



Study Plan

School: School of Arts
Degree: Bachelor
Course: Music (cód. 694)

Specialization Performance

1st Year - 1st Semester Specialization Performance

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|----------------------|--------------------------|------|----------|-------|
| MUS12960L | Primary Instrument I | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12966L | Chamber Music I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12972L | Choir/Orchestra I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS13001L | Music Analysis I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12997L | Ear Training I | *** TRANSLATE ME: *** | 3 | Semester | 78 |

Options

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------------------------------|--------------------------|------|----------|-------|
| MUS12941L | History of Western Music I | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12942L | History of Western Music II | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12950L | History of Western Music III | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12951L | History of Western Music IV | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12952L | History of Western Music V | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12953L | History of Western Music VI | *** TRANSLATE ME: *** | 6 | Semester | 156 |

*** TRANSLATE ME:UC's do 1º Ano de recuperação no 1º semestre ***

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|-------------------------|--------------------------|------|----------|-------|
| MUS12961L | * Primary Instrument II | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12973L | * Choir/Orchestra II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12967L | * Chamber Music II | *** TRANSLATE ME: *** | 3 | Semester | 78 |

1st Year - 2nd Semester Specialization Performance

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|-----------------------|--------------------------|------|----------|-------|
| MUS12961L | Primary Instrument II | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12967L | Chamber Music II | *** TRANSLATE ME: *** | 3 | Semester | 78 |



**1st Year - 2nd Semester
Specialization Performance**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------|--------------------------|------|----------|-------|
| MUS12973L | Choir/Orchestra II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS13002L | Music Analysis II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12998L | Ear Training II | *** TRANSLATE ME: *** | 3 | Semester | 78 |

Options

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------------------------------|--------------------------|------|----------|-------|
| MUS12941L | History of Western Music I | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12942L | History of Western Music II | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12950L | History of Western Music III | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12951L | History of Western Music IV | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12952L | History of Western Music V | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12953L | History of Western Music VI | *** TRANSLATE ME: *** | 6 | Semester | 156 |

***** TRANSLATE ME:UC's do 1º Ano de recuperação no 2º semestre *****

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------------------------|--------------------------|------|----------|-------|
| MUS12960L | * Primary Instrument I | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12972L | * Choir/Orchestra I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12966L | * Chamber Music I | *** TRANSLATE ME: *** | 3 | Semester | 78 |

**2nd Year - 3rd Semester
Specialization Performance**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------------------------|--------------------------|------|----------|-------|
| MUS12962L | Primary Instrument III | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12968L | Chamber Music III | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12974L | Choir/Orchestra III | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS13003L | Music Analysis III | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12999L | Ear Training III | *** TRANSLATE ME: *** | 3 | Semester | 78 |



2nd Year - 3rd Semester
Specialization Performance

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------------------------|--------------------------|------|----------|-------|
| Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |

*** TRANSLATE ME:UC's do 2º Ano de recuperação no 3º semestre ***

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|-------------------------|--------------------------|------|----------|-------|
| MUS12963L | * Primary Instrument IV | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12975L | * Choir/Orchestra IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12969L | * Chamber Music IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |

2nd Year - 4th Semester
Specialization Performance

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|-----------------------|--------------------------|------|----------|-------|
| MUS12963L | Primary Instrument IV | *** TRANSLATE ME: *** | 12 | Semester | 312 |



2nd Year - 4th Semester
Specialization Performance

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------|--------------------------|------|----------|-------|
| MUS12969L | Chamber Music IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12975L | Choir/Orchestra IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS13004L | Music Analysis IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS13000L | Ear Training IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |

Options

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------------------------|--------------------------|------|----------|-------|
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |

*** TRANSLATE ME:UC's do 2º Ano de recuperação no 4º semestre ***

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------------|--------------------------|------|----------|-------|
| MUS12962L | * Primary Instrument III | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12974L | * Choir/Orchestra III | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12968L | * Chamber Music III | *** TRANSLATE ME: *** | 3 | Semester | 78 |



**2nd Year - 4th Semester
Specialization Performance**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------|-----------------------|------|----------|-------|
| | | | | | |

**3rd Year - 5th Semester
Specialization Performance**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|---|--------------------------|------|----------|-------|
| MUS12964L | Primary Instrument V | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12970L | Chamber Music V | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12976L | Choir/Orchestra V | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12948L | Research Initiation in Music and Musicology I | *** TRANSLATE ME: *** | 3 | Semester | 78 |

Options

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------------------------|--------------------------|------|----------|-------|
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |



**3rd Year - 5th Semester
Specialization Performance**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|--|-------------------------|--------------------------|------|----------|-------|
| *** TRANSLATE ME:UC's do 3º Ano de recuperação no 5º semestre *** | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12965L | * Primary Instrument VI | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12971L | * Chamber Music VI | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12977L | * Choir/Orchestra VI | *** TRANSLATE ME: *** | 3 | Semester | 78 |

**3rd Year - 6th Semester
Specialization Performance**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|---|--------------------------|------|----------|-------|
| MUS12965L | Primary Instrument VI | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12971L | Chamber Music VI | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12977L | Choir/Orchestra VI | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12949L | Research Intiation in Music and Musicology II | *** TRANSLATE ME: *** | 3 | Semester | 78 |



3rd Year - 6th Semester
Specialization Performance

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|--|--------------------------------------|--------------------------|------|----------|-------|
| Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |
| *** TRANSLATE ME:UC's do 3º Ano de recuperação no 6º semestre *** | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12964L | * Primary Instrument V | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12970L | * Chamber Music V | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12976L | * Choir/Orchestra V | *** TRANSLATE ME: *** | 3 | Semester | 78 |

Specialization Jazz



1st Year - 1st Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|----------------------------|--------------------------|------|----------|-------|
| MUS12984L | Jazz Instrument I | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12978L | Ensemble I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12972L | Choir/Orchestra I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12943L | Jazz Theory and Analysis I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12997L | Ear Training I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS1939L | Jazz History I | Musicology | 3 | Semester | 78 |



1st Year - 1st Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------------------------|--------------------------|------|----------|-------|
| Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |
| MUS1929L | Pop-Rock Seminar I | Music | 3 | Semester | 78 |
| MUS1930L | Pop-Rock Seminar II | Music | 3 | Semester | 78 |
| MUS1931L | Latin and Brazilian Music Seminar I | Music | 3 | Semester | 78 |
| MUS1932L | Latin and Brazilian Music Seminar II | Music | 3 | Semester | 78 |
| MUS1933L | World Music Seminar I | Music | 3 | Semester | 78 |
| MUS1934L | World Music Seminar II | Music | 3 | Semester | 78 |



1st Year - 1st Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|---|----------------------|--------------------------|------|----------|-------|
| *** TRANSLATE ME:UC's do 1º Ano de recuperação no 1º semestre *** | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12985L | * Jazz Instrument II | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12979L | * Ensemble II | *** TRANSLATE ME: *** | 3 | Semester | 78 |

1st Year - 2nd Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|-----------------------------|--------------------------|------|----------|-------|
| MUS12985L | Jazz Instrument II | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12979L | Ensemble II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12973L | Choir/Orchestra II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12990L | Jazz Theory and Analysis II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12998L | Ear Training II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS1944L | Jazz History II | Musicology | 3 | Semester | 78 |



1st Year - 2nd Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------------------------|--------------------------|------|----------|-------|
| Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |
| MUS1929L | Pop-Rock Seminar I | Music | 3 | Semester | 78 |
| MUS1930L | Pop-Rock Seminar II | Music | 3 | Semester | 78 |
| MUS1931L | Latin and Brazilian Music Seminar I | Music | 3 | Semester | 78 |
| MUS1932L | Latin and Brazilian Music Seminar II | Music | 3 | Semester | 78 |
| MUS1933L | World Music Seminar I | Music | 3 | Semester | 78 |
| MUS1934L | World Music Seminar II | Music | 3 | Semester | 78 |



1st Year - 2nd Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|---|---------------------|--------------------------|------|----------|-------|
| *** TRANSLATE ME:UC's do 1º Ano de recuperação no 2º semestre *** | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12984L | * Jazz Instrument I | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12978L | * Ensemble I | *** TRANSLATE ME: *** | 3 | Semester | 78 |

2nd Year - 3rd Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------------------------------|--------------------------|------|----------|-------|
| MUS12986L | Jazz Instrument III | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12980L | Ensemble III | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12974L | Choir/Orchestra III | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12991L | Jazz Theory and Analysis III | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12995L | Ear Training Laboratory I | *** TRANSLATE ME: *** | 3 | Semester | 78 |



2nd Year - 3rd Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------------------------|--------------------------|------|----------|-------|
| Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |
| MUS1929L | Pop-Rock Seminar I | Music | 3 | Semester | 78 |
| MUS1930L | Pop-Rock Seminar II | Music | 3 | Semester | 78 |
| MUS1931L | Latin and Brazilian Music Seminar I | Music | 3 | Semester | 78 |
| MUS1932L | Latin and Brazilian Music Seminar II | Music | 3 | Semester | 78 |
| MUS1933L | World Music Seminar I | Music | 3 | Semester | 78 |
| MUS1934L | World Music Seminar II | Music | 3 | Semester | 78 |



2nd Year - 3rd Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|---|----------------------|--------------------------|------|----------|-------|
| *** TRANSLATE ME:UC's do 2º Ano de recuperação no 3º semestre *** | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12987L | * Jazz Instrument IV | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12981L | * Ensemble IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |

2nd Year - 4th Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|-----------------------------|--------------------------|------|----------|-------|
| MUS12987L | Jazz Instrument IV | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12981L | Ensemble IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12975L | Choir/Orchestra IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12992L | Jazz Theory and Analysis IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12996L | Ear Training Laboratory II | *** TRANSLATE ME: *** | 3 | Semester | 78 |



