

# MARIUSZ KOZAK

Columbia University  
Department of Music  
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(updated December 7, 2023)

**A. FIELD OF SPECIALIZATION:** Music Theory, Music Cognition

## B. EDUCATION

University of Chicago	2006–2012
Ph.D. in Music Theory and History	
Conferral: August 2012	
Dissertation Title: <i>Moving in Time: The Role of Gesture in Understanding the Temporal Organization of Music</i>	
Committee: Lawrence Zbikowski (sponsor), Berthold Hoeckner, Steven Rings	
University of New Mexico	2004–2006
Master of Music in Music Theory	
Advisor: Richard Hermann	
Eastman School of Music	2000–2002
Master of Music in Performance (violin)	
University of New Mexico	1996–2000
Bachelor of Music in Performance (violin)	

## C. EMPLOYMENT

Columbia University	
Associate Professor of Music ( untenured )	2020–present
Assistant Professor of Music	2013–2020
- parental leave (Fall 2015)	
- developmental leave (2016–2017)	
- COVID-19 tenure clock extension (2020–2022)	
Indiana University	
Visiting Assistant Professor	2012–2013
University of Chicago	
Instructor	2009–2010
Benedictine University	
Aural Skills and Applied Violin/Viola Instructor	2007–2009
New Mexico Philharmonic	
Violinist	2003–2006
Santa Fe Symphony	
Violinist	2003–2006
Augusta State University	
Instructor, Humanities	2004
Rochester Philharmonic Orchestra	
Violinist	2000–2002
New Mexico Symphony Orchestra	
Violinist	1997–2000

#### D. HONORS, PRIZES, AND FELLOWSHIPS

Emerging Scholar Award (Book), Society for Music Theory	2023
Outstanding Publication Award, Society for Music Theory	2023
SMT Post-1945 Music Analysis Interest Group Publication Award	2023
Outstanding Publication Award, Society for Music Theory Popular Music Interest Group	2022
Junior Faculty Fellow, Heyman Center for the Humanities, Columbia University	2020–2021
Postdoctoral Fellowship, Indiana University	2012–2013
Fulbright Fellowship, University of Oslo, Norway	2010–2011
Orchestral Studies Fellowship, Eastman School of Music	2000–2002
Winner, University of New Mexico Concerto Competition	1999

#### E. GRANTS

Junior Faculty Summer Grant Program in the Humanities	(\$3,000)	2022
Columbia University Seminars Schoff Publication Fund	(\$4,500)	2019
Lenfest Junior Faculty Development Grant	(\$4,000)	2019
Lenfest Junior Faculty Development Grant	(\$10,800)	2017
Junior Faculty Summer Grant Program in the Humanities	(\$3,000)	2016

#### F. PUBLICATIONS

##### **Monographs**

Kozak, Mariusz. *Enacting Musical Time: The Bodily Experience of New Music* (Oxford University Press, 2020).

- Winner of the 2023 Emerging Scholar Award (Book) presented by the Society for Music Theory.
- Reviewed in *Music & Science* (Schiavio); *Frontiers of Psychology* (Besada); *Theory and Practice* (Harcus); *Journal of Music Theory* (Hudson); *Music Theory Spectrum* (Stover)

##### **Peer-reviewed articles**

Kozak, Mariusz. "Feeling Meter: Kinesthetic Knowledge and the Case of Recent Progressive Metal." *Journal of Music Theory* 65, no. 2 (2021): 185–237.

- Winner of the 2023 Outstanding Publication Award presented by the Society for Music Theory.
- Winner of the 2022 Society for Music Theory Popular Music Interest Group Outstanding Publication Award.

Kozak, Mariusz. "Anna Teresa De Keersmaeker's *Violin Phase* and the Experience of Time, or Why Does Process Music Work?" *Music Theory Online* 27, no. 2 (2021).

- Winner of the 2023 SMT Post-1945 Music Analysis Interest Group Publication Award.

Kozak, Mariusz. "Experiencing Structure in Penderecki's *Threnody*: Analysis, Ear-Training, and Musical Understanding." *Music Theory Spectrum* 38, no. 2 (2017): 200–17.

