

Dr. Michael Berry
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Curriculum Vitae

Education

- Graduate Center of the City University of New York 2000-2007
- Ph.D. in music theory
 - Dissertation: An exploration of some non-tonal pitch spaces with implications for a theory of voice leading in atonal music
 - Coursework in post-tonal theory and theory pedagogy with Joseph Straus; Schenkerian analysis with David Gagne and William Rothstein, and 18th-c. music with Richard Kramer
- Temple University, Philadelphia, PA 1998-2000
- M.M. Music theory (4.0 G.P.A.)
 - Thesis: Variation technique in George Rochberg's *Partita Variations*
 - Coursework in post-tonal theory, Schenkerian analysis, and analysis and performance with Cynthia Folio and Michael Klein
- The Pierre Monteux School for Conductors and Orchestral Musicians, Hancock, ME 1999
- Temple University 1998
- B.M. Summa cum Laude, Double Bass Performance

Employment history

- University of Washington, Lecturer, Interdisciplinary Arts and Sciences; Music 2011-present
- Texas Tech University
- Assistant Professor of Music (promoted to Associate Professor with tenure, Spring 2011) 2005-2011
 - Visiting Assistant Professor of Music 2004-2005
 - Member of the Graduate Faculty
 - Affiliate faculty, Honors College
- Northampton Community College (PA), Adjunct faculty, distance learning 2003-2009
- The College of New Jersey, Adjunct faculty 2002-2004
- The New Jersey Governor's School for the Arts 2002-2003
- Reading Area Community College, Adjunct faculty 2000-2001
- Temple University, Adjunct faculty 2000
- Graduate assistant in the Music History Department, Temple University 1998-2000

Courses taught (all as instructor of record)

100-level classes:

- **University of Washington (Seattle campus):**
 - 1) Introduction to music theory and ear training
 - 2) First-year music theory and ear training
 - 3) The Sound of Seattle (Early Fall Start)
 - 4) Hip hop and the Black Lives Matter movement (Husky Leadership Initiative)

- **University of Washington Tacoma:**
 - 1) Listening (First-year Core Program; also Early Fall Start in Seattle)
 - 2) Introduction to western music theory
 - 3) Music in Tacoma
 - 4) Music in everyday life (First-year Core Program)
 - 5) Leonard Bernstein: A musical life (First-year Core Program)

- **University of Washington Bothell:**
 - 1) Globalization and the aesthetics of hip-hop (Discovery Core I)
 - 2) Music in Everyday Life (Discovery Core II)

- **Texas Tech:**
 - 1) Introduction to music theory (remedial course for music majors)
 - 2) Developmental aural skills (remedial course for music majors)
 - 3) Elementary music theory I (undergraduate music major core course)
 - 4) Elementary music theory II (undergraduate music major core course)
 - 5) Elementary aural skills I (undergraduate music major core course)
 - 6) Elementary aural skills II (undergraduate music major core course)
 - 7) Applied music (double bass lessons; undergraduate non-music major)
 - 8) Performance analysis and criticism (First-Year Experience Honors course for non-majors)
 - 9) Rap music, culture, and identity (First-Year Experience Honors course for non-majors)

200-level classes:

- **Texas Tech**
 - 1) Intermediate harmony I (undergraduate music major core course)
 - 2) Intermediate harmony II (undergraduate music major core course)
 - 3) Intermediate aural skills I (undergraduate music major core course)
 - 4) Intermediate aural skills II (undergraduate music major core course)

300-level classes:

- **UW Tacoma**
 - 1) History of rock and roll (non-music majors; upper-division elective)
 - 2) Rap music, culture and identity
 - 3) Music and Crisis

- **Texas Tech**
 - 1) Music and crisis (upper-level Honors College seminar for non-majors)
 - 2) Performance analysis and criticism (upper-level Honors College seminar for non-majors)
 - 3) Rap music, culture, and identity (upper-level Honors College seminar for non-majors)

400-level and graduate classes:

