble music making;</p> <p><b>knowledge of:</b> the course provides базовые знания students with basic knowledge that helps them master the skills of playing in various ensembles (duets, trios, quartets, quintets, sextets, septets).</p> <p><b>skills:</b> maintain the purity of structure and intonation, create a sound balance, observe the unity of sound attack, breathing , etc .; in relation to a group of percussion instruments- rhythmic stability, conscious perception of rhythmic figuration, understanding of its textured purpose in connection with the development of melody and harmony;</p> <p><b>skills:</b> the student must master a modern repertoire that helps them master new technological techniques of playing; complex fragments of musical works that use polyphonic texture techniques are useful to study by combining individual voices in various combinations.</p>
Form of conducting classes	in small groups
Form of final control	exam, oral ( Program execution)
Basic literature	<p>Beethoven L.-Duet No. 1 for clarinet and bassoon. Abdinurov S. - Concerto for flute, Oboe and piano. L. Beethoven-Quartet No. 6, 1-ch for flute, clarinet, french horns, bassoon.</p>

### Jazz improvisation (Wind and Percussion Instruments)

Название Discipline name and code	Jazz improvisation DI 4248
Teacher	Professor - Fedyanin A. A.
Cycle of discipline	Profiliruyushchy disciplines (elective component), DB (KV)
Наименование Module name	Ensemble performance
Language of instruction	Kazakh, Russian
Кредиты ECTS credits	3
Semester	7
Discipline recommended for study in OP	"6B02115-Instrumental performance"
Prerequisites of the discipline	Courses истории in music history, analysis of musical forms, harmony, and polyphony.

Post -requirements of the discipline	The discipline contains the study of jazz harmony, melody and rhythm. Information about the origin and development of such a phenomenon as jazz improvisation from its origins to the present. The article examines the trends and styles of jazz improvisation in тот a particular period развития of jazz development. Practical exercises and auditions of outstanding jazz performers
Content of the discipline	The discipline promotes the development of creative initiative of students, their harmonic and melodic thinking. Mastering the methods of melody transformation (various types of melodic figuration, genre, fret, rhythmic transformation), as well as ways to create textured versions of accompaniment, taking into account the genre orientation of the musical theme.
Form of the lesson	Group
Form of final control	exam
Basic literature	1. D. L. Collier. Formation of jazz. M. Raduga, 1984. 2. Yu. Chugunov. Harmony in Jazz, Moscow: "Sovetskiy composer", 1988 3. . Simonenko. Jazz melodies. - Anthology-Kiev, 1984.

### Contemporary ensemble performance

Название Discipline name and code	Modern Ensemble Performance (SOI 4248)
Teacher	Zakirova A. A., teacher; Uzenbaeva G. E., Professor
Cycle of disciplines	Basic discipline, компонент по elective component (DB KV)
Name of the module	Module 10. Ensemble performance
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	7
Discipline recommended for study in the educational program (OP)	6B02115-Instrumental performance (piano)
Prerequisites Discipline prerequisites	for the Piano Ensemble discipline/Piano duet (1 sem.)
Post -requirements for the discipline	-requirements of the Production practice discipline (8 sem.)
Content of the discipline	The discipline involves the practical performance of samples of piano ensembles by contemporary composers using new performing techniques. Develops a sense of ensemble, expands the repertoire. It involves a rehearsal process and concert performance. In the educational process , an ensemble performance consisting of three (6 hands) and four participants (8 hands) is also practiced.
Результаты Learning outcomes	Навыки Ensemble skills, including coordination, synchronicity, balance, and interpretation.

	Gain experience in working with the repertoire and preparing for concerts.
Form of conducting classes	Small group
Form of final control	Exam
Basic literature	Sorokina E. Piano duet, Moscow: Muzyka Publ., 1988. Gottlieb A. Osnovy ensemblevoy tekhniki [Fundamentals of ensemble technique] – , Moscow: Muzyka Publ., 1971. Liberman E. The work of a pianist with an author's text – , Moscow: Muzyka Publ., 1971. Gakkel L. Sovremennaya pianoforte muzyka XX veka [Modern piano music of the XX century], Sovetskiy kompozitor Publ., 1990. Kirnarskaya D. Klassicheskaya muzyka dlya vsem – [Classical music for all], Moscow: [b. i.], 1996.6 . Notnaya literatura: Pirofiannye Piano quartets.

