STATEMENT OF TEACHING PHILOSOPHY

When I reflect on my teaching philosophy, I am reminded of educators I've learned from and looked up to in the past. I have to acknowledge that my understanding of students, both in general and here at Wayne State, comes from more than eighteen years of mentorship I have received. In retrospect, those teachers who motivated me shared many common attributes: they pushed me to do my best; they gave challenging assignments that weren't solely regurgitative; they constructed creative exams and engaging tests; they allowed for a combination of hands-on creativity beyond basic memorization; they made me think outside of the box in order to solve problems; they admitted that they were imperfect teachers and didn't know everything; and they seemed addicted to sharing knowledge and information.

A professor of electronic music who taught beginning techniques in digital audio manipulation stands out. Instead of dryly working students through technical manuals and introductory textbooks that can easily drain the creative energy out of students, he taught us with a pedagogical concept that still resonates with me today: use technological elements, but not in the way that they were designed to be used. Do silly things. Experiment constantly. Don't be content with the first few results. Apply an effect one hundred times and see what happens. Be so engaged in your work that you don't have time to worry about whether or not you're "correct."

I worked with closely with another professor in beginning composition courses who also struck a chord with me as an educator. He gained student respect by not assuming the first-year students were lost, empty vessels waiting to be filled with test information to regurgitate. Rather, the students were encouraged to discuss and explore their own ideas and previous knowledge about topics covered in class. In my own classes now, allowing the students to meet me halfway produces an enriched experience even at a beginning level of coursework I never thought possible.

Our students here at Wayne are extremely passionate and hungry for education. One challenge I encountered quickly is that our incoming students have a wide range of experience in their fields, much more so than I had been accustomed to in non-urban institutions where I have taught. One method of teaching and test-taking simply does not work for all students. In my own courses, particularly while evaluating and reshaping our undergraduate composition curriculum over the past few years, I regularly evaluate assignments and tests in an effort to present a broad mixture of learning opportunities for my students to show excellence through their coursework.

I am always looking for new ways to incorporate technology in the classroom. To find new methods using standard tools such as videos and PowerPoint presentations, I use them in ways that allow for more hands-on, in-the-moment experiences. For instance, when discussing a piece of music, we will actually create a PowerPoint presentation together in class, rather than me creating the PowerPoint ahead of time and spoon-feeding students the content. We will even create QuickTime videos that animate the formal structures of time in a composition. These presentations then become part of a living whiteboard, allowing us to contribute real-time comments, draw on scores, and represent abstract formal concepts in an interactive setting. Students have commented on the effectiveness of these approaches to our lectures, especially since I can post our work directly to their Blackboard course site for review and reflection outside of class.
With this kind of creative pedagogy central to my teaching, I find myself changing my course outlines each semester as I assess needs of each new class of students. While it might be easier to simply create a one-syllabus-fits-all version of each of my classes to be used for many years, instead I crave fresh alterations to the course each semester. In composition our students are also required to take weekly lessons and attend group seminars to demonstrate competency in composition—as an individual and as a group contributor. The large number of guest artists I invite to the seminar course, the topics we explore, and rehearsal visits to the Detroit Symphony Orchestra expose our students to what is happening "now" in contemporary music composition regardless of where they are in their other coursework. It also gives us a chance to sculpt our academic year directly in context to the artistic environment happening in Detroit and the larger musical community directly.

When I first started teaching as a graduate assistant, I found myself mentoring and guiding student projects in composition and theory classes. I didn't seek out to become a teacher necessarily; I just wanted to fully develop my own artistic voice. I found, however, my interactions with students in my classes to be immensely rewarding. I found myself having an extraordinary amount of fun engaging students in concepts of music theory, analysis, and composition with new students each semester. As opposed to the notion I held initially was that teaching was not something I thought I would pursue, I discovered I was simply too busy studying composition, pushing students to think about their own work critically, and providing an encouraging environment for composers to discuss and refine compositional ideas to realize I was already deeply engaged in teaching. I realize now I can never separate that part from my own experience engaging in music composition.

I was pleased to have been the recipient of the College of Fine, Performing and Communication Arts 2016 Teaching Award. In the notification letter sent by Dean Matthew Seeger, he writes: "The strength of the nomination from colleagues and students noting your 'passion' for teaching, your personal teaching philosophy of 'meeting students where they are' and engaging in 'conversational explorations of our art form,' your skillful use of technology and your commitment to exposing students to what is happening 'now' in contemporary music composition attest to your distinguished record of excellence in teaching. Your commitment to education and student learning is commendable, and our students and colleagues are certainly the richer for it." (April 6, 2016)

Learning Outcomes

A number of objectives from composition courses cross over with each other. The development composers' skills are broken down into subsets throughout their four years allowing for materials to be introduced in a sequential manner. As the students gain competency in each of the objectives they work toward unifying all subsets into a combined well-rounded experience.

