

**Republican State Institution
«Kazakh National Conservatory named after Kurmangazy»**

FACULTY OF INSTRUMENTAL PERFORMANCE

Approved
by the academic Council
KNK named after Kurmangazy
Protocol No. 01 of " 04 " September 2019

**EDUCATIONAL PROGRAM
“INSTRUMENTAL PERFORMANCE (PIANO)”**

Code and name of specialty: 6B02102 (bachelor's degree) – Piano
Academic Degree "Bachelor of Education"

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General characteristics of the educational program

1.1 explanatory note

The uniqueness of the educational program 6B02102 (bachelor's degree) - "Instrumental performance" (piano) is that the graduate receives a complete system of academic knowledge and skills that combine special, historical, musical-theoretical, socio-humanitarian and pedagogical Sciences, aimed at the multidisciplinary training of highly qualified musical personnel.

The faculty of instrumental performance is one of the leading faculties of the Conservatory. Highly qualified specialists working in various fields of musical culture and art, teaching and educating the younger generation in the spirit of respect for cultural traditions, in the spirit of patriotism and understanding of the beautiful in music, are graduates of the specialty 6B02102 (bachelor's degree) - "Instrumental performance" (piano).

The main goal of the higher education system today is not only to prepare the young generation for independent life and professional activity, but also to create optimal conditions for the disclosure and implementation of the opportunities and needs of everyone, orientation to humanistic values in solving certain problems, development of abilities for critical assessment and presentation of their achievements. The educational program sets the task for the teacher of a modern University not just to influence the student, but to influence him in the formation of independent learning skills, creating a climate in which the student consciously strives to master new knowledge, to continuously improve the level of their professional qualifications and General culture.

In this regard, it is particularly relevant in the educational process that the program is aimed at increasing the degree of freedom of students and concerns their choice of various individualized educational paths. Each student has an individual educational trajectory, but it always differs from others in the path they have followed and its results. The working curricula of all specialties included in the structure of the educational program are formed on the basis of a modular principle, based on the academic relationship of disciplines, the sequence and continuity of educational levels.

Thus, the Educational program is not only a personal way to realize the student's personal potential in education, but also a program of their own educational activities developed jointly with the teacher, which reflects their understanding of the goals and values of society, education in General and their own education, the subject orientation of educational interests that correspond to their individual style of teaching and communication.

Educational activity in the specialty 6B02102 (bachelor's degree) - "Instrumental performance" (piano) is carried out in accordance with the state license no.KZ59LAA00005153 dated June 26, 2015.

OP regulates the goals, expected results, content, conditions and technologies of the educational process, assessment of the quality of graduate training, provides annual review of the content of curricula and training programs, taking into account the wishes of students, teachers and employers. This educational program is also confirmed by the high demand for graduates in Kazakhstan and abroad. Among them, dozens have become winners of international and national competitions.

In 2017, the bachelor's degree program, including the specialty 5B040200-Instrumental performance (piano) Kazakh national Conservatory.Kurmangazy, were accredited by the independent foreign Agency MusiQuE.



According to the 2018 National rating, which was conducted by an Independent accreditation and rating Agency, the Kazakh national Conservatory named after Kurmangazy among the universities participating in THE naar rating took 1st place in the bachelor's degree 5B040200 – Instrumental performance (piano).



According to the National rating of 2019, the Kazakh national Conservatory named after Kurmangazy among the universities participating in THE naar rating also took 1st place in the bachelor's degree 5B040200 – Instrumental performance (piano).



Educational program (EP) in the specialty 6B02102 (Bachelor) – "Instrumental performance" (piano) tailored to the requirements of the labour market on the basis of the following regulatory documents:

- Law "On education" RK, 2007
- State mandatory standard 2016
- National qualifications framework (NQF) (order No. 373-o-m of the Minister of labor and social protection of the Republic of Kazakhstan dated September 24, 2012 and No. 444 of the Minister of education and science of the Republic of Kazakhstan dated September 28, 2012. Registered with the Ministry of justice of the Republic of Kazakhstan on October 19, 2012 No. 8022),
- Professional standards (order of the Chairman of the Board of the National chamber of entrepreneurs of the Republic of Kazakhstan "Atameken" No. 288 dated 22.12.2016.
- European qualifications framework for education and lifelong learning (ERC) (approved by the recommendation Of the European Parliament and the Council of the European Union of 23 April 2008)
- Training results of the Association of European conservatories (hereinafter AEC) - 2017;
- "Polyphony/Dublin descriptors";
- "Competence-based approach to the design of educational programs" Karaganda, Karstu-2017;
- Guidelines for universities on the design of educational programs, MES RK, 2017,
- National classifier of occupations from may 11, 2017 No. 130-od.

The following tools are used:

- "Taxonomy of Educational Goals: the Sphere of knowledge" by B. bloom, 1956
- Standard curricula of the specialty "Instrumental performance".

The educational program is a set of documents developed and approved By the academic Council of the KNC and the academic Committee, taking into account the requirements of the labor market on the basis of the State mandatory standard of higher education, standard curricula of specialization 6B02102 – "piano" and other regulations. The composition of academic committees included:

- head of the piano Department-Professor V. M. Ibraeva;

