

A man with dark hair and a beard, wearing a dark green suit jacket over a dark shirt and tie, is playing a blue electric guitar. He is looking down at the guitar. The background is a blurred, colorful abstract pattern with shades of green, yellow, and blue. The overall image has a dark, moody aesthetic with a semi-transparent dark overlay.

PRESS KIT · 2026

José *Eduardo* Muñoz

COMPOSER · GUITARIST · SOUND ARTIST · MEXICO

Music as a gateway to understanding the human condition. Working at the outer limits of human perception through polytempo structures, microtonality, and live electronics.

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BIOGRAPHY

Rooted in *Mexico*, heard across the world

José Eduardo Muñoz is a Mexican composer, guitarist, and sound artist whose music explores the outer limits of human perception.

Born in Tlaxcala, he studied under Dr. Gabriela Ortiz at UNAM and completed his graduate training at the Manhattan School of Music under Dr. Reiko Fuchino and Dr. Lewis Nielson, where he was awarded the Carl Kanter Prize for Orchestral Composition.

His works have been performed across Mexico, the United States, Canada, Germany, Austria, Belgium, Norway, and Taiwan — commissioned by ensembles and soloists in New York, Weimar, and Taipei, and premiered on stages from UNAM's concert halls to the Manhattan School of Music's Philharmonia Orchestra. He is a recipient of Mexico's national Jóvenes Creadores grant from FONCA, and his film scores have screened at the Monterrey International Film Festival.

Co-founder of the Institute for Music Evolution — a 501(c)(3) nonprofit operating in New York and Texas — and founder of Mexico's first International Salterio Festival, Muñoz works at the intersection of polytemporal structures, microtonality, and live electronics, in continuous dialogue with performers, ensembles, and orchestras worldwide.

EDUCATION

2021–23	Master's in Musical Composition	Manhattan School of Music, New York
2016–20	Bachelor's in Musical Composition	UNAM, Mexico City — highest honors, Medalla Gabino Barreda
2012–15	Pre-College Composition	UNAM, Mexico City
2009–12	Pre-College Classical Guitar	Conservatorio del Estado de Puebla

BORN

Tlaxcala, México

BASED

Tlaxcala, México
Operating between Mexico, New York & Europe

PERFORMED IN

Mexico · USA · Canada ·
Germany · Austria · Belgium ·
Norway · Taiwan

LANGUAGES

Spanish (native)
English (TOEFL 105)
German (B1)
French (A1)

ALSO

Co-founder & VP, Institute for Music Evolution (501c3)

Founder & Director, Festival Internacional de Salterio

ADDITIONAL TRAINING

Certified consultant in Semiotics of Daily Life — 7 years of study, Instituto de Semiología de la Vida Cotidiana

ARTISTIC PRACTICE

Working at the limits of *human perception*

Every system in this music serves one question: where are the edges of what we can perceive, and what happens when a work is built to sit on them?

Muñoz's practice begins from perception itself — how we hear sound and time, and how far those faculties can be stretched. Art, on this reading, is not stimulus that conditions a listener toward a fixed concept. It is **counter-information**: stimulus that opens a horizon of possible experience. The three systems below are the means, not the end. Each one is a way of composing at the threshold where perception starts to distort.

The reading behind it runs from Helmholtz's *On the Sensations of Tone* through Partch's *Genesis of a Music* and Tenney and Polansky's *Temporal Gestalt Perception in Music* into current cognitive science and the psychology of time. The compositional lineage runs through Ligeti, Lutosławski, Nancarrow and Julián Carrillo — each of whom engaged perception directly rather than decoratively.

01 Polytempo THE THRESHOLD OF ATTENTION

We can follow two or more chains of events contextually, but attention rests on only one at a time. Layering tempi turns that constraint into material — a time microscope. *Metaxis* (2023) achieves sustained polytempo organically, without click tracks, through speed variation in each hand of the accordion. *Entrainment* (2023) holds three non-proportional tempi at once in twelve-second blocks — longer than the brain retains as present, so the music crosses into memory as you listen.

02 Microtonality THE THRESHOLD OF PITCH

A frontier where the limits of perception become audible. Just intonation at the 5-, 7- and 11-limit, spectral tunings, EDOs and non-octave temperaments, and Erv Wilson's organic scales. *Murales* (2023) confronts 12-TET with overtone tunings across a full orchestra. *Memoria.M* (2022) builds a harmonic overtone system that turns polyphonic through overtone singing.

03 Technology ARCHITECTURE, NOT DECORATION

The means of building conditions precise enough to explore these thresholds without giving up live performers. MaxMSP for polyrhythm generation and live processing; electronics as tuning infrastructure, not surface effect. *Post-Human Noet(h)ic* (2023) runs two polyrhythm generators with movable tempi, producing a texture that never settles.