Composition (first year through senior level):

- Provide a broad foundation for future composition majors
- Provide students with compositional experiences outside of those they are more familiar with
- Provide non-composition majors with tools necessary to appreciate a wide variety of contemporary musical idioms and aesthetic perspectives
- Demonstrate understanding of compositional techniques, theoretical concepts, and musical aesthetics from the 20th and 21st centuries
- Create original works for solo, small group, and larger ensembles
- Prepare compositions for public performance
• Aim to achieve a measurable degree of technical mastery as a composer, and to develop a
different body of skills sufficient to produce work consistent with the goals of Composition
Composition (graduate level):
• Develop an individual course of study based on evaluation and assessment of their
strengths and weaknesses
• Demonstrate commitment to the highest levels of performance and self-awareness
• Be a positive role model for other music students and demonstrate professionalism

Music Theory IV:
• Demonstrate a fundamental knowledge of music theory and analysis in 20\textsuperscript{th}-21\textsuperscript{st} century
musical compositions, as introduced through the harmonic innovation of the late Romantic era
• Demonstrate critical listening skills with 20\textsuperscript{th}-21\textsuperscript{st} century music and proficient aural and
visual skills in reading and writing such music
• Demonstrate knowledge of Western musical approaches to composing music in the 20\textsuperscript{th}-21\textsuperscript{st}
century.

Analytic Techniques:
• Students will demonstrate proficient aural and visual skills in reading music as well as in
critical listening skills
• A fundamental knowledge of Music theory and Music Analysis
• Knowledge of historical Western and American vernacular musical styles
• An understanding of music within the context of the Liberal arts
• Familiarity with and working knowledge of the terms and techniques used to analyze tonal
music of the common practice period including part forms, fugue and contrapuntal style,
and larger forms such as rondos and single-movement sonata forms

Advanced Orchestration:
• Students will demonstrate proficiency with arranging and scoring for orchestra in a variety
of ensemble structures
• Gain an appreciation for the development of the orchestra through a historical background
• Demonstrate proficiency in exploration of concept of foreground, middleground, and
background textures, the four orchestral choirs, piano transcription, orchestral analysis,
and new instrumental and orchestration techniques

Evidence of Student Learning
My composition courses, primarily attended by composition majors, are attended by first-year
through graduate level students. Juniors and seniors of all music disciplines attend the Analytic
Techniques course. Sophomores attend the Theory IV course.

Relevant SET Questions:

SET Question2: How much have you learned in this course?
(Fall 2011-Winter 2016 Average Means)

MUT 1200/1210 Beginning Composition: Mean 4.6 of 5
MUT 2160 Theory IV: Mean 4.60 of 5
MUT 3200/3210: Intermediate Composition I: **Mean 4.62 of 5**

MUT 4200: Advanced Composition: **Mean 4.8 of 5**

MUT 5060 Advanced Orchestration: **Mean 4.75 of 5**

MUT 5997 Analytic Techniques: **Mean 4.76 of 5**

**Student Comments from SET forms:**

- W15 MUT 2160: "the course was very organized & well put together. Not only did I learn new ways to analyze music that is not from the common practice era, but I also gained tools and techniques for my own development & received history of what I am learning! Great!"
- W15 MUT 1200: "Really enjoyed studying composition with you. Projects helped develop my style and creative process, as well as helped in learning many new concepts and techniques."
- W15 MUT 1200: "You instilled a lot of exciting feelings for projects. It was fun networking and writing for one another."
- F13 MUT 5997: "He inspired us all to work hard. He inspired me to be a teacher just like him. He's the best."
- F13 MUT 5997: "Wish we could have gone into more depth on counterpoint and various forms"  
- W13 MUT 2160: "Always great to have an instructor who cares about what he is teaching and is out there doing it himself. I really enjoyed your teaching style. You have great energy in your classroom and students respond well to your enthusiasm. The lectures where you included some art history or ballet were so relevant and makes it easier to draw parallels to time periods. Just brought it together perfectly."

When I am confronted with students who wish we could tackle increased content or delve more deeply, I look for ways in which I could fulfill that student’s need the next time I teach it, for example as an extra assignment that can augment their learning.

Students who have gone on to establish professional careers, attended or completed graduate school, and have been accepted at renowned new music festivals can also demonstrate evidence of learning:

- **Neal Warner** – Faculty at Art Institute of Michigan, audio production
  - Festival acceptances include the Oregon Bach Festival Composers Symposium, the Walden School
- **Benjamin Moore** – Acceptances include Eastman School of Music's contemporary music course in Paris
- **Paul Kinney** – Faculty, Marygrove College
- **Adam Dib** – Sound technician at Michael A. Guido theater
  - Festival acceptances at HighScore summer festival
- **Topher Horn** – professional career including commercials for Ford, GM; studio production in Detroit
Instructional Design

Students receive a course syllabus giving the course description, learning outcomes, evaluation and grading procedures, attendance policy, required materials, and expectations.

I recently redesigned the undergraduate program in composition to fit a four-year plan in line with national trends in composition programs in the United States. The revised program was approved by the National Association of Schools of Music in 2014. It is imperative to engage young composers in the creative compositional process early in their academic studies. Introducing students to composition studies in the first year allows their final two years of study to be devoted to compositional refinement, readying them competitively for future graduate work. Expanding our composition curriculum also allows for greater flexibility with non-majors needing composition to fulfill their degree requirement. A brief description of the composition sequence follows:

After satisfying application to the program, students enroll in a two-credit Beginning Composition course, to be taken in both fall (Beginning Composition 1) and winter (Beginning Composition 2) semesters. This course exposes first-year students to current issues and techniques in composition, exploring a broad range of contemporary styles and techniques (see breakdown below). For the most part we focus on solo instrumental projects. These courses are taught as a large class meeting twice a week, alternating between lecture and lab format. Regularly assigned composition projects related to material presented in lectures are presented and discussed on lab days. Students perform their individual composition projects to the class throughout the semester. Non-major students needing Composition to fulfill degree requirements can elect either Beginning Composition I (Fall) OR Beginning Composition II (Winter) to fulfill their degree requirement. Basic compositional concepts are covered in both semesters, providing students with compositional experiences outside of those they are more familiar with regardless of their respective degree programs.

