

**KURMANGAZY KAZAKH NATIONAL CONSERVATORY
FACULTY OF VOCAL, CONDUCTING AND MUSIC EDUCATION**

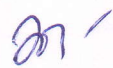
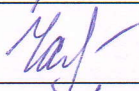
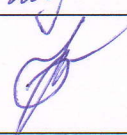
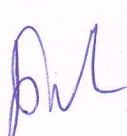
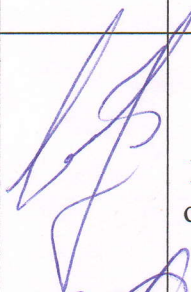
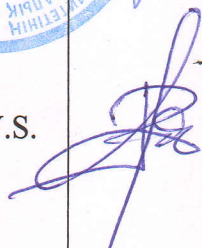
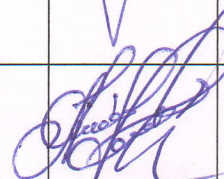
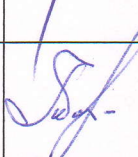
Approved by at the meeting
of the Academic Council
RSI "Military Engineering Institute of Radio
Electronics and Communications"
Prot. No. 2 dated «28» february 2024

Approved by at the meeting
of the Academic Council
RSI «Kurmangazy Kazakh
national Conservatory»
Prot. No. 07 dated «28» february 2024
Chairman N. Ashirov

EDUCATIONAL PROGRAM

6B02118 - Conducting a military brass band

DEGREE AWARDED: BACHELOR OF ARTS

Developed by			Agreed:		
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04 2024.

Head [Signature] Zhamanbayev B.

Considered at a meeting of the Methodological Council of the Faculty Protocol № 04 dated « 19 »
04 2024.

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The first Deputy Head of the Institute (for educational and scientific work) is the Head of the Department [Signature] M. Olzhabayev

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Methodologist of the Department of Academic Mobility [Signature] J. Kerimkulov

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1 General characteristics of the academic program

1.1 Explanatory note

The uniqueness of the joint academic program (hereinafter referred to as the JEP) 6B02118 - "Conducting a Military Brass Band" is that it is the first academic program in the country aimed at training conductors for the Armed Forces of the Republic of Kazakhstan. Until now, the training of such personnel was carried out on the basis of Russian military and creative universities. The program is being implemented on the basis of the RSI Kurmangazy Kazakh National Conservatory of the Ministry of Culture and Information of the Republic of Kazakhstan (hereinafter referred to as KNC) and the RSI Military Engineering Institute of Radio Electronics and Communications by order of the Ministry of Defense of the Republic of Kazakhstan (hereinafter referred to as MEIREC). Students studying under JAP 6B02118 - "Conducting a Military Brass Band" will become part of a comprehensive educational system for acquiring professional skills and competencies through the study of specialized and social-humanitarian disciplines of theoretical and practical orientation for the further application of conducting art in military bands, while serving in the Armed Forces and other military formations of the Republic of Kazakhstan as a military conductor.

To implement the JAP, universities have a highly professional teaching staff. On the part of the KNC, the JAP is implemented at the Conducting Department, headed by the People's Artist of the Republic of Kazakhstan, Laureate of the State Prize of the Republic of Kazakhstan, Cavalier of the "Kurmet", "Parasat" Orders and A. Baitursynov Golden Order, Professor B.A. Zhamanbaev. The department also includes the following members:

- Begendikov Zh.A. – Honored figure of the Republic of Kazakhstan, professor;
- Temirgaliev Zh.G. – Honored Worker of the Republic of Kazakhstan, Honorary Professor;
- Bekenturov Zh.A. – Honored figure of the Republic of Kazakhstan, conductor of the national orchestra of folk instruments Kurmangazy;
- Demeuov B.K. - Honored figure of the Republic of Kazakhstan, artistic director and chief conductor of B. Baikadamov Kazakh State Choir, associate professor;
- Berekeshev G.K. – “Madeniet Salasynyn Uzdigi”, associate professor, director of the “Kazyna” vocal ensemble;
- Rudkovsky Y.S. - "Kazakhstan's Honored Worker", head of the mixed choir of Kurmangazy KNC, assistant professor;
- Tarasevich P.E. - conductor of the State Chamber Orchestra "Camerata of Kazakhstan";
- Yasonova L.I. - "High Achiever of Culture", laureate of the gold medal of the Association of Higher Education Institutions A. Baitursynova, associate professor;
- Negmanova P.K. - "High Achiever of Culture", assistant professor;

- Chalova O.V. – Master of Arts, “High Achiever of Education”, laureate of international contests, senior lecturer, etc.

The specifics related to conducting a brass band will be implemented on the basis of close cooperation with the Brass and Percussion Instruments Department of the KNC, where the student brass band operates under the direction of the "Worker of Culture", Associate Professor M. Bisengaliyev.

Part of the training related to military affairs will be carried out at the MEIREC.

The JAP enables students to participate in the following:

- conducting contests and festivals at international and national levels;
- external academic mobility programs;
- master classes of leading musicians of the national and international level;
- military rituals provided for by the regulations of the Armed Forces of the Republic of Kazakhstan on the basis of military units and institutions of the Armed Forces of the Republic of Kazakhstan.

KNC is one of the main centers of higher professional music education in the republic. It has a powerful pedagogical, performing and scientific potential, the necessary material, technical and educational base for training the personnel in JAP 6B02118 - "Conducting a military brass band". The process of training professional conductors at KNC began in 1944 with the opening of the Choral Conducting Department, "Orchestral (Opera and Symphony) Conducting" since 1967. The organizer and first head of the Choral Department (1944-1964) was a prominent choirmaster, teacher, graduate of the Moscow P. I. Tchaikovsky Conservatory, People's Artist of the Kazakh SSR, Professor B. V. Lebedev. The Department of Orchestral Conducting was headed by People's Artist of the USSR Sh. Kazhgaliev. In 1992, it was transformed into the opera and symphony conducting section, and in 2007, the section headed by People's Artist of the Republic of Kazakhstan, Professor T.A. Abdrashev became part of the Conducting Department. Over the years, N. Zharasov, A. Nusupbaev, M. Kalauov, R. Aidos, O. Gotman, Zh. Ryskaliev, A. Murzabekov, V. Rutter and others worked in the section. Currently, many young specialists in total 33 teachers work in the Conducting Department.

The JAP is a system of documents developed and approved by the Academic Council of the KNC in agreement with the management of MEIREC, considering the requirements of the labor market based on the State Compulsory Standard of Higher Education, working curricula (hereinafter referred to as the WC) of the following specializations: "Conducting", "Orchestral Conducting", "Wind Instruments" and other regulatory acts. Educational activities according to JAP 6B02118 - "Conducting a Military Brass Band" is carried out in accordance with state license No. KZ17LAA00035300 dated 17.10.2023. The educational process is organized on a full-time basis (4 years). Language of study: Kazakh, Russian. Students are trained by highly professional teachers have:

- postgraduate education;
- are Laureates of Republican and International contests;
- State titles of the Republic of Kazakhstan;
- associate professor degree;

- professor's degree;
- academic degree of candidate of pedagogical and art sciences;
- the academic degree of Doctor of Pedagogical and Art Sciences.

The JAP regulates the purpose, expected results, content, conditions and technologies of the educational process, assessment of the quality of the JAP graduate training, ensures annual revision of the content of curricula and training programs, considering the wishes of students, teachers and employers. In this regard, advisers organize annual presentations of elective disciplines of the teaching staff of different departments, collected in the catalog of elective disciplines (CED). Based on the results of the presentations, advisers generate applications on behalf of students for the subjects included in the individual curricula (IU) of students. According to IU, disciplines are introduced into working curricula (hereinafter - WC).

The peculiarity of the JAP is the training of a multidisciplinary specialist. The AP is aimed at training the following competencies of a military conductor:

- universal (general)
- subject-specialized (professional)

6B02118 – “Conducting a military brass band” has been supplemented based on the following documents:

– **“The European Qualifications Framework for Lifelong Education and Learning (EQF) (approved by the Recommendation of the European Parliament and of the Council of 23 April 2008)”**. The AP included the following items of this document: 1.3. Qualifications frameworks at national and European levels and differences in fields of study. 2.2. Higher education systems and national frameworks of higher education qualifications. 2.4.1. Learning outcomes, including competencies. 6. Qualifications framework of the European Higher Education Area. <http://onu.edu.ua/pub/bank/userfiles/files/nauk%20method%20rada/ekr.pdf>;

– **«Learning Outcomes of the Association of European Conservatories (hereinafter AEC) - 2017»**. The following sections were included in 6B02118 – «Conducting a Military Brass Band»: 1.5 How the AEC learning outcomes are related to Polyphony / Dublin descriptors; 2.1 AEC learning outcomes: 1st cycle. <http://www.aec-music.eu/publications/tuning-educational-structures-in-europe-reference-points-for-the-design-and-delivery-of-degree-programmes-in-music-2009-en-fr-de>;

– **the document “Polyphony/Dublin Descriptors” provides the qualifications which denote the completion of the first cycle (bachelor’s degree) of higher musical education of a conductor;**

– **“Competency-based approach to academic programs designing” Karaganda, KarSTU - 2017**. The following chapters from this document were used in the AP: 1. Formulation of the main goal of the work performed by a specialist; 2. training profile map within the academic program; 4. Competency profile; 5. Graduate’s professional competency map; 6. Drawing up a matrix of disciplines that form educational modules; 7. Drawing up an educational module map for the

competence formation. 9. Academic program content. <http://www.kstu.kz/wp-content/uploads/2017/11/kompetentnostnyj-podhodk-proekt.pdf> ;

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

- **Methodological recommendations for universities on designing academic programs, MES RK, 2017.** The form for drawing up the AP is borrowed from this document;

- Order of the Acting Minister of Culture and Information of the Republic of Kazakhstan dated April 17, 2024 No. 150 "On approval of professional standards in the field of culture (Conductor (by types))"

1.2 The purpose and mission of the academic program

The mission of the JAP is to provide military units, institutions of the Ministry of Defense of the Republic of Kazakhstan and other security agencies with highly qualified conductors of military brass bands, capable of realizing their creative potential within and outside the country.

The goal is to prepare competitive, versatile conductors of military orchestras and ensembles with organizational skills for service in the Armed Forces and other military formations of the Republic of Kazakhstan, who are capable of continuing their education at the postgraduate level in both domestic and foreign universities.

Tasks:

- to ensure the acquisition of skills in conducting a military brass band;
- to prepare organizers of concert activities provided for by general military regulations;
- to ensure the education in the spirit of respect for different cultures, traditions and customs;
- to provide knowledge in mastering new technologies in education;
- to teach the skills of independent work on the performance repertoire;
- develop the connection between the theoretical, practical and expert-project work of the conductor;
- to form an interdisciplinary theoretical apparatus;
- be able to use and classify scientific literature for writing a thesis, be proficient in the methodology of writing a thesis;
- to ensure mastery of the norms of general military regulations,
- to provide knowledge in the field of military orchestra service;
- to ensure the completion of military training and other military practical skills necessary for a military conductor.

