

MUSIC

Teaching Education

COURSE DESCRIPTION

São Paulo – 2025

DISCIPLINE	Choral Singing I
CONTACT HOURS	40h

Syllabus

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

Extension Project: Preparation and presentation of a community concert.

Objectives

To provide students with introductory musical experience in choral singing through the development of a basic repertoire encompassing periods from the history of Western music, as well as popular and folk music from diverse ethnic traditions.

DISCIPLINE	Musical Creation in DAWs
CONTACT HOURS	40h

Syllabus

Music composition in digital environments, MIDI sequencing, and digital audio editing.

Objectives

To provide students with an understanding of the operation of digital audio editing software and MIDI processing, as well as the ability to identify differences between analogue and digital technologies. To foster the development of practical skills in digital audio editing and MIDI sequencing. To enable students

to use MIDI controllers and to create arrangements and musical compositions through 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, practice and music across various cultures and their diverse manifestations. Practice in reading, listening, and understanding different musical systems. **Extension Project:** Production of a video or podcast on aspects of musical language and structure.

Objectives

To familiarise students with the main parameters and concepts involved in the organisation of various historical and contemporary musical systems. To introduce the basic requirements of music reading and sight-reading. To initiate reflections on the aesthetics and philosophy of music. To cultivate listening and musical appreciation skills, as well as inner hearing abilities for perceiving structural elements in musical discourse. To foster an understanding of the formal foundations guiding Western musical thought. To stimulate analytical insight in interpretative and creative approaches. To encourage repertoire research and to broaden aural perceptive 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 developing a common skill base among incoming students.

Objectives

To provide students with the foundations for accurate and fluent use of written musical language and to introduce basic concepts of music theory, thereby supporting the Musical Perception discipline

DISCIPLINE	History of Popular Music I
CONTACT HOURS	40h

Syllabus

Study of early 20th century urban Brazilian popular music.

Objectives

To provide 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 80h

Syllabus

Development of aural skills across rhythmic, melodic, and harmonic dimensions through activities involving notation, sight-reading, technical coordination, composition, improvisation, and group interaction in diverse musical contexts.

Objectives

To develop listening, sight-reading, timbral perception, and recognition of harmonic and melodic patterns in various contexts (popular and classical). To cultivate of memory and compositional practice as everyday tools for structuring musical language without the aid of an instrument.

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

Syllabus

Brazilian Percussion I and II offer students the opportunity to explore the main techniques of traditional Brazilian percussion instruments and the structures of different Brazilian rhythmic styles, contextualised through melodies and bodily expression, with repertoire drawn from both traditional and urban contexts.

Objectives

To introduce students to the cultural, musical, bodily, and percussive diversity present in both folk traditions and urban musical expressions.



DISCIPLINE **Collective Practice I**
CONTACT HOURS 40h

Syllabus

Introduction to ensemble performance and development of the ability to perform works of different styles and instrumentations. Sight-reading in small ensembles. Understanding the role of instruments in popular music.

Objectives

To enhance music reading skills and aural perception. To foster accuracy and focus on performance. To develop ensemble skills. To acquire basic arranging skills. To broaden repertoire.

DISCIPLINE **Structure of Educational Public Policy I**
CONTACT HOURS 40h

Syllabus

The teacher as mediator, researcher, and professional in primary and secondary education, knowledgeable of the public policies that organise and structure the Brazilian educational system.

Objectives

To examine and reflect on the structure and functioning of educational policies that shape teaching practice and the Brazilian educational system, enabling the professional to act consciously and proactively in their pedagogical practice.



DISCIPLINE **Pedagogical Practices in Vocal and Instrumental Music I**
CONTACT HOURS 40h

Syllabus

To provide students with pedagogical practices for collective music education classes.

Objectives

To employ a wide range of practical techniques, using voice as an instrument of musical engagement in educational settings. To foster creative approaches and facilitate critical discussion of the structural aspects of vocal practice in education.