Kozak, Mariusz. "Listeners' Bodies in Music Analysis: Gestures, Motor Intentionality, and Models." *Music Theory Online* 21, no. 3 (2015).

Kozak, Mariusz, Kristian Nymoen, and Rolf Inge Godøy. "Effects of Spectral Features of

Sound on Gesture Type and Timing.” In *Gesture and Sign Language in Human-Computer Interaction and Embodied Communication*, ed. Eleni Efthimiou, Georgios Kouroupetroglou, and Stavroula-Evita Fotinea. *Lecture Notes in Artificial Intelligence* 7206: 69–80 (2012).<sup>1</sup>

Nymoën, Kristian, Baptiste Caramiaux, Mariusz Kozak, and Jim Torresen. “Analyzing Sound Tracings: A Multimodal Approach to Music Information Retrieval.” *Proceedings of the First International ACM Workshop on Music Information Retrieval With User-Centered and Multimodal Strategies*. (2011).<sup>2</sup>

### **Peer-reviewed chapters**

Kozak, Mariusz. “Varieties of Musical Time.” In *Performing Time: Synchrony and Temporal Flow in Music and Dance*, edited by Clemens Wöllner and Justin London. Oxford University Press (2023).

### **Book reviews**

Kozak, Mariusz. Review of Arnie Cox, *Music and Embodied Cognition: Listening, Moving, Feeling, and Thinking*. In *Journal of Music Theory* 64, no. 1 (2020): 123–36.

Kozak, Mariusz. Review of Evan Jones, ed., *Intimate Voices: The Twentieth Century String Quartet*. In *Music Theory Online* 18, 2 (2012).

### **Conference presentations**

Kozak, Mariusz. “Rethinking the Meaning Of Emotion in Leonard Meyer’s *Emotion and Meaning in Music*.” American Musicological Society, Society for Ethnomusicology, and Society for Music Theory Joint Annual Meeting. New Orleans, LA. November 11, 2022.

Kozak, Mariusz. “Fantasizing About Process Music: Anne Teresa De Keersmaeker’s *Violin Phase* as Music Analysis.”

- Music Theory Midwest Annual Conference. Online. June–September, 2020.
- New England Conference of Music Theory Annual Meeting. Canceled due to COVID.

Kozak, Mariusz. “Headbanging to ‘Giant Steps’: Backbeat and Tempo Modulation in the Music of Panzerballett.” American Musicological Society/Society for Music Theory Joint Annual Meeting. San Antonio, TX. November 2, 2018.

Kozak, Mariusz. “Affect as Form: The Joy of Time in Toshio Hosokawa’s *Vertical Time Study I*.” Society for Music Theory Annual Meeting. Arlington, VA. November 2–5, 2017.

Kozak, Mariusz. “‘... Eternity Which is Forever Still’: Shaping Time with Gestures in Andriessen’s *De Tijd*.” New England Conference of Music Theorists. Boston, Mass. April 24–25, 2015.

Kozak, Mariusz. *Current Musicology* 50th Anniversary Conference. New York, NY. March 28–29, 2015.

Kozak, Mariusz. “Listeners’ Bodies in Music Analysis.” International Conference on the Multimodal Experience of Music. Sheffield, UK. March 23–25, 2015.

Kozak, Mariusz. “From Heidegger’s Hammer to Air-Guitar: Understanding Music with the Body.” *Thinking with Hands, Eyes and Things—TRENDS IN INTERDISCIPLINARY STUDIES*. An Avant Conference. Torun, Poland. November 7–10, 2013.

Kozak, Mariusz. “Dalcroze at the Limits: The Experience of Musical Time Through Movement.” The First International Conference of Dalcroze Studies. Coventry, UK,

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<sup>1</sup> Senior author listed last. The candidate was the primary and corresponding author, and wrote the article. Co-authors contributed with the experimental design and quantitative analysis.

<sup>2</sup> Senior author listed last. The candidate contributed introduction and discussion sections.