### Organ in ensemble music making ("Piano")

Name of the discipline and code	Organ in ensemble music
making Teacher	Gavrilenko I. A., senior lecturer
Cycle of the discipline	Basic disciplines, компонент по elective component (DB KV)
Наименование Module name	Professional performance training
Language of instruction	Russian
Number of credits	3
Semester	7
Discipline recommended for study in OP	6B02102 - Instrumental performance (piano)
Prerequisites of the discipline	Organ (for organists) 1-44
Post -requirements of the discipline	Organ (for organists) 5-66
Content of the discipline	The discipline involves the practical performance of samples of piano ensembles by modern composers using new performing techniques. Develops a sense of ensemble, expands the repertoire. It involves a rehearsal process and concert performance. In the educational process, an ensemble performance consisting of three (6 hands) and four participants (8 hands) is also practiced.
Результаты Learning outcomes	Master the skills of ensemble playing on organ playing, study a large volume of the duet and organ repertoire.
Form of conducting classes	in small groups
Form of final control	Exam
Basic literature	Roizman L. Organ. Music Encyclopedia, vol . 4. p. 69 Moscow: SE, UK, 1978. Music literature. Duets with an organ.

### Concertmaster class 7,8 ("Piano")

Name of the discipline and code	Concertmaster class
Teacher	Bayakhunova N. Ya. - associate Professor,

	Mukhamedzhanova S. V. - Associate Professor, Ungarova Sh. Sh – - Associate Professor, Yaroslavtseva E. A. -Associate Professor, Abdrasheva G. S. - senior teacher, Ivanova M. V.- senior teacher, Otetleu A. A.- teacher, Maksimchev T. V. - teacher, Malikaidar K. B. is a teacher.
Cycle of the discipline	Profile disciplines (PD)
Name of the module	Competencies of the concertmaster, Orchestral performance
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	7, 8
Discipline recommended for study in OP	6B02102 "Instrumental performance", piano
Prerequisites of the discipline	Discipline Concertmaster class -5- 66
Post -requirements of the discipline	Discipline Concertmaster class - Master
's degree Content of the discipline	<p>Content of the course includes the performance of works of various eras, styles and directions as the most appropriate material from the point of view of pedagogical tasks and the specifics of the subject. Practical exercises allow you to identify the main features and features of each style and direction, identify and master performing tasks in each of them.</p> <p>The discipline involves practical preparation of students for passing the State Exam. Choose a program of different genres of vocal and instrumental compositions from different eras and styles.</p> <p>Rehearsal process and concert performance. Improvement навыков of stage performance skills.</p>
Результаты Learning outcomes	<p>The student should know:</p> <p>–basic content of the course concertmaster class; main vocal and instrumental repertoire; specifics of the concertmaster's work in the vocal class;</p>
	<p>specifics of the concertmaster's work in instrumental classes; specifics of ensemble performance; features of the solo part: breathing, range, tessitura, strokes, keys; basic laws of musical performance; the student should be able to:</p> <p>play in an ensemble with vocalists; play in an ensemble with instrumentalists; master the sound palette and a variety of strokes; analyze and interpret musical compositions; match тембровой the timbre of the sound of a solo voice or instrument; the student must have the following skills:</p>