- **University of Washington**
 - 1) Introduction to atonal theory
- **Texas Tech**
 - 1) Analytical techniques II (cross-listed graduate/undergraduate seminar in post-tonal theory)
 - 2) Studies in harmony and voice leading (graduate seminar in Schenkerian analysis)
 - 3) Pedagogy of music theory (graduate seminar)
 - 4) Special topics in music theory: Current trends in music theory (graduate seminar)
 - 5) Special topics in music theory Analysis and performance (graduate seminar)
 - 6) Art and the transformation of space (cross-listed graduate/undergraduate team-taught interdisciplinary seminar)

Northampton Community College:

Music appreciation (distance learning; entirely online; non-music majors)

The College of New Jersey:

Musicianship I (required of freshmen music majors; a combination of harmony I and aural skills I resulting from a curriculum revision)

Harmony I, II, III (freshman/sophomore courses required of all music majors)

Aural Skills I, II, III (freshman/sophomore courses required of all music majors)

Exploring Concert Music (music appreciation course; non-music majors)

Applied Music (double bass lessons; undergraduate music major)

Reading Area Community College:

Music Appreciation (non-music majors)

Temple University:

Music Appreciation (large lecture class; non-music majors)

Service on graduate thesis and/or dissertation committees

Lauren Halsey, dissertation on the music of György Ligeti (in progress); dissertation committee member

Jason Berg, "The Dragon King's Daughter," Ph.D. in Fine Arts (composition); dissertation committee member

Justin Houser, "From Midnight to Morning," M.M. thesis (composition); thesis committee member

Jason Brame, "Examining non-linear forms: Techniques for the analysis of scores found in video games," M.M. thesis (music theory); advisor and committee chair
Tiffany Holmes, "The Flute Source: An online flute repertoire database," D.M.A. project (flute performance); dissertation committee member
David Forrest, "Prolongation in the Choral Music of Benjamin Britten," Ph.D. in Fine Arts (music theory); dissertation committee member
Taylor Johnson, "Aspects of narrative in Eric Whitacre's choral music," M.M. thesis (music theory); advisor and thesis committee chair
Molly York, "J.S. Bach Sonatas for Flute & Keyboard Arranged for Two Flutes & Alto Flute," D.M.A. project (flute performance); dissertation committee member
Jessica Portillo, "Sequential approaches to post-tonal ear training," M.M. thesis (music theory); thesis committee member
Scott Strovas, "Black identity in the 1950s jazz compositions of Charles Mingus," M.M. thesis (music theory); thesis committee member

Activities related to teaching

New courses developed:

University of Washington Tacoma: Rap Music, Identity and Culture (T ARTS 314); Music and Crisis (T ARTS 315); Introduction to Music Theory (T ARTS 125); Listening (T CORE 124)

Texas Tech: Art and the transformation of space (Summer 2010; co-developed with Genevieve Durham DeCesaro, Melissa Merz, and Terry Morrow); MUTH 5320 Current trends in music theory (Fall 2009); MUTH 5320 Analysis and performance (Spring 2008); HONS 3304 Performance analysis and criticism (Fall 2008); HONS 3304 Rap music, culture, and identity (Fall 2007)

David Forrest, Fine Arts Doctoral Program core question committee member, "Postmodernism and music," (October 2007)

Coordinator of Undergraduate Theory. Responsibilities include administering placement exam to nearly 300 students a year; developed and deployed online version of placement test; develop and maintain syllabi related to the undergraduate core theory curriculum; supervise teaching assistants; resolve grade disputes; evaluate transfer students

Research and creative activity

Publications:

Books:

Functional Hearing (invited by Phillip Kloeckner to co-author second edition); forthcoming in 2021 from Rowman & Littlefield

Listening to Rap, undergraduate textbook (Routledge 2018).

Articles:

"Nielson (2009) remixed: The Trumpification of Hip-Hop," forthcoming in the *Journal of Popular Music Studies*, February 2019

"Rhythmic transcription using the Roland TR-808," forthcoming in *The Routledge Companion to Music Theory Pedagogy*.

"Coralie Flaskett: A Modern Musical Woman," *Tacoma Music History*
(<https://tacomamusichistory.wordpress.com/2018/08/07/coralie-flaskett-a-snapshot-of-the-role-of-women-in-tacomas-musical-history/>)

Freelance weekly contributions to *Seattle Weekly*, *Seattle's Child*, *SouthSoundTalk*, and *ParentMap*

"Performances of Indian Music in Tacoma, 1900-1920." *COLUMBIA: The magazine of Northwest History*. Summer 2015.

