

# **BACHELOR IN MUSIC**

## **COURSE DESCRIPTION**

**São Paulo – 2025**

**1<sup>st</sup> SEMESTER**

DISCIPLINE	<b>Philosophical Anthropology (Online)</b>
CONTACT HOURS	40h

**Syllabus**

Reflection from the perspectives of philosophy and anthropology on the understanding of human beings in their fundamental dimension, aiming at the knowledge of the main existential problems, with their different conceptions throughout Western History thought. Discussion of the anthropological question within the philosophical scope and its emergence throughout ancient, medieval, modern, and contemporary history, running through themes such as corporeality and freedom.

Enabling students to recognize the constitutive factors of the human being. Study of the main anthropological approaches to humanity throughout history. Understanding of fundamental elements of the major conceptions of the human being that shape identity. Reflection on the challenges regarding problems and themes present throughout philosophical thought and recent changes in various fields of human knowledge.

DISCIPLINE	<b>Choral Singing I</b>
CONTACT HOURS	40h

**Syllabus**

Introduction to musical practices through choral singing. Development of melodic and harmonic perception. Understanding and application of the fundamentals of vocal technique. Preparation of repertoire for performances.

**Curricular Extension:** Preparation and presentation of a community-open concert.

Providing the student with introductory musical experience in the field of choral singing through the preparation of a basic repertoire that encompasses various periods of Western Music History, thereby developing skills that open future professional opportunities for graduates. Additionally, by incorporating the practical realization of concepts developed in courses such as Counterpoint and Harmony, the course emphasizes interdisciplinary learning and the practical nature of the offered training.

DISCIPLINE	<b>Musical Creation in DAWs</b>
CONTACT HOURS	40h

### **Syllabus**

Score editing using digital tools. Fundamentals of digital audio editing. Correlation between technological resources and the fundamentals of musical understanding, including their historical and analytical aspects. Reflection on the implications of the tools used in music creation. Musical creation in digital environments, MIDI sequencing and digital audio editing.

Understanding of the operation of digital audio editing and MIDI processing software. Identification of the differences between analog and digital technologies to be prepared for current industry demands in the music field. Correlation of the use of technological tools with historical and analytical aspects of musical creation. Development of skills in digital audio editing and MIDI sequencing. Capacitation for the use of MIDI controllers and creation of arrangements and compositions using virtual instruments.

DISCIPLINE                    **Elements of Musical Language I**  
CONTACT HOURS            40h

### **Syllabus**

Theoretical and practical approach to the main parameters involved in musical creation, interpretation, and practice, music across various cultures and their diverse manifestations. Practicing reading, listening, and understanding different musical systems.

Familiarization of students with the main parameters and concepts involved in the organization of various historical and contemporary musical systems. Equipping students with the basic musical requirements for reading and decoding musical scores. Encouraging reflections of an aesthetic and philosophical nature applied to music. Strengthening listening skills and musical appreciation. Development of internal hearing abilities for perceiving structures that articulate musical discourse. Understanding of the formal foundations that guide Western musical thought and to develop resources to correlate acquired competencies with practical artistic activities. Fostering an analytical approach to interpretation and composition. Promotion of repertoire research. Enhancement of auditory perception skills.

DISCIPLINE                    **Musical Writing**  
CONTACT HOURS            40h

### **Syllabus**

Study of the fundamentals of musical writing and basic concepts of music theory through practical activities, aiming to explore the multiple aspects and

challenges of modern musical notation while leveling the skills of incoming students.

Providing students with practical foundations for the correct and fluent use of written musical language, as well as addressing basic concepts of music theory to support the Musical Perception discipline. Additionally, equipping students with resources to correlate their developed skills in writing and perception with the understanding of the musical phenomenon from a historical perspective.

DISCIPLINE                    **History of Music I**  
CONTACT HOURS            40h

### **Syllabus**

Study of European Music History: from the Greek heritage (6<sup>th</sup> century BC) to the end of the Middle Ages (476 to 1453), providing the students with a historical context for Western music, tracing its roots from Greek antiquity to the end of the Middle Ages, with a focus on musical examples and historical documents.

DISCIPLINE                    **History of Popular Music I**  
CONTACT HOURS            40h

### **Syllabus**

Study of early 20<sup>th</sup> century urban Brazilian popular music, providing aesthetic knowledge of the history of urban Brazilian popular music, its contributions to the development of contemporary music, and to refine the technical listening skills through the analysis of historical documentary works.

DISCIPLINE                    **Ear Training I**  
CONTACT HOURS            40h

### **Syllabus**

Development of auditory acuity in rhythmic, melodic, and harmonic aspects through activities involving writing, reading, motor coordination, creation, improvisation, and group interactions within diverse musical contexts.

Development of listening, sight-reading, timbral perception, and recognition of harmonic and melodic patterns in various contexts (popular and classical). Stimulation of memory and creativity as everyday tools for structuring musical language without the aid of an instrument. Comprehension of the relationships between musical signs and their applications in musical texts. Equipping students to apply these skills in all aspects of their artistic activity, whether as performers, creators, or educators.

DISCIPLINE                    **Brazilian Popular Percussion I**  
CONTACT HOURS            40h

### **Syllabus**

Main techniques of popular percussion instruments and structures of different Brazilian rhythms. Melodies and elements of corporeality. Afro-Brazilian, African, and Indigenous cultures. Ethnic-racial relations. Musical activities based on the repertoire and references of both traditional and urban contexts.