	performances ( playing techniques , sound extraction methods, dynamic capabilities, range, register and timbre colors, strokes) of various instruments; performing accompaniments of chamber and opera music; reading from a sheet, transpose and play in three lines.
Form of conducting the lesson	Individual
Form of final control	Creative exam
Basic literature	<p>Lyublinsky A. Teoriya i praktika akkompanementa [Theory and practice of accompaniment]. L.: Muzyka, 1972.</p> <p>Мур J. Moore Singer and Accompanist , Moscow: Raduga Publ., 1987. J. Moore Opera librettos, Moscow: Muzyka Publ., 1987.</p> <p>Мур J. Moore About the work of the concertmaster , Moscow: Muzyka Publ., 1974. J. Moore One Hundred Operas, Moscow: Muzyka Publ., 1987.</p> <p>Шендерович Е. Shenderovich. In the concertmaster class , Moscow: Muzyka Publ., 1996.</p> <p>Шендерович Е. Shenderovich. On Overcoming piano difficulties in Claviers, Moscow: Muzyka Publ., 1987.</p> <p>Chachava V. N. Iskusstvo konzertmeystera [The Art of Concertmaster ]. S.-P.: Kompozitor, 2007.</p> <p>Kubantseva E.I. Konzertmeistersky klass , Moscow: Akademiya Publishing Center, 2002.</p> <p>Barenboim L. A. Musical Pedagogy and Performance, Moscow, 1974.</p> <p>Nikolaeva R. R. Education of reading skills from a sheet and transposition in the class of concertmaster skills. Musicology. Alma-Ata, 1975, Issue 7.</p>

### Orchestra class 7, 8 ("String instruments", "Wind and percussion instruments")

Название Discipline name and cipher	Orchestra class 7,8 (OK (7,8) 4326, 4327)
Teacher	Bisengaliev M. K.
Cycle of discipline	Basic disciplines ( no elective component), DB (KV)
Наименование Module name	Ensemble performance
Language of instruction	Kazakh, Russian
Кредиты ECTS credits	3
Semester	7,8
Discipline recommended for study in OP	"6B02115 - Instrumental performance"
Prerequisites of the discipline	Specialty, ensemble, quartet class, chamber ensemble, solfeggio, harmony, analysis of musical forms, history of music history and истории performance history.
Post -requirements of the discipline	Solo performance, quartet class, chamber orchestra
Content of the discipline	Continuing discipline aimed at developing the skills of an orchestral musician. Expanding the repertoire. Work on orchestral compositions композиторов казахстанских

	by Kazakhstani composers. Rehearsal process and concert performance. Performance of an orchestral part, following the idea and interpretation of the conductor. The discipline completes the training of an orchestral musician and includes learning
the results of training	<p><b>in the following competencies:</b> When studying this discipline, erudition expands, the artistic taste of the future performer develops, performing skills are acquired, understanding the content of the style and form of the performed works are acquired;</p> <p><b>knowledge:</b></p> <ul style="list-style-type: none"> <li>- solo, ensemble and orchestral repertoire, including works of different eras, genres and styles;</li> <li>- theoretical foundations and history of performing on this instrument;</li> <li>- special literature on the profession;</li> <li>- pedagogical repertoire, be able to plan the development of professional skills among students;</li> <li>- professional terminology;</li> <li>- specifics of ensemble performance;</li> <li>- basics of organizing rehearsal work as an accompanist;</li> </ul> <p><b>skills:</b></p> <ul style="list-style-type: none"> <li>- read from a sheet of paper, transpose;</li> <li>- adapt to the working conditions in a particular concert organization, a modern recording studio;</li> <li>- professionally and psychologically control yourself during public performances with solo and ensemble programs.</li> </ul> <p><b>skills:</b></p> <ul style="list-style-type: none"> <li>- Formation and development of ensemble playing skills to the extent necessary for further activity as orchestra artists; stimulation of artistic and technical growth of musicians; subordination of the orchestra musician's personality to a single artistic goal;</li> <li>- acquisition of playing skills in an orchestra: the ability to correctly read a musical text, develop pure intonation, listen to a partner, develop a sense of overall sound balance, accurate reaction on the conductor's gesture; study of the orchestral repertoire, its stylistic diversity, preparation of a new stage for the orchestra. concert programs, developing the skills of rapid reading from a sheet of paper;</li> </ul>
	acquiring skills of working with an orchestra, including developing the skills of organizing rehearsals, tuning the orchestra, working with groups, and achieving artistic goals.
Form of the lesson	- Group
Form of final control	- exam, oral ( Program execution)
Basic literature	<ol style="list-style-type: none"> <li>1. Rabinovich D. Performer and Style , Moscow, 1981</li> <li>2. Zhivov L. Performing Analysis - , Moscow: Muzyka Publ. , 1987.</li> <li>3. Musin I. The language of the conductor's text, Moscow:</li> </ol>



