

David M. Gordon
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Education

- Ph.D., composition, University of Chicago, 2009
 - Dissertation Composition: *Quasi Sinfonia*, for chamber orchestra
 - Minor Field: music theory
 - Minor Field Paper: "Theorizing Irregular Meters"
- Master of Music, composition, Northern Illinois University, 2000
- Bachelor of Music, composition, *magna cum laude*, Northern Illinois University, 1998
- Principal Instructors:
 - Composition: Shulamit Ran, Marta Ptaszynska, Jan Bach, Jan Radzynski
 - Tonal Theory/Theory Pedagogy: Richard Cohn, Thomas Christensen, Edward Klonoski
 - Post-Tonal Theory: Lawrence Zbikowski, Ian Quinn, John Novak

Professional Experience

- Assistant Professor of Music
Wheaton College, 2010–present
Duties: full responsibility for instruction and grading; curricular planning and development; supervision of undergraduate course assistants; student advising; direction of weekly composition seminar; design and administration of competency and diagnostic examinations; evaluation of prospective composition students
Other Contributions: initiated and currently host a weekly extra-curricular workshop on contemporary music; currently serve as a judge for the annual Alumni Composition Competition
Courses Taught: Music Theory I (MUTC 151); Special Topics in Music Theory–Rhythm and Meter (MUTC 389); Aural Skills V (MUTC 352); Introduction to Composition (MUTC 122); Composition I, II (MUTC 231, 232)
- Visiting Instructor in Music Theory and Composition
Wheaton College, 2002–10
Duties: full responsibility for instruction and grading; supervision of undergraduate course assistants
Other Contributions: designed and taught two new music theory courses (Rhythm and Meter, Tuning Theory); developed an extensive database of online repertoire examples for use in the aural skills curriculum; designed and administered competency examinations; evaluated prospective composition students; initiated and hosted a weekly extra-curricular workshop on contemporary music; served as a judge for the annual Alumni Composition Competition
Courses Taught: Music Theory I–V (MUMP 241, 242, 351, 352, MUTC 151, 171); Special Topics in Music Theory–Rhythm and Meter (MUTC 389); Special Topics in Music Theory–Tuning Theory (MUTC 389); Aural Skills I–V (MUMP 131L, 241L, 242L, 351L, 352L, MUTC 152, 172, 252, 272, 352); Directed Study–Rhythm (MUTC 495); Introduction to Composition (MUTC 122); Composition I, II, IV (MUTC 231, 232, 332)

- Interim Chair of Music Theory and Composition
 Wheaton College, 2005–07
 Duties: curricular planning and development; supervision of adjunct faculty and undergraduate course assistants; student advising; direction of weekly composition seminar; design and administration of placement exams
 Other Contributions: restructured the aural skills curriculum
- Manager of Contempo (The University of Chicago Contemporary Chamber Players)
 University of Chicago, 2003–06
 Duties: supervision of rehearsal and concert logistics; website design and maintenance; creation of program notes, press releases, and grant proposals; purchase and rental of music
- Adjunct Faculty
 Joliet Junior College, 2001–05
 Duties: full responsibility for instruction and grading
 Courses Taught: Exploration of Music Literature (MUS 101); Fundamentals of Music (MUS 104)
- Lecturer
 University of Chicago, 2004
 Duties: full responsibility for instruction and grading
 Course Taught: Introduction to Music–Materials and Design (MUSI 10300)
- Graduate Teaching Assistant in Music Theory
 University of Chicago, 2001–02
 Duties: full responsibility for instruction and grading in a weekly aural skills lab; occasional classroom instruction
 Assisted Courses: Harmony and Voice Leading I–III (MUSI 15100, 15200, 15300)
- Graduate Teaching Assistant in Composition
 Northern Illinois University, 1999–2000
 Duties: full responsibility for instruction and grading; organization of student composition reading sessions
 Course Taught: Composition–Secondary (MUSC 200)
- Research Assistant to Dr. Edward Klonoski
 Northern Illinois University, 1999
 Duties: identification of repertoire pieces appropriate for use in the aural skills curriculum
- Graduate Teaching Assistant in Music Theory
 Northern Illinois University, 1998–2000
 Duties: weekly classroom instruction; grading; tutoring; supervision of undergraduate peer tutors
 Assisted Courses: Music Theory I–V (MUSC 101, 102, 201, 202, 303)
- Graduate Teaching Assistant in Aural Skills
 Northern Illinois University, 1998–2000
 Duties: weekly classroom instruction; grading; tutoring
 Assisted Courses: Aural Skills I–IV (MUSC 103, 104, 203, 204)
- Instructor
 Northern Illinois University Community School of the Arts, 1998–2000
 Duties: full responsibility for instruction
 Course Taught: Fundamentals of Music