DISCIPLINE **Foundations of Music Education**
CONTACT HOURS 40h

Syllabus

To provide students with the fundamental aspects of the educational experience of music, broadening their theoretical knowledge and practical skills.

Objectives

To develop understanding and awareness of the skills required for teaching practice, based on guiding parameters of musical experience and on the historical review of the concepts of childhood and music education.

DISCIPLINE	Choral Singing II
CONTACT HOURS	40h

Syllabus

Development of vocal emission techniques. Postural proprioception. Enhancement of musical practice through choral singing. Preparation of repertoire for performance. Respect and appreciation for diversity, including ethnic and gender differences. Discussion of inclusive solutions in musical practice and audience engagement. **Extension Project:** Preparation and presentation of a community concert.

Objectives

To enable students to develop their musical experience through choral singing by preparing repertoires that cover various periods of Western Music History and Brazilian Popular Music. To provide students with the technical conditions necessary for developing their vocal expression (vocal technique, rhythmic and melodic reading), guiding the performance of the proposed repertoire. Additionally, to provide students with an understanding of gender differences and how these can be integrated in group singing.

DISCIPLINE	Music Notation
CONTACT HOURS	40h

Syllabus

Practical approach to elements of Music Theory using music notation software.

To enhance students' understanding of music theory. To develop students' skills in musical writing and notation. To introduce students to music engraving, editing, and recording software. To explore aspects of musical composition using these software tools.

DISCIPLINE	Elements of Musical Language II
CONTACT HOURS	40h

Syllabus

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

Objectives

To familiarise students with the principal parameters and concepts involved in the organisation of diverse historical and contemporary musical systems. To introduce students to the basic requirements of music reading and sight-reading. To initiate students into the study of musical aesthetics and philosophy. To develop listening skills and musical appreciation. To develop inner hearing in terms of perceiving musical structure articulation. To facilitate the understanding of formal foundations underlying Western musical thought. To encourage analytical approaches in interpretation and composition. To promote repertoire research. To expand audio-perceptive capacities.



DISCIPLINE	Harmony I
CONTACT HOURS	40h

Syllabus

Harmony as a means of understanding and creatively applying 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.

Extension Project: Production of a video analysing score and audio synchronised which will be shared on the music department's social media.

Objectives

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

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 contemporary music. **Extension Project:** Production of short videos by students on class topics to be shared via music programme's social media channels.

Objectives

To provide aesthetic knowledge of the history of Brazilian Urban Popular Music, its contributions to contemporary music development and to enhance

aural skills through the analysis of historical recordings and documentary materials.

DISCIPLINE **Ear Training II**

CONTACT HOURS 80h

Syllabus

Development of auditory skills in rhythmic, melodic, and harmonic aspects through activities involving writing, reading, movement coordination, creativity, improvisation, and group interaction based on diverse musical contexts.

Extension Project: Production of short videos explaining musical theory topics and their practical application, to be shared on the music course's media platforms.

Objectives

To develop melodic and rhythmic perception and coordination through the integration of rhythm and bodily movement. To exercise the interpretation of musical language, enhancing comprehension, musical expression, auditory acuity, and group interaction. To introduce harmonic perception and guide students towards an understanding of the relationships between different musical symbols and their application within musical texts.

DISCIPLINE **Brazilian Popular Percussion II**

CONTACT HOURS 40h

Syllabus

The Brazilian Percussion course, with its Semester I and II modules, provides students with the opportunity to become familiar with the main techniques of folk percussion instruments and the patterns of different Brazilian

rhythms, contextualised with melodies and elements of bodily expression, drawing on repertoire from both traditional and urban contexts. **Extension Project:** Production of multimedia content highlighting an artistic expression of popular culture, exemplifying its rhythmic particularities (claves) and contextualising its practice within the realm of oral traditions.

Objectives

The objective of the second semester of this course is to expand upon the foundations presented in the first semester. Students are encouraged to research additional repertoire and to explore each genre creatively.