Students continue to develop their skills and technique in a two-credit Intermediate Composition course, offered both fall (Beginning Composition 3) and winter (Beginning Composition 4) semesters. At this point in the program, students are divided into smaller groups of two or three that meet throughout the semester with the composition faculty to discuss and present their individual composition projects concentrating on a range of specific instrument families and larger combinations than those explored in the first year.

At the end of Beginning Composition 4, students interested in continuing in the program submit a composition portfolio. Students are evaluated on the quality and presentation of the portfolio, their academic standing, overall productivity, and an appropriate understanding of basic terminology and familiarity with the contemporary repertoire. Students then qualify for upper-division status as a Composition Major.

The third year of the program emphasizes refinement and personalization of the student's compositional activity. Students enroll in two-credit individual composition lessons with a
composition faculty member: Intermediate Composition 1 (fall) and Intermediate Composition 2 (winter). During the final year in the undergraduate program, students round out their composition portfolios and optionally prepare for their final projects. Students enroll in Advanced Composition 1 and Advanced Composition 2, both two-credit courses. It is expected that compositions will become more substantial, incorporating larger instrumentation groups, and the possibility of integrating other media (electroacoustic and computer). Students continue building their resume/CV including a list of compositions composed while at Wayne State, a documentation of performances, and a report of prizes or other honors received.

In addition to the sequence outlined above, all students enrolled in composition also attend weekly Composition Seminars held on Wednesday afternoons where we discuss relevant compositional issues and I bring in guest composers to speak with our students. Past guests have included Pulitzer Prize winning composers Aaron Jay Kernis, John Corigliano, and David Del Tredici, as well as Pulitzer Prize nominated composer Tod Machover, and other composers such as Samuel Adler, Nico Muhly, Evan Ziporan, Daniel Asia, Chance Thomas, Paul Dresher, Tobias Brustrom, Thollem McDonas, and Gabriela Lena Frank, to name a few. When appropriate, I arrange with Leonard Slatkin and the Detroit Symphony Orchestra the attendance of rehearsals each semester where our students can attend and benefit from first-hand experience a real orchestral rehearsal with our guest composers.

Aside from the composition courses above, I also teach 20th Century Music theory (MUT 2160), the capstone course Analytic Techniques (MUT 5997), Advanced Orchestration (MUT 5060), and Introduction to Interactive Electronic Music (MUT 5680).

Relevant SET Questions:

SET Question 3: The course was well organized:
(Fall 2011 - Winter 2016 Average Means)

MUT 1200/1210 Beginning Composition: **Mean 4.72 of 5**
MUT 2160 Theory IV: **Mean 4.8 of 5**
MUT 3200/3210 Intermediate Composition: **Mean 4.75 of 5**
MUT 4200 Advanced Composition: **Mean 4.2 of 5**
MUT 5060 Advanced Orchestration: **Mean 5 of 5**
MUT 5997 Analytic Techniques: **Mean 4.92 of 5**

SET Question 5: The instructor's use of examples and/or illustrations helped me understand the subject matter; Class sessions helped me understand the course content: (Fall 2011 - Winter 2016 Average Means)

MUT 1200/1210 Beginning Composition I: **Mean 4.8 of 5**
MUT 2160 Theory IV: **Mean 4.88 of 5**
MUT 3200/3210 Intermediate Composition: **Mean 4.82 of 5**

MUT 4200 Advanced Composition: **Mean 5 of 5**

MUT 5060 Advanced Orchestration: **Mean 5 of 5**

MUT 5997 Analytic Techniques: **Mean 4.94 of 5**

**SET Question 18:** The instructor's feedback on my work was helpful: (Fall 2011 – Winter 2016 Average Means)

MUT 1200/1210 Beginning Composition: **Mean 4.7 of 5**

MUT 2160 Theory IV: **Mean 4.82 of 5**

MUT 3200/3210 Intermediate Composition: **Mean 4.8 of 5**

MUT 4200 Advanced Composition: **Mean 4.8 of 5**

MUT 5060 Advanced Orchestration: **Mean 5.0 of 5**

MUT 5997 Analytic Techniques: **Mean 4.9 of 5**

**Student Comments from SET Forms (Course Organization, Class sessions and use of examples, Instructor Feedback):**

- F15 MUT 5997: "I appreciated how you used PowerPoints and technology as tools for analyzing pieces in class. I haven't had many other professors use that tool as effectively as in this class, and the way you used technology made for great visual representations."
- W15 MUT 2160: "Great organization and insight as to where the lecture is going."
- W15 MUT 2160: "Wonderful – the presentations given were clear, and obviously much thought was given to them."
- W15 MUT 2160: "This course was highly engaging and informative. Your use of technology and other media really aided in the understanding of the subject matter. I really appreciated how assignments directly reflected the pieces we were studying which helped reinforce what we learned. The connections to the real world and supplemental information (ex: lecture on Phi and Fibonacci) made the material so much more interesting."
- F14 MUT 7100: "I like when you assign me pieces to listen to and scores to review. Thank you for staying on top of me to keep writing!"
- W14 MUT 1210: "Composing is a delicate subject, but you give positive constructive criticism."
- W13 MUT 2160: "Amazing, I come to class knowing his lesson was going to be specific and to the point. I knew exactly what I did right and wrong because of my grade markings given by Anderson. I hate theory, but you changed that for me. You used the board, the piano, PowerPoint, and videos which helped keep us on our toes, not knowing what was coming next. I hope to someday be half the teacher you are. Thank you for this experience!"
Expertise in Content