- head of the Department of wind and percussion instruments-Nesterova O. V.;
- head of the Department of string instruments-Professor, people's artist of the Republic of Kazakhstan Murzabekova G. K.,
- head of the Department of ensemble art-Professor S. M. Medeubayeva;
- leading teachers of the Department of string instruments-associate Professor Bekenova A. S., associate Professor Sagimbayev N. E., master of arts Sugurova Z. T.;
- leading teachers of the piano Department-Professor G. E. Uzenbayeva, Professor G. S. Nurlanova, Professor S. A. Massover, ;
- leading teachers of the Department of wind and percussion instruments-Professor Fedyanin A. A., master of arts Sirotin V. V., master of arts Imanbayev A. K.;
- leading teachers of the Department of ensemble art-Ivanova M. V., Professor Mukhamedzhanova S. V., Romanenko A. A.;
- responsible for the educational program, representatives from employers Director Khatib, candidate of pedagogical Sciences, Kalieva A. Zh., Director of AMK im P. Tchaikovsky, honored artist of Kazakhstan hasangaliev B. I., the Director of RCSME them.To.Baiseitova, Professor O. A. Abdullayev, Director of RCMSI them. A. ZhubanovBurbaeva G. Zh., Director of the FCT named after Zhambyl, associate Professor A. I. Buribayev;
- doctoral Bekenova A., Musapirova J., masters, Khalilov K. M., Murat, A., Tokmurzieva D., A. Demessinova, students AndKuanova, Kali K., Gimaret E., D. Salimbaeva;
- active graduates of KNK im.Kurmangazy A. Naumova, I. Zhubanov, Zholaman B., G. Kasamanova

At all levels of education, faculty of "Instrumental performance", Department of piano, collected the necessary statistical information, which has been used successfully in achieving its mission, goals and objectives, assessment of educational outcomes. Every year KNK them.Kurmangazy is preparing a statistical report of students in Supervisory bodies (Ministry of culture and sports of Kazakhstan and the Ministry of education and science of Kazakhstan). Statistical information is processed on the number of students / graduates (by level of education, by semester, gender, age stratification, specialty, residents and students from abroad), admission/graduation rates, the number of students who changed UNIVERSITIES or dropped out (including reasons for dropping out), the number of enrolled students for each year in the context of education levels and specialties. This data is part of the Unified higher education management system (UESM), which operates at the state level.

One of the criteria for evaluating the work of the educational program is the employment rate of graduates. The priority direction of development of the piano Department of the Kazakh national Conservatory. Kurmangazy is to prepare highly qualified specialists in the field of music education, culture, art and follow-up assistance in employment of graduates, which are aimed at the following:

- base practices as a form of meeting future colleagues and young professional with subsequent employment;
- * providing graduate students with information about vacancies in creative and pedagogical collectives in Almaty and the regions of the Republic;
- * providing information about the possibility of continuing education in the master's program.

Progress and achievements in employment of graduates is monitored by data collection and comparative analysis of students each year. For example, the dynamics of employment indicators for graduates of the piano Department over the past three years is shown below.

| № | Year of manufacture | Total issue (pers.) | Employed (people) | % | Not labor-arranged (pers.) | % | Maternity leave (pers.) | % |
|---|---------------------|---------------------|-------------------|------------|----------------------------|-----------|-------------------------|------------|
| 1 | 2017 | 20 | 17 | 85% | 1 | 5% | 2 | 10% |
| 2 | 2018 | 18 | 14 | 77,8% | 2 | 11,1% | 2 | 11.1% |
| 3 | 2019 | 25 | 22 | 88% | 1 | 4% | 2 | 8% |
| | Total | 63 | 53 | 84% | 4 | 6% | 6 | 10% |

The table shows that 84% of graduates in the last three years of study are employed, 10% are on maternity leave, and only 6% do not have a permanent job (at the time of the survey). Such a high employment rate of graduates of the Department indicates the effectiveness of the educational program 6B02102-instrumental performance (Piano).

1.2 Goals and mission of the educational program

The mission of the educational program in the specialty 6B02102 (bachelor's degree) - "Instrumental performance" (piano) - training of popular professional performers and teachers through the development of creative personality of students and quality education.

The purpose of the educational program in the specialty 6B02102 (bachelor's Degree) - "Instrumental performance" (piano): training of specialists for performing and teaching at a high professional level, who possess artistic musical and performing skills, in order to carry out independent professional activities in solo concert performance, pedagogy, chamber ensembles and orchestras.

2. Rules of admission

Rules for admission to the Kazakh national Conservatory. Kurmangazy specialty 6B02102-Instrumental performance (piano) developed in accordance with subparagraph 11 of article 5 of the Law of the Republic of Kazakhstan dated July 27, 2007 "on education" and the Order of the Minister of education and science of the Republic of Kazakhstan dated October 31, 2018 No. 600 "on approval of the rules for admission to training in educational organizations that implement educational programs of higher and postgraduate education".

The educational program 6B02102 – Instrumental performance (Piano) accepts persons who have graduated from the Republican specialized music boarding schools, music colleges, art colleges, teacher training colleges with higher (higher professional) musical education, as well as successfully completed training at the preparatory Department of the KNK. Kurmangazy.

Admission to the higher education program 6B02102-Instrumental performance (piano) requires creative training and is based on the results of creative exams. To organize and conduct creative examinations, a special Commission is created by the decision of the rector of the Conservatory or by a person acting as his / her representative for the period of examinations, which includes the head of the Department, leading professors and teachers of the Department.

The previous levels of education of applicants for this educational program can be:

- the College of music, specialized music school;
- higher education institutions (second higher education - on a fee-based basis).

Applicants entering the higher education program 6B02102-Instrumental performance (Piano) pass two creative exams, as well as CT on the history of Kazakhstan and reading literacy (language of instruction).

I-creative exam: Performing skills

Program execution

1. one polyphonic work (Preludes and fugues by J. S. Bach, D. Shostakovich, R. Shchedrin);
2. One large-form work: one part of a Sonata or Concerto (Sonata allegro), variations (J. Haydn, W. Mozart, L. V. Beethoven, F. Schubert);
3. Two concert studies;
4. a Virtuoso extended piece by Russian or foreign composers.

II-creative exam

Harmony-verbally by ticket (modulation game, sequencing, harmonic analysis);
Solfeggio-written (2-voice dictation).

