UNIVERSIDADE LUSÍADA
LISBOA

Course Unit Program
Ensemble V

Academic Year 2025/2026

1. Organic Unit

Faculty of Architecture and Arts

2. Course

JAZZ AND MODERN MUSIC

3. Cycle

1st

4. Course Unit

Ensemble V (C6228)

5. Scientific Area

6. Curricular Year

3rd

7. Type of Curricular Unit / Semester

1st Semester

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8. Class type and workload (work time)

Theoretical classes:	
Practical classes:	30,00
Theoretical-Practical Classes	
Tutorial Guidance:	

9. ECTS Credits

3,00

10. Scientific Area Coordinator

11. Regent

Prof. Doutora JOANA GUERREIRO BORGES MACHADO

12. Assistants

Prof. Doutor JORGE MIGUEL CECÍLIA MONIZ, Dr. JOÃO MIGUEL CORDEIRO BARRADAS

13. Teaching Language

Portuguese

14. General Objectives

Continuing of the development of interaction skills in music. The aim is for students to demonstrate that they have acquired knowledge that allows them to "communicate" musically and contribute together to build a repertoire that reveals traits of uniqueness and originality, if we consider that music pieces are "individuals".
In this final year of the course, the materials to be worked on will be more demanding, focusing on Author's Music and Jazz's multicultural intersections.

15. Specific Objectives

Analyze recordings and participate in the selection of repertoire, with concrete proposals for approach and arrangement, taking into account the members of the class. All students will be required to lead the construction of a given piece (arrangement, structure, approach). Students should seek to imprint their musical identity, adapting to the demands of the repertoire, with respect to the interpretation of the themes: melody, harmonic composition and improvisation.

16. Skills to be acquired

Musical culture. Biographical research on the authors covered and in-depth knowledge of the compositions covered. Melodic, rhythmic and harmonic dissection of musical pieces. Exploration of different sounds, dynamics, timbres and musical languages. Creation of arrangements for different instrumentation: knowledge of the registers of the instruments and creation of scores for them (clefs, transpositions regarding the instruments). Understanding of harmonic contexts.

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17. Teaching Methodology

Promoting critical thinking, musical language, taste and joint decisions about repertoire. Challenge in terms of exploring creative potential and the best musical contributions from students. Music is sharing. Raise awareness about the responsibilities of being/belonging in/to a band.

18. Course Unit Program

Construction of a repertoire that reflects diverse harmonic contexts, contemporary and demanding in terms of time signature, whether fixed or with modulations.
Harmonic, rhythmic and melodic arrangement of chosen repertoire: "change their direction".
Ex: Shorter & Holland / Mitchell & Carter/ Horta & Pascoal / Wonder & Gaye, etc.

19. Assessment Methods

2 mid-term performance tests.
Minimum attendance of 70%.
Participation and contribution to the smooth running of the class/band.
Minimum continuous assessment average of 8 to be able to take the final attendance exam.
Final attendance exam.

20. Didactic Resources

Audio recordings and videos of the themes/bands proposed for the semester.
Films and documentaries.
Music scores.

21. Sustainability Objectives

"International Jazz Day, celebrated annually on April 30th, is a global event recognized by UNESCO and the United Nations to highlight jazz's role in promoting peace, dialogue, and cultural understanding. The manifesto emphasizes jazz as a force for unity, diversity, and freedom of expression. It aims to raise awareness of intercultural dialogue, reinforce international cooperation, and promote gender equality and social change through the power of jazz."

22. Keywords

Atonal Harmony
Polyrhythm
Odd meters
Author's Music
Arrangement
Transposition

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23. Main Bibliography

Author(s):	McMillan, Ros		
Title:	To Say Something That Was Me: Developing a Personal Voice Through Improvisation		
Edition:	pp. 263-273	Year:	1999
Local:	UK		
Publisher:	British Journal of Music Education, vol. 16, Nov. 1999		

Author(s):	Helding, Lynn		
Title:	The Musician?s Mind: Teaching, Learning and Performance in the age of Brain Science		
Edition:	1st	Year:	2020
Local:	Maryland, EUA		
Publisher:	Rowman & Littlefield		

Author(s):	Huron, David		
Title:	Voice Leading: The Science behind a Musical Art		
Edition:	1st	Year:	2016
Local:	Cambridge, MA, and London, UK		
Publisher:	The MIT Press		

24. Complementary Bibliography

Author(s):	Hays, Terrence; Minichiello, Victor & Wright, Peter		
Title:	Mentorship: The Meaning of the Relationship for Musicians		
Edition:	1st	Year:	2000
Local:	UK		
Publisher:	Research Studies in Music Education, vol. 1, n.º15, Dec. 2000		

Author(s):	Gordon, Edwin		
Title:	Teoria da Aprendizagem Musical: Competências, Conteúdos e Padrões		
Edition:	1ª	Year:	2000
Local:	Lisboa, PT		
Publisher:	Fundação Calouste Gulbenkian		

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Ficha técnica MIP / MIP Datasheet	
Título / Title	Course Unit Program 'CLASSE DE CONJUNTO V': Academic Year 2025/2026
Autor / Author	Prof. Doutora JOANA GUERREIRO BORGES MACHADO
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