DISCIPLINE	Collective Practice II
CONTACT HOURS	40h

Syllabus

Development of ensemble performance practice and the ability to perform pieces in diverse styles and ensembles. Sight-reading exercises in small groups. Understanding the function of instruments in musical contexts.

Objectives

To improve reading skills and aural skills. To foster focus and preparedness during performance. To develop teamwork skills. To acquire basic knowledge of arranging. To expand repertoire.



DISCIPLINE

Structure of Educational Public Policy II

CONTACT HOURS

40h

Syllabus

The teacher as a mediator, researcher, and professional in Early Childhood, Primary, and Secondary Education, with knowledge of the Brazilian National Education Guidelines and Framework Law (LDB), the National Common Curricular Base (BNCC), municipal and state curricula, their specificities and implementation, and the public policies that govern and structure the Brazilian education system.

Objectives

To understand and reflect on the structure of public educational policies for Brazilian Basic and Secondary Education. To enable students to develop a conscious and participatory pedagogical practice.

DISCIPLINE

Pedagogical Practices in Vocal and Instrumental Music II

CONTACT HOURS

40h

Syllabus

To provide students with pedagogical practices for collective music education classes.

Objectives

To employ a wide range of practical techniques, using the voice as an instrument of musical engagement. To foster creative approaches and facilitate critical discussions on the structural aspects of vocal practice in education.



Syllabus

To provide students with a solid foundation in music education, broadening their theoretical and practical understanding.

Objectives

To understand the pedagogical tools of music teaching through reflection on curriculum design and structured practices. To become familiar with the main Active Methods of music teaching in the 20th century (first and second generation) and to explore examples of Brazilian national methodologies.

DISCIPLINE	Choral Singing III
CONTACT HOURS	40h

Syllabus

Development of vocal technique and postural proprioception. Refinement of musical skills through choral singing. Preparation of repertoire for performance. Promotion of respect for and appreciation of diversity, including ethnic and gender differences. Discussion of inclusive solutions in musical practice and audience engagement. **Extension Project:** Preparation and presentation of a community concert.

Objectives

To foster the development of students' musical experience through choral singing by preparing repertoires that cover various periods of Western Music History and Brazilian Popular Music. To develop students' technical skills necessary for vocal expression (vocal technique, rhythmic and melodic reading), guiding the performance of the proposed repertoire. To provide conducting students with the opportunity to practice leading a choir, and composition students with the opportunity to realise their own pieces.

DISCIPLINE	Body Expression and Performance I
CONTACT HOURS	40h

Syllabus

Performative practice and musical interpretation in artistic projects. Hybrid artistic practices combining dance, music, visual arts, video, and movement. Physical preparation for musical performance.

Objectives

To develop basic physical awareness, with a focus on musical performance.

DISCIPLINE **Harmony II**

CONTACT HOURS 40h

Syllabus

Harmony as a means of understanding and creatively exploring 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 aural and performative practices.

Objectives

To deepen comprehension and application of tonal harmony concepts in 19th, 20th, and 21st centuries musical repertoire.

DISCIPLINE **History of Music I**

CONTACT HOURS 40h

Syllabus

Study of the History of European Music: from the Greek musical heritage (6th century BC) to the end of the Middle Ages (476 to 1453). **Extension Project:** Production of a video or podcast exploring aspects of musical language and structure.

Objectives

To place the Western musical context in its historical framework, from its Greek musical heritage to the end of the Middle Ages, with reference to musical examples and historical sources.

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

CONTACT HOURS 40h

Syllabus

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

Objectives

To enable students to use harmonic instruments as an aid to their musical activities by teaching basic instrumental techniques and their application in popular music.

