



**Texas A&M University-Commerce  
Department of Music**

**Ear Training II**

**MUS 1117 Section 04E – Spring Semester 2021**

**MW 02:00 – 02:50 PM, Room: MUS 158**

**Instructor:** Dr. Navid Bargrizan

**Office:** Music Bldg. 220 – Email: [Navid.Bargrizan@tamuc.edu](mailto:Navid.Bargrizan@tamuc.edu)

**Office Hours:** Virtual office hours on Zoom (no office hours in the Music Bldg.), TRF 11:00 –11:50 AM,  
and by appointment; Zoom meeting link will be provided on D2L

**Class Format**

Blended (hybrid) – combination of in-class dictation exercises and at-home individual sight singing

Class divided into two groups – on Mondays group A comes to the class for dictation exercise, on Wednesdays Group B.

Monday	Wednesday
Group A, face-to face class	Group B, face-to face class

There will be no in-class sight singing. The students will record the assigned sight-singing assignments at home and upload them to D2L.

**Co-Requisite and Pre-Requisite**

Music Theory II co-requisite, Ear Training I pre-requisite with a grade of “C” or better

**Required Materials**

- Murphy/Philips/Marvin/Clendinning. *The Musician’s Guide to Aural Skills* (3rd Edition) (separate sight singing and ear training books, or the package)  
<https://wnorton.com/books/9780393264050>  
<https://wnorton.com/books/9780393264067>  
Books available to purchase at TAMUC Bookstore: <http://www.amcbookstore.com/Home>
- Access to TAMUC’s e-learning platform D2L (MyLeo and Brightspace Pulse app from app store) and your TAMUC email address; Check your D2L and TAMUC email regularly.
- Personal computer, staff paper (or computer notation software, e.g. Sibelius and Finale)
- Pencils and eraser

**Course Description**

Ear Training IV is the second part of a four-course sequence that helps the students develop their aural and sight-singing skills, dealing with diatonic and chromatic music from the 18<sup>th</sup> century up to the present time.

**Student Learning Outcomes**

Upon successful completion of this course, students will be able to accomplish the following in each category:

- Sing diatonic and chromatic melodies in any clef, including the use of solfeggio.
- Be able to identify, correct, and reproduce harmonic and melodic concepts after a few hearings in any clef.

- Demonstrate the same ability in accurately transcribing tonal and chromatic music from repeated hearings.
- Transcribe the voices of 4-part harmonic progressions dictated from the piano.
- Write rhythmic patterns in any meter from both western and non-western traditions, dictated from the piano.
- Utilize all these skills so as to improve performance skills for lessons and ensembles.

### Course Requirements

Ear Training is a skill-based topic delivered in a lab-based format. In other words, it is imperative that you come to class regularly and participate in all class activities. This material cannot be learned on your own with a book. As with performance, this material also requires regular attention, it cannot be learned by “cramming.” There will be 3 tests given over the course of the semester, evenly divided between singing and aural activities and administered on D2L. In addition to these tests, there will be regular assignments given out of the textbooks.

### Evaluation

- 12 Homework Assignments: 24%
- 3 Tests: 40%
- Class Participation: 36%

A=90-100  
B=80-89

C=70-79  
D =60-69

F =0-59

### Attendance Policy and Course Engagement

The University Catalog states, “Students are expected to be present for all class meetings of any course for which they are enrolled.” Sporadic attendance is a waste of your intellectual and financial resources. Unless they are the result of a medical or family emergency, excused absences need to be arranged beforehand with the instructor.

Engagement in the course is the student’s responsibility. Students are expected to fully participate in the courses whether face-to-face or in virtual modality. It is also imperative students and faculty communicate consistently. If, for any reason, you, the student, are not able to complete assignments or actively engage in the course, you **MUST** contact your instructor immediately. Engagement and participation in the course will be assessed per individual instructor.