2. KNC Admission Rules

Admission to training under the JAP is provided on a competitive basis in accordance with the current legislation of the Republic of Kazakhstan and the internal Admission Rules in force in each partner OHVE.

Previous levels of education for applicants to this specialty may be:

1. Music college,
2. Specialized music schools;
3. College of Arts, Humanities and Pedagogical College;
4. Variety and Circus College;
5. Higher educational institutions (obtaining a second higher education - on a paid basis).

The creative exam program for applicants to JAP 6B02118 “Conducting a military brass band” includes:

I. CREATIVE EXAM IN THE SPECIALTY

1. *Program performance:*

- conducting two different works (part of a symphony, overture, poem);
- playing piano pieces chosen by the commission (from memory);

2. *Auditory analysis* (intervals, chords, modulations in the key of the 1st degree of kinship).

3. *The colloquium includes questions:*

- relating to the biography and work of the composers of the performed program (characteristics of the composer’s style, genre, work);
- general musical outlook on musical theoretical disciplines and opera and symphonic literature.

II. SECOND CREATIVE EXAM:

Harmony - in writing: a monophonic task in the form of a period with deviations into related keys, using alteration, with non-chord sounds.

Solfeggio – in writing: 3-voice dictation of harmonic structure with modulation in the 1st degree of kinship.

Evaluation criteria for
applicants’ creative exams
Creative exam I

36-50 Excellent:

An applicant must demonstrate the presence of outstanding musical talent, mastery of all technical techniques of manual technique, free mastery of the instrument, competent reading of the author's text, awareness of the content of the work, a broad outlook, and in-depth knowledge of the history of music and performing arts.

21-35 Good:

The applicant must demonstrate good musical ability, mastery of manual techniques, sufficient mastery of the instrument, meaningful reading of the author's text,

awareness of the content of the work, and meaningful but not complete answers at the colloquium.

5-20 Satisfactory:

The applicant must demonstrate average musical ability and instrumental performance, a weak understanding of the style and content of the pieces performed, a limited outlook, and weak answers at the colloquium.

0-4 Unsatisfactory:

The applicant lacks musical talent and instrumental skills. The program does not meet the admission requirements. Poor knowledge of the colloquium issues.

Evaluation criteria for
applicants' creative exams
Creative exam II

36-50 Excellent:

Absolutely correct recording of the dictation; deep knowledge of the topics of the theoretical course of harmony; precise definition of functions in harmonic analysis; free mastery of the skill of playing modulation and sequences.

21-35 Good:

The presence of minor pitch and rhythm errors in the dictation; good knowledge of the topics of the theoretical course of harmony; good mastery of the skill of playing modulation and sequences.

5-20 Satisfactory:

Significant errors in writing the dictation; average knowledge of the topics of the theoretical course of harmony; inaccurate definition of functions in harmonic analysis; insufficient skills and abilities in playing modulations and constructing sequences.

0-4 Unsatisfactory:

Lack of skills in writing dictation, playing modulations and sequences; low level of knowledge of topics of the theoretical course of harmony.

2. 1 Rules for admission to MEIREC

Applicants submit to the admissions committee a package of documents for admission to the military institute:

1. An application for admission in any form or a report indicating the last name, first name and patronymic (if any), date of birth, address of residence of the applicant, contact information of parents or their legal representatives.
2. A copy of the identity card (the original for verification). Until the applicant reaches the age of sixteen, a copy of the birth certificate (the original for verification) is provided.
3. A copy of the military ID (only military personnel, including reserves, original).
4. Educational documents (original and copy).
5. UNT certificate.

6. Medical examination card of a citizen entering a military educational institution in accordance with the order of the Minister of Defense of the Republic of Kazakhstan dated December 21, 2020 No. 716 "On approval of the Rules for conducting military medical examination and the Regulation on military medical examination commissions in the Armed Forces of the Republic of Kazakhstan" (registered in the Register of state registration of regulatory legal acts under No. 21869).

7. Criminal Record Certificate.

8. A document (if any) confirming a sports category, a prize place in a republican or international contest, a contest of performers of the current year, an international Olympiad in general education subjects, as well as a Presidential or republican Olympiad in general education subjects of the current year (with the exception of persons who have completed compulsory military service and passed a competitive selection).

9. 3x4 Photos - 4 pcs.

10. Orphans and children who are left without the care of one or both parents due to the restriction or deprivation of their parental rights, recognition of parents as missing, declaration of their death, recognition of incapacitation (partial capacity) as well as in other cases of absence of parental care, additionally submit a copy (original for verification) of one of the following documents confirming the fact of absence of parental care (with the exception of persons who have completed compulsory military service and passed a competitive selection):

death certificate of parents;

a court decision to limit or deprive parents of their parental rights;

a court decision recognizing parents as missing, declaring them dead, or recognizing them as incompetent (partially incompetent).

11. Children of military personnel who died or became disabled while performing military service duties, or who went missing during service, shall submit a certificate from the local military command body at their place of residence (with the exception of persons who have completed their compulsory military service and passed a competitive selection).

12. A certificate of passing a special test (except for persons entering a military college based on basic secondary education).

13. Persons who have completed compulsory military service must additionally submit to the admissions committee:

certificate of completion of military service;

Letter of reference (conclusion of the commission on passing the competitive selection).

Applicants who do not submit a complete set of documents will not be admitted to admission.

Citizens who wish to enroll in a military institute must submit an application to the head of the local military command body at their place of residence no later than April 30 of the year of admission inclusive.

The head of the local military command body organizes work on a special check in accordance with the Law on the NSS of the Republic of Kazakhstan and the passage of a preliminary medical examination in accordance with the Rules for conducting a military medical examination.

Citizens who have passed a special examination and are fit for study in terms of health arrive at the military institute to submit documents in the period from July 15 to July 31 inclusive of the year of admission.

Admission of citizens and military personnel to the military institute is carried out in accordance with the work plan of the admissions committee approved by the head of the university before July 10 of the year of admission in the period from August 1 to August 20 in the following order:

Stage I – professional and psychological selection;

Stage II – final medical examination in accordance with the Rules for conducting military medical examination.

Stage III – physical fitness testing;

Stage IV – competitive selection (for applicants to flight specialties, professional-psychophysiological selection) and enrollment.

An applicant is allowed to pass each stage of admission only once. An applicant who has not passed the previous stage is not allowed to the next stage.

The professional and psychological selection of applicants includes checking the level of motivation, stress resistance, critical and logical thinking, and is carried out by the admissions committee together with the department of educational and ideological work of the military institute in agreement with the structural unit. Applicants who are not recommended based on the results of the preliminary professional and psychological testing are considered to have failed the stage.

The final medical examination of applicants includes determination of fitness for study at a military institute based on health status and is conducted by a medical commission created in accordance with the Rules for Conducting Military Medical Examinations.

The physical fitness test for applicants includes the acceptance of physical fitness standards. Citizens entering military educational institutions are assessed on the following exercises: 100-meter run (no more than 16.2 seconds), pull-ups on a horizontal bar (no less than 6 times) and 3,000-meter run (no more than 14 minutes 10 seconds);

The decision of the admissions committee is announced before 10:00 a.m. on August 21 of the year of admission and is posted on the military institute's Internet resource; appeal applications are accepted until 10:00 a.m. on August 22.

The decision of the admissions committee on enrollment is approved on August 23 of the year of admission by order of the head of the military institute.

A citizen (military serviceman) enrolled in a military institute enters into a contract for military service with the head of the military institute.

3. Academic Program Specification

Field Description	Note
AP code	6B02118
Code and classification of the field of education	6B 02 Arts and Humanities 6B12 National Security and Military Affairs
Code and classification of areas of education	6B 021 Art 6B121 Military Science
AP name	Conducting a Military Brass Band
AP view	Innovative
AP target	The goal is to teach military brass bands musicians-conductors who are capable of carrying out professional activities in the ranks of the Armed Forces and other military formations of the Republic of Kazakhstan.
Level according to NQF	6
Level according to SQF	6
Learning outcome: LO – learning outcome; PO – practical outcome; TO – theoretical outcome; OU – overall outcome.	LO 1 (PR) Capable of performing conducting activities and ensuring the complete process of preparing a military brass band to perform its functions
	LO2 (PR) Demonstrates basic knowledge in the field of social and humanitarian disciplines, ecology, management and entrepreneurship, the basics of scientific research
	LO 3 (TR) Demonstrates readiness to lead an organization or military team, applying knowledge of the fundamentals of legal culture, management, and military service safety.
	LO 4 (PR) Proficient in computer technologies, norms of interethnic communication and uses knowledge of languages for the needs of professional activities.
	LO 5 (PR) Knows the repertoire, military rituals and techniques of conducting a military brass band.
	LO6 (PR) Demonstrates the ability to orchestrate works for a military brass band, make own arrangements.
	LO7 (PR) Proficient in methods of analyzing and learning musical texts, harmonic and stylistic analysis of works of different eras, styles and genres, and solfeggio techniques;

	LO 8 (ER) Fluent in navigating the historical context and traditions of performing works of world and Kazakh musical art of various eras, styles and genres.
	LO 9 (PR) Performs piano and wind (related instrument) musical works.
	LO 10 (PR) Possesses the group music playing skills in an orchestra (ensemble) of wind instruments, capable to read orchestral scores.
	LO 11 (PR) Demonstrates practical mastery of general military regulations in the daily life of commanders, the ability to use topographic maps, small arms, and manage military units in daily activities.
	LO 12 (PR) Demonstrates physical endurance in accordance with the requirements of modern combat, possesses applied military skills.

4. Competency profile. Competency matrix

4.1 Competency profile.

General educational competencies (GEC): - historical and philosophical - socio-political - music and computer - multilingual - physical education	Historical and philosophical competencies: - know the main problems, concepts and categories of philosophy, the specifics of Kazakh philosophical thought; - understand the patterns of the emergence, development and functioning of religion; - study the history of the formation and development of the Kazakh state; - have a certain set of concepts and ideas of the traditional culture of the Kazakhs. Social and political competencies: - have basic knowledge in the field of social and humanitarian disciplines to form a scientific worldview in the context of solving the problems of modernizing public consciousness; - participate in projects defined by the state program “A Look into the Future: Modernization of Public Consciousness”. Musical and computer competencies:
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	- demonstration of structured knowledge, its organization and presentation in the form of conceptual diagrams, maps, etc.; - preparation of a performance with audio-visual support. Multilingual competencies: - apply knowledge in verbal and written forms in the state language of the Republic of Kazakhstan and in a foreign language to solve professional activities in accordance with the norms of language, culture, and the specifics of the sphere of communication; - use knowledge of the state and foreign languages to become familiar with the literary sources of musical works. Physical and cultural competencies: - possess knowledge and skills of a healthy lifestyle; - demonstrate ways to maintain and improve health through various physical exercises; - create simple dance compositions and exercises for the choir/ensemble.
Basic competencies (BC): - performing - musical-theoretical - musical and historical - scientific and analytical - general military	Performance competencies: – possess the strong-willed qualities of a conductor; motivational and value-based approaches, musical and performing knowledge and skills; – know the methods of working on musical works; – to carry out conducting activities at a high artistic and technical level; – be able to analyze the interpretations of various performers, the characteristics of styles and national schools of choral performance; – to learn the culture of intonation, to expand and accumulate the repertoire; – perform opera, symphonic and choral works; – acquire skills in rehearsal work with soloists, ensembles, choirs (amateur, educational, professional); – be able to organize musical and practical activities: conduct rehearsal (choral, ensemble) and concert work; – be prepared to perform music in a studio environment; – use modern technical means in conducting activities. Musical and theoretical competencies: 1. Apply the skills of auditory and harmonic analysis, intonation. 2. Demonstrate knowledge of the specifics of academic and traditional music, form and related concepts.

