

VASILY BYROS

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Curriculum Vitae (May 2019)

UNIVERSITY 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, 2004) _____, M.Phil., 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) *Beethoven's Latening: Music, God, and Transcendence, from Heiligenstadt to the Große Fuge, and Beyond*
- (in progress) *Musical Creativity in the Historical Imagination*

JOURNALS (PEER-REVIEWED)

- (2018) "Thinking in Bach's Language, Teaching in His Shoes: How the *Thomaskantor* Structured My Syllabus as a Modern-Day *Notenbüchlein* or *Zibaldone*."
BACH: Journal of the Riemenschneider Bach Institute 49 (2): 175–204.
[7,300 words]
- (2017) "Mozart's Vintage Corelli: The Microstory of a *Fonte-Romanesca*."
Intégral 31: 63–89.
[7,750 words]
- (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) “Beethoven in the Garden: The Hero Who Practices Resignation.” In *The Cambridge Companion to Beethoven’s “Eroica” Symphony*. Ed. by Nancy November.
- (in press) “Of ‘Elegant Tones’ and ‘Fantastical Progressions’: A Historical, Schema-Based, and Comprovisational Perspective on Diminished Seventh-Chord Modulation, c. 1720–1830.” In *The Oxford Handbook of Music and Corpus Studies*. Ed. by Daniel Shanahan, Ashley Burgoyne, and Ian Quinn.
[11,000 words]
- (2015b) “‘*Hauptruhepunkte 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]
- Published in the winner of the “Outstanding Multi-Author Collection,” *Society for Music Theory* (2018)
- (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]
- Published in the winner of the “Citation of Special Merit,” *Society for Music Theory* (2015)

CONFERENCE PROCEEDINGS (PEER-REVIEWED)

- (in press) “(Re)Creating Bach’s Weimar Organ Fugues: Model-Learning, Externalization, and Conceptual Combination in Musical Creativity.” *Proceedings of the 9th European Music Analysis Conference*. Ed. by Pierre Couprie, Alexandre Freund-Lehmann, Xavier Hascher, and Nathalie Hérold.
[1,000 words]

REVIEWS AND REVIEW ARTICLES

- (2019) Review of Ludwig van Beethoven, *The Late Quartets, Quatuor Mosaiques*. *Eighteenth-Century Music* 16 (1): 76–79.
[1,900 words]

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

ACADEMIC SOCIETY NEWSLETTERS (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]

PROGRAM NOTES

- (2017) “Class of ‘85.” Third Coast Baroque: November 10–11.

CONFERENCE PRESENTATIONS & WORKSHOPS (* BY INVITATION)

- (2019) “Beethoven Contra Partimento: Creativity, Aesthetics, and the *schöne Künste* in a Realization of BWV 908.”
Society for Music Theory, Columbus, OH
- (2019) “Beethoven Contra Partimento: Creativity, Aesthetics, and the *schöne Künste* in a Realization of BWV 908.”
SotonMAC (Southampton Music Analysis Conference), Southampton, UK (29–31 July)
Paper accepted: withdrew due to scheduling conflict.
- (2019) * “Beethoven’s Latening (of Dialogic Form): Schemata, Intertext, and Paratext in the Sonatas Op. 101, Op. 110, and Op. 111.”
Symposium in Honor of James Hepokoski, Yale University (3–5 May)
- (2019) * *Corpus Research as a Means of Unlocking Musical Grammar: International Research Workshop.*
Bar-Ilan University/ Tel Aviv University, Israel (July 1–4)
Declined invitation, due to scheduling conflict.
- (2019) * *Bach Network Dialogue Meeting. Session 3: Fuga à 3 Soggetti from The Art of Fugue.*
Madingly Hall, Cambridge (July 8–13)
Declined invitation, due to scheduling conflict.
- (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):
Paper accepted: 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 styles of the long eighteenth century)

- (2018) *Fantasia in D major, after J. S. Bach, BWV 908* (fortepiano, late Classical)
 (2017) *Fantasia-Fragment in C major* (fortepiano, late Classical)
 (2017) *Variation on Quaeerite Primum Regnum Dei* (string quartet, Baroque-Classical)
 (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)

- (2019) TBA
 OHIO STATE UNIVERSITY (Fall).
 (2019) Teaching Harmony in the 18th Century—Teaching 18th-Century Harmony Today
 SHANGHAI CONSERVATORY OF MUSIC (September).
Declined invitation, due to scheduling conflict
 (2018) “Crafting the Curriculum to Foster Students’ Creativity and Independent Learning.”
 With Francesca Tatarrani
 NORTHWESTERN UNIVERSITY, Searle Center for Advanced Teaching (30 May).
 (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 AWARDS

- (2018) Contributing author to *What is a Cadence* (Ed. by Markus Neuwirth and Pieter Bergé), awarded the *Outstanding Multi-Author Collection*, Society for Music Theory.
- (2017) *Outstanding Publication Award*, Society for Music Theory
- “This year’s winner of the Outstanding Publication Award accomplishes an impressively wide-ranging synthesis of 18th-century pedagogy, the history of theory, and the study of manuscript sources. It brings a new perspective on partimento as a “bridge to free composition,” in eighteenth-century terms of invention, elaboration, and the constructive imitation of styles, genres, and topics. A geographically specific perspective provides the context for new insights into the compositional process of J. S. Bach, in particular *The Well-Tempered Clavier*. The author goes on to provide a practical demonstration by composing a prelude, transforming a simple thoroughbass to a fully worked-out composition, before finally considering how such historical concepts might be adapted to the modern-day music theory classroom. The 2017 Outstanding Publication Award goes to Vasili Byros, for his article “Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time of J. S. Bach,” published in *Music Theory Online*.”
- (2015) Contributing author to *The Oxford Handbook of Topic Theory* (Ed. by Danuta Mirka), awarded the *Citation of Special Merit* from the Society for Music Theory
- (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*, Music Theory Society of New York State