DISCIPLINE **Ear Training III**

CONTACT HOURS 40h

Syllabus

Understanding musical discourse through auditory training and comprehensive perception of sound and rhythm. Development of broadened aural perception to facilitate understanding of musical structure. Exploration of creativity in music production processes. Understanding the relationships between musical symbols and their applications within musical texts. Artistic practice integrated with aural perception and auditory training

Objectives

To develop melodic, harmonic, and rhythmic perception, as well as coordination, sight-reading, performance, and interpretation of musical language. To enhance the capacity for musical understanding and expression. To prepare students for the perception and analysis of polyphonic textures.

DISCIPLINE	Audio Technology
CONTACT HOURS	40h

Syllabus

Introduction to theories and practices relating to sound, digital audio and MIDI concepts. Fundamental knowledge of the physical principles of sound production and perception. Overview of applications and functions of key equipment used in musical production.

Objectives

To provide students with basic knowledge of digital audio and MIDI. To introduce fundamental notions of the physical aspects involved in sound production and perception. To offer the theoretical grounding required for the informed use of the main tools employed in music production (software, hardware, peripherals). To introduce students to the workflow of a recording studio.



DISCIPLINE	Developmental Psychology
CONTACT HOURS	40h

Syllabus

Introduction to the field of Developmental Psychology through the study seminal theorists, including Piaget, Vygotsky, and Freud. These approaches will be examined to develop an understanding of the essential dimensions of child development: cognitive, affective, and social.

Objectives

To introduce students to human development of seminal theorists, including Piaget, Vygotsky, and Freud. To enable them to comprehend the fundamental principles of each theory, to identify their distinctive features, and to apply them as analytical tools when working with children of different ages.

DISCIPLINE	Didactics I
CONTACT HOURS	40h

Syllabus

The relationship between education and society. Educational approaches and their expression in the classroom. Didactics and teaching practice. Concepts of education in historical and personal contexts. Core elements: curriculum, planning, objectives, content, procedures, resources, and assessment.

Objectives

To assume responsibility for the teaching and learning process; to recognise the multiple dimensions of teaching practice; to understand historical contexts and their influence on pedagogical trends in Brazil; to identify the principal stages in the organisation of pedagogical work; to analyse the main issues related to pedagogical action; to grasp the functions of teaching, as well

as the elements of planning and management in the teaching and learning process.

DISCIPLINE **LIBRAS I (Brazilian Sign Language)**
CONTACT HOURS 40h

Syllabus

Study of Brazilian Sign Language (Libras) as an effective means of communication for Deaf individuals. Historical and cultural contextualisation analysed through an anthropological perspective on Deaf identity. Introduction to Libras and basic signs. Conversational practice, interactive activities, and other exercises conducted in Libras by the students, including simulated conversations with Deaf individuals, encounters in public spaces, and individual and group activities.

Objectives

To understand the importance of sign language for Deaf people. To acquire basic vocabulary in Libras. To provide an immersive learning environment in sign language. To encourage engagement with the Deaf community with the aim of valuing Deaf identity and promoting inclusion in both public and private healthcare contexts.



Syllabus

Introduction to the fundamentals of conducting. Communication and leadership. Interpretation. Skills in score reading, basic gestural technique, rehearsal methods, and repertoire.

Objectives

To introduce students to the foundations of conducting. To examine the fundamental elements of conducting gestures in isolation. To develop rehearsal techniques. To apply techniques in the interpretation of repertoire works. To develop communication and leadership skills. To apply conducting techniques in practical, real-life scenarios. To integrate concepts from related disciplines, including Analysis, Music History, Interpretation, Orchestration, Counterpoint, Harmony, Ear Training, and Vocal Technique, into the practice of conducting.

DISCIPLINE **Body Expression and Performance II**

CONTACT HOURS 40h

Syllabus

Body expression and performance as artistic languages. Performative practices in artistic projects. Physical preparation for musical performance. Improvisation exercises integrating body, voice, and instrument.

Objectives

To develop basic body awareness for musical performance. To engage in exercises and prepare for public presentations.

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. **Extension Project:** Production of short videos on harmony, including synchronized theoretical explanations to be share on music course's social media.

