

Jairo Moreno, Curriculum Vitae

CURRICULUM VITAE

December, 2008

Jairo Moreno
Associate Professor

Department of Music
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Education

Ph.D. Music Theory
M.A. Music Theory
B.M. *magna cum laude*, Music Theory

Yale University, 1996
Queens College, 1993
North Texas State University, 1986

Dissertation

“Theoretical Reception of the Sequence and its Conceptual Implications”
(Allen Forte, advisor)

Professional Positions

New York University (2004-)	Associate Professor
New York University (2003-04)	Visiting Associate Professor
Duke University (2003)	Associate Professor and Music Theory Coordinator
Duke University (1996-2003)	Assistant Professor and Music Theory Coordinator
Connecticut College (Spring 1995)	Visiting Instructor

Publications

Books

1. *Musical Representations, Subjects, and Objects: the Construction of Musical Thought in Zarlino, Descartes, Rameau, and Weber* (Indiana University Press, 2004).
Reviewed in *Choice*, *Music Theory Spectrum*, *Journal of Music Theory*, *Notes*, *Archives de Philosophie/Bulletin Cartésien*

Articles

1. “Modernidades sincopadas.” Proceedings, II Encuentro de Latinidades, Convenio Andrés Bello, Colegio de la Frontera Norte (COLEF), Tijuana, Mexico (2008) (submitted and accepted, forthcoming, 2009).
2. “On Diversity,” co-authored with Amy Cimini. *GAMUT*, special volume on music theory and diversity (submitted and accepted, forthcoming 2009).
3. “La salsa y sus muertes.” *El son y la salsa en la identidad del Caribe*, ed by Darío Tejeda and Rafael Emilio Yunén. Santo Domingo: Instituto de Estudios Caribeños (INEC), and Santiago: Centro León, República Dominicana (2008), 473-480.
4. “‘Latin Jazz’ como gramática política.” *Margens/Márgenes: Revista de Cultura* 8 (2006): 66-75.
5. “Bauzá–Gillespie–Latin/Jazz: Difference, Modernity, and the Black Caribbean.” *The South Atlantic Quarterly* 103:1 (2004): 81-99 (ed. Frank Lentricchia). Winner of the Irving Lowens Award for Best Article, Society for American Music (2005).
6. “Subjectivity, Interpretation, and Irony in Gottfried Weber’s Analysis of Mozart’s K. 465.” *Music Theory Spectrum* 25.1 (2003): 99–120.
7. “Schenker’s Parallelisms, Schoenberg’s Motive, and Referential Tones: Notes on Pluralistic Analysis.” *The College Music Symposium* 41 (2001): 91–111.
8. “Tropical Discourses: Community, History, and Sentiment in Rubén Blades’s Latin Music(s).” *Journal of Popular Music Studies* 13.2 (2001): 133–163.
9. “Challenging Views of Sequential Repetition: From *Satzlehre* to *Melodielehre*.” *Journal of Music Theory* 44.1 (2000): 127–169.
10. “Body’n’Soul?: Voice and Movement in Keith Jarrett’s Pianism.” *The Musical Quarterly* 83.1 (1999): 75–92.

Reviews

1. Essay-review *The Sonic Self: Musical Subjectivity and Signification*, Naomi Cumming (Bloomington: Indiana University Press, 2000), *Music Theory Spectrum* 27.2 (2005): 285-308.
2. *Rameau and Musical Thought in the Enlightenment*, Thomas Christensen (Cambridge: Cambridge University Press, 1993), *Journal of Music Theory* 40.2 (1996): 354–361.