2nd Year - 4th Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------------------------|--------------------------|------|----------|-------|
| Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |
| MUS1929L | Pop-Rock Seminar I | Music | 3 | Semester | 78 |
| MUS1930L | Pop-Rock Seminar II | Music | 3 | Semester | 78 |
| MUS1931L | Latin and Brazilian Music Seminar I | Music | 3 | Semester | 78 |
| MUS1932L | Latin and Brazilian Music Seminar II | Music | 3 | Semester | 78 |
| MUS1933L | World Music Seminar I | Music | 3 | Semester | 78 |
| MUS1934L | World Music Seminar II | Music | 3 | Semester | 78 |



2nd Year - 4th Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|---|-----------------------|--------------------------|------|----------|-------|
| *** TRANSLATE ME:UC's do 2º Ano de recuperação no 4º semestre *** | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12986L | * Jazz Instrument III | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12980L | * Ensemble III | *** TRANSLATE ME: *** | 3 | Semester | 78 |

3rd Year - 5th Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|---|--------------------------|------|----------|-------|
| MUS12988L | Jazz Instrument V | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12982L | Ensemble V | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12976L | Choir/Orchestra V | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12993L | Jazz Arranging Techniques I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS1954L | Studio and Production Seminar I | Music | 3 | Semester | 78 |
| MUS12948L | Research Initiation in Music and Musicology I | *** TRANSLATE ME: *** | 3 | Semester | 78 |



3rd Year - 5th Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------------------------|--------------------------|------|----------|-------|
| Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |
| MUS1929L | Pop-Rock Seminar I | Music | 3 | Semester | 78 |
| MUS1930L | Pop-Rock Seminar II | Music | 3 | Semester | 78 |
| MUS1931L | Latin and Brazilian Music Seminar I | Music | 3 | Semester | 78 |
| MUS1932L | Latin and Brazilian Music Seminar II | Music | 3 | Semester | 78 |
| MUS1933L | World Music Seminar I | Music | 3 | Semester | 78 |
| MUS1934L | World Music Seminar II | Music | 3 | Semester | 78 |



**3rd Year - 5th Semester
Specialization Jazz**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|--|----------------------|--------------------------|------|----------|-------|
| *** TRANSLATE ME:UC's do 3º Ano de recuperação no 5º semestre *** | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12989L | * Jazz Instrument VI | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12983L | * Ensemble VI | *** TRANSLATE ME: *** | 3 | Semester | 78 |

**3rd Year - 6th Semester
Specialization Jazz**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|---|--------------------------|------|----------|-------|
| MUS12989L | Jazz Instrument VI | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12983L | Ensemble VI | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12977L | Choir/Orchestra VI | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12994L | Jazz Arranging Techniques II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS1958L | Studio and Production Seminar II | Music | 3 | Semester | 78 |
| MUS12949L | Research Intiation in Music and Musicology II | *** TRANSLATE ME: *** | 3 | Semester | 78 |



3rd Year - 6th Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------------------------|--------------------------|------|----------|-------|
| Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |
| MUS1929L | Pop-Rock Seminar I | Music | 3 | Semester | 78 |
| MUS1930L | Pop-Rock Seminar II | Music | 3 | Semester | 78 |
| MUS1931L | Latin and Brazilian Music Seminar I | Music | 3 | Semester | 78 |
| MUS1932L | Latin and Brazilian Music Seminar II | Music | 3 | Semester | 78 |
| MUS1933L | World Music Seminar I | Music | 3 | Semester | 78 |
| MUS1934L | World Music Seminar II | Music | 3 | Semester | 78 |



3rd Year - 6th Semester
Specialization Jazz

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|--|---------------------|--------------------------|------|----------|-------|
| *** TRANSLATE ME:UC's do 3º Ano de recuperação no 6º semestre *** | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12988L | * Jazz Instrument V | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS12982L | * Ensemble V | *** TRANSLATE ME: *** | 3 | Semester | 78 |

Specialization Composition

1st Year - 1st Semester
Specialization Composition

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|-------------------|--------------------------|------|----------|-------|
| MUS12954L | Composition I | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS0994L | Orchestration I | Music | 6 | Semester | 156 |
| MUS13001L | Music Analysis I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12997L | Ear Training I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12972L | Choir/Orchestra I | *** TRANSLATE ME: *** | 3 | Semester | 78 |

Group of Options

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------------------------|--------------------------|------|----------|-------|
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |

***** TRANSLATE ME:UC's do 1º Ano de recuperação no 1º semestre *****

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------------------|--------------------------|------|----------|-------|
| MUS12955L | * Composition II | *** TRANSLATE ME: *** | 12 | Semester | 312 |



**1st Year - 2nd Semester
Specialization Composition**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------|--------------------------|------|----------|-------|
| MUS12955L | Composition II | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS0995L | Orchestration II | Music | 6 | Semester | 156 |
| MUS13002L | Music Analysis II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12998L | Ear Training II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12973L | Choir/Orchestra II | *** TRANSLATE ME: *** | 3 | Semester | 78 |

Group of Options

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------------------------|--------------------------|------|----------|-------|
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |

***** TRANSLATE ME:UC's do 1º Ano de recuperação no 2º semestre *****

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|-----------------|--------------------------|------|----------|-------|
| MUS12954L | * Composition I | *** TRANSLATE ME: *** | 12 | Semester | 312 |

**2nd Year - 3rd Semester
Specialization Composition**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------|--------------------------|------|----------|-------|
| MUS12956L | Composition III | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS0996L | Orchestration III | Music | 6 | Semester | 156 |
| MUS13003L | Music Analysis III | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12999L | Ear Training III | *** TRANSLATE ME: *** | 3 | Semester | 78 |



2nd Year - 3rd Semester
Specialization Composition

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|--|--------------------------------------|--------------------------|------|----------|-------|
| MUS12974L | Choir/Orchestra III | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| Group of Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |
| *** TRANSLATE ME:UC's do 2º Ano de recuperação no 3º semestre *** | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12957L | * Composition IV | *** TRANSLATE ME: *** | 12 | Semester | 312 |

2nd Year - 4th Semester
Specialization Composition

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--------------------|--------------------------|------|----------|-------|
| MUS12957L | Composition IV | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS0997L | Orchestration IV | Music | 6 | Semester | 156 |
| MUS13004L | Music Analysis IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS13000L | Ear Training IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12975L | Choir/Orchestra IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |



2nd Year - 4th Semester
Specialization Composition

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|--|--------------------------------------|--------------------------|------|----------|-------|
| Group of Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |
| *** TRANSLATE ME:UC's do 2º Ano de recuperação no 4º semestre *** | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12956L | * Composition III | *** TRANSLATE ME: *** | 12 | Semester | 312 |

3rd Year - 5th Semester
Specialization Composition

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|--|---|--------------------------|------|----------|-------|
| MUS12958L | Composition V | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS0998L | Orchestration V | Music | 6 | Semester | 156 |
| MUS12939L | Aesthetics of Music I | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12976L | Choir/Orchestra V | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12948L | Research Initiation in Music and Musicology I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| *** TRANSLATE ME:UC's do 3º Ano de recuperação no 5º semestre *** | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12959L | * Composition VI | *** TRANSLATE ME: *** | 12 | Semester | 312 |



**3rd Year - 6th Semester
Specialization Composition**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|--|---|--------------------------|------|----------|-------|
| MUS12959L | Composition VI | *** TRANSLATE ME: *** | 12 | Semester | 312 |
| MUS0999L | Orchestration VI | Music | 6 | Semester | 156 |
| MUS12940L | Aesthetics of Music II | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12949L | Research Intiation in Music and Musicology II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12977L | Choir/Orchestra VI | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| *** TRANSLATE ME:UC's do 3º Ano de recuperação no 6º semestre *** | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12958L | * Composition V | *** TRANSLATE ME: *** | 12 | Semester | 312 |

Specialization Musicology

**1st Year - 1st Semester
Specialization Musicology**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|--|--------------------------|------|----------|-------|
| MUS12941L | History of Western Music I | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS1027L | Theory and Method of Historical Musicology | Musicology | 6 | Semester | 156 |
| MUS13001L | Music Analysis I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12997L | Ear Training I | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12944L | Ethnomusicology I | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12946L | Sociology of Music | *** TRANSLATE ME: *** | 3 | Semester | 78 |



1st Year - 1st Semester
Specialization Musicology

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|-------------------------|--------------------------------------|--------------------------|------|----------|-------|
| Group of Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12900L | History os Western Notations | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS1915L | Introduction to Composition I | Music | 3 | Semester | 78 |
| MUS1916L | Introduction to Composition II | Music | 3 | Semester | 78 |
| MUS1005L | Music Acoustics | Musicology | 3 | Semester | 78 |
| MUS1023L | Psico-acoustics I | Musicology | 3 | Semester | 78 |
| MUS1024L | Psico-acoustics II | Musicology | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0972L | Harmony at the Keyboard I | Music | 3 | Semester | 78 |
| MUS0973L | Harmony at the Keyboard II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1000L | Performance Practice I | Music | 3 | Semester | 78 |
| MUS1001L | Performance Practice II | Music | 3 | Semester | 78 |
| MUS1917L | Fundamentals of Orchestration I | Music | 3 | Semester | 78 |
| MUS1918L | Fundamentals of Orchestration II | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1921L | Keyboard Technique Lab I | Music | 3 | Semester | 78 |
| MUS1922L | Keyboard Technique Lab II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |



**1st Year - 1st Semester
Specialization Musicology**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------|-----------------------|------|----------|-------|
| | | | | | |

**1st Year - 2nd Semester
Specialization Musicology**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|-----------------------------|--------------------------|------|----------|-------|
| MUS12942L | History of Western Music II | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS1010L | Portuguese Music History I | Musicology | 6 | Semester | 156 |
| MUS13002L | Music Analysis II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12998L | Ear Training II | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12945L | Ethnomusicology II | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12947L | Organology | *** TRANSLATE ME: *** | 3 | Semester | 78 |