	Muzyka Publ., 2006. - Kondrashin K. On the Conductor 's Gesture - Л.: , Soviet Composer Publ., 1970.
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### Organ (for organists) 5, 6

Name of the discipline and code	Organ (for organists) Org (5,6) 4334, 35
Teacher	Nesipbaev G. T., professor Gavrilenko I. A., senior teacher
Cycle of the discipline	Profile disciplines (PD)
Наименование Module name	Special disciplines (for organists)
Language of instruction	Kazakh, Russian
Number of credits	6
Semester	5,6
Discipline recommended for study in OP	6B02102 - Instrumental performance (piano)
Prerequisites of the discipline	Organ (for organists) 3,4
Post -requirements of the discipline	Organ (for organists) 7,8
Content of the discipline	<p>orchestra of wind instruments. Mastering a new repertoire, including large-scale works. Work on the idea of the work, artistic presentation of the text, improvement of manual techniques. Organization of rehearsal and concert work, concert performance. The discipline involves the selection of the final program and preparation for the final exam. The large form and detailed works for the learning tool are studied. Rehearsal process, listening to performed works, partial or full concert playing of the final program.</p> <p>The discipline involves preparing for the final exam. As part of the Organ course (for organists) 6, it is planned to perform a chorale fantasy by J. S. Bach and a detailed work by the composer of the XIX century. As part of the discipline, auditions and concert performances are planned before passing the final exam. The final stage of mastering the skills of conducting a brass band. Selection and preparation of the concert program. Rehearsal process and concert performance. Wide acquaintance with the music of different times, matching the works selected for class work with the set pedagogical goals and objectives. The discipline involves preparation for the final exam, where original works for related instruments are performed ( at least two, в том including a large-scale work). As part of the discipline планируются , auditions and concert performances are planned before passing the final exam.</p>



Результаты Learning outcomes	competencies: expanding the musical horizon and highlighting the role of the organ in the history of world musical culture; knowledge: organ design, history of organ origin, history of organ music, instrument structure, the appearance of sound on the organ; skills: forming an understanding of the historical continuity of the clavier art; skills: interpretations of old polyphonic music performed on the piano.
Form of conducting the lesson	Individual
Form of final control	Exam
Basic literature	1.Schweitzer A. I. S. Bach. Moscow: Muzyka, 1964 2. Protsyuk D. performing arts the organist. Saint Petersburg,; Composer, 1997 3.Livanova T. Istoriya zapadno-evropeyskoy muzyki do 1789 godu [History of Western European music before 1789]. Moscow; Muzyka, 1982

### Conducting with Orchestra 5,6 (Wind and Percussion Instruments)

Название Discipline name and code	Conducting with orchestra DO(5,6) 4334, 35
Teacher	Teacher Kazhgali N.
Discipline cycle Discipline cycle	Profile disciplines ( по elective component), PD(KV)
Name of the module	Special disciplines of additional OP-Minor " Wind orchestra conductor"
Language of instruction	Kazakh, Russian
Кредиты ECTS credits	6
Semester	5,6
Discipline recommended for study in OP	"6B02102 - Instrumental performance"
Prerequisites of the discipline	Conducting, score reading, instrumentation, instrumentation studies, general piano, solfeggio, harmony, PCM, IMM.
Post -requirements for the discipline	-requirements for Conducting, orchestra class, history of performing arts, methods of teaching special subjects, instrumentation.