Invited review, Yosef Goldenberg, *Prolongation of seventh chords in tonal music* for the *Journal of Schenkerian Studies* Vol. 7, July 2013.

"Art and the transformation of space," *Ampersand* (magazine of the TTU College of Visual and Performing Arts) Fall/Winter 2010, 3.

"Enhancing musical performance," *TRANS: Revista Transcultural de Música* 13 (2009)

"A new approach to post-tonal ear training," *Indiana theory review* 27/1 (2009)

"The importance of bodily gesture in Sofia Gubaidulina's music for low strings," *Music theory online* 15.5 (2009)

"Sofia Gubaidulina's serial music," in *Music Scholarship [Problemy Muzikal'noi Nauki]* Nov. 2009

"The play of light and shadow in Gubaidulina's fourth string quartet," *Proceedings of the International Alliance of Women in Music Congress*, 10-13 May 2006. Miami, FL: International Alliance of Women in Music.

"Kurtis Blow" (200 words), "Cypress Hill" (250 words), "DJ Jazzy Jeff and the Fresh Prince" (250 words), "Eazy-E" (400 words); "KRS-One" (400 words), "Rakim" (250 words), "Russell Simmons" (250 words), *New Grove Dictionary of American Music*, second edition.

"Wallace Berry," "Stephen Dembski," "Tom Johnson," "Leila Josefowicz," "Paul Ramsier," "José Serebrier," "William Sydeman," "Peter Westergaard," updates to existing articles; *New Grove Dictionary of American Music*, second edition.

"The language of music in everyday life" (2,000 words), "Performance artists" (1,000 words), "Sean 'Diddy' Combs" (500 words), and "Alicia Keyes" (500 words) in *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that*

Shaped our Culture (ABC-CLIO).

Papers presented:

“Gubaidulina’s musical borrowings from western sources,” Paper presented at the Creative diaspora: Émigré composers from the former USSR conference (hosted by the Seattle Symphony), 22-23 March 2014.

“The time-shift paradigm in rap music,” paper presented at the 2014 meeting of the Texas Society for Music Theory, 7-8 March 2014.

“Coralie Flasket: A modern musical woman,” public lecture sponsored by the Washington State Historical Society, 20 February 2014.

“Instant gratification: Product vs. Process,” presented as part of a panel at the 2011 Advancing Teaching and Learning Conference, Texas Tech University, March 2011.

“Music and crisis,” Pizza with a Prof (invited speaker, TTU chapter of HON Honors fraternity), 18 November 2011.

“A system of musical topics for Sofia Gubaidulina’s music,” paper presented at the 2010 meeting of the Texas Society for Music Theory, 26-27 February 2010.

“‘I am the place where East and West meet’: Negotiating cultural and aesthetic borders in Sofia Gubaidulina’s music,” paper presented at Migration, Border, and the Nation-State (joint meeting of the Texas Tech Comparative Literature Program and the United States Association for Commonwealth Literatures and Languages Studies), 9-11 April 2009.

“Sofia Gubaidulina’s serial music,” paper presented at the Texas Society for Music Theory Conference, 22-23 February 2008.

“The importance of bodily gesture in Sofia Gubaidulina’s music for low strings,” paper presented at the Society for Music Theory Conference, 15-18 November 2007.

“A new approach to post-tonal ear training,” paper presented at the Texas Society for Music Theory Conference, 23-24 February 2007.

“The play of light and shadow in Gubaidulina’s fourth string quartet,” paper presented at the International Alliance of Women in Music Congress, 10-13 May 2006.

“Aesthetics, authorship, and ontology in rap music,” paper presented at the Southwest/Texas Popular Culture Conference, 8-11 February 2006.

“Klumpenhauer networks mod 7 and voice leading in Hauer’s *Nachklangstudie* op. 16 no. 4,” paper presented at the Dublin International Music Analysis Conference, 23-35 July 2005

“Perceptual aspects of maximally even and deviant-maximally even collections,” paper presented at the Music Theory Society of New York State Conference 9-10 April 2005.