1st Year - 2nd Semester
Specialization Musicology

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|-------------------------|--------------------------------------|--------------------------|------|----------|-------|
| Group of Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12900L | History os Western Notations | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS1915L | Introduction to Composition I | Music | 3 | Semester | 78 |
| MUS1916L | Introduction to Composition II | Music | 3 | Semester | 78 |
| MUS1005L | Music Acoustics | Musicology | 3 | Semester | 78 |
| MUS1023L | Psico-acoustics I | Musicology | 3 | Semester | 78 |
| MUS1024L | Psico-acoustics II | Musicology | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0972L | Harmony at the Keyboard I | Music | 3 | Semester | 78 |
| MUS0973L | Harmony at the Keyboard II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1000L | Performance Practice I | Music | 3 | Semester | 78 |
| MUS1001L | Performance Practice II | Music | 3 | Semester | 78 |
| MUS1917L | Fundamentals of Orchestration I | Music | 3 | Semester | 78 |
| MUS1918L | Fundamentals of Orchestration II | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1921L | Keyboard Technique Lab I | Music | 3 | Semester | 78 |
| MUS1922L | Keyboard Technique Lab II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |



**1st Year - 2nd Semester
Specialization Musicology**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------|-----------------------|------|----------|-------|
| | | | | | |

**2nd Year - 3rd Semester
Specialization Musicology**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|---------------------------------|--------------------------|------|----------|-------|
| MUS12950L | History of Western Music III | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS1011L | History of Music in Portugal II | Musicology | 6 | Semester | 156 |
| MUS13003L | Music Analysis III | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS12999L | Ear Training III | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS1939L | Jazz History I | Musicology | 3 | Semester | 78 |



2nd Year - 3rd Semester
Specialization Musicology

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|-------------------------|--------------------------------------|--------------------------|------|----------|-------|
| Group of Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12900L | History os Western Notations | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS1915L | Introduction to Composition I | Music | 3 | Semester | 78 |
| MUS1916L | Introduction to Composition II | Music | 3 | Semester | 78 |
| MUS1005L | Music Acoustics | Musicology | 3 | Semester | 78 |
| MUS1023L | Psico-acoustics I | Musicology | 3 | Semester | 78 |
| MUS1024L | Psico-acoustics II | Musicology | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0972L | Harmony at the Keyboard I | Music | 3 | Semester | 78 |
| MUS0973L | Harmony at the Keyboard II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1000L | Performance Practice I | Music | 3 | Semester | 78 |
| MUS1001L | Performance Practice II | Music | 3 | Semester | 78 |
| MUS1917L | Fundamentals of Orchestration I | Music | 3 | Semester | 78 |
| MUS1918L | Fundamentals of Orchestration II | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1921L | Keyboard Technique Lab I | Music | 3 | Semester | 78 |
| MUS1922L | Keyboard Technique Lab II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |



2nd Year - 3rd Semester
Specialization Musicology

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------|-----------------------|------|----------|-------|
| | | | | | |

2nd Year - 4th Semester
Specialization Musicology

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------------------------------|--------------------------|------|----------|-------|
| MUS12951L | History of Western Music IV | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS1012L | Portuguese Music History III | Musicology | 6 | Semester | 156 |
| MUS13004L | Music Analysis IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS13000L | Ear Training IV | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS1944L | Jazz History II | Musicology | 3 | Semester | 78 |



2nd Year - 4th Semester
Specialization Musicology

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|-------------------------|--------------------------------------|--------------------------|------|----------|-------|
| Group of Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12900L | History os Western Notations | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS1915L | Introduction to Composition I | Music | 3 | Semester | 78 |
| MUS1916L | Introduction to Composition II | Music | 3 | Semester | 78 |
| MUS1005L | Music Acoustics | Musicology | 3 | Semester | 78 |
| MUS1023L | Psico-acoustics I | Musicology | 3 | Semester | 78 |
| MUS1024L | Psico-acoustics II | Musicology | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0972L | Harmony at the Keyboard I | Music | 3 | Semester | 78 |
| MUS0973L | Harmony at the Keyboard II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1000L | Performance Practice I | Music | 3 | Semester | 78 |
| MUS1001L | Performance Practice II | Music | 3 | Semester | 78 |
| MUS1917L | Fundamentals of Orchestration I | Music | 3 | Semester | 78 |
| MUS1918L | Fundamentals of Orchestration II | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1921L | Keyboard Technique Lab I | Music | 3 | Semester | 78 |
| MUS1922L | Keyboard Technique Lab II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |



**2nd Year - 4th Semester
Specialization Musicology**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------|-----------------------|------|----------|-------|
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**3rd Year - 5th Semester
Specialization Musicology**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|---|--------------------------|------|----------|-------|
| MUS12952L | History of Western Music V | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12939L | Aesthetics of Music I | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12948L | Research Initiation in Music and Musicology I | *** TRANSLATE ME: *** | 3 | Semester | 78 |



3rd Year - 5th Semester
Specialization Musicology

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|-------------------------|--------------------------------------|--------------------------|------|----------|-------|
| Group of Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12900L | History os Western Notations | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS1915L | Introduction to Composition I | Music | 3 | Semester | 78 |
| MUS1916L | Introduction to Composition II | Music | 3 | Semester | 78 |
| MUS1005L | Music Acoustics | Musicology | 3 | Semester | 78 |
| MUS1023L | Psico-acoustics I | Musicology | 3 | Semester | 78 |
| MUS1024L | Psico-acoustics II | Musicology | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0972L | Harmony at the Keyboard I | Music | 3 | Semester | 78 |
| MUS0973L | Harmony at the Keyboard II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1000L | Performance Practice I | Music | 3 | Semester | 78 |
| MUS1001L | Performance Practice II | Music | 3 | Semester | 78 |
| MUS1917L | Fundamentals of Orchestration I | Music | 3 | Semester | 78 |
| MUS1918L | Fundamentals of Orchestration II | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1921L | Keyboard Technique Lab I | Music | 3 | Semester | 78 |
| MUS1922L | Keyboard Technique Lab II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |



**3rd Year - 5th Semester
Specialization Musicology**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------|-----------------------|------|----------|-------|
| | | | | | |

**3rd Year - 6th Semester
Specialization Musicology**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|---|--------------------------|------|----------|-------|
| MUS12953L | History of Western Music VI | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12940L | Aesthetics of Music II | *** TRANSLATE ME: *** | 6 | Semester | 156 |
| MUS12949L | Research Intiation in Music and Musicology II | *** TRANSLATE ME: *** | 3 | Semester | 78 |



3rd Year - 6th Semester
Specialization Musicology

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|-------------------------|--------------------------------------|--------------------------|------|----------|-------|
| Group of Options | | | | | |
| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
| MUS12900L | History os Western Notations | *** TRANSLATE ME: *** | 3 | Semester | 78 |
| MUS1915L | Introduction to Composition I | Music | 3 | Semester | 78 |
| MUS1916L | Introduction to Composition II | Music | 3 | Semester | 78 |
| MUS1005L | Music Acoustics | Musicology | 3 | Semester | 78 |
| MUS1023L | Psico-acoustics I | Musicology | 3 | Semester | 78 |
| MUS1024L | Psico-acoustics II | Musicology | 3 | Semester | 78 |
| MUS0986L | Score Reading I | Music | 3 | Semester | 78 |
| MUS0987L | Score Reading II | Music | 3 | Semester | 78 |
| MUS0972L | Harmony at the Keyboard I | Music | 3 | Semester | 78 |
| MUS0973L | Harmony at the Keyboard II | Music | 3 | Semester | 78 |
| MUS0988L | Music and Technology I | Music | 3 | Semester | 78 |
| MUS0989L | Music and Technology II | Music | 3 | Semester | 78 |
| MUS0990L | Electroacoustic Music I | Music | 3 | Semester | 78 |
| MUS0991L | Electroacoustic Music II | Music | 3 | Semester | 78 |
| MUS0992L | Electroacoustic Music III | Music | 3 | Semester | 78 |
| MUS0993L | Electroacoustic Music IV | Music | 3 | Semester | 78 |
| MUS1000L | Performance Practice I | Music | 3 | Semester | 78 |
| MUS1001L | Performance Practice II | Music | 3 | Semester | 78 |
| MUS1917L | Fundamentals of Orchestration I | Music | 3 | Semester | 78 |
| MUS1918L | Fundamentals of Orchestration II | Music | 3 | Semester | 78 |
| MUS1919L | Creativity and Improvisation I | Music | 3 | Semester | 78 |
| MUS1920L | Creativity and Improvisation II | Music | 3 | Semester | 78 |
| MUS1921L | Keyboard Technique Lab I | Music | 3 | Semester | 78 |
| MUS1922L | Keyboard Technique Lab II | Music | 3 | Semester | 78 |
| MUS1923L | Vocal Technique Lab I | Music | 3 | Semester | 78 |
| MUS1924L | Vocal Technique Lab II | Music | 3 | Semester | 78 |
| MUS1925L | Rhythm and Percussion Lab I | Music | 3 | Semester | 78 |
| MUS1926L | Rhythm and Percussion Lab II | Music | 3 | Semester | 78 |
| MUS1927L | Contemporary Performance Practice I | Music | 3 | Semester | 78 |
| MUS1928L | Contemporary Performance Practice II | Music | 3 | Semester | 78 |



**3rd Year - 6th Semester
Specialization Musicology**

| Component code | Name | Scientific Area Field | ECTS | Duration | Hours |
|----------------|------|-----------------------|------|----------|-------|
| | | | | | |



Conditions for obtaining the Degree:

*** TRANSLATE ME: Música

Para obtenção do grau de licenciado em Música é necessário obter a aprovação a 180 ECTS.