For more information about the rules for admission and enrollment in the higher education program 6B02102-Instrumental performance (Piano), please visit the website of the Conservatory, in the section "Entrance requirements": <http://www.conservatoire.kz/ru/learning-process/baccalaureate/vstupitelnye-trebovaniya/>

3. Passport of the educational program 6B02102 - "Instrumental performance" (bachelor's Degree) Specialization-6b02102 Piano

| Fieldname | Note |
|---|--|
| OP code | 6B02102 |
| Code and classification of the field of education | 6B 02 ArtsandHumanities |
| Code and classification of training areas | 6B 021 Art |
| OP name | Instrumental performance |
| Type of OP | Current |
| The purpose of the OP | Training of specialists for performing and teaching at a high professional level, who possess artistic musical and performing skills, in order to carry out independent professional activities in solo concert performance, pedagogy, chamber ensembles and orchestras. |
| The level on the NQF | 6 |
| ORC level | 6 |
| Academic degree | Bachelorofarts |
| Qualification | 1. Soloist, teacher, concertmaster. 2. Concert performer, teacher, concertmaster. 3. Soloist of the ensemble, teacher, concertmaster. |
| Field of professional activity | ✓ education in the field of musical art and culture; ✓ music-pedagogical and educational processes in |

| | |
|-------------------------|--|
| | <p>organizations engaged in educational activities; ✓ joint music making with various soloists and groups, concerts and performances.</p> |
| Learning outcome | <p>Graduates of this program will be able to demonstrate:</p> |
| TR-Theoretical result | <p>RO1 (TR) Memorizing the basics of economic, social and humanitarian knowledge for the formation of a scientific worldview; knowledge of the main problems, concepts and categories of philosophy, laws of origin, development and functioning of religion, the study of the history of the formation and development of the Kazakh state, a set of concepts and representations of traditional Kazakh culture.</p> |
| PR-Practical result | <p>RO2 (PR) Application of knowledge necessary for communication in oral and written forms in the state language of the Republic of Kazakhstan and in a foreign language to solve professional activities in accordance with the norms of language, culture, specifics of the sphere of communication; readiness to lead a healthy lifestyle through various physical exercises.</p> |
| OR – the Overall result | <p>RO3 (PR) the Ability to illustrate the presence of professional skills in the performance of a diverse repertoire in style and genre.</p> <p>RO4 (TR) knowledge of the history and current trends in the development of world and Kazakh musical art.</p> <p>RO5 (TR) knowledge Of the theoretical and historical context in which a musical work was created and presented, including knowledge of musical styles and related traditions of composition and performance.</p> <p>RO6 (PR) Recognition, recognition, memorization, as well as the ability to interpret musical material by notes and/or by ear.</p> <p>RO7 (PR) Possession of the necessary complex of General pedagogical, psychological and pedagogical knowledge in the field of music education.</p> <p>RO8 (PR) Demonstration of the ability to perform music in a variety of ensembles, orchestras and other collaborative projects.</p> <p>RO9 (TR) Ability to analyze musical works of different eras, styles, genres and forms.</p> <p>RO10 (TR) Distribution of information from various sources to solve the structuring of knowledge, the use of modern technologies for collecting and processing experimental data, information in accordance with the problems of the diploma research.</p> <p>RO11 (TR) Identifying styles, genres, languages, forms, and techniques in music related to the training discipline, recognizing related text data, resources, and concepts.</p> <p>RO12 (PR) the Use of effective and professionally appropriate training techniques, exercises, and rehearsals.</p> |

[illegible]

[illegible]

[illegible]

Competence group: General education subjects

Name of competencies: structuring knowledge, organizing it and presenting it in the form of concept diagrams, maps, etc., preparing a speech with audio-visual support

Module 3: Music and computer technologies

| | | | | | | | | | | |
|----|--|---|---|--|--|--|--|--|--|--|
| D9 | Information and communication technologies | The course "Information and communication technologies" (hereinafter referred to as ICT) contributes to the formation of students' specific worldview in the information sphere and modern information culture, i.e. the ability to work purposefully with information, using it professionally to receive, process, transmit and store it. | 5 | | | | | | | |
|----|--|---|---|--|--|--|--|--|--|--|

[illegible]

| Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|----------------------------|--|-------------------|------------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|------------|------------|------------|------------|
| | | | PO (TP) 1 | PO (TP) 2 | PO (TP) 3 | PO (TP) 4 | PO (TP) 5 | PO (TP) 6 | PO (TP) 7 | PO (TP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (TP) 12 | PO (TP) 13 |
| | <p>listening as a necessary condition for the successful flow of the communication process.</p> <p>The course is aimed at developing scientific speech skills and developing students' communicative competence – skills that allow them to use the Russian language as a means of professional communication.</p> | | | | | | | | | | | | | | |
| D12 Foreign language 1 | Teaching students all types of speech activity: listening, speaking, reading and writing; correction and development of receptive lexical and grammatical skills, automation of reading skills aloud and to yourself, mastering the techniques of introductory and learning reading, improving and acquiring listening and speaking skills in monological and dialogical speech. | 5 | | v | | | | | | | | | | | v |
| D13 Foreign language 2 | Achieving the level of language competence necessary for further professional activity, developing the ability to work with literature, developing Dialogic speech, listening in connection with readable texts and searching for information. | 5 | | v | | | | | | | | | | | v |

Competence group: subject-specific musical-theoretical competences

Name of competence: Apply the skills of auditory and harmonic analysis, intonation. Demonstrate knowledge of the specifics of academic and traditional music, form, and related concepts. Master the basic principles of polyphonic writing in their historical development.

Module 5: Music-theoretical disciplines

Name or

Brief description of the course (30-50 words)

provides the necessary basis for General theoretical training of a specialist, which is impossible without relying on the knowledge of basic first and harmonic patterns.

D15 Polyphony I

The content of the discipline consists of polyphonic forms and techniques in their relations with the content of a musical work, the history of the development of polyphonic music in the context of General trends in the development of musical art.