Papers Read

International Conferences

1. “Música: De-generación en generación.” *Mundos juveniles. Los desafíos de la sociedad contemporánea*, Consejo Iberoamericano de Investigación en Juventud (CIJ). Instituto Tecnológico y de Estudios Superiores de Occidente (ITESO), Guadalajara México, November 2008
2. “Cosmopolitismos sonoros: una apuesta a la juventud.” *Mundos juveniles. Los desafíos de la sociedad contemporánea*, Consejo Iberoamericano de Investigación en Juventud (CIJ). Instituto Tecnológico y de Estudios Superiores de Occidente (ITESO), Guadalajara México, November 2008
3. “Modernidades sincopadas.” *II Encuentro de Latinidades*, Convenio Andrés Bello, El

- Colegio de la Frontera Norte, Tijuana, México, Sept., 2008
4. *Seminario pensamiento musical e investigación: perspectiva histórica y contemporánea.* Departamento de Música, Universidad de los Andes, Bogotá, Colombia, Aug. 11-15, 2008
 5. “La salsa y sus muertes.” II Congreso Internacional Música, Identidad y Cultura en el Caribe, Instituto de Estudios Caribeños (INEC), Santo Domingo, República Dominicana, April 2007
 6. “The Future Anterior of Sonic Latin Americanisms.” International Association for the Study of Popular Music (IASPM), Birmingham, England, August, 2006
 7. “Irony, Subjectivity, and the Limits of Theory in Gottfried Weber’s Analysis of Mozart’s K. 465.” Third Triennial British Musicological Societies’ Conference, Guildford, England, July, 1999
 8. “The Epistemology of the Imaginary.” VI International Conference on Systematic and Comparative Musicology, Oslo, Norway, June, 1999

National Conferences

1. “On Theory in Ethnomusicology: Three Concepts,” discussant. The Society for Ethnomusicology, 53rd Annual Meeting, Middletown, CT, October 2008
2. “Diversity’s Diversity.” Society for Music Theory, 30th Annual Meeting, Baltimore, MD, November 2007
3. “The Afro-Latin Jazz Orchestra at Lincoln Center: Cultural Policy as Cultural Politics.” International Association for the Study of Popular Music (IASPM), US-Branch, Boston, April 2007
4. “Crossing Under and Beyond with Rubén Blades: Latin-American Music and the ‘Third Space’.” American Musicological Society, 70th Annual Meeting, Seattle, WA, November, 2004
5. “Sound, Perception, and the Early Modern Subject in Descartes’s *Compendium Musicae*.” Society for Music Theory, 24th Annual Meeting, Philadelphia, PA, December, 2001
6. “Tropical Discourses: Latino Unity and Rubén Blades’s Music(s).” The Society for Ethnomusicology, Annual Meeting, Toronto, Canada, November, 2000
7. “Irony, Subjectivity, and the Limits of Theory in Gottfried Weber’s Analysis of Mozart’s K. 465.” American Musicological Society, 65th Annual Meeting, Kansas City, MO, November, 1999
8. “The Complicity of the Imaginary: The Case of Rameau’s Implied Dissonances.” Society for Music Theory, 21th Annual Meeting, Chapel Hill, NC, December, 1998
9. “From *Satzlehre* to *Melodielehre*: Repetition under New Guises.” American Musicological Society and Society for Music Theory, Joint Meeting, Phoenix, AZ, October, 1997
10. “Body'n'Soul?: Voice and Movement in Keith Jarrett's Pianism.” American Musicological Society, 62th Annual Meeting, Baltimore, MD, November, 1996
11. “Theory-Analysis-Fiction.” Society for Music Theory, 17th Annual National Conference, Tallahassee, FL, November, 1994