A licenciatura em Música divide-se em quatro ramos:

Interpretação:

1º Ano

1º Semestre:

5 UC obrigatórias num total de 24 ECTS

Opções num total de 6 ECTS

2º Semestre:

5 UC obrigatórias num total de 24 ECTS

Opções num total de 6 ECTS

2º Ano

3º Semestre

5 UC obrigatórias num total de 24 ECTS

Opções num total de 6 ECTS

4º Semestre

5 UC obrigatórias num total de 24 ECTS

Opções num total de 6 ECTS

3º Ano

5º Semestre

4 UC obrigatórias num total de 21 ECTS

Opções num total de 9 ECTS

6º Semestre

4 UC obrigatórias num total de 21 ECTS

Opções num total de 9 ECTS

Jazz:

1º Ano

1º Semestre:

6 UC obrigatórias num total de 27 ECTS

Opções num total de 3 ECTS

2º Semestre:

6 UC obrigatórias num total de 27 ECTS

Opções num total de 3 ECTS

2º Ano

3º Semestre

5 UC obrigatórias num total de 24 ECTS

Opções num total de 6 ECTS

4º Semestre

5 UC obrigatórias num total de 24 ECTS

Opções num total de 6 ECTS

3º Ano

5º Semestre

6 UC obrigatórias num total de 27 ECTS

Opções num total de 3 ECTS

6º Semestre

6 UC obrigatórias num total de 27 ECTS

Opções num total de 3 ECTS

Composição:

1º Ano

1º Semestre:

5 UC obrigatórias num total de 27 ECTS

Opções num total de 3 ECTS

2º Semestre:

* recovery



Program Contents

[Back](#)

Primary Instrument I (MUS12960L)

Study (and subsequent public presentation) of specific works of the instrumental/vocal repertoire, excluding orchestral excerpts; the individual program for each student will be devised by the teacher in the beginning of the semester, bearing in mind his/her specific aptitudes, general development and technical/artistic maturity.

Organization of complementary activities (thematic seminars, public presentations, valorization, extension and communication projects), when pertaining.

Specific bibliographical revision.

[Back](#)

Chamber Music I (MUS12966L)

The program content is elaborated according to the level of each music ensemble and its capacity of musical approach of the proposed repertoire, with each professor having the responsibility for the choice of works which are being interpreted.

[Back](#)

Choir/Orchestra I (MUS12972L)

Repertory: Works of short duration (up to 5 min.) for choir a cappella (4 voices). The program encompasses works from different periods in the history of music: from Renaissance (eg. C. Monteverdi, H. Hasler, J.S. Bach) until the twentieth-century music (eg: F. Poulenc, P. Hindemith, A. de Klerk), but with emphasis on the classical period. Works for chorus and orchestra (eg: Masses of Mozart, Schubert, "Requiem" Faure, etc.) The repertoire is included in the programs presented to the public in the concerts and performed with or without orchestral accompaniment. Sight-reading and rehearsal of orchestral works. Each semester has its own repertoire, chosen from among the works that are most suited to the instrumental group formed. A concert program is prepared depending on the difficulty of the works and the time available and also on the level of the students. May be added other works in the second half of the semester.

[Back](#)

Music Analysis I (MUS13001L)

- Conventional Theme Types
- Ternary Forms
- Binary Forms
- Theme and Variations
- Rondo Forms
- Sonata Forms
- Concerto Form
- Non Conventional Forms

[Back](#)

Ear Training I (MUS12997L)

- Melodic dictation with modulation to a closely related key;
- Three-voice chord dictation with inversions in closed position;
- Two-part melodic dictation with modulation;
- Rhythmic dictation that feature semiquavers and demisemiquavers;
- Twelve-tone melodic dictation.



[Back](#)

History of Western Music I (MUS12941L)

- Music in the Middle Ages
- 1 - The origins of medieval psalmody
- 2 - The rites
- 3 - The Medieval Mass
- 4 - Gregorian Chant
- 5 - The Church modes
- 6 - The solmization
- 7 - Early music notation neumes
- 8 - Tropes and sequences
- 9 - The Winchester Troper
- 10 - Liturgical Drama
- 11 - The Saint Martial de Limoges School
- 12 - Ars Antiqua
- 13 - Secular Music
- 14 - Ars Nova
- 15 - Italian Trecento
- Transition to the Renaissance
- 1 - English influence in the Continent
- 2 - English Discant & Fauxbourdon
- 3 - John Dunstable & Lionel Power

[Back](#)

History of Western Music II (MUS12942L)

- The Renaissance
- 1 - Culture during Renaissance – a synthetic approach
- 2 - The Franco-flemish School
- Late Renaissance
- 1 - Music in Late Renaissance
- 2 - Music during reformation and Counter-Reformation
- 3 - The consolidation of instrumental music
- Manierism
- 1 - The birth of the Madrigal
- Transition to the Baroque
- 1 - The Venetian School
- 2 - Venetian polychorality



[Back](#)

History of Western Music III (MUS12950L)

Baroque Music

- Baroque conception in a musical context
- Italy: new musical thought
- The development of Baroque style
- Italian innovations
- Italy during the Eighteenth Century
- Metastasio and the opera seria
- Comic Opera and Intermezzo: Pergolesi and Goldoni
- The Venetian Concerto: Vivaldi and his contemporaries
- The harpsichord: Domenico Scarlatti
- French music in the Seventeenth Century - Lully
- French music in the Eighteenth Century - from F. Couperin to J.P. Rameau
- French instrumental music
- François Couperin: harpsichord music
- Opéra-ballet
- Rameau: theoretical writings
- German Music in the Seventeenth-century
- The Italian influence: Praetorius, Schein and Scheidt
- Sacred Music: Schütz
- German instrumental music
- England in the seventeenth-century
- The Masque and the English Semi-opera
- Purcell
- Eighteenth-century Germany - the musical synthesis
- J.S.Bach
- Handel
- Enlightenment and the end of the Baroque



[Back](#)

History of Western Music IV (MUS12951L)

- Transition to Classicism

1 – Cultural context in Europe during the second half of the eighteenth Century: Enlightenment

2 – French Revolution

3 - Pre-classical music

a) opera buffa

b) vaudeville

c) Singspiel

d) Querelle des bouffons

e) Gluck and the reform of lyrical drama

f) Germany in the age of Empfindsamkeit: Carl Philipp Emanuel Bach

g) Rococó and Galant Style

h) The formation of Classical Style

h.1) Instrumental forms: sonata, rondo, minuet, scherzo, theme and variations

h.2) The fortepiano

h.3) Symphony - Mannheim

h.4) The emergence of Chamber Music

4 - Classical Music:

a) Joseph Haydn

b) Wolfgang Amadeus Mozart

c) Ludwig van Beethoven

6- First Romanticism

e) F. Schubert

f) Lied

g) The piano repertoire

h) Innovation and modernity in 1810's generation.

[Back](#)

History of Western Music V (MUS12952L)

- Emergence and growing of musical nationalisms: Germany, France, Italy, Russia

- Music and Poetry (Lied).

- Absolut and Programme Music.

- Opera: continuity and the new Wagnerian concepts

- Sacred Music

- Notions of virtuosity, geniality and transcendence (great myths);

- Musical drama: R. Wagner;

- Sacred Music;

- Cosmopolitanism, Nationalism, Naturalism and Exoticism: ways for modernity;

- Late Romanticism



[Back](#)

History of Western Music VI (MUS12953L)

- 1 – Early 20th Century
- 2 – First Modernism (Viena-Paris)
- 3 - Nationalism/Folklorism: Bartok, Kodály, Janacek, Enesco, Falla
- 4 – Mass culture; music and real politik
- 5 - Post-Second World War. Cold-War (1945-72)
- 6 - Second modernism (Darmstadt. IRCAM).

The Ways to Serialism

New resources for composition:

- . Concrete Music
- . Electronics
- . Electroacoustic
- . Live-Electronics.

[Back](#)

Primary Instrument II (MUS12961L)

Study (and subsequent public presentation) of specific works of the instrumental/vocal repertoire, excluding orchestral excerpts; the individual program for each student will be devised by the teacher in the beginning of the semester, bearing in mind his/her specific aptitudes, general development and technical/artistic maturity, as well as the work done in the UC Instrumento Principal I.

Organization of complementary activities (thematic seminars, public presentations, valorization, extension and communication projects), when pertaining.

Specific bibliographical revision.

[Back](#)

Choir/Orchestra II (MUS12973L)

Repertory: Works of short duration (up to 5 min.) for choir a cappella (4 voices). The program encompasses works from different periods in the history of music: from Renaissance (eg. C. Monteverdi, H. Hasler, J.S. Bach) until the twentieth-century music (eg: F. Poulenc, P. Hindemith, A. de Klerk), but with emphasis on the classical period. Works for chorus and orchestra (eg: Masses of Mozart, Schubert, "Requiem" Faure, etc.) The repertoire is included in the programs presented to the public in the concerts and performed with or without orchestral accompaniment. Sight-reading and rehearsal of orchestral works. Each semester has its own repertoire, chosen from among the works that are most suited to the instrumental group formed. A concert program is prepared depending on the difficulty of the works and the time available and also on the level of the students. May be added other works in the second half of the semester.

[Back](#)

Chamber Music II (MUS12967L)

The program content is elaborated according to the level of each music ensemble and its capacity of musical approach of the proposed repertoire, with each professor having the responsibility for the choice of works which are being interpreted.



[Back](#)

Music Analysis II (MUS13002L)

The program focuses on different works from different historical periods. All works studied are major works in the context of the Western Music; rhythm is the unifying factor of the analysis, and covers:

- Qualitative and quantitative rhythm and the mixture of both;
- Differences between modal and tonal rhythm;
- Conventions of rhythmic notation, including the rhythms whose rating is not accurate (Gregorian chant, Renaissance notation, notes inégales, jazz, folk music, etc.);
- Free rhythm and aleatory rhythm of the twentieth century;
- The role of rhythm in the definition of phrase and directionality;
- Duration and proportion.

[Back](#)

Ear Training II (MUS12998L)

- Tonal functions dictation: identify scale degrees in Bach chorales;
- Two-voice atonal dictation;
- Seventh chords dictation in root position or inversions, in closed position;
- Melodic dictation of atonal character;
- Melodic dictation featuring steps, semiquavers, demisemiquavers and tuplets (quintuplets and septuplets).

[Back](#)

Primary Instrument III (MUS12962L)

Study (and subsequent public presentation) of specific works of the instrumental/vocal repertoire, excluding orchestral excerpts; the individual program for each student will be devised by the teacher in the beginning of the semester, bearing in mind his/her specific aptitudes, general development and technical/artistic maturity, as well as the work done in the UC's Instrumento Principal I and II.