The course "Polyphony 1" is aimed at gradually mastering voice science and techniques of strict Medieval and Renaissance style.

3

v

v

v

D16 Polyphony II

The content of the discipline consists of polyphonic forms and techniques in their relations with the content of a musical work, the history of the development of polyphonic music in the context of General trends in the development of musical art.

The continuing course "Polyphony 2" is aimed at mastering the technique of

3

v

v

v

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | | |
|-----|----------------------------|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|--|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 | |
| D14 | Harmony | The subject of "Harmony" is one of the basic ones in the preparation of a musician. In the musicology specialty, it is included in the complex of disciplines of a special cycle and occupies a special position in it. The study of harmony provides the necessary basis for General theoretical training of a specialist, which is impossible without relying on the knowledge of basic fret and harmonic patterns. | 3 | | | | | v | v | | | | | | v | | |
| D15 | Polyphony I | The content of the discipline consists of polyphonic forms and techniques in their relations with the content of a musical work, the history of the development of polyphonic music in the context of General trends in the development of musical art. The course "Polyphony 1" is aimed at gradually mastering voice science and techniques of strict Medieval and Renaissance style. | 3 | | | | | v | v | | | | | | v | | |
| D16 | Polyphony II | The content of the discipline consists of polyphonic forms and techniques in their relations with the content of a musical work, the history of the development of polyphonic music in the context of General trends in the development of musical art. The continuing course "Polyphony 2" is aimed at mastering the technique of | 3 | | | | | v | v | | | | | | v | | |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|---|------------------------------------|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | free writing in music of the XIX-XX centuries. | | | | | | | | | | | | | | |
| Competence group: subject-specific musical-theoretical competences | | | | | | | | | | | | | | | | |
| Title of competence: Analyze various phenomena, works of academic and traditional music in a cultural and historical context. Develop, research, and evaluate musical ideas, concepts, and processes through creative, critical, and reflective thinking and practice . | | | | | | | | | | | | | | | | |
| Module 6: Musical and historical disciplines | | | | | | | | | | | | | | | | |
| D17 | The history of the performing arts | The history of performing arts course is one of the most important basic subjects. Comprehensive study of the history and theory of performing arts forms the artistic Outlook of students, develops the ability to navigate in various styles and directions of performance, composition and pedagogy. The content of the course is established on the basis of generally accepted historical periodization. The course covers the main stages of the development of musical literature. | 4 | | | | v | v | v | | | | | | v | v |
| D18 | History of foreign music I | The discipline "History of foreign music" is one of the main disciplines for students of performing arts and is of great importance in the professional formation of students, the development of their artistic and historical thinking. The discipline includes the historical period of development of Western European musical art from the last third of the XIX century to the middle of the XX century. | 3 | | | | v | v | v | | | | | | v | v |
| D19 | History of foreign | The discipline is aimed at studying the historical | 3 | | | | v | v | v | | | | | | v | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|-----|------------------------------------|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | music II | development of professional musical art in its most important phenomena. Aimed at fostering a better understanding of the specificity of the historical process of musical culture of different peoples, disclosing the relations of music with the process of historical development of society; awareness of the specificity of artistic reflection of reality in music and the impact of creativity by leading composers on society. | | | | | | | | | | | | | | |
| D20 | History of Russian-Soviet music I | The course is aimed at complex knowledge about the history of Russian-Soviet music as a holistic, historically developing phenomenon that is associated with the socio-historical process, on the works of Russian composers, major musical works, musical styles and genres. Russian Russian Russian Russian music history course 1 is aimed at studying the historical process of the development of the history of Russian music from the beginning of the formation of Russian musical culture, the formation of Russian classical music until 1917. | 3 | | | | v | v | v | | | | | v | | v |
| D21 | History of Russian-Soviet music II | The course is aimed at complex knowledge about the history of Russian-Soviet music as a holistic, historically developing phenomenon that is | 3 | | | | v | v | v | | | | | v | | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|-----|----------------------------|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | <p>associated with the socio-historical process, on the works of Russian composers, major musical works, musical styles and genres.</p> <p>The continuing course "History of Russian-Soviet music 2" includes the historical period of the development of Soviet musical art from the formation and formation of Soviet classics in the 20-30s to the 90s of the XX century.</p> | | | | | | | | | | | | | | |
| D22 | History of Kazakh music I | The discipline is aimed at studying the historical patterns of formation, development and social conditionality of various genres of Kazakh music; the historical stages of formation and scientific periodization of the history of Kazakh music; the content of written monuments of the ancient Turkic era, their cultural significance; the stages of origin, formation and development of professional Kazakh musical culture; the life and creative path of Kazakh composers; the main musical works. | 3 | | | | v | v | v | | | | | v | | v |
| D23 | History of Kazakh music II | The discipline is aimed at studying the historical patterns of formation, development and social conditionality of various genres of Kazakh music; the historical stages of formation and scientific periodization of the history of Kazakh music; the | 3 | | | | v | v | v | | | | | v | | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|-----|--|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | content of written monuments of the ancient Turkic era, their cultural significance; the stages of origin, formation and development of professional Kazakh musical culture; the life and creative path of Kazakh composers; the main musical works. | | | | | | | | | | | | | | |