### Cell Phone/Laptop Policy

During class, all cell phones should be turned off or silenced. Reading and/or responding to text messages or tweets is both rude and distracting to both your instructor and your classmates. Repeated use of cell phones in class will result in a reduction in the student’s Class Participation grade and the student might be asked to leave the class. Unless there’s an obvious reason to be using one, laptops are not needed during class time and should not be used.

### Tutoring Schedule

Tutoring is available at no charge for all theory courses at Texas A&M University-Commerce through the Academic Success Center. Information as to specific times and locations will be provided early in the semester. All tutoring sessions are held in the Music Building.

### Nota Bene

The study of ear training is an essential and important component of the developing musician’s education. Far from being just another “required course,” ear training forms the foundation of nearly all higher-ed courses in music, which is the primary reason for its placement at the very start of collegiate music studies. This is also a subject where the concepts are presented sequentially, each one leading to the next. As such, it is imperative that the student speak up if they are having issues with a particular topic. Do not wait in frustration, seek me out before or after class, or e-mail me to set up a time to meet individually.

*The following statements are required by either University policy, state, or federal law:*

## **University Mission Statement**

Texas A&M University-Commerce nurtures and educates for success through access to academic research, and service programs of high quality.

## **Music Department Mission Statement**

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

## **Disability Resources Statement**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

- Office of Student Disability Resources and Services Texas A&M University-Commerce, Gee Library, Room 132, 908.886.5150, or 903.886.5835, phone; 903.468.8148, fax, [StudentDisabilityServices@tamuc.edu](mailto:StudentDisabilityServices@tamuc.edu)
- Non-Discrimination Statement:  
A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

## **Behavioral Statement**

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment.

## **Concealed Carry Statement**

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf> and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

## **Policy Regarding University's Pandemic response**

A&M-Commerce requires the use of face-coverings in all instructional and research classrooms/laboratories. Exceptions may be made by faculty where warranted. Faculty have management over their classrooms. Students not using face-coverings can be required to leave class. Repetitive refusal to comply can be reported to the Office of Students' Rights and Responsibilities as a violation of the student Code of Conduct.

Students should not attend class when ill or after exposure to anyone with a communicable illness. Communicate such instances directly and immediately with your instructor. Faculty will work to support the student getting access to missed content or completing missed assignments.

**Note:** This Syllabus and the following Tentative Course Schedule are subject to change at the discretion of the instructor.

## TENTATIVE COURSE SCHEDULE

Week I (Jan. 11–15)	Course Introduction Soprano and Bass Lines in 18 <sup>th</sup> -Century Style	Chapter 11
Week II (Jan. 18–22)	<b>No class on Monday, January 18 (MLK Day)</b> Soprano and Bass Lines in 18 <sup>th</sup> -Century Style	Chapter 11
Week III (Jan. 25–29)	The Basic Phrase in SATB Style	Chapter 12
Week IV (Feb. 1–5)	Dominant Sevenths, the Predominant Area, and Melody Harmonization	Chapter 13
Week V (Feb. 8–12)	Expanding the Tonic and Dominant Area	Chapter 14
Week VI (Feb. 15–19)	<b>Review</b> <b>Test 1</b>	
Week VII (Feb. 22–26)	Diatonic Harmonies and Root Progressions	Chapter 15
Week VIII (Mar. 1–5)	<b>No face-to-face class</b>	
Week IX (Mar. 8–12)	Embellishing Tones in Four Voices	Chapter 16
Week X (Mar. 15–20)	The Voice-Leading Chords, Including the Seventh Chords	Chapter 17
Week XI (Mar. 22–26)	<b>Review</b> <b>Test 2</b>	
Week XII (Mar. 29–Apr. 2)	Phrase Structure and Motivic Analysis	Chapter 18
Week XIII (Apr. 5–Apr. 9)	Diatonic Sequence	Chapter 19
Week XIV (Apr. 12–Apr. 16)	Secondary Dominants and Leading-Tone Chords to V	Chapter 20
Week XV (Apr. 19–Apr. 23)	Tonicizing Scale Degrees Other Than V	Chapter 21
	<b>Final Test during the designated time in Finals Week</b>	