Organization of complementary activities (thematic seminars, public presentations, valorization, extension and communication projects), when pertaining.

Specific bibliographical revision.

[Back](#)

Chamber Music III (MUS12968L)

The program content is elaborated according to the level of each music ensemble and its capacity of musical approach of the proposed repertory, with each professor having the responsibility for the choice of works which are being interpreted.

[Back](#)

Choir/Orchestra III (MUS12974L)

Repertory: Works of short duration (up to 5 min.) for choir a cappella (4 voices). The program encompasses works from different periods in the history of music: from Renaissance (eg. C. Monteverdi, H. Hasler, J.S. Bach) until the twentieth-century music (eg: F. Poulenc, P. Hindemith, A. de Klerk), but with emphasis on the classical period. Works for chorus and orchestra (eg: Masses of Mozart, Schubert, "Requiem" Faure, etc.) The repertoire is included in the programs presented to the public in the concerts and performed with or without orchestral accompaniment. Sight-reading and rehearsal of orchestral works. Each semester has its own repertoire, chosen from among the works that are most suited to the instrumental group formed. A concert program is prepared depending on the difficulty of the works and the time available and also on the level of the students. May be added other works in the second half of the semester.



[Back](#)

Music Analysis III (MUS13003L)

The program focuses on different works from different historical periods. All works studied are major works in the context of the Western Music, being the harmony the unifying aspect of the analysis, addressing the following aspects:

- The harmonic series; consonance and spectralism.
- The harmonic and melodic language of tonality.
- The harmonic and melodic language of pantonality; twelve-note technique.
- The harmonic and melodic language of neo-modality.
- The harmonic and melodic language of contemporary music.

[Back](#)

Ear Training III (MUS12999L)

- Chord progressions using chords in root position as well as in inversions;
- Two-part rhythmic dictations;
- Three-part dictation exercises in a variety of musical styles;
- Non-tonal melodic exercises.

[Back](#)

Organology (MUS12947L)

- History of the organology.
- Classification Systems of instruments.
- Collections of instruments.
- Main historical transformations of western instruments.
- Case studies: instruments and/or families

[Back](#)

Sociology of Music (MUS12946L)

- 1- Introduction to Sociology
- 2- Musical performance (concert) as social fact: inter-action and identity
- 3 - Contexts of creation/production, mediation and reception.
- 4 - Models and cultural practices with music.
- 5 – Mass culture and globalization

[Back](#)

Score Reading I (MUS0986L)

- Seven Clefs
- Three-part homophonic writing
- Three-part polyphonic writing
- Four-part homophonic writing
- Four-part polyphonic writing

[Back](#)

Score Reading II (MUS0987L)

- Transposing instruments
- Reading orchestral scores

[Back](#)

Music and Technology I (MUS0988L)



[Back](#)

Music and Technology II (MUS0989L)

[Back](#)

Electroacoustic Music I (MUS0990L)

- Transcribing scores for music software;
- Sound synthesis exercises;
- Sound editing, mixing and montage with different computer software.

[Back](#)

Electroacoustic Music II (MUS0991L)

- Study the works of the electro acoustic music repertoire;
- Develop techniques of sound manipulation;
- Sound editing, mixing and montage with different computer software.

[Back](#)

Electroacoustic Music III (MUS0992L)

Introduction to Sound Synthesis Techniques: Additive synthesis, AM synthesis, FM synthesis and granular synthesis.

[Back](#)

Electroacoustic Music IV (MUS0993L)

- Introduction to programming techniques in Max / Msp.
- Development the electro acoustic musical techniques in real time with Max / Msp.

[Back](#)

Creativity and Improvisation I (MUS1919L)

[Back](#)

Creativity and Improvisation II (MUS1920L)

[Back](#)

Vocal Technique Lab I (MUS1923L)

[Back](#)

Vocal Technique Lab II (MUS1924L)



[Back](#)

Rhythm and Percussion Lab I (MUS1925L)

- Concepts on the cognition of durational parameters
- Quantitative Rhythm
- Qualitative Rhythm
- The hierarchical structure
- The flat structure
- The multi-parametric structure
- Principles of rhythmic 'warming' in small percussion ensembles (over meter or beats only)

[Back](#)

Rhythm and Percussion Lab II (MUS1926L)

- Rhythmic structure in music according to Cooper and Meyer
- Rhythm linear analysis as in Carl Schachter
- Rhythmic and metric analysis in Lerdhal and Jackendoff
- The stratification of musical rhythm by Maury Yeston
- Study of the empirically based theoretical construction Just in Time
- Study and interpretation of rhythmic music for small percussion ensemble
- Rhythmic improvisation.

[Back](#)

Contemporary Performance Practice I (MUS1927L)

This curricular unit includes a theoretical and a practical component. The first focuses on the following topics:

- Integral Serialism: Pierre Boulez, Karlheinz Stockhausen and others. The Darmstadt summer courses.
- Aleatoric music: John Cage and his influence in postwar musical scene.
- From pointillism to structural composition; textural music: Gyorgy Ligeti, Krystof Penderecki and Iannis Xenakis
- Parody and collage: Bernd Alois Zimmermann, Luciano Berio, Peter Maxwell Davies, Hans Werner Henze and others.
- Minimalism and spectralism: Terry Riley, Steve Reich, Phillip Glass, Morton Feldman.
- Neotonality: David del Tredici, Wolfgang Rihm, Robin Holloway, John Adams.
- Microtonality: Alois Hába, Harry Partch, Ben Johnston.

The practical component focuses on works from the international repertoire of the study period, for solo instruments or small chamber ensembles, which are worked upon from an esthetical, technical and interpretative standpoint.

[Back](#)

Contemporary Performance Practice II (MUS1928L)

This UC includes a theoretical and a practical component. The first focuses on:

- Portuguese music in the 1st half of the 20th century.
- The 60's-70's: J. Peixinho, C. Rosa, A. Salazar, C. Lima. The establishment of GMCL and other groups.
- The 80's: E. Nunes, C. Bochmann, J. P. Oliveira, A. Sousa Dias, A. Pinho Vargas, A. Vasques Dias. The teaching of musical composition.
- The 90's: M. Azguime, J. Madureira, C. Caires, L. Tinoco, P. Amaral, I. Soveral, A. Chagas Rosa.
- Portuguese musical creation since 2000.

The practical component focuses on works from the Portuguese repertoire of the study period, for solo instruments or small chamber ensembles, which are worked upon from an esthetical, technical and interpretative standpoint. In both components, direct contact with chosen composers is encouraged, both in classroom situations and through student's initiative, namely in the context of the research process leading to the realization of a required written essay.



[Back](#)

Primary Instrument IV (MUS12963L)

Study (and subsequent public presentation) of specific works of the instrumental/vocal repertoire, excluding orchestral excerpts; the individual program for each student will be devised by the teacher in the beginning of the semester, bearing in mind his/her specific aptitudes, general development and technical/artistic maturity, as well as the work done in the UC's Instrumento Principal I, II and III.

Organization of complementary activities (thematic seminars, public presentations, valorization, extension and communication projects), when pertaining.

Specific bibliographical revision.

[Back](#)

Choir/Orchestra IV (MUS12975L)

Repertory: Works of short duration (up to 5 min.) for choir a cappella (4 voices). The program encompasses works from different periods in the history of music: from Renaissance (eg. C. Monteverdi, H. Hasler, J.S. Bach) until the twentieth-century music (eg: F. Poulenc, P. Hindemith, A. de Klerk), but with emphasis on the classical period. Works for chorus and orchestra (eg: Masses of Mozart, Schubert, "Requiem" Faure, etc.) The repertoire is included in the programs presented to the public in the concerts and performed with or without orchestral accompaniment. Sight-reading and rehearsal of orchestral works. Each semester has its own repertoire, chosen from among the works that are most suited to the instrumental group formed. A concert program is prepared depending on the difficulty of the works and the time available and also on the level of the students. May be added other works in the second half of the semester.

[Back](#)

Chamber Music IV (MUS12969L)

The program content is elaborated according to the level of each music ensemble and its capacity of musical approach of the proposed repertory, with each professor having the responsibility for the choice of works which are being interpreted.

[Back](#)

Music Analysis IV (MUS13004L)

- Qualitative and quantitative features of textures
- Types of musical textures
- Unison
- Melody and accompaniment
- Secondary melody
- Part-writing
- Contrapuntal textures
- Chords
- Complex textures
- Textural variation as structural factors

[Back](#)

Ear Training IV (MUS13000L)

- Harmonic progressions using seventh, ninth and altered chords;
- Four-part dictation exercises in a variety of musical styles;
- Two-part rhythmic dictations;
- Tonal and non-tonal melodic exercises.



[Back](#)

Primary Instrument V (MUS12964L)

Study (and subsequent public presentation) of specific works of the instrumental/vocal repertoire, excluding orchestral excerpts; the individual program for each student will be devised by the teacher in the beginning of the semester, bearing in mind his/her specific aptitudes, general development and technical/artistic maturity, as well as the work done in the UC's Instrumento Principal I, II, III and IV.

Organization of complementary activities (thematic seminars, public presentations, valorization, extension and communication projects), when pertaining.

Specific bibliographical revision.

[Back](#)

Chamber Music V (MUS12970L)

The program content is elaborated according to the level of each music ensemble and its capacity of musical approach of the proposed repertoire, with each professor having the responsibility for the choice of works which are being interpreted.

[Back](#)

Choir/Orchestra V (MUS12976L)

Repertory: Works of short duration (up to 5 min.) for choir a cappella (4 voices). The program encompasses works from different periods in the history of music: from Renaissance (eg. C. Monteverdi, H. Hasler, J.S. Bach) until the twentieth-century music (eg: F. Poulenc, P. Hindemith, A. de Klerk), but with emphasis on the classical period. Works for chorus and orchestra (eg: Masses of Mozart, Schubert, "Requiem" Faure, etc.) The repertoire is included in the programs presented to the public in the concerts and performed with or without orchestral accompaniment. Sight-reading and rehearsal of orchestral works. Each semester has its own repertoire, chosen from among the works that are most suited to the instrumental group formed. A concert program is prepared depending on the difficulty of the works and the time available and also on the level of the students. May be added other works in the second half of the semester.