	3. To master the basic principles of polyphonic writing in their historical development. Musical and historical competencies: 1. To analyze various phenomena, works of academic and traditional music in a cultural and historical context 2. Develop, explore and evaluate musical ideas, concepts and processes through creative, critical and reflective thinking and practice. Scientific and analytical competencies: 1. Analyze musical works of different historical periods of academic and traditional music from the point of view of revealing the content of the work, its dramaturgy. Definitions of form-generating functions, stylistic constants, phenomena of tradition and innovation. General military 1. To direct a military orchestra during military rituals. 2. Apply the knowledge and skills of an officer in managing the requirements of general military regulations in the daily life of commanders. 3. Work with topographic maps, select and glue together sheets of topographic maps of the required area, study and evaluate the terrain using the map, navigate the terrain. 4. Conduct effective fire from small arms to defeat the enemy in modern combat conditions. 5. Organize and manage departments and material and technical resources in daily activities.
Professional competencies (PC): - methodical - pedagogical - research - professional performing	Methodological competencies: - master the methods of teaching special choral disciplines; - acquire methodological skills in conducting activities. Research competencies: – be able to extract the necessary information from scientific literature to write a thesis; – process information about modern achievements in the scientific field of conducting, explore the methodological features of an innovative form of training; – to explore historical trends in the development of the theory and practice of conducting. – research extensive material on the topic of the thesis; – work with scientific and musical literature; – analyze the stages of research of the object under study; – participate in master classes and round tables. Professional and executive competencies: – be able to perform choral scores from sight;

	– transpose choral scores; – demonstrate the performance of large-scale works, polyphonic works, pieces, scales, etudes, etc. on the piano. – perform solo vocalises, arias, romances, etc.
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4.2 Competency Matrix

The learning outcomes are expansion of the concert and educational performance repertoire, study of methodological and scientific literature on the problems of conducting training, the ability to practically implement theoretical knowledge, and demonstrate performance skills acquired during the learning process.

Key competencies in demand for a competitive professional:

- highly professional performer, conductor and teacher of additional, preschool, primary and secondary education;
- possessing the basic skills of the profession;
- a high level of general culture;
- breadth of creative views;
- depth and diversity of interests;
- interacting with various types of art;
- experiencing the need for daily work and persistent studies;
- improving skills in managing choral and ensemble groups.

Information competencies: the entire range of areas related to the search and assimilation of professional information, including a variety of musical, audio and video materials.

5. Learning outcomes achievability matrix

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Numb er of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
General Education Discipline Cycle (GED)/ University Component (UC)															
1.	Basics of social sciences and anti-corruption culture	The discipline is interdisciplinary in nature and aimed at studying modern ideas about the biosphere, human as a part of nature, the environmental aspects of life safety as well as about the fundamentals of economics, entrepreneurship and anti-corruption culture. The discipline forms knowledge of the regulatory framework in these areas, introduces the basic concepts and categories of social sciences into the terminological system.	5		V	V									
General Education Discipline Cycle (GED) / Mandatory Component (UC)															
2.	History of Kazakhstan	Discipline gives a holistic picture of the course of historical development of Kazakhstani statehood, the relationship between political, legal, economic and sociocultural factors, as well as the role and place of Kazakhstan in the global historical process.	5		V										
3.	Philosophy	The course gives a holistic understanding of philosophy as a special form of knowledge of the world, its main sections, problems and methods of studying them in the context of the future professional activity. In the process of studying, students will gain knowledge about	5		V										

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		the stages of development of philosophy, the specifics of Kazakh philosophical thought, and will become familiar with the main problems, concepts and categories of philosophy.													
4.	Political science	Promotes the development of a civil political culture in students to correctly perceive the existing social and political system, to be able to protect their rights and interests, and respect the interests and rights of others.	2		V										
	Psychology	The psychology course is designed based on the needs of students to develop competencies in the field of general psychology and the psychology of creativity necessary in the practical activities of the future musician. By studying general psychology, personality, communication, and organization of the educational process, students will be able to professionally cope with psychological problems in a team that arise in professional activities on the basis of modern methods and technologies.	2		V										
5.	Culturology	Culturology studies the genesis, development and functioning of culture as a specifically human way of life, comprehension and refraction in practical activities of a system of universal human values.	2		V										
	Sociology	Sociology involves mastering knowledge about the specific functioning of the laws of social interaction and development, the	2		V										

No.	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		characteristics of social communities and social institutions, and the relationship between human and social reality.													
6.	Information and communication technologies	The purpose of the discipline is to develop students' ability to critically evaluate and analyze processes, methods of retrieval, storage and processing information, methods of collecting and transmitting information through digital technologies. Students will master the conceptual foundations of architecture computer systems, operating systems and networks; will gain knowledge about the concepts of developing network and web applications, information security tools; will acquire skills in using modern information and communication technologies in various professional fields activities.	5				V								
7.	Kazakh (Russian) language - 1	The "Kazakh language" course, which, after receiving the "state" status, became a mandatory subject for Russian-speaking students, introduces the specifics of colloquial, artistic, official business, journalistic and scientific styles. The main task is to improve the culture of verbal and written speech in the professional sphere. The "Russian Language" course is aimed at generalizing and systematizing basic language (lexico-grammatical) material within the framework of lexical topics that	5				V								

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		represent important life situations and is aimed at developing an understanding of the main functional styles of speech, their varieties, linguistic features and characteristic genres.													
8.	Kazakh (Russian) language - 2	Aimed at further developing communicative competencies that allow the use of language skills as a means of professional communication: processing texts in the specialty; maintain verbal communication on topics within the specialty (listening, dialogic and monologue speech). The next stage is aimed at improving language skills in various communication situations, producing verbal and written speech in accordance with the communicative purpose of communication/ is focused on the study of standardized speech, the development of verbal competence of future music specialists in various fields of language communication: educational, scientific and professional. The next course is focused on studying the linguistic features of the scientific style, working with scientific text and developing scientific speaking skills. The final stage is aimed at learning business terminology and the terminology of the specialty being studied, improving the culture of verbal and written speech in the professional field.	5				V								
9.	Foreign language - 1	The discipline “Foreign Language” sets the goal of developing intercultural and	5				V								

No.	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		communicative competence of students in the process of foreign language education, teaching students all types of speech activities: listening, speaking, reading and writing.													
10.	Foreign language - 2	Expands and improves speech skills acquired at stage I. The discipline provides the development of listening skills, dialogical speech, writing and translation of texts. The lexical and grammatical material of the main course develops the level of language competence necessary for using the language in further professional activities.	5				V								
11.			2												V
12.			2												V
13.			2												V
14.			2												V
Basic Discipline Cycle (BDC) / University Component (UC)															
15.	Automobile training Driving, wheeled machines	The purpose of studying the discipline is to acquire knowledge on the design of automotive equipment and its correct operation; theoretical knowledge necessary when driving military vehicles; studying the Traffic Rules and the Code of Administrative Offenses of the Republic of Kazakhstan.	4											V	
16.	Military topography	The purpose of the discipline is to acquire the ability to work with topographic maps, select and glue sheets of topographic maps of the desired area, assess the terrain using the map, navigate the terrain, prepare a route using a	2											V	

No.	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		topographic map, determine the coordinates of objects (targets), design the map as a combat graphic document. Familiarization with the purpose and capabilities of the GIS system.													
17.	Military Orchestral Service	The purpose of the discipline is to form and develop skills in managing a military band during military rituals and acquiring knowledge on organizing military band service in military units.	2	V				V							
18.	Military internship	The purpose of the discipline is the practical development of skills in managing a military band during military rituals, the application of knowledge on the organization of military band service in military units during military training.	5												V
19.	Harmony	The “Harmony” subject is one of the basic ones in the training of a musician and is aimed at mastering the theoretical and practical modal and harmonic patterns of music of various styles and national schools. The practical skill of classical voice leading, playing harmonic sequences, and conducting a harmonic analysis of a musical work, is developed.	3							V					
20.	Young fighter course	The purpose of the discipline is to improve the skills of initial military training of students and master the basic actions of a soldier in combined arms combat.	5												V
21.	General military regulations	The purpose of the discipline is to obtain the knowledge and skills of an officer in	2											V	

No.	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		managing the requirements of general military regulations in the daily life of commanders (heads).													
22.	Mandatory piano-1	The discipline forms and develops practical skills in playing the piano through the study and performance of musical works of entry-level complexity. The discipline introduces the best examples of world and Kazakh piano music, develops aesthetic taste, promotes the development of musical creative abilities, musical thinking, imagination, musical memory, performing will and endurance.	2									V			
23.	Mandatory piano-2	The discipline deepens practical skills in playing the piano through expanding the repertoire, mastering more complex musical works including performing accompaniment for vocal or instrumental parts. The coordination of auditory and muscular sensations is strengthened, specific pianistic skills are developed including accuracy, auditory control, muscular and psychological freedom, determination, filigree, artistry, improvisation, associativity and responsibility for one's work and the work of the teacher.	2									V			
24.	Mandatory piano-3	The discipline expands and deepens practical skills in playing the piano through the development of new, technically more complex and large-scale musical works, unfamiliar works score reading, also through playing piano ensembles and solo concert	2									V			

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		performances. Work is focused on improving sound quality, conveying the author's intention, and also on improving previously acquired piano playing competencies.													
25.	Fundamentals of Scientific Research	The subject is aimed at students of performing arts and is aimed at developing skills in organizing and conducting scientific research. In the process of mastering the course, students study the main directions and stages of research in the field of musical performance, master the skills of independent work with scientific literature, and master the methodology and methods of scientific research.	3		V										
26.	Radiation, chemical and biological protection, Security of military service	Formation in the student of a holistic understanding of the organization of radiation, chemical and biological protection. Acquiring knowledge and skills in planning and organizing the tasks and activities performance for radiation, chemical and biological protection. The military service safety norms and rules.	2			V									
27.	Solfeggio-1	A practical discipline that promotes the gradual development and improvement of ear for music, musical memory as well as a number of skills required for the successful implementation of professional activities: fluent notes solfegging, musical notation of listened material (musical dictation, auditory analysis), replaying a melody and accompaniment by ear.	3						V						

