

**KAZAKH NATIONAL CONSERVATORY
named after KURMANGAZY**

**FACULTY OF MUSICOLOGY, ART MANAGEMENT AND SOCIAL AND
HUMANITARIAN DISCIPLINES**

bachelor course

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

Educational program: 6B02111-Composition

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 of the Scientific Council of KNK im. Kurmangazy
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**Summary table of subjects selected by the educational program
6B02111-Composition**

Course	Semester	number of credits	Code of discipline	Name of the disciplines of	the module Name
1	2	3	4	5	6
2	3	3	Ins (2) 2211	Instrumentology 2	Instrumentation and instrumentology
			Org (2) 2211	Organology 2	
2	4	3	Ins (1) 2212	Instrumentation 1	
			Ork (1) 2212	Orchestration 1	
2	4	3	IKNI 4303	Instrumentology of Kazakh folk instruments	
			KE 4303	Kazakh ethnoarchaeology	
2	3	3	IG 2220	History of harmony	Musical-theoretical disciplines
			IG (2) 2220	History of harmony 2	
2	4	3	TF (1) 2222	Fugue Theory 1	
			Pol (2) 2222	Polyphony 2	
2	4	3	SKM 3226	Specificity of film music	
			MTAYa 3226	Musical terminology of the English language	
2	3,4	6	TMK (2,3) 2308, 2309	Technique of musical composition 2,3	musical Composition
			Spe (2,3) 2308, 2309	Writing music 2,3	
2	4	3	SK 2314	Essay kui	
			ODK 2314	Basics Dabrowa composition	
2	3	3	IRPM (1) 2229	history of the classical-romantic music 1	Musical-historical disciplines
			MK 2229	Music of Classicism	
2	4	3	IRPM (2) 2230	history of the classical-romantic music 2	
			MK 2230	Music of Romanticism	
2	3,4	6	OZ (1,2) 2318,19	the Basics of audio recording 1,2	Special disciplines additional Minor OP "Digital composition"
			ZIR (1,2) 2318,19	Sound engineering and producing 1,2	
3	5,6	6	ChP (1,2) 3207,08	Reading scores of 1.2	Theory and practice of professional activities composer
			ChPNAO (1,2) 3207,08	Reading scores of folk ensembles and оркестров 1,2	
3	5,6	6	Ins (2,3) 3213,14	2,3 Orchestration,	Orchestration, and instrumentology
			Ork (2,3) 3213,14	Orchestration 2,3	
3	6	3	SOSO 3216	Modern orchestration of the Symphony orchestra	
			STI 3216	Modern technology instrumentation	

3	5	3	IKNA 4305	Instrumentation of folk ensembles	
			AKNA 4305	Arrangement of Kazakh folk ensembles	
3	5	3	TF (2) 3223	Fugue Theory 2	the Musical-theoretical disciplines
			Pol (3) 3223	Polyphony 3	
3	6	3	AMP (2) 3225	Analysis of musical works 2	
			MF 3225	Musical form	
3	5,6	6	TMK (4,5) 3310,3311	. Technique of musical composition 4,5	musical Composition
			TMK (4,5) 3310,3311	Writing music 4,5	
3	5	3	IZM 1945 3231	History of foreign music to 1945	Musical-historical disciplines
			MEM 3231	Music of the modern age	
3	6	3	IZM 1945 3232	History of foreign music after 1945	
			MNV 3232	Music of modern times	
3	6	3	MNM (1) 3316	world Music 1	
			MV (1) 3316	music of the East 1	
3	5,6	3	BS 3320	and the Beatmaking soundbiting	Special disciplines additional Minor OP "Digital composition"
			OSSNM 3320	foundations of compositions in modern music	
3	6	3	SD 3321	Sound design	
			RZO 3321	work on the sound and appearance	
4	7,8	6	OCK (1,2) 4301,4302	Fundamentals of digital composition 1,2	Musical and computer technologies
			SMC (1,2) 4301,4302	Writing music on the computer is 1.2	
4	8	3	OFG 4201	basic financial literacy	Pedagogical and managerial competence musician
			OMM 4201	Foundations of management and entrepreneurship in culture	
4	7	3	MPKMTD 3206	Methods of teaching composition and music theory subjects	the Theory and practice of professional activities composer
			MPMTMID 3206	Methods of teaching music theory and music historical disciplines	
4	7	3	OOD 4209	Basics of orchestral conducting	
			ODNO 4209	basics of conducting the national orchestra	
4	7	3	Ins (4) 4215	4 Orchestration,	Orchestration, and instrumentology
			Ork (4) 4215	Orchestration 4	
4	8	3	AESO 4304	Arrangement for Symphony orchestra	
			AMM 4304	Arrangement in mass music	
4	8	3	SKXXV 4306	composition System of the twentieth-century	Musical and theoretical disciplines

			TSKTXV 4306	Theoretical system and the composing work of the twentieth century	
4	7,8	6	TMK (6,7) 4312,4213	Technique of musical composition 6,7	musical Composition
			Spe (6,7) 4312,4213	Writing music 6,7	
4	7	3	IOS 4315	History of orchestral styles	of Musical-historical disciplines
			OP 4315	Basics of polystylism	
4	7	3	ONI 4317	based on scientific studies	
			MV (2) 4317	music of the East 2	
4	7,8	6	KA (1,2) 4322	Computer arrangement 1,2	Special disciplines additional Minor OP "Digital composition"
			OMEV (1,2) 4322	Processing music in electronic form 1,2	

Note* Elective subjects required for study (Mandatory university component (UWC)), approved by the decision of the US of the KNK im. Kurmangazy.

DESCRIPTION OF ELECTIVE SUBJECTS 2ND COURSE

Instrumentology 2

HDiscipline name and code	Instrumentology 2 (Ins 2211)
Teacher	Daldenbay B. A., Professor of the Department of Musicology and Composition
Discipline cycle	elective basic module
Module name	Instrumentation and Instrumentation
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	3
Discipline recommended for study in OP	6B02111-Composition, OSD
Prerequisites of the discipline	Composition classes require professional training in the theory and history of music, piano proficiency. Related disciplines are, first of all, solfeggio, harmony, polyphony, analysis of musical works, orchestration, which create a theoretical basis for composition. All other disciplines, including general humanities, are essential for the development of a young composer's intellect and aesthetic culture.
Post-requirements of the discipline	Specialty, labor activity.
Content of the discipline	The discipline is aimed at studying the technical and expressive capabilities of orchestra instruments, their role in small and large symphony orchestras, the repertoire of these instruments and arrangements is studied. Brass and percussion instruments of the orchestra are studied.
Learning outcomes	Acquisition of basic professional skills in the use of tools in writing. Studying the possibilities of tools, expressing the idea of composition through the use of necessary tools
Form of conducting classes	small groups
Form of final control	exam
Basic literature	1. Gnesin M. Initial course of practical composition. - Moscow, 1962. 2. Denisov E. Sovremennaya muzyka i problemy evolyutsii kompozitorskoy tekhniki [Modern music and problems of evolution of composer technique]. 3. Kogoutek Ts. Technique of composition in the music of the XX century-Moscow, 1976. 4. Medtner N. Everyday work of a pianist and composer, Moscow, 1963. 5. Music encyclopedia. Articles: Avangardism, Aleatorics, Atonal music, Dodecaphony, Composition, Concrete music, 6. Slonimsky S. Thoughts on the composer's craft – - S.-P., 2006. 7. Zryakovsky N.-General course of instrumental studies, Moscow, 1963.

	Problems on the Course of Instrumental Studies, Moscow, 1966. 8. Piston h. Orchestration, Moscow, 1990. 9. Schoenberg A. Exercises on composition for beginners, Moscow, 2004. 10. Berlioz G., A treatise on instrumentation, Moscow, 1972. 11. Zhubanova GA., My world-music. A., 1997. 12. Rakov N., Practical course of instrumentation, Moscow, 1985 13. Chulaki M., Instruments of the Symphony Orchestra, Moscow, 1983. 14. Rimsky-Korsakov N. A., Fundamentals of Orchestration, Moscow, 1946. 15. Bychkov A., Symphonies, instrumental pieces. 16. Kuzhamyarov K., Symphonies, symphonic paintings, for folk orchestra. 17. Rakhmadiyev E., Symphonic and operatic works. 18. Daldenbay B. A., Symphonies, ballets, symphonic paintings, for folk orchestra.
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Organology 2

HDiscipline name and code	Organology 2 (Org 2211)
Teacher	Daldenbay B. A., Professor of the Department of Musicology and Composition
Discipline cycle	elective basic module
Module name	Instrumentation and Instrumentation
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	3
Discipline recommended for study in OP	6B02111-Composition, OSD
Prerequisites of the discipline	Composition classes require professional training in the theory and history of music, piano proficiency. Related disciplines are, first of all, solfeggio, harmony, polyphony, analysis of musical works, orchestration, which create a theoretical basis for composition. All other disciplines, including general humanities, are essential for the development of a young composer's intellect and aesthetic culture.
Post-requirements of the discipline	Specialty, labor activity.
Content of the course	This course is aimed at studying the theoretical foundations of musical instruments of the string and percussion groups of symphony orchestras.
Learning outcomes	Acquisition of basic professional skills in the use of tools in writing. Studying the possibilities of tools, expressing the idea of composition through the use of necessary tools
Form of conducting classes	small groups
Form of final control	exam

Basic literature	1. Gnesin M. Initial course of practical composition. - Moscow, 1962. 2. Denisov E. Sovremennaya muzyka i problemy evolyutsii kompozitorskoy tekhniki [Modern music and problems of evolution of composer technique]. 3. Kogoutek Ts. Technique of composition in the music of the XX century-Moscow, 1976. 4. Medtner N. Everyday work of a pianist and composer, Moscow, 1963. 5. Music encyclopedia. Articles: Avangardism, Aleatorics, Atonal music, Dodecaphony, Composition, Concrete music, 6. Slonimsky S. Thoughts on the composer's craft – - S.-P., 2006. 7. Zryakovsky N.-General course of instrumental studies, Moscow, 1963. 8. Problems on the Course of Instrumental Studies, Moscow, 1966. 9. Piston h. Orchestration, Moscow, 1990. 10. Schoenberg A. Exercises on composition for beginners, Moscow, 2004. 11. Berlioz G., A treatise on instrumentation, Moscow, 1972. 12. Zhubanova GA., My world-music. A., 1997. 13. Rakov N., Practical course of instrumentation, Moscow, 1985 14. Chulaki M., Instruments of the Symphony Orchestra, Moscow, 1983. 15. Rimsky-Korsakov N. A., Fundamentals of Orchestration, Moscow, 1946. 16. Bychkov A., Symphonies, instrumental pieces. 17. Kuzhamyarov K., Symphonies, symphonic paintings, for folk orchestra. 18. Rakhmadiev E., Symphonic and operatic works works. 19. Daldenbay B. A., Symphonies, ballets, symphonic paintings, for folk orchestra.
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Instrumentation 1

HDiscipline name and code	Instrumentation 1 (Ins 2212)
Teacher	Umirov E. K., Daldenbay B.
A. Cycle of discipline	DB (KV)
Module name	Module name Module 7 Instrumentation and Instrumentology
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	4
Discipline recommended for studying in the OP	Composition, opera and symphony conducting.
Prerequisites of the discipline	Course of instrumentology, course of instrumentation, analysis of symphony scores, choral arrangement, reading of orchestral scores

Post-requirements of the discipline	Technique of musical composition. The composition.
The	course is aimed at mastering the skills of instrumentation for small ensembles of various instruments.
Learning Outcomes	Skills needed to orchestrate clavier.
Form of conducting classes	Individually offline
Form of final control	Exam, oral by ticket
Main literature	of the cityDarvash "Rules of orchestration", Ts Kagoutek Tehnika kompoz., (Sovcomp. 1970) U. Piston Orchestration. (Sov. comp. 1990) Malter "Tables on instrumentovedeniyu" M-72

Orchestration 1

HDiscipline name and cipher	Orchestration 1 (Ork 2212)
Teacher	Umirov E. K., Daldenbay B.
A. Cycle of discipline	DB (KV)
Module name	Module name Module 7 Instrumentation and Instrumentology
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	4
Discipline recommended for studying in the OP	Composition, opera and symphony conducting.
Prerequisites of the discipline	Course of instrumentology, course of instrumentation, analysis of symphony scores, choral arrangement, reading of orchestral scores
Post-requirements of the discipline	Technique of musical composition. The composition.
Content of the discipline	This course is aimed at studying the practical basics of musical instruments of the woodwind group of a symphony orchestra.
Learning Outcomes	Skills needed to orchestrate clavier.
Form of conducting classes	Individually offline
Form of final control	Exam, oral by ticket
Main literature	of the cityDarvash "Rules of orchestration", Ts Kagoutek Tehnika kompoz., (Sovcomp. 1970) U. Piston Orchestration. (Sov. comp. 1990) Malter "Tables on instrumentovedeniyu" M-72

Instrumentology of Kazakh folk instruments

HTitle of the discipline and code	of Instrumentology of Kazakh folk instruments (IKNI 4303)
Teacher	Umirov Ermek Kasimovich
Cycle of disciplines	Basic disciplines
Module name	Fundamentals of instrumentation and general conducting
Language of instruction	Kazakh and Russian
Number of credits	3. Three credits
Semester	4,7 semester
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	Instrumentation

Post-prerequisites of the discipline	Specialty. Conducting
Content of the discipline	The discipline is aimed at studying the technical and expressive capabilities of Kazakh orchestral instruments, their role in the orchestra, the repertoire of orchestral instruments and arrangements.
Results	of Competence training: Head of the orchestra of folk instruments of knowledge: On the practical possibilities of Kazakh folk instruments skills: Be able to perform instrumentation of kuv for the orchestra of Kazakh folk instruments. skills: Acquisition of experience as a novice instrumentalist of kuevs for the orchestra of Kazakh folk instruments.
Form of conducting classes	Group-small groups
Form of final control	Exam. Review of practical works
Basic literature	1. Zh. Temirgaliyev "Instrumentation of the Kazakh orchestra" 2. L. Malter "Tables on instrumentation"

Kazakh ethnoorganology

HDiscipline name and code	Kazakh Ethnoorganology (KE 4303)
Teacher	Umirov Ermek Kasimovich
Cycle of disciplines	Cycle of profile disciplines
Module name	Theory and practice of professional activity of the composer
Language Teaching language	Kazakh, Russian
Number of credits	3 credits. Three credits
Semester	4,7 semester
The discipline is recommended for studying in the OP	Composition, Conducting
Prerequisites of the discipline	Music Theory
Post-prerequisites of the discipline	Instrumentation of Kazakh folk ensembles
Content of the discipline	The course studies the properties and parameters of instruments of the Kazakh people, as well as their application in practice.
Results Learning outcomes	of Competence training: Preparation for studying the instrumentation of an ensemble of Kazakh folk instruments. Knowledge: Knowledge about the practical possibilities of folk musical instruments. skills: Perform exercises for various groups of folk instruments ensemble skills: Acquisition of initial experience in performing instrumentation for an ensemble of Kazakh folk instruments
Form of conducting classes	Group-small groups
Form of final control	Exam. 1. Testing of knowledge about the practical capabilities of Kazakh folk musical instruments. 2. Review of all practical exercises on instrumentation
Basic literature	1. Zh. Temirgaliyev "Instrumentation of the Kazakh orchestra"

	2.L. Malter "Tables on instrumentation"
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History of harmony

HDiscipline name and code	History of Harmony (IG 2220)
Teacher	Tatkenova Sh. A. - senior lecturer of the Department of Musicology and Composition
Discipline cycle	elective basic module
Module name	Music-theoretical disciplines
Language of teaching	Russian, Kazakh
Number of credits	3
Semester	3
Discipline recommended for study in OP	6B02111 Composition
Prerequisites of the discipline	Elementary music theory, Harmony, Solfeggio, Analysis of musical works, Polyphony (general knowledge).
Post-requirements for the disciplines	of Polyphony, AMP, and Music History.
Content of the discipline	The discipline is part of the course "History of Harmony" and is aimed at studying the historical processes of harmony formation as a science, starting from Antiquity to the late Romantic era. The etymology and essence of the subject includes consideration of individual parts of harmony such as fret systems, chord systems, primary linear abutments in the form of non-chord sounds and harmonic abutments in the form of types of organ points, figuration and vocalization.
Learning outcomes	competencies: application of theoretical knowledge in the creation of professional musical compositions. knowledge: patterns of structure, form and content of musical works; patterns of historical development of music. skills: composing forms of professional music. skills: harmonic hearing, analysis
Form of conducting classes	small groups
Form of final control	exam
Basic literature	1. Bershadskaya T. Lectures on harmony. 2. Gulyanitskaya N. S. Introduction to modern harmony. 3. Dyachkova L. Harmony in the music of the XX century. 4. Sposobin I. V. Lectures on the harmony course. 5. Kogoutek Ts. Composition techniques in Music XX centuries. 6. Sposobin I. V. Lectures on the harmony course 7. Kholopov Yu. Essays on modern Harmony

History of harmony 2

HDiscipline Name and code	History of Harmony 2 (IG 2220)
Teacher	Tatkenova Sh. A. - senior lecturer of the Department of Musicology and Composition
Discipline cycle	elective basic module
Module name	Music-theoretical disciplines
Language of teaching	Russian, Kazakh

Number of credits	3
Semester	3
Discipline recommended for study in OP	6B02111-Composition
Prerequisites of the discipline	Elementary music theory, Harmony, Solfeggio, Analysis of musical works, Polyphony (general knowledge).
Post-requirements for the disciplines	of Polyphony, AMP, and Music History.
Content of the discipline	The discipline is a continuation of the course "History of Harmony 1", the historical processes of the subject are studied from the late Romantic era to modern times. The principles of harmony and disharmony of the Novovensk school are studied, the works of K. Stockhausen, J. Xenakis and other names are considered, and the theory of minimalism in music is considered. Various interacting layers of harmony of different folk cultures along with electronic music are studied. Genera of interval systems and modality are analyzed. Much attention is paid to the theory of functions-systems, subsystems, the evolution of harmony and form formation.
Learning outcomes	competencies: application of theoretical knowledge in the creation of professional musical compositions. knowledge: patterns of structure, form and content of musical works; patterns of historical development of music. skills: composing forms of professional music. skills: harmonic hearing, analysis
Form of conducting classes	small groups
Form of final control	exam
Basic literature	1. Bershadskaya T. Lectures on harmony. 2. Gulyanitskaya N. S. Introduction to modern harmony. 3. Dyachkova L. Harmony in the music of the XX century. 4. Sposobin I. V. Lectures on the harmony course. 5. Kogoutek Ts. Composition techniques in Music XX centuries. 6. Sposobin I. V. Lectures on the harmony course 7. Kholopov Yu. Essays on modern Harmony

Fugue theory 1

HDiscipline name and code Fugue	Theory 1 (TF 2222)
Teacher	Shapilov V. A., Associate Professor of the Department of Musicology and Composition
Discipline cycle	elective basic module
Module name	music-theoretical disciplines
Teaching language	Russian
Number of credits	3 credits
Semester	4 semester
Specialtyb	6B02111-Composition
Prerequisites of the discipline	Solfeggio, Harmony

Post-requirements of the discipline	Analysis of musical works, Analysis of musical works of folklore, History of modern music, History of musical genres and The
main content	of the discipline is aimed at the practical study of fugues. In the course program, special hours are allocated for writing topics, answers, counter-phrases, and preparing the exposition part. Examples of fugues are studied, ranging from composers of the Baroque era up to composers of the twentieth century, such as fugues by D. Shostakovich. As a result of the training, the student should be able to master the writing skills of individual exposition parts of the fugue, master the writing technique, know all the rules for writing topics, interludes, and counter-phrases.
Learning outcomes	competencies: application of theoretical knowledge in the creation of professional musical compositions. knowledge: patterns and methods of structure, form and content of musical works; patterns of historical development of music. skills: composing forms of professional music. skills: polyphonic writing, polyphonic hearing.
Form of conducting classes	lectures in small groups, individual classes
Form of final control	exam, written work
Basic literature	1. Muller T. F. Polifoniya: Uchebnik [Polyphony: Textbook], Moscow, 1988. 2. Vyazkova E. The Art of Bach Fugues, Moscow: RAM im. Gnessinykh Publ., 2006. 3. History of polyphony. In the 7th issue. Issues 1, 2A, 2B, 3, 4, 5 – - M., 1983, 1989, 1996, 1985, 1986, 1987. 4. Kuznetsov I. Teoreticheskie osnovy polifonii XX veka [Theoretical foundations of polyphony of the XX century]. 5. Chugaev A. Features of the structure of Bach's clavier fugues, Moscow, 1975. 6. Krupina L. Evolution of the fugue. Textbook on the course of polyphony, Moscow: Publishing House of the Russian Academy of Medical Sciences. Gnessinykh Publ., 2001. 7. Simakova N. Counterpoint of strict style and fugue. History, theory, and practice. Part 1. Counterpoint of strict style as an artistic tradition and academic discipline, Moscow: Composer, 2000. 8. Simakova N. A. Counterpoint of strict style and fugue. History, theory, and practice. Part 2. Fugue: its logic and Poetics, Moscow: Composer Publ., 2007.

