

KURMANGAZY KAZAKH NATIONAL CONSERVATORY

**FACULTY OF VOCAL, CONDUCTING AND MUSIC
EDUCATION**

BACHELOR

**CATALOG OF ELECTIVE DISCIPLINES
for the 2024-2025 academic year**

**Educational program:
6B02103 – «Vocal art»**

Almaty 2024

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

It is intended for teachers and students of the KNK im. Kurmangazy.

Catalog of elective disciplines

Approved at the meeting of the Educational and Methodological Council of the KNK. Kurmangazy

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**Summary table of disciplines for choosing an educational program
6B02103 "Vocal art"**

Course	Term	Number of credits	Discipline code	Name of disciplines	Name of the module
1	2	3	4	5	6
2	4	3	Iya 2201	Italian language	Multilingual training and professionally oriented languages
			WIL 2201	The World of the Italian language (Linguistico - cultural course)	
2	3/4	3	FPSILFL	The French poems and songs as an instrument of learning French language	
			IPSLIL	The Importance of Poetry and Songs in Learning Italian language	
2	4	3	HPA (2) 2210	The history of the performing art 2	Music and historical disciplines
			VNH (1) 2210	Vocal nerd history 1	
2	3,4	6	HCARM (1,2)2211,12	History of classical and romantic music 1,2	
			HM 1760-1900 (1,2) 2211,12	The history of music 1760-1900 1,2	
2	3,4	6	CS (2,3) 2309,10	Chamber singing 2,3	Professional and performing training
			CP (2,3) 2309,10	Chamber performance 2,3	
2	4	3	PT 2311	Opera training	
			MO 2311	Mastery of opera	
2	3,4	6	KOR (1,2) 2320,21	Kazakh opera repertoire 1,2	Opera art
			BR (1,2) 2320,21	Baroque repertoire 1,2	
2	3,4	6	AS (1,2) 2318,19	Acting skills 1,2	Special disciplines of additional EP - Minor
3	5,6	6	ELSG (1,2) 3202,03	European languages "Spoken German" 1,2	Multilingual training and professionally oriented languages
			ELF (1,2) 3202,03	European languages «French» 1,2	
3	6	3	AMW (1) 3207	Analysis of musical works 1	Research skills
			MCSA (1) 3207	Music composition and style analysis 1	
3	5	3	HM 3213 1900-1945	The history of music 1900-1945	Music history disciplines
			HMM (1) 3213	History of modern music 1	

3	6	3	HMA 3214	History of music after 1945	
			HMM (2) 3214	History of modern music 2	
3	5,6	6	MTSD (1,2) 3217,18	Methods of teaching special disciplines 1,2	Pedagogical competencies of a musician
			MSE (1,2) 3217,18	Methods of singing education 1,2	
3	5,6	7	VE (1,2) 3301,02	Vocal ensemble 1,2	Performing skills of a musician
			VD (1,2) 3301,02	Vocal duo 1,2	
3	5,6	6	CS (1,2) 3304,05	The culture of speech 1,2	Fundamentals of acting and stagecraft
			FSS (1,2) 3304,05	Fundamentals of stage speech 1,2	
3	5,6	6	HCM (1,2) 3306,07	The history of costume and make-up 1,2	
			HS (1,2) 3306,07	The history of style 1,2	
3	5,6	6	AS (3,4)3320,21	Acting skills 3,4	Special disciplines of additional EP - Minor
3	5/6	3	TKC	Traditional Kazakh Culture	Historical-philosophical knowledge
			SCKP	Spiritual culture of the Kazakh people	
3	6	3	MA	Music Aesthetics	
			EST	Aesthetics	
4	7	3	AMW (2) 4208	Analysis of musical works 2	Research skills
			MCSA (2) 4208	Music composition and style analysis 2	
4	7	3	HKTM 4215	History of Kazakh traditional music	Music history disciplines
			KSC 4215	Kazakh song composition	
4	8	3	HKMXX 4216	History of Kazakh music of the XX century	
			KM 4216	Kazakh music	
4	7,8	6	VCR (1,2) 4316,17	Vocalist's concert repertoire 1,2	Vocal and choral performance
4	7,8	6	CAOP (1,2) 4316,17	Choreography of an opera performance	
4	7	3	TO	Oratory	Pedagogical and managerial competencies of a musician
			CS	Culture of speech	

DESCRIPTION OF ELECTIVE DISCIPLINES

1ST COURSE

Italian language

Discipline name and cipher	Italian language - Iya 2201
Teacher	Altaibayeva Sholpan Yussipbaevna, candidate of philology sciences, docent
Department	Department of social sciences and humanities
Cycle of discipline	Major disciplines
Module name	Personality-oriented competencies
Language of instruction	Kazakh, Russian, Italian languages Department: kaz. or rus.
Amount of credits	2
Semester	2
Discipline is recommended for studying in the specialty	«7M02103- Vocal art»
Prerequisites of discipline	Another foreign languages studied.
Postrequisites of discipline	-
Content of discipline	<p>That Italian language course a specially designed for the students the linguistic-cultural course which the permit to penetrate into the world of the Italian language across the getting to know with the national-specific particularities of the different components of the cultures in communicative cooperation, who doing difficult the intercultural communication's process. For the studying proposed the components of the culture who have the national-specific color: the peculiarities of the Italian culture and the social-political life; the traditions and customs of the country; the getting to know with the "linguistic image of the world" the carriers of another culture. Especial attention gived to the great endowment of Italia in the world cultural legacy.</p>
Learning outcomes	<p>- competences: The course contribute to development of the linguistic competences, such as: 1) the ability of make analysis of the word's structure and the model of the word-formation; 2) make phonetic and grammatical analysis of the texts; 3) see the main syntactic, synonymic and antonymic series. The acquired linguistic competences serve of the base to the formation of the communicative and social-cultural competences, getting to now with the artistic culture of Italia will increase the level of the professional competences of the students.</p> <p>- knowledge: during the course the students receive: 1) knowledge of the traditions and customs; 2) knowledge of the main famous works of the Italian literature, art, painting and cinema; 3) knowledge of the basic description of Italia as the country; 4) knowledge of the daily way of life and behavior; 4) acquaintance with, the national image of the world", reflecting the specific character of the national mentality of the Italian people.</p> <p>- skills: the students master the linguistic and communicative skills: 1) the speaking in two forms (dialogue and monologue); 2) the reading of the foreign-language text; 3) the audition</p>

	<p>during the communication; 4) writing of the elemental kinds of the letter.</p> <p>- experiences: the students became acquainted with the experiences of the norms of behavior and etiquette of the Italian people such as representatives of the Italian culture. The students receive the experiences of the cultural non-preconception, tolerance and adaptation to the communication in the environment speaking a foreign language. This course implant the experiences of manifestation of the respect to traditions, ritual and the way of life of the representatives of the another cultural community.</p> <p>The named competences, knowledge, skills and experiences contribute to surmount the linguistic and cultural barrier making difficult the process of communication.</p>
Form of conducting a class	Group or small groups
Final control form	Exam , verbally, by ticket
Main literature	<p>1. Рыжак Е.А. Итальянский язык. Италия как на ладони. 22 темы по страноведению. М.: АСТ, 2010. (Электронный вариант).</p> <p>2. Томмазо Буэно. Говорим по-итальянски. Средний уровень: учеб.пособие.-М.: Астрель:АСТ, 2011. (Электронный вариант).</p> <p>3. А.Каминская. Экспресс-самоучитель итальянского языка. – М., Издательство АСТ, 2016. -255 с. (Электронный вариант)</p>

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

Discipline name and cipher	The World of the Italian language (Linguistico - cultural course) MYa 2201
Teacher	Altaibayeva Sholpan Yussipbaevna, candidate of philology sciences, docent
Cycle of discipline	BD
Module name	
Language of instruction	Kazakh, Russian, Italian languages Department: kaz or rus.
Amount of credits	2
Semester	3
Discipline is recommended for studying in the specialty	For the magistrates of different specialties
Prerequisites of discipline	Mother tongue. Another foreign languages studied.
Prerequisites of discipline	Disciplines who studying in the specialty “The Vocal Art”
Content of discipline	The linguistic and cultural course permit to penetrate into the world of the Italian language across the getting to know with the national-specific particularities of the different components of the cultures in communicative cooperation, who doing difficult the intercultural communication’s process. For the studying proposed the components of the culture who have the national-specific color: the peculiarities of the Italian culture and the social-political life; the traditions and customs of the country; the getting to know with the “linguistic image of the world” the carriers of different culture. Especial attention

	gived to the great endowment of Italia in the world cultural legacy.
Learning outcomes	<p>- competences: The course contribute to development of the linguistic competences, such as: 1) the ability of make analysis of the word's structure and the model of the word-formation; 2) make phonetic and grammatical analysis of the texts; 3) see the main syntactic, synonymic and antonymic series. the linguistic competences The acquired linguistic competences serve of the base to the formation of the communicative and social-cultural competences, and getting to now with the artistic culture of Italia will increase the level of the professional competences of the students.</p> <p>- knowledges: during the course the students receive: 1) knowledge of the traditions and customs; 2) knowledge of the main famous works of the Italian literature, art, painting and cinema; 3) knowledge of the basic description of Italia as the country; 4) knowledge of the daily way of life and behavior; 4) acquaintance with „the national image of the world", reflecting the specific character of the national mentality of the Italian people.</p> <p>- skills: the students master the linguistic and communicative skills: 1) the speaking in two forms (dialogue and monologue); 2) the reading of the foreign-language text ; 3) the audition during the communication; 4) writing of the elemental kinds of the letter.</p> <p>- experiences: the students became acquainted with the experiences of the norms of behavior and etiquette of the Italian people such as representatives of the Italian culture. The students receive the experiences of the cultural non-preconception, tolerance and adaptation to the communication in the environment speaking a foreign language. This course implant the experiences of manifestation of the respect to traditions, ritual and tha way of life of the representatives of the another cultural community.</p> <p>The named competences, knowledges, skills and experiences contribute to surmount the linguistic and cultural barrier making difficult the process of communication.</p>
Form of conducting a class	Group or small groups
Final control form	Exam, verbally by ticket
Main literature	<p>1.Рыжак Е.А. Итальянский язык. Италия как на ладони. 22 темы по страноведению. М.: АСТ, 2010. (Электронный вариант).</p> <p>2.А.Каминская. Экспресс-самоучитель итальянского языка. –М., Издательство АСТ, 2016. -255 с. (Электронный вариант)</p> <p>3.Томмазо Буэно. Говорим по-итальянски. Средний уровень. Уч.пособие. - М., Издательство АСТ, 2011. -320 с. (Электронный вариант).</p>

The French poems and songs as an instrument of learning French language

Discipline name and cipher	The French poems and songs as an instrument of learning French language
Teacher	Altaibayeva Sholpan Yussipbaevna, candidate of philology sciences, docent
Cycle of discipline	BD
Language of instruction	Kazakh, Russian, French languages Department: kaz or rus.
Amount of credits	3
Semester	1,2
Discipline is recommended for studying in the specialty	For the students of “Vocal Art” specialty and magistrates of different specialties
Prerequisites of discipline	Mother tongue. Another foreign languages
Postrequisites of discipline	Disciplines who studying in the specialty “The Vocal Art”
Content of discipline	<p>The author’s course is especially elaborated for the students of “the Vocal Art” specialty and the magistrates of different specialties. This course purpose the study of foreign language trough the learning the songs and poems of famous French authors. For this course are selected the poetic works of the authors of XIX and XX cc., as well the songs who represent the best hits of French variety of second half of XX c. well-known around the world. The course purpose the grammar’s study on the real, concrete examples who gived and considered in their unity and integrity with the himself work.</p>
Learning outcomes	<ul style="list-style-type: none"> - competences: the course contribute to development of the linguistic competences, such as: 1) the ability of make analysis of the word’s structure and the model of the word-formation; 2) make phonetic and grammatical analysis of the texts; 3) see the main syntactic, synonymic and antonymic series. The acquired linguistic competences serve of the base to the formation of the communicative and social-cultural competences, and getting to now with the artistic culture of France will increase the level of the professional competences of the students. - knowledges: the aims of this course are: 1) consecutive and systematical master of French grammar; 2) the enlargement and consolidation of the lexical reserve; 3) the getting to know the social-cultural competences and the knowledge of the basic description of France as the country; 4) knowledge of the daily way of life and behavior; - skills: the students master the linguistic and communicative skills: 1) the speaking in two forms (dialogue and monologue); 2) the reading of the foreign-language text; 3) the audition during the communication; 4) writing of the elemental kinds of the letter. - experiences: 1) the acquaintance with the cultural components carrying the national-specific connotation; 2) the intensification of the professional competences of the futures singers. <p>The named competences, knowledges, skills and experiences contribute to surmount the linguistic and cultural barrier making difficult the process of communication.</p>

Form of conducting a class	Group or small groups
Final control form	Exam, verbally by ticket
Main literature (indicate 2-3 literatures available in the KNC library named after Kurmangazy)	1. О чем поют французы. 50 золотых французских песен. Подг. И.Франк.М.:Изд-во ВКН, 2015.- 256с. 2. Poètes d'aujourd'hui. Paul Eluard. Ed :Seghers, Paris, 1973.-190 p. 3. Интернет-ресурс

