

VASIL BYROS

Northwestern University, Bienen School of Music
70 Arts Circle Drive, RCMA 4-179
Evanston, IL 60208
v-byros@northwestern.edu
(847) 467-2032

TEACHING POSITIONS

- (2010–) NORTHWESTERN UNIVERSITY, *Henry and Leigh Bienen School of Music*
(2016–) Associate Professor w/tenure, Music Theory and Cognition
(2010–16) Assistant Professor, Music Theory and Cognition
- (2009–10) INDIANA UNIVERSITY, *Jacobs School of Music*
Post-Doctoral Resident Scholar/Visiting Assistant Professor in Music Theory
- (2005–09) YALE UNIVERSITY, *Yale College*
Part-Time Acting Instructor, Music Department

EDUCATION

- (2009) YALE UNIVERSITY, Ph.D., Music Theory:
Foundations of Tonality as Situated Cognition, 1730–1830: An Enquiry into the Culture and Cognition of Eighteenth-Century Tonality, with Beethoven's "Eroica" Symphony as a Case Study.
- (2005) _____, M.Phil., Music Theory (Honors)
- (2004) _____, M.A., Music Theory (Honors)
- (2003) QUEENS COLLEGE (CUNY), M.A., Music Theory and Music History (4.0 GPA)
- (2001) _____, B.A., Music [Composition] (*Magna cum laude*)

PUBLICATIONS

BOOKS

- (in progress) “Nights at Van Swieten’s: Models, Creativity, and Meaning, from Bach, Mozart, Beethoven, and Their World. A Period Composer’s Perspective.”

JOURNALS (PEER-REVIEWED)

- (in press) “Mozart’s Vintage Corelli: Or, A Micro-Theory and -History of a *Fonte-Romanesca*.” *Intégral*.
- (2015a) “Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time of J. S. Bach.”
Music Theory Online 21.3
[17,650 words]
Winner of the Outstanding Publication Award, *Society for Music Theory* (2017)
- (2013) “Trazom’s Wit: Communicative Strategies in a ‘Popular’ Yet ‘Difficult’ Sonata.”
Eighteenth-Century Music 10 (2): 213–252.
[14,500 words]

- (2012a) “Meyer’s ‘Anvil’: Revisiting the Schema Concept.”
Music Analysis 31 (3): 273–346.
[26,000 words]
- (2009) “Towards an ‘Archaeology’ of Hearing: Schemata and Eighteenth-Century Consciousness.”
Musica Humana 1 (2): 235–306.
[13,000 words]
- (2008a) “Competing ‘Windows of Order’: The Dialectics of System-Construction and -Withdrawal in Berg’s Sonata for Piano, Op. 1.”
Theory and Practice 33: 273–327.
[17,800 words]

BOOK CHAPTERS (INVITED AND PEER-REVIEWED)

- (forthcoming) “Of ‘Elegant Tones’ and ‘Fantastical Progressions’: A Historical, Schema-Based, and Comprovisational Perspective on Diminished Seventh-Chord Modulation, c. 1720–1830.”
The Oxford Handbook of Music and Corpus Studies. Ed. by Daniel Shanahan, Ashley Burgoyne, and Ian Quinn.
- (forthcoming) “Programmatic Readings and Narrative Strategies.” In *The Cambridge Companion to Beethoven’s “Eroica” Symphony*. Ed. by Nancy November.
- (2015b) “‘Haupttruhpunkte des Geistes’: Punctuation Schemas and the Late-Eighteenth-Century Sonata.” In *What is a Cadence?: Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire*. Ed. by Markus Neuwirth and Pieter Bergé. Leuven: Leuven University Press, 215–251.
[9,000 words]
- (2014) “Topics and Harmonic Schemata: A Case From Beethoven” In *The Oxford Handbook of Topic Theory*. Ed. by Danuta Mirka. New York: Oxford University Press, 381–414.
[9,000 words]