Polyphony 2

HDiscipline name and cipher	Polyphony 2 (Pol 2222)
Teacher	Shapilov V. A., Associate Professor of the Department of Musicology and Composition
Discipline cycle	elective basic module
Module name	music-theoretical disciplines
Language of instruction	Russian
Number of credits	3
Semester	5
Discipline recommended for study in OP	6B02111-Composition
Prerequisites of the discipline	Solfeggio, Harmony, Polyphony
Post-requirements of the discipline	Analysis of musical works, Analysis of folklore musical works, History of modern music, History of musical genres and styles
Content of the discipline	The discipline is aimed at studying the basic laws of the structure of the content and form of polyphonic works, which serves as the basis for their professionally competent interpretation. The development of polyphonic thinking, which is formed on the basis of the skills of independent composition in various polyphonic styles, also contributes to the improvement of performing skills. The course "Polyphony 2" is a continuation of the course "Polyphony 1". Students get acquainted with the writing of fugues by studying countercomplications and interludes, write the exposition part, as well as work on the developing and final parts, stretch, and pass the skills of analyzing complex fugues.
Learning outcomes	competencies: knowledge of patterns and methods of working on a piece of music; recreation of the artistic concept of a piece of music. knowledge: content and form of musical works; patterns of historical development of music. skills: analysis of musical works of various historical epochs in terms of identifying the role of polyphony and texture in revealing the content of a work, its dramaturgy, determining formative functions, style constants, phenomena of tradition and innovation. skills: analysis of polyphonic works, polyphonic hearing.
Form of conducting classes	small groups
Form of final control	exam
Basic literature	1. History of polyphony. In the 7th issue. Issues 1, 2A, 2B, 3, 4, 5 – - M., 1983, 1989, 1996, 1985, 1986, 1987. 2. Kuznetsov I. Teoreticheskie osnovy polifonii XX veka [Theoretical foundations of polyphony of the XX century]. 3. Chugaev A. Features of the structure of Bach's clavier fugues, Moscow, 1975. 4. Krupina L. Evolution of the fugue. Textbook on the course of polyphony, Moscow: Publishing House of the

	Russian Academy of Medical Sciences. Gnessinykh Publ., 2001. 5. Simakova N. Counterpoint of strict style and fugue. History, theory, and practice. Part 1. Counterpoint of strict style as an artistic tradition and academic discipline, Moscow: Composer, 2000. 6. Simakova N. A. Counterpoint of strict style and fugue. History, theory, and practice. Part 2. Fugue: its logic and Poetics, Moscow: Composer Publ., 2007.
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Specifics of film music

HDiscipline name and code	Specifics of film music SC (SKM 3226)
Teacher	Musakhan Danara Yerulankyzy Doctor of Philosophy (PhD), senior lecturer of the Department of Musicology and Composition.
Cycle of discipline	Basic disciplines
Module name	Music-theoretical disciplines
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	4
Discipline recommended for study in OP	6B02114-Musicology, 6B02111-Composition
Prerequisites of the discipline	"Analysis of musical forms", "History of world music", "History of Kazakh music".
Post -requirements for the disciplines	"History of Modern Music", "Orchestration", "Fundamentals of composers' work in applied genres".
Content of the discipline	The discipline studies the emergence of film music as an art form in general, the film itself as an art form, sound film, music not only in sound cinema, but also in other synthetic art forms. Based on the ontological structure of sound cinema, we consider the structures of the visual sphere, the sound sphere, and the dialectical unity of spheres in film music. We also study the periods of development of Kazakh film music, namely the preparatory period, the period of intensive development, the period of intensive development of Kazakh cinema and the cinema of independent Kazakhstan to the present day.
Результаты Learning outcomes	competencies: in the field of theoretical and practical aspects of film music. knowledge of: features of the process of creating film music; specifics of the audience's perception of film music. skills: identification of genre, stylistic, instrumental, and functional features of film music. skills: creating and / or selecting music design for media genres.
Form of the lesson	The content of the discipline includes lectures, practical classes, SRS and SRSP.
Final control form	The course ends with an oral exam (with tickets).

Basic literature	1. Lissa Z. Estetika kinomuzyki [Aesthetics of Film Music], Moscow: Muzyka Publ., 1970. 2. London K. Muzyka filma [Film Music], Moscow: Iskusstvo Publ., 1937. 3. Shah T. Muzyka v strukture mediateksta [Music in the structure of media text]. - Krasnodar, 2010. 4. Shilova I. Muzyka v kino [Music in Cinema], Moscow: Znanie Publ., 1973. 5. Voskresenskaya I. Sound solution of the film, Moscow: Iskusstvo Publ., 1984.
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English musical terminology

HDiscipline name and code	Musical Terminology of the English language (MTAYa 3226)
Teacher	Nedlina Valeria Efimovna, Candidate of Art
History Department	of Musicology and Composition
Cycle of discipline	DB (KV)
Module name	Multilingual training
Language of instruction	Russian / English
Number of credits	3
Semester	4
Discipline recommended for study in OP	6B02111-Composition 6B02114-Musicology
Prerequisites	English (elementary), music theory.
Post	-requirements Professionally oriented English
Content of the discipline	This discipline examines conceptual complexes related to musical styles, instruments, performing techniques, structural components of musical works and musical communities.
Results	of competence training: aboutbschekulturnye, obshcheprofessional. knowledge: Active vocabulary in the fields of music theory (topics: sound, fret, metrorhythm, intervals and chords, form of musical works), music history (styles from the Middle Ages to the twentieth century), musical instruments, ensembles, and performing arts. skills: Reading and translating specialized texts in English. Pronunciation of English musical terms and listening to musicians' speech. Explanation of the meaning of terms in English. skills: Basics of professional communication in English. Analysis of the means of artistic expression in English.
Form of conducting classes	in small groups (<i>up to 18 people</i>)
Form of final control	Exam, oral by ticket
Main literature	1. Musical Terminology: A Practical Compendium in Four Languages / ed. David L. Boccagna Pendragon Press, 1999 – 243 p. ISBN1576470156, 9781576470152 2. Cassidy, J.W., Speer, D.R. Music Terminology: A Transfer

	from Knowledge to Practical Use // Bulletin of the Council for Research in Music Education. – 1990. – № 106. - pp. 11-21. 3. Dictionary of musical terms. English-Russian, Russian-English (Electronic edition). – M.2008 4. The New Grove Dictionary of Music and Musicians – URL:http://www.oxfordmusiconline.com/public/book/om_o_gmo
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Music composition technique 2

HDiscipline name and cipher	Technique of Musical composition 2 (TMK 2308)
Teachers	Teachers of the section "Composition"
Cycle of the discipline	Basic
Module name	M. 9 Composition of musical works
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	3
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	Harmony, History of harmony, Solfeggio, Analysis of musical works, Polyphony
Post-requirements of the discipline	Instrumentation, instrumentation, arrangement
Content of the discipline	The discipline is aimed at acquiring practical skills in composing works of small (two-and three-part) forms for various instrumental ensembles.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) the student must know: the structure and technique of composing in simple forms of music, know the structure of instrumental ensembles, types and their combinations; 2) the student must be able to: compose music in simple forms of music for various types of instrumental ensemble; 3) the student must possess: practical skill of composing in simple musical form, possess the skill of writing works for an instrumental ensemble.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	1. Gnesin M. Initial course of practical composition. - Moscow, 1962. 2. Sposobin I. V. Musical form. - Moscow, 1984. 3. Kholopova V. N. Forms of Musical works. Moscow: Lan Publ., 2001. 4. Abdinurov A. K. Principles of form formation and orchestral writing in symphonic music collections of composers of Kazakhstan. - Moscow, 2016 5. Messner E. Osnovy kompozitsii [Fundamentals of Composition], Moscow, 1968. 6. Mazel L., Zuckerman V. Analiz muzykalnykh sozdov [Analysis of musical works]. Moscow, 1967; Moscow,

	7. 1974. Technique of composition in the music of the XX century-Moscow, 1976.
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Music composition technique 3

HDiscipline name and cipher	Technique of Musical composition 3 (TMK 2309)
Teachers	Teachers of the section "Composition"
Cycle of the discipline	Basic
Module name	M. 9 Composition of musical works
Language of teaching	Russian, Kazakh
Number of credits	3
Semester	4
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	Harmony, History of harmony, Musical form, Polyphony
Post-requirements of the discipline	Instrumentation, instrumentation, arrangement, specifics of film
music Content of the discipline	The discipline is aimed at acquiring practical skills in composing works of variational and rondal forms.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) the student must know: the structure and technique of composing variational forms – simple and complex, as well as the rondo form; 2) the student must be able to: compose music in the forms of simple and complex variations and in the rondo form; 3) the student must possess: practical skill in composing variational forms of two types, and any type of rondo.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	1. Gnesin M. Initial course of practical composition. - Moscow, 1962. 2. Sposobin I. V. Musical form, Moscow, 1984. 3. Kholopova V. N. Forms of Musical works, Moscow: Lan, 2001. 4. Messner E. Osnovy kompozitsii [Fundamentals of Composition], Moscow, 1968. 5. Mazel L., Zukkerman V. Analiz muzykalnykh sozdov [Analysis of musical works]. Moscow, 1967; Moscow, 1974. Technique of composition in the music of the XX century-Moscow, 1976. 6. 1974. Technique of composition in the music of the XX century-Moscow, 1976. 7. Nazaikinsky E. Style and genre in music-Moscow: Vlado, 2003 8. Zukerman V. Analysis of musical works. Variational form-Moscow: Muzyka Publ., 1974

Composing music 2

HDiscipline Name and code Music	Composition 2 (Spe 2308)
Teachers	Teachers of the section "Composition"

Cycle of the discipline	Basic
Module name	M. 9 Composition of musical works
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	2
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	Elementary music theory, Harmony, Solfeggio, Analysis of musical works, Polyphony
Post-requirements of the discipline	Harmony, Polyphony, AMP, History of music
Content of the discipline	This course examines simple 2-to 3-part forms and applies this knowledge to the composition of simple instrumental works.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) the student must know: the structure and technique of composing in simple forms; 2) the student must be able to: compose music in two-part or three-part form; 3) the student must possess: practical skill in composing music for both a solo instrument and for two or more instruments.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	1. Gnesin M. Initial course of practical composition. - Moscow, 1962. 2. Sposobin I. V. Musical form. - Moscow, 1984. - "Rondo" section. 3. Messner E. Osnovy kompozitsii [Fundamentals of Composition], Moscow, 1968. 4. Mazel L., Zukerman V. Analiz muzykalnykh sozdov [Analysis of musical works]. Moscow, 1967; Moscow, 1974. 5. Technique of composition in the music of the XX century-Moscow, 1976. 6. Sergeeva G. P., Kritskaya E. D. Music lessons – creating a vocal-verse form, Moscow: Prosveshchenie Publ., 2017.

Composing music 3

HDiscipline name and code	Composing Music 3 (TMK 2309)
Teachers	Hikov-Aitbayeva N. B., mag. Art History Berzhaprakov D. B., Strigotsky V. A., Sekeev G. K., Daldenbay B. A., Umirov E. K.
Discipline cycle	Basic
Module name	M. 9 Composition of musical works
Teaching language	Russian, Kazakh
Number of credits	3
Semester	4
Discipline recommended for study in OP	Composition
Prerequisites of the discipline	Harmony, History of Harmony, Musical form, Polyphony
Post-requirements of the discipline	Instrumentology, instrumentation, arrangement, specifics of film
music Content of the discipline	This course studies variational forms and applies this knowledge in the composition of instrumental works.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) the student must know: the structure and technique of composing variational forms – simple and complex, as well as the rondo form; 2) the student must be able to: compose music in the forms of simple and complex variations and in the rondo form; 3) the student must possess: practical skill in composing variational forms of two types, and any type of rondo.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	1. Gnesin M. Initial course of practical composition. - Moscow, 1962. 2. Sposobin I. V. Musical form, Moscow, 1984. 3. Kholopova V. N. Forms of Musical works, Moscow: Lan, 2001. 4. Messner E. Osnovy kompozitsii [Fundamentals of Composition], Moscow, 1968. 5. Mazel L., Zukerman V. Analiz muzykalnykh sozdov [Analysis of musical works]. Moscow, 1967; Moscow, 1974. 6. 1974. Technique of composition in the music of the XX century-Moscow, 1976. 7. Nazaikinsky E. Style and genre in music-Moscow: Vlado, 2003 8. Zukerman V. Analysis of musical works. Variational form-Moscow: Muzyka Publ., 1974

Kuya's Essay

HDiscipline name and code Kui	's Essay (SK 2314)
Teacher	Umirov Ermek Kasimovmch
Cycle of disciplines	Cycle of profile disciplines
Module name	Composition of musical works
Language of teaching	Kazakh, Russian
Number of credits	3
Semester	4
Discipline recommended for studying in OP	Composition, Kobyz-bayan, Dombyra, prima, sherter, folk. instruments
Prerequisites of the discipline	Fundamentals of composition
Post-prerequisites of the discipline	Specialty and technique of musical composition
Content of the discipline	The discipline is aimed at studying the basics of composing kuya as a sample of Kazakh traditional music. The course includes mastering the basics of the structure and techniques of cui development, as well as the timbral features of the instrument.
Результаты Learning outcomes	Competencies: First experience composing Kuya Knowledge: Technical capabilities of dombyra skills: Implementation of a creative idea in the form of kuya skills: Initial skills of playing the dombyra
Form of conducting classes	Group-small groups
Form of final control	Exam. Review of practical works
Basic literature	1. Ts. Kogoutek "Composition technique in the music of the twentieth century" 2. by E. V. Kolesnikov. Messner " Fundamentals of Composition"

Basics of dombrovoy composition

HDiscipline name and code of Dombra	Composition Basics (ODK 2314)
Teacher	Umirov Ermek Kasimovmch
Cycle of disciplines	Cycle of profile disciplines
Module name	Composition of musical works
Language of teaching	Kazakh, Russian
Number of credits	3
Semester	4
Discipline recommended for studying in OP	Composition, Kobyz-bayan, Dombyra, prima, sherter, folk. instruments
Prerequisites of the discipline	Fundamentals of composition
Post-prerequisites of the discipline	Specialty and technique of musical composition
Content of the discipline	The discipline studies the basics of compositions produced for dombrovs, analyzes the structure of dombrovoy cuys.
Результаты Learning outcomes	Competencies: First experience composing Kuya Knowledge: Technical capabilities of dombyra skills: Implementation of a creative idea in the form of kuya skills: Initial skills of playing the dombyra

Form of conducting classes	Group-small groups
Form of final control	Exam. Review of practical works
Basic literature	1. Ts. Kogoutek "Composition technique in the music of the twentieth century" 2. by E. V. Kolesnikov. Messner " Fundamentals of Composition"

History of classical and Romantic music 1

HDiscipline name and code	History of Classical and Romantic Music 1 (IRPM 2229)
Teacher	Tulkubaeva Zh. Zh
. Cycle of discipline	DB (KV)
Module name	Module name Module 6 "Musical and historical disciplines"
Language of instruction	Russian
Number of credits	3
Semester	3,4,4
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	"History of Music before the 18th century"
Post-prerequisites of the discipline	"History of Modern Music"
Content of the discipline	The discipline studies the process of historical development of professional musical art of the XVIII-XIX centuries; education of understanding the originality of the historical development of musical culture among different peoples, revealing the connections of music with the process of historical development of society; awareness of the specifics of artistic reflection of reality in musical art and the impact of the work of leading composers on the life of society.
Learning outcomes	At the end of the course - a clear understanding of the specifics of musical aesthetics, features of the musical language and genre sphere of the Enlightenment and Romanticism.
Form of the lesson	Group
Form of final control	exam
Basic literature	1. Konen V. History of foreign music. Issue 3. From 1789 to the middle of the XIX century. Moscow, Muzyka 1976. 2. Livanova T. Istoriya zapadnoevropeyskoy muzyki do 1789 g.: Uchebnik v 2-kh tomakh, vol.2, XVIII vek. M., Muzyka 1983 g. Levik B. Istoriya zarubezhnoy muzyki [History of Western European Music before 1789: Textbook in 2 volumes, volume 2, XVIII century]. Issue 2. Moscow, 1980.

Classical Music

HName of the discipline and code	Music of Classicism (MK 2229)
Teacher	Ospanova T. U., Goryacheva T. V.
Cycle	of DB (KV)discipline
Name of the module	Module 10. Musical and historical subjects
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	3
The discipline is recommended for studying in the OP	Composition
Prerequisites of the discipline	"History of foreign music up to the XIII century"

Post-requirements of the discipline	"History of foreign music of the XVIII-XIX centuries" 2
Content of the discipline	The course program examines the brightest representatives of the classical era-Viennese classics, their creative life, as well as the relationship of styles and genres of that time.
Learning outcomes	Knowledge: - patterns and trends in the development of Western European musical culture of the Classical era; - musical creativity of major composers, features of style, genres and forms in music of the XIII century. Skills: - works with literature; - identify by ear the main works of the Classical era, give and analyze a full-fledged style and genre description; Skills: - analysis of information. - works with musical material.
Form of the lesson	Traditional
Form of final control	Exam
Basic literature	1. History of foreign music. Issue 2. Moscow, 1979; Issue 3. Moscow, 1976; Issue 4. Moscow, 1983. 2. History of foreign music: a Textbook for schools of music. SPb., 2001. 3. Konen V. D. Istoriya zarubezhnoy muzyki [History of foreign music]. Вып. III. М., 1981. 4. Konen V. D. Theater and Symphony, Moscow, 1975. 5. Коныратбай Т.А. Әлемдік музыкасының тарихы. Almaty, 2011. 6. Levik B. V. Istoriya zarubezhnoy muzyki [History of foreign music]. Issue 2. The second half of the XVIII century. Textbook for conservatories. 4th ed. Moscow: Muzyka Publ., 1980, 277 p.

History of classical and Romantic music 2

HDiscipline name and code	History of Classical and Romantic Music 2 (IRPM 2230)
Teacher	Tulkubaeva Zh. Zh
. Cycle of discipline	DB (KV)
Module name	Module name Module 6 "Musical and historical disciplines"
Language of instruction	Russian
Number of credits	3
Semester	4
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	"History of Music before the 18th century"
Post-prerequisites of the discipline	"History of Modern Music"
The	discipline is a continuation of the course "History of Classical and Romantic Music-1" and covers the period of Romanticism in the musical art. The aim of the discipline is to develop students' ability to navigate musical forms, genres

	and stylistic features of the music of the Romantic era; to familiarize them with the main composers of the Romantic era (Schubert, Schumann, Chopin, Liszt, Wagner, etc.) and their works. The program of the discipline is aimed at the artistic and aesthetic development of the student's personality and the development of his horizons and erudition.
Learning outcomes	At the end of the course - a clear understanding of the specifics of musical aesthetics, features of the musical language and genre sphere of the Enlightenment and Romanticism.
Form of the lesson	Group
Form of final control	exam
Basic literature	1. Konen V. History of foreign music. Issue 3. From 1789 to the middle of the XIX century. Moscow, Muzyka 1976. 2. Livanova T. Istoriya zapadnoevropeyskoy muzyki do 1789 g.: Uchebnik v 2-kh tomakh, vol.2, XVIII vek. M., Muzyka 1983 g. Levik B. Istoriya zarubezhnoy muzyki [History of Western European Music before 1789: Textbook in 2 volumes, volume 2, XVIII century]. Issue 2. Moscow, 1980.

