

John Muniz – Curriculum Vitae

Chronology of Education

Yale University

PhD, Music Theory 2015

Dissertation: “Enharmonic Procedures in Nineteenth-Century Music”

Advisor: Daniel Harrison

MA, MPhil, Music Theory 2012

Examination areas: music of Chopin and Crumb

Boston University

MM, Music Composition 2009

Thesis: *Numina* for thirteen instruments

Advisor: Martin Amlin

The College of William & Mary

BA, Music Composition, Highest Departmental Honors 2007

Concentration in Music Composition and Theory

Thesis: *Yin-Yang* for Pierrot plus percussion

Advisor: Sophia Serghi

Chronology of Employment

University of Arizona, Fred Fox School of Music

Assistant Professor of Music Theory 2015–present

Honors and Awards

Teaching Fellowship (Yale University) 2014–2015

University Dissertation Fellowship (Yale University) 2013–2014

Award for Best Student Paper, Rocky Mountain Society for Music Theory 2013

Max and Clara Stern Fellowship (Yale University) 2010–2013

Endowment Fellowship (Yale University)	2009–2010
Pi Kappa Lambda National Music Honor Society	2009
Wainwright Prize in Composition (Boston University)	2009
Alea III Composers' Workshop (Boston University, competitive award)	2009
Scholarship in Music Composition (Boston University)	2007–2009
Highest Honors in Music Composition (The College of William & Mary)	2007
William G. DeFotis Scholarship (The College of William & Mary)	2004–2006

Service/Outreach

University of Arizona, Fred Fox School of Music

Graduate Committee	Fall 2015–present
University Fellows Selection Committee	Spring 2020
Adjudicator, Sholin Guitar Competition (semifinals)	Spring 2020
Area Coordinator, Composition, Musicology, and Theory	Fall 2019
Scholarship and Recruitment Committee	Fall 2019
Search Committee, Assistant Professor of Music Composition	Spring 2019
Adjudicator, Michael Moore Piano Competition (preliminary round)	Spring 2019
Program Committee, Rocky Mountain Society for Music Theory Annual Meeting	Spring 2018
Search Committee, Scaife Post-Doctoral Research Assistant	Spring 2017
Search Committee, Music Education/Choral	Fall 2016–Spring 2017
Respondent, Music + Festival conference	Fall 2016
Moderator, “Hearing Culture/Making Noise” conference	Spring 2016
Session Chair, University of Arizona Graduate Student Music Conference	Spring 2016

Yale University, Department of Music

Mentor, Yale Department of Music Graduate Peer Mentorship Program	2014–2015
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Other

Advisory Board, New Voices in Music Conference (University of Silesia)	May 2017
Volunteer Crisis Counselor, Crisis Text Line	Fall 2017–present

Publications/Creative Activity

To Allen (composition). Approx. 11 minutes. Performed by Anna Kijanowska, pianist, at the International Music Festival in Memory of Allen Forte, Sudler Recital Hall, Yale University (Fall 2018).

(*)“Transformation at the Margins of Tonality: Scriabin’s Seventh Piano Sonata, Op. 64.” *Music Theory and Analysis* 5/1 (Spring 2018): 1–28.

“What’s Notation Got to Do with It? Enharmonic Modulations Reconsidered.” *Indiana Theory Review* 35/2 (Fall 2018): 117–160.

*“A Tendency-Transformational Model of Enharmonic Modulations and Related Phenomena.” *Music Theory Spectrum* 41/1 (Spring 2019): 1–20.

Where the Wild Things Are (composition). Approx. 8 minutes. Commission from Chamberhood chamber music ensemble, funded by Arizona Friends of Chamber Music. Performed at the Joel D. Valdez Main Library, Tucson, Arizona (Fall 2019).

“Rhythmic Processes in Schoenberg’s *Pierrot lunaire*.” Forthcoming in *Music Analysis* (Spring 2021).

Partial Sountrack to *Sherlock Jr.* (composition). Approx. 15 minutes. Commission from Chamberhood chamber music ensemble, funded by Arizona Friends of Chamber Music and the American Harp Society. Performed at The Loft, Tucson, Arizona (Fall 2021).

Work in Progress

“Conflicting Temporalities in Lutosławski’s *Subito*.” Revise and resubmit, *Gamut*.

“The Breakdown in Metal.” In progress.

Conferences/Scholarly Presentations

“We Say What We Mean and We Mean What We Say: Cognitivist Realism about Analytical Utterances” (invited presentation)

Max Planck Institute for Empirical Aesthetics (research symposium)
Frankfurt, Germany (via Zoom)

October 2021

“‘The ear alone must judge’: Harmonic Meta-Theory in Weber’s *Versuch*”

Society for Music Theory
Annual Meeting, San Antonio, TX

Fall 2018

Society for Music Analysis
Annual Meeting, City, University of London, UK

Summer 2018

“A Bifocal View of Meter in Lutoslawski’s *Subito*” (invited presentation)

New Voices in Music
University of Silesia, Katowice, Poland

May 2017

“Rhythmic Process in *Pierrot Lunaire*”

Rocky Mountain Society for Music Theory
Annual Meeting, Albuquerque, NM

April 2016

West Coast Conference for Music Theory and Analysis
Annual Meeting, Santa Barbara, CA

March 2016

“The Cosmos of Romantic Harmony”

Evening lecture (general audience)
University of Arizona, Fred Fox School of Music

November 2015

“Enharmonic Modulations: A Tendency-Transformational Model”

Society for Music Analysis
Annual Meeting, Keele, UK
Session co-organizer, “Rethinking Enharmonicism”

July 2015

“Rethinking Enharmonic Modulations: Notation and Tendency”

Society for Music Theory
Annual Meeting, Milwaukee, WI

November 2014

Rocky Mountain Society for Music Theory
Annual Meeting, Tempe, AZ

April 2014

- The South Central Society for Music Theory
Annual Meeting, Oxford, MS March 2014
- “Transformation at the Margins of Tonality: Scriabin’s Seventh Piano Sonata”
- 18th Biennial Conference on 19th-Century Music
Biennial Conference, Toronto, ON, Canada June 2014
- The Rocky Mountain Society for Music Theory
Annual Meeting, Flagstaff, AZ April 2013
Award for Best Student Paper
- “Headphone Listening and the Acousmatic”
- City University of New York Graduate Students in Music
Listening: Music and Philosophies of the Ear, Annual Symposium,
New York, NY May 2010
- “‘No Language but a Cry’: Gesture and Texture in Penderecki’s *Threnody*”
- Graduate Association of Music and Musicians at the University of
Texas March 2010
Music and War, Annual Conference, Austin, TX