Introduction of students to the cultural, musical, bodily, and percussive diversity found both in popular traditions and in urban musical expressions.

Encouraging students to reflect on distinct cultural identities within Brazilian culture, connecting these reflections with practical and interpretative activities.

DISCIPLINE                      **Collective Practice I**

CONTACT HOURS              40h

### **Syllabus**

Introduction to ensemble music practice and development of interpretation skills. Concept of style. Rehearsal dynamics. Sight-reading in small groups. Understanding the role of instruments in both popular and classical music. Historical contextualization of interpretative choices.

Improvement of reading ability and auditory perception. Exercise of readiness and concentration in performance. Development of teamwork skills. Acquiring basic concepts of arrangement. Expansion of specific repertoire knowledge. Applying, in a practical context, concepts learned in music history, popular music history, harmony, counterpoint, and analysis.

DISCIPLINE                      **Composition I**

CONTACT HOURS              40h

### **Syllabus**

Theory and practice of structuring musical discourse using basic materials and procedures. Introducing students to the world of musical composition. Discussing the basic elements of musical discourse. Training students in the creation of simple pieces.

## 2<sup>nd</sup> SEMESTER

DISCIPLINE                      **Choral Singing II**

CONTACT HOURS              40h

### **Syllabus**

Development of vocal emission techniques. Postural proprioception. Improvement of musical practices through choral singing. Preparation of repertoire for performances. Respect and appreciation for diversity, ethnic differences, and gender. Discussion of inclusive solutions in musical practice and audience engagement.

Enabling students to develop their musical experience through Choral Singing by preparing repertoires that cover various periods of Western Music History and Brazilian Popular Music. Providing students with the technical conditions necessary for developing their vocal expression (vocal technique, rhythmic and melodic reading), guiding the performance of the proposed repertoire. Offering opportunities for conducting students to practice with a choral group, and for composition students to present their pieces. Structuration of skills that open professional opportunities for graduates, emphasizing interdisciplinarity and the practical nature of the education provided through the application of concepts such as counterpoint and harmony.

DISCIPLINE **Contemporary Culture**

CONTACT HOURS 40h

### **Syllabus**

Experimentation with hypotheses regarding contemporary reality manifestations (images, sounds, and information produced, consumed, and surrounding us). Understanding how issues such as fake news, violence, racism, segregation, extermination, culture, politics and love manifest and impact individuals. Development of writing and argumentative skills. Equipping students with a critical and historical approach to contemporary culture. Preparing students to produce symbolic works that engage with contemporary art processes and current historical contexts. Enhancement of students' abilities in both written expression and audiovisual communication.

DISCIPLINE **Music Editing**

CONTACT HOURS 40h

### **Syllabus**

Technological resources and use of music editing, notation, and recording software. Practical approach to elements of Music Theory through music notation software. Musical creation using digital tools. Improving students' knowledge of music theory. Training students in writing and musical notation. Introducing students to music editing, notation, and recording software. Exploration of musical creation using these software tools, facilitating the adaptation to professional market demands through familiarity with tools commonly used in electronic music production.



DISCIPLINE

**Elements of Musical Language II**

CONTACT HOURS

40h

### **Syllabus**

Theoretical and practical approach to the main parameters involved in musical creation, interpretation, and performance in various cultures and manifestations. Practice in reading, listening, and understanding different musical systems. **Curricular extension:** Production of a video or podcast on aspects of the notion of musical language and structure.

Familiarization of students with the main parameters and concepts involved in the organization of historical and contemporary musical systems. Introducing students to basic musical reading and decoding requirements. Stimulation of aesthetic and philosophical reflections applied to music. Training students' listening and music appreciation skills. Development of inner hearing in terms of perceiving musical structure articulation.

Understanding of the formal bases that drive Western musical thought and development of skills to correlate acquired competencies with practical artistic activity. Encouragement of analytical thinking in interpretative and creative approaches. Promotion of repertoire research. Enhancement of audio-perceptive abilities.

DISCIPLINE

**Harmony I**

CONTACT HOURS

40h

### **Syllabus**

Harmony as a means of understanding and creatively exercising tonal repertoire through practical and theoretical activities. Analysis of the differences between chord notation systems (traditional, functional, popular, and new proposals) with an emphasis on arrangement creation and repertoire analysis.

**Curricular extension:** Production of a video analyzing score and audio synchronized which will be shared on the music department's social media.

Providing first-semester Harmony students with basic tools for practical and theoretical understanding of the tonal system, offering a critical perspective on 17<sup>th</sup> century practices and theories from a contemporary viewpoint.

DISCIPLINE                      **History of Music II**  
CONTACT HOURS              40h

### **Syllabus**

Study of European Music History from the Renaissance (16<sup>th</sup> century) to the Baroque (17<sup>th</sup> and early 18<sup>th</sup> centuries), with incursions into music practiced in Brazil during the same period. **Curricular extension:** Production of multimedia content showcasing a characteristically Renaissance piece as an example.

Placing the Western musical context historically from the Renaissance to the end of the Baroque period, addressing musical examples, historical documents, and major composers.