[Back](#)

Research Initiation in Music and Musicology I (MUS12948L)

- Data collection: qualitative and quantitative
- Analyses and interpretations of data and results

Questions of formalization:

- structure and results;
- Synthesys: tables and charts;
- Writing, clear and rigorous presentation of scientific papers
- Bibliographic references and edition
- Presentation of Results

[Back](#)

Primary Instrument VI (MUS12965L)

Study (and subsequent public presentation) of specific works of the instrumental/vocal repertoire, excluding orchestral excerpts; the individual program for each student will be devised by the teacher in the beginning of the semester, bearing in mind his/her specific aptitudes, general development and technical/artistic maturity, as well as the work done in the UC's Instrumento Principal I, II, III, IV and V.

Organization of complementary activities (thematic seminars, public presentations, valorization, extension and communication projects), when pertaining.

Specific bibliographical revision.



[Back](#)

Chamber Music VI (MUS12971L)

The program content is elaborated according to the level of each music ensemble and its capacity of musical approach of the proposed repertory, with each professor having the responsibility for the choice of works which are being interpreted.

[Back](#)

Choir/Orchestra VI (MUS12977L)

Repertory: Works of short duration (up to 5 min.) for choir a cappella (4 voices). The program encompasses works from different periods in the history of music: from Renaissance (eg. C. Monteverdi, H. Hasler, J.S. Bach) until the twentieth-century music (eg: F. Poulenc, P. Hindemith, A. de Klerk), but with emphasis on the classical period. Works for chorus and orchestra (eg: Masses of Mozart, Schubert, "Requiem" Faure, etc.) The repertoire is included in the programs presented to the public in the concerts and performed with or without orchestral accompaniment. Sight-reading and rehearsal of orchestral works. Each semester has its own repertoire, chosen from among the works that are most suited to the instrumental group formed. A concert program is prepared depending on the difficulty of the works and the time available and also on the level of the students. May be added other works in the second half of the semester.

[Back](#)

Research Intiation in Music and Musicology II (MUS12949L)

- Data collection: qualitative and quantitative
- Analyses and interpretations of data and results

Questions of formalization:

- structure and results;
- Synthesys: tables and charts;
- Writing, clear and rigorous presentation of scientific papers
- Bibliographic references and edition
- Presentation of Results

[Back](#)

Jazz Instrument I (MUS12984L)

Study (and subsequent public presentation) of specific compositions of the jazz repertoire. The individual program, by instrument, will be set by the teacher for each student at the beginning of the semester, depending on the specific aptitudes, the degree of development and technical / artistic maturity of the latter. It will be taken into account throughout the six semesters of this course, the progressive technical and artistic development in the following areas:

- Instrument technique (posture, breathing, control of specific effects and general proficiency)
- Jazz Improvisation (forms; relative scale / chord, rhythm)
- Study of scales and arpeggios, as well as common 'patterns'
- Study and practice of standard Jazz repertoire of the following styles and eras: Early jazz / New Orleans; swing; bebop; Hard Bop; West Coast; Fusion; Avant-garde and Contemporary
- Technique for small ensemble arrangement
- Solo transcriptio



[Back](#)

Ensemble I (MUS12978L)

Traditional Jazz (New Orleans/Chicago 10-20-30).

- Original Dixieland One Step (march form).
 - Struttin' With Some Barbecue
 - Potatoe Head Blues
 - After You've Gone (Straight Life - Art Pepper)
 - Old Fashioned Love
 - Indiana (Donna Lee)
 - Rose Room (In a Mellow Tone - Duke Ellington)
 - Someday You'll Be Sorry
 - Singin' The Blues (Bix Beiderbecke/Frank Trumbauer)
 - Wolverine Blues (Jelly Roll Morton).
- Swing (Kansas City/New York 30-40).
- Just Squeeze Me
 - Cottontail
 - Take the A Train
 - Lester Leaps In
 - Satin Doll
 - Honeysuckle Rose (Scrapple From The Apple)
 - When It's Sleepy Time Down South
 - Lady Be Good
 - Stompin' At The Savoy
 - Body And Soul

Note: the list is merely suggestive. It is possible to choose other themes.

[Back](#)

Jazz Theory and Analysis I (MUS12943L)

Tonality; consonance/dissonance and inside/outside improvisation; tonal functions; major tonality; neighbour tonalities; cadences and typical harmonic progressions; traditional blues; secondary dominants.

Functional harmony; chord-scales; dominant resolution; related II; deceptive resolution; interpolated dominant resolution.

[Back](#)

Jazz History I (MUS1939L)

[Back](#)

Pop-Rock Seminar I (MUS1929L)

Stylistic and cultural studies of pop/ rock of decades from 40 to 70 based on bibliographic, video and audio records.

On each seminar pop/ rock history will be discussed through bibliographic references supported by audio and video.

Oral group random picked seminars will be arranged along the semester.

Stylistic study through analysis and transcription.

Essays written by students will be evaluate.



[Back](#)

Pop-Rock Seminar II (MUS1930L)

Stylistic and cultural studies of pop/ rock of decades from 80 to 010 based on bibliographic, video and audio records.

On each seminar pop/ rock history will be discussed through bibliographic references supported by audio and video.

Oral group random picked seminars will be arranged along the semester.

Stylistic study through analysis and transcription.

Essays written by students will be evaluate.

[Back](#)

Latin and Brazilian Music Seminar I (MUS1931L)

Origins of Latin music and Brazilian popular music (MPB). European origin and African origin. The role of the Portuguese and the Spaniards, miscegenation and import of musical culture; the lundum and modinhas. The African origin. Common points with jazz. Choro and its evolution to the present day. The first half of the XX century: Ary Barroso, Dorival Caymmi and Luiz Gonzaga. The origin and diversity of styles from different regions of Brazil: the Northeast, the country music. The Baião in the 40s, along with the phenomenon "Carmen Miranda". The "samba" as reference and distinctive music of Brazil. The Carnival. Cosmopolitan aspects of MPB, success of Carmen Miranda in the United States and influences of jazz and blues. Return to Brazil and establishing a certain style, combined with other Latin influences. The samba-canção Dalva de Oliveira and Dolores Duran. Influences for Maria Bethania.

[Back](#)

Latin and Brazilian Music Seminar II (MUS1932L)

The new generation of MPB: Chico Buarque, Edu Lobo, Gilberto Gil and Caetano Veloso. Caetano and Gil exile to London (1968-69). The "Jovem Guarda" program and the emergence of Roberto and Erasmo Carlos. Marcos Valle, Carlos Lyra. Nara Leão and Roberto Menescal. Johnny Alf (tune "influência do jazz"). The Bahian: Maria Bethania and Gal Costa. Djavan and Alcaeus Valencia. The cult of 'São João'. Rock influence on MPB: Rita Lee, Tropicalism, 'Secos e Molhados'. Ney Matogrosso: analysis of a long career, and connection to flamenco (Pesro Jóia). The influence of funk. Links to jazz: Tania Maria and Charlie Bird. Eumir Deodato and bonding the USA. Contacts with Tom Jobim- Frank Sinatra. Production and studio. Appearance of the "funk". Tim Maia, Gabriel 'O Pensador'. Other popular musicians: Zeca Pagodinho. Baden Powell, Toquinho, Yamandú Costa and the evolution of the art of playing guitar. Ivan Lins and the importance of orchestration. Great sing: Simone, Joana, Joyce, Flora Purim.

[Back](#)

World Music Seminar I (MUS1933L)

World Music - A conceptual discussion

- Terminology
- Perspectives of Musicology and Ethnomusicology
- Western and non-Western music
- Fieldwork
- Integration of World Music in the field of cultural studies
- Popular Music in the West
 - Definitions
 - Study of Popular Music
 - The media
 - The cultural and social significance of Popular Music
 - The Pop Music
 - The Anglo-Saxon pop music (UK and USA)
 - The European Pop
 - The non Western Pop music



[Back](#)

World Music Seminar II (MUS1934L)

Ethnic music

- The ethnomusicological approach
- Music and Anthropology
- World Fusion and Hybrid examples

The Lusophone world

- Fado
- Brazilian Popular Music
- Portuguese Folk Music
- Songs of Lusophone Africa

World Music - the media coverage

- Marketing
- Festivals of World Music
- The sound recording and the role of YouTube
- Periodicals and literature overview
- The study of World Music and the importance of critical

[Back](#)

Jazz Instrument II (MUS12985L)

Study (and subsequent public presentation) of specific compositions of the jazz repertoire. The individual program, by instrument, will be set by the teacher for each student at the beginning of the semester, depending on the specific aptitudes, the degree of development and technical / artistic maturity of the latter. In the sequence of Instrument Jazz I, this course aims the progressive technical and artistic development in the following areas:

- Instrument technique (posture, breathing, control of specific effects and general proficiency)
- Jazz Improvisation (forms; relative scale / chord, rhythm)
- Study of scales and arpeggios, as well as common 'patterns'
- Study and practice of standard Jazz repertoire of the following styles and eras: Early jazz / New Orleans; swing; bebop; Hard Bop; West Coast; Fusion; Avant-garde and Contemporary
- Technique for small ensemble arrangement
- Solo transcription



[Back](#)

Ensemble II (MUS12979L)

Swing (Kansas City/New York 30-40).

- Just Squeeze Me
- Cottontail
- Take the A Train
- Lester Leaps In
- Satin Doll
- Honeysuckle Rose (Scrapple From The Apple)
- When It's Sleepy Time Down South
- Lady Be Good
- Stompin' At The Savoy
- Body And Soul

Bebop, Thelonious Monk (New York 40)

- Yardbird Suite
- Cherokee
- Billies Bounce
- Now's The Time
- Blues For Alice
- Donna Lee
- Rhythm-A-Ning (Monk)
- Misterioso (Monk - blues)
- 'Round About Midnight
- Just Friends
- Lady Bird

Note: the list is merely suggestive. It is possible to choose other themes.