The Importance of Poetry and Songs in Learning Italian language

Discipline name and cipher	The Importance of Poetry and Songs in Learning Italian language
Teacher	Altaibayeva Sholpan Yussipbaevna, candidate of philology sciences, docent
Cycle of discipline	BD
Module name	
Language of instruction	Kazakh, Russian, Italian languages Department: kaz or rus.
Amount of credits	2
Semester	3,4
Discipline is recommended for studying in the specialty	For the students of "The Vocal Art" specialty and magistrates of different specialties
Prerequisites of discipline	Mother tongue. Another foreign languages.
Postrequisites of discipline	Disciplines who studying in the specialty "The Vocal Art"
Content of discipline	The author's course is especially elaborated for the students of "the Vocal Art" specialty and the magistrates of different specialties. This course purpose the study of foreign language trough the learning the songs and poems of Italian authors. For this course are selected the poetic works of the authors of XIX and XX cc., as well the songs who represent the best hits of Italian variety of 60-80 years, beloved in Italian and another countries. The course purpose the grammar's study on the real, concrete examples who gived and considered in their unity and integrity with the himself work.
Learning outcomes	<ul style="list-style-type: none"> - competences: the course contribute to development of the linguistic competences, such as: 1) the ability of make analysis of the word's structure and the model of the word-formation; 2) make phonetic and grammatical analysis of the texts; 3) see the main syntactic, synonymic and antonymic series. The acquired linguistic competences serve of the base to the formation of the communicative and social-cultural competences, and getting to now with the artistic culture of Italia will increase the level of the professional competences of the students. - knowledges: the aims of this course are: 1) consecutive and systematical master of Italian grammar; 2) the enlargement and consolidation of the lexical reserve; 3) the getting to know the social-cultural competences and the knowledge of the basic description of Italia as the country; 4) knowledge of the daily way of life and behavior; - skills: the students master the linguistic and communicative skills: 1) the speaking in two forms (dialogue and monologue); 2) the reading of the foreign-language text; 3) the audition

	<p>during the communication; 4) writing of the elemental kinds of the letter.</p> <p>- experiences: 1) the acquaintance with the cultural components carrying the national-specific connotation; 2) the intensification of the professional competences of the futures singers.</p> <p>The named competences, knowledges, skills and experiences contribute to surmount the linguistic and cultural barrier making difficult the process of communication.</p>
Form of conducting a class	Group or small groups
Final control form	Exam, verbally by ticket
Main literature (indicate 2-3 literatures available in the KNC library named after Kurmangazy)	<p>1. Н.А.Рыжак. Итальянская грамматика в стихах и песнях. М.:Эксмо, 2012.-288с.</p> <p>2.Интернет-ресурс</p> <p>3.Новый большой итальянско-русский словарь.-М.: Рус.яз.-Медиа,2004.-1231с.</p>

The history of the performing art

The name of the discipline and the cipher	The history of the performing art - THPA (2) 2210
Teacher	Kuldanov N.T. - Master of Pedagogical Sciences, teacher
The cycle of discipline	Basic Disciplines (BD)
Name of the module	Professional and performing training
Teaching language	Kazakh, Russian, English
Number of credits	3
Term	4
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	"History of world music", "History of Kazakh music", "Specialty".
Post-requirements of the discipline	"Methods of teaching special disciplines", "Specialty", "Chamber singing"
Content of the discipline	The discipline "History of vocal art" provides certain knowledge in the field of formation and development of vocal art in European countries, Russia and Kazakhstan. In the process of studying the discipline, there is a study of the directions of various vocal schools at different stages of the formation of vocal pedagogy.
Learning outcomes	<p>Competencies:</p> <ul style="list-style-type: none"> - in the basic principles of voice education; - in the development of the student's voice; - in the work of the larynx in singing; - in the work on correcting the shortcomings of singing voice formation; - in various types of vocalization; - in the artistic and pedagogical material; <p>knowledge:</p> <ul style="list-style-type: none"> - typologies of the modern and historical division of art by genre and style characteristics; - knowledge of historical features and the specifics of the development of artistic styles.

	<ul style="list-style-type: none"> - History and literature of music - knowledge of music theory - Free orientation in musical eras and styles - of skill: <p>Mastering the most valuable and necessary areas of vocal methodology, mastering the most significant vocal and performing styles;</p> <ul style="list-style-type: none"> - Disclosure of the dependence of the evolution of vocal technique on the tasks of vocal performance; - Identification of the main features of the identity of national vocal schools; - Familiarization with the art of outstanding representatives of vocal performance and pedagogy from different countries and eras; - Familiarization with the peculiarities of vocal performance in Kazakhstan, its best representatives of vocal pedagogy and performance. <p>skills:</p> <ul style="list-style-type: none"> - apply vocal and methodological principles of vocal pedagogy; - apply the theories of physiology and acoustics of the singing voice; - recognize the features of the physiology and pathology of the singing voice
The form of the lesson	Group
Form of final control	Oral examination
Main literature	<ol style="list-style-type: none"> 1. Lvov M.L. "From the history of vocal art" 2. Marchesi "Opera" 3. Nazarenko I. "The art of singing" 4. Rolland R. Musical and historical heritage" 1,2,3 volumes 5. Druskin M. "History of foreign music" 6. Yaroslavtseva L. "Foreign vocal schools" M 1997., 7. Kruntyaeva A. "Italian comic opera of the 18th century. 8. Bryantseva V.N. "French comic opera of the 18th century. 9. Yakovleva A. "Russian vocal school" 10. Gozenpud A. "Short opera dictionary" 11. Grinkevich N.N. "GATOB im.Abaya" 12. Nagulina N. "Our Kulyash" 13. Kariev "Sunny voice" 14. Hamidi L. "Life in art" 15. Lamperti F. The art of singing M-Pg., 1923 16. A.Zhubanov Nightingales of centuries A.,19 17. A.Zhubanov Strings of centuries A., 19 18. Auezov M.O. Eleukenova S.S. From a new line– - A., 1989 19. Gizatov B. Academician Akhmet Kuanovich Zhubanov - A. Zhazushy., 1972 20. Mukanov S. About the unforgettable and precious artist Akhmet Kuanovich Zhubanov. - writer

Vocal nerd history

The name of the discipline and the cipher	Vocal nerd history - HVA (1) 2210
Teacher	Kuldanov N.T. - Master of Pedagogical Sciences, teacher
The cycle of discipline	Basic Disciplines (BD)
Name of the module	Professional and performing training
Teaching language	Kazakh, Russian, English
Number of credits	3
Term	4
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	"History of world music", "History of Kazakh music", "Specialty"
Post-requirements of the discipline	"Methods of teaching special disciplines", "Specialty", "Chamber singing"
Content of the discipline	The discipline "History of vocal art" provides certain knowledge in the field of formation and development of vocal art in European countries, Russia and Kazakhstan. In the process of studying the discipline, there is a study of the directions of various vocal schools at different stages of the formation of vocal pedagogy
Learning outcomes	<p>Competencies:</p> <p>knowledge:</p> <ul style="list-style-type: none"> - Mastering the most valuable and necessary areas of vocal methodology, mastering the most significant vocal and performing styles; - Disclosure of the dependence of the evolution of vocal technique on the tasks of vocal performance; - Identification of the main features of the identity of national vocal schools; - Familiarization with the art of outstanding representatives of vocal performance and pedagogy from different countries and eras; - Familiarization with the peculiarities of vocal performance in Kazakhstan, its best representatives of vocal pedagogy and performance. <p>skills:</p> <ul style="list-style-type: none"> - be able to navigate the types, genres, styles of vocal works - be able to analyze and explain historical-cultural, historical-artistic, socio-cultural, semantic, figurative and stylistic factors of development in world art. - effective and competent analysis of the work from the point of view of the performer and composer - improved organizational qualities of the musician <p>skills: : formation of students' basic key knowledge on the history of vocal performance and pedagogy, and the ability to apply them in practice.</p>
The form of the lesson	Group
Form of final control	Examination
Main literature	Authors: Alekseev A.D. Publisher: Planet of Music

	Edition: 6th, erased. ISBN 978-5-8114-4663-6; 2019 Number of pages: 280
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History of classical and romantic music 1,2

Discipline name and code	History of classical and romantic music 1,2 -HCRM(1,2) 2211,12
Tutor	Goryacheva Tatyana, Ospanova T.
Discipline cycle	BD
Module name	Module 6 "Music history disciplines"
Language of instruction	russian
Amount of credits	3
Semester	3,4
The discipline is recommended for study in the specialty	Conducting, VOCAL, Instrumental Performance
Discipline prerequisites	History of music before the XVIII century
Discipline postrequisites	History of modern music
Discipline content	The course is aimed at studying the musical culture of the periods of classicism and romanticism. The musical aesthetics of the era, the personalities of composers and their creative heritage are considered.
Learning outcomes	Upon completion of the course - a clear understanding of the specifics of musical aesthetics, the characteristics of the musical language and genre sphere of the era of enlightenment and romanticism.
Form of conducting classes	Online
Final control form	exam
Mail literature	Konen V. History of foreign music. Issue 3.From 1789 to the middle of the 19th century. M., Music 1976. Livanova T. History of Western European music before 1789: Textbook in 2 volumes, volume 2, XVIII century. M., Music 1983 Levik B. History of Foreign Music. Issue 2.M., 1980.

History of music 1970-1900 1,2

Discipline name and code	History of music 1970-1900 1,2 – HM(1,2) 2211,12
Tutor	Goryacheva Tatyana, Ospanova T.
Discipline cycle	BD
Module name	Module 6 "Music history disciplines"
Language of instruction	russian
Amount of credits	3
Semester	3,4
The discipline is recommended for study in the specialty	Conducting, VOCAL, Instrumental Performance
Discipline prerequisites	History of music before the XVIII century
Discipline postrequisites	History of modern music
Discipline content	The discipline studies the process of the historical development of professional musical art of the 18th-19th centuries. Forms a holistic understanding of the musical culture of the era of classicism and romanticism in students.

Learning outcomes	Know the specifics of world musical art as a type of creative activity. Know the features of eras and the musical specifics of classicism, romanticism
Form of conducting classes	Offline
Final control form	exam
Main literature	<ol style="list-style-type: none"> 1. Druskin M. History of Foreign Music. Issue 4, second half of the 19th century. M., Music 1967. 2. Livanova T. History of Western European music before 1789: Textbook in 2 volumes, volume 2, XVIII century. M., Music 1983 3. Levik B. History of Foreign Music. Issue 2.M., 1980.

Chamber singing 2,3

The name of the discipline and the cipher	Chamber singing 2,3 - ChS(2,3) 2309,10
Teacher	PTS of the department
The cycle of discipline	BD
Name of the module	Professional and performing training
Teaching language	Kazakh, Russian, English
Number of credits	6
Term	3,4
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	Specialty, vocal ensemble, solfeggio, music theory, harmony, stage speech, actor's skill, history of world music, history of performing arts, piano.
Post-requirements of the discipline	Chamber class, performing practice, pedagogical practice.
Content of the discipline	The discipline "Chamber Singing" is focused on mastering the skills of expressive singing, performing skills, the development of artistic individuality through practical study of the main genres of song, romance music of the 18th and 19th centuries and the era of Romanticism. The main components of the discipline "Chamber Singing" are: the ability to master vocal and technical difficulties; the desire to master the form, content of the work, its structure and general dynamics; the manifestation of a personal attitude to the performed work; the embodiment of the idea of the work in specific musical images; work on the clarity of diction.
Learning outcomes	<p>Upon completion of the study of the discipline, the student must possess:</p> <p>vocal and technical skills (evenness of sound, in all registers, possession of the finest palette of sound, dynamic shades).</p> <p>musical and performing skills</p> <p>have an idea:</p> <p>about performing thinking</p> <p>about vocal and technical difficulties</p> <p>about the content of the work</p> <p>about musical and artistic taste</p> <p>about the performance of romances of the era before the Glinkovsky period and Romanticism.</p>

	<p>about emotional and psychological mobilization to perform singing and performing tasks before a performance.</p> <p>be able to:</p> <p>independently analyze and generalize the results of your performing experience</p> <p>to find the right timbral coloring of the voice,</p> <p>subtly understand the content, form and style of the work and the creation of a musical image.</p> <p>work with musical and poetic text (diction, clear pronunciation of doubled consonant letters, correct formation of vowel sounds);</p> <p>work on the nuances indicated by the composer in the musical text;</p> <p>work on phrasing;</p>
The form of the lesson	Individual
Form of final control	Concert
Main literature	<ol style="list-style-type: none"> 1. Glinka M. Romances and songs 2. Glinka M. Romances and songs vol.1 3. Glinka M. Romances and songs vol.2 4. Dargomyzhsky. Romances and songs 5. Schumann. "Love and a woman's life" vocal cycle 6. Schumann. "Myrtles" vocal cycle 7. Schumann. "Circle of songs" vocal cycle 8. Schubert. Notebook 1,2,3 9. Brahms. Collection of "Selected songs" (for voice and piano, in Russian and German. yaz) 10. Brahms. Collection "Botschaft ("Message") for voice and piano

Chamber performance 2,3

The name of the discipline and the cipher	Chamber performance 2,3 – ChP(2,3) 2309,10
Teacher	PTS of the department
The cycle of discipline	BD
Name of the module	Professional and performing training
Teaching language	Kazakh, Russian, English
Number of credits	6
Term	3,4
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	Specialty, vocal ensemble, solfeggio, music theory, harmony, stage speech, actor's skill, history of world music, history of performing arts, piano, performing and pedagogical practices
Post-requirements of the discipline	Chamber class, performing practice, pedagogical practice
Content of the discipline	Classes in the discipline "Chamber performance" are of a practical and theoretical nature. The main components of this work are: the ability to master vocal and technical difficulties; the desire to master the form, content of the work, its structure and general dynamics; the manifestation of a personal attitude

	to the performed work; the embodiment of the idea of the work in specific musical images; work on the clarity of diction.
Learning outcomes	<p>Upon completion of the study of the discipline, the student must possess:</p> <p>vocal and technical skills (evenness of sound, in all registers, possession of the finest palette of sound, dynamic shades).</p> <p>musical and performing skills</p> <p>have an idea:</p> <p>about performing thinking</p> <p>about vocal and technical difficulties</p> <p>about the content of the work</p> <p>about musical and artistic taste</p> <p>about the performance of romances of the era before the Glinkovsky period and Romanticism.</p> <p>about emotional and psychological mobilization to perform singing and performing tasks before a performance.</p> <p>be able to:</p> <p>independently analyze and generalize the results of your performing experience</p> <p>to find the right timbral coloring of the voice,</p> <p>subtly understand the content, form and style of the work and the creation of a musical image.</p> <p>work with musical and poetic text (diction, clear pronunciation of doubled consonant letters, correct formation of vowel sounds);</p> <p>work on the nuances indicated by the composer in the musical text;</p> <p>work on phrasing;</p>
The form of the lesson	Individual
Form of final control	Concert
Main literature	<ol style="list-style-type: none"> 1. Glinka M. Romances and songs 2. Glinka M. Romances and songs vol.1 3. Glinka M. Romances and songs vol.2 4. Dargomyzhsky. Romances and songs 5. Schumann. "Love and a woman's life" vocal cycle 6. Schumann. "Myrtles" vocal cycle 7. Schumann. "Circle of songs" vocal cycle 8. Schubert. Notebook 1,2,3 9. Brahms. Collection of "Selected songs" (for voice and piano, in Russian and German. yaz) 10. Brahms. Collection "Botschaft ("Message") for voice and piano