REVIEWS AND REVIEW ARTICLES

- (2012b) Review of *The Art of Partimento* by Giorgio Sanguinetti. *Music Theory Online* 18.3.
[3,000 words]
- (2012c) “Unearthing the Past: Theory and Archaeology in Robert Gjerdingen’s *Music in the Galant Style*.” *Music Analysis* 31 (1): 112–124.
[6,000 words]

ACADEMIC SOCIETY NEWSLETTER (PEER-REVIEWED)

- (2008b) “Memorizing Tonality: Beethoven’s *Eroica* and the *le-sol-fi-sol* Archetype.” *Society for Music Analysis Newsletter*, July: 3–7.
[1700 words]

CONFERENCE PRESENTATIONS & WORKSHOPS (* BY INVITATION)

- (2017) “Of ‘Elegant Tones’ and ‘Fantastical Progressions’: A Historical, Schema-Based, and Comprovisational Perspective on Diminished Seventh-Chord Modulation, c. 1720–1830.”
Society for Music Theory, Arlington, VA (3 November)

- (2017) “(Re)Creating Bach’s Weimar Organ Fugues: Model-Learning, Externalization, and Conceptual Combination in Musical Creativity”
European Conference for Music Analysis (EuroMAC), Strasbourg, France (29 June)
- (2017) Models and Creativity in the Long Eighteenth Century: Session Organizer
European Conference for Music Analysis (EuroMAC), Strasbourg, France (29 June)
- (2015) “Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time of J. S. Bach.”
Society for Music Theory, St. Louis, MO (29 October–1 November):
withdrawn due to early publication.
- (2015) ★ Respondent at the session “Eighteenth-Century Form and Schemata.”
Society for Music Theory, St. Louis, MO (29 October–1 November).
- (2015) “Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time of J.S. Bach.” *Music Theory Midwest*, Rochester, MI (9 May).
- (2014) “Mozart’s Ironic Mask: Topics and Harmonic Schemata in the ‘Haffner’ Symphony.”
European Conference for Music Analysis (EuroMAC), Leuven, Belgium (20 September).
- (2014) “Sonata quasi uno schema: A Case from Beethoven.”
European Conference for Music Analysis (EuroMAC), Leuven, Belgium (19 September).
- (2014) Musical Schemata and Historically Informed Listening (Session Co-Organizer).
European Conference for Music Analysis (EuroMAC), Leuven, Belgium (18 September).
- (2013) “Sonata quasi uno schema.”
Society for Music Theory Annual Meeting, Charlotte, NC (3 November).
- (2012) ★ “Topics and Harmonic Schemata.”
AMS/SEM/SMT Joint Special Session on 18th-Century Musical Topics as an Interface Between Structure and Expression, New Orleans, LA (2 November).
- (2012) ★ “Hearing Schemas/Schema Hearings.” Workshop, co-lead with Robert Gjerdingen.
Music Theory Midwest Annual Meeting, Ann Arbor, MI (17 May).
- (2011) ★ “Quo vadis corpus?” Music Cognition Interest Group Meeting.
Society for Music Theory Annual Meeting, Minneapolis, MN (29 October).
- (2011) ★ “Punctuation Schemes: Schemata and the Classical Cadence.”
Symposium on the Classical Cadence, Academia Belgica, Rome (17 January).
- (2011) ★ *Bellairs 2011 Math and Music Workshop*.
Declined invitation, due to funding and scheduling conflict.
- (2010) “Schemas versus Schemes: Communicative Strategies in Mozart.”
Society for Music Theory Annual Meeting, Indianapolis, IN (5 November).
- (2010) ★ “A Historically Situated Modeling of 18th-Century Harmonic Function and Tonal Syntax.”
Indiana University Research Symposium in Music Theory (“This is Your Brain on Music Theory”), Bloomington, IN (26 February).
- (2009) “Revisiting Schema Theory.”
Society for Music Theory Annual Meeting, Montréal, Canada (1 November).
- (2008) “Towards an ‘Archaeology’ of Hearing: Schemata and Eighteenth-Century Consciousness.”
Society for Music Analysis, CarMAC, Cardiff University (7 September).
- (2008) “Memorizing Tonality: Beethoven’s *Eroica* and the *le-sol-fi-sol* Archetype.”
Society for Music Analysis, TAGS, University of Cambridge (3 May).

