



**ESTIMATED SUMMARY DATA ON TIME ALLOCATION**

Courses	Theoretical training / Weeks	Examination session (weeks)	Practice				Diploma Projecting	Attestation	Vacations /holiday weeks	Total weeks in the academic year
			Pedagogical	Performance / Lecturing	Editorial Practice, Arrangement Practice, Creative Ensemble Management Practice					
I	35	5	38	35	38	-	-	11	51	
II	16	4	32	16	32	-	4/2-3	-	20	
	51	9	-	-	-	-	4/2-3	11	71	

Procedure for Conducting Practice			Attestation Examinations	
Practice Title	Semester	Hours	Speciality	
Pedagogical practice	2-3	70	Public defense of the qualification paper	
Concertmaster practice	1-3	70	Pedagogical skills (Comprehensive Qualification Examination)	
Professional Practice	1-3	70	Ensemble (by types)	
Arrangement practice	2-3	70	Chamber singing	
Editorial practice in mass media	2-3	70	Opera singing	
Practice of working with artist collective (Ensemble Leader)	2-3	70	Ensemble (by types)	
Practice of working with artist collective (Conductor)	2-3	70	Concert and theater studio	
			Instrumentation and arrangement	
			Music editing	
			Conducting (Comprehensive Qualification Examination)	

# CURRICULUM

№	Title of Educational Components	Distribution by Semesters						Number of Hours						Students Self-study	Distribution of hours			
		Examinations, Attestation Exams	Diploma	Credit	Differentiated Credit	Credit	Courseworks	Total Volume	ECTS Credits	Total Classroom Hours	including:				I course	II course		
											Lectures, Theoretical,	Seminars, Practical,	Individual Classes			I	II	III
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	16	19	16

## I. COMPULSORY EDUCATIONAL COMPONENTS

### EDUCATIONAL COMPONENTS FORMING GENERAL COMPETENCIES

EC 1.1	Higher Education of Ukraine: the European Integration Vector				2		90	3	38	28	10	-	52			2		
EC 1.2	Contemporary musical culture			1			90	3	32	24	8	-	58			2		
EC 1.3	Scientific communications			2			90	3	32	24	8	-	58			2		
EC 1.4	Philosophy of music			2			90	3	38	28	10	-	52			2		
	<b>TOTAL</b>						<b>360</b>	<b>12</b>	<b>140</b>	<b>104</b>	<b>36</b>	<b>-</b>	<b>220</b>			<b>2</b>	<b>6</b>	<b>0</b>

### EDUCATIONAL COMPONENTS FORMING GENERAL COMPETENCIES

EC 1.5	Speciality	3A		1-3			180	6	118	-	-	118	62			2	2	3
EC 1.6	Professional Practice			1-3			180	6	70	-	70	-	110			1	2	1
EC 1.7	Fundamentals of scientific research and academic integrity			1			90	3	32	28	4	-	58			2		
EC 1.8	Contemporary Ukrainian music			2			90	3	38	30	8	-	52			2		
	<b>Pedagogical skills:</b>																	
EC 1.9	Pedagogical skills			2-3			120	4	70	34	36	-	50			2	2	2
EC 1.10	Teaching methods in HEI			1-2			120	4	70	32	38	-	50			2	2	2
EC 1.11	Pedagogical practice			2-3			180	6	70	0	70	0	110			2	2	2
	<b>TOTAL</b>						<b>960</b>	<b>32</b>	<b>468</b>	<b>124</b>	<b>226</b>	<b>118</b>	<b>492</b>			<b>7</b>	<b>12</b>	<b>8</b>

SUBTOTAL		1320	44	608	228	262	118	712	9	18	8
<b>II. EDUCATIONAL COMPONENTS OF PROFESSIONAL TRAINING IN THE MAJOR</b>											

<b>2.1 PIANO</b>																
I	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
EC 2.1.1	Chamber ensemble	3A		1-3			180	6	102	-	102	-	78	2	2	2
EC 2.1.2	Concertmaster class	3A		1-3			120	4	51	-	-	51	69	1	1	1
EC 2.1.3	Concertmaster practice			1-3			180	6	70	-	70	-	110	1	2	1
EC 2.1.4	Modern performance	3					90	3	32	24	8	-	58			2
EC 2.1.5	Scientific research work	3A		1-2			90	3	51	-	-	51	39	1	1	1
	<b>TOTAL</b>						660	22	306	24	180	102	354	5	6	7