Opera training

The name of the discipline and the cipher	Opera training – OT 2311
Teacher	Auesbaeva G.Zh.
The cycle of discipline	BD
Name of the module	Professional and performing training
Teaching language	Kazakh, Russian, English
Number of credits	3

Term	4
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	The basics of acting.
Post-requirements of the discipline	"Opera class". "Opera classics in musical theater"
Content of the discipline	Organic fusion of vocals, movement, emotions when embodied in a stage image. Possession of a physical apparatus during the action on the stage "in the image". Knowledge of the basic principles of behavior on stage. Skills of interaction with partners on the stage during the performance of a musical excerpt in the proposed circumstances (aria, duet, scene from the opera, etc.). Artistic education of the vocalist. Stage ethics
Learning outcomes	<p>Competence of knowledge:</p> <p>Knowledge of the rules of wearing costumes of different eras. Knowledge of the basic principles of behavior on stage. The stage ethics of the relations of partners on the stage.</p> <p>The ability to concentrate attention and control the psychophysical state of your body during stage movement solo, in an ensemble, in a group.</p> <p>The ability to use body plasticity, gestures, according to the historical and cultural period of time, epoch during the performance of stage tasks when interacting with a partner, solo, in a group.</p> <p>The ability to wield a fan, a cloak, a cane</p> <p>Bows.</p> <p>The ability to develop improvisation skills on stage.</p> <p>Skills:</p> <p>Skills of developing coordination over your body into movements based on acting.</p> <p>Work skills and training of memory, rhythm, attention and imagination.</p> <p>Application of the skills and knowledge acquired in the educational process in working with the director and conductor on musical material (poems, excerpts from prose, fables. aria, scenes from operas, ensembles, etc.).</p>
The form of the lesson	Group.
Form of final control	Exam.
Main literature	<p>Stanislavsky K.S. "The actor's work on himself".</p> <p>Koch I.E. "Fundamentals of stage movement".</p> <p>"Etiquette of the XVI -XX centuries.</p> <p>" Zakhava B.E. "The skill of an actor and director."</p>

Mastery of opera

The name of the discipline and the cipher	Mastery of opera – MO 2311
Teacher	Auesbaeva G.Zh.
The cycle of discipline	BD
Name of the module	Professional and performing training
Teaching language	Kazakh, Russian, English
Number of credits	3

Term	4
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	The basics of acting.
Post-requirements of the discipline	"Opera class". "Opera classics in musical theater"
Content of the discipline	Organic fusion of vocals, movement, emotions when embodied in a stage image. Possession of a physical apparatus during the action on the stage "in the image". Knowledge of the basic principles of behavior on stage. Skills of interaction with partners on the stage during the performance of a musical excerpt in the proposed circumstances (aria, duet, scene from the opera, etc.). Artistic education of the vocalist. Stage ethics
Learning outcomes	<p>Competence of knowledge:</p> <p>Knowledge of the rules of wearing costumes of different eras. Knowledge of the basic principles of behavior on stage. The stage ethics of the relations of partners on the stage.</p> <p>The ability to concentrate attention and control the psychophysical state of your body during stage movement solo, in an ensemble, in a group.</p> <p>The ability to use body plasticity, gestures, according to the historical and cultural period of time, epoch during the performance of stage tasks when interacting with a partner, solo, in a group.</p> <p>The ability to wield a fan, a cloak, a cane</p> <p>Bows.</p> <p>The ability to develop improvisation skills on stage.</p> <p>Skills:</p> <p>Skills of developing coordination over your body into movements based on acting.</p> <p>Work skills and training of memory, rhythm, attention and imagination.</p> <p>Application of the skills and knowledge acquired in the educational process in working with the director and conductor on musical material (poems, excerpts from prose, fables. aria, scenes from operas, ensembles, etc.).</p>
The form of the lesson	Group.
Form of final control	Exam.
Main literature	<p>Stanislavsky K.S. "The actor's work on himself".</p> <p>Koch I.E. "Fundamentals of stage movement".</p> <p>"Etiquette of the XVI -XX centuries.</p> <p>" Zakhava B.E. "The skill of an actor and director."</p>

Kazakh opera repertoire 1,2

Discipline name and code	Kazakh opera repertoire 1,2 - KOR(1,2) 2320,21
Teacher	Kenzhebekov U.M., docent
Cycle of discipline	PD
Module name	The singer 's concert repertoire
Language of teaching	Kazakh, Russian
Number of credits	6
Semester	3,4

Discipline is recommended for studying on the specialty	6B02103- Vocal art.
Discipline prerequisites	Specialty, chamber singing, solfeggio, acting
Post requisites of discipline	Opera class, chamber class, vocal ensemble
Content of discipline	<p>The discipline "Kazakh Opera Repertoire" is aimed at mastering opera parts from operas by Kazakhstani composers. Not enough time is given to fully master an entire opera part, so this discipline is able to fulfill the task of only fragmentary acquaintance with a certain part.</p> <p>Since the subject is a group, classes are held in small groups. This form of work can make it possible to study exclusively ensemble scenes, where the whole group will be involved. Under tight deadlines, students can master 2-3 large opera scenes and demonstrate them on the exam.</p>
Learning outcomes	<p>Upon completion of the study of the discipline, the student must possess:</p> <p>vocal and technical skills (evenness of sound, in all registers, possession of the finest palette of sound, dynamic shades).</p> <p>have an idea of musical and performing skills:</p> <p>about performing thinking</p> <p>about vocal and technical difficulties in Kazakh arias, phonetics</p> <p>about the content of the operation</p> <p>about the performance of arias, duets, scenes from operas</p> <p>be able to:</p> <p>independently analyze and summarize the results of your performing experience</p> <p>to find the correct timbral coloring of the voice, subtly understand the content, forms and style, the peculiarities of the tempo – rhythm of Kazakh opera arias and the creation of a musical image.</p> <p>work with musical and poetic text (diction, correct formation of vowel sounds).</p>
Form of the conducting class	Small groups
Final control form	Exam
Main literature	<ol style="list-style-type: none"> 1. Zhubanov-Hamidi "Abai" 2. Brusilovsky "Kyz Zhibek", "Er Torgyn" 3. Tulebaev "Birzhan and Sara" 4. Mukhamedzhanov "Aisulu" 5. Rakhmadiyev "Ablay Khan" 6. Zhubanova "Enlik-Kebek"

Baroque repertoire 1,2

Discipline name and code	Baroque repertoire – BR(1,2) 2320,21
Teacher	Sakyshova G.
Cycle of discipline	PD
Module name	The singer 's concert repertoire
Language of teaching	Kazakh, Russian
Number of credits	6
Semester	3,4

Discipline is recommended for studying on the specialty	6B02103- Vocal art.
Discipline prerequisites	Specialty, chamber singing, solfeggio, acting
Post requisites of discipline	Opera class, chamber class, vocal ensemble
Content of discipline	<p>The discipline «Baroque repertoire» is aimed at mastering opera parts from operas by Kazakhstani composers.</p> <p>Not enough time is given to fully master an entire opera part, so this discipline is able to fulfill the task of only fragmentary acquaintance with a certain part.</p> <p>Since the subject is a group, classes are held in small groups. This form of work can make it possible to study exclusively ensemble scenes, where the whole group will be involved.</p> <p>Under tight deadlines, students can master 2-3 large opera scenes and demonstrate them on the exam.</p>
Learning outcomes	<p>Upon completion of the study of the discipline, the student must possess:</p> <p>vocal and technical skills (evenness of sound, in all registers, possession of the finest palette of sound, dynamic shades).</p> <p>have an idea of musical and performing skills:</p> <p>about performing thinking</p> <p>about vocal and technical difficulties in Kazakh arias, phonetics</p> <p>about the content of the operation</p> <p>about the performance of arias, duets, scenes from operas</p> <p>be able to:</p> <p>independently analyze and summarize the results of your performing experience</p> <p>to find the correct timbral coloring of the voice, subtly understand the content, forms and style, the peculiarities of the tempo – rhythm of Kazakh opera arias and the creation of a musical image.</p> <p>work with musical and poetic text (diction, correct formation of vowel sounds).</p>
Form of the conducting class	Small groups
Final control form	Exam
Main literature	<ol style="list-style-type: none"> 1. Zhubanov-Hamidi "Abai" 2. Brusilovsky "Kyz Zhibek", "Er Torgyn" 3. Tulebaev "Birzhan and Sara" 4. Mukhamedzhanov "Aisulu" 5. Rakhmadiyev "Ablay Khan" 6. Zhubanova "Enlik-Kebek"

Acting skills 1,2

Discipline name and code	Acting skills - AS (1,2) 2318, 19
Teacher	Auesbaeva G.Zh.
Cycle of discipline	PD (KV)
Module name	Special disciplines of additional EP - Minor
Language of teaching	Kazakh, Russian
Number of credits	6
Semester	3,4

Discipline is recommended for studying on the specialty	6B02103- Vocal art
Discipline prerequisites	Specialty, Chamber singing, Piano
Post requisites of discipline	"Opera training", "Opera class"
Content of discipline	<p>The main subject, provides for the development of acting and performing skills to the extent necessary for the initial period of training in an additional EP – «Minor» Mastering the system of knowledge, skills and skills of internal and external techniques of acting and performing arts. Development of visual and auditory attention, memory, observation, imagination, imagination, imaginative thinking. choreographic skills.</p> <p>Removal of tightness and stiffness. Development of a sense of rhythm and coordination of movements, speech breathing and articulation, diction on the material of poems and tongue twisters. Work on sketches, exercises. Development of stage attention, imagination and fantasy. The time rhythm. Rhythmoplasty. Development of coordination, choreographic skills. Mimic exercises.</p>
Learning outcomes	<p>Competencies:</p> <ul style="list-style-type: none"> - possess vocal and technical, performing and acting skills -possess the skills of creative mastering of vocal works of various styles and genres. -know the methods of working on musical works; - to carry out vocal-performing and acting activities at a high artistic and technical level; -have the skills of acting, stage movement; -apply techniques and methods of creating an image, a character through the art of makeup, work on the role from theoretical analysis to stage rehearsals and the release of finished excerpts.
Form of the conducting class	Individual
Final control form	Exam
Main literature	<ol style="list-style-type: none"> 1. K.S. Stanislavsky.1 t . "My Life in Art" 2. K.S.Stanislavsky.2t. "The actor's work on himself" 3. B.A.Pokrovsky. "Let's put on an opera" 4. F.I. Chaliapin.1,2 t.t. (edited by A.M.Gorky)

DESCRIPTION OF ELECTIVE DISCIPLINES
3RD YEAR

European languages (German) Developing skills in reading and speaking 1,2

Discipline name and code	European languages (German) “Developing skills in reading and speaking” 1,2 - DSRS(1,2) 3202,03
Senior teacher	Kuanysh Essimkhyzy Passulbek, master of pedagogical sciences
Discipline cycle	BD (CC)
Module name	Multilingual training and professional-orientated languages
Teaching languages	Kazakh, Russian
Amount of credits	3
Semester (Term)	5
Discipline is recommended to the students of Specialty	5B040300 – Vocal Art
Discipline prerequisites	Zero (Beginner) level
Discipline postrequisites	Future professional activities
Discipline content	<p>This discipline program “German” is designed for beginner level students in specialty “Vocal Art” of the Kazakh National Conservatoire named after Kurmangazy.</p> <p>The aim of the discipline is to achieve the initial basis of practical knowledge of the German language; fluency in oral and written speech within in the studied topics; reading and translating the text.</p>
Learning outcomes	<p>1. Academic competency: ability to use German in the professional activities for reading opera works in German and for communication in various situations.</p> <p>2. Language communicative competence: ability to understand and convey the necessary information; possessing all kinds of dialogue on the proposed topics;</p> <p>3. Social-cultural competence: acquaintance with the culture of the country of the studied language and speech etiquette, which are necessary for successful communication in a foreign language.</p>
Class form	In group
Final control form	Exam (Testing by Google)
Main literature	<p>1. C. Noskov. textbook ‘German’, Minsk, 2004.</p> <p>2. X. Schulz German Grammar, Moskow, 1998</p> <p>4. N.F. Borisko. Germa tutorial. «Logos-Kiev» , 2007.</p> <p>5. N.F. Borisko. Business German course, «Logos-Kiev», 2003.</p> <p>6. G. Bek Angelika. “German in 30 days” Langenscheidt, Moskow, Astrel * ACT, 2004.</p> <p>5. Schritte 1 International, Hueber Verlag, 2015.</p> <p>6. «German» Express-course for beginner. Tutorial, Moskow, 2006. +4 audioCDs.</p> <p>7. N. Kruntaeva. Dictionary of foreign musical terms. Moskow, 1988.</p>