- (2008) “Memorizing Tonality: Beethoven’s *Eroica* and the *le-sol-fi-sol* Archetype.”
Tonality in Perspective, King’s College London (28 March).
- (2006) “‘Tonal oder Atonal?’: Interval-Cycles, Whole-Tone Tonality, and the Dialectics of Musical Process in Berg’s Piano Sonata, Op. 1.”
Society for Music Theory Annual Meeting, Los Angeles (2 November).
- (2006) “‘Tonal oder Atonal?’: Interval-Cycles, Whole-Tone Tonality, and the Dialectics of Musical Process in Berg’s Piano Sonata, Op. 1.”
New England Conference of Music Theorists, University of Hartford (21 April).
- (2006) “‘Tonal oder Atonal?’: Interval-Cycles, Whole-Tone Tonality, and the Dialectics of Musical Process in Berg’s Piano Sonata, Op. 1.”
Music Theory Society of New York State Annual Meeting, Saratoga Springs (8 April).

COMPOSITIONS (in long-eighteenth-century styles)

- (2016) *Allegro Maestoso in C minor, for String Quartet* (late Classical, 6’ 20’)
- (2015) *Praeludium in D minor* (late Baroque, harpsichord, 7’): published in *Music Theory Online* (21.3), as part of my “Prelude on a Partimento” article.
- (2013) *Fuga in B minor* (late Baroque, string trio, 5’)
- (2012) *Toccata in B minor, after Giacomo Tritto* (late Baroque/Galant, organ, 5’ 25’’): published in *Music Theory Online*, as part of my *Art of Partimento* review.

UNIVERSITY LECTURES AND WORKSHOPS (by invitation)

- (2016) “Nights at van Swieten’s: Models, Creativity, and Meaning from Bach, Mozart, Beethoven and Their World.”
UNIVERSITY OF TEXAS, AUSTIN (18 November).
- (2016) Seminar discussion of my “Topics and Harmonic Schemata” (*Oxford Handbook*)
UNIVERSITY OF CHICAGO (3 May).
- (2014) Seminar discussion of my “Meyer’s Anvil: Revisiting the Schema Concept” (*Music Analysis*)
UNIVERSITY OF IOWA (26 March).
- (2012) “Schema Hearings”
UNIVERSITY OF IOWA (16 November).
- (2012) “Ethno-Graphing Mozart.”
CORNELL UNIVERSITY (23 February).
- (2010) “Cognition and History.” *Perception and Understanding of Music*. The Council on Advanced Studies in the Humanities and Social Sciences.
UNIVERSITY OF CHICAGO (20 October).
- (2010) “Science and Culture in Music Theory.”
INDIANA UNIVERSITY (31 March).

PROFESSIONAL AND TEACHING AWARDS

- (2017) Outstanding Publication Award, Society for Music Theory

- (2017–18) Faculty Honor Roll, Associated Student Government, Northwestern University
- (2017–20) Charles Deering McCormick Professor of Teaching Excellence, Northwestern University
- (2016–17) Faculty Honor Roll, Associated Student Government, Northwestern University
- (2015) Contributing author to *The Oxford Handbook of Topic Theory* (Ed. by Danuta Mirka), which was awarded a Citation of Special Merit from the Society for Music Theory.
- (2015–16) Faculty Honor Roll, Associated Student Government, Northwestern University
- (2008) Winner of the “Society for Music Analysis TAGS Prize Essay,” for best paper delivered at the annual *Theory and Analysis Graduate Student Conference, University of Cambridge*.
- (2006) Patricia Carpenter Emerging Scholar Award, conferred by the *Music Theory Society of New York State*, for best graduate student paper delivered at the annual conference.