<b>2.2 ORCHESTRAL STRING INSTRUMENTS</b>																
I	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
EC 2.2.1	Chamber ensemble	3A		1-3			180	6	102	-	102	-	78	2	2	2
EC 2.2.2	Orchestra			1-2			210	7	140	-	140	-	70	4	4	
EC 2.2.3	Quartet			1-2			90	3	35	-	35	-	55	1	1	
EC 2.2.4	Modern performance	3					90	3	32	24	8	-	58			2
EC 2.2.5	Scientific research work	3A		1-2			90	3	51	-	-	51	39	1	1	1
	<b>TOTAL</b>						660	22	360	24	285	51	300	8	8	5

**2.3 ORCHESTRAL WIND AND PERCUSSION INSTRUMENTS**

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>
EC 2.3.1	Ensemble	3A		1-3			180	6	102	-	102	-	78	2	2	2
EC 2.3.2	Orchestra			1-2			270	9	140	-	140	-	130	4	4	
EC 2.3.3	Modern performance	3					90	3	32	24	8	-	58			2
EC 2.3.4	Scientific research work	3A		1-2			120	4	51	-	-	51	69	1	1	1
	<b>TOTAL</b>						<b>660</b>	<b>22</b>	<b>325</b>	<b>24</b>	<b>250</b>	<b>51</b>	<b>335</b>	<b>7</b>	<b>7</b>	<b>5</b>

**2.4 FOLK INSTRUMENTS**

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>
EC 2.4.1	Ensemble	3A		1-3			180	6	102	-	102	-	78	2	2	2
EC 2.4.2	Orchestra			1-2			270	9	140	-	140	-	130	4	4	
EC 2.4.3	Modern performance	3					90	3	32	24	8	-	58			2
EC 2.4.4	Scientific research work	3A		1-2			120	4	51	-	-	51	69	1	1	1
	<b>TOTAL</b>						<b>660</b>	<b>22</b>	<b>325</b>	<b>24</b>	<b>250</b>	<b>51</b>	<b>335</b>	<b>7</b>	<b>7</b>	<b>5</b>

**2.5 ACADEMIC SINGING**

I	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
EC 2.5.1	Vocal ensemble	3A		1-3			180	6	102	-	102	-	78	2	2	2
EC 2.5.2	Chamber singing	2A		1-2			90	3	35	-	-	35	55	1	1	
EC 2.5.3	Opera class	2A		1-2			210	7	140	-	140	-	70	4	4	
EC 2.5.4	Modern performance	3					90	3	32	24	8	-	58			2
EC 2.5.5	Scientific research work	3A		1-2			90	3	51	-	-	51	39	1	1	1
	<b>TOTAL</b>						<b>660</b>	<b>22</b>	<b>360</b>	<b>24</b>	<b>250</b>	<b>86</b>	<b>300</b>	<b>8</b>	<b>8</b>	<b>5</b>

**2.6 POP-SINGING, FOLK SINGING**

I	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
EC 2.6.1	Vocal ensemble	3A		1-3			180	6	102	-	102	-	78	2	2	2
EC 2.6.2	Concert and theater studio	2A		1-2			300	10	140	-	140	-	160	4	4	
EC 2.6.3	Modern performance	3					90	3	32	24	8	-	58			2
EC 2.6.4	Scientific research work	3A		1-2			90	3	51	-	-	51	39	1	1	1
	<b>TOTAL</b>						<b>660</b>	<b>22</b>	<b>325</b>	<b>24</b>	<b>250</b>	<b>51</b>	<b>335</b>	<b>7</b>	<b>7</b>	<b>5</b>