Music of Romanticism

HDiscipline name and code	Music of Romanticism (MK 2230)
Teacher	Ospanova T. U., Goryacheva T. V.
Cycle	of DB (KV)discipline
Module name	Module name Module 6 "Musical and historical disciplines"
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	4
Discipline recommended for study in OP	Composition
Prerequisites of the discipline	"History of Music before the 18th century"
Post-requirements of the discipline	"History of Modern Music"
Content of the discipline	This discipline studies music and the history of the formation of Romanticism, as one of the lyrical, brightest phenomena in the history of the development of musical art. All musical means of expression that emerged with the advent of this era are studied. The work of composers of this era is studied.
Learning outcomes	At the end of the course - a clear understanding of the specifics of musical aesthetics, features of the musical language and genre sphere of the Enlightenment and Romanticism.
Form of the lesson	Group
Form of final control	exam
Basic literature	Konen V. History of foreign music. Issue 3. From 1789 to the middle of the XIX century. Moscow, Muzyka 1976. Livanova T. Istoriya zapadnoevropeyskoy muzyki do 1789 g.: Uchebnik v 2-kh tomakh, vol.2, XVIII vek. M., Muzyka

	1983 g. Levik B. Istoriya zarubezhnoy muzyki [History of Western European Music before 1789: Textbook in 2 volumes, volume 2, XVIII century]. Issue 2. Moscow, 1980.
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Sound Recording Basics 1

HDiscipline name and cipher	Fundamentals of Sound Recording 1 (OZ 2318)
Teacher	Nurkasymov Bolatbek Boranbayevich, Master of Art History (composer)
Cycle	of the PD discipline(KV)
Name of the module	Special disciplines of the additional OP Minor "Digital composition"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	3
Discipline recommended for study in OP	6B02111-Composition.
Prerequisites of the discipline	Information and communication technologies, Fundamentals of digital composition, Composing music on a computer.
Post	-requirements: Computer-based sheet music collection, Beatmaking and soundwriting, Sound design, Computer-based arrangement.
The	course is aimed at acquiring primary theoretical knowledge of sound engineering and includes such modules as" History of sound recording"," Acoustics, fundamentals of electrical engineering, sound engineering"," Sound Amplifying equipment"," Acoustic systems"," Sound processing devices"," Modern sound processing technologies","Sound Recording". In the practical part of the course, students learn the basics of working with computer software and studio complexes "Cubase", "Sound forge", "Logic audio", etc.and voice acting of 1 degree of complexity of phonograms and sound sketches, auditory analysis.
Learning outcomes	-competencies: professional adaptation of a sound engineer. - knowledge: the properties of various instruments, the difference in timbre and acoustic; the possibilities of computer technology, mixing programs, the basics of acoustics, sound engineering, sound recording; - skills: to use new technologies of information and communication, to use computational and modeling devices; to use modern special scientific knowledge; to apply mechanisms of spatial hearing, specifics of auditory-mental processes ; - skills: to use information technologies in the field of professional activity; to work in studio conditions;
Form of conducting classes	Individual
Form of final control	Oral-written exam It includes answers to questions on the basics of sound engineering and mastering computer programs, as well as providing a practical task - mixing (mixing) multitracks of a small ensemble.
Basic literature	1. Dvorko N. I. "Sound engineering" 2. Davydov V. V. " Acoustics of premises. Text of lectures" 3. Alex Nisbett " Sound Studio. Technique and methods of use" 4. Reference guide for Pro Tools. On the site Avid.com.com

	5. Bob Ovsinsky "The Sound Engineer's Handbook" 6. David Gibson "The Art of Mixing" 7. P. White "Creative Sound Recording" 8. Dr. Michael Hewitt "Music Theory for Computer Musicians" 9. David Miles "Modern Recording Techniques" 10. F. Newell "Sound recording": Acoustics of premises 11. Aldoshina I., Pritts R. Musical acoustics 12. Burgov V. A. Fundamentals of recording and reproducing sound 13. Vologda E. I. Computer workshop on electroacoustics 14. Vologda E. I. Fundamentals of electroacoustics 15. Vologda E. I. Hearing and perception of sound
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Sound Recording Basics 2

HDiscipline name and cipher	Fundamentals of Sound Recording 2 (OZ 2319)
Teacher	Nurkasymov Bolatbek Boranbayevich, Master of Art History (composer)
Cycle	of the PD discipline(KV)
Name of the module	Special disciplines of the additional OP Minor "Digital composition"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	4
Discipline recommended for study in OP	6B02111-Composition.
Prerequisites of the discipline	Information and communication technologies, Fundamentals of digital composition, Composing music on a computer.
Post	-requirements: Computer-based sheet music collection, Beatmaking and soundwriting, Sound design, Computer-based arrangement.
Content of the discipline	The continuing course includes the modules "Creating a phonogram"," Creating a sound image","Creating a phonogram explication". In the practical part, such skills are acquired as recording music of different styles and creative directions performed by instrumentalists, vocalists and performers of any complexity, voicing film clips, animation of advertising, restoration of sound recordings; working with ready-made phonograms; editing phonograms; examination of the quality of phonograms and sound reproducing equipment.
Learning outcomes	- competencies: professional (artistic thinking of a sound engineer; artistic and creative (theoretical and sound engineering). - knowledge: the properties of various instruments, the difference in timbre and acoustic; the possibilities of computer technology, mixing programs, the basics of acoustics, sound engineering, sound recording; methods for mixing music of various genres.

	- skills: to use new technologies of information and communication, to use computational and modeling devices; to use modern special scientific knowledge; to apply mechanisms of spatial hearing, specifics of auditory-mental processes; to prepare a studio recording for a concert performance; to develop the ability to think creatively; to set and creatively solve performing tasks; - skills: using information technologies in the field of professional activity; working in a studio environment; organizing and developing creative projects in the sound engineering fields of musical art;
Form of conducting classes	Individual
Form of final control	Oral and written exam, including answers to questions on the basics of sound engineering and mastering computer programs, as well as providing a practical task-mixing (mixing) multitracks of a complex type.
Basic literature	1. Dvorko N. I. "Sound engineering" 2. Alex Nisbett " Sound Studio. Technique and methods of use" 3. Reference guide for Pro Tools. On the site Avid.com.com 4. Bob Ovsinsky "The Sound Engineer's Handbook" 5. David Gibson "The Art of Mixing" 6. P. White "Creative Sound Recording" 7. Dr. Michael Hewitt "Music Theory for Computer Musicians" 8. David Miles "Modern Recording Techniques" 9. Aldoshina I., Pritts R. Musical acoustics 10. Aldoshina I., Pritts R. Musical acoustics Vologda E. I. Standards and digital sound recording systems Vologda 11. E. I. Frequency, dynamic and spectral correction of digital audio signals and phonograms 12. Vologda E. I. Statistical compression of audio signals 13. Vologda E. I. Standards and digital sound recording systems Vologda E. I. Methods and algorithms for processing sound signals Vologda E. I. Correction and channel coding of audio signals Vologda E. I. Computer workshop on electroacoustics Vologda E. I. Dynamic range of digital audio paths Vologda E. I. Analog 14. and digital sound recording Vologda E. I. Analog-digital conversion of audio signals Burgov V. A. Optical sound recording 15. E. I. Vologdin Correcting and channel coding of audio signals 16. E. I. Vologdin Computer workshop on electroacoustics 17. Vologdin E. I. Dynamic range of digital audio paths 18. Vologdin E. I. Analog and digital sound recording 19. E. I. Vologdin Analog-to-digital conversion of audio signals 20. Burgov V. A. Optical sound recording

HDiscipline name and code	Sound Engineering and Directing 1 (ZIR 2318)
Teacher	Nurkasymov Bolatbek Boranbayevich, Master of Art History (composer)
Cycle	of the PD discipline(KV)
Name of the module	Special disciplines of the additional OP Minor "Digital composition"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	4
Discipline recommended for study in OP	6B02111-Composition.
Prerequisites of the discipline	Information and communication technologies, Fundamentals of digital composition, Composing music on a computer.
Post	-requirements: Computer-based sheet music collection, Beatmaking and soundwriting, Sound design, Computer-based arrangement.
Content of the discipline	The discipline develops the skills of sound direction and engineering, namely, prepares students to organize the sound process of modern composition. In the course of training, students work on finding new sounds and modeling them, gain skills in modern computer programs in various audio and video formats.
Learning outcomes	- competencies: professional (artistic thinking of a sound engineer; artistic and creative (theoretical and sound engineering). - knowledge: the properties of various instruments, the difference in timbre and acoustic; the possibilities of computer technology, mixing programs, the basics of acoustics, sound engineering, sound recording; methods for mixing music of various genres. - skills: to use new technologies of information and communication, to use computational and modeling devices; to use modern special scientific knowledge; to apply mechanisms of spatial hearing, specifics of auditory-mental processes; to prepare a studio recording for a concert performance; to develop the ability to think creatively; to set and creatively solve performing tasks; - skills: using information technologies in the field of professional activity; working in a studio environment; organizing and developing creative projects in the sound engineering fields of musical art;
Form of conducting classes	Individual
Form of final control	Oral and written exam, including answers to questions on the basics of sound engineering and mastering computer programs, as well as providing a practical task-mixing (mixing) multitracks of a small ensemble.
Basic literature	1. Dvorko N. I. "Sound engineering" 2. Davydov V. V. " Acoustics of premises. Text of lectures"

	3. Alex Nisbett " Sound Studio. Technique and methods of use" 4. Reference guide for Pro Tools. On the site Avid.com.com 5. Bob Ovsinsky "The Sound Engineer's Handbook" 6. David Gibson "The Art of Mixing" 7. P. White "Creative Sound Recording" 8. Dr. Michael Hewitt "Music Theory for Computer Musicians" 9. David Miles "Modern Recording Techniques" 10. F. Newell "Sound recording": Acoustics of premises 11. Aldoshina I., Pritts R. Musical acoustics 12. Burgov V. A. Fundamentals of recording and reproducing sound 13. Vologda E. I. Computer workshop on electroacoustics 14. Vologda E. I. Fundamentals of electroacoustics 15. Vologda E. I. Hearing and perception of sound
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Sound Engineering and directing 2

HDiscipline name and code	Sound Engineering and Directing 2 (ZIR 2319)
Teacher	Nurkasymov Bolatbek Boranbayevich, Master of Art History (composer)
Cycle	of the PD discipline(KV)
Name of the module	Special disciplines of the additional OP Minor "Digital composition"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	3
Discipline recommended for study in OP	6B02111-Composition.
Prerequisites of the discipline	Information and communication technologies, Fundamentals of digital composition, Composing music on a computer.
Post	-requirements: Computer-based sheet music collection, Beatmaking and soundwriting, Sound design, Computer-based arrangement.
The	course continues "Sound Engineering and Directing 1" and is aimed at mastering computer programs and recording music for students. Students acquire knowledge of writing special etudes, miniatures and other compositions, being fluent in sound engineering and sound mastering skills.
Learning outcomes	- competencies: professional (artistic thinking of a sound engineer; artistic and creative (theoretical and sound engineering). - knowledge: the properties of various instruments, the difference in timbre and acoustic; the possibilities of computer technology, mixing programs, the basics of acoustics, sound engineering, sound recording; methods for mixing music of various genres. - skills: to use new technologies of information and communication, to use computational and modeling devices; to use modern special scientific knowledge;

	to apply mechanisms of spatial hearing, specifics of auditory-mental processes; to prepare a studio recording for a concert performance; to develop the ability to think creatively; to set and creatively solve performing tasks; - skills: using information technologies in the field of professional activity; working in a studio environment; organizing and developing creative projects in the sound engineering fields of musical art;
Form of conducting classes	Individual
Form of final control	Oral and written exam, including answers to questions on the basics of sound engineering and mastering computer programs, as well as providing a practical task-mixing (mixing) multitracks of a complex type.
Basic literature	1. Dvorko N. I. "Sound engineering" 2. Alex Nisbett " Sound Studio. Technique and methods of use" 3. Reference guide for Pro Tools. On the site Avid.com.com 4. Bob Ovsinsky "The Sound Engineer's Handbook" 5. David Gibson "The Art of Mixing" 6. P. White "Creative Sound Recording" 7. Dr. Michael Hewitt "Music Theory for Computer Musicians" 8. David Miles "Modern Recording Techniques" 9. Aldoshina I., Pritts R. Musical acoustics 10. Aldoshina I., Pritts R. Musical acoustics Vologda E. I. Standards and digital sound recording systems Vologda 11. E. I. Frequency, dynamic and spectral correction of digital audio signals and phonograms 12. Vologda E. I. Statistical compression of audio signals 13. Vologda E. I. Standards and digital sound recording systems Vologda E. I. Methods and algorithms for processing sound signals Vologda E. I. Correction and channel coding of audio signals Vologda E. I. Computer workshop on electroacoustics Vologda E. I. Dynamic range of digital audio paths Vologda E. I. Analog 14. and digital sound recording Vologda E. I. Analog-digital conversion of audio signals Burgov V. A. Optical sound recording 15. E. I. Vologdin Correcting and channel coding of audio signals 16. E. I. Vologdin Computer workshop on electroacoustics 17. Vologdin E. I. Dynamic range of digital audio paths 18. Vologdin E. I. Analog and digital sound recording 19. E. I. Vologdin Analog-to-digital conversion of audio signals 20. Burgov V. A. Optical sound recording

**DESCRIPTION OF ELECTIVE SUBJECTS
3RD YEAR**

Score reading 1

HDiscipline name and code Score	Reading 1 (ChP 3207)
Teacher	Hikov-Aitbayeva N. B., mag. art
history Cycle of the discipline	Basic
Module name	Theory and practice of professional activity of a composer
Teaching language	Russian, Kazakh, English (for students from abroad)
Number of credits	3
Semester	5,6
Discipline recommended for studying at the OP	Musicology Composition
Prerequisites of the discipline	Harmony, music history, analysis of musical works, specialty, polyphony
Post-requirements of the discipline	History of orchestral styles, instrumentology, orchestration
Content of the discipline	The course is aimed at acquiring practical skills in analyzing and reading individual parts, orchestral groups and simple scores at the piano; acquaintance with examples of art in the field of symphonic music of Kazakh, Russian and foreign classics, as well as contemporary authors; development of the general musical and artistic culture of the student.
Learning outcomes	1) must know: scores of varying degrees of complexity (from duets, quartets to orchestral works) 2) must be able to: navigate the score visually, name the composition of the orchestra, show the arrangement of groups and instruments, read scores in groups 3) must be able to: read different keys, read parts of transposing instruments, master the methods of reduction and amplification, preserve the pianistic nature of the material when creating a clavier for a certain episode from the score
Form of conducting classes	Individual
Form final control	Exam
Basic literature	1. Zavadinsky D. E. Course of reading symphony scores. - Kiev, 1983 2. Zryakovsky N. General course of instrumental studies. - M.: Music, 1974 3. Agafonnikov N. Symphony score. - L.: Music, 1981 4. Fortunatov Yu., Barsova I. Practical guide to reading symphony scores. - M.: Music, 1966 5. Shpitalny P. Reading orchestral scores. - M.: Music, 1966 6. Malter L. 7. Tabletov po instrumentovedeniyu [Tables on instrumental studies], Moscow: Muzyka Publ., 1981. - M., 1958 8. Chulaki M. Instruments of the Symphony orchestra. - M.: Music, 1972

Score reading 2

HDiscipline name and code Score	Reading 2 (ChP 3208)
Teacher	Hikov-Aitbayeva N. B., senior lecturer, mag. Art
history Cycle of the discipline	DB (KV)
Module name	Theory and practice of professional activity of a composer
Language of instruction	Russian, Kazakh, English (for students from abroad)
Number of credits	3
Semester	6
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	Harmony, music history, analysis of musical works, specialty, polyphony, Reading scores or Reading symphony scores -2
Post-requirements of the discipline	History of Orchestral styles, instrumentation, orchestration, art of arrangement, specialty.
The	course is aimed at acquiring practical skills in analyzing and reading scores for a large symphony orchestra at the piano; getting acquainted with art samples in the field of symphonic music of Kazakh, Russian and foreign classics, as well as modern authors; developing the general musical and artistic culture of the student.
Learning outcomes	-the student should know: special techniques of playing when reading scores – reduction and amplification. Know the differences between. Chamber, small and large orchestras -the student must be able to: play both separate groups of instruments of the MSO and BSO, and play the whole score - the student must have: skills of creating clavier from the MSO, BSO and NO
Form of conducting classes	Individual
Form of final control	Exam
Basic literature	1. Zavadinsky D. E. Course of reading symphony scores. - Kiev, 1983 2. Zryakovsky N. General course of instrumental studies. - M.: Music, 1974 3. Agafonnikov N. Symphony score. - L.: Music, 1981 4. Fortunatov Yu., Barsova I. Practical guide to reading symphony scores. - M.: Music, 1966 5. Shpitalny P. Reading orchestral scores. - M.: Music, 1966 6. Malter L. 7. Tabletov po instrumentovedeniyu [Tables on instrumental studies], Moscow: Muzyka Publ., 1981. - M., 1958 8. Chulaki M. Instruments of the Symphony orchestra. - M.: Music, 1972

Reading scores of folk ensembles and orchestras 1

HDiscipline name and code	Reading scores for folk ensembles and orchestras 1 (ChPNAO 3207)
Teacher	Hikov-Aitbayeva N. B., mag. art

history Cycle of the discipline	Basic
Module name	Theory and practice of professional activity of a composer
Teaching language	Russian, Kazakh, English (for students from abroad)
Number of credits	3
Semester	5,6
Discipline recommended for study in OP	Musicology Composition
Prerequisites of the discipline	Harmony, music history, analysis of musical works, specialty, polyphony, score reading
Post-requirements of the discipline	History of orchestral styles, instrumentation, orchestration
Content of the discipline	The course is based on the acquisition and formation of skills in reading scores of not just orchestras, but primarily folk ensembles and orchestras. Students need to know the musical notation of folk instruments, feel free to navigate in keys, structure and transpositions.
Learning outcomes	1) must know: scores of varying degrees of complexity (from duets, quartets to orchestral works) 2) must be able to: navigate the score visually, name the composition of the orchestra, show the arrangement of groups and instruments, read scores in groups 3) must be able to: read different keys, read parts of transposing instruments, master the methods of reduction and amplification, preserve the pianistic nature of the material when creating a clavier for a certain episode from the score
Form of conducting classes	Individual
Form final control	Exam
Basic literature	1. Zavadinsky D. E. Course of reading symphony scores. - Kiev, 1983 2. Zryakovsky N. General course of instrumental studies. - M.: Music, 1974 3. Agafonnikov N. Symphony score. - L.: Music, 1981 4. Fortunatov Yu., Barsova I. Practical guide to reading symphony scores. - M.: Music, 1966 5. Shpitalny P. Reading orchestral scores. - M.: Music, 1966 6. Malter L. 7. Tabletov po instrumentovedeniyu [Tables on instrumental studies], Moscow: Muzyka Publ., 1981. - M., 1958 8. Chulaki M. Instruments of the Symphony orchestra. - M.: Music, 1972

Reading scores of folk ensembles and orchestras 2

HDiscipline name and code	Reading scores for folk ensembles and orchestras 2 (ChPNAO 3208)
Teacher	Hikov-Aitbayeva N. B., mag. Art
history Cycle of the discipline	DB (KV)
Module name	Theory and practice of professional activity of a composer
Language of instruction	Russian, Kazakh, English (for students from abroad)

Number of credits	3
Semester	6
The discipline is recommended for studying in the OP	Composition
Prerequisites of the discipline	Harmony, music history, analysis of musical works, specialty, polyphony, score reading
Post-requirements of the discipline	History of orchestral styles, instrumentation, orchestration
Content of the discipline	As a continuation of the course Reading scores of folk ensembles and orchestras - 1, students acquire skills not only orientation in the field of music, but also a folk orchestra, but they can also arrange any melodies for this type of ensemble or orchestra themselves. The most complex scores are read, including contemporary composers of the Republic of Kazakhstan.
Learning outcomes	1) must know: scores of varying degrees of complexity (from duets, quartets to orchestral works) 2) must be able to: navigate the score visually, name the composition of the orchestra, show the arrangement of groups and instruments, read scores in groups 3) must be able to: read different keys, read parts of transposing instruments, master the methods of reduction and amplification, preserve the pianistic nature of the material when creating a clavier for a certain episode from the score
Form of conducting classes	Individual
Form final control	Exam
Basic literature	1. Zavadinsky D. E. Course of reading symphony scores. - Kiev, 1983 2. Zryakovsky N. General course of instrumental studies. - M.: Music, 1974 3. Agafonnikov N. Symphony score. - L.: Music, 1981 4. Fortunatov Yu., Barsova I. Practical guide to reading symphony scores. - M.: Music, 1966 5. Shpitalny P. Reading orchestral scores. - M.: Music, 1966 6. Malter L. 7. Tabletov po instrumentovedeniyu [Tables on instrumental studies], Moscow: Muzyka Publ., 1981. - M., 1958 8. Chulaki M. Instruments of the Symphony orchestra. - M.: Music, 1972