| D24 | History of modern music | In this course, students will learn about the development of Russian-Soviet musical art, starting from the late NINETEENTH and early twentieth centuries, the main artistic trends, creativity and styles of the largest Soviet composers. The content of the discipline focuses on the features of the development of Soviet music of the twentieth century. | 3 | | | | v | v | v | | | | | v | | v |
| D25 | History of jazz | The course is based on familiarizing students with the history of various jazz styles in their historical and social background; familiarizing them with the Treasury of world jazz culture, which contributes to the formation of professional culture and expanding their horizons. | 5 | | | | v | v | v | | | | | v | | v |
| D26 | Musical performance and artistic culture | The course program is aimed at familiarizing students with the world of artistic culture, tracing the historical change of cultural epochs and styles; the ability to consider performance as the result of rethinking human achievements embodied in | 5 | | | | v | v | v | | | | | v | | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|--|--------------------------------------|--|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | artistic images, cultural monuments; the formation of the ability to independently navigate in cultural epochs and styles, to argue their point of view, the ability to apply the knowledge gained in performing activities. | | | | | | | | | | | | | | |
| Competence group: Professional | | | | | | | | | | | | | | | | |
| Title of competencies: Possession of the pedagogical culture of a higher school teacher in the aspect of using the logic of building an integral pedagogical process and its essential characteristics; the ability to effectively and flexibly apply their knowledge and experience to solve pedagogical problems. | | | | | | | | | | | | | | | | |
| Module 7: Pedagogical, methodological and managerial competencies of a musician | | | | | | | | | | | | | | | | |
| D27 | Methods of teaching special subjects | This discipline is a generalization and systematization of the experience gained by students in a special class, continuing to deepen their knowledge of the history of performing arts, ensuring a close connection with teaching practice. The object of study of the course is the historical experience of music pedagogy, individual art pedagogy of masters, methods of teaching the specialty at the present time, at the turn of the XX-XXI centuries. | 4 | | | | | | v | v | | | | | v | v |
| D28 | Studying the pedagogical repertoire | The study of teaching material, its content is rich of music and performing heritage, his study with a primary setting to expand and update teaching and learning repertoire based on the modern trends repertory search, characterized by interest in music with a folk | 3 | | | | | v | v | v | | | | | v | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|-----|--|--|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | source, treatment to the neglected strata of the art of instrumental performance, involvement in educational practice jazz component, rarely performed and new compositions. | | | | | | | | | | | | | | |
| D29 | Fundamentals of management and entrepreneurship in culture | The purpose of the course "Fundamentals of management and entrepreneurship" is to introduce students to approaches to business organization and the system of management formation in art industry organizations. The subject of the review is the mechanism of management in entrepreneurship, the types of economic activity of the enterprise, the mechanisms of functioning of the firm, the relationship of entrepreneurs with consumers, business partners, employees, the state, etc. | 3 | v | | | | | | | | | | | | v |
| D30 | Style approach in the creative work of a teacher-musician | The purpose of the course "Fundamentals of management and entrepreneurship" is to introduce students to approaches to business organization and the system of management formation in art industry organizations. The subject of the review is the mechanism of management in entrepreneurship, the types of economic activity of the enterprise, the mechanisms of functioning of the firm, the relationship of entrepreneurs with | 4 | | | v | | v | | v | | | | v | v | |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|--|---|--|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | consumers, business partners, employees, the state, etc. | | | | | | | | | | | | | | |
| D31 | Pedagogy and psychology of music education and Pedagogical skills | The course is aimed at forming students' scientific ideas on General and musical psychology, the basics of pedagogy. After completing the course, students will be able to carry out training, education and development taking into account the social, age, individual characteristics, special educational needs of gifted students, apply in practice the knowledge and methods of psychological and pedagogical Sciences in relation to musical activities. | 3 | | | | | | | v | | | | | v | v |
| Competence group: subject-specific analytical competencies | | | | | | | | | | | | | | | | |
| Title of competence: Analyze musical works of various historical epochs of academic and traditional music from the point of view of revealing the content of the work, its dramaturgy, determining the formative functions, style constants, phenomena of tradition and innovation. | | | | | | | | | | | | | | | | |
| Module 8: researchSkills | | | | | | | | | | | | | | | | |
| D32 | Analysis of musical works | the course is the structure of musical works, on the one hand, and methods, techniques and genres of analysis, on the other. The structure of musical works is considered in the course in different aspects: content, in connection with the features of the composer's style, performance interpretation, as well as the focus on the listener. Basic concepts: form, content, genre, style, | 3 | | | | | v | | | | v | | v | | |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|-----|----------------------------|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | musical language, etc. | | | | | | | | | | | | | | |
| D33 | Research skills | The course "research Skills" is aimed at deepening the research training of students; developing skills for organizing and conducting scientific research. In the course of studying this course, students consolidate the skills of independent work with scientific literature, master the methods of scientific research and methods of processing the obtained data | 3 | | | | | | | | | | v | | | v |