Objectives

To provide music students with tools that encompass practical and theoretical understanding of tonal and modal harmony, offering critical perspectives on 19th century practices and theories from a contemporary viewpoint.

DISCIPLINE **Popular Harmony I**

CONTACT HOURS 40h

Syllabus

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

Objectives

To develop tools that allow students to create and analyse chord progressions within homophonic textures and to create accompaniments for compositions in various tonal popular music genres.

DISCIPLINE **History of Music II**

CONTACT HOURS 40h

Syllabus

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

Objectives

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



DISCIPLINE

Supplementary Instrument II (Guitar/Piano)

CONTACT HOURS

40h

Syllabus

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

Objectives

To enable students to use harmonic instruments as an aid in their musical activities by teaching basic instrumental techniques and their specific usage in popular music.

DISCIPLINE

Ear Training IV

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.

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

Objectives

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.



DISCIPLINE

Psychology of Education

CONTACT HOURS

40h

Syllabus

Study of the relationship between Psychology and Education, with emphasis on the current interface between health and education with aims to ensure public policies for the inclusion of students in special education. Examination of the main disabilities and neurodevelopmental disorders, the implications of their inclusion in mainstream education, and the specific approaches required to address diversity.

Objectives

To equip students to work with diversity in the classroom and to foster reflection on the type of school required for such work. To enable them to design learning strategies for groups of children, considering individual specificities. By addressing the main disabilities and forms of psychological distress in childhood, as well as legislation on inclusive education, the course seeks to ensure that students understand the implications for child development and the role of school as a social space of belonging.

DISCIPLINE

Didactics II

CONTACT HOURS

40h

Syllabus

Relationship between education and society. Various educational conceptions and their representation in the classroom. Didactics and planning. The teaching situation referred to as the "lesson": methods, processes, and teaching strategies. Elements: curriculum, planning, objectives, content, procedures, resources, and assessment.

Objectives

To assume responsibility for the teaching and learning process.
To recognise the multiple aspects of teaching practice.
To identify the main stages in the organisation of pedagogical work.
To understand and analyse the main elements involved in pedagogical action.
To recognise the importance of planning in teaching practice.
To understand and assimilate teaching functions, as well as the planning and management elements of the teaching and learning process.

DISCIPLINE	LIBRAS II (Brazilian Sign Language)
CONTACT HOURS	40h

Syllabus

Complementary study of Brazilian Sign Language as an effective language for communication within the Deaf community. Prerequisite: LIBRAS I. This module develops conversational skills in Sign Language, focusing on the school environment in situations involving hearing teachers and Deaf students, both in inclusive and bilingual schools. Activities include case studies, classroom simulations, and exercises addressing interactions with family members and colleagues, which might be conducted individually or in groups. Topics include grammar of LIBRAS, the five parameters of sign language, facial expression, and spatial use of Sign Language.

Objectives

To achieve intermediate conversational proficiency in LIBRAS. To acquire an extended basic vocabulary. To develop conversational strategies aimed at minimising possible communication barriers. To encourage students to continue learning LIBRAS.



Syllabus

Technical development of conducting gestures and interpretative skills. History and evolution of the conductor's role as a profession. Choral repertoire (original works and arrangements) and instrumental repertoire (Renaissance Dances). Communication and leadership skills. Rehearsal techniques.

Objectives

To develop students' basic conducting technique. To study individually the fundamental elements of conducting gestures. To develop rehearsal techniques. To examine the application of techniques in the interpretation of repertoire works. To foster communication and leadership skills. To apply conducting skills in practical, real-life situations. To integrate into the act of conducting various concepts from other subjects, such as Music Analysis, History of Music, Interpretation, Orchestration, Counterpoint, Harmony, Ear Training, and Vocal Technique.

DISCIPLINE	Interdisciplinary Extension I
CONTACT HOURS	40h

Syllabus

Thematic projects selected each semester in mutual agreement among the Music, Fashion, and Visual Arts departments. **Extension Project:** Production of multidisciplinary content, which may result in a public performance open to the community and/or multimedia content for online sharing.