Instrumentation 2

HDiscipline name and code	Instrumentation 2 (Ins 3213)
Teacher	Umirov E. K., Daldenbay B.
A. Cycle of discipline	DB (KV)
Module name	Module name Module 7 Instrumentation and Instrumentology
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	5

Discipline recommended for studying in the OP	Composition, opera and symphony conducting.
Prerequisites of the discipline	Course of instrumentology, course of instrumentation, analysis of symphony scores, choral arrangement, reading of orchestral scores
Post-requirements of the discipline	Technique of musical composition. The composition.
The	course is aimed at mastering the skills of instrumentation for individual orchestral groups (string-bowed, woodwind, brass and percussion instruments).
Learning outcomes	Skills required for keyboard instrumentation.
Form of conducting classes	Individually offline, online, mail.ru, skype, zoom.
Form of final control	Exam, oral on tickets
Main literature	of the cityDarvash "Rules of orchestration", Ts Kagoutek Tehnika kompoz., (Sovcomp. 1970) U. Piston Orchestration. (Sov. comp. 1990) Malter "Tables on instrumentovedeniyu" M-72

Instrumentation 3

HDiscipline Name and code	Instrumentation 3 (Ins 3214)
Teacher	Umirov E. K., Daldenbay B.
A. Cycle of discipline	DB (KV)
Module name	Module name Module 7 Instrumentation and instrumentology
Language of teaching	Russian, Kazakh
Number of credits	3
Semester	6
The discipline is recommended for studying in the OP	Composition, opera and symphony conducting.
Prerequisites of the discipline	Course of instrumentology, course of instrumentation, analysis of symphony scores, choral arrangement, reading of orchestral scores
Post-requirements of the discipline	Technique of musical composition. The composition.
The	course is aimed at mastering the skills of instrumentation for several orchestral groups (string-bowed and woodwinds).
Learning Outcomes	Skills needed to orchestrate clavier.
Form of conducting classes	Individually offline, online, mail.ru, skype, zoom.
Form of final control	Exam, oral on tickets
Basic literature	of the city Darvash "Rules of orchestration", Ts. Kagoutek Tehnika kompoz., (Sov. komp. 1970) U. Piston Orchestration. (Sov. comp. 1990) Malter "Tables on instrumentovedeniyu" M-72

Orchestration 2

HDiscipline name and cipher	Orchestration 2 (Ork 3213)
Teacher	Umirov E. K., Daldenbay B.
A. Cycle	of DB(KV)discipline
Module name	Module name Module 7 Instrumentation and Instrumentology
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	5
Discipline recommended for studying in the OP	Composition, opera and symphony conducting.
Prerequisites of the discipline	Course of instrumentology, course of instrumentation, analysis of symphony scores, choral arrangement, reading of orchestral scores
Post-requirements of the discipline	Technique of musical composition. The composition.
Content of the discipline	This course is aimed at studying the practical basics of musical instruments of the symphony orchestra's brass band.
Learning Outcomes	Skills needed to orchestrate clavier.
Form of conducting classes	Individually
Form of final control	Exam, oral by ticket
Main literature	of the city Darvash "Rules of orchestration", Ts. Kagoutek Tehnika kompoz., (Sovcomp. 1970) U. Piston Orchestration.

	(Sov. comp. 1990) Malter "Tables on instrumentovedeniyu" M-72
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Orchestration 3

HDiscipline name and cipher	Orchestration 3 (Ork 3214)
Teacher	Umirov E. K., Daldenbay B.
A. Cycle of discipline	DB (KV)
Module name	Module name Module 7 Instrumentation and Instrumentology
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	6
Discipline recommended for studying in the OP	Composition, opera and symphony conducting.
Prerequisites of the discipline	Course of instrumentology, course of instrumentation, analysis of symphony scores, choral arrangement, reading of orchestral scores
Post-requirements of the discipline	Technique of musical composition. The composition.
Content of the course	This course is aimed at studying the practical basics of musical instruments of the string group of a symphony orchestra.
Learning Outcomes	Skills needed to orchestrate clavier.
Form of conducting classes	Individually
Form of final control	Exam, oral by ticket
Main literature	of the cityDarvash "Rules of orchestration", Ts Kagoutek Tehnika kompoz., (Sovcomp. 1970) U. Piston Orchestration. (Sov. comp. 1990) Malter "Tables on instrumentovedeniyu" M-72

Modern symphony orchestra orchestration

Title of the discipline and code	Modern Symphony orchestra orchestration (SOSO) 3216
Teacher	Umirov E. K., Daldenbay B.
A. Cycle of the discipline	BP(TC)
Module name	Composition 6B02111
Language of instruction	Rus
Number of credits	3 credits
Semester	6
Discipline recommended for studying in the OP	Specialty Spe (2,3. 4) Composition
Prerequisites of the discipline	Course of instrumentation, analysis of symphony scores, choral arrangement, reading orchestral scores, orchestration.
Post-requirements of the discipline	are the formation of analytical skills, the ability to navigate the scores of chamber, opera and symphony works, the arrangement of clavier for chamber and symphony orchestras, but using new thinking in the approach and in the work on creating your own compositions. Using non-standard methods of working with sound and technical techniques.
The	course is aimed at mastering the knowledge and skills of symphony orchestra orchestration, taking into account the

	specifics of modern notation and acoustic and electronic instruments.
Learning outcomes	Acquisition of non-standard thinking in the approach to working on your own musical compositions. Do not be afraid to deviate from traditional and proven techniques and means of expression.
Form of conducting classes	individually
Form of final control	exam, written and oral on tickets
Basic literature	1. NIBS 781.81 (07) Sokolov A. S. Introduction to the musical composition of the 20th century. 3. NIBS 781.17 Denisov E. Modern music and problems of evolution of compositional technique. 4. NIBS 781.18 (07) S. Tsenova Theory of modern composition 5. NIBS 781.18 K63 Composers about modern composition M

Modern instrumentation techniques

Discipline Name and cipher	Modern Instrumentation Techniques (STI 3216)
Teacher	Umirov E. K., Daldenbay B.
A. Cycle	of BP(TC)discipline
Module name	Composition 6B02111
Language of instruction	Russian
Number of credits	3 credits
Semester	6
Discipline recommended for study in the OP	Specialty Spe (2,3. 4) Composition
Prerequisites of the discipline	Course of instrumentation, analysis of symphony scores, choral arrangement, reading of orchestral scores, orchestration.
Post-requirements of the discipline	are the formation of analytical skills, the ability to navigate the scores of chamber, opera and symphony works, the arrangement of claviers for chamber and symphony orchestras, but using new thinking in the approach and in the work on creating your own compositions. Using non-standard methods of working with sound and technical techniques.
The	course focuses on the theoretical and practical application of modern techniques to the instrumentation of symphonic orchestration.
Learning outcomes	Acquisition of non-standard thinking in the approach to working on your own musical compositions. Do not be afraid to deviate from traditional and proven techniques and means of expression.
Form of conducting classes	individually
Form of final control	exam, written and oral on tickets
Basic literature	1. NIBS 781.81 (07) Sokolov A. S. Introduction to the musical composition of the 20th century. 3. NIBS 781.17 Denisov E. Modern music and problems of evolution of compositional technique.

	4. NIBS 781.18 (07) S. Tsenova Theory of modern composition 5. NIBS 781.18 K63 Composers about modern composition M
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Instrumentation of Kazakh folk ensembles

HDiscipline name and code	Instrumentation of Kazakh folk ensembles (IKNA 4305)
Teacher	Umirov Ermek Kasimovich
Cycle of disciplines	Cycle of profile disciplines
Module name	Instrumentation and
Language instrumentation Teaching language	Kazakh, Russian
Number of credits	3. Three credits
Semester	5,7 semester
The discipline is recommended for studying in the OP	Composition, Conducting, Kobyz Bayan, Dombira, prima, sherter, folk. instruments
Prerequisites of the discipline	Instrumentology of Kazakh folk instruments
Post-requirements of the discipline	Specialty. Conducting
Content Discipline content	The course is aimed at mastering the skills of orchestration for a folk orchestra. The discipline includes the study of composition, instrumentation (range, timbral specifics, strokes, and performance capabilities).
Results Learning outcomes	of Competence training: Head of the folk instrument ensemble knowledge: About the practical possibilities of Kazakh folk instruments skills: Be able to perform the instrumentation of kuv for the ensemble of Kazakh folk instruments. Skills: Acquisition of experience as a novice instrumentalist of kuevs for an ensemble of Kazakh folk instruments.
Form of conducting classes	Group-small groups
Form of final control	Exam. Review of practical works
Basic literature	1. Zh. Temirgaliyev "Instrumentation of the Kazakh orchestra" 2.L. Malter "Tables on instrumentation"

Arrangement of Kazakh folk ensembles

HDiscipline name and code	Arrangement of Kazakh folk ensembles (AKNA 4305)
Teacher	Umirov Ermek Kasimovich
Cycle of disciplines	Cycle of Basic disciplines
Name of the module	Fundamentals of instrumentation and general conducting
Language of teaching	Kazakh, Russian
Number of credits	3. Three credits
Semester	5,7 th. semester
Discipline is recommended for studying in the OP	Composition
Prerequisites of the discipline	Instrumentology of Kazakh folk instruments

Post-requirements of the discipline	Conducting
Content of the discipline	The discipline studies analysis and arrangement for Kazakh folk ensembles and their application in their compositions.
Результаты Training results	Competencies: Head of the orchestra and folk instrument ensemble knowledge: About the practical possibilities of folk instruments in the orchestra skills: Be able to perform an arrangement of cuits for the orchestra of folk instruments. Skills: Acquisition of experience as a novice arranger of kuv for the Turksoy Folk Instrument Orchestra.
Form of conducting classes	Group-small groups
Form of final control	Exam. Review of practical works
Basic literature	1. Zh. Temirgaliyev "Instrumentation of the Kazakh orchestra" 2.L. Malter "Tables on instrumentation"

Fugue Theory 2

HDiscipline name and cipher	Fugue Theory 2 (TF 32)
Teacher	Shapilov V. A., Associate Professor of the Department of Musicology and Composition
Discipline cycle	elective basic module
Module name	music-theoretical disciplines
Teaching language	Russian
Number of credits	3 credits
Semester	5 semester
Specialtyb	6B02111-Composition
Prerequisites of the discipline	Solfeggio, Harmony
Post-requirements of the discipline	Analysis of musical works, Analysis of musical works of folklore, History of modern music, History of musical genres and
Main content of the discipline	The discipline is a continuation of the discipline "Fugue Theory 1", the techniques of writing fugue parts are studied, such as stretta, developing and finishing parts. As examples, we study all types of fugues from simple to complex, fugues for chorale, choral fugues, synthesis of form formation in an instrumental concerto and in choruses on cantusfirmus, variations on bassoostinato.
Learning outcomes	competencies: application of theoretical knowledge in the creation of professional musical compositions. knowledge: patterns and methods of structure, form and content of musical works; patterns of historical development of music. skills: composing forms of professional music. skills: polyphonic writing, polyphonic hearing.
Form of conducting classes	lectures in small groups, individual classes
Form of final control	exam, written work

Basic literature	1. Muller T. F. Polifoniya: Uchebnik [Polyphony: Textbook], Moscow, 1988. 2. Vyazkova E. The Art of Bach Fugues, Moscow: RAM im. Gnessinykh Publ., 2006. 3. History of polyphony. In the 7th issue. Issues 1, 2A, 2B, 3, 4, 5 – - M., 1983, 1989, 1996, 1985, 1986, 1987. 4. Kuznetsov I. Teoreticheskie osnovy polifonii XX veka [Theoretical foundations of polyphony of the XX century]. 5. Chugaev A. Features of the structure of Bach's clavier fugues, Moscow, 1975. 6. Krupina L. Evolution of the fugue. Textbook on the course of polyphony, Moscow: Publishing House of the Russian Academy of Medical Sciences. Gnessinykh Publ., 2001. 7. Simakova N. Counterpoint of strict style and fugue. History, theory, and practice. Part 1. Counterpoint of strict style as an artistic tradition and academic discipline, Moscow: Composer, 2000. 8. Simakova N. A. Counterpoint of strict style and fugue. History, theory, and practice. Part 2. Fugue: its logic and Poetics, Moscow: Composer Publ., 2007.
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Polyphony 3

HDiscipline name and cipher	Polyphony 2 (Pol 3223)
Teacher	Shapilov V. A., Associate Professor of the Department of Musicology and Composition
Discipline cycle	elective basic module
Module name	music-theoretical disciplines
Language of instruction	Russian
Number of credits	3
Semester	5
Discipline recommended for study in OP	6B02111-Composition
Prerequisites of the discipline	Solfeggio, Harmony, Polyphony
Post-requirements of the discipline	Analysis of musical works, Analysis of folklore musical works, History of modern music, History of musical genres and styles
Content of the discipline	The discipline is aimed at studying the basic laws of the structure of the content and form of polyphonic works, which serves as the basis for their professionally competent interpretation. The development of polyphonic thinking, which is formed on the basis of the skills of independent composition in various polyphonic styles, also contributes to the improvement of performing skills. The course "Polyphony 2" is a continuation of the course "Polyphony 1". Students get acquainted with the writing of fugues by studying countercomplications and interludes, write the exposition part, as well as work on the developing and final parts, stretch, and pass the skills of analyzing complex fugues.

Learning outcomes	competencies: knowledge of patterns and methods of working on a piece of music; recreation of the artistic concept of a piece of music. knowledge: content and form of musical works; patterns of historical development of music. skills: analysis of musical works of various historical epochs in terms of identifying the role of polyphony and texture in revealing the content of a work, its dramaturgy, determining formative functions, style constants, phenomena of tradition and innovation. skills: analysis of polyphonic works, polyphonic hearing.
Form of conducting classes	small groups
Form of final control	exam
Basic literature	1. History of polyphony. In the 7th issue. Issues 1, 2A, 2B, 3, 4, 5 – - M., 1983, 1989, 1996, 1985, 1986, 1987. 2. Kuznetsov I. Teoreticheskie osnovy polifonii XX veka [Theoretical foundations of polyphony of the XX century]. 3. Chugaev A. Features of the structure of Bach's clavier fugues, Moscow, 1975. 4. Krupina L. Evolution of the fugue. Textbook on the course of polyphony, Moscow: Publishing House of the Russian Academy of Medical Sciences. Gnessinykh Publ., 2001. 5. Simakova N. Counterpoint of strict style and fugue. History, theory, and practice. Part 1. Counterpoint of strict style as an artistic tradition and academic discipline, Moscow: Composer, 2000. 6. Simakova N. A. Counterpoint of strict style and fugue. History, theory, and practice. Part 2. Fugue: its logic and Poetics, Moscow: Composer Publ., 2007.

Analysis of musical compositions 2

HDiscipline name and code	Analysis of musical works 2 (AMP 3225)
Teacher	Mytykbaeva M. Sh., Department of Musicology and Composition
Cycle of disciplines	Basic disciplines
Module name	Music-theoretical disciplines
Language of teaching	Russian
Number of credits	3
Semester	6
Discipline recommended for study in OP	6B02114-Musicology 6B02111-Komposition
Prerequisites of the discipline	Solfeggio, Harmony, Polyphony, Analysis of musical works
Post-requirements of the discipline	Analysis of musical works of folklore, History of modern music, History of musical genres and styles; Methodology of musicology; Theoretical problems of modern composition; Systems of composition of the twentieth century
Content of the discipline	The discipline is a continuation of the discipline "Analysis of musical works 1", such forms as simple two-part, three-part,

	complex three-part, rondo, variations, rondo with variations and others up to the sonata form, cyclic forms.
Results	of competence training: knowledge: - knowledge of the laws and methods of working on a piece of music; - knowledge of the history of the development of forms; reconstruction of the artistic concept of a piece of music. - knowledge of historically formed musical forms-compositions and ways of their modification; skills: -be able to analyze musical works of different historical eras; - be able to establish the connection of musical forms with the aesthetic and cultural attitudes of each era. skills: - mastering the skills of holistic analysis , - working with educational literature on the analysis of musical works.
Form of conducting classes	lectures, practical
Final control form	Exam, oral by ticket
Basic literature	1. Analysis of vocal works. Ed. Kolovsky. - L., 1988 2. Kuregyan T. Forms in the music of the XVII-XX centuries. Moscow, 2002 3. Mazel ' L. Stroenie muzykalnykh sozdov [Structure of musical works], 2nd ed., Moscow, 1979 4. Mazel L., Zukkerman V. Analysis of musical works-Moscow, 1967 5. Mikhailov M. Style in music-L., 1981.6 . Nazaikinsky E. Logic of musical composition. M., 1982.7 . Nazaikinsky V. Genre and style in music – - M., 2001 8. Protopopov V. Principles of Beethoven's musical form-Moscow, 1970.9 . Protopopov V. Principles of Bach's musical form-Moscow, 1981.10 . Protopopov V. Variational processes in musical form-Moscow, 1967.11 . Ruchevskaya E. Functions of a musical theme-L., 1977.12 . Skrebkov S. Artistic principles of musical styles-Moscow, 1973 13. Skrebkov S. Musical form – Moscow, 1957 14. Sposobin I. Musical form. Izd. 6. - Moscow, 1980 15. Kholopova V. Forms of musical works – Moscow, 2000 16. Zukkerman V. General principles of development and formation in music. Simple forms –Moscow, 1980 17. Zukkerman V. Complex forms-Moscow, 1983 18. Zukkerman V. Analysis of musical works. Variational form-Moscow, 1987.19 . Zukkerman V. Rondo in its historical development-Parts I-II Moscow, 1988, 1990

Musical form

HDiscipline name and code	Musical form (MF 3225)
Teacher	Mylytkbaeva M. Sh., Department of Musicology and Composition
Cycle of disciplines	Basic disciplines
Module name	Music-theoretical disciplines
Language of teaching	Russian
Number of credits	3
Semester	6
Discipline recommended for study in OP	6B02114-Musicology 6B02111-Composition
Prerequisites of the discipline	Solfeggio, Harmony, Polyphony, Analysis of musical works
Post-requirements of the discipline	Analysis of musical works of folklore, History of modern music, History of musical genres and styles; Methodology of musicology; Theoretical problems of modern composition; Systems of composition of the twentieth century
Content of the discipline	The discipline is aimed at enriching the presented students with the rules for the development of musical thinking and formation, as well as their practical development on specific musical material. Knowledge is given about the rules of expression of a musical work, the principles of musical formation, the functions of parts in a musical form, the means of musical expressiveness, and musical syntax. The course is devoted to the study of the main power source that supports the work of classical established types of compositions of vocal and instrumental music (simple and complex forms, rondos, variational forms, forms of vocal chamber music). Skill methods are also most focused on analyzing works of various genres and styles.
Results	of competence training: knowledge: - knowledge of the laws and methods of working on a piece of music; - knowledge of the history of the development of forms; reconstruction of the artistic concept of a piece of music. - knowledge of historically formed musical forms-compositions and ways of their modification; skills: -be able to analyze musical works of different historical eras; - be able to establish the connection of musical forms with the aesthetic and cultural attitudes of each era. skills: - mastering the skills of holistic analysis , - working with educational literature on the analysis of musical works.
Form of conducting classes	lectures, practical
Final control form	Exam, oral by ticket
Basic literature	1. Analysis of vocal works. Ed. Kolovsky. - L., 1988 2. Kuregyan T. Forms in music of the XVII-XX Moscow, 2002

	3. Mazel ' L. Stroenie muzykalnykh sozdov [Structure of musical works], 2nd ed., Moscow, 1979 4. Mazel L., Zukkerman V. Analysis of musical works- Moscow, 1967 5. Mikhailov M. Style in music-L., 1981.6 . Nazaikinsky E. Logic of musical composition. M., 1982.7 . Nazaikinsky V. Genre and style in music – - M., 2001 8. Protopopov V. Principles of Beethoven's musical form- Moscow, 1970.9 . Protopopov V. Principles of Bach's musical form-Moscow, 1981.10 . Protopopov V. Variational processes in musical form- Moscow, 1967.11 . Ruchevskaya E. Functions of a musical theme-L., 1977.12 . Skrebkov S. Artistic principles of musical styles-Moscow, 1973 13. Skrebkov S. Musical form – Moscow, 1957 14. Sposobin I. Musical form. Izd. 6. - Moscow, 1980 15. Kholopova V. Forms of musical works – Moscow, 2000 16. Zukkerman V. General principles of development and formation in music. Simple forms –Moscow, 1980 17. Zukkerman V. Complex forms-Moscow, 1983 18. Zukkerman V. Analysis of musical works. Variational form-Moscow, 1987.19 . Zukkerman V. Rondo in its historical development-Parts I-II Moscow, 1988, 1990
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Music composition technique 4

HDiscipline name and cipher	Technique of musical composition 4 (TMK 3310)
Teachers	Teachers of the section "Composition"
Cycle of the discipline	Basic
Module name	M. 9 Composition of musical works
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	5
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	Musical form, Polyphony, Fugue theory, instrumentation, orchestration
Post-requirements of the discipline	Theory of monody, specifics of film music, instrumentation for symphony orchestra
Content of the discipline	The discipline is aimed at acquiring practical skills in composing works of sonata form.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) the student must know: the structure and technique of composing the sonata form and its varieties; 2) the student must be able to: compose music in sonata form, understand its varieties; 3) the student must possess: practical skill in composing the sonata form.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	Gnesin M. Initial course of practical composition. - Moscow, 1962. Spособin I. V. Musical form, Moscow, 1984. Kholopova V. N. Forms of Musical works, Moscow: Lan, 2001. Messner E. Osnovy kompozitsii [Fundamentals of Composition], Moscow, 1968. Mazel L., Zukkerman V. Analiz muzykalnykh sozdov [Analysis of musical works], Moscow, 1967. Kogoutek Ts. Technique of composition in the music of the XX century-Moscow, 1976. Nazaikinsky E. Style and genre in music-Moscow: Vlado, 2003 Zukerman V. Analysis of musical works. Sonata form-M.: Music, 1974 Goncharenko S. Musical forms in tables (manual). - Novosibirsk, 2007.