The content of the discipline	<p>of the brass band discipline" is one of the most important in the system of professional training of students in the specialty "6B02102-Instrumental performance", specialization - "Wind and percussion instruments".</p> <p>Special disciplines OP-Minor " Conductor</p> <p>Is a comprehensive training of a conductor who knows the basic elements of manual conducting techniques, is trained in all management techniques</p>
Results of training	<p><b>competencies:</b></p> <p>When studying this discipline, erudition expands, the artistic taste of the future performer develops, performing skills are acquired, understanding the content of the style and form of performed works are acquired;</p> <p><b>skills:</b></p> <ul style="list-style-type: none"> <li>- to develop a comprehensive musical culture;</li> </ul> <p>to reveal individual musical</p>
	<ul style="list-style-type: none"> <li>- abilities;</li> <li>- to form creative thinking;</li> </ul> <p>to give deep knowledge and develop skills in технике conducting techniques;</p>
Form of conducting classes	Individual
Form of final control	exam, oral ( Program performance) of an orchestra that has a set of skills that ensure the ability to independently reveal the ideological and artistic value of a musical
	work and
Basic literature	<ol style="list-style-type: none"> <li>1. Rabinovich D. Performer and style. Moscow, 1981</li> <li>2. Zhivov L. Performing analysis. - Moscow: Muzyka, 1987.</li> <li>3. Musin I. The language of the conductor 's text – , Moscow: Muzyka Publ., 2006.</li> </ol> <p>Kondrashin K. About the conductor 's gesture. - Leningrad: Soviet Composer Publ., 1970.</p>

### Related instruments (viola, double bass) 5,6

Name of the discipline and code	Related instrument (RI 5,6) 4334, 35
Teacher	Sagimbayev Nurlan Yerzhanovich, associate professor
Cycle of the discipline	PD
Name of the module	of Competence in the field of professional activity
Language of teaching	Russian, Kazakh
Number of credits	6
Semester	7,8
Discipline recommended for study in the OP	"6B02115- Instrumental performance
Prerequisites of the discipline	course " Specialty 1-66
Post -requirements of the	course "Specialty 8

discipline	
Content of the discipline	<p>The course "Related instrument (stringed instruments)" is based on a detailed study of works of a fairly high degree of complexity, their public concert performance.</p> <p>In the course of studying the discipline " Related instrument (stringed instruments)", a performer who is individually engaged on a related instrument improves the density of sound extraction, expands the artistic horizons. At the same time, naturally, there is a need to know the features of the instrument, its technical capabilities, the specifics of the sound of registers, the nature of strokes. Classes in the class of a related instrument introduce students to the richest treasury of musical culture – alto (double bass) solo and chamberinstrumental music. In addition, students have the opportunity to master the skills of reading from a sheet. During the period of study in the class of a related instrument, students have the opportunity to perform the best compositions of classical music, as well as works by contemporary composers.</p> <p>music. In addition, students have the opportunity to master the skills of reading from a sheet. During the period of study in the class of a related instrument, students have the opportunity to perform the best compositions of classical music, as well as works by contemporary composers.</p> <p>In everyday work, the teacher should proceed from the individual data of the student. While developing students ' activity and independence, the teacher should strive to ensure that all work</p> <ul style="list-style-type: none"> <li>- is based on a conscious understanding of their attitude of his attitude to classes. It is necessary to strive for the harmonious development of performing skills, achieving musical and technical improvement to analyze, make generalizations, understand the meaning of musical and expressive means in the performance of the idea of the work;</li> <li>- possess a diverse timbral and dynamic palette of performance;</li> </ul> <p>improve the technique of playing a related instrument. <b><i>acquire practical skills:</i></b></p> <ul style="list-style-type: none"> <li>- mastering the viola clef and transposing</li> <li>- the implementation in their work of theoretical knowledge, performing techniques obtained in the process of mastering this discipline;</li> <li>- performing works</li> </ul>
	<p>- ,</p> <ul style="list-style-type: none"> <li>- of various styles and eras;</li> <li>- reading from a sheet on a related instrument</li> </ul>
Form of conducting classes	individual
Form of final control	exam