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
28.	Solfeggio-2	A practical discipline aimed at improving the skills of auditory analysis and intonation in a complex (extended) tonality, chromatic tonality, polytonality, modality and Neo modality. The modal structures of twentieth-century music; regular and irregular rhythm; polyrhythm; polymetry are practically studied.	3						V						
29.	Shooting training	The basics of conducting effective fire from small arms to defeat the enemy in modern combat conditions. Rules for checking the combat of small arms and the conditions that must be observed when bringing the weapon to normal combat. Practical skills in maintaining small arms and weapons in constant combat readiness; the use of a pistol, Kalashnikov assault rifle, Kalashnikov light machine gun to combat armored vehicles and enemy personnel.	2											V	
30.	Management of day-to-day activities of troops	The purpose of the discipline is to obtain the knowledge and skills of an officer in the field of planning, organization and management of units, logistics and transportation of troops in daily activities, in peacetime and wartime.	2											V	
31.	Physical preparation -1	The discipline is aimed at increasing the level of physical development and improving physical endurance through training in gymnastics and athletics. Formation of military applied skills when performing hand-to-hand combat techniques.	2												V

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
32.	Physical preparation - 2	The discipline is a continuation and is aimed at increasing the level of physical development and improving physical endurance through training in gymnastics and athletics. Formation of military applied skills when performing hand-to-hand combat techniques. Overcoming natural and artificial obstacles, developing skills and abilities to play outdoor sports games.	2												V
33.	Physical preparation - 3	The purpose of the discipline is to ensure the physical readiness of military personnel that meets the requirements of modern combat. The objectives of the course for military personnel are the development of fine muscle sense and coordination of movement, the ability to perform additional work against the background of the main one, and the ability to promptly change the structure of activity.	2												V
34.	Physical preparation - 4	The purpose of the discipline is to ensure the physical readiness of military personnel that meets the requirements of modern combat. The objectives of the course are: - development and improvement of physical qualities (endurance, strength, speed, agility); - development of fine muscle sense and coordination of movement, the ability to perform additional work against the background of the main one, the ability to quickly change the structure of activity. - the procedure for organizing and conducting	2												V

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		physical training classes in the Armed Forces of the Republic of Kazakhstan.													
Basic Discipline Cycle (BDC) / Elective Component (EC)															
35.	Analysis of musical works - 1	The discipline aims to study musical works written in period form. Large-scale thematic structures, periods of square and non-square structure, formative principles of harmony, timbre, and texture are studied. Upon completion of the course, the student must be able to distinguish periods of a square structure from non-square ones, and have the skills to analyze rhythmic and melodic structures.	3							V					
36.	Analysis of musical works - 2	The subject of the course is the structure of musical works, on the one hand, and methods, techniques and genre analysis, on the other. The structure of musical works is considered in the course in different aspects: content, in connection with the characteristics of the composer's style, performing interpretation, as well as focus on the listener. Basic concepts: form, content, genre, style, musical language, etc.	3							V					
37.	History of jazz	The course involves the study of jazz art of the pre-war period through the prism of socio-economic, national-ethnic, artistic and aesthetic parameters. The work of the best jazz musicians from the period of the formation of jazz is studied, the specifics of musical language and individual style are considered.	3								V				

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
38.	History of jazz styles	The discipline is aimed at studying classical and modern jazz, its historical origins, stages of development, characteristic features and musical and linguistic features. The work of outstanding representatives of jazz is studied based on the material of various national jazz schools.	3								V				
39.	History of Kazakh music of the XX century	The course forms a system of knowledge about the history of the Kazakh music development in the twentieth century, provides an understanding of the basic patterns of its historical evolution, and develops the skills of auditory, stylistic and genre analysis of musical works. The work of several generations of composers in Kazakhstan is considered from the point of view of ideological, figurative and genre-stylistic features.	3								V				
40.	History of classical and romantic music - 1	The discipline belongs to the musical-historical cycle and opens the study of historical patterns of formation and development of various genres of European music of the classical-romantic period. The historical stages and periodization of European musical culture, the specifics of the artistic reflection of the world and the creativity of the most prominent representatives of the era of classicism are studied.	3								V				

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
41.	History of classical and romantic music - 2	The discipline continues the content of the course History of Classical-Romantic Music and covers the period of Romanticism in musical art. Develops the student's ability to recognize musical forms, genres and stylistic features of music of the Romantic era; reveals the place and historical significance of composers of the Romantic era (Schubert, Schumann, Chopin, Liszt, Wagner, etc.)	3								V				
42.	The history of music 1760-1900 - 1	The discipline is aimed at studying the process of formation and development of foreign classical music in the 17th-18th centuries. Forms in students an idea of the aesthetics of classical composers music, the work of outstanding representatives of a given period, and the system of musical expression means; of the features of the national schools development. Develops the ability to navigate the basic musical forms and genres of the period being studied.	3								V				
43.	The history of music 1760-1900 - 2	The discipline is aimed at studying the leading trends in the formation and evolution of romanticism in music as a bright stylistic trend in European musical art. The work of early and late romantic composers is examined from chronological, genre-based and stylistic perspectives.	3								V				
44.	History of music before the XVIII century	The discipline forms a holistic understanding of the historical picture of the development of European musical culture including the ancient period, the Middle Ages, the	3								V				

No.	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		Renaissance and the Baroque. As a result of mastering the course, students should be able to navigate various compositional styles, genres and forms of the period being studied.													
45.	History of music from antiquity to the Baroque	The discipline forms knowledge about the historical development of European musical culture from the 3rd century BC. (from the times of Ancient Greece and Ancient Rome) to the European Baroque in the 16th century, accompanied by a change in musical, stylistic eras and aesthetic attitudes.	3								V				
46.	Kazakh music	The course is aimed at studying the history of Kazakh music of the 19th century, represented by folk professional song and instrumental traditions. The life and work of outstanding representatives of the era, genre and stylistic features of their music are studied in chronological order.	3								V				
47.	Computer set of notes	The discipline is aimed at developing practical skills in using modern information technologies to increase the efficiency of professional activities of musicians. As a result of studying the discipline, the student masters practical skills in computer-based typing of notes, creating and processing musical works using professional software.	3				V								
48.	Music composition and style analysis-1	The discipline is aimed at students of orchestral and choral conducting and is aimed at developing the ability to correctly determine the style, genre and form of a musical work. When studying musical	3							V					

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		composition, the student is given the opportunity not only to use the theoretical knowledge acquired in the course: “Analysis of Musical Works 1”, but also to compose small sketches in the styles, genres and forms being studied. In style analysis, the styles and genres of Baroque, Classical, and Romanticism are studied.													
49.	Music composition and style analysis - 2	The discipline: “Musical Composition and Style Analysis 2” is a continuation of the course: “Musical Composition and Style Analysis 1” in terms of the practical development of musical styles, genres and forms. The focus is on the music of the era of impressionism, late romanticism, neo-folklorism, the New Viennese school and the era of modernism.	3							V					
50.	Basics of management and enterprise in a culture	The subject is aimed at studying approaches to organizing business activities, familiarizing with the system of management formation in art industry organizations. The subject of consideration is the management mechanism in entrepreneurship; the types of economic activities of an art enterprise, the mechanisms of its functioning, and the connections of entrepreneurs with consumers are considered.	3			V									
51.	The basics of working in music editor	The content of the discipline is aimed at theoretical mastery of the principles of operation of music programs and the formation of musical notation typing and	3				V								

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		editing skills. As a result of studying the discipline, the student acquires practical skills to work effectively in the music editors: Finale, Sibelius, etc.													
52.	Fundamentals of financial literacy	The discipline "Fundamentals of Financial Literacy" provides students with basic knowledge about personal finance, budgeting, investing, loans, taxes and financial market concepts. The training includes practical skills in financial analysis and decision-making, as well as developing an understanding of the financial market and its impact on personal and professional finances. The goal is to develop the skills of effective financial management and making informed financial decisions in everyday life. During the course, students will learn how to use all kinds of financial tools in practice, save and increase savings, and plan a budget competently.	3		V										
Profiling Discipline Cycle (PD) / University Component (UC)															
53.	Conducting - 1	Conducting as a special type of activity, theoretical and practical foundations. Formation of practical skills in working with a creative team. Technical mastery of manual conducting tools at an entry level of complexity.	3	V				V							
54.	Conducting - 2	Practical development of the conductor's apparatus. Artistic and performing capabilities of the orchestral group; initial reading and coverage of an orchestral piece	3	V				V							

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		of intermediate difficulty as a whole. Mastering new works.													
55.	Conducting - 3	Improving the conductor's apparatus. Mastering more complex works. Detailed analysis of the author's text. Understanding the author's intent and its interpretation. Selection of artistically justified technical techniques, various possibilities of the orchestral score in achieving the most convincing embodiment of the performance concept.	3	V				V							
56.	Conducting - 4	Improving conducting technique. Work on scores of works for brass band. Consolidating skills and gaining practical experience using the example of orchestral works of major genres by Western European, Russian and Kazakh composers.	3	V				V							
57.	Conducting - 5	Conductor's mastery of new scores for a brass band, expanding the repertoire. Auditory control, control of the performance process. Stage behavior, psychological self-prevention. Practical work with an accompanist on new works.	3	V				V							
58.	Conducting - 6	Improving manual techniques and studying the rituals of a military conductor. Mastering the repertoire for military brass bands. Analysis of performed works, application of theoretical knowledge in performing practice.	3	V				V							
59.	Conducting - 7	Accumulation of performer repertoire for a military brass band. Improving the ability to solve problems of interpreting musical works	3	V				V							

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		of various eras, styles and genres based on the analysis of scores. Comparative analysis of recordings of performances of the work by various orchestral groups.													
60.	Conducting - 8	Preparation of final qualifying work. Synthesis of theory and practice. Preparation for rehearsal work with the orchestra, working out technical difficulties. Creating an image, achieving a professionally refined interpretation.	3	V				V							
61.	Study of the repertoire of the military brass band - 1	The discipline is aimed at mastering works for a military brass band and forming a repertoire base for the future conductor of a military brass band based on Western European music.	3	V				V							
62.	Study of the repertoire of the military brass band - 2	The discipline is a continuation of the course: "Studying the repertoire of a military brass band - 1" and is aimed at expanding the repertoire list of works of the future conductor of a military brass band based on Russian and Kazakh music.	2	V				V							
63.	Instrumentation for wind instruments	A theoretical discipline aimed at studying the technical and expressive capabilities of brass band instruments. The design features, range, register capabilities, features of sound production and the functional role of wind instruments in various types of orchestra are considered.	3						V						
64.	Instrumentation for wind instruments - 1	A practical course aimed at learning the skills of instrumentation of works for wind	3						V						