Objectives

Collaborative and multidisciplinary activity open to the community.

DISCIPLINE	Popular Harmony II
CONTACT HOURS	40h

Syllabus

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

Objectives

To develop tools that allow students to create and analyse chord progressions within homophonic textures and to create accompaniments for compositions in various tonal popular music genres.



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

Syllabus

Study of European Music History from the Renaissance (16th century) to the Baroque (17th and early 18th centuries) with incursions into music practiced in Brazil during the same period.

Objectives

To place 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.

Objectives

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 **Studio Music Production**

CONTACT HOURS 80h

Syllabus

Conceptual and practical approach to the three stages involved in studio music production: Pre-production, Production, and Post-production. **Extension Project:** Production of a “making-of” video documenting recording processes.

Objectives

To provide basic training in music production through hands-on studio experience. To address aesthetic aspects involved in music production besides specific technical skills. To discuss new media, both in terms of audio recording and dissemination. To examine current production practices and their relationship to the market.

DISCIPLINE **Teaching Practice I**

CONTACT HOURS 40h

Syllabus

To provide theoretical and practical foundations for the role of music educator. To enable contact with the educational context. To undertake teaching practice with different age groups in both formal and non-formal education settings.

Objectives

To promote critical reflection on the Brazilian artistic educational context. To analyse diverse educational perspectives. To design and implement projects for Music Education. To gain knowledge of educational planning through classroom observation: objectives, content, and teaching methods.



DISCIPLINE **Supervised Internship I**

CONTACT HOURS 40h

Syllabus

Supervision, guidance and classroom discussion of the observation internship hours undertaken by each student.

Objectives

To provide feedback on the internship activity plans developed by students in partner schools, assessing and discussing alternatives and new strategies for the improvement of the internship.

DISCIPLINE **Open Pedagogies I**

CONTACT HOURS 40h

Syllabus

To discuss pedagogical proposals arising from contemporary demands, based on open and inclusive pedagogical practices acknowledging Brazilian diversity, such as decolonial studies and approaches in education, music education for ethnic-racial relations, music and the inclusion of people with disabilities, and new technologies and their implications for education. To study a historical overview of decolonial pedagogical practices, beginning with readings of Black and Indigenous authors.

Objectives

To provide theoretical and practical foundations for contemporary approaches to music education. To enable contact with the educational reality. To reflect on theoretical content in relation to practical experience. To rethink education from a contemporary perspective.



Syllabus

To provide students with further development of the skills required for musical performance on harmonic instruments, through group practice and solo repertoire covering various periods and styles.

Objectives

To enable students to use a harmonic instrument as support in their musical activities, by acquiring knowledge of basic technique and its specific use in popular music.

DISCIPLINE	Structure and Listening I
CONTACT HOURS	40h

Syllabus

Structuring Popular Music through Listening. Modal, Tonal and Post-Tonal in art music, popular instrumental music and urban popular song. Music in song. Semiotics of Song. The specific use of instruments in different musical ensembles.

Extension Project: Production of multimedia materials for rhythmic analysis in the context of asymmetries, irregular meters and polyrhythms characteristic of urban popular music in general.

Objectives

To understand and develop the most appropriate analytical tools for each musical situation. Development of other musical perceptions (form, timbre, etc.) necessary for accurate analysis through listening. Application of concepts in performance and musical creation exercises.

DISCIPLINE	Popular Harmony III
CONTACT HOURS	40h

Syllabus

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

Objectives

To develop tools that allow students to create and analyse chord progressions within homophonic textures and to create accompaniments for compositions in various tonal popular music genres.

DISCIPLINE **Elective I**

CONTACT HOURS 40h

The following electives may be offered in the Undergraduate Music Education Programme, subject to timetable availability.