For the past twenty-two years I have composed in both acoustic and electroacoustic music mediums. Having frequently collaborating with dance artists, my research centers on kinesthetic approaches to creating music. My music has received honors, awards, invitations and performances from the Society of Electro-Acoustic Music in the United States (SEAMUS), the International Computer Music Conference (ICMC), the NYC Electronic Music Festival, Judson Memorial Church, Triskelion Arts, the Symposium for Arts & Technology, the International Society for Music Education, the Pierre Schaefer International Competition of Computer Music, the Cuban Institute of Music & National Laboratory of Electroacoustic Music, the Society of Composers, Inc (SCI), Electroacoustic Barn Dance Festival, the Studio 300 BYTE Gallery International Exhibition, the Florida Electronic Music Festival (FEMF), Electronic Music Midwest, the University of Cincinnati College-Conservatory of Music, Friends & Enemies of New Music, the Academy of Television Arts & Sciences, SCI/ASCAP, and Voices of Change. I have received a variety of commissions and given performances at the local, national, and international level. Many of these commissions have resulted in collaborative projects with dance as I continue to research movement and sound integration.

Looking back at my own education, I received the Doctor of Musical Arts degree in Composition from the University of North Texas (2010) where I studied with Butch Rovan, Cindy McTee, Joseph Klein, and Jon Christopher Nelson; the Master of Music degree in Composition from the University of North Carolina at Greensboro (2000), where I studied with Eddie Bass and Craig Walsh; and the Bachelor of Arts degree in Music from Luther College (1998), where I studied with John Howell Morrison and piano with John F. Strauss.

My experience with traditional forms of music coupled with my fascination for new technological approaches to the future of music composition has had a profound effect on my creative output. This in turn has impacted much of my teaching, directly impacting the students I work with, as I build my courses. I look forward to restructuring course topics and providing my students with current practices in music composition.

Relevant SET Questions:

SET Question 13: The instructor demonstrated good knowledge of the course content: (Fall 2011 - Winter 2016 Average Means)

MUT 1200/1210 Beginning Composition: Mean 4.95 of 5
MUT 2160 Theory IV: Mean 4.96 of 5
MUT 3200/3210 Intermediate Composition: Mean 4.9 of 5
MUT 4200 Advanced Composition: Mean 5 of 5
MUT 5060 Advanced Orchestration: Mean 5.0 of 5
MUT 5997 Analytic Techniques: Mean 4.96 of 5


**Student Comments from SET Forms:**

- F15 MUT 5997: "Music theory gives me great anxiety. I find it very difficult to pick up certain material from music without guidance. I also fear that my theory 1-3 experience did not prepare me with the knowledge to feel secure. I wanted to thank you SO much, because I always feel welcomed, successful, and that I am growing in your class. I truly improve and feel that your dedication to student knowledge is why."
- F15 MUT 5997: "Great class, answered any questions I had. Quickly responded whenever a question was asked, and allowed for differing opinions. Taught the facts, not the answers."
- W15 MUT 2160: "Dr. Anderson is a very knowledgeable theorist. Much of the modern theory I did not enjoy, but it was still a good class."
- F14 MUT 5997: "I wish this class was longer! I loved the breadth of coverage and want more!"
- F13 MUT 1200: "I really enjoyed having all the composers come speak with us. It was a great learning experience to hear stories behind their music. It was also fun to see that they were really down to earth and had a great sense of humor."
- F13 MUT 4200: "his range of knowledge and approaches are a great learning tool. Conversations always lead to new possibilities and avenues of thought. Processes were useful. Expectations increased the level of quality and accountability."

**Course Management Skills**

In composition, the course workload can easily overwhelm students at every level. Negotiating levels of inspiration with other periods of left-brain, analytic music making (ie: writers block moments) can become quite a challenge for young composers. Composition courses are designed to move students sequentially through a variety of compositional styles, and the sheer amount of stylistic differences in the 20th and 21st century is astounding and often overwhelming.

Composition courses have to be designed in ways that expose this vast amount of content to students slowly and in small doses while simultaneously pushing them to expand their creative ideas. Writing intensive coursework is centered around lectures and lab meetings initially so that students get a sense of place, are able to develop their own craft, or voice, while constantly being informed by current practices, and can articulate their findings. This carries over to non-composition courses as well such as Analytic Techniques and Theory IV.