TEACHING AWARDS

- (2017–20) Charles Deering McCormick Professor of Teaching Excellence, Northwestern University
- (2017–18) Faculty Honor Roll, Associated Student Government, Northwestern University
- (2016–17) Faculty Honor Roll, Associated Student Government, Northwestern University
- (2015–16) Faculty Honor Roll, Associated Student Government, Northwestern University

TEACHING EXPERIENCE (★ GRADUATE SEMINAR)

- (2010–) NORTHWESTERN UNIVERSITY, *Henry and Leigh Bienen School of Music*
- (Spring 2019) 18th-Century Counterpoint
- (Spring 2019) Late Beethoven (★)
- (Winter 2019) Classical Form
- (Winter 2019) Music Theory V, Advanced
- (Fall 2018) Music Theory IV, Advanced
- (Spring 2018) 18th-Century Counterpoint
- (Spring 2018) Musical Meaning (★)
- (Winter 2018) Classical Form
- (Winter 2018) Music Theory V, Advanced
- (Fall 2017) Music Theory IV, Advanced
- (Spring 2017) Music Theory VI
- (Winter 2017) Classical Form
- (Winter 2017) Music Theory V, Advanced

(Fall 2016) Schemas, Concepts, and Creativity (★)
 (Fall 2016) Music Theory IV, Advanced
 (Spring 2016) Advanced Tonal Analysis
 (Spring 2016) Music Theory VI
 (Winter 2016) Classical Form
 (Winter 2016) Music Theory V, Advanced
 (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 (2 sections)
 (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 (2016–18)

COORDINATOR

- Advanced Undergraduate Core Music Theory Sequence (2014–19)

ADVISOR

- Ph.D. Dissertation, Music Theory and Cognition (2018–):
Cella Westray
 - Ph.D. Dissertation, Music Theory and Cognition (2018):
Olga Sánchez-Kisielewska,
“The Hymn as a Musical Topic in the Age of Haydn, Mozart, and Beethoven”
 - Ph.D. Dissertation, Music Theory and Cognition (2017):
Bruno Alcalde,
“Patterns of Hybridity: An Analytical Framework for Pluralist Music”
 - D.M.A. Dissertation, Violin (2017):
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”
 - M.M. Thesis, Music Theory and Cognition (2011):
Olga Sánchez-Kisielewska,
“*Fidelio* and Beethoven’s World-View: An approach from Sonata Form and
Key Symbolism”
 - Mentored sophomores for participation in programs of the Office of Undergraduate
Research (Matthew Shipley, URAP, 2014; Austin Busch, URP, 2015)
 - Independent studies (Sean Curtice, 2018; Cella Westray 2018; Anjni Amin, 2017; Nicholas
Swett, 2016; Philip McPeck, 2015; Joseph Higgins, 2015; Bruno Alcalde,
2014; Samuel Suggs, 2011)
 - Professional development workshop: “Publishing, Building a Scholarly Identity, and
Making a Name” (2018)
 - Research and career development workshop, Music Theory and Cognition (2016)
 - 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)
- ### MEMBER OF COMMITTEES AND ADVISORY COUNCILS
- Ph.D. dissertation committee, Music Theory and Cognition: Stephen Hudson
 - Ph.D. dissertation committee, Music Theory and Cognition: Sarah Gates
 - 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 (2015–)
 - D.M.A. dissertation committee, Piano: Hyejin Joo (2018–)
 - D.M.A. dissertation committee, Violin: Yoorhi Choi (D.M.A. 2018)

- D.M.A. dissertation committee, Conducting: Benjamin Rivera (D.M.A. 2015)
- Undergraduate Research Advisory Council, Bienen Representative (2015–2016)
- D.M.A. Faculty Oversight Committee (2014–2015)
- Undergraduate Core Curriculum Committee (2014–2015)

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 analysis component of qualifying exams for Ph.D. students in Music Theory and Cognition (2017–)
- Designed teaching component of qualifying exams for Ph.D. students in Music Theory and Cognition (2014–16)
- 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 (Chair, 2018)
 (2016) Music Theory Midwest Program Committee

EDITORIAL BOARD MEMBER

- (2018–20) *Eighteenth-Century Music*
 (2015–18) *Music Theory and Analysis*
 (2012–15) *Music Theory Spectrum*

INDEPENDENT PEER REVIEW

- (2019) *Music Theory Online*
 (2019) *Music Theory Spectrum*
 (2019) *Wayne Leopold Editions*
 (2019) *Journal of Music Theory*
 (2018) *BACH: Journal of the Riemenschneider Bach Institute*
 (2018) *Music Theory Spectrum*
 (2017) *Journal of the American Musicological Society*
 (2016–18) *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/translation 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)