- July 24–26, 2013.
- Kozak, Mariusz. “From Heidegger’s Hammer to Air-Guitar: Toward a Procedural Understanding of Music.” Music Theory Midwest conference. Norman, Oklahoma, April 2013.
- Kozak, Mariusz. “Gesture and Time in Louis Andriessen’s *De Tijd*: How the Body Shapes Our Temporal Experience.” Music Theory Midwest conference. Ann Arbor, Michigan, May 2012.
- Nymoen, Kristian, Baptiste Caramiaux, Mariusz Kozak, and Jim Tørrensen. “Analyzing Sound Tracings: A Multimodal Approach to Music Information Retrieval.” International ACM Workshop on Music Information Retrieval with User-Centered and Multimodal Strategies (MIRUM’11). Scottsdale, AZ, November 2011.
- Kozak, Mariusz, Kristian Nymoen, and Rolf Inge Godøy. “Motion Capture Study of Gestural-Sonic Objects.” The Society for Music Perception and Cognition Conference. Rochester, NY, August 2011.
- Kozak, Mariusz, Kristian Nymoen, and Rolf Inge Godøy. “The Effects of Spectral Features of Sound on Gesture Type and Timing.” International Gesture Workshop. Athens, Greece, May 2011.
- Kozak, Mariusz. “Modeling Musical Color: A Formalized Approach Based on Spectrum Centroids.” Midwest Graduate Music Consortium conference. Chicago, February 2007.
- Kozak, Mariusz. “Common-Tone Progressions and their Tonnetz Representations in Orlando di Lasso’s Prologue to *Prophetiae Sibyllarum*.” West Coast Conference for Music Theory and Analysis / Rocky Mountain Society for Music Theory joint meeting. San Francisco, March 2005.

### **Non-academic writing**

- “We need AI labels on creative content” co-authored with Christopher White, *Chicago Tribune*, June 2023.
- “What’s behind the magic of live music?” *The Conversation* October, 2021.
- “Why does music make us feel things?” *Gizmodo*, March 1, 2021.
- “How music and chants bring protesters together.” *The Washington Post*, July 7, 2020.

### **Other media**

- “Why do we tap our feet or dance in time to the beat?” Interview with Eve Glasberg for *Columbia News*, November 25, 2019.
- “Why we move to the beat (beat not required).” Radio interview with John Shaefer, *Soundcheck*, WNYC, March 3, 2014.

### **Work in progress**

- Kozak, Mariusz. *Music in the Age of Cognitive Science*. Monograph in preparation; under contract with Oxford University Press.
- Kozak, Mariusz. *From Emotion to Music Cognition: Leonard Meyer and the Birth of Cognitive Science*. Monograph in preparation to be submitted to Palgrave Macmillan.
- Sachs, Matthew, Mariusz Kozak, Kevin Ochsner, Christopher Baldassano. “Emotions in the brain are dynamic and contextually-dependent: Using music to measure affective transitions.” Article submitted to *Proceedings of the National Academy of Sciences*.<sup>3</sup>

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<sup>3</sup> Senior author listed last. The candidate contributed with experimental design and discussion.

- Kozak, Mariusz. "How We Got Into Embodiment And How To Get Out." Article in preparation to be submitted to *Critical Inquiry*.
- Kozak, Mariusz. "The Embodied Music Cognition of Vernon Lee." Article in preparation to be submitted to *Musicae Scientiae*.
- Kozak, Mariusz. "The Brain as a Music-Theoretical Instrument: Computation and Theory of (Musical) Mind." Article in preparation to be submitted to *Music Theory Spectrum*.
- Kozak, Mariusz. "Rethinking the Meaning of Emotion in Leonard B. Meyer's *Emotion and Meaning in Music*." Article in preparation to be submitted to the *Journal of the American Musicological Association*.