**Relevant SET Questions:**

**SET Question 22: The workload in the course was:**

(Fall 2011 – Winter 2016 Average Means)

- MUT 1200/1210 Beginning Composition: Mean +0.25
- MUT 2160 Theory IV: Mean -0.04
- MUT 3200/3210 Intermediate Composition: Mean +0.025
- MUT 4200 Advanced Composition: Mean 0.0
SET Question 23: The course pace was:
(Fall 2011 - Winter 2016 Average Means)

MUT 1200/1210 Beginning Composition: Mean +0.13
MUT 2160 Theory IV: Mean +0.2
MUT 3200/3210 Intermediate Composition: Mean +0.16
MUT 4200 Advanced Composition: Mean 0.0
MUT 5060 Advanced Orchestration: Mean +0.4
MUT 5997 Analytic Techniques: Mean +0.42

Student Comments from SET Forms (Workload, Course Pace):

- F15 MUT 5997: “Covered a great deal of material and it surprises me how much we went over but it was presented in a fun way”
- F15 MUT 1200: “There was a lot of work but the instructor gave us ample time to complete them.”
- F15 MUT 1200: “Journals were a lot but very fun!”
- W15 MUT 2160: “Very wide – it was a packed course, but it never felt overwhelming. Plenty of work, but never busywork, I greatly appreciated that.”
- W15 MUT 2160: “I am not a fan of theory at all, but this course was actually interesting. I’m usually really bad at composing and theory, but I felt that I did much better in this course.”
- F14 MUT 5997: “The homework at the beginning really helped further one’s understanding. Never enough homework.”
- F14 MUT 1200: “I felt I was really able to explore my sound as a composer by working with the prompts. I worked with different techniques and found what would work well with my sound.”
- F14 MUT 1200: “Massive. Jon Anderson has a brilliant teaching style coupled with an easy going nature that makes his class wonderful.”
- F13 MUT 1200: “In poetry classes we have workshops of three or four students who meet during class and read through each other’s work. This helps students have a more intimate connection to student’s work and allows for a little more constructive feedback. I don’t know the possibility of integrating this into class without adding Friday classes, which would be awesome!”

Instructional Delivery

I use a variety of tools in and outside of class to deliver instructional content. A combination of tactile devices (such as using the marker board, pencil and paper, playing the piano, singing), PowerPoint slides, Blackboard handouts, and YouTube videos are all tools I have been using to
augment my lectures and discussions. I’ve found this creates a situation where students want to come to class and meet the material fully engaged.

**Relevant SET Questions:**

**SET Question 2:** How much have you learned in this course? (Fall 2011 – Winter 2016 Average Means)

- MUT 1200/1210 Beginning Composition: **Mean 4.6 of 5**
- MUT 2160 Theory IV: **Mean 4.6 of 5**
- MUT 3200/3210 Intermediate Composition: **Mean 4.59 of 5**
- MUT 4200 Advanced Composition: **Mean 4.8 of 5**
- MUT 5060 Advanced Orchestration: **Mean 4.75 of 5**
- MUT 5997 Analytic Techniques: **Mean 4.76 of 5**

**SET Question 7:** The instructor was enthusiastic about the subject matter. (Fall 2011 – Winter 2016 Average Means)

- MUT 1200/1210 Beginning Composition: **Mean 4.95 of 5**
- MUT 2160 Theory IV: **Mean 4.96 of 5**
- MUT 3200/3210 Intermediate Composition: **Mean 4.93 of 5**
- MUT 4200 Advanced Composition: **Mean 5.0 of 5**
- MUT 5060 Advanced Orchestration: **Mean 5.0 of 5**
- MUT 5997 Analytic Techniques: **Mean 4.98 of 5**

**SET Question 11:** All things considered, the instructor was available to me: (Fall 2011 – Winter 2016 Average Means)

- MUT 1200/1210 Beginning Composition: **Mean 4.83 of 5**
- MUT 2160 Theory IV: **Mean 4.86 of 5**
- MUT 3200/3210 Intermediate Composition: **Mean 4.85 of 5**
- MUT 4200 Advanced Composition: **Mean 5.0 of 5**
- MUT 5060 Advanced Orchestration: **Mean 5.0 of 5**
- MUT 5997 Analytic Techniques: **Mean 4.92 of 5**
SET Question 12: The instructor treated all students in the class with respect. (Fall 2011 – Winter 2016 Average Means)

- MUT 1200/1210 Beginning Composition: **Mean 4.88 of 5**
- MUT 2160 Theory IV: **Mean 4.94 of 5**
- MUT 3200/3210 Intermediate Composition: **Mean 4.88 of 5**
- MUT 4200 Advanced Composition: **Mean 5.0 of 5**
- MUT 5060 Advanced Orchestration: **Mean 5.0 of 5**
- MUT 5997 Analytic Techniques: **Mean 4.92 of 5**

**Student Comments from SET forms (How much have you learned, Instructor enthusiasm, Instructor availability):**

- F15 MUT 5997: "Your energy and love for what you do is contagious!"
- F15 MUT 5997: "The students respect you and appreciate you. You take time for anyone that asks."
- F15 MUT 5997: "I enjoy your enthusiasm and dedication to what you do. You are one of those people who live it and I appreciate it. You are so great at what you do and I would like to say in my whole experience at Wayne I think you run the classroom better than anyone!"
- F15 MUT 5997: "You are a great example of a true educator. You inspire by example and you maintain a humble disposition making you more approachable."
- F15 MUT 5997: "It has been a pleasure learning from you. You are an amazing teacher and I admire your teaching methods because you help me to understand and master all of the material you present us with. You set us up for success and I felt that way from the moment I started learning from you. Thank you for all your wisdom this semester."
- F15 MUT 1200: "I love the enthusiasm. It makes it fun to learn when you know the instructor loves what he's doing"
- W15 MUT 2160: "Dr. Anderson is amazing and probably my favorite teacher and instructor overall in my experience of musical studies at Wayne State. Amazing inspirational and positive attitude that really lifts the environment and morale of the whole class."
- W15 MUT 2160: "Thank you for going above and beyond in your lectures. Your presentations were astonishing, interesting, and of course informative. Also, your enthusiasm for the wide array of composition techniques was infectious. It opened my mind to lots of different compositional styles. What once intimidated me about composing, now seems very attainable. You've really inspired me!"
- W15 MUT 2160: "You are an inspiration. Great teachers inspire us to keep moving forward with our dreams & you are definitely someone whom I can gain a lot from as a person. Your work ethic is admirable & your attitude towards life is contagious."
Theory IV scared the hell out of me, but you set me up for success. Thank you! I absolutely love learning & studying under your guidance!