- Percussion Instructor, Composer, and Arranger
Marlyn Majors Drum Corps, 1996–99
Duties: group and private instruction; creation of music for drumline

Compositions

- *Cradle Rhymes with Insects* (in progress) – saxophones (1 player), prepared piano
Written for Joren Cain
- *On Love* (in progress) – soprano, piano
Written for Nick Cherone and Shannon Smith
- *Apocryphal Dances* (2010) – 4 percussionists, prepared piano
Duration: 15'
Written for the Wheaton College Percussion Ensemble
- *Fanfare (in Memoriam Igor Stravinsky)* (2010) – chamber orchestra
Duration: 2'30"
Written for the Saint Paul Chamber Orchestra
- *Quasi Sinfonia* (2008) – chamber orchestra
Duration: 24'
Written for Contempo
- *The Serpentine Harp* (2007) – harpsichord (in $1/2$ -comma meantone temperament)
Duration: 8'30"
Written for Daniel Paul Horn
- *Diclaviv Enorma* (2007) – keyboards (1 player), CD
Duration: 13'
Written for Tim Smile
- *The Dowry Negotiation (Kylwirian Folksong No. 1)* (2007) – SSAA chorus, percussion (5-13 players)
Duration: 7'
Text: Phonetic Sounds (IPA)
Written for the Wheaton College Women's Chorale
- *Nocturne from Murmurations* (2005) – piano
Duration: 4'
Written for Lisa Kaplan
- *Speaking in Tongues* (2004) – violin, viola, cello, waterphone
Duration: 16'
Written for the Pacifica Quartet
- *Sequentarium* (2004) – 3 accordions
Duration: 20'
Written for the Motion Trio
- *Shivchei Yir'ah ve-Simcha* (2003) – 5 voices, violin, cello, prepared piano
Duration: 22'
Text: Psalms 93, 97, 111, 117, and 148 (Hebrew)
Commissioned by Aguavá New Music Ensemble

- *Fader, stilla våra andar* (2002) – soprano, piano
 Duration: 5'
 Text: *Father, Give a Tranquil Spirit*, Eric G. Hawkinson; Swedish version by Anne Rova
 Written for Valerie J. Gordon
- *Friction Systems* (2002, rev. 2005) – flute, clarinet, violin, cello, prepared piano, 1 percussionist
 Duration: 14'
 Written for *eighth blackbird*
 Recorded on *eighth blackbird, strange imaginary animals*, Cedille Records 90000 094
- *Concerto for Steelpan and Orchestra* (2001) – soprano steelpan, orchestra
 Duration: 20'
 Written for Liam Teague
- *Circumflexus* (2001) – alto saxophone
 Duration: 7'
 Written for Joren Cain
- *Canticum* (2000) – flute, violin, guitar
 Duration: 8'30"
 Written for the Tarutelin Trio
- *A Song of Ascents* (1999) – soprano, prepared piano
 Duration: 14'
 Text: Psalm 121 (Hebrew)
 Written for Valerie J. Gordon
- *Kyrie* (1999) – SSAATTBB chorus
 Duration: 6'
 Text: Kyrie (Greek)
 Written for the NIU Chamber Choir
- *Loop Drone* (1999) – double seconds steelpan (1 player), Balinese gamelan
 Duration: 8'
 Written for Seion Gomez and Han Kuo-Huang
- *Hollow Psalm* (1998, rev. 2009) – Javanese gamelan, orchestra
 Duration: 12'
 Commissioned by the Chicago Sinfonietta
- *Cat-King-Caterpillar* (1997) – soprano saxophone, contrabass clarinet, piano, 4 percussionists
 Duration: 7'30"
- *The Wheel* (1996) – marimba, 2 percussionists
 Duration: 6'30"
 Written for Mark Marzocco
- *Butcher Shop* (1996) – soprano, piano, 7 percussionists
 Duration: 24'
 Text: *Butcher Shop*, Charles Simic (English)

- *Psalm in Opposition* (1995) – Javanese gamelan, 6 percussionists
Duration: 4'30"
Written for the NIU Javanese Gamelan
- *Apep and the Void* (1994) – wind ensemble
Duration: 10'30"
Written for the Carl Sandburg High School Symphonic Band
- *In the Dragon's Court* (1993) – 10 percussionists
Duration: 6'
Written for the Carl Sandburg High School Percussion Ensemble

Awards

- Charles Ives Scholarship, American Academy of Arts and Letters, 2009
- Century Scholarship, University of Chicago, 2000–04

Professional Affiliations

- American Composers Forum
- ASCAP (American Society of Composers, Authors, and Publishers)
- College Music Society
- Society for Music Theory

References

- Available upon request