DISCIPLINE                      **History of Popular Music II**  
CONTACT HOURS              40h

### **Syllabus**

Study of the history of urban Brazilian popular music from Bossa Nova and its developments in the current music scene. **Curricular extension:** Production of short videos by students on class topics to be shared on the music program's social media. Aesthetic knowledge of Brazilian Urban Popular Music History, its contributions to contemporary music development and enhancement of auditory skills through the analysis of historical documentary works.

DISCIPLINE	<b>Ear Training II</b>
CONTACT HOURS	40h

### **Syllabus**

Development of auditory acuity in rhythmic, melodic, and harmonic aspects through activities involving writing, reading, motor coordination, creation, improvisation, and group interactions within diverse musical contexts. Development of melodic and rhythmic perception and motor coordination through the integration of movement and rhythm. Exercising interpretation of musical language, expanding students' capabilities of comprehension, musical expression, sound acuity, and group interaction. Introducing harmonic perception and guiding students in understanding the relationships between different musical signs and their applications in musical texts. Equipping students with the necessary skills for all aspects of their artistic activity, whether as performers, creators, or educators.

DISCIPLINE	<b>Brazilian Popular Percussion II</b>
CONTACT HOURS	40h

### **Syllabus**

Main techniques of popular percussion instruments and structures of various Brazilian rhythms. Melodies and bodily elements. Afro-Brazilian, African, and Indigenous culture. Ethnic-racial relations. Musical activity based on references and repertoire from both traditional and urban contexts. **Curricular extension:** Production of multimedia content highlighting an artistic manifestation from popular culture, exemplifying its rhythmic peculiarities (clave patterns) and contextualizing its practice in the realm of oral traditions.

Introduction of students to the cultural, musical, bodily, and percussive diversity found both in popular traditions and in urban musical expressions. Encouraging students to reflect on different cultural identities within Brazilian culture, connecting these reflections with practical and interpretative activities.

DISCIPLINE                      **Collective Practice II**

CONTACT HOURS              40h

### **Syllabus**

Introduction to ensemble music practice and development of interpretation skills. Concept of style. Rehearsal dynamics. Sight-reading in small groups. Interpretative choices. Understanding the role of instruments in both popular and classical music. Historical contextualization of interpretative choices.

Improvement of reading ability and auditory perception. Exercise of readiness and concentration in performance. Development of teamwork skills. Acquiring basic concepts of arrangement. Expansion of specific repertoire knowledge. Applying, in a practical context, concepts learned in music history, popular music history, harmony, counterpoint and analysis.

DISCIPLINE                      **Composition II**

CONTACT HOURS              40h

### **Syllabus**

Melodic writing and composition of pieces for solo instruments using free materials and procedures for variation and development of melodies. Development of students' ability to create simple pieces from melodic materials. Training students in the composition of melodies and instrumental idiomatic writing. Expansion of student's repertoire of references.

### 3<sup>rd</sup> SEMESTER

DISCIPLINE	<b>Choral Singing III</b>
CONTACT HOURS	40h

#### **Syllabus**

Development of vocal emission techniques. Refinement of musical practices through choral singing. Postural proprioception. Preparation of repertoire for performances. Respect and appreciation for diversity, ethnic differences and gender. Discussion of inclusive solutions in musical practice and audience engagement. **Curricular extension:** Preparation and presentation of a community-open concert.

Enabling students to develop their musical experience through Choral Singing by preparing repertoires that cover various periods of Western Music History and Brazilian Popular Music. Providing students with the technical conditions necessary for developing their vocal expression (vocal technique, rhythmic and melodic reading), guiding the performance of the proposed repertoires. Offering opportunities for conducting students to practice with a choral group, and for composition students to present their pieces. Structuration of skills that open professional opportunities for graduates, emphasizing interdisciplinarity and the practical nature of the education provided through the application of concepts such as counterpoint and harmony.

DISCIPLINE **Counterpoint I**

CONTACT HOURS 40h

### **Syllabus**

Introduction to tonal counterpoint for two voices. Study of melody and its use in polyphonic textures. Understanding of established procedures in contrapuntal writing, their motivation, and application possibilities based on specific work.

Introducing basic concepts of contrapuntal composition. Development of students' perception of the expressive autonomy of melodic lines and polyphonic textures. Training students in musical notation and interval reading. Identification of procedures adopted by various composers in music history regarding contrapuntal writing. Providing resources for an interpretative construction of repertoire.

DISCIPLINE **Corporal Expression and Performance I**

CONTACT HOURS 40h

### **SYLLABUS**

Corporal expression and performance as artistic languages. Performative practices in artistic projects. Hybridism in the arts: dance, music, visual arts, video, and movement. Physical preparation for musical performance.

Developing basic notions of body awareness for musical performance. Building awareness of the stage as a performing space. Understanding, from an interpretive standpoint, the physical and scenic acting of various contemporary musical artists. Expanding students' expressive potential through their own bodies.

DISCIPLINE **Harmony II**

CONTACT HOURS 40h

### **Syllabus**

Harmony as a means of understanding and creatively exercising tonal repertoire through practical and theoretical activities. Analysis of the differences between chord notation systems (traditional, functional, popular, and new proposals) with emphasis on auditory and performative practices. **Curricular extension:** Production of video content with synchronized score analysis and audio for dissemination on the music department's social media.