Music composition technique 5

HDiscipline name and cipher	Technique of musical composition 5 (TMK 3311)
Teachers	Teachers of the section "Composition"
Cycle of the discipline	Basic
Module name	M. 9 Composition of musical works
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	6
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	Musical form, Polyphony, Fugue theory, instrumentation, orchestration
Post-requirements of the discipline	Theory of monody, specifics of film music, instrumentation for symphony orchestra
Content of the discipline	The discipline is aimed at acquiring practical skills in composing large-scale works for various instrumental ensembles.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) the student must know: the structure and technique of composing large forms of music; 2) the student must be able to: compose music in large form for various instrumental ensembles; 3) the student must possess: practical skills in composing cyclic forms and parts of a large vocal form.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	1. Gnesin M. Initial course of practical composition. - Moscow, 1962. 2. Sposobin I. V. Musical form, Moscow, 1984. 3. Kholopova V. N. Forms of Musical works, Moscow: Lan, 2001. 4. Messner E. Osnovy kompozitsii [Fundamentals of Composition], Moscow, 1968. 5. Mazel L., Zukkerman V. Analiz muzykalnykh sozdov [Analysis of musical works], Moscow, 1967; 1974. 6. Kogoutek Ts. Technique of composition in the music of the XX century-Moscow, 1976. 7. Nazaikinsky E. Style and genre in music-Moscow: Vlados, 2003 8. Goncharenko S. Musical forms in tables (manual). - Novosibirsk, 2007. 9. Fraenov V. P. Tsiklicheskie formy [Cyclic forms], Moscow: Sov.entsiklopediya, 1990.

Composing music 4

HDiscipline name and code	Composing music 4 (TMK 3310)
Teachers	Hikov-Aitbayeva N. B., mag. art history Berzhaprakov D. B., Strigotsky V. A., Sekeev G. K., Daldenbay B. A., Umirov E. K.
Discipline cycle	Basic
Module name	M. 9 Composition of musical works
Teaching language	Russian, Kazakh
Number of credits	3
Semester	5
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	Musical form, Polyphony, Fugue Theory, instrumentation, orchestration
Post-requirements of the discipline	Theory of monody, specifics of film music, instrumentation for symphony orchestra
Content of the discipline	This course studies the sonata form and applies this knowledge in the composition of instrumental works.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) the student must know: the structure and technique of composing the sonata form and its varieties; 2) the student must be able to: compose music in sonata form, understand its varieties; 3) the student must possess: practical skill in composing the sonata form.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	1. Gnesin M. Initial course of practical composition. - Moscow, 1962. 2. Sposobin I. V. Musical form, Moscow, 1984. 3. Kholopova V. N. Forms of Musical works, Moscow: Lan, 2001. 4. Messner E. Osnovy kompozitsii [Fundamentals of Composition], Moscow, 1968. 5. Mazel L., Zukerman V. Analiz muzykalnykh sozdov [Analysis of musical works], Moscow, 1967. 6. Kogoutek Ts. Technique of composition in the music of the XX century-Moscow, 1976. 7. Nazaikinsky E. Style and genre in music-Moscow: Vlados, 2003 8. Zukerman V. Analysis of musical works. Sonata form-M.: Music, 1974 9. Goncharenko S. Musical forms in tables (manual). - Novosibirsk, 2007.

Composing music 5

HDiscipline name and code	Composing Music 5 (TMK 3311)
Teachers	Hikov-Aitbayeva N. B., mag. art history Berzhaprakov D. B., Strigotsky V. A., Sekeev G. K., Daldenbay B. A., Umirov E. K.
Discipline cycle	Basic
Module name	M. 9 Composition of musical works
Teaching language	Russian, Kazakh
Number of credits	3
Semester	6
Discipline recommended for study in OP	Composition
Prerequisites of the discipline	Musical form, Polyphony, Fugue Theory, instrumentation, orchestration
Post-requirements of the discipline	Theory of monody, specifics of film music, instrumentation for symphony orchestra
Content of the discipline	This course studies large forms and applies this knowledge in composing a work for ensembles.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) the student must know: the structure and technique of composing large forms of music; 2) the student must be able to: compose music in large form for various instrumental ensembles; 3) the student must possess: practical skills in composing cyclic forms and parts of a large vocal form.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	Gnesin M. Initial course of practical composition. - Moscow, 1962. Sposobin I. V. Musical form, Moscow, 1984. Kholopova V. N. Forms of Musical works, Moscow: Lan, 2001. Messner E. Osnovy kompozitsii [Fundamentals of Composition], Moscow, 1968. Mazel L., Zukkerman V. Analiz muzykalnykh sozdov [Analysis of musical works], Moscow, 1967; 1974. Kogoutek Ts. Technique of composition in the music of the XX century-Moscow, 1976. Nazaikinsky E. Style and genre in music-Moscow: Vlados, 2003 Goncharenko S. Musical forms in tables (manual). - Novosibirsk, 2007. Fraenov V. P. Tsiklicheskie formy [Cyclic forms], Moscow: Sov.entsiklopediya, 1990.

History of foreign music before 1945

Title of the discipline and code	History of foreign music before 1945 (IZM 1945 3231)
Teacher	Ospanova T. U., prof., Candidate of Pedagogical Sciences
Cycle of the discipline	DB (KV)
Module name	Module name Module 7: "Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	5
Discipline recommended for study in OP	6B02114-Musicology 6B02111-Composition
Prerequisites of the discipline	"History of World music of the XVIII-XIX centuries"
Post-prerequisites of the discipline	"History of Russian Music 1"
Content of the discipline	The discipline is aimed at studying the historical process of the development of the history of music in the first half of the XX century in its connection with world culture and its national forms; revealing the historical specifics of musical works, as well as the impact of outstanding examples of world musical culture and the activities of great musicians on the life of society; understanding the content of works of musical art of various trends, styles and genres.
Learning Outcomes	ЗнаKnowledge: - styleсей, мировоззрени, worldviews, features of the works of composers of the late XIX – first half of the XX century; - aesthetic, theoretical and historical concepts that influenced the development of musical art of this period. Skills: - identify by ear the main works of the last century, give them a full-fledged stylistic and technical description; - compare the creativity of representatives of different national composing schools and artistic movements; Skills: - presentation and comprehension of information on the history of modern music, their consideration in the context of the era and historical situation; - correct orientation in composing styles, genres of modern music.
Form of conducting the lesson	remote
Form of final control	exam
Basic literature	Druskin M. S. О западно-европейской музыке XX века. М., 1973 Жұмалиева Т.Қ., Мұсағұлова Г.Ж. XX ғасырдың шетел музыкасы. Almaty, 2014 Konen V. Etudes o zarubezhnoi muzyke [Etudes on Foreign Music], Moscow, 1975 . Muzyka XX veka: Ocherki [Music of the twentieth Century: Essays], Part 2, 1917-1945, Book 3. Moscow, 1980. Bogoyavlensky S. Italian music of the first half of the twentieth century: Essays. L., 1986.

	Nestyev I. V. Istoriya zarubezhnoy muzyki [History of foreign music]. Issue No.6. St. Petersburg, 2001.
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Modernist music

HDiscipline name and cipher	Modernist Music (MEM 3231)
Teacher	Ospanova T. U., prof., Candidate of Pedagogical Sciences
Cycle of the discipline	DB (KV)
Module name	Module name Module 7: "Musical and historical disciplines"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	5
Discipline recommended for study in OP	6B02114-Musicology
Prerequisites of the discipline	"History of World music of the XVIII-XIX centuries"
Post-prerequisites of the discipline	"History of Russian Music 1"
Content of the discipline	The discipline is based on the study of techniques of musical composition of the twentieth century, but also examines the existing historical aspects. Individual works are studied, their forms, content, and writing techniques are analyzed.
Learning Outcomes	ЗнаKnowledge: - styleсей, мировоззрени,worldviews, features of the works of composers of the late XIX – first half of the XX century; - aesthetic, theoretical and historical concepts that influenced the development of musical art of this period. Skills: -to consider the musical work in the context of the epoch and historical situation; - to use the acquired knowledge in their practical activities. Skills: - presentation and comprehension of information on the history of modern music; - ability to navigate compositional styles and genres of modern music.
Form of conducting the lesson	distance
Form of final control	exam
Basic literature	Druskin M. S. О западно-европейской музыке XX века. М., 1973 Жұмалиева Т.Қ., Мұсағұлова Г.Ж. XX ғасырдың шетел музыкасы. Almaty, 2014 Konen V. Etudes o zarubezhnoi muzyke [Etudes on Foreign Music], Moscow, 1975 . Muzyka XX veka: Ocherki [Music of the twentieth Century: Essays], Part 2, 1917-1945, Book 3. Moscow, 1980. Bogoyavlensky S. Italian music of the first half of the twentieth century: Essays. L., 1986 Nestiev I. V. Istoriya zarubezhnoy muzyki [History of foreign music]. Issue No.6. St. Petersburg, 2001.

History of foreign music after 1945

Name of the discipline and code	History of Foreign music after 1945 (IZM 1945 3232)
Teacher	Nedlina Valeria Efimovna, Candidate of Art
History Department	of Musicology and Composition
Cycle of the discipline	DB (KV)
Module name	Music History
Language of instruction	Russian
Number of credits	3
Semester	6
Discipline recommended for study in OP	6B02111-Composition 6B02114-Musicology
Prerequisites	World History, History of Modern Music before 1945.
Post-prerequisites	Theory of modern composition Analysis of music of the XX century
Content of the discipline	The discipline is aimed at forming a complex of knowledge about the history of the development of Russian and Soviet musical art, as a holistic, historically developing phenomenon associated with the socio-historical process, about the work of Russian composers, the main musical works, musical styles and genres.
Learning outcomes	- competencies: General cultural, general professional, fundamentals of scientific activity, creative. - knowledge: Formed ideas about the interaction of folk and professional creativity, historical continuity, updating and enriching the content of musical art, its expressive means, genres and forms in the twentieth century. Knowledge of domestic and foreign points of view on the processes in the musical culture of the studied period - skills: To determine the peculiarities of the individual style of contemporary composers and stylistic differences in artistic trends of the twentieth century. Compare and analyze the historical development of musical art in different countries. Make descriptions of works and creative biographies of composers and present them in written and oral form. - skills: Auditory analysis of music styles of the twentieth century. Search for scientific information Presentation of musical and historical facts, works and biographies of artists.
Form of conducting classes	in small groups (<i>up to 18 people</i>)
Final control form	Exam, oral by ticket
Main literature	1. The Cambridge History of Twentieth-Century Music. Cambridge University Press, 2004-836 p (e. pecypc-mail) 2. History of foreign music. Issue 6: Textbook for music universities, St. Petersburg, Composer Publishing House, 2001, 626 p.

	3. History of foreign music. The twentieth century. - Ed. Gavrilova N. A. Moscow, 2005, 576 p. (in Russian)
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Contemporary music

HDiscipline name and cipher	Modern music (MNV 3232)
Teacher	Nedlina Valeria Efimovna, Candidate of Art
History Department	of Musicology and Composition
Cycle of discipline	DB (KV)
Module name	Music History
Language of instruction	Russian
Number of credits	3
Semester	6
Discipline recommended for studying in the OP	6B02114-Musicology 6B02111-Composition
Prerequisites	World history, history of world music until the twentieth century.
Post	-requirements Theory of modern composition Analysis of music of the XX century
Content of the discipline	This course aims to introduce new representatives, composers after the 90s of the XX century, namely composers of the Russian Federation, Kazakhstan and foreign personalities. It is also natural to keep track of all new events related to the modern musical art of the XXI century.
Learning outcomes	- competencies: General cultural, general professional, fundamentals of scientific activity, creative. - knowledge: Formed ideas about the interaction of folk and professional creativity, historical continuity, updating and enriching the content of musical art, its expressive means, genres and forms in the twentieth century. Knowledge of domestic and foreign points of view on the processes in the musical culture of the studied period - skills: Make descriptions of phenomena and figures of world musical culture, give them a value characteristic. 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. - skills: Auditory analysis of music styles of the twentieth century. Search for scientific information Presentation of musical and historical facts, works and biographies of artists.
Form of conducting classes	in small groups (<i>up to 18 people</i>)
Final control form	Exam, oral by ticket
Main literature	1. The Cambridge History of Twentieth-Century Music. Cambridge University Press, 2004-836 p (e. pecypc-mail) 2. History of foreign music. Issue 6: Textbook for music

	universities, St. Petersburg, Composer Publishing House, 2001, 626 p. 3. History of foreign music. The twentieth century. - Ed. Gavrilova N. A. Moscow, 2005, 576 p. (in Russian)
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Music of the peoples of the world 1

HDiscipline name and code	Music of the peoples of the World 1(MNM 3316)
Teacher	Sabyrova A. S.-Candidate of Law (PhD), Associate Professor (Associate Professor)KKSON
Cyclisciplines	Elective basic module
Module name	Muzykalno-theoretical disciplines
Language	teaching Kazakh
Number of credits	3
Semester	6
Discipline recommended for study in OP	6B02114-Musicology 6B02111-Composition
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 covers the history of the formation of traditional musical cultures of the Near and Middle East, as well as the development of music science in the Muslim East, the interaction of music with Islam and Sufism. The stages of historical development of the musical culture of Turkey, ancient and modern Egypt, and Morocco are considered.
Results Learning outcomes	of Competence training: Recognition of the main features of traditional music developed in the Near, Middle East and South and South-East Asia Knowledge: have a general understanding of the cultural history, traditional instruments and songs of the Near, Middle East and South Asia Skills: identify by ear and conceptually the historical and artistic features of traditional music in the Near, Middle East and South Asia South Asian Skills: working with scientific literature in Oriental studies.
Form of conducting classes	ГруппаGroup
Form of final control	Exam
Basic literature	1. Plakhov Yu. Artistic canon in the system of professional Eastern monody (based on the material of instrumental music of the peoples of Central Asia). Tashkent, Uzbekistan 1988.2 . Musical aesthetics of the countries of the East (ed. and ed. by V. Shestakov). Moscow, 1967. 3. Musical instruments of the world. Complete illustrated Encyclopedia / Translated from English by V. E. Venyukova. Moscow, 2009. 320 p.

Music of the East 1

HDiscipline name and code	Music of the East 1(MV 3316)
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Teacher	Sabyrova A. S.-Candidate of Law (PhD), Associate Professor (Associate Professor)KKSON
Cycldisciplines	Elective basic module
Module name	Muzykalno-theoretical disciplines
Language Teaching language	Kazakh
Number of credits	3
Semester	6
Discipline recommended for study in OP	6B02114-Musicology, 6B02111-Composition
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 expands the horizons of students, helps them navigate complex aspects and means of musical expression. The study of Oriental music is based on the history of music in Eastern countries. The discipline is studied in parallel in connection with the music of the peoples of the World. You can also listen to music from Egypt, Morocco, Turkey, and other countries in the Middle East.
Результаты Learning outcomes	Competencies: 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 knowledge: 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 skills: distinguish the regional specifics of the peoples of the Near,Middle East and the peoples of South and South-East Asia South-East Asian skills: learning to work out Oriental literature
Form of the lesson	Group
form of final control	exam
Basic literature	1. Plakhov Yu.Artistic canon in the system of professional Eastern monody (based on the material of instrumental music of the peoples of Central Asia). Tashkent,Uzbekistan 1988.2 . Musical aesthetics of the countries of the East (ed. and ed. by V. Shestakov). Moscow, 1967. 3. Musical instruments of the world. Complete illustrated Encyclopedia / Translated from English by V. E. Venyukova. Moscow, 2009. 320 p.

Beatmaking and soundwriting

HDiscipline Name and Cipher	Beatmaking and Soundwriting (Minor) (BS3320)
Teacher	Nurkasymov Bolatbek Boranbayevich, Master of Art History (composer)
Cycle	of the PD discipline(KV)
Name of the module	Special disciplines of the additional OP Minor "Digital composition"
Language of instruction	Kazakh, Russian
Number of credits	3

Semester	5
Discipline recommended for study in OP	6B02111-Composition.
Prerequisites of the discipline	Fundamentals of sound recording, Information and communication technologies, Fundamentals of digital composition, Composing music on a computer.
Post	-requirements: Sound design, Computer arrangement.
Content of the discipline	The course is aimed at creating electronic music, which is based on bits or sequencers that serve as a pattern for composing modern tracks and compositions. Songwriting – creating and writing songs tailored to modern realities and the requirements of the time. This discipline teaches fast and high-quality writing of music (popular songs) using the basics of beatmaking and knowledge of computer programs.
Learning outcomes	-competencies: proficiency in modern methods of creating musical compositions; ability to analyze the structure of musical compositions and apply theoretical knowledge in practice; creative thinking skills in the field of beatmaking and songwriting; ability to work in a team (beatmaker + songwriter + vocalist and other participants in the musical process); knowledge of the basics of music marketing and content promotion -knowledge: fundamentals of music theory: rhythm, harmony, melody; principles of beat construction and arrangement; song text structure, expressive means, rhyming; digital audio stations (FL Studio, Ableton Live, Logic Pro); methods of recording, processing and mixing vocals; fundamentals of music production, mixing and mastering; strategies for promoting tracks through digital platforms social networks -skills: create instrumentals in different genres; write song lyrics based on melody and rhythm - skills: work in professional music creation programs, record and process vocals; apply mixing and mastering methods to achieve high-quality sound; develop strategies for promoting your music and work with digital platforms
Form of the lesson	Group
Form of final control	The final assessment consists of analyzing musical styles, performing practical tasks on creating beats, lyrics, arrangements, and the final project – a full-fledged track with a beat, vocals, and sound processing.
Basic literature	1. Zak, Albin. <i>The Poetics of Rock: Cutting Tracks, Making Records</i> 2. Moore, Allan. <i>Song Means: Analysing and Interpreting Recorded Popular Song</i> 3. Burgess, Richard James. <i>The History of Music Production</i> 4. Bystrov A. <i>Music Production at Home</i> 5. Makarov S. <i>FL Studio: the Complete Guide</i> 6. Collins, Nick. <i>Introduction to Computer Music</i>. Wiley, 2010.

	7. Huber, David Miles. <i>Modern Recording Techniques</i>. Routledge, 2017. 8. Théberge, Paul. <i>Any Sound You Can Imagine: Making Music / Consuming Technology</i>. Wesleyan University Press, 1997. 9. Snoman, Rick. <i>Dance Music Manual: Tools, Toys, and Techniques</i>. Focal Press, 2019. 10. Hewitt, Michael. <i>Music Theory for Computer Musicians</i>. Cengage Learning, 2008.
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Basics of composing in modern music trends

HDiscipline name and code	Fundamentals of Composing in Contemporary Music directions (Minor) (OSSNM 3320)
Teacher	Nurkasymov Bolatbek Boranbayevich, Master of Art History (composer)
Cycle	of the PD discipline(KV)
Name of the module	Special disciplines of the additional OP Minor "Digital composition"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	5
Discipline recommended for study in OP	6B02111-Composition.
Prerequisites of the discipline	Fundamentals of sound recording, Information and communication technologies, Fundamentals of digital composition, Composing music on a computer.
Post	-requirements: Sound design, Computer arrangement.
Content of the discipline	The course is aimed at composing music in modern compositional directions. The special emphasis of the program is developed on the interaction of the acquired compositional skills with modern trends in music. We study music platforms that create soundtracks and songs in the pop, rock, and hip-hop styles. Textures and textures of fashionable writing pop art are studied.
Learning outcomes	-competencies: proficiency in modern methods of composing music in various styles; ability to analyze musical compositions and apply the knowledge gained in practice; ability to adapt traditional compositional techniques to modern musical trends; skills in music production, recording and arranging; knowledge of the basics of music marketing and promotion of compositions -knowledge: fundamentals of music theory: rhythm harmony, melody; principles of building a modern composition and arrangement; features of various musical genres and their stylistics; working with digital audio stations (DAW) and virtual instruments; fundamentals of sound design, mixing and mastering; structure of song lyrics and expressive means (if applicable); fundamentals of music business, copyright and distribution.