[Back](#)

Jazz Theory and Analysis II (MUS12990L)

Tonality; consonance/dissonance and inside/outside improvisation; tonal functions; major and minor tonality; neighbour tonalities; cadences and typical harmonic progressions; jazz blues; minor line clichés; major line clichés; modal interchange; alternate function dominants;

Functional harmony; chord-scales; interpolated dominant resolution; modulation; modal interchange; alternate function dominants.

[Back](#)

Jazz History II (MUS1944L)



Back

Jazz Instrument III (MUS12986L)

Study (and subsequent public presentation) of specific compositions of the jazz repertoire. The individual program, by instrument, will be set by the teacher for each student at the beginning of the semester, depending on the specific aptitudes, the degree of development and technical / artistic maturity of the latter. In the sequence of Instrument Jazz II, this course aims the progressive technical and artistic development in the following areas:

- Instrument technique (posture, breathing, control of specific effects and general proficiency)
- Jazz Improvisation (forms; relative scale / chord, rhythm)
- Study of scales and arpeggios, as well as common 'patterns'
- Study and practice of standard Jazz repertoire of the following styles and eras: Early jazz / New Orleans; swing; bebop; Hard Bop; West Coast; Fusion; Avant-garde and Contemporary
- Technique for small ensemble arrangement
- Solo transcription

Back

Ensemble III (MUS12980L)

Bebop, Thelonious Monk (New York 40)

- Yardbird Suite
- Cherokee
- Billies Bounce
- Now's The Time
- Blues For Alice
- Donna Lee
- Rhythm-A-Ning (Monk)
- Misterioso (Monk - blues)
- 'Round About Midnight
- Just Friends
- Lady Bird

Cool (New York 50)/West Coast (L.A 50)/Third-Stream/"Lennie Tristano style" (New York/Chicago 50).

- Boplicity
 - Jeru
 - All The Things You Are
 - Lido Road
 - Walkin' Shoes
 - Take Five
 - Blue Rondo a la Turk
 - Early Autumn
 - Popo (Shorty Rodgers)
 - Crosscurrent (Tristano)
 - Palo Alto (Bill Evans/Lee Konitz)
 - Vendome (Modern Jazz Quartet)
- Jazz Modal (late 50)
- Milestones
 - So What
 - Flamenco Sketches
 - All Blues
 - Freddie Freeloader
 - Mode For Joe (Joe Henderson)
 - My Favourite Things (Coltrane's version)
 - Naima
 - Little Sunflower

Note: the list is merely suggestive. It is possible to choose other themes.



[Back](#)

Jazz Theory and Analysis III (MUS12991L)

Minor blues; bebop blues; rhythm changes with different variations; direct, transitional and pivot modulations; diminished chords and their chord-scales; pedal point and ostinato; inversions; parameters to build an improvisation; Functional harmony; tonal harmony; tritone substitution; chromatic related II; interpolated subV7 resolution.

[Back](#)

Ear Training Laboratory I (MUS12995L)

- Seventh chords;
- Chord progressions;
- One-part rhythmic dictation exercises;
- Walking bass line dictation exercises;
- One and two-part melodic dictation exercises.

[Back](#)

Jazz Instrument IV (MUS12987L)

Study (and subsequent public presentation) of specific compositions of the jazz repertoire. The individual program, by instrument, will be set by the teacher for each student at the beginning of the semester, depending on the specific aptitudes, the degree of development and technical / artistic maturity of the latter. In the sequence of Instrument Jazz III, this course aims the progressive technical and artistic development in the following areas:

- Instrument technique (posture, breathing, control of specific effects and general proficiency)
- Jazz Improvisation (forms; relative scale / chord, rhythm)
- Study of scales and arpeggios, as well as common 'patterns'
- Study and practice of standard Jazz repertoire of the following styles and eras: Early jazz / New Orleans; swing; bebop; Hard Bop; West Coast; Fusion; Avant-garde and Contemporary
- Technique for small ensemble arrangement
- Solo transcription



Back

Ensemble IV (MUS12981L)

Cool (New York 50)/West Coast (L.A 50)/Third-Stream/"Lennie Tristano style" (New York/Chicago 50).

Boplicity

Jeru

All The Things You Are

Lido Road

Walkin' Shoes

Take Five

Blue Rondo a la Turk

Early Autumn

Popo (Shorty Rodgers)

Crosscurrent (Tristano)

Palo Alto (Bill Evans/Lee Konitz)

Vendome (Modern Jazz Quartet)

Jazz Modal (late 50)

Milestones

So What

Flamenco Sketches

All Blues

Freddie Freeloader

Mode For Joe (Joe Henderson)

My Favourite Things (Coltrane's version)

Naima

Little Sunflower

"Bill Evans Style"

Solar

Waltz For Debbie

Nardis

Minority

You Must Believe In Spring

The Peacocks

Theme from M*A*S*H

Beautiful Love

Gloria's Step

My Romance

Hard Bop and sub-styles (Be Bop, Funky/Soul, Art Blakey, Joe Henderson, McCoy Tyner, Coltrane, M. Davis, Wayne Shorter, Herbie Hancock, etc...)

Señor Blues

Along Came Betty

Whisper Not

Giant Steps

Moments Notice

Maiden Voyage

Children of the Night

Speak No Evil

Cantalupe Island

Watermelon Man



[Back](#)

Jazz Theory and Analysis IV (MUS12992L)

Reharmonization of diminished chords; H-W and W-H scales; modal harmony; hybrids and polychords; coltrane-changes; hexatonics; parameters to build an improvisation;

Functional harmony; tonal harmony; contiguous II-V; constant structures and parallel chords;

[Back](#)

Ear Training Laboratory II (MUS12996L)

- Seventh chords;
- Chord progressions;
- One-part rhythmic dictation exercises;
- Walking bass line dictation exercises;
- One and two-part melodic dictation exercises.

[Back](#)

Jazz Instrument V (MUS12988L)

Study (and subsequent public presentation) of specific compositions of the jazz repertoire. The individual program, by instrument, will be set by the teacher for each student at the beginning of the semester, depending on the specific aptitudes, the degree of development and technical / artistic maturity of the latter. In the sequence of Instrument Jazz IV, this course aims the progressive technical and artistic development in the following areas:

- Instrument technique (posture, breathing, control of specific effects and general proficiency)
- Jazz Improvisation (forms; relative scale / chord, rhythm)
- Study of scales and arpeggios, as well as common 'patterns'
- Study and practice of standard Jazz repertoire of the following styles and eras: Early jazz / New Orleans; swing; bebop; Hard Bop; West Coast; Fusion; Avant-garde and Contemporary
- Technique for small ensemble arrangement
- Solo transcription



[Back](#)

Ensemble V (MUS12982L)

Hard Bop and sub-styles (Be Bop, Funky/Soul, Art Blakey, Joe Henderson, McCoy Tyner, Coltrane, M. Davis, Wayne Shorter, Herbie Hancock, etc...)

Señor Blues

Along Came Betty

Whisper Not

Giant Steps

Moments Notice

Maiden Voyage

Children of the Night

Speak No Evil

Cantalupe Island

Watermelon Man

Avant-garde of the 60 ("free jazz").

The Sphinx (O. Coleman)

Blues Connotation (O. Coleman)

Broadway Blues (O. Coleman)

Fables of Faubus (Mingus)

There Is The Bomb (Don Cherry)

Number Eight (Potsa Lotsa) - (E. Dolphy e B. Little)

Out To Lunch (E. Dolphy)

Love Cry (A. Ayler)

Nefertiti

Theme For Ernie (Archie Shepp)

Jazz-Rock Fusion.

Chameleon

Spain

Birdland

Soul Intro/The Chcken

Red Clay

Recent jazz (80 onwards).

Pools (Steps Ahead)

Blue Heaven (Dave Douglas)

Inner Urge (Joe Henderson)

Nothing's Personal (Michael Brecker)

Not Ethiopia (The Brecker Brothers)

(Standards in a post-modern style).

Wynton Marsalis

Dave Douglas

Portuguese jazz



[Back](#)

Jazz Arranging Techniques I (MUS12993L)

- Introduction to big band, 5 big band musical concepts.
- Structure of a big band arrangement (score and audio analysis).
- Phrasing and articulation in large Jazz ensembles
- Melody harmonizations (eg subject) for four voices
- Different harmonization techniques.
- The big band sections and its harmonization.
- Counterpoint lines and answering kicks.
- Shout, Chorus and Special sax.
- Introduction, Interlude, Final, Backing, Vamps.
- Variations (Melodie, harmony, rhythm, style, instrumentation, ...) and musical tension in an arrangement.
- Evaluation of the work already done.
- The phrasing and language.
- Score editing
- Score reduction for small ensemble.
- Other ways of arrangement reductions.
- Exam preparation.

Work planning:

- 1 Full big band arrangement of 3-4 minutes of duration, with short solos and 30 seconds of shout chorus.
- 1 Reduction of a big band arrangement for small ensemble (quintet / sextet)

[Back](#)

Studio and Production Seminar I (MUS1954L)

[Back](#)

Jazz Instrument VI (MUS12989L)

Study (and subsequent public presentation) of specific compositions of the jazz repertoire. The individual program, by instrument, will be set by the teacher for each student at the beginning of the semester, depending on the specific aptitudes, the degree of development and technical / artistic maturity of the latter. In the sequence of Instrument Jazz V, this course aims the progressive technical and artistic development in the following areas:

- Instrument technique (posture, breathing, control of specific effects and general proficiency)
- Jazz Improvisation (forms; relative scale / chord, rhythm)
- Study of scales and arpeggios, as well as common 'patterns'
- Study and practice of standard Jazz repertoire of the following styles and eras: Early jazz / New Orleans; swing; bebop; Hard Bop; West Coast; Fusion; Avant-garde and Contemporary
- Technique for small ensemble arrangement
- Solo transcription

[Back](#)

Ensemble VI (MUS12983L)

Contemporary jazz. The students should define the program with the help of the teacher. Here are some suggestions. The creativity of the students will be very important.