Deepening comprehension and application of tonal harmony concepts in 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries musical repertoire. Equipping students to apply harmonic understanding in their development as performers, arrangers, composers, and researchers in the field of music creation.

DISCIPLINE **History of Music III**

CONTACT HOURS 40h

### **Syllabus**

Study of European Music History from the Renaissance (16<sup>th</sup> century) to the Baroque (17<sup>th</sup> and early 18<sup>th</sup> centuries) with incursions into music practiced in Brazil during the same period. **Curricular extension:** Creation of multimedia content showcasing a Baroque or Classical piece as a model.

Placing Western musical context historically from the Renaissance to the end of the Baroque period, examining musical examples, historical documents, and major composers.



DISCIPLINE

**History of Popular Music III**

CONTACT HOURS

40h

### **Syllabus**

Study of the origins of urban popular music in the Americas. Early North American instrumental and vocal genres. The emergence of jazz, its historical context and stylistic evolution up to Swing Jazz (early 1940s). Key movements and the relationship between art and entertainment in contemporary popular music. Connections with the history and evolution of classical music and popular song.

Acquaintance of jazz history through listening and reading. Identifying genres, styles, composers, and performers. Discussing the current role of popular music and its future directions in both instrumental and popular song.

DISCIPLINE

**Supplementary Instrument I (Guitar/Piano)**

CONTACT HOURS

40h

### **Syllabus**

Providing students with basic skills for playing harmonic instruments, especially piano and guitar, through group practice and solo repertoire covering various eras and styles.

Enabling students to use harmonic instruments as an aid in their musical activities by teaching basic instrumental techniques and their specific usage in popular music, preparing them for market demands.

DISCIPLINE **Ear Training III**

CONTACT HOURS 40h

### **Syllabus**

Musical discourse and its understanding through auditory training and comprehensive perception of sound and rhythm. Development of broad perception for understanding the structure of musical language. Exploration of creativity in music production processes. Understanding relationships between various signs and their applications within musical texts. Artistic practice connected to perception and auditory training.

Development of melodic and rhythmic perception and motor coordination through the integration of movement and rhythm. Exercising interpretation of musical language, expanding students' capabilities of comprehension, musical expression, sound acuity, and group interaction. Introducing harmonic perception and guiding students in understanding the relationships between different musical signs and their applications in musical texts. Equipping students with the necessary skills for all aspects of their artistic activity, whether as performers, creators, or educators.

DISCIPLINE **Audio Technology**

CONTACT HOURS 40h

### **Syllabus**

Introduction to theories and practices related to digital audio and MIDI concepts. Basic knowledge of the physical aspects of sound production and perception. Explanation of applications and functions of key equipment used in musical production. Overview of workflows in recording studios.

Preparing students for market demands by mastering the basic principles of audio technology. Providing foundational knowledge of digital audio and MIDI.

Introducing basic concepts of sound production and perception. Offering theoretical grounding for conscious use of essential tools in musical production (software, hardware peripherals). Introduction to recording studio workflows.

DISCIPLINE	<b>Composition III</b>
CONTACT HOURS	40h

### **Syllabus**

Composition within the context of traditional music. Focus on melodic and formal structuring procedures drawn from the repertoire of 18<sup>th</sup> and 19<sup>th</sup> centuries music and their applications in both classical and popular music languages.

Training students in the composition of pieces within traditional music styles. Practicing phraseological and formal elaboration techniques. Guiding students in aesthetic reflection to modernize traditional compositional practices.

DISCIPLINE	<b>Orchestration I</b>
CONTACT HOURS	40h

### **Syllabus**

Study of the fundamentals of orchestration through practical activities to explore the multiple facets and challenges of modern musical notation, considering its historical and stylistic dimensions.

Providing students with a practical foundation for the accurate and fluent use of the various tools and possibilities afforded by musical notation, applicable to a wide range of musical activities conducted by educators, composers, conductors, performers, and singers across diverse styles and genres.

DISCIPLINE            **Counterpoint II**

CONTACT HOURS    40h

### **Syllabus**

Study of tonal counterpoint for two voices. Study of melody and its use in polyphonic textures. Understanding of established procedures in contrapuntal writing, their motivation, and application possibilities based on specific work.

**Curricular extension:** Production of commented videos featuring score analysis and synchronized audio for dissemination on the music course's social media platforms.

Developing the perception of the expressive autonomy of melodic lines and polyphonic textures. Training students in composing simple musical discourses. Identifying procedures used by different composers in contrapuntal writing throughout history. Providing tools for interpretative construction of repertoire. Addressing contrapuntal elaboration techniques.

DISCIPLINE            **Corporal Expression and Performance II**

CONTACT HOURS    40h

### **Syllabus**

Corporal expression and performance as artistic languages. Performative practices in artistic projects. Physical preparation for musical performance. Improvisation games involving body, voice, and instrument.

Developing basic notions of body awareness for musical performance, public presentations, and activities involving large groups. Building awareness of the stage as a performing space. Understanding, from an interpretive standpoint, the physical and scenic acting of various contemporary musical artists. Expanding students' expressive potential through their own bodies.