	- skills: create compositions in various genres, taking into account their stylistic features; apply arranging methods to create expressive musical forms; work with synthesizers, samples and effects to create a unique sound; record, process and combine vocal and instrumental parts; work with various musical production and sound design tools; prepare a track for release and promotion on digital platforms. - skills: working with DAW (FL Studio, Ableton Live, Logic Pro); creating beats, melodies and harmonies. using effects and sound design; recording and processing vocals; mixing and mastering; planning and promoting releases.
Form of conducting the lesson	Group
Form of final control	Assessment includes analysis of musical styles, performing practical tasks on creating compositions, texts, arrangements, as well as the final project – creating an author's music track with a full-fledged structure and sound processing.
Basic literature	1. Zak, Albin. <i>The Poetics of Rock: Cutting Tracks, Making Records</i> 2. Moore, Allan. <i>Song Means: Analysing and Interpreting Recorded Popular Song</i> 3. Burgess, Richard James. <i>The History of Music Production</i> 4. Bystrov A. <i>Music Production at Home</i> 5. Makarov S. <i>FL Studio: The Complete Guide</i> 6. Covach, John. <i>What's That Sound? An Introduction to Rock and Its History</i>. W. W. Norton & Company, 2018. 7. Perricone, Jack. <i>Great Songwriting Techniques</i>. Oxford University Press, 2018. 8. Middleton, Richard. <i>Studying Popular Music</i>. Open University Press, 1990. 9. Moore, Allan F. <i>Rock: The Primary Text – Developing a Musicology of Rock</i>. Ashgate, 2001. 10. Schoenberg, Arnold. <i>Fundamentals of Musical Composition</i>. Faber & Faber, 1967.

Sound design

HDiscipline Name and Code	Sound Design (Minor) (SDSD 3321))
Teacher	Nurkasymov Bolatbek Boranbayevich, Master of Art History (composer)
Cycle	of the PD discipline(KV)
Name of the module	Special disciplines of the additional OP Minor "Digital composition"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	6
Discipline recommended for study in OP	6B02111-Composition.
Prerequisites of the discipline	Fundamentals of sound recording, Beatmaking and soundwriting, Information and communication technologies, Fundamentals of digital composition, Composing music on a computer.

Post	-requirements of the Computer Arrangement discipline.
Content of the discipline	The course contributes to the formation of skills in the use of computer music technologies in creative activities. The ability to work with such sound programs as Reaper, Fl studio, various plug-ins of digital synthesizers as Kontakt, Nexus, Serum, Omnisphere is formed. Getting students the necessary knowledge on working with music constructor programs, sequencer programs, using sound banks (VST).
Learning outcomes	- competencies: knowledge of modern methods and tools, sound design; the ability to analyze and create sonic textures in a variety of media; ability to work with digital audiofanzine (DAW) and specialized tools; skills creative approach to sound creation, processing and integration projects; knowledge of the basics of sound engineering, mixing and mastering - knowledge: physical properties of sound and its perception by a person; the basic principles of sound synthesis: subtractive, additive, FM, granular, etc.; methods of creation and sound processing (equalization, compression, reverb, delay, etc.); use of sampling and polyphony in sound design; principles of work with field recordings and sound libraries; the foundations of the integration of the sound in game engines (Wwise, FMOD); the basics of working with spatial sound and 3D audio - ability to create original sound effects from scratch; - work with the tools of synthesis (Serum, Omnisphere, Massive, etc.); to process and edit audio with professional effects; record and edit ambient sounds (field recording); synchronize sound with the visual content (movies, trailers, games); apply the methods of mixing and mastering for better sound quality - skills: working with a DAW (Ableton Live, FL Studio, Logic Pro, Pro Tools); the use of synths and plugins to create sound textures; audio processing (equalization, dynamic processing, reverb, etc.); the editing and mixing audio tracks; the sound design for interactive media (games, VR, AR); work with a multi-channel spatial sound
Form the class	Group
Form final evaluation	the Final evaluation includes an analysis of the sound-design solutions, and practical exercises, the creation of original sound effects and the final project is to develop a full sound design for video, trailer, gaming scene or music.
Basic Literature	1. Sonnenschein, David. <i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</i>. Michael Wiese Productions, 2001. 2. Farnell, Andy. <i>Designing Sound</i>. MIT Press, 2010. 3. Collins, Karen. <i>Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design</i>. MIT Press, 2008. 4. Road, Curtis. <i>The Computer Music Tutorial</i>. MIT Press, 1996.

	5. Yewdall, David. <i>Practical Art of Motion Picture Sound</i>. Routledge, 2017. 6. Viers, Ric. <i>The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects</i>. Michael Wiese Productions, 2008. 7. Holman, Tomlinson. <i>Sound for Film and Television</i>. Focal Press, 2010. 8. Collins, Nick. <i>Introduction to Computer Music</i>. Wiley, 2010. 9. Owsinski, Bobby. <i>The Mixing Engineer's Handbook</i>. Cengage Learning, 2017. Izhaki, Roey. <i>Mixing Audio: Concepts, Practices and Tools</i>. Focal Press, 2017.
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Working on sound and its design

HDiscipline name and code	Work on sound and its design (RZO 3321)
Teacher	Nurkasymov Bolatbek Boranbayevich, Master of Art History (composer)
Cycle	of the PD discipline(KV)
Name of the module	Special disciplines of the additional OP Minor "Digital composition"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	6
Discipline recommended for study in OP	6B02111-Composition.
Prerequisites of the discipline	Fundamentals of sound recording, Beatmaking and songwriting, Information and communication technologies, Fundamentals of digital composition, Composing music on a computer.
Post	-requirements of the Computer Arrangement discipline.
Content of the course	The course is aimed at training students in working on sound design. During the entire semester, students study the nature of sound, its acoustic capabilities, create a bank of sounds, and after studying a special course, they will be able to create a new one. Computer music programs process the sound and create new features for it. Thanks to this, the same sound can acquire different colors of sound, and have a demand in the music market of modern composer's creativity.
Learning outcomes	-competencies: proficiency in methods and technologies of sound recording, sound editing and processing; ability to analyze and interpret audio materials from the point of view of artistic and technical design; ability to use professional tools for working with audio content; skills in integrating sound solutions into various types of media -knowledge: basic principles of sound physics and acoustics; recording and processing methods the basics of working with noise, foley, and audiophones; the principles of sound design and sound effects creation; the basics of sound design in movies, advertising, and multimedia projects; the basics of

	spatial sound and multichannel audio; the main approaches to audio product mastering - skills: record, edit, and mix sound; use effects and processing (equalization, compression, reverb, etc.); work with audio plugins and virtual instruments; create and apply sound effects for various media; integrate sound into visual and interactive environments; work with multi-channel audio and spatial audio -skills: working in DAW (Pro Tools, Ableton Live, Logic Pro, FL Studio) creating and processing audio materials for media; working with noise design and foley; applying sound design techniques in production; preparing and finalizing audio
products Form of conducting classes	Group
Form of final control	Final assessment is based on the analysis of sound solutions, performing practical tasks and the final project-creating a professional sound design (for a movie, video game, etc.). a commercial, music album, etc.).
Basic Literature	1. Sonnenschein, David. <i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</i>. Michael Wiese Productions, 2001. 2. Farnell, Andy. <i>Designing Sound</i>. MIT Press, 2010. 3. Viers, Ric. <i>The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects</i>. Michael Wiese Productions, 2008. 4. Holman, Tomlinson. <i>Sound for Film and Television</i>. Focal Press, 2010. 5. Yewdall, David. <i>Practical Art of Motion Picture Sound</i>. Routledge, 2017. 6. Owsinski, Bobby. <i>The Mixing Engineer's Handbook</i>. Cengage Learning, 2017. 7. Izhaki, Roey. <i>Mixing Audio: Concepts, Practices and Tools</i>. Focal Press, 2017. 8. Collins, Nick. <i>Introduction to Computer Music</i>. Wiley, 2010. 9. Snoman, Rick. <i>Dance Music Manual: Tools, Toys, and Techniques</i>. Focal Press, 2019. 10. Huber, David Miles. <i>Modern Recording Techniques</i>. Routledge, 2017.

DESCRIPTION OF ELECTIVE SUBJECTS 4TH YEAR

Digital Composition Basics 1

HDiscipline Name and Cipher	Fundamentals of Digital Composition 1 (OCK 4301)
Teacher	Sekeev G. K. teacher of the Department of Musicology and Composition
Cycle of the discipline	Elective basic module
Name of the module	Music and computer technologies
Language of teaching	Russian, Kazakh.
Number of credits	3
Semester	7,8,8
Discipline recommended for studying in the OP	Orchestral conducting, composition
Prerequisites of the discipline	Instrumentation, polyphony, reading symphony scores.
Post-requirements of the discipline	Specialty
Content of the discipline	The discipline examines ways to use new information technologies in professional activities, as well as skills to create original works using virtual sounds and Cubase audio editors.
Learning outcomes	competencies: computer methods for obtaining information. knowledge: extension of knowledge in other programs (Cubase, Logic pro). skills: use new information technologies in professional activities. skills: create original works using virtual sounds.
Form of conducting classes	small groups
Form of final control	exam
Basic literature	1. Steinberg Cubase 4 LE WIN v4. 0. 3 ENG / RUS (licensed). Year of release: 2008 Version: 4.0.3 Developer: Steinberg. 2. Top lessons from Kenny Joy. https://www.youtube.com/watch?v=MIG1fP0CD4M 3. David Namani: Logic Pro X. Professional music production https://www.labirint.ru/books/444008/4 . Leontiev V. P., The newest encyclopedia of a personal computer-Moscow: OLMA-PRESS Obrazovanie. – 2006.

Basics of digital Composition 2

HDiscipline Name and Cipher	Fundamentals of Digital Composition 2 (OCK 4302)
Teacher	G. K. Sekeev Lecturer of the Department of Musicology and Composition
Cycle of disciplines	Cycle of profile disciplines (PD) / Elective component (CV)
Module name	Music and computer technologies
Teaching language	Russian, Kazakh.
Number of credits	3
Semester	8
Discipline recommended for studying in the OP	Orchestral conducting, composition
Prerequisites of the discipline	Instrumentation, polyphony, reading symphony scores.
Post-requirements of the discipline	Specialty
Content of the discipline	The discipline continues to acquire skills in creating original works using virtual sounds and Logic Pro X audio editors.
Learning outcomes	competencies: computer methods for obtaining information. knowledge: extension of knowledge in other programs (Cubase, Logic pro). skills: use new information technologies in professional activities. skills: create original works using virtual sounds.
Form of conducting classes	small groups
Form of final control	exam
Basic literature	1. Steinberg Cubase 4 LE WIN v4. 0. 3 ENG / RUS (licensed). Year of release: 2008 Version: 4.0.3 Developer: Steinberg. 2. Top lessons from Kenny Joy. https://www.youtube.com/watch?v=MIG1fP0CD4M 3. David Namani: Logic Pro X. Professional music production https://www.labirint.ru/books/444008/4 . Leontiev V. P., The newest encyclopedia of a personal computer-Moscow: OLMA-PRESS Obrazovanie. – 2006.

Composing music on your computer 1

HDiscipline name and code	Composing music on a computer 1(SMC 4301)
Teacher	G. K. Sekeev Lecturer of the Department of Musicology and Composition
Discipline cycle	Elective basic module
Module name	Music and Computer technologies
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	7,8,8
Discipline recommended for studying in the OP	Orchestral conducting, composition
Prerequisites of the discipline	Instrumentation, polyphony, reading symphony scores
Post-requirements of the discipline	Specialty
Content of the discipline	This course studies the use of new information technologies technologies in the professional activity of a composer.

	Advanced sound skills are acquired using computer technology (Cubase).
Learning outcomes	competencies: computer methods for obtaining information. knowledge: extension of knowledge in other programs (Cubase, Logic pro). skills: use new information technologies in professional activities. skills: create original works using virtual sounds.
Form of conducting classes	Small groups
Form of final control	Exam
Basic literature	1. Steinberg Cubase 4 LE WIN v4. 0. 3 ENG / RUS (licensed). Year of release: 2008 Version: 4.0.3 Developer: Steinberg. 2. Top lessons from Kenny Joy. https://www.youtube.com/watch?v=MIG1fp0CD4M 3. David Namani: Logic Pro X. Professional Music Production Learn more: https://www.labirint.ru/books/444008/ 4. Leont'ev, V. The newest encyclopedia of a personal computer / V. P. Leont'ev, Moscow: OLMA-PRESS Obrazovanie. – 2006.

Composing music on your computer 2

HDiscipline name and code	Composing music on a computer 2 (CMK 4302)
Teacher	G. K. Sekeev lecturer of the Department of Musicology and Composition
Cycle of the discipline	PD (KV)
Module name	Music and Computer technologies
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	8
Discipline recommended for studying in the OP	Orchestral conducting, composition
Prerequisites of the discipline	Instrumentation, polyphony, reading symphony scores
Post-requirements of the discipline	Specialty
Content of the discipline	This course continues to study and acquire skills in advanced sound using computer technologies (Logic Pro X).
Learning outcomes	competencies: computer methods for obtaining information. knowledge: extension of knowledge in other programs (Cubase, Logic pro). skills: use new information technologies in professional activities. skills: create original works using virtual sounds.
Form of conducting classes	Small groups
Form of final control	Exam
Basic literature	1. Steinberg Cubase 4 LE WIN v4. 0. 3 ENG / RUS (licensed). Year of release: 2008 Version: 4.0.3 Developer: Steinberg. 2. Top lessons from Kenny Joy.

	https://www.youtube.com/watch?v=MIG1fP0CD4M 3. David Namani: Logic Pro X. Professional Music Production Learn more: https://www.labirint.ru/books/444008/ 4. Leont'ev, V. The newest encyclopedia of a personal computer / V. P. Leont'ev, Moscow: OLMA-PRESS Obrazovanie. – 2006.
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Fundamentals of financial literacy

Discipline name and code	Fundamentals of Financial Literacy (OFG 4201)
Teacher	Candidate of Economic Sciences, Associate Professor R. A. Malaeva, PhD of PhDZhanibekova G. K.
Cycle of discipline	Basic disciplines (DB)
Module name	Module name Module 8. Pedagogical, scientific and managerial competencies of a musician
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	4
Discipline recommended for studying in the OP	All specialties
Prerequisites of the discipline	Economics, business and law
Post-prerequisites of the discipline	-
Content of the discipline	The discipline "Fundamentals of financial literacy" is aimed at developing students' knowledge and skills in the field of personal data management financial management, budget planning, investment, and financial risk assessment. The basic principles of financial literacy, methods of analyzing financial flows and strategies for managing personal finances in the modern economy are studied.
Learning outcomes	Students will be able to develop strategic goals, business plans, organizational structure of cultural and art institutions, make managerial decisions in the field of the art market and the creative industry, assessing the degree of payback and existing risks. You need to know: - the opportunity to familiarize students with the principles, methods, conditions and forms of organization of financial activities; - adaptation of students to understand various options for financial actions (plans) and methods of analyzing financial activities; - formation of students' qualifications for professional assessment of financial risks and organization of commercial transactions. Must be able to: - make correct and accurate decisions on the organization and functioning of financial activities, master various methods and approaches to financial management; - develop strategic goals, business plans, organizational structure of cultural and artistic institutions, taking into account the degree of payback and existing risks, as well as make management decisions in the field of the art market and the creative industry. Must have the following competencies:

	- ability to find and evaluate new market opportunities and formulate financial ideas; - ability to develop financial plans for the creation and development of new organizations (directions, services, services); - ability to assess the economic and social conditions of financial activity implementation; - planning goals and setting priorities when choosing decision-making methods, taking into account conditions, tools, personal capabilities and time prospects for achievement; - independent development of the process of mastering selected and structured information for performing professional activities; - ability to analyze financial statements and make sound investment, credit and financial decisions; - ability to evaluate investment projects in different investment and financing conditions.
Form of the lesson	Group
Form of final control	Exam
Basic literature	1. Okaev K. O., Smagulova N. T. "Entrepreneurship in the Republic of Kazakhstan", Almaty, Economics, 2014. 2. Елшібеков Р.К. "Кәсіпкерлік", Алматы, Экономика, 2014. 3. Azamat Yerdessov. "Financial literacy for school children", Freedom Life, 2023.4 . FinGramota.kz. A training media portal on financial literacy. 5. Freedom Camp. An online educational platform on financial literacy for schoolchildren.

Fundamentals of management and entrepreneurship in culture

Name 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)
Module name	Pedagogical, scientific and managerial competencies of a musician
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	4
Discipline recommended for study in the OP	6B02116-Traditional musical art (by type), 6B02115-Instrumental performance
Prerequisites of the discipline	Political Science and psychology
Post-requirements of the discipline	
Content of the discipline	This course will allow the student to master managerial culture, entrepreneurship in the field of culture, form a set of knowledge about management for the student, develop skills in implementing various types of entrepreneurial activities, analyze and design management mechanisms. From a practical and theoretical point of view, it forms the concept of management and basic knowledge of entrepreneurship and management. It includes methods of entrepreneurship and management in the field of culture in Kazakhstan and abroad.
Learning outcomes	The process of studying the discipline "Fundamentals of management and entrepreneurship in culture" is aimed at the formation of the following competencies-the ability to generalize, analyze, perceive information, set goals and choose ways to achieve it; know: - theoretical and practical foundations of the organization of entrepreneurial activity; - domestic and foreign experience in the field of business organization; - fundamentals of building an optimal business structure. be able to: - correctly make decisions on the organization and functioning of business activities; - analyze economic problems in the analysis of business activities; - make informed business decisions; have the following skills: - analysis of business activities; methodology for drawing up a business plan.
Form of the lesson	Group
Form of final control	Exam
Basic literature	1. Kuratko, Donald F. Entrepreneurship theory, process, practice / 10th ed. Алматы: Ұлттық аударма бюросы, 2019.- 514с.

	2. Kaliakbarova, L. T. A. Ways of management development in music education (on the example of the Kazakh National Conservatory named after Kurmangazy).- Almaty, KNK. 3. Griffin, R. Management / R. Griffin. - 12-basylym. Almaty: Ulttyk audarma burosy, 2018, 768 p. 4. Shchekova E. L. Management and marketing in the sphere of culture. Praktikum: A textbook. Saint Petersburg: Lan Publ., 2012, 160 p. (Textbooks for universities. Special literature).
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Methods of teaching composition and music-theoretical disciplines

Name of the discipline and code	Methodology of teaching composition and music-theoretical disciplines MRK MTD 3209
Teacher	Goryacheva T. V., Daldenbay B.
A. Cycle of the discipline	DB (KV)
Module name	Module name Module 6. Theory and practice of professional activity of a composer
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	7
Discipline recommended for study in OP	6B02111-Composition
Prerequisites of the discipline	Pedagogy and psychology, methods of teaching music and theoretical disciplines in the DMSH.
Post-requirements of the discipline	Pedagogical practice
The content of the discipline	toURS is aimed at forming the necessary complex of methodological knowledge in the field of teaching composition and music-theoretical disciplines at the current level of requirements of musical practice. The discipline includes information about the methods and forms of conducting classes, drawing up calendar and lesson plans, studying methodological literature, etc.
Learning outcomes	form the theoretical and practical basis for independent pedagogical work.
Form of conducting classes	Group
Form of final control	exam
Basic literature	Fattakhova L., Komarova E. Methodology of teaching music and theoretical disciplines 2013; Kholopov Yu Harmony. Theoretical course 2003; Kuregyan T. Forma v muzyke XVII – XX vekov 2003.