## G. PATENTS

none

## H. TEACHING EXPERIENCE

### 1. Courses taught

Columbia University

*Undergraduate*

Introduction to Music Cognition 2023

Music Humanities 2014, 2017, 2018, 2019, 2020, 2021, 2022

Music Theory I 2015, 2016, 2020

Music Theory II 2013, 2015, 2016

*Mixed level*

Introduction to Set Theory 2016, 2019

Introduction to Cognitive Musicology 2020, 2021

*Graduate*

Music Theory Proseminar 2015, 2019

Theorizing Musical Temporality 2014, 2019

Music and the Body 2017, 2022

Indiana University

*Undergraduate*

Introduction to Post-Tonal Theory 2013

Music and Gesture 2013

*Graduate*

Graduate Music Theory Review 2012

University of Chicago

*Undergraduate (instructor of record)*

Introduction to Music Theory for Non-Majors I 2009

Introduction to Music Theory for Non-Majors II 2010

*Undergraduate (teaching assistant)*

Introduction to Music Analysis and Criticism 2008

Analysis of Twentieth-Century Music 2008

## 2. Advising

### *Dissertation sponsor*

Calder Hannan (2024)

Title: "Perspectives on Tactus Transformations in Metal"

Mark Saccomano (2020)

Title: "Musical Sound and Spatial Perception: How Music Structures our Sense of Space"

First position: Wissenschaftlicher Mitarbeiter, Universität Paderborn

### *Dissertation second reader*

Michael Weinstein-Reiman (2021)

Title: "Touch and Modernity in French Keyboard Pedagogy, 1715–1915"

First position: Visiting Assistant Professor of Music, Wesleyan University

Anthony Fort (2020)

Title: "Rhythm in Modernist Classical Music Sounds Different Depending on How You Move"

Benjamin Hansberry (2017)

Title: "Phenomenon and Abstraction: Coordinating Concepts in Music Theory and Analysis"

First position: Visiting Assistant Professor, Bates College

### *Dissertation committee member*

Makulumy Alexander-Hills (2023)

Title: "Engaging with Musical Theater Practitioners' Vernacular Musical Knowledge as Music-Theoretical Practice"

Ian Sewell (2023)

Title: "When All You Have is a Hammer: Expanding the Toolkit of Tonal Analysis"

Cheng Wei Lim (2023)

Title: "Music in, as, for, and through Virtual Spaces"

First position: Core Lecturer, Columbia University

Marc Hannaford (2019)

Title: "One Line, Many Views: Perspectives on Music Theory, Composition, and Improvisation through the Work of Muhal Richard Abrams"

First position: Lecturer in Discipline, Columbia University

William Mason (2019)

Title: "Feeling Machines: Immersion, Expression, and Technological Embodiment in Electroacoustic Music of the French Spectral School"

First position: Assistant Professor of Music, Wheaton College

Galen DeGraf (2018)

Title: "Navigating Musical Periodicities: Modes of Perception and Types of Temporal Knowledge"

First position: Core Lecturer in Music Theory, Columbia University

Maeve Sterbenz (2017)

Title: "Moving with Music: Approaches to the Analysis of Movement-Music Interactions"

First position: Core Lecturer in Music Theory, Columbia University

*Dissertation external examiner*

Oli Jan, University of Glasgow, Scotland (2023, expected)

Title: “The BRECVEMA Model of Musical Emotions and Theories of Embodied Cognition”

Tiziano Manca, University of Leuven, Belgium (2022)

Title: “Before Sound: Re-Composing Material, Time, and Bodies in Music”

*MA thesis sponsor*

Calder Hannan (2019)

Cheng Wei Lim (2018)

Eamonn Bell (2015)

Mark Saccomano (2015)

## **I. INVITED TALKS**

### **Keynote speaker**

“Embodied Cognition, Kinesthetic Knowledge, and the Feeling of ‘How Things Go’ (Or, Why Do We Music to Move?).” Keynote speaker. *Music Cognition Symposium (European Society for Cognitive Psychology)*. Online. February 23, 2022.

“Kinesthesia, Affectivity, and Music’s Temporal (Re-/Dis-)Orientations.” *Changing the Story: Embodiment as Musical Practices and Experiences*. Plenary Session. The Society for Music Theory Annual Meeting. Online. November 15, 2020.

### **Invited Speaker**

“Musical Meter as Bodily Technique: Headbanging to Progressive Metal and the Enactment of Time.” Washington University in St. Louis. October 14, 2022.

“Headbanging to Progressive Metal, or Musical Meter as Embodied Knowledge.”

- Centro de Estudos Interdisciplinares, Universidade de Coimbra. July 19, 2022.
- Katholieke Universiteit Leuven. May 19, 2022.