European languages (French language) 1,2

Discipline name and cipher	European languages. French language 1,2 - Eya Fya(1,2) 3202,03
Teacher	Altaibayeva Sholpan Yussipbaevna, candidate of philology sciences, docent
Department	Department of social sciences and humanities
Cycle of discipline	Major disciplines
Module name	personality-oriented competencies
Language of instruction	Kazakh, Russian languages. Department: kaz or rus.
Amount of credits	2
Semester	3
Discipline is recommended for studying in the specialty	«B02103- Vocal art»
Prerequisites of discipline	Mother tongue. Another foreign languages studied.
Prerequisites of discipline	Disciplines who studying in the specialty “The Vocal Art”
Content of discipline	The linguistic and cultural course permit to penetrate into the world of the French language across the getting to know with the national-specific particularities of the different components of the cultures in communicative cooperation, who doing difficult the intercultural communication’s process. For the studying proposed the components of the culture who have the national-specific color: the peculiarities of the Italian culture and the social-political life; the traditions and customs of the country; the getting to know with the “linguistic image of the world” the carriers of different culture. Especial attention gived to the great endowment of France in the world cultural legacy.
Learning outcomes	<p>- competences: The course contribute to development of the linguistic competences, such as: 1) the ability of make analysis of the word’s structure and the model of the word-formation; 2) make phonetic and grammatical analysis of the texts; 3) see the main syntactic, synonymic and antonymic series. The acquired linguistic competences serve of the base to the formation of the communicative and social-cultural competences, and getting to now with the artistic culture of France will increase the level of the professional competences of the students.</p> <p>- knowledges: during the course the students receive: 1) knowledge of the traditions and customs; 2) knowledge of the main famous works of the French literature, art, painting and cinema; 3) knowledge of the basic description of France as the country; 4) knowledge of the daily way of life and behavior; 4) acquaintance with the national image of the world", reflecting the specific character of the national mentality of the French people.</p> <p>- skills: the students master the linguistic and communicative skills: 1) the speaking in two forms (dialogue and monologue); 2) the reading of the foreign-language text; 3) the audition during the communication; 4) writing of the elemental kinds of the letter.</p>

	<p>- experiences: the students became acquainted with the experiences of the norms of behavior and etiquette of the French people such as representatives of the French culture. The students receive the experiences of the cultural non-preconception, tolerance and adaptation to the communication in the environment speaking a foreign language. This course implant the experiences of manifestation of the respect to traditions, ritual and the way of life of the representatives of the another cultural community.</p> <p>The named competences, knowledges, skills and experiences contribute to surmount the linguistic and cultural barrier making difficult the process of communication.</p>
Form of conducting a class	Group or small groups
Final control form	Exam, verbally by ticket
Main literature	<p>1. Le français accéléré. G.Mauger, M.Bruézière. M., «Mejdunarodnye otnosheniya», 1995.</p> <p>2. И.П.Солодовникова. Пособие по французскому языку для музыкальных вузов. М., «Высшая школа», 1977.</p> <p>3. С. А. Бакаева, Н. М., Долгорукова. Экспресс-самоучитель французского языка. М., АСТ, 2016. - 256 с.</p>

Analysis of musical works 1

Discipline name and code	Analysis of Musical Works 1 - AMW (1) 4233
Teacher	Kondaurova, Y. G., Department of Musicology and Composition
Cycle of discipline	elective base module
Module name	Profile elective disciplines of musicology and ethnomusicology
Language of teaching	Russian
Number of credits	3
Semester	7
Discipline is recommended for studying in the specialty	6B02101– Musicology
Discipline prerequisites	Harmony, History of Music, Analysis of Musical Works 3
Post requisites of discipline	Specialty, History of Musical Forms, History of Musical Styles and Genres, Methodology of Teaching the MTD
Content of the discipline	The study of the structure of musical works and the development of methods, techniques and genres of their analysis
Learning outcomes	<p>competencies: a high degree of mastery of ideas about musical structure</p> <p>knowledge: about the regularities of the structure of a musical work based on its perception</p> <p>abilities: practical experience in system analysis of musical works</p> <p>skills: applying of theoretical knowledge in the practice of analyzing musical works</p>
Form of conducting a class	Lectures, seminars, individual lessons
Final control form	exam

Main literature	1. Анализ вокальных произведений. Ред. Коловского. — Л., 1988. 2. В. Задерацкий. Музыкальная форма. — Ч. I. — М., 1995. 3. Л. Мазель. Строение музыкальных произведений. Изд. II. — М., 1979. 4. Е. Назайкинский. Логика музыкальной композиции. — М., 1982. 5. Е. Ручьевская. Классическая музыкальная форма. — СПб, 1998. 6. В. Холопова. Формы музыкальных произведений. — СПб, 2002.
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Music composition and style analysis 1

Discipline name and code	Music composition and style analysis 1 – MCSA(1) 3207
Teacher	Kalymova G.D. Department of Musicology and Composition
Cycle of discipline	Music and theoretical disciplines
Module name	BD (CC)
Language of teaching	kazakh
Number of credits	3
Semester	4, 6
Discipline is recommended for studying in the specialty	Traditional music, Vocal
Discipline prerequisites	Harmony, music Theory, music History
Post requisites of discipline	Specialty, History of performing arts
Content of the discipline	The purpose of discipline is a comprehensive knowledge of the analysis of musical works required in training students of performing specialties.
Learning outcomes	<p>At the end of the course, the student should know:</p> <ul style="list-style-type: none"> - main forms and genres of musical works, <p>Be able to:</p> <ul style="list-style-type: none"> - analyze the style of musical works and their content from the point of view of artistic trends in musical art; - perform analysis of musical form; - consider a piece of music in the unity of content and form; - consider musical works in relation to the genre, style of the era and the author's style of the composer; <p>Possess:</p> <ul style="list-style-type: none"> - a comprehensive analysis of the melody, rhythm, harmonic plan of the work, textural presentation; - skills in presenting theoretical material using basic musicological concepts.
Form of conducting a class	Lectures and practical exercises
Final control form	Exam
Main literature	Л.Мазель. Строение музыкальных произведений. 2. А.Михайлов. Стил в музике. М., 1981. 3. Назайкинский, Е. В. Стил и жанр в музике: учебное пособие для ВУЗов / Е. В. Назайкинский. - М.: Владос, 2003. - 248 с. 4. С.Скребков. Художественные принципы музыкальных стилей. М., 1973. 5. Способин, И. Музыкальная форма / И. Способин. - М.:

	Музыка, 2007. - 400 с. 6. Холопова, В. Н. Формы музыкальных произведений: учебное пособие для вузов / В. Н. Холопова. - СПб.: Лань, 2006. - 489 с. В. Цуккерман. Музыкальные жанры и основы музыкальных форм. М., 1964.
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1900-1945 music history

Discipline name and code	1900-1945 music history – 1900-1945 MH 3213
Teacher	Maksimcheva Ya.S., teacher, Master of Arts
Cycle of discipline	BD (OC)
Module name	"Musical-historical disciplines"
Language of teaching	Russian
Number of credits	3
Semester	6
Discipline is recommended for studying in the specialty	6B02103-Vocal 6B02105-Conducting 6B02102 - Instrumental Performance
Discipline prerequisites	«Russian Music History-1», «History of Foreign Music-2», «History of Russian-Soviet Music-1», «History of Russian-Soviet Music-2»
Post requisites of discipline	«History of modern music»
Content of the discipline	This discipline studies the creativity of composers of the first half of the twentieth century, the peculiarities of styles and trends in the musical art
Learning outcomes	The study of the discipline assumes the following results: -knowledge of styles and musical directions, the creative heritage of composers of the first half of the twentieth century; -aesthetics of artistic trends in music and the historical paradigm; -ability to analyze the composer's creativity and musical composition in the context of the era and style; -to use the acquired knowledge in their practical activities. -the ability to navigate the compositional styles and genres of the first half of the twentieth century.
Form of conducting a class	traditionally / or remotely
Final control form	exam
Main literature	Music of the twentieth century: Essays. M., 1980. Vysotskaya M.S., Grigorieva G.V. Music of the twentieth century: from avant-garde to postmodern, textbook. M., 2011. Durandina E.E. "Domestic musical literature: 1917-1985", Moscow: Muzyka, 1996.

The history of modern music-1

Discipline name and code	The history of modern music 1 - HMM(1) 3212
Teacher	Maximcheva Ya.S., teacher, Master of Arts
Cycle of discipline	BD (OC)
Module name	"Musical-historical disciplines"
Language of teaching	Russian
Number of credits	3
Semester	6
Discipline is recommended for studying in the specialty	6B02103-Vocal 6B02105-Conducting 6B02102 - Instrumental Performance
Discipline prerequisites	«History of foreign Music-1», «History of Foreign Music-2», «History of Russian-Soviet music-1», «History of Russian-Soviet Music-2», «History of music before 1945», «History of music after 1945»
Post requisites of discipline	«Specialization»
Content of the discipline	This discipline in historical and chronological order studies the creative heritage of composers of the first half of the twentieth century in the context of the peculiarities of musical styles, artistic trends, aesthetic concepts.
Learning outcomes	The study of the discipline assumes the following results: -knowledge of styles, worldview, features of the works of composers of the turn of the XIX-XX centuries; -aesthetic, theoretical and historical concepts that influenced the development of post-Romanticism, Impressionism, Verism, neoclassicism and other trends; -the ability to consider a piece of music in the context of an era and a historical setting; -apply the acquired knowledge in their practical activities; - be able to navigate the composer's styles, genres of modern music.
Form of conducting a class	traditionally / or remotely
Final control form	exam
Main literature	Music of the twentieth century: Essays. M., 1980. Vysotskaya M.S., Grigorieva G.V. Music of the twentieth century: from avant-garde to postmodern, textbook. M., 2011. Durandina E.E. "Domestic musical literature: 1917-1985", Moscow: Muzyka, 1996.

History Music after

Discipline Name and Code	History Music after 1945 – HMA 3214
Teacher	Goryacheva Tatyana, Ayazbayeva A
Department	Musicology and composition
Discipline cycle	BD EC
Module name	Music history
Teaching language	Russian, Kazakh
Amount of credits	3
Semester	6
Discipline recommended for study by specialty	Piano, Vocal, Conducting

Discipline prerequisites	World history, the history of contemporary music before 1945.
Post requisites of discipline	Theory of Modern Composition Twentieth Century Music Analysis
Discipline content	The history of modern foreign music of the XX century. The musical culture of Italy, France, Poland, Hungary, Great Britain, USA, Spain, Latin America, Asia, Russia. Creative biographies of composers (38 persons). The most important pieces of music. Contemporary art movements.
Learning outcomes	<p>- competencies: General cultural, general professional, foundations of research, creative.</p> <p>- knowledge: 1. Formed ideas about the interaction of folk and professional creativity, historical continuity, updating and enriching the content of musical art, its expressive means, genres and forms in the twentieth century. 2. Knowledge of domestic and foreign points of view on the processes in the musical culture of the studied period</p> <p>- skills: 1. To determine the features of the individual style of modern composers and the style differences of the artistic movements of the twentieth century. 2. Compare and analyze the processes of historical development of musical art in different countries. 3. Make a description of the works and creative biographies of composers and present them in written and verbal form.</p> <p>- skills: 1. Auditory analysis of music styles of the twentieth century. 2. Search for scientific information 3. Presentation of musical and historical facts, works and biographies of figures.</p>
Form of the lessons	groups
Final control form	Oral ticket exam
Main literature	<ol style="list-style-type: none"> 1. The Cambridge History of Twentieth-Century Music. Cambridge University press, 2004 - 836 p (эл. ресурс) 2. История зарубежной музыки. Вып. 6. – : Учебник для музыкальных вузов. СПб., Издательство «Композитор», 2001. - 626 с. 3. История зарубежной музыки. XX век. – Ред. Гаврилова Н.А. М.: 2005. — 576 с.

History of modern music 2

Discipline name and code	History of modern music 2 – HMM(2) 3214
Teacher	Ospanova T. U., professor, candidate of pedagogical Sciences
Cycle of discipline	BD 6B02111-Composition "Solfeggio", "Harmony"
Module name	Musical-historical disciplines
Language of teaching	Kazakh, Russian

Number of credits	3
Semester	6
Discipline is recommended for studying in the specialty	6B02101-Musicology, 6B02111-Composition
Discipline prerequisites	"The history of world music of the XVIII-XIX centuries"
Post requisites of discipline	"History of Russian Music 1"
Content of the discipline	This discipline studies the development of Western European music from the second half of the 19th century to the beginning of the 20th century, introducing students to the musical heritage of past eras.
Learning outcomes	<p>Knowledge of:</p> <ul style="list-style-type: none"> - styles, worldviews, features of works by composers of the late XIX – first half of the XX century; - aesthetic, theoretical and historical concepts that influenced the development of musical art in this period <p>Skills:</p> <ul style="list-style-type: none"> - consider a piece of music in the context of an era and historical setting; - use the acquired knowledge in their practical activities. <p>Skills:</p> <ul style="list-style-type: none"> - presentation and comprehension of information on the history of modern music; - ability to navigate in composing styles and genres of modern music.
Form of conducting a class	online
Final control form	exam
Main literature	<p>Druskin, M. S. On Western European music of the twentieth century. Moscow, 1973</p> <p>Dzhumalieva T. K., Musagulova G. Zh. Foreign music of the XX century. Almaty, 2014</p> <p>Konen V. Etudes about foreign music, Moscow, 1975</p> <p>Music of the twentieth century: Essays. CH. 2. 1917-1945. KN. 3. M., 1980.</p> <p>Bogoyavlensky S. Italian music of the first half of the twentieth century: Essays. L., 1986</p> <p>Nestyev I. V. History of foreign music. Vol.6. Saint Petersburg, 2001.</p>

Methods of teaching special disciplines 1,2

The name of the discipline and the cipher	Methods of teaching special disciplines 1,2 - MTSD(1,2) 3217,18
Teacher	Nurgalieva Saule Abralovna
The cycle of discipline	BD
Name of the module	Pedagogical competencies of a musician
Teaching language	Kazakh, Russian
Number of credits	6
Term	5,6
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	History of Performing Arts