- W15 MUT 2160: "My only regret is that this class wasn’t longer!"
- W15 MUT 2160: "I felt I could come to you with any issues."
- F14 MUT 12000: "Fantastic, very inspiring especially when composing."
Instructors:
Dr. Anderson, 7-9692, jon.anderson@wayne.edu; Office: OM 2345 M, W 10:30-12pm

Course Time/Days: Wednesdays 4:00-5:25pm, with additional lessons TBA

Course Location: Old Main 1307 (seminar)

Course Description:
The purpose of this course is to explore a variety of compositional techniques, repertoire, concepts, and aesthetics from the recent past, and to provide students interested in composition with the basic tools needed to compose effectively in contemporary idioms.

MUT 4200 is required for all undergraduate composition majors. This course will continue exploring composition techniques with larger forms.

As part of the Learning Outcomes for this course, students will:
• demonstrate understanding of compositional techniques, theoretical concepts and musical aesthetics from the 20th and 21st centuries
• create original works for various musical ensembles and prepare them for public performance
• aim to achieve a measurable degree of technical mastery as a composer, and to develop a different body of skills sufficient to produce work consistent with the goals of Composition.

Class Structure:
MUT 4200 class meets twice a week, and consists of the following components:

1. SEMINAR: These weekly meetings are attended by all of the composition students from undergraduate to graduate. Because of the diversity of experience represented by the students in attendance, presentations may range from introductory level to very advanced topics, and subjects run the gamut from commercial to avant-garde experimental music. These presentations are intended to expose students to current musical practices and issues, thus supplementing the more historical material covered in the lecture portion of the course. Presentations may include lectures, demonstrations, panel discussions, video presentations, and performances featuring guest artists, faculty, students, and alumni.

2. LESSONS: You will meet separately with composition faculty to discuss progress on your composition projects and your final project.

Course Materials: Pencils, rulers, blank staff paper, or notation programs such as Finale or Sibelius.

Prerequisites: Successful completion of MUT 3210.

Activities/Assignments:
Students are also required to submit a concert review of one event they are required to attend for this course. Guidelines for each of these assignments are included on supplementary handouts available on Blackboard. You are responsible for following these guidelines, so please make sure you have this information.

Portfolio:
Students in this class are encouraged to maintain a course portfolio, which will contain the following:
Grading:

Final grades will be based upon composition projects and attendance/class participation (including concert attendance) and distributed as follows:

- Composition projects: 65%
- Attendance/participation: 35%

Incompletes: Incompletes are reserved for extraordinary circumstances such as personal emergencies that can be documented. An incomplete is granted when, in the judgment of the instructor, a student can successfully complete the work of the course without attending regular class sessions. Incompletes that are not converted to a letter grade within one year will automatically revert to an F (failing grade).

Withdrawing from Class: As of Fall, 2006, there are no longer W and X grades, students who withdraw from a course after the end of the 4th week of class will receive a grade of WP, WF, or WN.

- WP will be awarded if the student is passing the course (based on work due to date) at the time the withdrawal is requested
- WF will be awarded if the student is failing the course (based on work due to date) at the time the withdrawal is requested
- WN will be awarded if no materials have been submitted, and so there is no basis for a grade

Students must submit their withdrawal request on-line through Pipeline, and students must initiate withdrawal requests before the end of the 10th week of classes. The instructor must approve the withdrawal request before it becomes final, and students should continue to attend class until they receive notification via email that the withdrawal has been approved. Students who stop attending but do not request a withdrawal will receive an automatic F (failing grade).

Grade Appeals: The college policy for appealing a final grade can be found at: http://www.cfpca.wayne.edu/current-students.php#Grade_Appeal

Policy Statements

Attendance: Since there is much material to cover during the course of the semester, punctuality is crucial. Chronic tardiness will be considered in the attendance portion of the grade (two tardies = 1 absence). Students with more than four absences (or the equivalent) are subject to failure at the instructor's discretion. If you must miss a lesson, please contact your professor to reschedule PRIOR to your lesson.

Blackboard: Call C&IT at (313) 577-4778 if you have problems accessing Blackboard.

Cell Phones: Cell phones must be turned off or silenced (NOT on vibrate) during seminar, lecture, or lessons.