Underlying all three is seven years of formal training in semiotics under Dr. Alfonso Ruiz Soto — the study of how meaning is built, from signs to symbols to whole systems of knowledge. It places **interaction** at the centre: every listener arrives with their own system of thought, belief and value, and functions as a modulating filter of their own experience. Music built on perception needs no specialist training to reach someone. It is made for every human to interact with.

"Art as counter-information — not stimulus that conditions, but stimulus that opens new possibilities of experience."

JOSÉ EDUARDO MUÑOZ

CATALOGUE

Selected *works*

RECENT & FORTHCOMING COMMISSIONS

2026	Temet Nosce	Accordion Duo, Cello & Electric Guitar	Con:Trust Duo, Germany. World premiere at NEW SOUNDS NEW SOUNDS NEW, New York, 3 Oct 2026
2025	Arcanus Sonus (I, II, III)	Salterio	FONCA Jóvenes Creadores project. Premieres: Mvt. II — FONCA final concert, Dec 2025; Mvt. I — Festival Internacional de Salterio, Val'Quirico, Mar 2026
2025	Khronoi	Violin & Accordion	AssaiMovere Duo, Germany
2025	Intangible	Prepared Marimba	Jonathan Collazo, New York. Premiered at NEW SOUNDS NEW SOUNDS NEW, 1 Oct 2025
2025	Solus	Amplified Baritone Voice	Ty Bouque, loadbang, New York
2024	Rituales	12 Percussionists & 2 Pianos	MSM Commission Prize — large-scale polytemporal work
2024	Metacognition	Solo Bassoon	Ben Roidl-Ward, Chicago
2024	Dis-tor-sio	Electric Guitar	Distortion as primary compositional parameter
2024	Artificial Environments	Brahms Guitar & Electronics	

ORCHESTRA & LARGE ENSEMBLE

2023	Murales	Orchestra	12-TET confronted with overtone tunings
2020	Particle	Wind Band	Finalist, Dartmouth University Competition
2019	Alquimia	Orchestra	
2018	No llores ojos hermosos, llévame al río	Chamber Orchestra	1st Prize, Arturo Márquez National Competition

CATALOGUE (CONT.)

Chamber, solo & *film*

CHAMBER & SOLO

2023	Metaxis	Accordion Duo	Con:Trust Duo, Germany
2023	Entrainment	Alto Fl./Picc., Trumpet, Alto Sax	Dice Trio, New York
2023	Post-Human Noet(h)ic	Bass Fl., E. Guitar & Electronics	Two polyrhythm generators, movable tempi
2023	Morass	Guzheng	Jing Mu Kuo, Taiwan
2022	Memoria.M	Baritone & Electronics	Overtone singing, harmonic overtone tuning
2020	Fractal	Fl, Tr, Pno, Vln, Vc, E.Gtr, Perc	Selected, UNAM Resiliencia Sonora
2018	Tinta verde	SATB Choir (3 versions)	SATB · + String Quartet · + Organ

FILM SCORES

–	Aquí Estoy	dir. Fernando Morett	Selected, Festival Internacional de Cine de Monterrey
–	Off Stage	dir. Fernando Morett	
–	Lea	dir. John L. Puma	

AWARDS & RECOGNITION

Selected *distinctions*

2024–25	Beca Jóvenes Creadores	FONCA — Fondo Nacional para la Cultura y las Artes, Mexico
2023	Carl Kanter Prize for Orchestral Composition	Manhattan School of Music
2022	Jan Williams Award	MSM — Composition & Contemporary Performance Collaboration
2022	Percussion Commission Prize	Manhattan School of Music
2020	Selected — Resiliencia Sonora	UNAM, New Chamber Music
2020	Finalist — Wind Band Composition Competition	Dartmouth University
2018	1st Prize — Concurso Nacional "Arturo Márquez"	Mexico
2016	Medalla al Mérito Universitario "Gabino Barreda"	UNAM

RECOGNITION IN CONTEXT

"Winner of the Carl Kanter Prize for Orchestral Composition."

MANHATTAN SCHOOL OF MUSIC · 2023 AWARD CITATION

"Recipient of the Jóvenes Creadores grant for the preservation and expansion of the Salterio tradition."

FONCA — MEXICO · GRANT AWARD

"Graduated with highest academic honors — Medalla Gabino Barreda."

UNAM · CLASS OF 2020

"Recognized for exceptional Composition and Contemporary Performance Collaboration."

MSM — JAN WILLIAMS AWARD · 2022

PRESS PHOTOS

Approved *imagery*



PORTRAIT — FESTIVAL INTERNACIONAL DE SALTERIO



PERFORMANCE — ELECTRIC GUITAR



ENSEMBLE ON STAGE



SALTERIO

HIGH-RESOLUTION FILES AVAILABLE ON REQUEST. PLEASE CREDIT THE PHOTOGRAPHER WHERE INDICATED.

Let's create *something new*

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SOUNDCLOUD

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