DISCIPLINE            **Harmony III**

CONTACT HOURS    40h

### **Syllabus**

Harmony as a means of understanding and creatively exercising tonal repertoire through practical and theoretical activities. Analysis of the differences between chord notation systems (traditional, functional, popular, and new proposals) with emphasis on arrangements and repertoire analysis. **Curricular extension:** Short video productions with theoretical explanations for sharing on music course's social media.

Providing music students with tools that encompass practical and theoretical understanding of tonal and modal harmony, offering critical perspectives on 19<sup>th</sup> century practices and theories from a contemporary viewpoint. Equipping students to apply harmonic understanding in their development as performers, arrangers, composers, and researchers in the field of music creation.

DISCIPLINE            **Popular Harmony I**

CONTACT HOURS    40h

### **Syllabus**

Exploration of Harmony in so-called popular music – technique developed especially from the 20<sup>th</sup> century onward in genres such as Blues, Jazz, Samba, Rock, Bossa Nova, among others. Focus on homophonic textures centered on instruments rather than vocal and choral-based approaches.

Development of tools that allow students to create and analyze chord progressions within homophonic textures and to create accompaniments for compositions in various tonal popular music genres. Providing students with

resources to apply harmonic understanding in their development as performers, arrangers, composers, and researchers in the field of musical creation.

DISCIPLINE            **History of Music IV**

CONTACT HOURS    40h

### **Syllabus**

Study of historical-musical narratives and sociological, aesthetic, practical, and theoretical contexts related to culture and musical practice during the Romantic period. **Curricular Extension:** Production of multimedia content illustrating a representative Romantic piece for sharing on the music program's social media.

Introduction to historical-musical thinking while fostering a critical and engaged approach to art conception and reception. Familiarization of students with basic concepts, theories, and authors in music history. Introducing different trends of Western musical practices through analysis of diverse works and artistic creations, guiding students toward awareness of the historical foundations of their artistic activities.

DISCIPLINE            **History of Popular Music IV**

CONTACT HOURS        40h

### **Syllabus**

Study of the second generation of jazz composers and performers in the post-World War II era, from Bebop to Fusion. Examination of major movements and the relationship between art and entertainment in contemporary popular music. Connections to the history and evolution of classical and popular song in the 20<sup>th</sup> century. Exploration of other North American popular music genres such as rock, Black music, R&B. Overview of popular music in the early 21<sup>st</sup> century.

**Curricular extension:** Production of multimedia content highlighting characteristics of various artists and genres within the Afro-North American musical context to be shared on the music program’s social media.

Learning the history of Jazz through listening and reading. Recognizing genres, styles, composers, and performers. Discussing the role of Popular Music today and its potential future developments in both instrumental and popular song.

DISCIPLINE	<b>Supplementary Instrument II (Guitar/Piano)</b>
CONTACT HOURS	40h

### **Syllabus**

Providing students with basic skills for playing harmonic instruments through group practice and solo repertoire covering various eras and styles.

Enabling students to use harmonic instruments as an aid in their musical activities by teaching basic instrumental techniques and their specific usage in popular music, preparing them for market demands.

DISCIPLINE	<b>Ear Training IV</b>
CONTACT HOURS	40h

### **Syllabus**

Development of strategies for musical comprehension through ear training exercises such as transcription, sight-reading, and improvisation. Listening and discussion activities focusing on the elements that shape perception.

**Curricular Extension:** Production of short videos related to rhythm comprehension that will be published on the music program’s social media.

Development of listening, sight-reading, timbral perception, and recognition of harmonic and melodic patterns in various contexts (popular and classical). Stimulation of memory and creativity as everyday tools for structuring musical language without the aid of an instrument. Helping students understand the relationships between musical signs and their applications in musical texts. Equipping students to apply these skills in all aspects of their artistic activity, whether as performers, creators, or educators.

DISCIPLINE **Composition IV**

CONTACT HOURS 40h

### **Syllabus**

Composition within the context of traditional music seen in perspective. Applications of traditional compositional techniques in current aesthetic contexts.

Training students in the use of traditional compositional techniques in contemporary aesthetic contexts. Guiding students in developing their own compositional style through dialogue with repertoire and historical techniques.

DISCIPLINE **Orchestration II**

CONTACT HOURS 40h

### **Syllabus**

Study of orchestration fundamentals through practical activities, exploring the multiple facets and challenges of modern musical notation, considering its historical and stylistic dimensions.

Providing students with practical foundations for the accurate and fluent use of different tools and possibilities offered by musical writing in support of



pedagogical, compositional, conducting, instrumental, or vocal activities across styles and genres.

DISCIPLINE                    **Counterpoint III**

CONTACT HOURS            40h

### **Syllabus**

Study of tonal counterpoint involving more than two voices. Exploration of melodic structures and their use in various textures and forms. Understanding of established procedures in contrapuntal writing, their motivation, and application possibilities based on specific work. **Curricular Extension:** Production of a narrated video featuring a score analysis and synchronized audio for dissemination on the music program's social media channels.

Developing the perception of the expressive autonomy of melodic lines and polyphonic textures. Introduction of contrapuntal elaboration techniques. Application of contrapuntal techniques to different textures. Exploration of harmonic discourse in tonal music and its manifestations in various formal contexts. Identification of the methods used by various composers in the history of music regarding contrapuntal writing. Training students in composing short pieces. Providing tools for interpretive construction of repertoire.