**2.7 MUSICAL VARIETY ART (JAZZ)**

I	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
EC 2.7.1	Ensemble (jazz)	3A		1-3			180	6	102	-	102	-	78	2	2	2
EC 2.7.2	Orchestra (jazz)			1-2			300	10	140	-	140	-	160	4	4	
EC 2.7.3	Modern performance	3					90	3	32	24	8	-	58			2
EC 2.7.4	Scientific research work	3A		1-2			90	3	51	-	-	51	39	1	1	1
	<b>TOTAL</b>						<b>660</b>	<b>22</b>	<b>325</b>	<b>24</b>	<b>250</b>	<b>51</b>	<b>335</b>	<b>7</b>	<b>7</b>	<b>5</b>

**Qualification: Accompanist (for pianists and guitarists)**

EC 2.7.5	Concertmaster class for pianists and guitarists	3A		1-3			90	3	51	-	-	51	39	1	1	1
EC 2.7.6	Concertmaster practice for pianists and guitarists			1-3			180	6	70	-	70	-	110	1	2	1
	<b>TOTAL</b>						<b>270</b>	<b>9</b>	<b>121</b>	<b>-</b>	<b>70</b>	<b>51</b>	<b>149</b>	<b>2</b>	<b>3</b>	<b>2</b>

**2.8 JAZZ SINGING**

I	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
EC 2.8.1	Ensemble (jazz)	3A		1-3			180	6	102	-	102	-	78	2	2	2
EC 2.8.2	Orchestra (jazz)			1-2			300	10	140	-	140	-	160	4	4	
EC 2.8.3	Modern performance	3					90	3	32	24	8	-	58			2
EC 2.8.4	Scientific research work	3A		1-2			90	3	51	-	-	51	39	1	1	1
	<b>TOTAL</b>						<b>660</b>	<b>22</b>	<b>325</b>	<b>24</b>	<b>250</b>	<b>51</b>	<b>335</b>	<b>7</b>	<b>7</b>	<b>5</b>

**2.9 CHORAL CONDUCTING**

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>
EC 2.9.1	Ensemble	3A		1-3			180	6	102	-	102	-	78	2	2	2
EC 2.9.2	Choir			1-3			390	13	204	-	204	-	186	4	4	4
EC 2.9.3	Scientific research work	3A		1-2			90	3	51	-	-	51	39	1	1	1
	<b>TOTAL</b>						<b>660</b>	<b>22</b>	<b>357</b>	<b>-</b>	<b>306</b>	<b>51</b>	<b>303</b>	<b>7</b>	<b>7</b>	<b>7</b>

**2.10 MUSICOLOGY**

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>
EC 2.10.1	The latest trends in the methodology of musicology			1-2			120	4	70	52	18	-	50	2	2	
EC 2.10.2	Semiotic analysis			1-2			120	4	70	32	38	-	50	2	2	
EC 2.10.3	Opera drama			2			90	3	38	30	8	-	52		2	
EC 2.10.4	Modern opera theater			3			90	3	32	24	8	-	58			2
EC 2.10.5	20th century compositions theory	2		1			150	5	70	36	34	-	80	2	2	
EC 2.10.6	Music critique			1			90	3	32	16	16		58	2		
	<b>TOTAL</b>						<b>660</b>	<b>22</b>	<b>312</b>	<b>190</b>	<b>122</b>	<b>-</b>	<b>348</b>	<b>8</b>	<b>8</b>	<b>2</b>

### III. EDUCATIONAL COMPONENTS FOR PROFESSIONAL QUALIFICATION

#### 3.1 ARRANGER (MUSICAL)

I	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
EC 3.1.1	Instrumentation and arrangement	3A		2-3			120	4	70	-	70	-	50		2	2
EC 3.1.2	Computer systems in studio practice			2-3			90	3	35	-	35	-	55		1	1
EC 3.1.3	Arrangement practice			2-3			180	6	70	-	70	-	110		2	2
	<b>TOTAL</b>						<b>390</b>	<b>13</b>	<b>175</b>	<b>0</b>	<b>175</b>	<b>0</b>	<b>215</b>	<b>0</b>	<b>5</b>	<b>5</b>