No.	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		instruments. Ways of presenting melody, bass, pedal harmony.													
65.	Instrumentation for wind instruments - 2	Practical course. Methods for distributing orchestral functions between orchestra groups. Duplicating texture elements.	3						V						
66.	Instrumentation for wind instruments - 3	Practical course. Work to ensure a dynamic balance between the group instruments and orchestral groups. Correction of the score text.	3						V						
67.	Instrumentation for wind instruments - 4	Practical course. Specifics of orchestral accompaniment (instrumentation of songs).	3						V						
68.	Instrumentation for wind instruments - 5	Practical course. Instrumentation for homogeneous and mixed ensembles of wind instruments.	3						V						
69.	History of wind performing arts - 1	The discipline is aimed at studying the history of performance on wind instruments based on the material of Western European wind and symphonic music. The leading trends in the development of performing practice in certain historical periods are considered in the context of improving the design of instruments, the creativity of leading performers on wind instruments.	3								V				
70.	History of wind performing arts - 2	The discipline is a continuation of the course: "History of Wind Performing Arts 1" and is aimed at studying the history of performing wind instruments based on Russian and Kazakh wind and symphonic music. The performing style of leading musicians on wind instruments and the peculiarities of their	3								V				

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		performing interpretation of works of foreign and domestic musical classics are considered.													
71.	Methods of playing and practical familiarization with the instruments of the military brass band - 1	A practical discipline aimed at mastering the principles of playing instruments of a military brass band based on works of world and Kazakh musical literature. Practical study of the sound production specifics, timbre and articulation features, technical and register capabilities of various wind instruments.	3										V		
72.	Methods of playing and practical familiarization with the instruments of the military brass band - 2	The discipline is a continuation of the course: “Methods of playing and practical familiarization with the instruments of a military brass band - 1” and is aimed at expanding the range of proven musical instruments and accumulating a performing repertoire.	2										V		
73.	Orchestra class - 3	Continuing practical discipline. Application of practical skills in playing a wind instrument in orchestral playing, development of ensemble playing skills as part of an orchestra. Development of harmonic, polyphonic and timbre hearing, sense of rhythm through learning new music pieces.	3										V		
74.	Orchestra class - 4	Continuing practical discipline. Score reading of orchestral parts and their independent preparation. Updating the repertoire.	3										V		
75.	Orchestra class - 5	Continuing practical discipline. Cultivating strong-willed qualities and initiative, a sense of responsibility to the team and a creative	3										V		

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		attitude towards joint performance. Improving performing skills, new technical techniques, expanding the repertoire.													
76.	Orchestra class - 6	Continuing practical discipline. Mastering organizational and rehearsal work with an orchestra. Practice of concert performances as part of an orchestra of wind instruments.	3										V		
77.	Orchestra class-1	A practical discipline that forms and develops playing skills in a brass band. Study of orchestral parts fragmentarily and holistically, rehearsal work with a professional conductor-mentor.	3										V		
78.	Orchestra class-2	A continuing practical discipline aimed at improving the skills of playing as part of a brass band. Study of orchestral parts fragmentarily and holistically, rehearsal work with a professional conductor-mentor.	3										V		
79.	Fundamentals of ground forces tactics	The discipline "Fundamentals of tactics of the Ground forces" is intended for students to study the preparation and conduct of combat operations. The theory of military art is a part of military science, and the practice of military art is the basis of the military activity of the state, the direct use of the armed forces and the work of government bodies in war conditions. Learning the basics of different types of combat. The discipline equips students with a clear understanding of tactics, the ability to use their knowledge in studying the tactics of the branches of the armed forces by specialty.	3											V	

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Numb er of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
Profiling Discipline Cycle (PD) / Elective Component (EC)															
80.	Analysis of performance interpretation	A practical discipline aimed at improving the practice of analyzing the performing interpretation of orchestral music. Provides with the analyzing skills relating to orchestral scores of various historical periods and genre orientations, and conductor"s reading.	3							V					
81.	Wind instrument - 1	The discipline forms and develops practical skills in playing one of the wind instruments through the study and performance of musical works of elementary and intermediate levels of complexity. It contributes to deep penetration into the specifics of the instrument, improvement of performing technique, and expansion of the repertoire.	3									V			
82.	Wind instrument - 2	The discipline improves practical skills in playing wind instruments through the study and performance of musical works of a high level of complexity. It helps to expand the repertoire, the range of performing means, playing techniques, and the development of musical memory and hearing.	3									V			
83.	Similar instrument - 1	A practical discipline aimed at mastering the techniques of playing a similar musical instrument of the student’s choice. Mastering the specifics of fingering, sound production techniques, timbre coloring, range. The student’s artistic and instrumental development, musical memory, and hearing	3									V			

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Number of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		are enriched, and the performing repertoire is expanded.													
84.	Similar instrument - 2	The course continues the concept of the discipline: “Similar Instrument - 1” and is aimed at further improving the skills of playing a related instrument. Replenishment of the repertoire, preparation of the concert program, public performance in the concert.	3									V			
85.	Theory and practice of performing interpretation	The course provides an understanding of the theoretical foundations of performer’s interpretation and methods of its practical analysis based on the material of works for brass bands. Forms the students’ artistic horizons, develops the ability to distinguish performing styles and the ability to use theoretical and practical knowledge in professional activities.	3							V					
86.	Reading military brass band scores - 1	A practical discipline aimed at achieving free orientation in scores for a military brass band of initial and intermediate levels of complexity through visual reading of the text, internal hearing and its playing on the piano.	3										V		
87.	Reading military brass band scores - 2	A practical discipline aimed at achieving free orientation in high-level complexity scores of a military brass band through visual text reading, internal hearing and its playing on the piano.	3										V		
88.	Reading symphony scores - 1	The course is aimed at acquiring practical skills in analyzing and reading individual parts, orchestral groups parts and simple	3										V		

No .	Name of discipline (D)	Brief description of the discipline (30-50 words)	Numb er of credits	Generated learning outcomes (codes) Specify the type (general, theoretical, practical)											
				LR 1	LR 2	LR 3	LR 4	LR 5	LR 6	LR 7	LR 8	LR 9	LR 10	LR 11	LR 12
		scores of symphonic works by Kazakh and foreign composers of various eras and styles.													
89.	Reading symphony scores - 2	The course is aimed at acquiring practical skills in analyzing and reading scores of symphonic works of medium and high complexity by Kazakh and foreign composers of various eras and styles.	3										V		

6. Learning module map

No.	Module name	Competence	Name of disciplines
1.	Historical and philosophical knowledge	To know the main problems, concepts and categories of philosophy, the specifics of Kazakh philosophical thought, the patterns of the emergence, development and functioning of religion, to study the history of the formation and development of the Kazakh state, the complex of concepts and ideas of the traditional culture of the Kazakhs	1. History of Kazakhstan 2. Philosophy 3. Fundamentals of anti-corruption culture, ecology and life safety/ Economy, business and law
2.	Module of socio-political knowledge	And have basic knowledge in the field of social and humanitarian disciplines to form a scientific worldview in the context of solving the problems of modernizing public consciousness, defined by the state program “A Look into the Future: Modernization of Public Consciousness”.	1. Political Science/Psychology 2. Cultural Studies /Sociology
3.	Music and computer technologies	With structuring knowledge, its organization and presentation in the form of conceptual diagrams, maps, etc.,	1. Information and communication technologies 2. Computerized music notation/Basics of working in a music notation editor.
4.	Multilingual training and professionally oriented languages	Readiness for communication in verbal and written forms in the state language of the Republic of Kazakhstan and in a foreign language to solve professional activities in accordance with the norms of language, culture, and the specifics of the sphere of communication	1. Kazakh (Russian) language 1 2. Kazakh (Russian) language 2 3. Foreign language 1 4. Foreign language 2
5.	Piano	Adjusts the sound quality, promotes the acquisition of	1. Piano 1 2. Piano 2 3. Piano 3

		pianistic skills, as well as the basics of piano technique.	
6.	Musical and historical disciplines	1. To analyze various phenomena, works of academic and traditional music in a cultural and historical context 2. Develop, explore and evaluate musical ideas, concepts and processes through creative, critical and reflective thinking and practice.	1. History of music before 18th century/History of music from antiquity to Baroque 2. History of Classical-Romantic Music 1/History of Music 1760-1900 1 3. History of Classical-Romantic Music 2/History of Music 1760-1900 2 4. History of Kazakh music XX centuries /Kazakh music 5. Analysis of Performing Interpretation/Theory and Practice of Performing Interpretation 6. History of Jazz Styles/History of Jazz 7. History of wind instrument performance 1 8. History of Brass Performance Art 2
7.	Musical theoretical disciplines	1. Apply the skills of auditory and harmonic analysis, intonation. 2. Demonstrate knowledge of the specifics of academic and traditional music, form and related concepts. 3. To master the basic principles of polyphonic writing in their historical development.	1. Solfeggio-1 2. Solfeggio-2 3. Harmony 4. Analysis of Musical Works-1/Musical Composition and Stylistic Analysis-1 5. Analysis of musical works-2/Musical composition and style analysis-2 6. Fundamentals of scientific research 7. Fundamentals of Management and Entrepreneurship in Culture

			8. Basics of financial literacy
8.	Performing skills of a musician	Use the acquired knowledge in organizing and managing musical groups, be competent in the field of artistic management of a creative group. Be able to apply knowledge in musical performance, teaching, organizational and managerial, musical and educational activities.	1. Conducting 2. Methods of playing and practical introduction to the instruments of the military brass band 1 3. Methods of playing and practical introduction to brass band instruments 2 4. Wind Instrument/Related Instrument 1 5. Wind instrument/related instrument 2 6. Study of the repertoire of the military brass band 1 1. Studying the repertoire of a military brass band 2
9.	Collective performance	- Readiness to demonstrate mastery of the entire system of special musical and theoretical vocal ensemble knowledge, skills and abilities necessary for working with a creative group as a leader of a choir; -features of voice generation, sound generation in various pitch, tempo-rhythmic, dynamic conditions; -vocal features of performance of choral works of different eras, styles, genres	1. Orchestra class
10.	Fundamentals of instrumentation	Possess vocal and pianistic skills, be able to perform scores from sight, also in the keys of "C" and transpose. Be able to arrange and acquire skills in creating arrangements. Formation of will, attention, persistence, necessary for the professional activity of a conductor.	1. Instrumentation for Wind Instruments- 2. Instrumentation for Wind Instruments 1 3. Instrumentation for wind instruments 2 4. Instrumentation for wind instruments 3 5. Instrumentation for wind instruments 4