DISCIPLINE                    **Interdisciplinary Extension I**

CONTACT HOURS            40h

### **Syllabus**

Integration among the diverse fields of study offered at Faculdade Santa Marcelina through the execution of thematic projects, selected each semester by mutual agreement among the departments of Music, Fashion, and Visual Arts. **Curricular Extension:** Production of multidisciplinary content for public

presentation. Outcomes may include a live presentation for the community and/or multimedia content for online sharing.

Engagement in collaborative, multidisciplinary activities open to the broader community. Development of communication skills when collaborating with artists from various backgrounds. Fostering project conception and execution capabilities. Promoting interdisciplinary integration and providing insight into real-world professional environments.

DISCIPLINE	<b>Harmony IV</b>
CONTACT HOURS	40h

### **Syllabus**

Harmony as a means of understanding and creatively exercising tonal repertoire through practical and theoretical activities. Analysis of the differences between chord notation systems (traditional, functional, popular, and new proposals) with emphasis on auditory and performative practices.

Deepening concepts related to the understanding and application of tonal Harmony within the musical repertoire of the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries.

DISCIPLINE	<b>Popular Harmony II</b>
CONTACT HOURS	40h

### **Syllabus**

Exploration of Harmony in so-called popular music – technique developed especially from the 20<sup>th</sup> century onward in genres such as Blues, Jazz, Samba, Rock, Bossa Nova, among others. Analysis and realization of harmonizations from both theoretical and practical perspectives.

Development of tools that allow students to create and analyze chord progressions within homophonic textures and to create accompaniments for compositions in various tonal popular music genres. Providing students with resources to apply harmonic understanding in their development as performers, arrangers, composers, and researchers in the field of musical creation.

DISCIPLINE                      **Ear Training V**  
CONTACT HOURS              40h

### **Syllabus**

Development of strategies for musical comprehension through ear training exercises such as transcription, sight-reading, and improvisation. Listening and discussion activities focusing on the elements that shape perception. Curricular Extension: Production of short videos on perception theories related to pitch comprehension, for sharing on the music program's social media platforms.

Development of listening, sight-reading, timbral perception, and recognition of harmonic and melodic patterns in various contexts (popular and classical). Stimulation of memory and creativity as everyday tools for structuring musical language without the aid of an instrument. Helping students understand the relationships between musical signs and their applications in musical texts. Equipping students to apply these skills in all aspects of their artistic activity, whether as performers, creators, or educators.

DISCIPLINE                      **Studio Music Production**  
CONTACT HOURS              40h

### **Syllabus**

Conceptual and practical approach to the three stages involved in studio music production: Pre-production, Production, and Post-production.

**Curricular Extension:** Production of a “making-of” video documenting recording processes.

Providing basic training in music production through hands-on studio experience. Addressing aesthetic aspects involved in music production besides specific technical skills. Discussion of new media, both in terms of audio recording and broadcasting. Examination of current production practices and their relationship to the market.

DISCIPLINE            **Composition V**

CONTACT HOURS    40h

### **Syllabus**

Study of chamber music language and the application of instrumentation and counterpoint techniques. To creatively explore instrumental techniques in composition. Composing through the exploration of specific techniques and possibilities of musical instruments and their combinations in small ensembles.

DISCIPLINE            **Conducting I**

CONTACT HOURS    40h

### **Syllabus**

Development of specific gestural techniques for choral and/or orchestral conducting. Leadership. Interpretation and development of a personal conducting style. Conducting complete works. Study of Brazilian and international choral and/or orchestral repertoire. Individual project guidance and mentorship.

Enabling students for the full professional practice of conducting. Development of specific technical and musical competencies for the conductor’s role. Experimenting with and creating meaningful dialogues between different areas of knowledge, such as Visual Arts, Theater, and Dance. Fostering

leadership abilities and clarity in verbal expression. Expansion of perceptive, interpretive, and creative capacities. Incorporating technological tools and diverse media into musical practice as support and inspiration for new artistic expressions. Encouragement of interdisciplinary artistic thinking.

## 6<sup>th</sup> SEMESTER

DISCIPLINE	<b>Analysis I</b>
CONTACT HOURS	40h

### **Syllabus**

Introduction to the study of musical forms and structures, their development throughout history, their importance in organizing musical ideas, and their correlation with the aesthetic ideals of each historical period and individual composer. **Curricular extension:** Production of a video analyzing excerpts from the traditional repertoire that contain the studied forms, for dissemination on the music program's social media platforms.

Providing students with parameters for the analysis of repertoire pieces. Guiding students toward an accurate perception of the organization of ideas in musical discourse. Leading students to a critical reflection on musical construction. Providing tools for the development of musical interpretation. Expansion of students' repertoire.

DISCIPLINE	<b>Structure and Listening I</b>
CONTACT HOURS	40h

### **Syllabus**

Identification of structural elements of Urban Popular Music through listening, establishing connections with classical music and popular culture. The

Phenomenology of Sound and Music; Properties of Music; Composition of Section B; Melodic Structuring.

Becoming familiar with and developing analytical tools suitable for various musical situations. Development of broader musical perceptions (form, timbre etc.) for a thorough analysis based on listening. Applying concepts in musical performance exercises.