“Non-tonal pitch spaces and hierarchical structure,” paper presented at the Texas Society for Music Theory, 25-26 February 2005.

“Rhythm as a determinant of genre in the music of Ice-T,” paper presented at the CUNY Graduate Students in Music Conference, 24 April 2004

“A modular space approach to voice leading in atonal music,” paper presented at:

- Society for Music Theory, Madison, WI (5-9 November 2003)
- Music Theory Society of the Mid-Atlantic (4-5 April 2003) (Winner, Best Student Paper)
- Music Theory Southeast Conference, Davidson College (14-15 March 2003)
- Midwest Graduate Music Consortium, Northwestern University (28 February-1 March 2003)
- Pacific Northwest Graduate Music Students Conference, University of British Columbia (4 October 2002)

Performing activities

Section double bass, Symphony Tacoma (one-year substitute position)	2016-2017
• Regular substitute section bass player	2011-pres.
Assistant principal double bass, Olympia Symphony (one-year substitute)	2015-2017
Principal double bass, Federal Way Symphony Orchestra	2011-present
Section double bass, Lubbock Symphony Orchestra, Lubbock, TX	2004-2011
Section double bass, Midland-Odessa Symphony Orchestra, Midland, TX	2005-2007
Section double bass, Allentown Symphony, Allentown, PA	1998-2004
Performances with Lyric Opera Northwest, Evergreen City Ballet, Yakima (WA) Symphony, Amarillo (TX) Symphony, Ballet Lubbock, Big Spring (TX) Symphony, Roswell (NM) Symphony (acting principal), Bay-Atlantic (NJ) Symphony, Trenton (NJ) Symphony, Pennsylvania Sinfonia, Lancaster (PA) Symphony, Lancaster Opera Company, Lehigh University Symphony Orchestra, and The College of New Jersey Symphony Orchestra	

University Service

Teaching, Learning, and Technology Center Advisory Board, faculty representative from the College of Visual and Performing Arts	2010-2011
Faculty Advisor, Texas Tech University Cycling Club	2007-2011
Honors College Advisory Council, faculty representative from the College of Visual and Performing Arts	2009-2010
Honors College Lunch Discussion Facilitator (February 15, 2010; July 12, 2010; November 12, 2011; February 25, 2011)	

Adjudicator, Honors College Undergraduate Research Day (April 3, 2009)

Grade Appeals Committee, Texas Tech University College of Visual and Performing Arts 2007-2011

School of Music Service (Texas Tech)

Search committee, music theory/composition tenure-track faculty position 2008-2009

Search committee, double bass tenure-track faculty position 2007-2008

Undergraduate Theory Coordinator, Texas Tech University 2006-2011

- Responsibilities include administering placement tests, maintaining and revising syllabi, coordinating classes and TAs
- Converted placement test to WebCT format

Program Committee and Local Arrangements, "Schumann Perspectives," Texas Tech University 2005-2006

Professional Service

Developmental reviewer for textbook revisions, Rowman & Littlefield 2016

Editorial board, *Analytical approaches to world music* 2011-present

Developmental reviewer for textbook revisions, W.W. Norton 2014

Peer reviewer, *Music theory online* 2011

Local arrangements co-chair, Texas Society for Music Theory 2011 meeting 2010

Program Committee, Texas Society for Music Theory 2008, 2005

Program Committee, Analytical Approaches to World Music 2009

Copy editor, *Musical gestures: Sound, movement, and meaning* (Routledge, 2009) 2009

Developmental reviewer for textbook revisions, Prentice Hall 2007, 2008

Developmental reviewer for new textbook, Routledge Press 2007-2009

Reviewer for textbook in progress, Oxford University Press 2007-2009

Panel chair, Southwest/Texas Pop Culture Association/American Culture Association 2006

Honors and awards

Honors College Professor of the Year, Texas Tech University 2011

Milton Sutter Award for Excellence in Music History, Temple University 2000

Bruce Archibald Award for Excellence in Music Theory, Temple University 1999, 2000

Emily and Arthur Crosby Award, Temple University 1998