TEACHING EXPERIENCE (* GRADUATE SEMINAR)

(2010–) NORTHWESTERN UNIVERSITY, *Henry and Leigh Bienen School of Music*

- (Fall 2016) Schemas, Concepts, and Creativity (*),
- (Fall 2016) Music Theory IV, Advanced
- (Winter 2016) Classical Form
- (Winter 2016) Music Theory V, Advanced
- (Spring 2016) Advanced Tonal Analysis
- (Spring 2016) Music Theory VI
- (Fall 2015) History of Music Theory II
- (Fall 2015) Music Theory IV, Advanced
- (Spring 2015) Historically Informed Musicking (*)
- (Spring 2015) Music Theory VI, Advanced
- (Winter 2015) Classical Form
- (Winter 2015) Music Theory V, Advanced
- (Fall 2014) Music Theory IV, Advanced
- (Spring 2014) Music Theory VI, Advanced
- (Spring 2014) Advanced Tonal Analysis
- (Winter 2014) Music Theory V, Advanced
- (Winter 2014) Classical Form
- (Fall 2013) Music Theory IV, Advanced
- (Spring 2013) Topic Theory (*)
- (Spring 2013) Introduction to Schenkerian Theory and Analysis
- (Winter 2013) Classical Form
- (Winter 2012) Schema Theory (*)
- (Winter 2012) Sonata Forms
- (Fall 2011) Introduction to Schenkerian Theory and Analysis
- (Fall 2011) Classical Form
- (Spring 2011) Introduction to Schenkerian Theory and Analysis
- (Spring 2011) Situated Cognition (*)
- (Winter 2011) Advanced Style Composition: The 18th-Century Sonata and Fantasy
- (Winter 2011) Beethoven’s Workshop: Aesthetics and Psychology of Tradition (*)
- (Fall 2010) Analytical Techniques: 18th and 19th Century
- (Fall 2010) Sonata Forms (*)

(2009–10) INDIANA UNIVERSITY, *Jacobs School of Music*

(Spring 2010) Schema Theory and the Cultural Musical Mind (★)

(Fall 2009) Music Theory Review for Graduate Students

(2005–09) YALE UNIVERSITY, *Yale College*

(Spring 2009) Elementary Studies in Analysis and Model Composition II

(Fall 2008) Elementary Studies in Analysis and Model Composition I

(Spring 2007) Elementary Studies in Analysis and Model Composition II

(Fall 2006) Elementary Studies in Analysis and Model Composition I

(Spring 2006) Elementary Studies in Analysis and Model Composition III

(Fall 2005) Elementary Studies in Analysis and Model Composition I

UNIVERSITY SERVICE

(2010–) NORTHWESTERN UNIVERSITY, *Henry and Leigh Bienen School of Music*

CHAIR

- Department of Music Studies (2016–)

COORDINATOR

- Advanced Undergraduate Core Music Theory Sequence (2014–)

MEMBER OF COMMITTEES AND ADVISORY COUNCILS

- Undergraduate Research Advisory Council, Bienen Representative (2015–2016)
- D.M.A. Faculty Oversight Committee (2014–2015)
- Undergraduate Core Curriculum Committee (2014–2015)
- Ph.D. dissertation committee, Music Theory and Cognition: Janet Bourne,
“A Theory of Analogy for Musical Sense-Making and Categorization:
Understanding Musical Jabberwocky” (Ph.D. 2015)
- Ph.D. dissertation committee, Music Theory and Cognition: Karen Chan,
“Musical Counterpoint: Attention and Perception” (Ph.D. 2015)
- D.M.A. dissertation committee, Cello: Sung Chan Chang Rivera (2015–)
- D.M.A. dissertation committee, Violin: Yoorhi Choi (2015–)
- D.M.A. dissertation committee, Conducting: Benjamin Rivera (D.M.A. 2015)