DISCIPLINE	<b>Popular Harmony III</b>
CONTACT HOURS	40h

### **Syllabus**

Exploration of Harmony in so-called popular music – technique developed especially from the 20<sup>th</sup> century onward in genres such as Blues, Jazz, Samba, Rock, Bossa Nova, among others. Analysis and realization of harmonizations from both theoretical and practical perspectives.

Development of tools that allow students to create and analyze chord progressions within homophonic textures and to create accompaniments for compositions in various tonal popular music genres. Providing students with resources to apply harmonic understanding in their development as performers, arrangers, composers, and researchers in the field of musical creation.

DISCIPLINE	<b>Music Business</b>
CONTACT HOURS	40h

### **Syllabus**

Basic notions of executive production, participation in public funding calls, career management, music release, copyright, and the relationship between artists and social media.

Equipping students with tools and strategies for more effective integration into the multifaceted music industry. Understanding the most appropriate strategies for creating diverse artistic projects and how to organize and present those projects effectively. Understanding the various potentials of grant opportunities. Analyzing the career paths of currently active artists.

DISCIPLINE	<b>Film Scoring I</b>
CONTACT HOURS	40 h

### **Syllabus**

Exploration of aesthetic and technical aspects concerning film scoring. Practice in recording, editing, and composing soundtracks in various contexts.

**Curricular extension:** Public presentation of student projects.

Studying the possible relationships between sound and image. Understanding the correlations between different compositional techniques and the specific demands of audiovisual production. Learning soundtrack composition techniques to apply them in practical assignments. Comprehending the current professional demands of the audiovisual scoring market.

DISCIPLINE	<b>Composition VI</b>
CONTACT HOURS	40 h

### **Syllabus**

Study of chamber music textures and the application of instrumentation techniques. To creatively explore instrumental techniques in the development of textures. Composition based on the exploration of musical discourse through texture.



### **Syllabus**

Technical development of conducting gestures (simple and compound meters, rubato, accompaniment). Stylistic deepening. Organization of vocal and symphonic ensembles. Rehearsal techniques. Program planning.

Refinement of conducting techniques. Deepening on the study of conducting gestures. Development of rehearsal strategies. Examining the application of techniques in the interpretation of repertoire works. Fostering communication and leadership skills. Practice of real-life conducting situations. Integration into the act of conducting concepts from other disciplines such as Analysis, Music History, Interpretation, Orchestration, Counterpoint, Harmony, Ear Training and Vocal Technique.

**7<sup>th</sup> SEMESTER**

DISCIPLINE	<b>Analysis II</b>
CONTACT HOURS	40h

**Syllabus**

The relationships between musical genres and forms. Techniques of melodic, harmonic, and textural variation and development.

**Curricular extension:** Production of a video analyzing excerpts from the traditional repertoire that contain the studied forms, for dissemination on the music program's social media platforms.

Providing students with parameters for the analysis of repertoire pieces according to various applicable methodologies. Guiding students in the critical listening of repertoire. Expansion of repertoire.

DISCIPLINE	<b>Arranging I</b>
CONTACT HOURS	40h

**Syllabus**

Equipping students with techniques and procedures of music writing for arrangement development.

Introduction of concepts of arrangement writing and development, starting from basic arrangement notation and vocal writing in the context of popular music.

DISCIPLINE **Structure and Listening II**

CONTACT HOURS 40 h

### **Syllabus**

Structural analysis of Popular Music through listening. Modal, Tonal, and Post-Tonal approaches in concert music, popular instrumental music, and urban popular songs. The role of music in song. Semiotics of Song. Specific use of instruments in different musical ensembles.

**Curricular extension:** Production of multimedia content focused on rhythmic analysis within the context of asymmetries, irregularities, and polyrhythms characteristic of urban popular music in general.

Becoming familiar with and developing analytical tools suitable for various musical situations. Development of broader musical perceptions (form, timbre etc.) for a thorough analysis based on listening. Application of concepts in performance and creative exercises.

DISCIPLINE **Aesthetics I**

CONTACT HOURS 40h

### **Syllabus**

Comprehension of musical aesthetics as a branch of philosophy related to the essence and perception of beauty, and its relevance in defining the arts throughout history. **Curricular extension:** Production of a critical review of a live music performance (blog post or journalistic article).

Introduction of students to philosophical and artistic thinking, while encouraging a critical and active attitude toward the conception and reception of art, familiarizing students with basic concepts, theories, and authors in the field of Aesthetics, particularly Musical Aesthetics. Raising awareness of the theoretical foundations underlying artistic activities.

DISCIPLINE	<b>Contemporary Music I</b>
CONTACT HOURS	40h

### **Syllabus**

Study of historical-musical narratives and the sociological, aesthetic, practical, and theoretical contexts surrounding musical culture and practices identified as “concert music” and opera in the 20<sup>th</sup> and 21<sup>st</sup> centuries.

**Curricular extension:** Production of multimedia content presenting a model analysis of a distinctively modern work (up to 1945) which will be shared on the music program’s social media platforms.

Exposing students to musical production from the early 20<sup>th</sup> century to the present. Present the foundations of current music theories through listening, composition, reading and analysis exercises. Developing musical perception skills. Updating students' knowledge of aesthetic and historical developments. Broadening their repertoire with key works from the 20<sup>th</sup> and 21<sup>st</sup> centuries.