Student Disability Services: If you have a documented disability that requires accommodations, you will need to register with Student Disability Services (SDS) for coordination of your academic accommodations. The Student Disability Services (SDS) office is located at 1600 David Adamany Undergraduate Library in the Student Academic Success Services department. SDS telephone number is 313-577-1851 or 313-577-3365 (TDD only). Once you have your accommodations in place, I will be glad to meet with you privately during my office hours to discuss your special needs. Student Disability Services' mission is to assist the university in creating an accessible community where students with disabilities have an equal opportunity to fully participate in their educational experience at Wayne State University.
Instructor: Dr. Anderson
Course Time/Days: M, W, F 10:40-11:35am
Course Location: 1343 Old Main
Instructor's Office Location: 2345 Old Main
Instructor's Phone & Email Address: 7-9692  jon.anderson@wayne.edu (preferred contact)
Instructor's Office Hours: TBA:

Course Description: This course covers the compositional techniques used by the French Impressionist composers as well as the mainstream, serial, and experimental composers of twentieth century music. Parallelism, non-tertian chords, exotic scales, chord prolongation, motivic and serial procedures of thematic organization, and serial techniques will be studied. The twentieth and twenty-first century compositional approach to melody, harmony, and rhythm will be analyzed. Aleatoric music, and contemporary notation will also be discussed. The student will be expected to do analysis and creative writing in a variety of styles covered.

Learning Outcomes:
• Demonstrate a fundamental knowledge of music theory and analysis in 20th-21st century musical compositions, as introduced through the harmonic innovation of the late Romantic era
• Demonstrate critical listening skills with 20th-21st century music and proficient aural and visual skills in reading and writing such music
• Demonstrate knowledge of Western musical approaches to composing music in the 20th-21st century.

Prerequisites: Successful completion of MUT 2140 (C grade or higher).

Required Materials:
Pencils (erasable, color optional)
Blank staff paper
Course Packet (provided to students)

Grading: Written assignments will be due at the beginning of class on the date announced for the assignment.

Class handouts and written assignments will be posted on Blackboard at the end of the class day. If you miss class, you must check the Blackboard site for handouts or assignments. In addition, class announcements and emails will be posted through Blackboard; be sure to forward or read your accessID WSU email regularly.

Grading Scheme
Attendance/Participation* 10%
Assignments 30%
Mid-Term Project 20%
Final Project 15%
Final Exam 25%
(A=90-100%; B=80-89%; C=70-79%; D=60-69%; plus or minus may modify grade)

*Class Participation: Attendance and participation are important parts of the learning process and will be taken into account in your final grade. Bring ALL materials to every class, including your textbook, a notebook (to take notes during lectures), sufficient manuscript paper, and a working pencil with an eraser.
Incompletes: Incompletes are reserved for extraordinary circumstances such as personal emergencies that can be documented. An incomplete is granted when, in the judgment of the instructor, a student can successfully complete the work of the course without attending regular class sessions. Incompletes that are not converted to a letter grade within one year will automatically revert to an F (failing grade).

Withdrawing from Class: As of Fall 2006, there are no longer W and X grades, students who withdraw from a course after the end of the 4th week of class will receive a grade of WP, WF, or WN.

- WP will be awarded if the student is passing the course (based on work due to date) at the time the withdrawal is requested
- WF will be awarded if the student is failing the course (based on work due to date) at the time the withdrawal is requested
- WN will be awarded if no materials have been submitted, and so there is no basis for a grade

Students must submit their withdrawal request on-line through Pipeline, and students must initiate withdrawal requests before the end of the 10th week of classes. The instructor must approve the withdrawal request before it becomes final, and students should continue to attend class until they receive notification via email that the withdrawal has been approved. Students who stop attending but do not request a withdrawal will receive an automatic F (failing grade).

Make-up Work and Extra Credit: Late work will be accepted for grading for up to one week, but grades will be adjusted downward by one grade for late work. After one week, work may be submitted and it will be corrected and returned, but a grade of F will be assigned. Note: F’s earn between 1-59%; HOWEVER, work that is not submitted is recorded as 0%.

Grade Appeals: The college policy for appealing a final grade can be found at: http://www.cfpca.wayne.edu/current-students.php#Grade_Appeal

Policy Statements

Attendance: Attendance will be taken at the beginning of class meeting. You are allowed six absences during the term. There are no "excused" absences for this course, so plan accordingly for departmental and life events. **Any students missing seven (7) or more classes will not receive a grade higher than C- and (as a music major) will need to retake the course in a future semester.** If you miss class, you are responsible for getting notes from other students.

The most important thing to remember about all university courses is that, regardless of circumstances, you are responsible for the material presented in class whether you attended or not! A written verification is absolutely required if you miss an exam for a legitimate illness or emergency; this verification will allow you to makeup the exam within five (5) days. Without such verification, you will forfeit that portion of your course grade.

Blackboard: Call C&IT at (313) 577-4778 if you have problems accessing Blackboard.

Cell Phones: Cell phones must be turned off during class. Cell phones going off in class, even if on vibrate, result in a recorded half-absence for the day.

Class recordings: Students need prior written permission from the instructor before recording any portion of this class. If permission is granted, the audio and/or video recording is to be used only for the student's personal instructional use. Such recordings are not intended for a wider public audience, such as postings to the internet or sharing with others. Students registered with Student Disability Services (SDS) who wish to record class materials must present their specific accommodation to the instructor, who will subsequently comply with the request unless there is some specific reason why s/he cannot, such as the discussion of confidential or protected information.