Invited Presentations

1. *Speaking of Language*, International Conference, Fordham University, Feb., 2009
2. Respondent, "Political and Cultural Theories of the Megacity in Latin America (1929-2006)," Liliana Gómez-Popescu (Institute for Latin American Studies, Columbia), Center for Latin American and Caribbean Studies, N.Y.U., Nov., 2008
3. "Music and Cosmopolitanism." N.Y.U., Scholars Lecture Series. Dec. 3, 2007
4. "Music and Being in the World: A Case from Colombia." Brooklyn College, Institute for the Study of American Music, Nov., 2007
5. "Music, Theorizing, and the Postcoloniality of Knowledge." University of Washington, Seattle, School of Music, Music Theory Colloquium, Oct., 2007
6. "Sound and Affect before the Subject." Fordham University, New York, May, 2007
7. "Drastic Measures for Gnostic Times." University of Pennsylvania, Dept. of Music, Colloquium Series, Feb., 2007
8. "Topologies of the Untimely." Keynote Address, Graduate Student Conference, Columbia University, Dept. of Music, Feb., 2007
9. "Convenient and Inconvenient Knowledge in the Thought of Zarlino." City University of New York, Graduate Center, April, 2004
10. "Three Views on Intuition." University of Wisconsin-Madison, December 2002
11. "On Musical Stains: the 'Latin Tinge' and 'Latin Jazz'." University of North Carolina at Chapel Hill, 2002 Carolina Jazz Festival, Symposium: "Jazz at the Margins?" March, 2002
12. "Identity Construction in Latin Music(s)." Rutgers University, February, 2001
13. "Meanings and/in Music." Duke Institute of Learning in Retirement, Durham, North Carolina, February, 2000
14. "Colombian Music in a Global Market(Place)." Globalization and the Artist Series, Center for International Studies, Duke University, April, 1999
15. "'It's Not About the Melody': Betty Carter Represents." Reading, wRiting, Representin': Performance and the Subjects of Race, Duke University, April, 1998
16. "Representing Colombian Music." Colloquium on Latin American Studies, North Carolina Central University, October, 1998

Regional Conferences

1. "Imitation and Motivation in Mattheson's Rhetorical Analysis," in Special Session: Discourse-Genre-Meaning: Explorations in Music. Music Theory Midwest, 10th Annual Conference, Butler University, Indianapolis, May, 1999
2. "Theory-Analysis-Fiction." New England Conference of Music Theorists, 9th Annual Meeting, Connecticut College, April, 1994
3. "Schoenberg's Motive, Motivic Parallelisms, and Referential Motives." Music Theory Midwest, 4th Annual Conference, University of Wisconsin-Madison, May, 1993

Honors, Awards, Grants

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| 2007-09 | Humanities Council, NYU, Working Group Grant, "Ethics of the Sensible: New Political Perspectives on Music and the Arts," convener and main co-organizer: \$10,000 |
| 2007 | Fundación Cisneros, grant awarded to Dept. of Music, NYU, co-organizer: \$31,640 |

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2005	Irving Lowens Award for Best Article, Society for American Music
2001	Academic and International Studies Travel Grant, Duke University
2000–01	Andrew W. Mellon Assistant Professor of Music, Duke University
2000	The David and Janet Vaughn Brooks Award (Trinity College Distinguished Teaching Award, Duke University)
1999	Common Fund Travel Grant for Interdisciplinary Enhancement, Duke University
1999	Academic and International Studies Travel Grant, Duke University
1997	Grammy Award nomination, Latin Jazz Category, with Ray Barretto sextet
1996	Grammy Award nomination, Latin Jazz Category, with Ray Barretto sextet
1995	Grammy Award nomination, Latin Jazz Category, with Ray Barretto sextet
1993–94	Giles Whiting Fellowship in the Humanities, Yale University
1993	Grammy Award nomination, Latin Jazz Category, with Ray Barretto sextet
1993	Award of Special Merit, Student Presentation Category, Music Theory Midwest, 4th Annual Conference, Madison, WI
1992	Grammy Award nomination, Latin Tropical Category, with Ray Barretto Orchestra
1992	Andrew W. Mellon Dissertation Research Grant
1988–92	Yale University Tuition Fellowships
1987	Saul Novack Scholarship in Music Theory, Queens College
1984	Good Neighbor Scholarship for Latin American Students, North Texas State University
1983–85	Orchestra Scholarships, North Texas State University