“Music and Enactive Time Design: Glitches, (Dis-)Orientations, and the Ethics of Hesitation.” *International Seminar on Sonic Design*. University of Oslo. May 5, 2022.

“Architects of Time: Feeling Meter in Progressive Metal.”

- Colloquium Series, University of Iowa. March 4, 2022.
- School of Music Lecture Series, University of Maryland. November 19, 2021.

“Dancing the Time of *Violin Phase*: Anne Teresa De Keersmaecker in Corporeal Counterpoint with Steve Reich.” *Towards a Somatic Music: Experimental Music Theatre and Theories of Embodied Cognition*. Glasgow, Scotland. June 18, 2021.

“Neuroscience and the Perception of Music: A Musicological Perspective.” *Neuroscience and the Perception of Music*. Roundtable discussion. Columbia University Center for Science and Society. October 19, 2020.

“Why Do We Move To Music? (Why Do We Music To Move?).”

- Humboldt-Universität zu Berlin, June 25, 2020.
- CITAR–Porto, Universidade Católica Portuguesa. December 8, 2018.
- Faculty Focus Series lecture. Columbia Global Centers, Paris. November 26, 2018.

“Feeling Music: Kinesthetic Knowledge and the Phenomenology of the Backbeat.” Research Seminar in Systematic Musicology. Centre for Systematic Musicology, University of Graz. April 17, 2018.

“Embodied Music Cognition: Implications for Music Analysis.” Embodied Cognition Workshop: Music and Movement. Columbia University. February 11, 2016.

- “Enacting Temporal Anxiety in Andriessen’s *De Tijd*.” Musicology and Theory Colloquium. University of Colorado, Boulder. October 5, 2015.
- “Capturing Dance.” University Seminars. *Studies in Dance*. Columbia University. September 20, 2015.
- “Using motion-capture technology to study musical experience.” Digital Projects in Music Research. Columbia University. February 27, 2015.
- “Teaching Music Theory at a Job Interview.” Professional Development Workshop. Columbia University. December 12, 2014.
- “Flipping the Classroom in Music Theory.” Music Theory Pedagogy Workshop. Columbia University. November 21, 2015.
- “Enacting Musical Understanding.” New York University. November 22, 2013.
- “Toward Understanding Musical Understanding.” Indiana University Jacobs School of Music. October 17, 2012.

## J. SERVICE

### 1. to Columbia University

Director of Undergraduate Studies, Cognitive Science program	2023–present
Member, Steering Committee, Cognitive Science program	2022–present
Member, Advisory Committee, Presidential Scholars in Society and Neuroscience	2022–present
Member, Junior Faculty Advisory Board	2020–2021
Member, PPC/JFAB Pandemic Remediation Subcommittee	2020–2021

### 2. to the Music Department

Curriculum Revision Committee	2024
Chair, Music Theory Area	2022–present
Society of Fellows application review committee	2022
Search committee member: Assistant Professor in Music Theory and Race	2021–2022
Director of Undergraduate Music Theory	2019–present
	2014–2017
Library Committee	2019–present
Teaching Scholars selection committee member	2019, 2022
Serwer Fund selection committee member	2018–2022
Search committee member: Lecturer in Discipline	2018–2019
Search committee member: Mellon Postdoctoral Fellowship	2015–2016

### 3. to the discipline (Music Theory)

Member, Program Committee, Society for Music Theory	2023
Member, Scientific Committee, Nova Contemporary Music Meeting	2023
Member, Society for Music Theory Development Committee	2020–present
Executive Board Member, Music Theory Society of New York State	2019–2021
Member, Society for Music Theory Accessibility Committee	2016–2018
Member, Program Committee and Scientific Committee, Porto International Conference on Musical Gesture as Creative Interface	2016
Submission reviewer, International Conference on New Interfaces for Musical Expression	2011, 2012

**4. workshops and seminars organized**

Professional Development Workshop (Columbia University)	2023
Book Proposal Writing Workshop (Columbia University)	2023
Monograph Publishing Workshop (Columbia University)	2016
Embodied Music Cognition Seminar (Columbia University)	2015
Music Theory Pedagogy Workshop (Columbia University)	2015
Professional Development Workshop (Columbia University)	2014