Post-requirements of the discipline	Pedagogical skills
Content of the discipline	"Methods of teaching special disciplines" is intended for comprehensive development in the field of vocal pedagogy and methodology, as one of the components in the expansion and development of knowledge, the course of this discipline is an integral part in the education of a modern competitive singer and vocal teacher.
Learning outcomes	<p>Competencies:</p> <ul style="list-style-type: none"> - knowledge of the laws of the voice apparatus; -scientific information about the operation of the voice apparatus; -the right approach in voice education; -logic of thinking based on the acquired knowledge; - methodological issues related to voice formation; <p>knowledge:</p> <p>to form theoretical knowledge in the field of vocal methodology, on the basis of which the student learns practical activities, vocal and technical installations.</p> <p>skills:</p> <p>Disclosure of the main stages of the formation of vocal methodology</p> <ol style="list-style-type: none"> 2. Disclosure of the dependence of the evolution of vocal technique on the tasks of vocal performance; 3. Characteristics of the main features of the identity of national vocal schools; 4. Familiarization with the art of outstanding representatives of vocal performance and pedagogy from different countries and eras; <p>skills:</p> <ul style="list-style-type: none"> - consistently masters the main stages of development, discoveries and research in the field of vocal methodology. - the history of the formation and development of vocal methodology.
The form of the lesson	Group
Form of final control	Oral examination
Main literature	<ol style="list-style-type: none"> 1. Dmitriev L. fundamentals of vocal methods-Moscow, 1968. 2. Nazarenko I. The Art of peny. - H 1966 G. 3. D. Aspelund. The development of the pevts and its voice 4. V. Lucanin. My method of work with pegs. Moscow, 1972 5.A. Kozhakhmetova. Education of a singing voice. Almaty, 2006

Methods of singing education 1,2

The name of the discipline and the cipher	Methods of singing education1,2 - MSE (1,2) 3217,18
Teacher	Nurgalieva Saule Abbralovna
The cycle of discipline	BD
Name of the module	Pedagogical competencies of a musician

Teaching language	Kazakh, Russian
Number of credits	6
Term	5,6,
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	History of Performing Arts
Post-requirements of the discipline	Pedagogical skills
Content of the discipline	The course of the discipline "Methods of singing education" is intended for comprehensive development in the field of vocal pedagogy and methodology, as one of the components in the expansion and development of knowledge, the course of this discipline is an integral part in the education of a modern competitive singer.
Learning outcomes	<p>Competencies:</p> <ul style="list-style-type: none"> -Knowledge of theoretical information on the development of the voice in the upbringing of the singer. - the ability to reinforce the practical activities of students in classes with students, as well as theoretically illuminate the practice that a student receives in a solo singing class, chamber and opera classes. <p>knowledge:</p> <ul style="list-style-type: none"> - broaden the horizons of students studying singing. - to provide the necessary theoretical information on the basis of which students could correctly assess the phenomena associated with voice formation, voice development, singer education - to teach students to the logic of thinking based on a certain minimum of basic knowledge - to teach a scientific approach to voice education; - assimilation of scientific information about the voice and the work of the voice and apparatus - familiarization with the general laws of the work of the human body in order to reasonably analyze methodological issues related to the voice formation <p>of the skill:</p> <ul style="list-style-type: none"> - to characterize the singing sound (strength, pitch, timbre, vibrato); - know the impedance phenomenon; - know low and high singing formants; - know the relationship of breathing with other parts of the vocal apparatus; - know historical data about the work of breathing in singing; - know the anatomy and physiology of the respiratory organs; - know practical conclusions from scientific data on the work of breathing in singing; - know scientific data about the position of the larynx during singing; - know the phonetic method of educating the singer <p>skills:</p> <ul style="list-style-type: none"> - fluency and application in professional activity of the terminology of the methodology of vocal art;

	-patterns of operation of the voice apparatus; -the right approach in voice education; -logic of thinking based on a certain minimum of basic knowledge; -ability to understand methodological issues related to voice formation
The form of the lesson	Group
Form of final control	Oral examination
Main literature	1. Dmitriev L. fundamentals of vocal methods-Moscow, 1968. 2. Nazarenko I. The Art of penyie-1966. 3. D. Aspelund. The development of the pevts and its voice 4. V. Lucanin. My method of work with pegs. Moscow, 1972 5.A. Kozhakhmetova. Education of a singing voice. Almaty, 2006

Vocal ensemble 1,2

The name of the discipline and the cipher	Vocal ensemble1,2 - VE (1,2) 3301,02
Teacher	Blagodarnaya S. H.
The cycle of discipline	PD
Name of the module	Performing competencies of a musician
Teaching language	Russian, English
Number of credits	6
Term	5,6
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	Specialty, Solfeggio, Harmony, Chamber performance, Chamber singing
Post-requirements of the discipline	Choir class, specialty
Content of the discipline	<p>The main objective of the course "Vocal Ensemble" is to prepare the collective for concert activities, work on various types of ensemble. The study of the skills of vocal work on a work, means of artistic expression, phrasing, disclosure of ideological and figurative content. Creation of creative contact, creative atmosphere in the team.</p> <p>Work on a work with accompaniment. Work on works of different styles and genres. Analysis of performed works. Questions of arrangement and arrangement for vocal ensembles.</p>
Learning outcomes	<p>The process of studying the discipline "Performing actions of a conductor" is aimed at the formation of the following competencies:</p> <ul style="list-style-type: none"> - willingness to demonstrate mastery of the entire system of special musical - theoretical vocal-ensemble knowledge, skills and abilities necessary to work with a creative team as a leader of a vocal team; <p>To know:</p> <ul style="list-style-type: none"> - the basic principles of the vocal ensemble;

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

Vocal duo1,2

The name of the discipline and the cipher	Vocal duo 1,2 - VD (1,2) 3301,02
Teacher	Blagodarnaya S. H.
The cycle of discipline	PD
Name of the module	Performing competencies of a musician
Teaching language	Russian, English
Number of credits	6
Term	5,6
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	Specialty, Solfeggio, Harmony, Chamber performance, Chamber singing
Post-requirements of the discipline	Choir class, specialty
Content of the discipline	<ol style="list-style-type: none"> 1. Chamber and opera duets of the Renaissance, Baroque of the 17th and 18th centuries. 2. Chamber and opera duets of Western European composers of the 19th and 20th centuries. 3. Chamber and opera duets of Russian and Soviet composers 4. Chamber and opera duets of Kazakhstani composers

Learning outcomes	Mastering the basics of ensemble singing, acquaintance with chamber and opera duets of various styles and eras of Western European, Russian and Kazakh composers. The ability to interact with a partner, listen, feel and perform music in a creative tandem, taking into account all the features of the partner's voice and temperament.
The form of the lesson	Group
Form of final control	Examination, performance of works. Colloquium.
Main literature	<ol style="list-style-type: none"> 1. K. Monteverdi. Two songs for high voice, piano Music, 1964. 2. G. Donizetti Selected duets for soprano and tenor with piano accompaniment Music, 1983. 3. Duets foreign composers piano compiler A. Vasiliev, "Music", 1989. 4. Duets of Russian and foreign composers for soprano and mezzo-soprano with piano accompaniment ed. by K. Lisician Music, 1980. 5. Old Russian duets with piano accompaniment Music, 1971. 6. Duets by Russian and Soviet composers Music, 1988. 7. Duets Russian composers piano Music, 1980. 8. Duets of Soviet composers for soprano and mezzo-soprano with piano accompaniment compiler K. Lisician Music, 1986. 9. Duets from the operas of foreign composers for tenor and baritone and piano compiled G. Suslova Music, 1984. 10. Duets from operettas by Soviet composers of piano Music, 1978. 11. Songs, duets and scenes from the music plays and operettas, for voice and piano compiled G. Portnov Concert repertoire "Soviet Composer", 1986. 12. White birch. Yerkovich. Alimkulov 13. White cloud. Kuzhamyarov. Sarsenbayev 14. Waltz of happiness. Tulebaev. Baigozhaev 15. Spring waltz. Hamidi. Bayseitov 16. Evening Alma-Ata. Rakhmadiev. Shakenov 17. Where are you. Mukhamedzhanov. Shangitbayev 18. Yerkem-ai. 19. Iligai 20. Karlygash. Zhubanov. Matakov 21. Mousymzhan (Kazakh) is in all keys 22. Young Kazakh. Elebaev. Mustafin 23. Taras. Baykadamov. Shakenov 24. A song about peace. Zhubanov. Baymukhamedov 25. Surshakyz. Musa 26. The song flies away like a bird. Koishibaev. Abai 27. Sholpan. Brusilovsky. Shakenov

The culture of speech 1, 2

The name of the discipline and the cipher	The culture of speech 1,2 - TCS (1,2) 3304,05
Teacher	Auesbaeva G.Zh.
The cycle of discipline	BD
Name of the module	Basics of acting and stage skills
Teaching language	Kazakh, Russian
Number of credits	6
Term	5,6
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	Specialty 1- 4, acting, chamber singing
Post-requirements of the discipline	Opera training, Opera class, specialty 5-8.
Content of the discipline	<p>The importance of speech culture in the vocalist's professional activity. The structure and hygiene of the voice apparatus. Orthoepy: pronunciation, stress, grammatical forms of speech culture. Classification of speech sounds: vowels and consonants. Elements of the theory of phonetics and phonology. Activation of speech motor skills: rhythmized plastic speech-voice workshop. Articulation positions of speech sounds. Diction as a means of artistic expression. Logical analysis of the text: punctuation marks and grammatical pauses. Logical analysis of the text: semantic pauses and accents. Speech logic: logical rules for reading text and speech tact. Temporal features of speech. Fundamentals of oratory and rhetoric. Culture of public speech. Speech and ethical culture in various spheres of communication. Speech culture, lexicology and semasiology. The culture of discursive and polemical speech. Intonation-melodic means of speech: logical-intonation construction of a phrase. Speech in motion. Principles of artistic embodiment of the author's text. Artistic reading of a poetic text. Rational and emotional intelligence in the interpretation of the work.</p>
Learning outcomes	<p>Formation of knowledge about the laws of orthoepy, speech phonation;</p> <p>Professional command of diction and articulation;</p> <p>Acquisition of skills of independent work with literary and poetic sources;</p> <p>Acquisition of skills of speech work on a vocal work;</p> <p>Development of speech hearing;</p> <p>Knowledge of the pronunciation culture of the sounding word;</p> <p>Practical mastering of the generally accepted norms of modern literary pronunciation.</p>
The form of the lesson	Group
Form of final control	Exam
Main literature	<p>A.N. Petrova "Stage speech" M., 1981</p> <p>D.Turankulova "Korkemsoz oku sheberligi" A., 2001</p> <p>D.Turankulova "Syrly soz - sakhna sani" A., 2003</p>

	<p>Bogomolova A. I. Violation of pronunciation. Moscow: Prosveshchenie, 1979— - 208 p.</p> <p>Broussier A.M. Educational and methodical manual on the technique of speech. -M., 2002</p> <p>Buluchevsky Yu., Fomin V. A concise musical dictionary. - M.: Music, 2005. - 461 p.</p> <p>Morozov V. P. Secrets of vocal speech. M.: Nauka, 1967— - 204 p.</p> <p>Novikova V.I. Speech errors on the air. M., Publishing house URAO. 2000 - 160 p.</p> <p>Ossovskaya M. P. Orthoepia. Theory and practice M.: IPK RTR, 2001.</p>
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Fundamentals of stage speech 1,2

The name of the discipline and the cipher	Fundamentals of stage speech 1,2 - FSS (1,2) 3304,05
Teacher	Auesbaeva G.Zh.
The cycle of discipline	Basic disciplines BD
Name of the module	Basics of acting and stage skills
Teaching language	Kazakh, Russian
Number of credits	6
Term	5,6
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	Acting, Opera training, Chamber singing
Post-requirements of the discipline	Preparation of opera parts
Content of the discipline	The discipline "Fundamentals of stage speech" is connected with the disciplines of the mandatory component, such as "Acting", "Opera training", "Chamber singing" and is aimed at mastering the basic skills of stage speech, the development of vocal diction, correct and clear articulation. The course includes mastering the practical basics of orthoepy, phonetics, diction, taking into account the specifics of the transition from vocalization to colloquial speech in the preparation of a musical performance or romance. The course also includes correcting pronunciation deficiencies and studying the peculiarities of literary pronunciation. It also emphasizes the unity and interdependence of the vocal colloquial-stage word.
Learning outcomes	<p>Recitative is the preparation of a professional performer who is able to convey to the viewer emotions of expressive, logical, poetic meaning when performing vocal works with the word;</p> <p>Be able to put into practice the basic laws of the stage language studied in the course of the discipline.</p>
The form of the lesson	Small groups
Form of final control	Exam
Main literature	<ol style="list-style-type: none"> 1. Turankulova D. T. textbook "Stage language" A., 1999. 2. Turankulova D. T. "Artistic reading skills" A., 2001. 3. Turankulova D. T." Syrly Soz – Sakhna mod " A., 2003.