Ensemble Performance I

Syllabus

Ensemble performance practice. Development of interpretative skills applied to works of different styles and ensembles. Understanding the role of individual instruments within the ensemble. Understanding of musical style. Rehearsal dynamics. Historical context for interpretative approaches.

Objectives

To enhance reading ability and aural perception. To practise readiness and concentration in performance. Development of group work. To acquire basic knowledge of arrangement. Expansion of specific repertoire. To encourage interaction among performers of different instruments. To apply, in practice, concepts developed in History of Music, History of Popular Music, Harmony, Counterpoint, and Analysis.

Syllabus

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

Objectives

To introduce concepts of notation and the development of arranging, based on basic arrangements and vocal writing in the context of popular music.

Counterpoint I

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.

Objectives

To introduce basic concepts of contrapuntal composition. To develop students' perception of the expressive autonomy of melodic lines and polyphonic textures. To train students in musical notation and interval reading. Identification of procedures adopted by various composers in music history regarding contrapuntal writing. To provide resources for interpretative construction of repertoire.

Film Scoring I

Syllabus

Exploration of aesthetic and technical aspects concerning film scoring. Practice in recording, editing, and composing soundtracks in various contexts. **Extension Project:** Public presentation of student projects.

Objectives

To study 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 **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. **Extension Project:** Production of multimedia content illustrating a representative Romantic piece for sharing on the music program's social media.

Objectives

To introduce students to historical-musical thinking while fostering a critical and engaged approach to art conception and reception. Familiarisation 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 20th century. Exploration of other North American popular music genres such as rock, Black music, R&B. Overview of popular music in the early 21st century.

Extension Project: 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.

Objectives

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



Syllabus

Discussion of the pedagogical approaches observed by students during their teaching internships. Reflection on the internship's contribution to professional teacher training.

Objectives

To provide theoretical and practical foundations for teaching music and other artistic disciplines, including Visual Arts, Dance, and Theatre. To enable engagement with the educational context. To conduct the internship across different age groups in formal and non-formal educational settings, making observations and engaging in critical reflection on the Brazilian educational context in music education. To reflect on theoretical content in relation to supervised teaching practice. To design, implement, and evaluate projects for Early Childhood Education, Primary and Secondary Education, and non-formal education settings.

Syllabus

Supervision, guidance, and classroom discussion of each student's 100-hour supervised internship observation. Discussion of the educational context encountered during the internship.

Objectives

To provide feedback on the internship activity plans prepared by the students in collaboration with partner schools. To assess and discuss alternatives and strategies to enhance the internship experience.

DISCIPLINE **Open Pedagogies II**

CONTACT HOURS 40h

Syllabus

To discuss and develop pedagogical approaches in music that address current Brazilian educational demands through open and inclusive practices, including decolonial, ethnic-racial, and other critical perspectives. To develop pedagogical practices based on open pedagogies, with emphasis on improvisation and musical creation.

Objectives

To provide theoretical and practical foundations for contemporary practice in music education. To foster engagement with educational context. To reflect on theoretical content in relation to observed practice. To reconsider education from a contemporary perspective.

DISCIPLINE	Structure and Listening II
CONTACT HOURS	40 h

Syllabus

The structuring of popular music through listening. Modal, Tonal and Post-Tonal in classical music, popular instrumental music and urban popular song. Musical aspects of song. Semiotics of song. The specific use of instruments in different musical ensembles. **Extension Project:** Production of multimedia materials for rhythmic analysis in the context of asymmetries, irregular meters and polyrhythms characteristic of urban popular music in general.

Objectives

To understand and develop the most appropriate analytical tools for each musical situation. Development of other musical perceptions (form, timbre, etc.) necessary for accurate analysis through listening. Application of concepts in performance and musical creation exercises.

DISCIPLINE	Aesthetics I
CONTACT HOURS	40h

Syllabus

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

Objectives

To introduce students to philosophical and artistic thinking, while encouraging a critical and active attitude toward the conception and reception of art, familiarising 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	Undergraduate Thesis I
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.