University and Department Service

2008-09	N.Y.U. Department of Music, graduate admissions committee
2008	N.Y.U. Department of Music, chair, tenure committee (David Samuels)
2008-	N.Y.U. Department of Music, coordinator, professional development workshops
2007-08	N.Y.U. Department of Music, ethnomusicology search, committee chair
2007-	Dean's Undergraduate Research Fund, Selection Committee, NYU, College of Arts and Science
2006-07	N.Y.U. Steinhardt School of Education Music and Performance Arts, music theory search
2006-07	N.Y.U. Department of Music, ethnomusicology search
2005-06	N.Y.U. Committee for Undergraduate Standards
2005-07	N.Y.U. Department of Music, Executive Committee
2005-08	N.Y.U. Department of Music, Director of Undergraduate Studies
2005-	N.Y.U. Department of Music, coordinator Colloquium Series
2005	N.Y.U. Department of Music, chair, tenure committee (Ana María Ochoa)
2005-06	N.Y.U. Department of Music, ethnomusicology search (two positions)
2004	N.Y.U. Department of Music, graduate program reform committee, musicology admissions committee
2003-	N.Y.U. Department of Music, Spanish exam
2002–2003	Member (alternate), Academic Council, Duke University
2002–2003	Duke Department of Music, Member Library Committee
2002	Duke Department of Music, Language Exams (Italian)

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2001–2003	Faculty-in-Residence, Epworth Residence Hall
2001–2003	Advisor, Duke University Pre-Major Advising Center
2001	Duke Department of Music, Member, Graduate Admissions Committee (musicology); Graduate Diagnostic Exam; Language Exams (German)
1999–2001	Benenson Award in the Arts, Committee
1999–2000	Advisor, Duke University Pre-Major Advising Center
1999	Duke Department of Music, Member Theory Search Committee
1999–2001	Duke Department of Music, Member Policy Committee
1999–	Duke University, Pre-Graduate (Ph.D.) Advisor (Music)
1999	Duke Department of Music, Chair, Graduate Admissions Committee (musicology)
1998	Duke Department of Music, Member, Graduate Admissions Committee (musicology); Graduate Diagnostic Exam; Language Exams (Spanish)
1997–1999	Duke University, Faculty Associate Program (<i>Mi Gente</i> , Hispanic Student Group)
1997–2000	Duke Department of Music, Undergraduate Curriculum Committee
1996–2000	Duke Department of Music, Chair, Lecture Committee
1996	Duke Department of Music, Graduate Diagnostic Exam

Dissertations

In-progress	Jenny Johnson (Composition/Musicology, NYU; main advisor) Michael Gallope (Musicology, NYU; main advisor) Jessica Schwartz (Ethnomusicology, NYU; main advisor) Michael Birenbaum Quintero (Ethnomusicology, NYU; committee member) John Melillo (English, NYU; committee member) John Nimis (Comparative Literature, NYU; reader)
2007	Njoroge Njoroge (American Studies, NYU; committee member)
2007	Bernd Gottinger (Composition, NYU; reader)
2006	Daniel Beliaevsky (Composition, NYU; committee member)
2006	David McMullin (Composition, NYU; reader)
2005	Talia Jimenez (Musicology, NYU; reader)
2005	Christopher Ariza (Composition, NYU; reader)
2004	Juliana Trivers (Composition, NYU; committee member)
2003	Christina Gier (Musicology, Duke)
2003	Jonathan Gibson (Musicology, Duke)
2001	James Harkins (Composition, Duke)

Professional Activities

2008	Judge, Connecticut Commission on Culture & Tourism (CCT) Artist Fellowship Program – Music Composition Category
2008–	Referee, <i>Journal of the American Musicological Society</i>
2007	Tenure and promotion reviewer, Columbia University, Dept. of Music
2007–	Referee, <i>Acta Musicologica</i>