	4. Turankulova D. T. Textbook "Stage language" A., 2012. 5. A. Y. Zhumash "Mukam" Village, 2000
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The history of costume and make-up1,2

The name of the discipline and the cipher	The history of costume and make-up 1,2 - HCM(1,2)3306,07
Teacher	Karzhaubaeva S.K., Doctor of Art History, Professor
The cycle of discipline	BP
Name of the module	Basics of acting and stage skills
Teaching language	Kazakh, Russian
Number of credits	6
Term	5,6
The discipline is recommended for studying in the specialty	«Vocal art»
Prerequisites of the discipline	History of world music
Post-requirements of the discipline	Specialization
Content of the discipline	<p>The course "History of Costume and makeup" is a theoretical and practical discipline consisting of two large relatively independent sections. The first section of the course focuses on the formation of a knowledge base in the field of historical costume. The section examines the stages of evolution and the peculiarities of the stylistic development of historical costume, the originality of individual examples of cut, decor, and manner of wearing. The second section is focused on acquiring knowledge in the field of changing the appearance of the artist (mainly the face) with the help of make-up paints, plastic rivets, hair stickers (wig, beard, mustache, tank, eyebrows, eyelashes) in accordance with the image of the character, the general directorial and stylistic solution of the performance. Already at the first appearance of the soloist on stage in front of the audience, he must, by his appearance, arrange or predetermine the viewer's attitude to himself as an actor and make an appropriate impression on the viewer.</p>
Learning outcomes	<p>Competencies:</p> <p>The study of the discipline "The history of costume and the art of makeup" is aimed at the formation of the following competencies:</p> <ul style="list-style-type: none"> - the ability to determine the historical period, territorial, social, national identity by the shape of the costume; - the ability to analyze the relationship between the development of the costume of the peoples of the world with socio-historical factors and the development of culture as a whole; - the ability to create an external image of a character by changing the appearance through makeup. <p>bilim:</p> <ul style="list-style-type: none"> - tarikhi kostyumnin damu kezenderi zhane onyn kogamnyn ekonomikalyk, sayasi, madeni zhane aleumettik transformations contextindegi dauirmen ozara baylany; - estheticalyk idealdar men sululyk turaly tysinik;

	<ul style="list-style-type: none"> - sakhnalyk zharyktandyr dyn grimge aseri; - adam basy men bet kurylysynyn anatomiyalyk erekshelekteri; - sanitarlyk normalardy aktau zhane grimdi boyaularmen zhane kerek-zharaktarmen zhumys isteu kezinde zheke hygiene of aktau, - terminologies are different. <p>knowledge:</p> <ul style="list-style-type: none"> - stages of development of historical costume and its relationship with the epoch in the context of economic, political, cultural and social transformations of society; - aesthetic ideals and ideas about beauty; - the effect of stage lighting on makeup; - anatomical features of the structure of the human head and face; - sanitary standards and observe personal hygiene when working with make-up paints and accessories - terminology. <p>skills:</p> <ul style="list-style-type: none"> - navigate the stylistic diversity of costume forms; - create national makeup (representatives of various peoples and races), makeup of a young, old person; - to achieve a portrait resemblance to a specific character. <p>skills:</p> <ul style="list-style-type: none"> - make-up; - works with literary sources, museum exhibits, reference books, encyclopedias.
The form of the lesson	Group
Form of final control	Exam, oral by tickets
Main literature	<ol style="list-style-type: none"> 1. Blaze Anna. History in costumes from the Pharaoh to the dandy. - M.: "Olma-press Exlibris", 2002. 2. Budur N. The history of the costume. - M.: OLMA-Press, 2002. 3. Zakharzhevskaya R.V. The history of the costume: From antiquity to modernity. - M.: RIPOL classic, 2005 4. Syromyatnikova I.S. Technology of makeup. M.: Higher School, 1991. 5. Losev M. A., Shatokhin I.A. "Mastery of makeup" Kiev, "Zhovten", 2010

The history of style 1,2

The name of the discipline and the cipher	The history of style 1,2 - HS (1,2) 3306,07
Teacher	Karzhaubaeva S.K., Doctor of Art History, Professor
The cycle of discipline	BP
Name of the module	Basics of acting and stage skills
Teaching language	Kazakh, Russian
Number of credits	6
Term	5,6
The discipline is recommended for studying in the specialty	«Vocal art»

Prerequisites of the discipline	History of world music
Post-requirements of the discipline	Specialization
Content of the discipline	The discipline is focused on the study of the main stages of the development of artistic styles and trends, expressive means that characterize the artistic originality of certain aggregates and phenomena of art, whether it is a major artistic epoch, a separate artistic direction or the manner of an individual artist. The specifics of the course consists in the formation of theoretical knowledge and in the direct consolidation of lecture material at seminars.
Learning outcomes	<p>Competencies:</p> <ul style="list-style-type: none"> - the ability to identify and freely navigate the styles and artistic directions of any historical period; - know the cultural heritage of past eras, - fluency in terminology; - apply theoretical knowledge in professional activities and everyday life. <p>knowledge:</p> <ul style="list-style-type: none"> - typologies of the modern and historical division of art by genre and style characteristics; - knowledge of historical features and specifics of the development of artistic styles. <p>skills:</p> <ul style="list-style-type: none"> - be able to navigate the types, genres, styles of fine, decorative and applied arts, architecture and design; - be able to analyze and explain historical-cultural, historical-artistic, socio-cultural, semantic, figurative and stylistic factors of development in world art. <p>skills:</p> <ul style="list-style-type: none"> - be fluent in and apply in professional activity the conceptual and terminological apparatus of the history of fine art.
The form of the lesson	Group
Form of final control	Exam, oral by tickets
Main literature	<ol style="list-style-type: none"> 1. Con-Wiener. History of Fine Arts styles. M. 2017 2. All about styles and trends in contemporary art. Moscow: Bestiary, 2012 3. Sokolnikova N.M., Crane V.N. History of styles in art. M. 2016 4. Lorenz N. F. Ornament of all times and styles. M. Eksmo, 2015 5. Lukicheva K. L., Getashvili N. Postimpressionism. M. OLMA-PRESS, 2018

Acting skills 3,4

Discipline name and code	Acting skills 3,4 - AS(3,4) 3320,21
Teacher	Auesbaeva G.Zh.
Cycle of discipline	PD (KV)
Module name	Special disciplines of additional EP - Minor
Language of teaching	Kazakh, Russian
Number of credits	6

Semester	3,4
Discipline is recommended for studying on the specialty	6B02103- Vocal art
Discipline prerequisites	Specialty, Chamber singing, Piano
Post requisites of discipline	"Opera training", "Opera class"
Content of discipline	<p>The main subject, provides for the development of acting and performing skills to the extent necessary for the initial period of training in an additional EP – «Minor» Mastering the system of knowledge, skills and skills of internal and external techniques of acting and performing arts. Development of visual and auditory attention, memory, observation, imagination, imagination, imaginative thinking. choreographic skills.</p> <p>Removal of tightness and stiffness. Development of a sense of rhythm and coordination of movements, speech breathing and articulation, diction on the material of poems and tongue twisters. Work on sketches, exercises. Development of stage attention, imagination and fantasy. The time rhythm. Rhythmoplasty. Development of coordination, choreographic skills. Mimic exercises.</p>
Learning outcomes	<p>Competencies:</p> <ul style="list-style-type: none"> - possess vocal and technical, performing and acting skills - possess the skills of creative mastering of vocal works of various styles and genres. - know the methods of working on musical works; - to carry out vocal-performing and acting activities at a high artistic and technical level; - have the skills of acting, stage movement; - apply techniques and methods of creating an image, a character through the art of makeup, work on the role from theoretical analysis to stage rehearsals and the release of finished excerpts.
Form of the conducting class	Individual
Final control form	Exam
Main literature	<ol style="list-style-type: none"> 1. K.S. Stanislavsky. 1 t. "My Life in Art" 2. K.S. Stanislavsky. 2t. "The actor's work on himself" 3. B.A. Pokrovsky. "Let's put on an opera" 4. F.I. Chaliapin. 1,2 t.t. (edited by A.M. Gorky)

Traditional Kazakh Culture

The name of discipline and code	Traditional Kazakh Culture - TKC
Teacher Course Cycle	Kairbekova A.G. - doctor of philosophy professor Dzhaparov E.Zh. - Senior teacher, M.A. in "Cultural Studies "
Course Cycle	UGP
The name of the module	Historical and philosophical knowledge
Language of study	Kazakh, Russian
Number of credit	3
Semester	5,6

The course is offered for the study on specialty	For all specialties
the prerequisites of discipline	Cultural studies, Ethnology
The post-requisites of discipline	Philosophy, Archeology, History of Kazakhstan
Content of discipline	<p>Traditional Kazakh culture - Traditional Kazakh culture is an integral part of the training of specialists in any field of education as a social and humanitarian discipline. Tradition is a manifestation of existence, of how do they live or what do they think about. Kazakh origin was formed from the nomadic way of life of the Kazakhs over the centuries, passing through all obstacles, through time, space, and in the form of some, somewhat deformed. Traditionally, people give their knowledge from generations to generation, and young people draw their own conclusions. The course gives students an overview of the formation and development of the traditional culture of the Kazakh people, introduces a set of scientific methods, methodological principles, ethnological and historical research methods necessary for a comprehensive study of the material and spiritual culture of the Kazakhs.</p> <p>The purpose of the discipline: to demonstrate the role and importance of the traditions and customs of the Kazakh people, to teach knowledge and skills, to apply information, to combine information from different sources. Students will be able to analyze and evaluate the complex and diverse phenomena of the traditional culture of the Kazakhs, to form and develop moral values, to develop the spiritual world, to develop the figurative thinking of students. Formation of a culture, basic cultural values and understanding of the knowledge gained in creative and educational work, as well as in everyday life, for students to understand the traditional culture of the Kazakh people.</p>
Learning Outcomes	<p>Competencies: education</p> <ul style="list-style-type: none"> - knowledge of conceptual-categorical devices of traditions and customs of our people in modern age; - to know the history of our traditional culture, which inherited from the first community cultures to the present generation; - To know the basics of customs and traditions in the traditional culture of Kazakhstan's public policy in the sphere of public relations in everyday life of Kazakhstan; - analysis of the role of traditional culture in human and society life, assessment of phenomena in the culture system; - identification of processes of world outlook changes of modern social consciousness; tolerance in the sphere of interfaith relations; - use of existing knowledge to solve professional issues. <p>skills:</p> <ul style="list-style-type: none"> - the use of the knowledge gained in the formation and evolution of their outlook; - the use of a culture of sedentary culture as a key factor in tolerance in the purest Kazakh tradition, forming the skills of good communication with people of different nationalities.

Type of lesson	Group
Final controls types	Exam (orally)
Basic literature	<ol style="list-style-type: none"> 1. The Kazakh tradition of blessing. www, e-history.kz Kaliev S., Orazayev M., Smailov M. Traditions and customs of the Kazakh people. Almaty, 1994 2. Traditions of the Kazakh people. Compiled by B. Dzhusupova. Almaty, 2007 Nusipokasuly A., Zhaparuly A. Agash besikten tal besikke dein 1.3.5 volumes. Almaty, 2011; 3. Kazakhstan. National Encyclopedia. Almaty, 1998 The tradition of bringing up the children of the Kazakh people. www.kazorta.org 4. History of the water culture Almaty, 2001. The tradition of bringing up the children of the Kazakh people. www.kazorta.org 5. Human education of a girl. www.bosbala.com 6. A home. www.wikipedia.org 7. Suleiman Kazakh hunting tradition. www.i-news.kz 8. Traditional farming. www.wikipedia.org 9. The oratorical art of the Kazakh people. www.bigox.kz 10. Jewellery and Ornaments. www.bilim.-all.kz 11. Kazak national clothes. www, bilim.-all.kz 12. The Craft's Craft. www, bilim.-all.kz 13. Koyshybekkyzy G. The benefits of national dishes. www massaget.rz National cuisine of Kazakhstan. www, bilim.-all.kz 15. Kazaktin tabak tarty foralgisi www.ucoz.kz 16. Characteristic art of the Kazakh people. www, bilim.-all.kz 17. The art of Kazakh dance www.wikipedia.org

Spiritual culture of the Kazakh people

Discipline name and code	Spiritual culture of the Kazakh people - SCKP
lecturer	Doctor of Philosophy, Professor A.G.Kairbekova, Senior teacher E.Zh. Zhaparov
Discipline cycle	EC
Module name	Historical and philosophical knowledge
Teaching language	Kazakh, Russian
Number of credits	3
Semester	5,6
The discipline is recommended to study for specialty	For all specialties
Discipline prerequisites	Sociology, Culturology, Philosophy
Discipline post-requisites	The obtained knowledge can be used in the Master's degree program in the study of discipline «Cultural heritage of the Kazakh people»

Discipline content	The aim of the course is to provide students with a systematic knowledge of the identity of spiritual culture of the Kazakh people. Spiritual values of any civilization have a special longevity of existence and to an incomparably greater extent capture the features of the era of their creation and the personality of the creators, preserve the features of elitism with the general aesthetic and artistic tastes of society. The study of culture of human spirit of the people allows students to come into contact with its history, worldview, ideals, customs and rituals, the practical activities of Kazakh nomads. The result of this communication will be to instill patriotism in students and faith in the ideas of social progress.
Learning outcomes	<p><i>student should know:</i> basic concepts and research methods; general patterns of formation and development of culture of the Kazakh people; that intellectual life, accumulated knowledge, morality, law, science, works of art are associated with spiritual values. At the same time, particularly important aspect of studying spiritual culture is the religious systems that are directly related to ethnic and cultural processes.</p> <p><i>the student should be able to:</i> - to analyze the origin and content of the system of values, symbols, traditions, customs and rituals; - independently analyze the phenomena of art, morality and the rights of the Kazakh people in history and present life</p> <p><i>Skills:</i> - - to identify subjective and objective social factors influencing the worldview and spiritual culture of Kazakh people; - possess information about the Kazakh culture, which is associated with his professional activities; - to possess a culture of tolerant attitude to the customs and mores of other nations; - skills of familiarization with the customs of other nations;</p>
Lesson form	group work
Final control form	examination, orally by Examination cards
Main literature	<ol style="list-style-type: none"> 1. B. Kairbekov. The World of Nomads: Pre-Muslim beliefs and Customs-Moscow: RUPF, 2012. 2. A. Seidimbek. The world of Kazakhs. Astana: Folio, 2012 3. G. Gachev. Journey to the Kazakh Epic 4. Kazakh heroic legends. 5. Semey: MK Abay, 2001 6. E. Tursunov. The emergence of baksy, akyns, sery and zhyrau Astana: Folio, 1999 -252 p.;

Music Aesthetics

Discipline name and its cipher	Music Aesthetics - Est
Alternative course	Aesthetics
Teacher	Satybaldina Tamara, Ph.D., professor Kaldaeva Banu, associated professor
Cycle of discipline	undergraduate, optional component

Module name	(indicate the name of the module in which the discipline is located)
Language of instruction	Kazakh, Russian
Amount of credits	3
Semester	6
Discipline is recommended for studying in the specialty	For all specialties
Prerequisites	Modern history of Kazakhstan, cultural studies, philosophy
Post requisites	Post requisites: Anthropology of art, sociology of art, philosophy of art, specialized disciplines of musicology
Content of the discipline	<p>The elective course " Music Aesthetics " is designed to familiarize students with the history and theory of world and domestic aesthetic thought, the urgent problems of musical aesthetics, to comprehend a musical work in a cultural and historical context. To aim students at the knowledge of the aesthetic as a sphere of manifestation of the universal in human activity. The study of this discipline helps to increase the general cultural level of students and the formation of skills for independent analysis of musical works.</p> <p>During the study of this discipline, students form value priorities and interests, aesthetic taste and aesthetic judgments that contribute to a person's knowledge of himself and the development of creative qualities necessary for the formation of a spiritually independent person.</p>
Learning outcomes	<p>competencies:</p> <ul style="list-style-type: none"> - knowledge: the subject of aesthetics and aesthetic categories, their characteristics, depending on the historical stage of existence of human society; - the relationship of aesthetic teachings with artistic processes and cultural and historical contexts; - laws of artistic creativity and aesthetic perception. <p>knowledge of the history of aesthetics and modern aesthetics, the value of art as a cultural phenomenon;</p> <ul style="list-style-type: none"> - principles and bases of aesthetic evaluation; - problems and patterns of development of art in modern culture. <p>- skills:</p> <ul style="list-style-type: none"> - recognize the affiliation of a work of art to a specific period of development of world artistic culture; - to classify works in relation to the type, genre, style, direction of art, individual manner of the artist; - creatively use aesthetic ideas when analyzing the content of works of art; <p>- skills:</p> <ul style="list-style-type: none"> skills of art education and lecturing; skills of aesthetic analysis and experience of objective aesthetic evaluation of any artistic phenomenon; skills of reflection, critical thinking, reasoned discussion of aesthetic issues.
Class of conduct	Group
Final control form	OralExam
Main literature	1.Алпатов М.В. Всеобщая история искусств. В 3-х т. Москва-Ленинград. 1948-1955.