			6. Instrumentation for wind instruments 5 7. Reading scores for military brass band/Reading symphonic scores 1 7. 8. Reading scores for military brass band/Reading symphonic scores 2
11	General military training	Acquiring knowledge and skills of an officer in managing the requirements of general military regulations in the daily life of commanders (chiefs). Conducting effective fire from small arms to defeat the enemy in modern combat conditions and training. Improving the skills of initial military training of trainees and studying the basic actions of a soldier in combined arms combat. Formation of a comprehensive understanding of the organization of radiation, chemical and biological protection in the student, in acquiring knowledge and skills capable of planning and organizing the implementation of tasks and activities for radiation, chemical and biological protection. Gaining knowledge of the norms and rules of military service safety. Working with topographic maps. Introduction to the purpose and capabilities of the GIS system.	1. General military regulations 2. Shooting training 3. Young Fighter Course 4. NBC Defense, security of military service 5. Military topography 6. Military orchestra service 7. Management of the day-to-day activities of troops 8. Automotive training, Driving wheeled vehicles 9. Military internship 10. Fundamentals of ground forces tactics

		To acquire knowledge and skills of an officer in planning, organizing and managing units. Gaining knowledge on the structure of automotive equipment and its correct operation, practicing skills in managing a military orchestra during military rituals, and knowledge on organizing military orchestra service in military units.	
12	Physical training	Possession of knowledge and skills of a healthy lifestyle, ways of maintaining and strengthening health with the help of various physical exercises, creation of simple dance compositions and exercises for children.	Physical culture
13	Professional practice	Acquisition of initial practical skills and abilities in working with military orchestras, ensembles, staging Knowledge of military-drill repertoire necessary in its diverse military-musical activities, acquisition of skills in independent work on the score, skills of independent work with a performing group, practical experience of conducting. Acquiring skills in compiling a repertoire for a performing group, mastering scientific and methodological literature, ability to work with archival materials and other scientific literature.	1. Educational 2. Production
14	Final certification		1. Military orchestra service 2. Physical training 3. Military conducting

7. Teaching methods

AP 6B02118 "Conducting a Military Brass Band" guided by the following principles and methods: the principle of artistic unity and development of manual technique; the principle of gradualness and consistency in mastering the art of conducting; the principle of an individual approach to the student; the principle of continuous improvement.

The main form of organization of the educational process of the AP is individual lessons. The choice of the teaching method depends on the skill of the teacher, the individual characteristics and abilities of the student, the level of musical development and life psychological experience.

Concentric method - promoting the improvement of the average technical data of the student, with subsequent gradual processing and bringing to possible perfection.

The empirical method is a demonstration method, when the teacher himself demonstrates by conducting a particular episode of the work.

A democratic method, when the student is given complete independence in the embodiment of the artistic image when conducting.

Individual lessons use:

- **artistic and practical method** associated with motor reactions and active actions in the process of communicating with music;

- **the method of creating an artistic context** is aimed at developing musical culture, the connection of music with other types of art;

- **the method of creating compositions** to enrich musical performance experience;

- **the method of thinking about a piece of music** is aimed at developing a conscious attitude towards music, forming a personal, individual appropriation of spiritual values embodied in music, developing the ability to individually hear and creatively interpret music, imagination, artistry, etc., as well as stimulating psychological processes: empathy, compassion, co-creation;

- **the method of emotional dramaturgy** activates the emotional attitude towards music;

- **the method of modeling the artistic and creative process** for understanding the creative concept and content of a musical image; developing the logic of the development of the plot and musical image; formalizing the result of the creative process;

- **the method of modeling elements of musical language** for the perception and awareness of expressive means of music;

- **the method of activating creative manifestations** on the ability to correlate one's musical and life psychological experience with the perceived musical work as well as knowledge, skills, abilities testing.

8. Policy for assessing learning outcomes (current, midterm and final assessment)

The policy for assessing learning outcomes is based on the "Regulations on the system of control over educational achievements of students of Kurmangazy Kazakh National Conservatory."

Midterm assessment of academic performance is a periodic check of students' academic achievements, conducted according to the approved academic calendar,

approved at a meeting of the Academic Council. Midterm assessment is assessed from 0 to 100 points.

Current monitoring of academic performance is a systematic check of students' academic achievements on each topic or section of the academic discipline, conducted by the teacher in the classroom. Current monitoring is 0 - 100 points and is carried out within the framework of practical classes. An integral part of current monitoring is the SIS, which is carried out once every two weeks, the assessment of which is summed up with the rest of the completed assignments.

Final assessment is a check of a student's academic achievements, conducted after completion of the study of an academic discipline, during the period of midterm assessment at the end of the academic period.

Assessment criteria for disciplines

Module: "Historical and philosophical knowledge"

Disciplines: History of Kazakhstan, Philosophy,
Fundamentals of Ethics and Anti-Corruption Culture

Module of socio-political knowledge

Disciplines: Political Science, Sociology, Cultural Studies, Psychology

Grade	Criteria
95–100	1. A deep and complete answer and understanding of everything is given relating to all studied program-related material, entities under consideration theories, historical patterns, phenomena and concepts, their interrelationship. 2. The ability to highlight the main points of the material covered and to logically construct them, making necessary conclusions. 3. Comprehensive reasoned theoretical provisions presented analysis, specific examples and facts. 4. Freely operates the categorical apparatus of the discipline. 5. The answer is logical. Demonstrates the student's authorial position.
90–94	1. A deep and complete answer and understanding given to all studied program-related material, entities under consideration theories, historical patterns, phenomena and concepts, their relationships. 2. Skill demonstrated highlight main provisions studied material and logical their build by doing necessary conclusions. 3. Comprehensive reasoned theoretical material presented analysis, famous examples and facts. 4. The answer has a clear structure and logical sequence. 5. There may be some errors in the definition of concepts that the student can correct independently during the answer process.

85–89	1. A complete answer demonstrating knowledge of what has been studied is given relating to the material of the discipline, the essence of the theories under consideration, historical patterns, phenomena and concepts, their relationships. 2. Skill demonstrated highlight the main provisions V studied material And logically them build by doing necessary conclusions. 3. Enough reasoned theoretical material presented analysis, famous examples and facts. 4. Examples from practical activities are fragmentary. 5. They can be admitted minor errors and shortcomings, corrected for students after comments teacher.
80 – 84	1. Demonstration of knowledge of the main studied course material, the essence of the considered theories, historical regularities, phenomena and concepts. 2. Skill demonstrates the ability to highlight the main provisions in the studied material, though not always logically them to structure by doing necessary conclusions. 3. Enough reasoned theoretical material analysis, famous examples and facts. 4. Allows inaccuracies in the interpretation of concepts, does not sufficiently understand modern social problems. 6. Minor errors and omissions may be made and corrected by students after the teacher's comments.
75–79	1. Correct but incomplete answers are given about the essence under consideration, theories, historical regularities, phenomena and concepts. 2. Skill demonstrated the ability to highlight the main provisions in the material studied, though not always logically them to structure. 3. But the theoretical material is not always substantiated by analysis and with specific examples and facts. 4. Allows inaccuracies in the interpretation of concepts, does not sufficiently understand modern social problems. 5. Minor errors and omissions may be allowed and corrected by students after the teacher's comments.
70–74	1. The answer to the questions posed was not consistent enough. 2. Skill demonstrated the ability to highlight the main provisions in the studied material, though bot always logically them to structure allowing unfaithful conclusions. 3. Not enough reasoned theoretical material with specific examples and facts. 4. Allows minor mistakes and shortcomings, some of which the student has difficulty to correct after teacher's comments.

65 – 69	1. The answers to the questions posed were incomplete and not sufficiently detailed. 2. Not enough logically and fragmentarily highlights the main points in the studied material, sometimes making incorrect assumptions conclusions. 3. The theoretical material is not sufficiently substantiated with specific examples and facts. 4. Allows inaccuracies in the interpretation of concepts and use of terms.
60–64	1. The answer given is not consistent enough regarding the program material, without analysis. most complex theories, historical laws of regularities, phenomena and concepts. 2. The ability to highlight the main points in the studied material, but without logical structuring allowing unfaithful conclusions. 3. Not enough reasoned theoretical material with examples and facts from real life. 4. Allows minor mistakes and shortcomings, some of which the student has difficulty to correct after teacher's comments.
55–59	1. An incomplete answer given. 2. The logic and sequence of presentation of the material has violations: without a clear understanding of historical patterns and phenomena and concepts. 3. The theoretical material is not supported by specific examples and facts. 4. Allows errors and shortcomings in the disclosure of concepts, many from which the student has difficulty fix after teacher's comments.
50–54	1. An incomplete answer representing scattered knowledge with significant errors, was given. 2. Structures the material illogically and fragmentarily without making necessary conclusions. 3. Does not justify theoretical material with analysis of known examples and facts. Comments and clarifying questions on the material of the discipline by the teacher do not lead to correction of the answer by a student.
25–49	The main content of the material has not been learned or disclosed. There are no conclusions or generalizations. Gross factual errors in the student's answer.
0–24	1. Significant deviation from the topic and the program under study in the process of presenting the answer. 2. Refusal to answer.

Kazakh language, Russian language

Grade	Criteria
95 -100	1. Answers to questions demonstrate comprehensive, systematic and deep knowledge of the academic program material, assimilation of the content of the main sections of the language. 2. Free use of concepts and definitions of the curriculum, the ability to identify their common and characteristic features, and establish connections between them. 3. Stylistic and logically correct presentation of the answer to the questions, completeness and correctness of the answer, degree of awareness, understanding of what has been studied, compliance with the norms of the literary language. 4. Excellent performance of educational tasks. Maximum assimilation of lexical and grammatical material. Substantiation of one's judgments, application of knowledge in practice, ability to give necessary - examples not only from a model, but also independently composed ones.
90 - 94	1. Systematic knowledge of the academic program material. However, some inaccuracies may be traced in the formulation of the rules of the main sections of the language. 2. Stylistic correctness, logical correctness and structured presentation of answers to questions. 3. Absence of semantic and grammatical errors in the answer. Deficiencies in the sequence and language design of the presentation. 4. Good level of completion of educational tasks. Complete assimilation of lexical and grammatical material. Ability to present the studied material, independently correcting any shortcomings.
85-89	1. Complete, correct, logical, a consistent answer to the question. 2. Good knowledge, understanding and convincing presentation of the main provisions of the topics of the academic program material, good mastery of the rules of the main sections of the language. 3. The ability to independently and correctly perform various types of work within the framework of the curriculum, observing the rules and norms of the literary language. 4. Sufficient level of completion of educational tasks. Good assimilation of lexical and grammatical material. Ability to recognize and correct shortcomings with the help of a teacher or independently.
80-84	1. Correct, but not sufficiently complete presentation of the provisions of the academic program material. 2. Ability to identify the main and secondary features of speech and language concepts and discover their connections. 3. Correct presentation of answers to questions, ability to draw conclusions. Logically correct, consistent answer, observing all speech norms.