Competence group: Professional

Title of competence: to Have the ability to co-create in the performance of musical works in various types of ensemble.

Module 9: Ensemble performance

| | | | | | | | | | | | | | | | | |
|-----|---------------------|---|---|--|--|---|---|---|---|--|---|--|--|--|--|---|
| D34 | Chamber ensemble I | Chamber ensemble I involves the study of chamber and instrumental works of various genres of composers of the Baroque era, the XVII century. In the class of a chamber ensemble, various skills of joint performance are acquired, the musical Outlook is expanded, artistic taste, understanding of the style, form and content of the performed works are formed, auditory self-control and performing responsibility of students are brought up. | 3 | | | v | v | v | v | | v | | | | | v |
| D35 | Chamber ensemble II | Chamber ensemble II involves the study of chamber and instrumental works of various genres of composers of the Baroque era, the XVII century. In the class of a chamber ensemble, various skills of | 3 | | | v | v | v | v | | v | | | | | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|-----|----------------------------|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | joint performance are acquired, the musical Outlook is expanded, artistic taste, understanding of the style, form and content of the performed works are formed, auditory self-control and performing responsibility of students are brought up. | | | | | | | | | | | | | | |
| D36 | Chamber ensemble II | Chamber ensemble II involves the study of chamber and instrumental compositions of various genres by composers of the Western European school of the romantic era. In the class of a chamber ensemble, various skills of joint performance are acquired, the musical Outlook is expanded, artistic taste, understanding of the style, form and content of the performed works are formed, auditory self-control and performing responsibility of students are brought up. | 3 | | | v | v | v | v | | v | | | | | v |
| D37 | Chamber ensemble I V | Chamber ensemble IV involves the study of chamber and instrumental works of various genres by composers of the Russian romantic school. In the class of a chamber ensemble, various skills of joint performance are acquired, the musical Outlook is expanded, artistic taste, understanding of the style, form and content of the performed works are formed, auditory self-control and performing responsibility of students are brought up. | 3 | | | v | v | v | v | | v | | | | | v |
| D38 | Chamber ensemble V | Chamber ensemble V involves the performance of independently learned works by composers of | 3 | | | v | v | v | v | | v | | | | | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|-----|----------------------------|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | Kazakhstan, where the student must demonstrate the skills of ensemble playing techniques, a sense of style, form, artistic imagination, and the ability to freely navigate the ensemble. | | | | | | | | | | | | | | |
| D39 | Chamber ensemble VI I | Chamber ensemble VI involves the study of chamber and instrumental works of various genres of composers of the XX-XXI centuries. In the class of a chamber ensemble, various skills of joint performance are acquired, the musical Outlook is expanded, artistic taste, understanding of the style, form and content of the performed works are formed, auditory self-control and performing responsibility of students are brought up. | 3 | | | v | v | v | v | | v | | | | | v |
| D40 | Chamber ensemble VII II | Chamber ensemble VII-final course. Students are given a free choice of the program, which is a diploma work. The entire work is performed. As a result, future specialists receive a complete system of concepts and representations (both General aesthetic and professional), which allows them to navigate independently in the rich chamber literature in the future. The "chamber ensemble" course includes a multi-faceted system of cognitive and practical skills related to the study of ensemble playing techniques, which contribute to the achievement of performing and professional skills. | 3 | | | v | v | v | v | | v | | | | | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|-----|----------------------------|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO 12 | PO (IIP) 13 |
| D41 | Piano ensemble | This course, along with the chamber ensemble and concertmaster class, is an important part of special disciplines designed to educate well-rounded musicians who possess the skills of ensemble performance. In the piano ensemble class acquired diverse skills in music, expands musical horizons, formed artistic taste and understanding of style, form and content of musical works, brought up the auditory control of the ensemble. | 3 | | | v | | v | v | | v | | | | | v |
| D42 | Ensemble music making | Ensemble music making is one of the forms of collective music making that positively affects the process of forming musical and artistic abilities and the development of positive qualities of the student's personality: kindness, attention, respect, responsibility, independence. Familiarization with a wide range of musical works contributes to the formation of students' horizons, increases their interest in music classes, also forms the need for communication, actualizes stage abilities, develops musical artistry, which in its entirety forms the basis of their musical and professional development. | 3 | | | v | | v | v | | v | | | | | v |

Competence group: Professional

Title of competencies: to be Able to create an individual artistic interpretation of a musical work, to carry out musical and performing activities at a high artistic and technical level and present its results to the public, to have knowledge

| Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | | |
|---|---|---|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|---|
| | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 | |
| of the laws and methods of performing work on a musical work in preparation for a public performance. | | | | | | | | | | | | | | | | |
| Module 10: Professional performance training | | | | | | | | | | | | | | | | |
| D43 | Specialty I | The subject "Specialty I" is the preparation and development of skills and culture of sound production, sound science and phrasing; development of musical memory mechanisms; activation of auditory processes; development of melodic, ladiharmonic, timbre hearing; development of polyphonic thinking. | 3 | | | v | v | v | v | | | | | | v | v |
| D44 | Reading from a sheet I | «Reading sheet music from sheet I " is a form of activity that is most conducive to a comprehensive and wide acquaintance with musical literature, thereby allowing practitioners of sheet music to receive an intensive influx of rich and diverse musical information. | 1 | | | v | v | v | v | | | | | | v | v |
| D45 | Specialty II | The discipline continues the subject "Specialty II" and involves the student mastering various types of performance techniques, various stroke techniques; performing analysis of performed works, comparative analysis of recordings of musical compositions. | 3 | | | v | v | v | v | | | | | | v | v |
| D46 | Reading from a sheet ra II | The discipline continues the subject "reading from sheet II" and involves the acquisition of fluent reading skills and the ability to apply them in | 1 | | | v | v | v | v | | | | | | v | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | | |
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| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 | |
| | | performing practice, as well as independent study of methodological literature recommended by the teacher for this course. | | | | | | | | | | | | | | | |
| D47 | Specialty I | Integrated with the subject "Sketch study of works I" this course is aimed at fostering creative initiative, forming clear ideas about the method of learning works and techniques for working on performing difficulties. The discipline is conducted for 2nd year students. | 3 | | | v | v | v | v | | | | | | v | | v |
| D48 | Sketch study of works I | The subject "Sketch study of works I" includes a comprehensive General musical development of students and the expansion of the repertoire horizons necessary for a student performer. As part of the course, students are encouraged to cover a large number of the repertoire by studying it sketchily. | 1 | | | v | v | v | v | | | | | | v | | v |
| D49 | Specialty II | The discipline "Specialty II", taught in the 2nd year, aims to educate qualified performers who are able to use the various possibilities of the instrument in solo, ensemble, or orchestral performance to achieve the most convincing interpretation of the author's text. | 3 | | | v | v | v | v | | | | | | v | | v |
| D50 | Sketch study of works II | The subject "Sketch study of works II" is aimed at the development of students' intelligence, their professional consciousness, the accumulation of | 1 | | | v | v | v | v | | | | | | v | | v |

| Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
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| | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | musical-theoretical and musical-historical information, encouraging further self-development and self-improvement. Sketchy study of works makes it possible to cover more of the repertoire than the completed type of learning of works. | | | | | | | | | | | | | | |
| D51 | Specialty I | This discipline "Specialty I", conducted in the 3rd year, involves the formation of students' complex performing skills, the development of which will allow the student to accumulate a repertoire, master musical works of various eras, styles, directions, genres and forms. | 3 | | | v | v | v | v | | | | | v | v |
| D52 | Concert performance skills I | The course "mastery of concert performance I" occupies an important place in a number of basic disciplines of the educational process of piano students. The purpose of the course is to provide students with a repertoire base and performing experience to conduct further concert activities. | 1 | | | v | v | v | v | | | | | v | v |
| D53 | Specialty II | The course "Specialty II" is a practical preparation of a student for active professional work as a performer, soloist. The discipline involves the formation of skills for using artistically justified technical techniques in performance, education of auditory control, and the | 3 | | | v | v | v | v | | | | | v | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | | |
|-----|----------------------------------|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|---|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 | |
| | | ability to manage the performance process. | | | | | | | | | | | | | | | |
| D54 | Concert performance skills II | «Mastery of concert performance II " continues the subject of the 5th semester. Here, a systematic development of skills and abilities necessary for the further professional activity of a pianist-graduate of the Conservatory takes place, and first of all, the subject is aimed at preparing and implementing public performances. | 4 | | | v | v | v | v | | | | | | v | | v |
| D55 | Specialty I | This course "Specialty I" is held in the 4th year and involves the choice of programs for GE, as well as practical training of students to pass GE. When choosing programs for GE it is important to take into account the presence of works from different eras and styles. | 4 | | | v | v | v | v | | | | | | v | | v |
| D56 | Solo repertoire of the pianist I | The subject "Solo repertoire of the pianist I" involves the formation of students' knowledge, practical skills and skills in the field of solo piano performance, the development of students' performing culture and the possession of artistic musical and performing skills necessary for independent professional activity. | 1 | | | v | v | v | v | | | | | | v | | v |
| D57 | Specialty I | The subject "Specialty II" is the most important in the system of education of a student-musician during the period of study at the | 4 | | | v | v | v | v | | | | | | v | | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
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| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | University. Here, under the guidance of a teacher, the performing skills of a musician who knows all the techniques of playing an instrument, has an extensive repertoire and creative initiative are formed and honed. | | | | | | | | | | | | | | |
| D58 | Solo repertoire of the pianist II | The discipline continues the course "Solo repertoire of the pianist I" and involves practical preparation for the exam, which contributes to the expansion of the solo repertoire of the pianist. As part of the course, auditions and concert performances are planned before passing the exam. | 1 | | | v | v | v | v | | | | | | v | v |
| D59 | Interpretation of modern music | The course involves theoretical and practical acquaintance with the piano works of modern composers, starting from the middle of the XX century. | 3 | | | v | v | v | v | | | | | | | v |
| Competence group: Professional | | | | | | | | | | | | | | | | |
| Title of competencies: to Have knowledge of the laws and methods of concertmaster work on a musical work. | | | | | | | | | | | | | | | | |
| Module 11: concertmaster's Competencies | | | | | | | | | | | | | | | | |
| D60 | Concertmaster class I | The program of the discipline is devoted to the acquisition of students' skills of reading from a sheet and instrumental accompaniment, the study of stylistic features in works from the Baroque to classicism. | 3 | | | v | | v | v | | v | | | | v | v |
| D61 | Concertmaster class I | Discipline involves the practical study of the stylistic diversity, the vocal works as a required | 3 | | | v | | v | v | | v | | | | v | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
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| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | repertoire list of the average (5 pieces), and vocal or instrumental programs in the exam. | | | | | | | | | | | | | | |
| D62 | Concertmasterclass II | Discipline involves the practical study of the stylistic diversity, the vocal works as a required repertoire list of the average (5 pieces), and vocal or instrumental programs in the exam. | 3 | | | v | | v | v | | v | | | | v | v |
| D63 | Concertmasterclass V | Discipline involves the practical study of the stylistic diversity, the vocal works as a required repertoire list of the average (5 pieces), and vocal or instrumental programs in the exam. | 3 | | | v | | v | v | | v | | | | v | v |
| D64 | Concertmasterclass V | Discipline involves the practical study of the stylistic diversity, the vocal works as a required repertoire list of the average (5 pieces), and vocal or instrumental programs in the exam. | 3 | | | v | | v | v | | v | | | | v | v |
| D65 | Concertmasterclass VI | The discipline involves studying and performing with singing a scene from an Opera clavier, as well as performing vocal or instrumental programs on an exam. | 3 | | | v | | v | v | | v | | | | v | v |
| D66 | Concertmasterclass VII | The discipline in this semester involves the practical preparation of students for the exam. When choosing programs for GE, it is important to take into account the presence of vocal and instrumental compositions | 3 | | | v | | v | v | | v | | | | v | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|-----|---|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | of different eras and styles. | | | | | | | | | | | | | | |
| D67 | Concertmaster of the ballet | The content of the discipline provides an in-depth study of the history, aesthetics and genre of ballet art, the specifics of choreographic plasticity, the study of scenes from the repertoire of classical ballet, the ability to convey all the colors and shades of symphonic sound necessary during rehearsals in a ballet class. | 3 | | | v | | v | v | | v | | | v | | v |
| D68 | The repertoire of the concertmaster | The content of the discipline provides an in-depth study of the history, aesthetics and genre of ballet art, the specifics of choreographic plasticity, the study of scenes from the repertoire of classical ballet, the ability to convey all the colors and shades of symphonic sound necessary during rehearsals in a ballet class. Practical classes allow you to identify the main features and features of each style and direction, identify and master performance tasks in each of them. | 5 | | | v | | v | v | | v | | | v | | v |
| D69 | Theory and practice of concertmaster's skills | The main attention in the content of the subject is paid to the specifics of the concertmaster's work, which consists in the content role of the concertmaster's part, which has both accompanying and leading material; stylistic features of the performance of works of various eras and genres are considered in detail. Thus, students learn to correctly analyze the score of the performed work, clearly defining the figurative and | 3 | | | v | | v | v | | v | | | v | | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|---|----------------------------|--|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | semantic meaning of their part in the context of the overall score. | | | | | | | | | | | | | | |
| Competence group: Professional | | | | | | | | | | | | | | | | |
| The name of the competencies: Have the skills of performing organ skills, have an expanded musical Outlook and concert repertoire, have experience in public performances. | | | | | | | | | | | | | | | | |
| Module 12: Special subjects (for organists) | | | | | | | | | | | | | | | | |
| D70 | Organ (for organists) I | «Organ (for organists) I" is a comprehensive training in the field of organ performance based on comprehensive improvement of performing skills, expanding the musical horizons and concert repertoire, gaining experience in public performances. The discipline involves performing simple variation cycles for manuals; familiarizing and performing the "Pedal exercise" by J. S. Bach; and performing small preludes and fugues by J. L. Krebs. | 3 | | | v | v | v | v | | | | | v | | v |
| D71 | Organ (for organists) II | Discipline "Organ (for organists) II" involves the examination of a choral prelude by composers of different epochs and its execution, theoretical and practical study of the genre of the Chaconne for organ and bursts out, as well as performing Preludes and fugues pre-Bach composer. | 3 | | | v | v | v | v | | | | | v | | v |
| D72 | Organ (for organists) III | The discipline "Organ (for organists) III" involves the performance of a small prelude and Fugue by J. S. Bach composer (V. Lubeck, D. Buxtehude, N. Bruhn), acquaintance with | 3 | | | v | v | v | v | | | | | v | | v |


| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|-----|----------------------------|--|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | the trio of J. S. Bach by choice, as well as the study of organ miniatures by F. Liszt. | | | | | | | | | | | | | | |
| D73 | Organ (for organists) IV | Discipline "Organ (for organists) IV" involves the execution of two or three choral treatments of "Organ books" by J. S. Bach, familiarity with the organ works of outstanding composers of the romantic era, Brahms and Schumann, and a performance of fugues on the theme BACH R. Schumann. | 3 | | | v | v | v | v | | | | | v | | v |
| D74 | Organ (for organists) V | The discipline "Organ (for organists) V" involves the performance of a Large chorale fantasy from the "Keyboard exercises" or "Eighteen chorales" by J. S. Bach, familiarity with the genre of the trio Sonata in his work, as well as familiarization with the genre of the organ Sonata in the work of F. Mendelssohn-Bartholdi. | 3 | | | v | v | v | v | | | | | v | | v |
| D75 | Organ (for organists) VI | The discipline "Organ (for organists) VI" involves immersion in the organ creativity of J. S. Bach: the performance of two parts of the Trio-Sonata of J. S. Bach by choice, as well as his Preludes (toccatas, fantasies) and fugues of a virtuoso plan. A very important point in studying the organ work of the great German composer is the study of special literature devoted to the symbolism of his music. | 3 | | | v | v | v | v | | | | | v | | v |

[illegible]

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|---|----------------------------|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | knowledge and the formation of a conscious need for physical training. | | | | | | | | | | | | | | |
| Competence group: Additional types | | | | | | | | | | | | | | | | |
| Title of competencies: Mastering primary professional competencies, practical skills and work skills in accordance with the specialty and the acquired qualification. | | | | | | | | | | | | | | | | |
| PP module-Professional practice | | | | | | | | | | | | | | | | |
| D79 | Education al practice | Educational (introductory) practice as one of the types of professional practice is an important part of the educational process. The purpose of the educational (introductory) practice of students of the KNK im. Kurmangazy is the acquisition of primary professional competencies, practical skills and work skills in accordance with the specialty and the acquired qualification. | 1 | | | | | | | | | | | | | v |
| D80 | Manufacturing practice | The main objectives of The production practice are: to teach the student to professionally and competently implement knowledge and practical skills in creative work; to form professional stage and performing skills in the student; to prepare and improve the solo and ensemble repertoire; to conduct rehearsal and public performance work in a concert hall, etc. | 6 | | | v | | | v | | | | | | | v |
| D81 | Pedagogical practice | Pedagogical practice as one of the types of professional practice is an important part of the educational process. The purpose of pedagogical practice of students of KNK them. Kurmangazy is the | 6 | | | v | | | | v | | | | | v | v |

| | Name of the discipline (D) | Brief description of the discipline (30-50 words) | Number of credits | Generated learning results (codes) | | | | | | | | | | | | |
|-----|----------------------------|---|-------------------|------------------------------------|------------|------------|-----------|-----------|------------|------------|------------|-----------|------------|------------|-------------|-------------|
| | | | | PO (TP) 1 | PO (IIP) 2 | PO (IIP) 3 | PO (TP) 4 | PO (TP) 5 | PO (IIP) 6 | PO (IIP) 7 | PO (IIP) 8 | PO (TP) 9 | PO (TP) 10 | PO (TP) 11 | PO (IIP) 12 | PO (IIP) 13 |
| | | acquisition of professional competencies, practical skills and skills and their development to the professional level of compliance with the specialty of the acquired qualification. | | | | | | | | | | | | | | |
| D82 | Externship | Pre-graduate practice as one of the types of professional practice is an important part of the educational process. Pre-graduate practice is intended for conducting experiments, for confirming theoretical conclusions in practice, for testing their scientific calculations in institutions, organizations in the field of culture and art, creative teams. | 4 | | | | | | | | | | v | | | v |

**Head of the Department,
Professor**



V. Ibraeva

**Dean of the faculty
of Instrumental performance**



D. Mahmud