	<p>2. Асафьев Б. Музыкальная форма как процесс. (Книги 1-2), М., 1971.</p> <p>3. Боров Ю.Б. Эстетика. М., 2002.</p> <p>4. Каган М.С. Морфология искусства. Л., 1972.</p> <p>5. Всеобщая история искусств [Электронный ресурс]. – Режим доступа: http://books/item/f00/s00/z0000000/st002.shtml</p> <p>6. ArtHistory. История мировых искусств [Электронный ресурс] – Режим доступа: http://www./http://books/item/f00/s00/z0000000/st002.shtml</p> <p>7. Все об искусстве [Электронный ресурс]. – Режим доступа: http://2pervart.shtml</p>
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Aesthetics

Subject and code	Aesthetics - Aest
Professor	Satybaldinova Tamara Muhamedyarovna, Phd, Professor Kaldaeva Banu, associated professor
Subject's cycle	Bachelor level course, optional component
Module name	Historical and philosophical knowledge
Teaching language	Kazakh, Russian
Credit hours	3
Semester	5
Subject is recommended for study for following major (specialty)	For all specialties
Subject's prerequisites	cultural studies, religious studies, philosophy, sociology
Subject's prerequisites	Philosophy of art, analytics and popularization of art, modern cultural policy of Kazakhstan, strategies for the study of modern cultural processes, management of culture and art in the era of globalization, music of Central Asia, cultural heritage of Kazakhs.
Subject's content	<p>The elective course "Aesthetics" is designed to acquaint students with the history and theory of world and domestic aesthetic thought, the current problems of modern aesthetic science, to reveal the significance of aesthetic phenomena and ideas for man and mankind. To direct students to the knowledge of the aesthetic as a sphere of manifestation of the universal in human activity. The study of this discipline contributes to an increase in the general cultural level of students and the formation of skills for independent analysis of works of art.</p> <p>The goal of mastering the discipline: the formation of an aesthetic culture of thinking among students on the basis of basic cultural values, the history of aesthetic teachings presented in a general philosophical and cultural context. Master the basics of aesthetic analysis, which is necessary for understanding works of art in different periods of the cultural and historical development of society and the implementation of the acquired knowledge and skills in creative and artistic and educational activities.</p>

Study process results	<p>competencies: The process of studying the discipline is aimed at the formation and development of competencies: - the ability to use the foundations of philosophical knowledge to form an ideological position; - the ability to apply theoretical knowledge in professional activities, to comprehend a piece of music in a cultural and historical context, - readiness for the constant accumulation of knowledge in the field of theory and history of art, allowing one to realize the role of art in human life; - the ability to carry out research in the field of musical and instrumental art under scientific supervision.</p> <p>- knowledge: - development of aesthetic ideas and aesthetic categories, their characteristics depending on the historical stage of the existence of human society; - the relationship of aesthetic teachings with artistic processes and cultural and historical contexts; - patterns of artistic creativity and aesthetic perception; - problems of the history of aesthetics and modern aesthetics, the importance of art as a cultural phenomenon; - principles and foundations of aesthetic evaluations;</p> <p>- skills: - to recognize the belonging of this or that work of art to a certain period of development of the world artistic culture; - to classify works in relation to the type, genre, style, direction of art, the individual manner of the artist; - creatively use aesthetic ideas when analyzing the content of works of art;</p> <p>- skills: skills of lecturer artistic and educational activities; - skills of aesthetic analysis and experience of objective aesthetic assessment of any artistic phenomenon; - skills of reflection, critical thinking, reasoned debate on aesthetic issues.</p>
Class format	In groups
Final control form	Exam, orally by ticket
List of the main literature	<ol style="list-style-type: none"> 1. Borev Y. Aesthetics, M., 2002 2. Gilbert K. Kun G. History of aesthetics M. 2000 3. Lectures on the history of aesthetics edited by Karan M.C., L., 1973-1976. 4. Ovsyannikov M.F. History of aesthetic thought e M., 1974. 5. Aesthetics edited by Radugin A.A. M., 2006. 6. Yakovlev E.G. Aesthetics M., 2002.

DESCRIPTION OF ELECTIVE DISCIPLINES

4TH YEAR

Analysis of musical works

Discipline name and code	Analysis of musical works – AMW 4208
Teacher	Kalymova G.D. Department of Musicology and Composition
Cycle of discipline	BD (CC)
Module name	Music and theoretical disciplines
Language of teaching	kazakh
Number of credits	3
Semester	7
Discipline is recommended for studying in the specialty	Vocal
Discipline prerequisites	Harmony, music Theory, music History
Post requisites of discipline	Specialty, History of performing arts
Content of the discipline	The purpose of discipline "music Analysis" is a comprehensive knowledge of the analysis of musical works required in training students of performing specialties.
Learning outcomes	At the end of the course, the student should know: - main forms and genres of musical works, Be able to: - analyze the style of musical works and their content from the point of view of artistic trends in musical art; - perform analysis of musical form; - consider a piece of music in the unity of content and form; - consider musical works in relation to the genre, style of the era and the author's style of the composer; Possess: - a comprehensive analysis of the melody, rhythm, harmonic plan of the work, textural presentation; - skills in presenting theoretical material using basic musicological concepts.
Form of conducting a class	Lectures and practical exercises
Final control form	Exam
Main literature	1. Л.Мазель. Строеие музыкальных произведений. 2. А.Михайлов. Стилъ в музыке. М., 1981. 3. Назайкинский, Е. В. Стилъ и жанр в музыке: учебное пособие для ВУЗов / Е. В. Назайкинский. - М.: Владос, 2003. - 248 с. 4. С.Скребков. Художественные принципы музыкальных стилей. М., 1973. 5. Способин, И. Музыкальная форма / И. Способин. - М.: Музыка, 2007. - 400 с. 6. Холопова, В. Н. Формы музыкальных произведений: учебное пособие для вузов / В. Н. Холопова. - СПб.: Лань, 2006. - 489 с. В.Цуккерман. Музыкальные жанры и основы музыкальных форм. М., 1964.

Music composition and style analysis 2

Discipline name and code	Music composition and style analysis 2 – MCSA (2) 4208
Teacher	Kalymova G.D., Myltykbayeva M. Department of Musicology and Composition
Cycle of discipline	Music and theoretical disciplines
Module name	BD (CC)
Language of teaching	kazakh
Number of credits	3
Semester	7
Discipline is recommended for studying in the specialty	Vocal
Discipline prerequisites	Harmony, music Theory, music History
Post requisites of discipline	Specialty, History of performing arts
Content of the discipline	The purpose of discipline is a comprehensive knowledge of the analysis of musical works required in training students of performing specialties.
Learning outcomes	<p>At the end of the course, the student should know:</p> <ul style="list-style-type: none"> - main forms and genres of musical works, <p>Be able to:</p> <ul style="list-style-type: none"> - analyze the style of musical works and their content from the point of view of artistic trends in musical art; - perform analysis of musical form; - consider a piece of music in the unity of content and form; - consider musical works in relation to the genre, style of the era and the author's style of the composer; <p>Possess:</p> <ul style="list-style-type: none"> - a comprehensive analysis of the melody, rhythm, harmonic plan of the work, textural presentation; - skills in presenting theoretical material using basic musicological concepts.
Form of conducting a class	Lectures and practical exercises
Final control form	Exam
Main literature	<ol style="list-style-type: none"> 1. Л.Мазель. Строеие музыкальных произведений. 2. А.Михайлов. Стилъ в музыке. М., 1981. 3. Назайкинский, Е. В. Стилъ и жанр в музыке: учебное пособие для ВУЗов / Е. В. Назайкинский. - М.: Владос, 2003. - 248 с. 4. С.Скребков. Художественные принципы музыкальных стилей. М., 1973. 5. Способин, И. Музыкальная форма / И. Способин. - М.: Музыка, 2007. - 400 с. 6. Холопова, В. Н. Формы музыкальных произведений: учебное пособие для вузов / В. Н. Холопова. - СПб.: Лань, 2006. - 489 с. <p>В.Цуккерман. Музыкальные жанры и основы музыкальных форм. М., 1964.</p>

History of Kazakh traditional music

Discipline name and cipher	History of Kazakh traditional music - HKTM 4215
lecturer	Mukhambetzhano Sh, Ayazbayeva A.
The Department	Musicology and Composition
Cycle of discipline	Major disciplines (MD)
The name of the module	Musical and historical disciplines
Language of study	Kazakh, Russian
Number of credits	3
Semester	7
Discipline is recommended for studying in the specialty.	6B02107 "art of traditional music" (folk instruments. kobyz-bayan), 6b02105 "conducting», vocal
Prerequisites discipline	- Traditional music and folklore, Folk music creativity
Post requisites discipline	- History of Kazakh music, History and methodology of ethnomusicology
Content of the discipline	The discipline introduces students to the historical development of genres and styles of Kazakh traditional music. The training course includes consideration of orally professional samples in comparison with folklore that promotes integrity of perception of historical process of formation and development of the Kazakh music. The discipline promotes expansion of musical and intellectual Outlook of students, systematization of knowledge of historical process of development of the Kazakh music to formation of the corresponding civil position
The results of training	<p>As a result of passing the discipline, students should have an idea of the main historical stages of the formation and development of Kazakh traditional music from ancient times to the first half of the twentieth century, the Genesis and evolution of the types of carriers of traditional culture; know:</p> <ul style="list-style-type: none"> - the main sources for the study of traditional musical culture (musical archeology, musical source studies, oral musical historiography), - stylistic features of the samples of song, instrumental and musical-recitative creativity presented in the course, in their correlation with the socio-historical features of the era of their origin, as well as with the evolution of the worldview of nomadic society <p>---- to be able to distinguish between samples of Kazakh folklore and oral-professional music by genres, styles, –determine the individual style of the work of authors belonging to different regional traditions, –practically show mastered during the course of musical samples (vocal, vocal-instrumental and instrumental), -- apply the acquired knowledge in their professional activities; to master the skills of working with scientific literature.</p>
Class of conduct	Group
Final control form	Exam, verbally by ticket

Main literature	1. Voices of folk muses A., 1990. S. S. 14-15 2. Kazakh music: traditions and modernity (collection of articles). Alma-ATA, 1992. 3. A. Akishev Art and mythology sakov A., 1984. 14. 4. T. Vyzgo Musical instruments of Central Asia: historical essays Chapter 1, Central Asian antiquity. M., 1980. 5. S. Daukeeva Philosophy of music Abu Nasr Muhammad al-Farabi A., 2002. 6. A. Jumaev "Turkestan elder" Khoja Ahmed Yassavy and Muslim spiritual chants / / Journal: music Academy 1997, №1.
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Compozition of Kazakh songs

Name and code of discipline	Compozition of Kazakh songs – CKS 4215
lecturer	Berdibay A. R.
Department	Musicology and composition
Cycle of discipline	Major disciplines (MD)
The name of the module	Research skills
Language of study	Kazakh, Russian
Number of credits	3
Semester	7
The recommended specialty for the discipline	6B02104-Traditional music art, Vocal
Prerequisites discipline	Traditional music and folklore
Post-requisites of discipline	-History and methodology of ethnomusicology
Content of the discipline	The purpose of the discipline "Composition of the Kazakh song" –Teach students the skills of analyzing small forms of Kazakh musical and poetic folklore; To teach the ability to recognize typological and local-regional features of ritual and non-ritual folklore.
The results of training	As a result of the training, students should - know the main types of musical and poetic forms of Kazakh folklore; be able to identify the general and specific in the methods of analysis of the Kazakh musical and poetic folklore of B. Erzakovich, A. Baigaskina, S. Elemanova, I. Kozhabekova. - be able to consider the musical and poetic samples of Kazakh folklore according to the method of structural analysis of Professor B. Karakulov: to identify the poetic size, musical and poetic form, scales, features of the rhythmic and intonation-melodic system; - to apply knowledge, skills and abilities in their professional activities; transpose musical and poetic samples from the tonal system to the relational one, –be able to distinguish traditional songs by region.
The format of the classes	Group
The final	Exam is oral for tickets
Basic literature	1.Z.Ahmetov. Kazakh poetry. - Alma-ATA: Science, 1964

	<p>2.B.Erzakovich. Song culture of the Kazakh people.- Almaty, 1966</p> <p>3.A. Baygaskina. The rhythm of the Kazakh traditional song. - Alma-ATA, 1991.</p> <p>4. B. Karakulov Local features of the modal organization of the Kazakh song melos. Abstract.dis. kand.claim.. A.,1972.</p> <p>5. Karakulov B. I. Form and harmony in Kazakh ritual songs // Izvestiya an KAZ. SSR. Ser. philological. 1979. No. 3. P. 39-42</p>
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History of Kazakh music of the XX century