Methods of teaching music-theoretical and music-historical disciplines

HDiscipline name and code	Methods of teaching music-theoretical and music-historical disciplines (MPMTMID 3206)
Teacher	Goryacheva T. V., Daldenbay B.
A. Cycle	of DB (KV)discipline
Module name	Module name Module 6. Theory and practice of professional activity of a composer
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	7
Discipline recommended for study in OP	6B02111-Composition
Prerequisites of the discipline	Pedagogy, specialty
Post-Prerequisites of the discipline	Pedagogical practice
Content of the discipline	During the course, students are explained the necessary working part of teaching music-theoretical and music-historical disciplines. On the basis of various literature, students draw up a specific lecture plan for teaching lessons, get acquainted with modern technologies and teaching methods. The student should have a good knowledge of the discipline that he will teach, be able to navigate in musical, theoretical and historical aspects.
Learning outcomes	At the end of the course - to be guided in the assessment of various learning systems; to develop an approach to learning as a process of forming a musician's personality.
Form of conducting classes	Group
Form of final control	exam
Basic literature	Fattakhova L., Komarova E. Methodology of teaching music and theoretical disciplines 2013; Kholopov Yu Harmony. Theoretical course 2003; Kuregyan T. Forma v muzyke XVII – XX vekov 2003.

Fundamentals of orchestral conducting

Discipline name and code	Fundamentals of Orchestral Conducting (OOD 4209)
Teacher	Tarasevich P.
Cycle of discipline	DB (KV)
Module name	Theory and practice of professional activity of a composer
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	7
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	harmony, solfeggio, analysis of musical works, instrumentology, history of world music, history of Kazakh music, orchestration, reading symphony scores

Post-requirements of the discipline	Orchestra class, Fundamentals of conducting
Content of the discipline	Training The lecture course "Fundamentals of Orchestral Conducting" boils down to mastering the elementary basics of conducting technique. The main purpose of studying the discipline: this is the development of theoretical knowledge of the student, mastering the manual technique of conducting, revealing the ideological content of the composer's work, as well as reading the score from a sheet,
learning outcomes	and knowledge: - methods of working with a folk orchestra -fundamentals and history of the conductor's art; - mastering and developing the manual technique of conducting Skills: - navigate in different styles and directions; -reading from the score sheet - feel free in the main conducting schemes; - feel confident inwardly and outwardly convey the tempo, auf tact, character and dynamics of the work Skills: -acquisition of new knowledge necessary for professional activity; - analysis of orchestral compositions (scores) - also improvement of pedagogical skills, the ability to hear the sound of each instrument
Form of conducting classes	Individual
Form of final control	Exam, performance of works, (colloquium)
Основная литература	1. Қазақ музыкасы (Антология) 5 томдық 2. Ақселеу Сейдімбек «Қазақтың күй өнері» 3. With.Kazachkov "The conductor's apparatus and its staging" 1967 I. 4. Musin "Conducting techniques 5. 1967m. Kanerstein" Conducting questions " 6. 1972 M. Chulaki " Symphony Orchestra Instruments" 7. Zh. Темірғалиев « Қазақ оркестрін аспаптандыру

Basics of conducting a folk orchestra

Title of the discipline and code	Fundamentals of conducting a folk orchestra (OD) 4206
Teacher	Kazhgali N.
Cycle of the discipline	DB (KV)
Module name	Theory and practice of professional activity of a composer
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	7
Discipline recommended for studying in the OP	Composition

Prerequisites of the discipline	History of Kazakh music, history of performing arts, instrumentation and instrumentation for folk orchestra
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.
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	Individualная
Form of final control	Examination, performance of works, (colloquium)
Основная литература	1. Қазақ музыкасы (Антология) 5 томдық 2. Ақселеу Сейдімбек «Қазақтың күй өнері» 3. With.Kazachkov " The Conductor's apparatus and its features production "1967g. 4. I. Musin" Conducting technique 5. 1967g. M. Kanerstein "Conducting questions" 1972g. 6. M. Chulaki "Symphony Orchestra instruments" 7. Zh. Темірғалиев « Қазақ оркестрін аспаптандыру

Instrumentation 4

HDiscipline name and code	Instrumentation 4 (Ins 4215)
Teacher	Umirov E. K., Daldenbay B.
A. Cycle of discipline	DB (KV)
Module name	Module name Module 7 Instrumentation and Instrumentology
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	7
Discipline recommended for studying in the OP	Composition, opera and symphony conducting.
Prerequisites of the discipline	Course of instrumentology, course of instrumentation, analysis of symphony scores, choral arrangement, reading of orchestral scores
Post-requirements of the discipline	Technique of musical composition. The composition.

Content of the course	The course is aimed at mastering the skills of instrumentation for a large symphony orchestra.
Learning outcomes	Skills required for keyboard instrumentation.
Form of the lesson	Individualная
Form of final control	Exam, oral on tickets
Basic literature	of the city Darvash "Rules of orchestration", Ts. Kagoutek Tehnika kompoz., (Sov. komp. 1970) U .Piston Orchestration. (Sov. comp. 1990) Malter "Tables on instrumentovedeniyu" M-72

Orchestration 4

HDiscipline Name and cipher	Orchestration 4 (Ork 4215)
Teacher	Umirov E. K., Daldenbay B.
A. Cycle	of DB(KV)discipline
Module name	Module name Module 7 Instrumentation and Instrumentology
Language of instruction	Russian, Kazakh
Number of credits	3
Semester	7
Discipline recommended for studying in the OP	Composition, opera and symphony conducting.
Prerequisites of the discipline	Course of instrumentology, course of instrumentation, analysis of symphony scores, choral arrangement, reading of orchestral scores
Post-requirements of the discipline	Technique of musical composition. The composition.
Discipline content	This course is aimed at studying the practical basics of musical instruments of the wind and percussion groups of a symphony orchestra.
Learning outcomes	Skills required for keyboard instrumentation.
Form of the lesson	Individualная
Form of final control	Exam, oral on tickets
Basic literature	of the city Darvash "Rules of orchestration", Ts. Kagoutek Tehnika kompoz., (Sov. komp. 1970) U .Piston Orchestration. (Sov. comp. 1990) Malter "Tables on instrumentovedeniyu" M-72

Arrangement for the pop Symphony Orchestra

Name of the discipline and styler	Arrangement for pop and symphony orchestra (AESO 4304)
Teacher	Umirov E. K. Associate professor
Cycle of the discipline	PD (KV)
Module name	Composition 6B02111
Language of teaching	Rus
Number of credits	3 credits
Semester	8
Discipline recommended for study in OP	Composition, OSD
Prerequisites of the discipline	Course of instrumentation, analysis of symphony scores, choral music arranging, reading orchestral scores

Post-requirements of the discipline	Formation of analytical skills, ability to navigate the scores of chamber, opera and symphony works, arrangement of clavier for chamber and symphony orchestras.
Content of the course	The course is aimed at mastering the skills of orchestration for a variety symphony orchestra. The discipline includes the study of the composition, instrumentation, range, timbral specifics, strokes and performance capabilities of instruments.
Learning outcomes	Competencies: knowledge:yes skills:yes skills:yes
Form of conducting classes	<i>individually</i>
Form of final control	exam, written and oral by ticket
Basic literature	1.Rakovn.Practical course of instrumentation NIBS 781.81 (07) 2. N. Agafonnikov Symphony score NIBS 781.17 3. E. Botyarov Academic course of Instrumentation. h. 1, 2. M., NIBS 781.18(07)

Arrangement in mass music

Discipline name and shift	Arrangement in Mass Music (AMM 4304)
Teacher	Umirov E. K. Associate Professor
Discipline cycle	PD (KV)
Module name	Composition 6B02111
Language	of instruction
Russian Number of credits	3 credits
Semester	8
Discipline recommended for studying in the OP	Composition, OSD
Prerequisites of the discipline	Course of instrumentation, analysis of symphony scores, choral arrangement, reading of orchestral scores.
Post-requirements of the discipline	Formation of analytical skills, ability to navigate the scores of chamber, opera and symphony works, arrangement of clavier for chamber and symphony orchestras.
Content of the discipline	This course explores arrangements in mass and popular music, its stylistic features.
Learning outcomes	Competencies: knowledge:yes skills:yes skills:yes
Form of conducting classes	<i>individually</i>
Form of final control	exam, written and oral by ticket
Basic literature	1.Rakovn.Practical course of instrumentation NIBS 781.81 (07) 2. N. Agafonnikov Symphony score NIBS 781.17

	3. E. Botyarov Educational Course of Instrumentation.part 1, 2. Moscow, NIBS 781.18 (07)
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Twentieth-century composition systems

HDiscipline name and code of the twentieth-	century Composition System (SKXXV 4306)
Teacher	Suleymanova L. A. teacher
Cycle of the discipline	DB (KV)
Module name	Music Theory
Language of instruction	RUssky
Credits	4
Semester	8
Discipline recommended for study in OP	6B02111-Composition 6B02114-Musicology
Prerequisites of the discipline	History of Modern music. Theory of modern composition Harmony. Analysis of musical compositions.
Post-requirements of the discipline	Thesis.
Content of the discipline	The discipline is aimed at studying the theoretical concepts of composers of the twentieth century, mastering the terminological apparatus of these theories, understanding the methodological and analytical problems of musical and linguistic systems, and mastering the analytical application of these theories in the process of analyzing musical works. Extended-tonal, modal techniques, atonal-serial techniques, pointillism, technical music, aleatorics, cybernetics, etc. are studied. As a result of the training, the student should be able to navigate the systems of composition of the twentieth century, master writing techniques in new genres, and know the specifics of the writing studied during the course.
Results	of competence training: - general professional, basic scientific activities. -creative musical and theoretical thinking. knowledge: - formed ideas about the historical continuity, renewal and enrichment of the content of musical art, its expressive means, genres and forms in the twentieth century. - knowledge of theoretical concepts of processes in compositional and scientific creativity. skills: - link the stylistic features of the composers ' creative work and writing techniques with their theoretical views. - reveal the theoretical foundations of composers ' creativity. - connect theoretical concepts of the composer with the methods of composing works skills: - give a description of the works based on the theoretical views of the composer. - independent musical and theoretical thinking; - disclosure of the theoretical views of composers based on the study of works.

Form of conducting classes	group
Form of final control	Exam, orally on tickets
Basic literature	1. Sokolov A. Musical composition of the XX century: dialectics of creativity. Moscow, 1989 2. Kogoutek Ts. Composition techniques in Music XX Moscow, 1976. 3. Messian O. Tehnika moi muzykalnogo yazyka [Technique of my musical language], Moscow, 1994. 4. Pierre Boulez as a theorist (views of the composer in the 50s and 60s) 5. Con Yu. The principle of combining in harmony// Con Yu. Selected articles on the Musical language, L., 1994

Theoretical systems and composer's creativity of the XX century

Title of the discipline and code	Theoretical systems and compositional creativity of the XX century (TSKTXV 4306)
Teacher	Suleymanova L. A. teacher
Cycle of the discipline	DB (KV)
Module name	Music-theoretical disciplines
Language of instruction	RUssky
Credits	4
Semester	8
Discipline recommended for study in OP	6B02114-Musicology 66B02111-Composition
Prerequisites of the discipline	History of Modern music. Harmony. Analysis of musical compositions. Theory of modern composition.
Post-requirements of the discipline	Thesis.
Content of the discipline	This course examines various theoretical systems in the works of composers of the twentieth century. Namely, the classification of new instruments, their introduction into the systems of compositions of the twentieth century, features of the structure of genres of new works of the twentieth century and modern authors. As a result of the training, the student should be able to navigate the systems of compositional creativity of the twentieth century, know the basic principles of writing systems theory, master technical writing, anticipating boldly studied new concepts in their compositions.
Results	of competence training: - general professional, basic scientific activities. -creative musical and theoretical thinking. knowledge: author's theoretical systems of composers of the twentieth century , rational principles of organization of forms of modern music. methods of composing music of the twentieth century skills: - link the stylistic features of the composer's writing with his theoretical views.

	- reveal the creative methods of composers. skills: - descriptions of works based on the theoretical views of the composer. - disclosure of the theoretical views of composers based on the study of works.
Form of conducting classes	group
Form of final control	Exam, orally on tickets
Basic literature	4. Theory of modern composition. - Moscow, 2007 5. Sokolov A. Musical composition XX veka: dialektika tvorchestva [Centuries: dialectics of creativity], Moscow, 1989. 6. Messian O. Tehnika moi muzykalnogo yazyka [Technique of my musical language], Moscow, 1994. 7. Denisov E.-Modern music and the problem of the evolution of compositional techniques (1986) 8. Cherednichenko T. V. - Music in the History of Culture, Moscow, 2002.

Music composition technique 6

HDiscipline name and code Music	Composition Technique 6 (TMK 4312)
Teachers	Teachers of the section "Composition"
Cycle of the discipline	Basic
Module name	M. 8. Composition of musical works
Language of teaching	Russian, Kazakh
Number of credits	3
Semester	7
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	Instrumentation, instrumentation, arrangement, arrangement for folk ensembles and pop symphony orchestra
Post-requirements of the discipline	Fundamentals of digital composition, composition systems XX teaching skills, writing a thesis
Content of the discipline The	discipline is aimed at acquiring primary skills in composing large-scale works for a large symphony orchestra.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) the student must know: the structure and technique of composing for a large symphony orchestra; 2) the student must be able to: compose music for a large symphony orchestra using previously studied large forms; 3) the student must possess: practical skills of composing for a large symphony orchestra.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	1. Gnesin M. Initial course of practical composition. - Moscow, 1962. 2. Sposobin I. V. Musical form, Moscow, 1984.

	3. Kholopova V. N. Forms of Musical works, Moscow: Lan, 2001. 4. Messner E. Osnovy kompozitsii [Fundamentals of Composition], Moscow, 1968. 5. Mazel L., Zukkerman V. Analiz muzykalnykh sozdov [Analysis of musical works], Moscow, 1967; 1974. 6. Kogoutek Ts. Technique of composition in the music of the XX century-Moscow, 1976. 7. Nazaikinsky E. Style and genre in music-Moscow: Vlados, 2003 8. Goncharenko S. Musical forms in tables (manual). - Novosibirsk, 2007. 9. Rakov N. P. Prakticheskiy kurs instrumentovki [Practical course of instrumentation], Moscow: Muzyka Publ., 1985 10. . St. Petersburg: VIS Publ., 2008. 11. Chugunov Yu. N. Harmony in Jazz, Moscow: Sovremennaya muzyka, 2007.
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Music composition technique 7

HDiscipline name and cipher	Technique of musical composition 7 (TMK 4313)
Teachers	Teachers of the section "Composition"
Cycle of the discipline	Basic
Name of the module	M. 8 Creation of musical compositions.
Language of instruction	Russian and Kazakh
Number of credits	3
Semester	8
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	Instrumentology, instrumentation, arrangement, arrangement for folk ensembles and pop symphony orchestra.
Post-requirements of the discipline	Fundamentals of digital composition, compositional systems of the twentieth century, pedagogical skills, writing a dissertation
Content of the discipline The	discipline is aimed at strengthening the skills of composing large-scale works for a large symphony orchestra.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) the student should know, in addition to using large forms for symphony orchestra, the score, the rules of the instrument and instrumentation; 2) the student should be able to: fill out large forms when writing a composition for a large symphony orchestra; 3) the student should have: practical skills in composing the final parts of large forms to complete a work for a large symphony orchestra.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	1. Gnesin M. Initial course of practical composition. - Moscow, 1962. 2. Sposobin I. V. Musical form. - Moscow, 1984.

	3. V. N. Kholopova Forms of musical works. - Moscow: Lan, 2001. 4. Messner E. Osnovy kompozitsii [Fundamentals of Composition], Moscow, 1968. 5. Mazel L., Zukerman V. Analysis of musical works, Moscow, 1967; 1974. 6. Kogutskiy Ts. Compositional technique in the music of the twentieth century, Moscow, 1976. 7. Nazaikinsky E. Style and genre in music-Moscow: Vlados, 2003. 8. Goncharenko S. Musical forms in tables (textbook). - Novosibirsk, 2007. 9. Rakov N. P. Course of practical instrumentation, Moscow: Muzyka Publ., 1985.
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Composing music 6

HDiscipline name and code	Composing Music 6 (TMK 4312)
Teachers	Hikov-Aitbayeva N. B., mag. art history Berzhaprakov D. B., Strigotsky V. A., Sekeev G. K., Daldenbay B. A., Umirov E. K.
Discipline cycle	Basic
Module name	M. 8. Composition of musical works
Teaching language	Russian, Kazakh
Number of credits	3
Semester	7
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	Instrumentation, instrumentation, arrangement, arrangement for folk ensembles
Post-requirements of the discipline	Fundamentals of digital composition, systems of composition of the twentieth century, pedagogical skills, writing a thesis
Content of the discipline	This course introduces the student to a large form for a symphony orchestra.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) the student must know: the structure and technique of composing for a large symphony orchestra; 2) the student must be able to: compose music for a large symphony orchestra using previously studied large forms; 3) the student must possess: practical skills of composing for a large symphony orchestra.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	1. Gnesin M. Initial course of practical composition. - Moscow, 1962. 2. Sposobin I. V. Musical form, Moscow, 1984. 3. Kholopova V. N. Forms of Musical works, Moscow: Lan, 2001. 4. Messner E. Osnovy kompozitsii [Fundamentals of

	Composition], Moscow, 1968.
	5. Mazel L., Zukkerman V. Analiz muzykalnykh sozdov [Analysis of musical works], Moscow, 1967; 1974.
	6. Kogoutek Ts. Technique of composition in the music of the XX century-Moscow, 1976.
	7. Nazaikinsky E. Style and genre in music-Moscow: Vlados, 2003
	8. Goncharenko S. Musical forms in tables (manual). - Novosibirsk, 2007.
	9. Rakov N. P. Prakticheskiy kurs instrumentovki [Practical course of instrumentation], Moscow: Muzyka Publ., 1985
	10. . St. Petersburg: VIS Publ., 2008.
	11. Chugunov Yu. N. Harmony in Jazz, Moscow: Sovremennaya muzyka, 2007.

