

# MARIUSZ KOZAK

Columbia University  
Department of Music  
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**FIELDS OF SPECIALIZATION:** Music Theory, Cognitive Musicology

## 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
MM in Music Theory	
Advisor: Richard Hermann	
Eastman School of Music	2000–2002
MM in Performance (violin)	
University of New Mexico	1996–2000
BM in Performance (violin)	

## EMPLOYMENT

Columbia University	
Associate Professor of Music	2020–present
Assistant Professor of Music	2013–2020
Indiana University	
Postdoctoral Fellow, Visiting Assistant Professor	2012–2013
University of Chicago	
Instructor	Fall 2009; Spring 2010
Teaching Assistant	Spring and Fall 2008
Augusta State University	
Instructor, Humanities, music	2004–2005

## PUBLICATIONS

### Monographs

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

- Finalist for the 2022 Wallace Berry Award 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 in the Age of Cognitive Science*. In preparation to be submitted to Oxford University Press.

### Peer-reviewed articles

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

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

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

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

"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." *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).

Nymoen, 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).

### Work in progress

"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. Forthcoming.

"How We Got Into Embodiment And How To Get Out." Article in preparation.

### Book reviews

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

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

### Conference presentations

"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.

"Fantasizing About Process Music: Anne Teresa De Keersmaecker'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-19.

"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.

"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.

"... 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.

"The Phenomenal Experience of Musical Time: A Perspective from Embodied Cognition." *Current Musicology* 50th Anniversary Conference. New York, NY. March 28–29, 2015.

"Listeners' Bodies in Music Analysis." International Conference on the Multimodal Experience of Music. Sheffield, UK. March 23–25, 2015.

"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.

"Dalcroze at the Limits: The Experience of Musical Time Through Movement." The First International Conference of Dalcroze Studies. Coventry, UK, July 24–26, 2013.

"From Heidegger's Hammer to Air-Guitar: Toward a Procedural Understanding of Music." Music Theory Midwest conference. Norman, Oklahoma, April 2013.

"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 Tørresen. "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.

"Modeling Musical Color: A Formalized Approach Based on Spectrum Centroids." Midwest Graduate Music Consortium conference. Chicago, February 2007.

"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**

"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.

### **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

## FELLOWSHIPS, AWARDS, AND HONORS

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

## INVITED TALKS

“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.

“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.

“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 Keersmaeker in Corporeal Counterpoint with Steve Reich.” *Towards a Somatic Music: Experimental Music Theatre and Theories of Embodied Cognition*. Glasgow, Scotland. June 18, 2021.

“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 7–15, 2020.

“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. 10/17/2012.

## SERVICE

### 1. *to the discipline (Music Theory)*

Member, Society for Music Theory Development Committee	2020–2022
Executive Board Member, Music Theory Society of New York State	2019–2021
Member, Society for Music Theory Accessibility Committee	2016–2018
Program Committee and Scientific Committee member, Porto International Conference on Musical Gesture as Creative Interface	2016
Submission reviewer, International Conference on New Interfaces for Musical Expression	2011, 2012

### 2. *to the Music Department*

Chair, Music Theory Area	2022–2023
Society of Fellows application review committee	2022
Search committee member: Assistant Professor in Music Theory and Race	2021–2022
Director of Undergraduate Music Theory	2019–2023
	2014–2017
Library Committee	2019–present
Teaching Scholars selection committee member	2019, 2022
Sever Fund selection committee member	2018–2022
Search committee member: Lecturer in Discipline	2018–2019
Search committee member: Mellon Postdoctoral Fellowship	2015–2016

### 3. *to Columbia University*

Member, Steering Committee, Cognitive Science program (Columbia and Barnard)	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