- Originals.
- Composer or specific group.
- A style.
- Arrangements in a certain style.
- Portuguese jazz (or any other nationality)



[Back](#)

Jazz Arranging Techniques II (MUS12994L)

- Introduction to the big band in general, 5 concepts of big band.
- Analyzing the structure of a big band arrangement (analysis from scores and audios).
- Phrasing and articulation in large jazz ensembles
- Harmonization of melodies for 4 voices using different techniques.
- Big band sections and their typical harmonization.
- Counterpoint lines and kicks as a response.
- Shout chorus and sax special chorus
- Introduction, Interlude, end, backings and vamps.
- Variation (of melody, harmony, rhythm, style, instrumentation, ...), the creation of tension in an arrangement.
- Open lesson, evaluation of the work done by the students..
- Editing the score and the parts
- Reduction of a big band arrangement to an arrangement for small ensemble.
- Preparation of the exam in the end of the semester.

Student´s works:

- 1 full big band arrangement of 3-4 minutes duration including theme, short solos and a shout chorus of 30 seconds duration.
- 1 reduction of a big band arrangement for small ensemble

[Back](#)

Studio and Production Seminar II (MUS1958L)

[Back](#)

Composition I (MUS12954L)

Compositions for instrumental groups or voices to the student's choice.

[Back](#)

Orchestration I (MUS0994L)

[Back](#)

Composition II (MUS12955L)

Compositions for instrumental groups or voices to the student's choice.

[Back](#)

Orchestration II (MUS0995L)

[Back](#)

Composition III (MUS12956L)

Exercises for instrumental groups or voices to the student's choice.



[Back](#)

Orchestration III (MUS0996L)

The tutti.

Comment textures of the classical repertoire.

Do orchestrations of little piano pieces of the classical and romantic repertoire.

[Back](#)

Composition IV (MUS12957L)

Exercises for instrumental groups or voices to the student's choice.

[Back](#)

Orchestration IV (MUS0997L)

The tutti.

Comment textures of the classical repertoire.

Do orchestrations of little piano pieces of the classical and romantic repertoire.

[Back](#)

Composition V (MUS12958L)

Compositions for instrumental groups or voices to the student's choice.

[Back](#)

Orchestration V (MUS0998L)

The tutti.

Comment textures of the classical repertoire.

Do orchestrations of little piano pieces of the 20th century repertoire.

[Back](#)

Aesthetics of Music I (MUS12939L)

1. Introduction: Philosophy and Aesthetics

2. The nature and problematic of Aesthetics

3. Music Aesthetics in an historical context

3.1 Classical Antiquity

3.2 Medieval Dogmatism

3.3 Theory and speculation during Renaissance

3.4 Text and Music during Reformation & Counter-Reformation

3.5 Baroque Rationalism

3.6 Enlightenment and the Aesthetics of Sentiment

[Back](#)

Composition VI (MUS12959L)

Compositions for instrumental groups or voices to the student's choice.

[Back](#)

Orchestration VI (MUS0999L)

The tutti.

Comment textures of the classical repertoire.

Do orchestrations of little pieces upon traditional music.



[Back](#)

Aesthetics of Music II (MUS12940L)

1. Aesthetics of Music in an historical context
2. The XVIIIth Century
 - 2.1 Galant aesthetics
 - 2.2 Imitation and expression
 - 2.3 Operatic aesthetics
3. The XIXth Century
 - 3.1 Romantic aesthetics
 - 3.2 Emotional Realism
 - 3.3 Formalism and autonomy
 - 3.4 The Idealistic tradition
4. the XXth and XXIst Centuries
 - 4.1 Theories of significance
 - 4.2 The Objectivity
 - 4.3 The Phenomenology of Music
 - 4.4 Aesthetics of Music, Sociology of Music and Ethnomusicology

[Back](#)

Theory and Method of Historical Musicology (MUS1027L)

[Back](#)

Ethnomusicology I (MUS12944L)

- Introduction to the History and development of Ethnomusicology
- Comparative Musicology (19th century and early 20th century)
- Post-War American Ethnomusicology (1950s and 1960s)
- Historical Introduction of Ethnomusicology in Portugal.
- Scope and methodologies of Ethnomusicology
- Fieldwork and the concept of "Music-cultures" (1960s-present)
- Transcription and Analysis
- Postmodernism, Popular Music, and the Future of Ethnomusicology (1990s)

[Back](#)

History of Western Notations (MUS12900L)

- 1 - Prints and Manuscripts: methodology of critical edition
- 2 - The notations of Plainchant
- 3 - Polyphony and secular monody until c. 1250
- 4 - Mensural polyphonic notation, c. 1260-1500
- 5 - Mensural notation from 1500
 - 1.1 Introduction
 - 1.2 Notation signs: clefs; note and rest figures; ligatures and other signs; notation formats
 - 1.3 Tempo division
 - 1.4 Separated notes and ligatures
 - 1.5 Clefs and staves
 - 1.6 Accidentals and key signatures
 - 1.7 Dynamics
 - 1.8 Scores and descriptive notations
 - 1.9 Tablatures for Keyboard and plucked string instruments
- 5 - Non mensural and specialized notation



[Back](#)

Introduction to Composition I (MUS1915L)

Small exercises for solo instruments and instrumental groups by the teacher's choice.

[Back](#)

Introduction to Composition II (MUS1916L)

Small exercises for solo instruments and instrumental groups by the teacher's choice.

[Back](#)

Music Acoustics (MUS1005L)

[Back](#)

Psico-acoustics I (MUS1023L)

- Human ear
- Vocal apparatus
- Perception of sound: pitch, loudness, sound localization, limits.

[Back](#)

Psico-acoustics II (MUS1024L)

- Perception of sound:
 - pitch,
 - loudness,
 - sound localization,
 - limits.
- Architectural acoustics (concert halls)

[Back](#)

Harmony at the Keyboard I (MUS0972L)

- Figured bass exercises
- Simple harmonic progressions exercises
- Harmonic progressions employing secondary dominants exercises

[Back](#)

Harmony at the Keyboard II (MUS0973L)

- Figured bass exercises
- Harmonization of melodies
- Harmonic progressions exercises employing altered chords;
- Modulations to remote keys.



[Back](#)

Performance Practice I (MUS1000L)

The syllabus, mostly of a practical nature, focuses on the interpretation of works from the repertoire of the chosen period, for solo instruments and small chamber ensembles, from an esthetic, technical and interpretative standpoint. Representative works of different genres, such as suite, sonata, toccata, aria, duo, trio, quartet, will be worked upon according to principles of historically informed performance:

- notation of accents and dynamic markings, and their interpretation
- articulation, phrasing and expressivity for different instrumental families (winds, strings, keyboard instruments, voice)
- choice of tempo and movement in baroque and classical repertoires; tempo and character in the dances of the suite and others genres of instrumental baroque and classical music; relationship between tempo and rhythmic notation in fast, moderate and slow movements; tempo changes: rubato and rhythmic variability
- ornamentation and improvisation: appoggiaturas, trills, turns, cadences.

[Back](#)

Performance Practice II (MUS1001L)

The syllabus, mostly of a practical nature, focuses on the interpretation of works from the repertoire of the chosen period, for solo instruments and small chamber ensembles, from an esthetic, technical and interpretative standpoint. Representative works of different genres, such as sonata, programmatic works, lieder, mélodies, will be worked upon according to principles of historically informed performance:

- notation of accents and dynamic markings, and their interpretation
- articulation, phrasing and expressivity for different instrumental families (winds, strings, keyboard instruments, voice)
- choice of tempo and movement in romantic and modern repertoires; tempo and character in the genres of instrumental romantic and modern music; the impact of the metronome; tempo changes: rubato and rhythmic variability
- evolution of ornamentation practices: appoggiaturas, trills, turns.

[Back](#)

Fundamentals of Orchestration I (MUS1917L)

Bowed string instruments:

- General characteristics;
- Individual characteristics;
- Cadential chords and double stops;
- Bowing, articulation, harmonics, coloristic effects, special indications.

Analysis of representative orchestrations, with particular emphasis on strings but not forgetting the winds.

Scoring for string orchestra. It's the writing itself which allows students to understand not only the best acoustic arrangement of the chord, but especially the physical limits of the instruments;

Study the compositional features in the orchestration: Where to write the theme; where to write the bass; how to treat the accompaniment; etc..

Piano reduction: the student must learn the reverse technique: observe an orchestral passage and reduce it for piano, adapted to the idiomatic pianistic figure.

Scoring for a string orchestra from a simple piano excerpt.

[Back](#)

Fundamentals of Orchestration II (MUS1918L)

Woodwinds and brass:

- Study their individual characteristics.

Analysis of representative orchestrations from the classical period.

Scoring for woods.

Scoring for full classical orchestra.

It is the writing itself which allows students to understand not only the physical limits of the instruments, but also their different qualities in each register.



[Back](#)

Keyboard Technique Lab I (MUS1921L)

- Harmony reduction exercises
- Simple harmonic progressions exercises
- Keyboard reduction of transposing instruments

[Back](#)

Keyboard Technique Lab II (MUS1922L)

- Harmony reduction exercises
- Complex harmonic progressions exercises
- Keyboard reduction of transposing instruments and string sections

[Back](#)

Portuguese Music History I (MUS1010L)

[Back](#)

Ethnomusicology II (MUS12945L)

- Introduction to the History and development of Ethnomusicology
- Historical Introduction of Ethnomusicology in Portugal.
- Scope and methodologies of Ethnomusicology
- Fieldwork and the concept of "Music-cultures" (1960s-present)
- Case Studies of musical traditions from differing world cultures as practical examples, for understanding/discussion of the development, outlook, theory, and practice of contemporary ethnomusicology.
- Analysis of Michel Giacometti Videos
- Analysis of the influence of ethnomusicology work in the musical production nowadays in Portugal.
- Application the concept of a music culture to a local music tradition,

[Back](#)

History of Music in Portugal II (MUS1011L)

[Back](#)

Portuguese Music History III (MUS1012L)