#### 3.2 MUSIC EDITOR

EC 3.2.1	Music editing	3A		2-3			180	6	70	-	70	-	110		2	2
EC 3.2.2	Editorial practice in mass media			2-3			180	6	70	-	70	-	110		2	2
	<b>TOTAL</b>						<b>360</b>	<b>12</b>	<b>140</b>	<b>0</b>	<b>140</b>	<b>0</b>	<b>220</b>	<b>0</b>	<b>4</b>	<b>4</b>

#### 3.3 CONDUCTOR / ENSEMBLE LEADER (INSTRUMENTAL, CHAMBER, VOCAL, JAZZ)

EC 3.3.1	Conducting	3A		2-3			120	4	70	-	-	70	50		2	2
EC 3.3.2	Arrangement			2-3			90	3	35	-	35	-	55		1	1
EC 3.3.3	Practice of working with artist collective			2-3			180	6	70	-	-	70	110		2	2
	<b>TOTAL</b>						<b>390</b>	<b>13</b>	<b>175</b>	<b>0</b>	<b>35</b>	<b>140</b>	<b>215</b>	<b>0</b>	<b>5</b>	<b>5</b>

#### 3.4 CHORAL CONDUCTOR

EC 3.4.1	Score reading of contemporary choral works						90	3	35	0	0	35	55	1	1	
EC 3.4.2	Arrangement			2-3			90	3	35	-	35	-	55		1	1
EC 3.4.3	Practice of working with artist collective			2-3			180	6	70	-	-	70	110		2	2
	<b>TOTAL</b>						<b>360</b>	<b>12</b>	<b>140</b>	<b>0</b>	<b>35</b>	<b>105</b>	<b>220</b>	<b>1</b>	<b>4</b>	<b>3</b>

Cycle II. EDUCATIONAL COMPONENTS OF PROFESSIONAL TRAINING BY SPECIALIZATION shall be determined by the Higher Education Institution (HEI) in accordance with the competitive proposal the applicant applied.

**ELECTIVE EDUCATIONAL COMPONENTS  
(Catalogue)**

EC 1	Elective component 1					3		90	3	32	24	8	-	58		2
EC 2	Elective component 2					3		90	3	32	24	8	-	58		2
EC 3	Elective component 3					1		120	4	68	54	14	-	52	4	
EC 4	Elective component 4					3		90	3	32	24	8	-	58		2
EC 5	Elective component 5					2		90	3	38	28	10	-	52	2	
EC 6	Elective component 6					1-2		210	7	70	-	70	-	140	2	2
EC 7	Elective component 7					1-2		150	5	70	42	18	-	80	2	2
EC 8	Elective component 8		2			1		180	6	70	36	34	-	110	2	2
EC 9	Elective component 9					2		90	3	38	30	8	-	52	2	
EC 10	Elective component 10					2-3		180	6	70	-	70	-	110	2	2
EC 11	Elective component 11					1-2		180	6	70	32	38	-	110	2	2
EC 12	Elective component 12					3		90	3	32	-	32	-	58	2	2
EC 13	Elective component 13					1-3		90	3	51	-	-	51	39	1	1
EC 14	Elective component 14					1		90	3	32	16	16	-	58	2	
EC 15	Elective component 15					3		90	3	32	24	8	-	58	2	2
EC 16	Elective component 16					1		90	3	32	-	32	-	58	2	
EC 17	Elective component 17					1-2		90	3	35	-	35	-	55	1	1
EC 18	Elective component 18					2-3		150	5	70	-	70	-	80	2	2
EC 19	Elective component 19					2		150	5	70	-	70	-	80	2	2
EC 20	Elective component 20					2-3		150	5	70	-	70	-	80	2	2
EC 21	Elective component 21					2-3		150	5	70	-	70	-	80	2	2
EC 22	Elective component 22					3		90	3	32	22	10	-	58	2	2
EC 23	Elective component 23					1		90	3	32	24	8	-	58	2	
EC 24	Elective component 24					2		90	3	38	28	10	-	52	2	2

**APPROVED**

Vice-Rector for Scientific and  
Pedagogical Work on the  
Organization of the Educational  
Process



O. V. Martsenkivska

«25» 02 2025

**APPROVED**

Vice-Rector for the Scientific-Pedagogical  
and Scientific Work



N. A. Panova

«25» 02 2025