### About dreams of management and entrepreneurship in culture

Title of the discipline and code	Fundamentals of Management and Entrepreneurship in Culture (OMRK 2219)
Teacher	Baimakhambetova G. I. Doctor of Economics, Professor
Cycle of discipline	Basic discipline (DB)
Наименование Module name	Pedagogical, scientific and managerial competencies of a musician
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	8
Discipline recommended for studying in the OP	6B02116-Traditional musical art (by type), 6B02115-Instrumental performance
Prerequisites of the discipline	Political Science and psychology
Post-prerequisites of the discipline	
Content of the discipline	This course will allow the student to master managerial culture, entrepreneurship in the field of culture to form a set of knowledge about management for the student, to develop skills in carrying out various types of entrepreneurial activities, to 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 abroad.
Результаты Learning outcomes	<p>The process of studying the discipline "Fundamentals of Management and Entrepreneurship in Culture" is aimed at developing the following competencies : the ability to generalize, analyze, perceive information, set goals and choose ways to achieve it;</p> <p><b>know:</b></p> <ul style="list-style-type: none"> <li>- theoretical and practical foundations of the organization of entrepreneurial activity;</li> <li>- domestic and foreign experience in the field of organization of entrepreneurial activity;</li> <li>- fundamentals of building an optimal structure of entrepreneurial activity.</li> </ul> <p><b>be able to:</b></p> <p>correctly make decisions on the organization and functioning of business activities;</p> <ul style="list-style-type: none"> <li>- analyze проблемы economic problems in the analysis of business activities;</li> <li>- make informed business decisions;</li> </ul> <p><b>have the following skills:</b></p> <p>analysis of business activity; methodology for drawing up a business plan.</p>
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

	<p>бюросы, 2019.- 514с.</p> <p>Kaliakbarova, L. T. A. Ways развития of management development in music education (on the example Казахскойof the Kurmangazy Kazakh National Conservatory).- Almaty, KNK.</p> <p>3. Griffin, R. Management / R. Griffin. - 12-basylym.- Алматы: Ұлттық аударма бюросы, 2018.- 768 с.</p> <p>4. Shchekova E. L. Cultural management and marketing. Praktikum: Учебное A textbook. Saint Petersburg: Lan Publ., 2012, 160 p. (Textbooks for universities. Special literature).</p>
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### Fundamentals of financial literacy

Название Discipline name and code	Fundamentals of Financial Literacy (OFG 2219)
Teacher	к.э.н., Candidate of Economic Sciences, Associate Professor Малаева R. A. Malaeva, PhD of PhD Zhanibekova G. K.
Cycle of discipline	Basic disciplines (DB)
Наименование Module name	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" provides students with basic knowledge about personal finance, budgeting, investing, loans, taxes and concepts of the financial market. The training includes practical skills in financial analysis and decision -making, as well as developing an understanding of the financial market and its impact on personal and professional finances.
Результаты Learning outcomes	<p>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. It is necessary to know:</p> <ul style="list-style-type: none"> <li>- the possibility of familiarizing students with the principles, methods, conditions and forms of organizing financial activities;</li> <li>- adaptation of students to understanding various options for financial actions (plans) and methods of analyzing financial activities;</li> <li>- formation of students ' qualifications for professional assessment of financial risks and organization of commercial transactions. Must be able to:</li> </ul>

	<ul style="list-style-type: none"> <li>- make correct and accurate decisions on</li> <li>- the organization and functioning of financial activities, master various methods and approaches to управлению financial management;</li> <li>- 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.</li> </ul> <p>Must have the following competencies:</p> <ul style="list-style-type: none"> <li>- ability to find and evaluate new market opportunities and formulate financial ideas;</li> <li>- ability to develop financial plans for the creation and development of new organizations (directions, services, services);</li> <li>- ability to assess the economic and social conditions of financial activities;</li> <li>- planning goals and setting priorities when choosing decision-making methods, taking into account conditions, tools, personal capabilities and time frame. prospects achievements;</li> <li>- independent development of the process of mastering selected and structured information for performing professional activities;</li> <li>- ability to analyze financial statements and make sound investment, credit and financial decisions;</li> <li>- ability to evaluate investment projects in various investment and financing conditions.</li> </ul>
Form of the lesson	Group
Form of final control	Exam
Basic literature	<ol style="list-style-type: none"> <li>1. Okaev K. O., Smagulova N. T. "Entrepreneurship in the Republic of Kazakhstan", Almaty, Economics, 2014.</li> <li>2. Elshibekov R. K. "Kasipkerlik", Almaty, Economics, 2014.</li> <li>3. Azamat Yerdosov. "Financial literacy for schoolchildren", Freedom Life, 2023.FinGramota.kz</li> <li>4. . A training media portal on financial literacy. Freedom Camp. Образовательная An online educational platform on financial literacy for schoolchildren.</li> </ol>