Student Disability Services: If you have a documented disability that requires accommodations, you will need to register with Student Disability Services (SDS) for coordination of your academic accommodations. The Student
## TENTATIVE OUTLINE

<table>
<thead>
<tr>
<th>Date</th>
<th>Topics, Assignments, Listening</th>
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<tbody>
<tr>
<td>1/11</td>
<td>Syllabus and Overview of the twentieth century</td>
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<tr>
<td>1/13</td>
<td>Wagner, <em>Prelude to Tristan und Isolde</em></td>
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<tr>
<td>1/15</td>
<td>&quot;Impressionism&quot; in art, literature, and music Modes, Scales: Pentatonic, whole tone, octatonic Due: Wagner's Tristan prelude assignment (A1)</td>
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<tr>
<td>1/20</td>
<td>Tonal and real parallelism, quartal/quintal harmony. Due: <em>Modes and Scales</em> assignment (A2)</td>
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<td>1/22</td>
<td>Palindrome, added note chords, pedal, pentatonic scales. Debussy, <em>Sarabande</em></td>
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<td>1/25</td>
<td>Debussy, <em>L'Apres-Midi d'un Faune</em> Due: Debussy &quot;Sarabande&quot; assignment (A3)</td>
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<td>1/27</td>
<td>Debussy, <em>Sunken Cathedral</em></td>
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<td>1/29</td>
<td>Due: Debussy &quot;Prelude&quot; to <em>The Afternoon of a Faun</em> assignment (A4)</td>
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<td>2/1</td>
<td>Miles Davis, <em>So What</em> Due: Debussy Sunken Cathedral Analysis (A5)</td>
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<tr>
<td>2/3</td>
<td>Introduction to Pitch Class Sets; Discuss writing assignment #1 Due: &quot;So What&quot; Analysis (A6)</td>
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<td>2/5</td>
<td>Debussy, <em>Voiles</em></td>
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<td>2/8</td>
<td>Introduce writing assignment #2 Due: Writing Assignment 1 (A7)</td>
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<td>2/10</td>
<td>Chords and Simultaneities Debussy, <em>Feuilles Mortes</em></td>
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<td>2/12</td>
<td>Discuss Mid-term take home project</td>
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<td>2/15</td>
<td>Finish Preludes Due: Writing Assignment 2 (Parallism, Quartal Quintal) (A8)</td>
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<tr>
<td>2/17</td>
<td>Introduce mid-term project</td>
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<td>2/19</td>
<td>Stravinsky, <em>Le sacre du printemps</em></td>
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<td>2/22</td>
<td><em>Le sacre</em> (cont) Due: <em>Le Sacre</em> (A10)</td>
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<td>2/24</td>
<td>Rhythmic Practices in the 20th Century</td>
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<tr>
<td>2/26</td>
<td>Rhythmic Practices (cont) Prose concepts, unmeasured music, asymmetrical meters, asymmetrical division of symmetrical meters.</td>
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<td>Assignment</td>
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<tr>
<td>2/29</td>
<td>Metric modulation, proportional notation, beaming across barlines, changing meters. Messiaen, <em>Liturgie de cristal, Quatuor pour la fin du temps</em></td>
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</tbody>
</table>
| 3/2   | Carter, *Canaries*  
*Due: Polymeter (A11a)* |
| 3/4   | Begin modes: colors, transposition, characteristic scale steps, transposing instruments. Stravinsky, *Symphony of Psalms* |
| 3/7   | Polymodal/polytonal, dual modality, modal modulation, modal interchange. Bartok *Three Pieces from Mikrokosmos*  
*Due: Metric Modulation (A11b)* |
| 3/9   | Synthetic scales: double harmonic, super locrian, varieties of pentatonic, two octave, etc. Fibonacci. Bartok, *Music for Strings, Percussion and Celesta, Mikrokosmos* |
| 3/14-3/18 | SPRING BREAK |
| 3/21  | Midterm Projects Due |
| 3/23  | Non-serial Atonality  
Schoenberg "Pierrot Lunaire"  
Schoenberg, No. 1 of *Three Piano Pieces*  
*Due: Bartok Bulgarian Rhythm (A12)* |
| 3/25  | Webern, *Five Movements for String Quartet* |
| 3/28  | Berg, *Schlafend tragt*  
*Due: PCS Melody (A13)* |
| 4/1   | Berg, *Lyric Suite*  
Stravinsky, *Agon*  
Optional: Webern, *Symphony Op 21, II*  
Optional: Schoenberg, *Survivor from Warsaw*  
*Due: PCS Schoenberg (A14)* |
| 4/4   | Numerology, Total Organization  
Babbitt, Boulez, Stockhausen |
| 4/6   | Avant Garde, A New Aesthetic  
Cage, *Sonatas and Interludes, 4’33”*  
Earl Brown, *December 1952*  
Cowell, *Banshee, Tiger*  
*Due: Berg Schlafend tragt assignment (A15)* |
| 4/8   | Microtonality  
Penderecki, *Threnody for the Victims of Hiroshima* |
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| 4/11  | Varese, *Octandre*  
George Crumb  
Messiaen, *Liturgie de cristal (Quatour pour la fin du temps)* |
| 4/13  | Minimalism;  
Return to the Tonal, Music at the end of the 20\textsuperscript{th} century  
Glass, *Music in Similar Motion*  
Riley, *In C* |
| 4/15  | Reich, *Clapping Music, Piano Phase* |
| 4/18  | Arvo Part, *In Memoriam Benjamin Britten, Fratres, Spiegel im Spiegel*  
"Tintinnabuli"  
**Due: Reich (A16)** |
| 4/20  | Adams, "tonnetz" (tone-network)  
*This is Prophetic; Short Ride in a Fast Machine*  
Electronic Music |
| 4/22  | A17 |
| 4/25  | Review |
| 5/3   | **FINAL EXAM 8:00-10:30am** |