Objectives

To introduce 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

Teaching Practice III

CONTACT HOURS

40h

Syllabus

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

Objectives

To guide students in the development of their own composition projects. To encourage creative autonomy. To promote the use of technological resources acquired during the program in composition work.

DISCIPLINE

Supervised Internship III

CONTACT HOURS

40h

Syllabus

Supervision, guidance, and classroom discussion of 100 hours of supervised internship observation undertaken by each student. Discussion of the educational reality experienced during the internship.

Objectives

To provide feedback on the internship activity plans prepared by the students in collaboration with partner schools, assessing and discussing alternatives and new strategies to improve the internship.



Syllabus

To reflect on the understanding of the human being in its fundamental dimensions, from the perspective of philosophy and anthropology, based on different interpretations and aiming at the knowledge of the main existential problems, such as the diverse conceptions throughout the history of Western thought. To discuss the anthropological question within the philosophical sphere and its emergence across ancient, medieval, modern, and contemporary history, addressing themes such as embodiment and freedom.

Objectives

To identify the constitutive factors of the human being. To study the main anthropological approaches to the human being throughout history. To understand the fundamental elements of the main conceptions of the human being that constitute human identity. To reflect on the challenges concerning the issues and themes present throughout philosophical thought and the recent changes in various fields of human knowledge.

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.

Objectives

To acquire familiarity with and to develop 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 II
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.

Objectives

To introduce 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	Interdisciplinary Extension II
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 and Visual Arts. **Extension Project:** Production of multidisciplinary content for public presentation. Outcomes may include public performance and/or multimedia content for online sharing.

Objectives

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.



Syllabus

Procedures for the preparation and composition of a scientific dissertation. Methodical and planned preparation of a dissertation, following the stages required for its development. Procedures for conducting scientific research, as well as the preparation, writing and defence of an undergraduate dissertation, serving as the final project of the degree.

Objectives

To continue the guidance of students through the methodological processes required for academic research and for the preparation of corresponding texts. To encourage research. To provide guidance on the organisation and proper formatting of references. To inform students about appropriate formatting standards and style. To offer guidance on research ethics and on the conduct of the project, including awareness of unintentional plagiarism. To prepare students for the public presentation of the final work before an examining committee. To present and discuss academic research production, methodology and trends in music. To introduce concepts as well as bibliographic, discographic, videographic and electronic resources. To enable and guide the performance of research exercises (from the drafting of projects to their final revision and writing), aimed at equipping students both for their own academic research and for other areas of their musical activity.



DISCIPLINE	Contemporary Culture
CONTACT HOURS	40h

Syllabus

Exploration of hypotheses regarding contemporary reality and its manifestations (images, sounds, and information we produce, consume, and encounter). Understanding of how issues such as fake news, violence, racism, segregation, extermination, culture, politics, and love manifest and affect individuals.

Objectives

This discipline aims to develop students' writing and argumentative skills, enabling them to adopt a critical and historical stance towards contemporary culture. It prepares students to produce original symbolic work engaging with contemporary art processes and the current historical context, while also developing both their writing and audiovisual communication skills.

DISCIPLINE	Teaching Practice IV
CONTACT HOURS	40h

Syllabus

Teaching activity carried out through the design and implementation of music education projects. Practice and discussion of teaching techniques. This course also includes teaching practice within the curricular components of the programme.

Objectives

To prepare students for their role as music educators across the different stages of teaching practice. To apply and consolidate the teaching techniques

acquired. To reflect on the practical application of the techniques and concepts acquired.

DISCIPLINE **Supervised Internship IV**

CONTACT HOURS 40h

Syllabus

Supervision, guidance, assessment and discussion in the classroom of each student's teaching practice in conducting. Discussion of the educational context observed during the internships.

Objectives

To provide feedback on the internship activity plans prepared by the students in collaboration with partner schools, assessing and discussing alternatives and new strategies to improve the internship.