ADVISOR

- Mentored sophomores for participation in programs of the Office of Undergraduate Research (Matthew Shipley, URAP, 2014; Austin Busch, URP, 2015)
- D.M.A. Dissertation, Violin: Lena Zeliszewska,
“Bach to Bach: The Stylistic Influence of the Historically Informed Performance Movement on Modern Interpretations of Sonata No. 1 in G minor for Solo Violin, BWV 1011, by J.S. Bach” (2017)
- Ph.D. Dissertation, Music Theory and Cognition: Bruno Alcalde,
“Unpacking Pluralism in the Music of the Post-1950s: Style, Genre, Boundaries, and Permeability” (2014–)
- Ph.D. Dissertation, Music Theory and Cognition: Olga Sánchez-Kisielewska,
“Chorale and Hymn Topics in the Music of Haydn, Mozart, Beethoven, and their Contemporaries” (2013–)
- Ph.D. Dissertation, Music Theory and Cognition: Melissa Murphy,
“Liszt’s Topical Transformations” (2013–)

- M.M. Thesis, Music Theory and Cognition: Olga Sánchez-Kisielewska, “*Fidelio* and Beethoven’s World-View: An approach from Sonata Form and Key Symbolism” (2011)
- Independent studies (Philip McPeck, 2015; Joseph Higgins, 2015; Bruno Alcalde, 2014; Samuel Suggs, 2011)
- Advised graduate students on professional development and conducting research
- Career development workshop on “Finding a Job in Higher Education” (2011)
- Music theory pedagogy workshop: “Check Your Music-Theoretic Conceptions at the Door” (2014)
- Faculty advisor, *Hellenic-American Student Union* (2010–2011)

PROGRAM ADMINISTRATION AND RESPONSIBILITIES

- Evaluated qualifying exams for Ph.D. students in Music Theory and Cognition (2010–)
- Observed and evaluated teaching by graduate students
- Designed teaching component of qualifying exams for Ph.D. students in Music Theory and Cognition (2014–)
- Evaluated applications and student recruiting for M.M. and Ph.D. admission in Music Theory and Cognition (2010–)

(2009–10) INDIANA UNIVERSITY, *Jacobs School of Music*

PROGRAM ADMINISTRATION AND RESPONSIBILITIES

- Administered and evaluated graduate auditions for Music Theory and Performance
- Administered and graded the graduate entrance exam in written Music Theory
- Administered and graded the sight-singing graduate entrance exam
- Observed and evaluated teaching by graduate students

ADVISOR

- Faculty advisor for the annual “Research Symposium in Music Theory”

PROFESSIONAL SERVICE

COMMITTEES

- (2017–18) Society for Music Theory Workshops Committee
 (2016) Music Theory Midwest Program Committee

EDITORIAL BOARD MEMBER

- (2015–18) *Music Theory and Analysis*
 (2012–15) *Music Theory Spectrum*

INDEPENDENT PEER REVIEW

- (2016) *Music Analysis*
 (2014–16) *Journal of Music Theory*
 (2014–16) *Music Theory Online*
 (2012) *Music Perception*
 (2011) *Research Council of Katholieke Universiteit Leuven*
 (2010) *Journal of Mathematics and Music*
 (2010) *Theory and Practice*

(2007) *Journal of Schenkerian Studies*

SESSION CHAIR

(2017) *Music Theory Midwest* Annual Meeting: “Topoi.”

(2015) *Music Theory Midwest* Annual Meeting: “On Genres, Schemas, and Topics.”

(2012) *Society for Music Theory* Annual Meeting: “Schema and Topic.”

OTHER PROFESSIONAL / NON-ACADEMIC APPOINTMENTS

(2017–) Artistic Advisor, Third Coast Baroque

LANGUAGES

- French: proficient in speaking, listening, reading, and writing
- German: reading proficiency and basic conversation
- Greek: fluent in speaking and listening, proficient in reading and writing
- Italian: very basic reading proficiency of music treatises

RELATED PROFESSIONAL SKILLS

- Music Technology: MIDI/virtual instruments (advanced) and audio mastering (intermediate)
- Graphic and Typographic Design (advanced)
- Web Design (intermediate)