Composing music 7

HDiscipline name and code	Composing Music 7 (TMK 4313)
Teachers	Hikov-Aitbayeva N. B., mag. art history Berzhaprakov D. B., Strigotsky V. A., Sekeev G. K., Daldenbay B. A., Umirov E. K.
Discipline cycle	Basic
Module name	M. 8. Composition of musical works
Teaching language	Russian, Kazakh
Number of credits	3
Semester	8
Discipline recommended for studying in the OP	Composition
Prerequisites of the discipline	Instrumentation, instrumentation, arrangement, arrangement for folk ensembles
Post-requirements of the discipline	Fundamentals of digital composition, systems of composition of the twentieth century, pedagogical skills, writing a thesis
Content of the discipline	In this course, the student finishes his composition for a symphony orchestra.
Learning outcomes	As a result of mastering the discipline, the following competencies are formed: 1) the student must know, in addition to the use of large forms for symphony orchestra, the score, the rules of instrumentation and instrumentation; 2) the student must be able to: complete large forms when writing an essay for a large symphony orchestra; 3) the student must possess: practical skills in composing the final parts of large forms to complete an essay for a large symphony orchestra.
Form of conducting the lesson	Practical
Form of final control	Exam
Basic literature	1. Gnesin M. Initial course of practical composition. - Moscow, 1962. 2. Sposobin I. V. Musical form, Moscow, 1984. 3. Kholopova V. N. Forms of Musical works, Moscow: Lan,

	2001. 4. Messner E. Osnovy kompozitsii [Fundamentals of Composition], Moscow, 1968. 5. Mazel L., Zukkerman V. Analiz muzykalnykh sozdov [Analysis of musical works], Moscow, 1967; 1974. 6. Kogoutek Ts. Technique of composition in the music of the XX century-Moscow, 1976. 7. Nazaikinsky E. Style and genre in music-Moscow: Vlado, 2003 8. Goncharenko S. Musical forms in tables (manual). - Novosibirsk, 2007. 9. Rakov N. P. Prakticheskiy kurs instrumentovki [Practical course of instrumentation]. - Moscow: Muzyka, 1985 10. Petrova E. V. Stroenie baleta (posobie). - Moscow: MBOU, 2007 11. Solovyova T. N. Operas-seria. - Moscow: Sov. entsiklopediya, 1978
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History of orchestral styles

HDiscipline Name and code	History of Orchestral Styles (IOS 4315)
Teacher	Umirov Ermek Kasymovich
Cycle of disciplines	Cycle of profile disciplines
Module name	Music and historical disciplines
Language of teaching	Russian
Number of credits	Three credits (3 credits)
Semester	7 semester
The discipline is recommended for studying in the OP	Composition, orchestral conducting
Prerequisites of the discipline	Reading scores, Orchestration, History of Kazakh music, History of Western European music, Music of the East, analysis of musical forms, harmony, polyphony.
Post-requirements of the discipline	Composition, the art of composition, writing a dissertation.
The of the discipline	course is aimed at a comprehensive study of the development of instrumental and orchestral thinking in historical practice, assessing its current state and acquiring analytical skills in this area of musical and theoretical knowledge.
Результаты Learning outcomes	The ability to navigate the style of the orchestra is one of the most important components of composing professionalism, continuing to study the variety of composing techniques-analysis, polyphony, orchestration from the orchestra's position.
Form of conducting the lesson	Lecture
Form of final control	Exam and 2 boundary control in each semester. Review of practical work.
Basic literature	1. Fortunatov Yu. A. Lectures on the History of orchestral styles. 2. Berlioz G. A treatise on the instruments of the Symphony Orchestra 3. Blagodatov G. History of the Symphony Orchestra 4. Kars A. History of orchestration 5. Ekimovsky V. Olivier Messiaen

	6. Rimsky-Korsakov N. Fundamentals of the Orchestra 7. Genis A. The Tower of Babel 8. Categories of medieval culture
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Basics of polystylistics

Name of the discipline and code	Basics of polystylistics
Teacher	Umirov Ermek Kasymovich
Cycle of disciplines	Cycle of profile disciplines
Module name	Musical and historical disciplines
Language Teaching language	Russian
Number of credits	3 credits
Semester	7 semester
The discipline is recommended for studying in the OP	Composition, orchestral conducting
Prerequisites of the discipline	Score reading, Orchestration, History of Kazakh music, History of Western - European music, Music Oriental studies, analysis of musical forms, harmony, polyphony.
Post-requirements of the discipline	Composition, the art of composition, writing a dissertation.
The content of the discipline	of Polystylistics as a subject reveals a variety of forms and genres, which is based on various interacting aspects of culture and creativity in general. The combination of different musical stylistic layers leads to a special study of certain musical works that use polystylistic genres of music.
Результаты Learning outcomes	The ability to navigate the style of the orchestra is one of the most important components of composing professionalism, continuing to study the variety of composing techniques-analysis, polyphony, orchestration from the orchestra's position.
Form of conducting the lesson	Lecture
Form of final control	Exam and 2 boundary control in each semester. Review of practical work.
Basic literature	1. Fortunatov Yu. A. Lectures on the History of orchestral styles. 2. Berlioz G. A treatise on the instruments of the Symphony Orchestra 3. Blagodatov G. History of the Symphony Orchestra 4. Kars A. History of orchestration 5. Ekimovsky V. Olivier Messiaen 6. Rimsky-Korsakov N. Fundamentals of the Orchestra 7. Genis A. The Tower of Babel 8. Categories of medieval culture

Fundamentals of scientific research

HDiscipline name and code	Fundamentals of Scientific Research ONI (4317)
Teachers	Mylytkbaeva M. Sh., Imasheva A. T., Department of Musicology and Composition
Cycle of discipline	PD (KV)
Module name	Musical-and historical disciplines
Language of teaching	Russian, Kazakh
Number of credits	3

Semester	7
Discipline recommended for study in OP	Composition
Prerequisites of discipline	To study the discipline "Fundamentals of scientific research" knowledge of the following disciplines is required: Philosophy, Aesthetics, Concepts of modern natural science. The study of this subject is preceded by a cycle of musical-historical and musical-theoretical disciplines.
Post-requirements of the discipline	The knowledge obtained by the student while studying the discipline is used for conducting research (preparing reports and articles and writing a thesis, master's thesis). Research work of a master's student, Methodology of art studies.
The	discipline "Fundamentals of scientific research" teaches you to understand the principles of scientific creativity, the mechanisms of its functioning, develops a scientific type of thinking. The relevance of studying the discipline is determined by the need to prepare students for planning and implementing independent scientific work, as well as the need to familiarize themselves with the system of modern methods and forms of scientific knowledge.
Learning outcomes	Students should have an idea of: - on the specifics of science as a form of cognition; - on the methodology of scientific creativity and the theoretical foundations of scientific activity; - on the disciplinary division of musicology and its specific tasks, on the foundations of theoretical and musical-historical research; - about the methodology of writing, the rules of registration of a qualifying scientific work - about the principles of scientific creativity; - about the mechanisms of functioning of scientific creativity; - about modern methods and forms of scientific knowledge. - on the methodology of scientific creativity and the theoretical foundations of scientific activity; - on the disciplinary division of musicology and its specific tasks, on the foundations of theoretical and musical-historical research. know: - classification and structural elements of science; - basic cognitive tasks of scientific research; - basic concepts of scientific research work; - know the methodological principles of various musicological disciplines; - know the classification of scientific research, scientific terms and definitions; - the structure of scientific work, the content and sequence of stages of scientific research; - the main provisions that characterize the master's thesis research, the rules for completing research. be able to: - develop a research activity plan;

	- determine the scientific problem, formulate goals, draw up a list of research tasks of theoretical and practical significance, formulate the conclusions of scientific research; - process the obtained analytical data and compare the results of the analysis of musical sources with theoretical provisions; - master the methodology of searching for sources of scientific information, methods of analytical work ; - acquire skills in using scientific literature, analyzing musicological research. be competent in: - searching, analyzing, and evaluating scientific information; - in the development of scientific research; - in questions of the main trends of a special branch of science. - in the field of search, analysis and evaluation of information for scientific research; - in the field of analysis of existing forms and varieties of scientific research; development and justification of selected scientific topics; - in the issues of classification of sciences, methods and methods of research, evaluation of the results of scientific works.
Форма проведения занятия	Лекции – семинары
Форма итогового контроля	Экзамен, устно по билетам
Основная литература	1. Асқаров Е.С. Ғылыми зерттеулердің негіздері: оқу-әдістемелік құрал: ҚР білім және ғылым м-ті бекіткен / Е.С.Асқаров, Е.Қ.Балапанов, Б.Ә. Қойшыбаев.- Алматы: ЖТИ, 2009.- 182 б. 2. Әбжанов Х., Кенжебаев Ғ. Тәуелсіз Қазақстан: жоғары білім, ғылым, саясат. - Almaty, 2009. - 310 б. 3. Қазақстан ғылымы: энциклопедия / ред. Б.Ө. Жақып. – Алматы: Қазақстан энциклопедиясы. – (Мәдени мұра) 4. Anufriev A. F. Nauchnoe issledovanie [Scientific research]. Term papers, theses, and dissertations. - М.: Axis-89, 2002. 5. Volkov Yu. G. How to write a diploma, course paper, abstract. - Phoenix-2001. 6. Zotov A. F. Struktura nauchnogo myshleniya [Structure of scientific thinking], Moscow, 1973.7 . Kochergin A. N. Metody i formy nauchnogo znaniya [Methods and forms of scientific knowledge], Moscow, 1990, 78 p. 8. Kuzin F. A. PhD thesis. Practical guide for postgraduates and applicants for academic degrees-Moscow, 2003. 9. Methodological recommendations for writing theses.- Almaty. KNK im. Kurmangazy, 2019. 10. Kholopova V. N. Muzyka kak vid iskusstva [Music as an art form], Moscow, 1994.11 . Chebanyuk T. A. Metody izucheniya kul'tury [Methods of studying culture]. - St. Petersburg, 2010. - 349 p.

Music of the East 2

HDiscipline name and code	Music of the East 2 (MV 4317)
Teacher	Sabyrova A. S.-Candidate of Law (PhD), Associate Professor (Associate Professor)KKSON
Cycldisciplines	Elective basic module
Module name	Muzykalno-theoretical disciplines
Language of instruction	Kazakhsky
Number of credits	3
Semester	7
Discipline recommended for study in OP	6B02114-Musicology, 6B02111-Composition
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 is more expanded, aimed at studying specific works of the peoples of India, Korea, Japan, China, but also studying individual authors and composers from these countries. In the process, composers are invited to compose small etudes, imitating one or another folk musical model of the passed peoples.
Результаты Learning outcomes	Competencies: 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 knowledge: 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 skills: distinguish the regional specifics of the peoples of the Near,Middle East and the peoples of South and South-East Asia South-East Asian skills: learning to work out Oriental literature
Form of the lesson	Grupp
Form of final control	exam
Basic literature	1. Plakhov Yu.Artistic canon in the system of professional Eastern 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. 3. Musical instruments of the world. Complete illustrated Encyclopedia / Translated from English by V. E. Venyukova. Moscow, 2009. 320 p.

Computer-generated arrangement 1

HDiscipline name and Cipher	Computer Arrangement (KA 4322)
Teacher	Nurkasymov Bolatbek Boranbayevich, Master of Art History (composer)
Cycle	of the PD discipline(KV)
Name of the module	Special disciplines of the additional OP Minor "Digital composition"

Language of instruction	Kazakh, Russian
Number of credits	3
Semester	7
Discipline recommended for study in OP	6B02111-Composition.
Prerequisites of the discipline	Fundamentals of sound recording, Beatmaking and songwriting, Fundamentals of digital composition, Composing music on a computer, Sound design
Post-requirements of the discipline	Music production.
Content of the discipline	The discipline prepares students for professional activities related to the use of music and computer technologies. Students acquire the skills of musical and computer music making, study the stylistic problems of musical and computer arrangement, get acquainted with the features of computer arrangement (sequences and arrangement). Also, the necessary knowledge obtained by students helps them to work with music design programs and sequencer programs.
Learning outcomes	-competencies: Proficiency in computer-based arranging and music production techniques; ability to adapt traditional arranging principles to digital environments; skills in working with virtual instruments, synthesizers, and audio libraries; understanding mixing and mastering principles in the context of arranging; ability to create compositions that meet modern musical standards -knowledge: basics of arranging: rhythmic, harmonic, and melodic structure; features of the sound of instruments in a digital environment; principles of programming drum sections and grooves; use of effects and spatial processing in an arrangement; modern methods of mixing and preparing a track for release -skills: create arrangements in different genres of music; work with MIDI and audio files, use effects and processing; use automation and modular sound processing methods.design; apply professional techniques of mixing instruments in an arrangement; work in a DAW taking into account current production trends. - skills: working in DAW (FL Studio, Ableton Live, Logic Pro, Pro Tools, Cubase); using orchestral and synthesized instruments in an arrangement; applying equalization, compression, reverb and other treatments; creating dynamic and expressive musical structures; working with reference tracks and adapting the sound to the chosen style.
Form of the lesson	Grupp
Form of final control	Analysis of musical styles and techniques of arrangement; practical tasks for creating arrangements in various genres;

	intermediate work: creating a short track using the studied techniques
Main literature	1. Pejrolo, Andrea, and Richard DeRosa. <i>Acoustic and MIDI Orchestration for the Contemporary Composer</i> (Routledge, 2017). 2. Collins, Nick. <i>Introduction to Computer Music</i> (Wiley, 2010). 3. Hewitt, Michael. <i>Music Theory for Computer Musicians</i> (Cengage Learning, 2008). 4. Pohlmann, Ken C. <i>Principles of Digital Audio</i> (McGraw-Hill, 2010). 5. Owsinski, Bobby. <i>The Mixing Engineer's Handbook</i> (Cengage Learning, 2017). 6. Snoman, Rick. <i>Dance Music Manual: Tools, Toys, and Techniques</i> (Focal Press, 2019). 7. Katz, Bob. <i>Mastering Audio: The Art and the Science</i> (Focal Press, 2015). 8. Rumsey, Francis. <i>Sound and Recording: An Introduction</i> (Focal Press, 2014). 9. Izhaki, Roey. <i>Mixing Audio: Concepts, Practices, and Tools</i> (Focal Press, 2017). 10. Burgess, Richard James. <i>The Art of Music Production</i> (Oxford University Press, 2013).

Computer-generated arrangement 2

HDiscipline name and Cipher	Computer Arrangement (KA 4322)
Teacher	Nurkasymov Bolatbek Boranbayevich, Master of Art History (composer)
Cycle	of the PD discipline(KV)
Name of the module	Special disciplines of the additional OP Minor "Digital composition"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	8
Discipline recommended for study in OP	6B02111-Composition.
Prerequisites of the discipline	Fundamentals of sound recording, Beatmaking and songwriting, Fundamentals of digital composition, Composing music on a computer, Sound design
Post-requirements of the discipline	Music production
Content of the discipline	The course is a continuation of the discipline "Computer Arrangement 1". Students fully acquire the skills of computer arrangement. In addition to working with programs, sequencers have the parameters of multi-track editors for working with files in the "wav" and "mid" formats, they also combine music tracks and perform initial mastering using the music editor. They learn to perform final composition mastering in many specialized programs.

Learning outcomes	-competencies: Proficiency in computer-based arranging and music production techniques; ability to adapt traditional arranging principles to digital environments; skills in working with virtual instruments, synthesizers, and audio libraries; understanding mixing and mastering principles in the context of arranging; ability to create compositions that meet modern musical standards -knowledge: basics of arranging: rhythmic, harmonic, and melodic structure; features of the sound of instruments in a digital environment; principles of programming drum sections and grooves; use of effects and spatial processing in an arrangement; modern methods of mixing and preparing a track for release -skills: create arrangements in different genres of music; work with MIDI and audio files, use effects and processing; use automation and modular sound processing methods.design; apply professional techniques of mixing instruments in an arrangement; work in a DAW taking into account current production trends. - skills: working in DAW (FL Studio, Ableton Live, Logic Pro, Pro Tools, Cubase); using orchestral and synthesized instruments in an arrangement; applying equalization, compression, reverb and other treatments; creating dynamic and expressive musical structures; working with reference tracks and adapting the sound to the chosen style.
Form of the lesson	Grupp
Form of final control	Development of the final project – a full-fledged track with professional arrangement, mixing and preparation for release; Presentation of the project and defense before the commission.
Basic literature	1. Pejrolo, Andrea, and Richard DeRosa. <i>Acoustic and MIDI Orchestration for the Contemporary Composer</i> (Routledge, 2017). 2. Collins, Nick. <i>Introduction to Computer Music</i> (Wiley, 2010). 3. Hewitt, Michael. <i>Music Theory for Computer Musicians</i> (Cengage Learning, 2008). 4. Pohlmann, Ken C. <i>Principles of Digital Audio</i> (McGraw-Hill, 2010). 5. Owsinski, Bobby. <i>The Mixing Engineer's Handbook</i> (Cengage Learning, 2017). 6. Snoman, Rick. <i>Dance Music Manual: Tools, Toys, and Techniques</i> (Focal Press, 2019). 7. Katz, Bob. <i>Mastering Audio: The Art and the Science</i> (Focal Press, 2015). 8. Rumsey, Francis. <i>Sound and Recording: An Introduction</i> (Focal Press, 2014).

	9. Izhaki, Roey. <i>Mixing Audio: Concepts, Practices, and Tools</i> (Focal Press, 2017). 10. Burgess, Richard James. <i>The Art of Music Production</i> (Oxford University Press, 2013).
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Electronic music processing 1

HDiscipline name and code	Music processing in electronic form (OMEV 4322)
Teacher	Nurkasymov Bolatbek Boranbayevich, Master of Art History (composer)
Cycle	of the PD discipline(KV)
Name of the module	Special disciplines of the additional OP Minor "Digital composition"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	7
Discipline recommended for study in OP	6B02111-Composition.
Prerequisites of the discipline	Fundamentals of sound recording, Beatmaking and songwriting, Fundamentals of digital composition, Composing music on a computer, Sound design
Post-requirements of the discipline	Music production.
Content of the discipline	The discipline studies and reveals the possibilities of processing music in electronic form, namely, equalizers, mixers and other devices that are directly related to working on sound in the interaction of modern technology are studied.
Learning outcomes	-competencies: proficiency in modern digital audio processing techniques; ability to work with various effects and sound processors; understanding the principles of mastering and preparing tracks for release; creating a unique sound signature when processing audio materials-knowledge: basic audio signal parameters and their processing; working with digital effects and processing processors; editing and cleaning methods audio files; principles of mixing and balancing audio tracks; advanced mixing and mastering techniques -skills: work in DAW (FL Studio, Ableton Live, Logic Pro, Pro Tools, Cubase); apply equalization, compression, reverb, and other processing; optimize sound for various audio platforms (streaming, radio, and movies); use the following tools: creative audio technicians in production -skills: working with multi-band dynamic processing; applying sound effects to improve the recording quality; precise editing and restoration of audio files; preparing mixes for professional mastering
Form of conducting classes	Group

Form of final control	Performing practical tasks on audio file processing; testing and analyzing various processing methods; creating a mini-project using
the following tools: The main literature	1. of the studied techniques is Pejrolo, Andrea, and Richard DeRosa. <i>Acoustic and MIDI Orchestration for the Contemporary Composer</i> (Routledge, 2017). 2. Collins, Nick. <i>Introduction to Computer Music</i> (Wiley, 2010). 3. Hewitt, Michael. <i>Music Theory for Computer Musicians</i> (Cengage Learning, 2008). 4. Pohlmann, Ken C. <i>Principles of Digital Audio</i> (McGraw-Hill, 2010). 5. Owsinski, Bobby. <i>The Mixing Engineer's Handbook</i> (Cengage Learning, 2017). 6. Snoman, Rick. <i>Dance Music Manual: Tools, Toys, and Techniques</i> (Focal Press, 2019). 7. Katz, Bob. <i>Mastering Audio: The Art and the Science</i> (Focal Press, 2015). 8. Rumsey, Francis. <i>Sound and Recording: An Introduction</i> (Focal Press, 2014). 9. Izhaki, Roey. <i>Mixing Audio: Concepts, Practices, and Tools</i> (Focal Press, 2017). 10. Burgess, Richard James. <i>The Art of Music Production</i> (Oxford University Press, 2013).

Electronic music processing 2

HDiscipline name and code	Music processing in electronic form (OMEV 4322)
Teacher	Nurkasymov Bolatbek Boranbayevich, Master of Art History (composer)
Cycle	of the PD discipline(KV)
Name of the module	Special disciplines of the additional OP Minor "Digital composition"
Language of instruction	Kazakh, Russian
Number of credits	3
Semester	8
Discipline recommended for study in OP	6B02111-Composition.
Prerequisites of the discipline	Fundamentals of sound recording, Beatmaking and songwriting, Fundamentals of digital composition, Composing music on a computer, Sound design
Post-requirements of the discipline	Music production.
Content of the discipline	The discipline is a continuation of the course "Music processing in electronic form 1". At this stage, the students learned elementary devices and possibilities for processing music in electronic form. In this semester, students work on a separate piece, applying all the basics and knowledge of computer technology, producing a complete composition from the original melody.

Learning outcomes	-competencies: proficiency in modern digital audio processing techniques; ability to work with various effects and sound processors; understanding the principles of mastering and preparing tracks for release; creating a unique sound signature when processing audio materials-knowledge: basic audio signal parameters and their processing; working with digital effects and processing processors; editing and cleaning methods audio files; principles of mixing and balancing audio tracks; advanced mixing and mastering techniques -skills: work in DAW (FL Studio, Ableton Live, Logic Pro, Pro Tools, Cubase); apply equalization, compression, reverb, and other processing; optimize sound for various audio platforms (streaming, radio, and movies); use the following tools: creative audio technicians in production -skills: working with multi-band dynamic processing; applying sound effects to improve recording quality; precise editing and restoration of sound files; preparing mixes for professional mastering
Form of conducting classes	group
Form of final control	Preparation of a full-fledged project with professional sound processing; project defense before the commission
Main literature	1. Katz, Bob. <i>Mastering Audio: The Art and the Science</i> (Focal Press, 2015). Owsinski, Bobby. <i>The Mixing Engineer's Handbook</i> (Cengage Learning, 2017). 2. Izhaki, Roey. <i>Mixing Audio: Concepts, Practices, and Tools</i> (Focal Press, 2017). 3. Rumsey, Francis. <i>Sound and Recording: An Introduction</i> (Focal Press, 2014). 4. Snoman, Rick. <i>Dance Music Manual: Tools, Toys, and Techniques</i> (Focal Press, 2019). 5. Pohlmann, Ken C. <i>Principles of Digital Audio</i> (McGraw-Hill, 2010). 6. Collins, Nick. <i>Introduction to Computer Music</i> (Wiley, 2010). 7. Senior, Mike. <i>Mixing Secrets for the Small Studio</i> (Focal Press, 2018). 8. White, Paul. <i>Creative Recording: Effects & Processors</i> (Sanctuary, 2000). 9. Gilreath, Peter. <i>The Guide to MIDI Orchestration</i> (Musicworks, 2006).