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- 2007 Reviewer, Oxford University Press (Christopher Washburne, *Latin Jazz: The 'Other' Jazz*)
- 2006- Reviewer, ACLS Andrew W. Mellon Foundation/ACLS Early Career Fellowship Program – Dissertation Completion Fellowships
- 2006 Chair, “Politics” panel at International Association for the Study of Popular Music (IASPM), Birmingham, England, August, 2006
- 2005 Candidate for Executive Board, Society for Music Theory (SMT)
- 2005 Reviewer, University of California Press (Travis A. Jackson, *Blowin' the Blues Away: Performance and Meaning on the New York Jazz Scene*)
- 2004– Referee, *Music Analysis*
- 2000–2004 Referee, *The Musical Quarterly*
- 1999– Reviewer, Prentice-Hall, music division
- 1999 Jury, II Concurso Nacional de Composición Musical “Paso al Arte” [Second National Composition Competition “Pathway to Art”], Bogotá, Colombia
- 1999 Session chair, “Rational Approaches to the Analysis of Tonal Music,” Music Theory Southeast, 8th Annual Meeting, Davidson, NC, March, 1999
- 1998 Member, program committee, Music Theory Southeast, 8th Annual Meeting
- 1995 Member, nominating committee, New England Conference of Music Theorists
- 1994- Referee, *Journal of Music Theory*

Recordings

1. Folklore Urbano, *Baile/Dance* (2005) – bassist in two tracks
2. Antonio Arnedo Quintet, *Colombia*, MTM (Colombia), 2001
3. Lucía Pulido, *Religious and Pagan Songs from Colombia: A New Musical Proposal*, Intuition (Germany), 2000
4. Luis Bonilla Latin Jazz All Stars, *Escucha*, Candid (England), 1999
5. Antonio Arnedo Quintet, *Encuentros*, MTM (Colombia), 1998
6. Antonio Arnedo Quartet, *Origenes*, MTM (Colombia), 1997
7. Ray Barretto Sextet, *Contact!* Blue Note (Grammy nominated, Latin Jazz Category), 1997
8. Hector Martignon Trio, *The Foreign Affair*, Candid (England), 1997
9. Antonio Arnedo Quartet, *Travesía*, MTM (Colombia), 1996
10. Ray Barretto Sextet, *My Summertime*, EMI France-Blue Note (Grammy nominated, Latin Jazz Category), 1996
11. Lucía Pulido, *Lucia*, Sonolux (Colombia), 1996
12. Ray Vega, *Ray Vega*, Concord, 1996
13. Ray Barretto Sextet, *Taboo*, Concord, (Grammy nominated, Latin Jazz Category), 1995
14. Hector Martignon Trio, *Portrait in Black and White*, Candid (England), 1995
15. Terra Mars, *Jazz in the Wilde*, University of Hartford-WWUH, 1995
16. Ray Barretto Sextet, *Ancestral Messages*, Concord (Grammy nominated, Latin Jazz Category), 1993
17. Ray Barretto Orchestra, *Soy Dichoso*, Fania (Grammy nominated, Latin Tropical Category), 1992
18. Ray Barretto Septet, *Handprints*, Concord, 1991

Performances (selected)

- 2005 Bassist, Lucía Pulido, Festival *Glatt und Verkehrt* (Krems, Austria)
- 2002 Bassist, Ciompi String Quartet, Summer Series
Bassist in Schubert's "Trout" Quintet, Ciompi String Quartet, subscription series, Duke University, Fall
- 1999 Bassist in George Crumb's *Quest*, Encounters with the Music of Our Time, Duke University, featuring guitarist David Starobin
- 1998 Concerts with Antonio Arnedo, Colombia and Portugal (World Expo '98)
- 1997 Concerts with Antonio Arnedo (Colombia and U.S.A.) and Hector Martignon (Switzerland)
- 1994 Bassist in recital with jazz pianist Kenny Drew Jr., Yale University
- 1993–96 Co-leader in trio concerts in Bogotá, Colombia
- 1993 Bassist in NEA concert with jazz saxophonist Steve Slagle, New York City
- 1993 Bassist with vibraphonist Jay Hoggard, Wesleyan University
- 1992 Bassist, New Latin Jazz Stars, feat. David Sanchez, Adam Cruz, Charlie Sepúlveda, Richie Flores, and Arturo Ortiz, Avery Fisher Hall, New York City
- 1992 Bassist in recital with jazz trumpeter Jimmy Owens, Yale