DISCIPLINE	<b>Undergraduate Thesis I</b>
CONTACT HOURS	40h

### **Syllabus**

Methodological steps for the development and composition of a scientific monograph. Systematic and planned preparation, including all stages of research and writing for a final graduation thesis.

Introducing students to the methodological process required for academic research and writing. Encouraging research. Providing guidance on proper organization and formatting references. Instructing students on citation standards and academic style. Promoting ethical research practices and raising awareness about avoiding unintentional plagiarism. Preparation of students to

present their final project before an academic committee. Discussing production, methodologies, and trends in music research. Presenting bibliographic, discographic, videographic and digital resources. Supporting the full research cycle – from initial project to final revision – enabling students to conduct their own academic research and apply those skills to other areas of musical activity.

DISCIPLINE	<b>Composition VII</b>
CONTACT HOURS	40h

### **Syllabus**

Independent application of compositional techniques and procedures acquired throughout the program in individual student projects.

Guidance of students in the development of their own composition projects. Encouraging creative autonomy. Promoting the use of technological resources acquired during the program in composition work.

DISCIPLINE	<b>Film Scoring II</b>
CONTACT HOURS	40h

### **Syllabus**

Conception and creation of soundtracks from various stimuli.

**Curricular extension:** Public presentation of student works.

Specialized focus for Composition students. Exploration of potential relationships between sound and image. Apply these relationships in practical assignments within different audiovisual contexts.

DISCIPLINE **Arranging II**

CONTACT HOURS 40h

### **Syllabus**

Further development of students' skills in musical writing techniques and procedures for the creation of arrangements.

Introducing concepts of arrangement writing and development, starting from basic arrangement notation and vocal writing in the context of popular music.

DISCIPLINE **Structure and Listening III**

CONTACT HOURS 40h

### **Syllabus**

Identification of structural elements of Urban Popular Music through listening, establishing connections with classical music and popular culture. Musical Events. Study of Rhythms in Traditional Popular Music, Urban Popular Music, and Ethnic Music.

Becoming familiar with and developing analytical tools suitable for various musical situations. Development of broader musical perceptions (form, timbre etc.) for a thorough analysis based on listening. Applying concepts in musical performance exercises.

DISCIPLINE	<b>Aesthetics II</b>
CONTACT HOURS	40h

### **Syllabus**

Comprehension of musical aesthetics as a branch of philosophy related to the essence and perception of beauty, and its relevance in defining the arts throughout history. Encouraging critical thinking and understanding of one's own musical practice in relation to others' musical production.

**Curricular extension:** Multimedia production based on the theme "Identity vs. Otherness: My Music vs. Others' Music" that will be shared on the music program's social media platforms.

DISCIPLINE	<b>Interdisciplinary Extension II</b>
CONTACT HOURS	40h

### **Syllabus**

Integration among the diverse fields of study offered at Faculdade Santa Marcelina through the execution of thematic projects, selected each semester by mutual agreement among the departments of Music, Fashion, and Visual Arts.

**Curricular extension:** Production of multidisciplinary content for public presentation. Outcomes may include public performance and/or multimedia content for online sharing.

Engagement in collaborative, multidisciplinary activities open to the broader community. Development of communication skills when collaborating with artists from various backgrounds. Fostering project conception and execution capabilities. Promoting interdisciplinary integration and providing insight into real-world professional environments.

DISCIPLINE **Contemporary Music II**

CONTACT HOURS 40h

### **Syllabus**

Study of historical-musical narratives and the sociological, aesthetic, practical, and theoretical contexts surrounding musical culture and practices identified as “concert music” and opera in the 20<sup>th</sup> and 21<sup>st</sup> centuries.

**Curricular extension:** Multimedia production exemplifying a model analysis of a characteristically modern piece (post-1945) that shall be disseminated on the music program’s social media platforms.

Providing students with exposure to musical production from the early 20<sup>th</sup> century to the present. Presenting the foundations of current music theories through listening, composition, reading, and analysis exercises. Developing musical perception skills. Updating students’ knowledge of aesthetic and historical developments. Broadening their repertoire with key works from the 20<sup>th</sup> and 21<sup>st</sup> centuries.

DISCIPLINE **Undergraduate Thesis II**

CONTACT HOURS 40h

### **Syllabus**

Methodological and structured preparation for the writing and development of a scientific monograph. Completion of the necessary stages for its realization. Scientific research procedures, as well as preparation, composition, writing, and defense of the undergraduate thesis.

**Curricular extension:** Public presentation of undergraduate theses.

Constant guidance of students through the methodological process required for academic research and writing. Stimulating independent research. Providing orientation on organization and formatting references. Instruction on academic citation standards and writing style. Promotion of ethical research conduct, including prevention of inadvertent plagiarism. Preparing students for final thesis defense before an evaluation committee. Discussing academic production, methodologies, and research trends in music. Presenting bibliographic, discographic, videographic, and electronic resources. Support of the entire research process – from project development to final revision – aiming to equip students for both academic and professional musical contexts.

DISCIPLINE	<b>Composition VIII</b>
CONTACT HOURS	40h

### **Syllabus**

Independent application of compositional techniques and procedures acquired throughout the program in individual student projects.

Guidance of students in the development of their own composition projects. Encouraging creative autonomy. Fostering interconnections among various musical languages, enabling students to develop their own style through dialogue with tradition and repertoire.