Discipline name and cipher	History of Kazakh music of the XX century - HKM XX 4216
lecturer	Bultbayeva A
Cycle of discipline	Major disciplines (MD)
The name of the module	Music-historical disciplines
Language of study	Kazakh
Number of credits	3
Semester	8
Discipline is recommended for studying in the specialty.	6B02104-Traditional musical art, Vocal
Prerequisites discipline	Culturology, History of performing arts.
Post requisites discipline	History of Contemporary Music, Study of the Pedagogical Repertoire.
Content of the discipline	<p>The proposed course explores the main stages of the historical development of Kazakh musical art, the creative images of composers, the main artistic styles, trends and genres. The specificity of the discipline determines the use of audio and video recordings of musical works in the study of the material.</p> <p>The subject an important component of the educational program for training bachelors of arts, aimed at the formation of professional competence, allowing to objectively assess the musical and historical process of professional creativity. Kazakh composers. An adequate response to modern trends in the formation of musical reality in the twentieth century.</p>
Results of training	<p>In line with modern requirements for the level of achievement of learning outcomes and based on the Dublin Descriptors:</p> <ul style="list-style-type: none"> - On the status of the composer in the culture of the twentieth century; - About the peculiarities of the development of the professional staff; - About the peculiarities of the national musical style of the twentieth century. <p>know:</p> <ul style="list-style-type: none"> - The history of the formation and development of professional music; - the main stages of the formation of the school of the tradition of composition;

	<ul style="list-style-type: none"> - The main genre of classical musical heritage in Kazakh music. the history of the formation and features of the development of the classification; - Representatives of the school of national composition and their work. <p>will be able to do:</p> <ul style="list-style-type: none"> - Analysis of works by genre and form; - Orientation to modern trends in the implementation of musical material; - to distinguish between professional genres, structural features, forms, etc.; - to determine the individual stylistic features of Kazakhstani composers; - Analysis of the works of Kazakh composers. <p>be literate:</p> <ul style="list-style-type: none"> - analysis and evaluation of information in the field of analysis and evaluation for the preparation of conclusions on qualifications; - In the field of analysis and modeling of the creative process in the music of the twentieth century; - develops an individual approach to creating his own interpretive version of the history of Kazakh music.
Class of conduct	Group
Final control form	Exam, verbally by ticket
Results of training	<p>1.Dzhumakova U. The work of Kazakh composers of the 1920s and 1980s. Problems of history, meaning and value.</p> <p>2.Omarova AK Professional creativity of composers of Kazakhstan: the ways of development.</p> <p>3.Kotlova GK Kuy in the system of genres of compositional creativity of Kazakhstan.</p> <p>4. Kuzembay SA, Musagulova G.Zh., Kasymova ZM Kazakh operas.</p> <p>5. Team of authors (composed by A. Nusupova). Composers of Kazakhstan (Creative portraits of composers of Kazakhstan). T.1-3.</p>

Kazakh music

Discipline name and cipher	Kazakh music - KM 4216
lecturer	Bultbayeva A
The Department	Musicology and Composition
Cycle of discipline	Major disciplines (MD)
The name of the module	Musical and historical disciplines
Language of study	Kazakh, Russian
Number of credits	3
Semester	8
Discipline is recommended for studying in the specialty.	"art of traditional music" , "conducting»
Prerequisites discipline	- Traditional music and folklore, Folk music creativity
Post requisites discipline	- History of Kazakh music, History and methodology of ethnomusicology

Content of the discipline	The discipline introduces students to the historical development of genres and styles of Kazakh traditional music. The training course includes consideration of orally professional samples in comparison with folklore that promotes integrity of perception of historical process of formation and development of the Kazakh music. The discipline promotes expansion of musical and intellectual Outlook of students, systematization of knowledge of historical process of development of the Kazakh music to formation of the corresponding civil position
The results of training	<p>As a result of passing the discipline, students should have an idea of the main historical stages of the formation and development of Kazakh traditional music from ancient times to the first half of the twentieth century, the Genesis and evolution of the types of carriers of traditional culture; know:</p> <ul style="list-style-type: none"> - the main sources for the study of traditional musical culture (musical archeology, musical source studies, oral musical historiography), - stylistic features of the samples of song, instrumental and musical-recitative creativity presented in the course, in their correlation with the socio-historical features of the era of their origin, as well as with the evolution of the worldview of nomadic society <p>---- to be able to distinguish between samples of Kazakh folklore and oral-professional music by genres, styles,</p> <p>–determine the individual style of the work of authors belonging to different regional traditions,</p> <p>–practically show mastered during the course of musical samples (vocal, vocal-instrumental and instrumental),</p> <p>-- apply the acquired knowledge in their professional activities;</p> <p>to master the skills of working with scientific literature.</p>
Class of conduct	Group
Final control form	Exam, verbally by ticket
Main literature	<p>1.Voices of folk muses A., 1990.S. S. 14-15</p> <p>2.Kazakh music: traditions and modernity (collection of articles). Alma-ATA, 1992.</p> <p>3.A. Akishev Art and mythology sakov A., 1984. 14.</p> <p>4.T. Vyzgo Musical instruments of Central Asia: historical essays Chapter 1, Central Asian antiquity. M.,1980.</p> <p>5.S. Daukeeva Philosophy of music Abu Nasr Muhammad al-Farabi A., 2002.</p> <p>6.A. Jumaev "Turkestan elder" Khoja Ahmed Yassavy and Muslim spiritual chants // Journal: music Academy 1997, №1.</p>

Vocalist's concert repertoire 1,2

Discipline name and code	Vocalist's concert repertoire (1,2) - VCR 4316,17
Teacher	Blagodarnaya S.H. teacher, Master of Arts
Cycle of discipline	PD (KV)
Module name	Vocal and choral art
Language of teaching	Kazakh, Russian
Number of credits	6
Semester	7,8
Discipline is recommended for studying on the specialty	6B02103- Vocal art.
Discipline prerequisites	Specialty, Solfeggio, Chamber singing, Acting, Piano
Post requisites of discipline	Opera class, Chamber class, Specialty Master's degree
Content of discipline	The discipline "Concert repertoire of a vocalist" is focused on the practical development of skills, knowledge and skills in the field of vocal art, on preparing a singer for professional activity. The main goal is to teach you to quickly assimilate a new repertoire, work independently on a piece of music, deeply analyze its musical and dramatic features and build your own creative interpretation on their basis. In the course of the lessons, the solo repertoire is studied and the issues of performing arts are touched upon.
Learning outcomes	During the period of study, the student must acquire his own individual and personal repertoire fund, the basis of which will be vocal compositions not only of classical, but also of modern orientation, reflecting the search for new means of musical imagery and expressiveness.
Form of the conducting class	Small groups
Final control form	Exam
Main literature	<ol style="list-style-type: none"> 1. Menabeni A.G. Methods of teaching solo singing. M.1987 2. Kravchenko A. Secrets of bel canto. M., 1993. 3. Semenova N. Strelnikova's breathing exercises. St. Petersburg, 2001 4. Nesterenko E. Reflection on the profession. M., 1985 5. Feigin M.E. The individuality of the student and the art of the teacher. M., 2004. 6. Smirnov T.V. Virtual reality of the performer ("Art" series), 1st issue, Moscow, 2004. 7. Egorycheva M.I. Exercises for the development of vocal technique. Kiev, 1980 8. Gersamiya I.E. On the problem of the psychology of the singer's creativity. Tbilisi, 1985. 9. Kozhakhmetova A.Sh. Anshilik dauys tarbiesi. A., 2007 10. Yesimov G. Kazak zhastaryna arnalgan italisha tilashar. A., 2007 <p>Musical literature</p> <ol style="list-style-type: none"> Aden R. Anthology of the vocal and pedagogical repertoire. For the I and II courses of soprano. part 1 2. Anthology of vocal and pedagogical repertoire for baritone and bass Music 1969 3. Aden R. Anthology of vocal and pedagogical repertoire for baritone and bass Moscow: Muzyka, 1971

	<p>4. Collection of selected arias by J.S.Bach, G.F.Handel, V.A. Mozart, etc. (by voices)</p> <p>5. L.P.Abramova Ave Maria: vocal album, Moscow, Music, 2006</p> <p>6. Glinka M. Vocal duets in sopr.piano Moscow, Music, 2008</p> <p>7 Ladukhin N.M. Vocalizations Moscow, Classics of the XXI century, 2008</p> <p>8. Mirzoeva L. School of classical vocals. St.Petersburg: Planet of Music, 2008</p> <p>9. comp.: Zhunis M., Kozhakhmetova A., Toksanbayeva G., Smilova T.Collection of Kazakh folk songs and songs of folk composers I, II volume Almaty, 2009.</p>
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Choreography in opera performances 1,2

Discipline Name and Code	Choreography in opera performances 1,2 - ChOP(1,2) 4316,4317
Teacher	Dandagariyev Karshyga Hamzievich, senior lecturer
Discipline cycle	PD (KV)
Module name	Vocal and choral art
Teaching language	Russian, Kazakh language
Amount of credits	6
Semester	7,8
The discipline is recommended for studying in the specialty	6B02103-Vocal Art
Prerequisites of discipline	Choreography
Post requisites of discipline	Participation in opera performances
Discipline content	<p>1) to acquire knowledge in the field of the theory of choreographic art.</p> <p>2) to introduce students with the system of classical dance, historical and domestic and folk stage dance.</p> <p>3) to form highly qualified artists - vocalists with a choreographic and opera outlooks.</p> <p>4) to develop stage work skills and ability to apply them in concert practice.</p>
Learning outcomes	<p>To own: special plastic style training for an opera artist in connection with participation in a specific performance, system of exercises and coordination of stage movement; muscle freedom, dynamic strength, flexibility, agility, balance, stage gymnastics and the basics of acrobatics.</p> <p>To be able to: Put into practice the dancing skills of the stage movement, convey the character and image through posture, stage behavior, individual dance pattern.</p>
Form of the lesson	Group work
Final control form	examination
Main literature	<p>1.T. Tkachenko "Folk Dances", Moscow "Art", 1975</p> <p>2. K. Esaulova "Folk Stage Dance", Izhevsk "ISA", 1998</p> <p>3. I.M. Fomenko "Fundamentals of Folk Stage Dance", Oryol, 2002</p> <p>4. V.F. Matveev "Russian Folk Dance", St. Petersburg, Moscow, Krasnodar, 2010</p>

	<p>5. Lopukhov A.V., Shiryayev A.V., A.I. Bogarov “Fundamentals of the characteristic dance”, St. Petersburg, Moscow, Krasnodar, 2010.</p> <p>6. A. Klimov “Fundamentals of Russian Folk Dance”, Moscow, 2004</p>
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Oratory

Discipline name and code	Oratory - TO 4205
Teacher	Matzhanova Karlygash Kokenaevna, senior lecturer
Cycle of discipline	A basic discipline
Module name	Pedagogical and managerial competencies of a musician
Language of teaching	Kazakh, Russian
Number of credits	3
Semester	7
Discipline is recommended for studying on the specialty	For all specialties
Discipline prerequisites	Philosophy, cultural studies, psychology
Post requisites of discipline	Practicum of music and pedagogical research
Content of the discipline	Discipline seeks to form and develop students' holistic understanding of oratory as a science and speech skill, a branch of modern speech influence. The purpose of the discipline is to provide students with knowledge and skills in the field of speech communication, the development of a culture of speech, the formation of the possibility of applying the acquired knowledge in the organization of professional activity.
Learning outcomes	<p>Competencies: communicative</p> <p>Knowledge: about the subject, the basic categories and concepts of oratory, its cultural and historical genesis and place in the system of verbal culture's forms, about the main historical models of oratory and modern methods of mastering speech skills</p> <p>Skills: identify and analyze patterns in the construction of oral presentations, apply the principles of practice and oratory's forms</p> <p>Attainments: creative use in interpersonal communication and professional activity of various techniques and tools of oratory</p>
Form of the conducting class	in groups
Final control form	Oral Examination
Main literature	<p>1. Annushkin I. V. Rhetoric: Introduction</p> <p>2. Rudnev V. N. Rhetoric: Course of Lectures</p> <p>3. Michalskaya A. K. Comparative historic rhetoric</p> <p>4. Matveeva A. I., Sarapultseva A. V. Fundamentals of Rhetoric</p> <p>5. Adambaev B.</p> <p>6. Lementueva L. V. Public Speaking: Theory and Practice</p>

Culture of speech

Discipline name and code	Culture of speech – CS
Teacher	Matzhanova Karlygash Kokenaevna, senior lecturer
Cycle of discipline	A basic discipline
Module name	Pedagogical and managerial competencies of a musician
Language of teaching	Kazakh, Russian
Number of credits	3
Semester	7
Discipline is recommended for studying on the specialty	For all specialties
Discipline prerequisites	Philosophy, cultural studies, psychology
Postrequisites of discipline	Practicum of music and pedagogical research
Content of the discipline	The discipline is aimed at forming students' holistic understanding of speech culture. The purpose of discipline – training theoretical and practical basics of culture of speech and writing as integral parts of intellectual and professional development of students, create students' motivation to improve the overall communication culture, development of skills and abilities effective verbal behavior in accordance with the situation of communication and the communicative intentions of the speaker.
Learning outcomes	<p>Competencies: communicative</p> <p>Knowledge: about the features of oral and written speech, the norms of modern linguistics, the features of using elements of different language levels in scientific and official business speech, indicators of the quality of speech culture; rules of speech behavior in various communicative situations</p> <p>Skills: knowledge of the culture of thinking, logically correct, well-reasoned and clear construction of oral and written speech, understanding of the diversity of cultural and ethnic specifics of communication, application of the rules of speech behavior in a multicultural and multi-ethnic environment</p> <p>Attainments: creative use of the rules of speech behavior in interpersonal communication and professional activity, finding ways to solve problems in various communicative situations</p>
Form of the conducting class	in groups
Final control form	oral Examination
Main literature	<ol style="list-style-type: none"> 1. Annushkin I. V. Rhetoric: Introduction 2. Rudnev V. N. Rhetoric: Course of Lectures 3. Michalskaya A. K. Comparative historic rhetoric 4. Matveeva A. I., Sarapultseva A. V. Fundamentals of Rhetoric 5. Adambaev B. 6. Lementueva L. V. Public Speaking: Theory and Practice