	4. Sufficient level of completion of educational tasks. Appropriate acquisition of lexical and grammatical material. Ability to recognize and correct shortcomings or minor errors with the help of a teacher.
75-79	1. Incomplete, not fully consistent correct answers, satisfactory knowledge of the academic program material. 2. Based on the examples given in the lesson, determine the most characteristic features of the basic concepts of the material under study. 3. Correct use of necessary vocabulary, but with a limited volume of expression. 4. Average level of completion of educational tasks. Incomplete assimilation of lexical and grammatical material. Some errors in the formulation of answers are allowed, which are successfully recognized with the help of leading questions from the teacher.
70-74	1. Incomplete, inconsistent, concise answer with the ability to highlight the main information of the academic program material. 2. Difficulties in independently identifying essential features of language concepts. 3. The answer contains some errors. The statements are logically correct, but not correctly expressed in speech. 4. Average level of ability to independently complete educational tasks. Insufficient assimilation of lexical and grammatical material. Mistakes are made that are not recognized and cannot be corrected independently. Errors can be identified and corrected under the teacher's supervision.
65-69	1. Insufficient knowledge of the curriculum material, no differentiation between primary and secondary information, average general knowledge of the discipline is demonstrated. 2. The answers are not structured, not consistent, there are some errors in the use of terms, the speech does not correspond to linguistic norms. 3. Limited content of the statement, a large number of pauses, no skills for independently determining the main features of concepts, no logical connections in the construction of statements. 4. Low level of ability to independently complete educational tasks. Weak assimilation of lexical and grammatical material. Significant errors are made that are not recognized and are not independently corrected. Detection and correction of errors is possible only with the help of a teacher.
60-64	1. Incomplete knowledge of the curriculum material. Errors in wording, definitions and concepts are allowed as well as disjointed knowledge of the discipline as a whole.

	2. Logical connections between the concepts of the discipline are not revealed, features are not indicated, and characteristics of the basic units are not given. 3. There is no consistency or structure in the answers, the material is presented disorderly and uncertain, there is no evidentiary presentation and generalization of judgments. The speech is not literate, not meaningful 4. Poor performance of academic assignments. Poor acquisition of lexical and grammatical material. Significant errors are made that are not recognized without the help of a teacher. Additional questions help to determine some connections between the concepts of the discipline, but do not lead to the correction of all errors.
55-59	1. Incomplete knowledge within the curriculum. Statements are limited, speech is not coherent, there is no logic, no evidence-based presentation and no conclusions. 2. A large number of errors in the formulation of definitions and concepts of the discipline; the characteristics are not named and their characteristics are not formulated. 3. Inability to use active vocabulary. The material is presented inconsistently, there are errors in the language design of the presentation. 4. Unsatisfactory performance of educational tasks. Poor assimilation of lexical and grammatical material. Serious mistakes are made that are not recognized without the help of the teacher. Clarifying questions do not lead to the correction of errors, but help in answering simpler questions.
50-54	1. The answers demonstrate the fragmentary and piecemeal nature of knowledge in the discipline. There are gaps in knowledge or lack of knowledge on a significant part of the basic curriculum material. 2. The volume of the statement is limited to a set of short sentences, the coherence of speech is impaired. Illiterate speech. 3. There is no logic in the presentation of the statement and evidence, there is no understanding of the connections between the concepts of the discipline. The meaning of the statement is distorted. 4. Unsatisfactory performance of educational tasks or their non-performance. Lexical and grammatical material is almost not mastered. Gross errors are made that are not recognized. Leading questions do not lead to correction of errors and correct answers.
25-49	1. Lack of a significant amount of knowledge of the curriculum material.

	2. The answers do not reveal the content of the material and do not contain conclusions or generalizations. Gross errors in the formulation of definitions and concepts. 3. Speech is illiterate and illogical. 4. Failure to complete school assignments. Lexical and grammatical material has not been mastered at all.
0-24	1. Significant deviation from the topic of the program under study. 2. Complete lack of knowledge on the subject. 3. Refusal to answer.

Evaluation criteria for disciplines in the "General military training" module

Current monitoring of academic performance is assessed using a point-rating system for assessing the academic achievements of students, the translation of which into a traditional grading scale is carried out in the form in accordance with Appendix 1 to the Rules of the order of the Minister of Defense of the Republic of Kazakhstan dated January 22, 2016 No. 32 "On approval of the Rules for conducting current monitoring of academic performance, midterm and final certification of students in military educational institutions subordinate to the Ministry of Defense of the Republic of Kazakhstan."

A type of current control is midterm control, which is carried out 2 or more times during one academic period within the framework of one discipline and is carried out by various forms of control, which are determined by the working curriculum.

Appendix 1 to the Rules for
conducting ongoing monitoring of academic
performance, midterm and final assessment
of students in military educational
institutions subordinate to the Ministry of
Defense of the Republic of Kazakhstan

Letter Grading	Digital equivalent	Points (% content)	Traditional assessment system
A	4	95-100	Excellent
A-	3.67	90-94	
B+	3.33	85-89	
B	3	80-84	Good
B-	2.67	75-79	
C+	2.33	70-74	
C	2	65-69	
C-	1.67	60-64	Satisfactorily
D+	1.33	55-59	
D-	1	50-54	
FX	0.5	25-49	Unsatisfactory
F	0	0-24	

Conducting

Module: Performing competencies of a musician.

Grade	Criteria
95-100	1. Correct, complete (The student conducts the program flawlessly and convincingly with an understanding of the content, style and form of the piece, with full expressive and technical equipment of the conductor's apparatus. 2. Deeply and consistently reveals theoretical principles in accordance with the tasks set by the teacher. 3. Fluently plays an instrument (piano) and acts as a conductor. 4. Illustrates auditory and rhythmic skills according to the performed program. 5. A serious attitude towards completing assignments with accuracy and independence in their execution and submission within the specified timeframes. 6. Creative vision of the program under study. 7. No absences from classes.
90-94	1. Correct, complete (The student performs the program perfectly, confidently, with expressive manual technique. 2. There is a personal understanding and comprehension of the music being performed, but the student's slight anxiety interferes with the ideal implementation of the conducted program. 3. Consistently, but not fully, reveals theoretical principles in accordance with the assignments set by the teacher. 4. Illustrates auditory as well as rhythmic skills. 5. Has a fluent command of the conductor's apparatus.
85-89	1. Correct, complete after the teacher's leading questions and answers to additionally assigned tasks (The student confidently completes the program, competent reading of the author's text. 2. Possesses basic technical skills of manual conducting technique. 3. The artistic goals of the work are well understood, but lacks creative freedom while performing. 4. Does not fully disclose theoretical principles; does not sufficiently comprehend the tasks and timing issues.
80-84	1. Correct, complete after the teacher's leading questions and answers to additional tasks (The student takes homework seriously, submitting it on time. 2. Has a well-equipped conductor's apparatus. 3. There is not enough technical freedom and plasticity for the artistic embodiment of the composer's idea. 4. It reveals theoretical positions quite fully but allows for inaccuracies. 5. Does not sufficiently understand the tasks and timing issues.
75-79	1. The student has knowledge of the subject within the scope of the curriculum.

	2. Has a fairly average understanding of the discipline, has the skill to classify, generalize, concretize and systematize the studied musical material. 3. Able to identify reference points in the studied material for the correct operation of the conductor's apparatus. 4. With a confident and convincing performance of the program, and meaningful answers at the colloquium, the conductor has an understanding of the composer's style and the form of the work, but lacks variety in conducting technique.
70-74	1. Basically correct, quite complete after the teacher's leading questions, the student answers to additional questions, performs the program well with a fairly correct equipment of the conductor's apparatus. 2. Substantive but not complete answers at the colloquium. 3. Allows rhythmic errors when performing compositions, inaccuracies in the conductor's interpretation. 4. Finds it difficult to independently illustrate theoretical, intonation and conducting skills. 5. Poorly versed in the music program, but has a serious attitude towards homework, completes it accurately and submits it on time.
65-69	1. The student has an understanding of the discipline material in almost the entire program (there are gaps in knowledge only in some, especially theoretical sections); 2. Independently and partly when asked leading questions, gives correct answers to questions, can flexibly and quickly correct inaccuracies. 3. The program's conducting is not professional enough. 4. There is a lack of knowledge of the program, uncertain knowledge of the material being performed, and technical difficulties. 5. The dynamic and general and performance plan is not well thought out.
60-64	1. The student knows only the basic material. 2. Does not answer assigned tasks clearly and completely enough (loses sequence when performing numbers), which requires additional and clarifying questions from the teacher. 3. Approximate execution of such performance tasks as dynamic balance, correct execution of strokes. 4. Lack of auditory self-control. 5. The performer does not have a clear idea of the composer's style.
55-59	1. The student has a basic knowledge of the discipline. 2. Shows difficulties in independent answers and homework. 3. Insufficiently professional performance, lack of knowledge of musical material. 4. Unconvincing interpretation of the pieces performed. 5. Average level of responses, absences from classes. 6. Lack of independence in doing homework.
50-54	1. In the process of answering, the student makes mistakes regarding the essence of previously set tasks and questions.

	2. Capable of performing and conducting only the easiest tasks. Insufficiently professional performance, lack of knowledge of musical material. 3. Unconvincing interpretation of the pieces performed. 4. Average level of responses, absences from classes. 5. Lack of independence in doing homework.
25-49	1. The student has not mastered the required minimum knowledge of the subject. 2. Lack of performing and technical skills in conducting. 3. Lack of knowledge of musical material, weak answers. 4. Constant absences from classes. 5. Carelessness in doing homework.
0-24	1. The student has not mastered the required minimum knowledge of the subject. 2. Unable to answer questions, even with additional leading questions from the teacher/examiner. 3. Lack of correct intonation, rhythm, and musicianship. 4. The execution was not completed.

Orchestra class

Module: Collective performance.

Grade	Criteria
95-100	1. Correct, complete answer, the student deeply and consistently reveals theoretical positions according to the task set by the teacher. 2. Has a fluent command of the conductor's apparatus. 3. Correct distribution of rehearsal time. 3. Reads the score on the instrument (piano) fluently and also correctly performs the program, without errors. 4. Conducts correctly according to the program requirements.
90-94	1 The correct answer is that the student consistently reveals theoretical principles in accordance with the assignment set by the teacher. 3. Has a fluent command of the conductor's apparatus. 4. Makes mistakes while playing orchestral examples on the piano.
85-89	1. Correct, complete, after the teacher's leading questions and answers to additional questions and tasks. 2. The student explains theoretical principles quite fully, but makes inaccuracies in intonation. 3. Musical examples are fragmentary; 4. Does not sufficiently understand the tasks and problems of choral sound).
80-84	1. Correct, complete, after the teacher's leading questions and answers to additional questions. 2. The student explains theoretical principles quite fully, but makes inaccuracies in intonation.

	3. Musical examples are fragmentary 4. Doesn't sufficiently understand the tasks and problems of choral sound)
75-79	1. The student has knowledge of the subject within the scope of the curriculum. 2. Understands the subject sufficiently, independently and in a logical sequence answers all questions. 3. Has the skill to identify intervals and chords by ear and compare them, classify, generalize, concretize and systematize the studied musical material. 4. Capable of identifying reference points for the correct operation of the vocal and conductor's apparatus.
70-74	1. Basically correct, quite complete, after the teacher's leading questions and answers to additional questions. 2. The student makes intonation and rhythmic errors when performing musical examples and fragments of choral works. 3. Inaccuracies in the conductor's interpretation. 4. Finds it difficult to independently illustrate theoretical, intonation and conducting skills. 5. Poorly oriented in the music program.
65-69	1. The student has knowledge of the discipline in almost the entire program. 2. There are gaps in knowledge only in some, especially theoretical sections). 3. Independently and partly when asked leading questions, gives correct answers to questions. 4. Does not always follow intonation when performing musical examples, chord progressions, and at the same time there are a number of errors in the answers. 5. Able to flexibly and quickly correct inaccuracies in rhythm and intonation.
60-64	1. The student knows only the basic material. 2. Does not respond to assigned tasks clearly and completely enough. 3. Loses intonation, gets confused about the rhythm. 4. Loses consistency when performing choral numbers, which requires additional and clarifying questions from the teacher.
55-59	1. The student has a basic knowledge of the discipline. 2. Shows difficulties in independent answers and homework. 3. Possesses only the required minimum of knowledge. 4. Average level of responses, absences from classes. 5. Lack of independence in doing homework.
50-54	1. In the process of answering, the student makes mistakes regarding the essence of previously set tasks and questions. 2. Capable of performing and conducting only the easiest tasks; lack of knowledge of musical material.

	3. Unconvincing interpretation of the pieces performed. 4. Average level of responses, absences from classes. 5. Lack of independence in doing homework.
25-49	1. The student has not mastered the required minimum knowledge of the subject. 2. Lack of performance and technical skills in intonation. 3. Lack of knowledge of musical material, weak answers. 4. Constant absences from classes. 5. Carelessness in doing homework.
0-24	1. The student has not mastered the required minimum knowledge of the subject. 2. Unable to answer questions, even with additional leading questions and suggested answer forms by the teacher/examiner. 3. Lack of correct intonation, rhythm, and mastery of the instrument. 4. The execution was not completed.

Module: Musical and historical disciplines

Disciplines:

Harmony

Polyphony

History of Foreign Music

Basics of Musical Analysis

History of Kazakh music of the 20th century

Analysis of musical works

Grade	Criteria
95–100	1. Demonstration of deep and complete knowledge and understanding of the entire volume of the studied program material, the essence of the theories under consideration, historical and logical patterns, phenomena and concepts, and their interrelations. 2. The ability to highlight the main points in the studied material and construct them logically, making the necessary conclusions including those demonstrating the author's position of the student. 3. A comprehensively reasoned analysis of a musical work with specific examples and facts, both generally accepted and independently discovered. 4. Ability to establish interdisciplinary (based on previously acquired knowledge) and intradisciplinary connections.
90–94	1. Demonstration of deep and complete knowledge and understanding of the entire volume of the studied program material, the essence of the theories under consideration, historical and logical patterns, phenomena and concepts, and their interrelations. 2. The ability to highlight the main points in the studied material and construct them logically, making the necessary conclusions. 3. A comprehensively reasoned analysis of a musical work is provided using

	well-known examples and facts. 4. Ability to establish interdisciplinary (based on previously acquired knowledge) and intradisciplinary connections. 5. When reproducing and interpreting the studied material, defining concepts and terms, minor errors and shortcomings may be made, corrected by the student after leading questions from the teacher.
85–89	1. Demonstration of knowledge of all the volume of studied program material, the essence of the theories under study, historical and logical patterns, phenomena and concepts, their interrelations. 2. The ability to highlight the main points in the studied material and construct them logically, making the necessary conclusions. 3. Sufficiently justifies the analysis of a musical work with known examples and facts. 4. When reproducing and interpreting the studied material, defining concepts and terms, minor errors and shortcomings are made, which were corrected by the student after the teacher's leading questions.
80 – 84	1. Demonstration of knowledge of the basic studied program material, the essence of the theories under consideration, historical and logical patterns, phenomena and concepts. 2. The ability to highlight the main points in the studied material, but not always to structure them logically, making the necessary conclusions. 3. The analysis of the musical work is sufficiently substantiated with well-known examples and facts. 4. When reproducing and interpreting the studied material, defining concepts and terms, minor errors and shortcomings are made, which were corrected by the student after the teacher's leading questions.
75–79	1. Demonstration of knowledge of the basic studied program material, the essence of the theories under consideration, historical and logical patterns, phenomena and concepts. 2. The ability to highlight the main points in the studied material, but not always to build them logically, making the necessary conclusions. 3. The analysis of a musical work is not always justified by known examples and facts. 4. When reproducing and interpreting the studied material, defining concepts and terms, minor errors and shortcomings are made, which were corrected by the student after the teacher's leading questions.
70–74	1. Demonstration of knowledge of the basic studied program material, the essence of the theories under consideration, historical and logical patterns, phenomena and concepts. 2. The ability to highlight the main points in the studied material, but not always to construct them logically, sometimes making incorrect conclusions. 3. The analysis of a musical work is not sufficiently justified with known examples and facts.

	4. When reproducing and interpreting the studied material, defining concepts and terms, minor errors and shortcomings are made, some of which the student finds difficult to correct after the teacher's leading questions.
65 – 69	1. Demonstration of knowledge of most of the studied program material, with the exception of the most complex theories, historical and logical patterns, phenomena and concepts. 2. The ability to highlight the main points in the studied material, but not always logically and partly fragmentarily construct them, sometimes allowing for incorrect conclusions. 3. The analysis of a musical work is not sufficiently substantiated with known examples and facts. 4. When reproducing and interpreting the studied material, defining concepts and terms, minor errors and shortcomings are made, some of which the student finds difficult to correct after the teacher's leading questions.
60–64	1. Demonstration of knowledge of most of the studied program material, with the exception of the most complex theories, historical and logical patterns, phenomena and concepts. 2. The ability to highlight the main points in the studied material, but to construct them illogically and fragmentarily, allowing for incorrect conclusions. 3. The analysis of a musical work is not sufficiently substantiated with known examples and facts. 4. When reproducing and interpreting the studied material, defining concepts and terms, minor errors and shortcomings are made, some of which the student finds difficult to correct after the teacher's leading questions.
55–59	1. Demonstration of knowledge of most of the studied program material, with the exception of the most complex theories, historical and logical patterns, phenomena and concepts. 2. The ability to highlight the main points in the studied material, but to construct them illogically and fragmentarily, without making the necessary conclusions. 3. The analysis of a musical work is not justified with known examples and facts. 4. When reproducing and interpreting the studied material, defining concepts and terms, minor errors and shortcomings were made, many of which the student finds difficult to correct after the teacher's leading questions.
50–54	1. Demonstration of knowledge of most of the studied program material, with the exception of the most complex theories, historical and logical patterns, phenomena and concepts. 2. The ability to highlight the main points in the studied material, but to

	construct them illogically and fragmentarily, without drawing the necessary conclusions. 3. The analysis of a musical work is not justified with known examples and facts. 4. When reproducing and interpreting the studied material, defining concepts and terms, significant errors and shortcomings are made, which the student finds difficult to correct after the teacher's leading questions.
25–49	1. Lack of knowledge of most of the studied program material, basic theories, historical and logical patterns, phenomena and concepts. 2. Inability to highlight the main points in the studied material, and to construct an illogical and fragmentary answer, without making the necessary conclusions. 3. The analysis of a musical work is not justified with known examples and facts. 4. When reproducing and interpreting the studied material, defining concepts and terms, significant errors and shortcomings are made, which the student finds difficult to correct after the teacher's leading questions.
0–24	1. Lack of knowledge of most of the studied program material including the most easily understood theories, historical and logical patterns, phenomena and concepts. 2. Inability to highlight the main points in the studied material, and to construct an illogical and fragmentary answer, without making the necessary conclusions. 3. The analysis of a musical work is not justified with known examples and facts. 4. When reproducing and interpreting the studied material, defining concepts and terms, significant errors and shortcomings are made, which the student finds difficult to correct after the teacher's leading questions. 5. Refusal to answer.

Module: Musical and theoretical disciplines
Discipline: Solfeggio

Grade	Criteria
95–100	1. Absolutely correct recording of the dictation. 2. Impeccable auditory analysis. 3. Expressive, meaningful, intonationally and rhythmically error-free solfeggio. 4. Fluency in sight-singing skills.
90–94	1. Single minor errors in the dictation recording. 2. Isolated minor errors in auditory analysis. 3. Individual intonation or rhythmic errors in solfeggio. 4. Fluency in sight-singing skills.
85–89	1. Minor pitch, rhythmic, and graphic errors in the dictation recording.

	2. Minor errors in auditory analysis. 3. Individual intonation or rhythmic errors in solfeggio. 4. Relatively fluent sight-singing skills.
80 – 84	1. Individual pitch, rhythmic, and graphic errors in the dictation recording. 2. Individual errors in auditory analysis. 3. Individual intonation or rhythmic errors in solfeggio. 4. Good command of prima-vista (sight-singing) skills.
75–79	1. Individual pitch, rhythmic, and graphic errors in the dictation recording. 2. Errors in auditory analysis. 3. Intonational or rhythmic errors in solfeggio. 4. Good command of sight-singing skills.
70–74	1. Pitch, rhythmic, and graphic errors in the dictation recording. 2. Errors in auditory analysis. 3. Intonational or rhythmic errors in solfeggio. 4. Insufficient mastery of sight-singing skills.
65 – 69	1. The dictation recording is generally correct. 2. A significant number of errors in auditory analysis. 3. A significant number of intonation and rhythmic errors in solfeggio. 4. Insufficient mastery of sight-singing skills.
60–64	1. The dictation recording is generally correct. 2. A significant number of errors or gross errors in auditory analysis. 3. A significant number of intonation and rhythmic errors, insufficient syntactic meaningfulness of phrasing in solfeggio. 4. Low level of sight-singing skills.
55–59	1. Significant errors in writing the dictation. 2. A significant number of errors or gross errors in auditory analysis. 3. A significant number of intonation and rhythmic errors, insufficient syntactic meaningfulness of phrasing in solfeggio. 4. Poor command of sight-singing skills.
50–54	1. Significant errors in writing the dictation. 2. A significant number of errors or gross errors in auditory analysis. 3. A significant number of intonation and rhythmic errors, lack of syntactic meaningfulness of phrasing in solfeggio. 4. Poor command of sight-singing skills.
25–49	1. The dictation is less than half-written. 2. Lack of basic auditory analysis skills. 3. Gross mistakes in solfeggio. 4. Lack of sight-singing skills.
0–24	1. Lack of basic dictation writing skills. 2. Lack of auditory analysis skills. 3. Gross mistakes in solfeggio, lack of intonation skills. 4. Lack of sight-singing skills. 5. Refusal to answer.

9. Content of the educational program (working curriculum of the educational program for the entire period of study).