



School of Social Sciences, Humanities and Art
Department of Music Science and Art

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Doctoral Research Dissertations in progress
(Law 4485/2017, art.39, sec.4)

no	Name	Research Topic	Supervisor (S) & Advisors	Abstract
1.	Vletsis, Vasileios	The Oktaehia in the Doksastarion of Iakovos Protopsaltis. The dogmatic Theotokia. Interpretation, performance and teaching method.	Kyriakos-Nectarios Paris (S), Anna-Maria Rentzeperi, Ioannis Liakos.	This dissertation aims to analyze the stylistic peculiarities and composing idiosyncracies of the renowned Protopsaltis Iakovos with regard to the Dogmatic Theotokia. Such an analysis will tackle musicological, interpretational, and didactic issues arising from Iakovos' particular style in composing. Firstly, the content of this genre of hymns, and their function in the liturgy will be scrutinized. In a second phase, we shall attempt a formal analysis of their music, by means of distinguishing both the employed compositional formulas, and the structural forms of melody. In addition, and in accordance to the conclusions reached by our research, we aim to create a set of introductory exercises that will facilitate the solid theoretical understanding and the actual chanting practice of these <i>idiomela</i> . To this end, we also aim to pinpoint and elaborate upon the methods of approaching and realizing this goal. All the above facets of our research will enable us to "walk on the shoes" of Iakovos, to reach a better understanding (both in esthetic and interpretive terms) as to why he was so distinguished for his creative and musical acumen, and for his peculiar manner of composing—a manner that was utterly respectful to the intrinsic meaning of each hymnological text.
2.	Dimosthenous, Dimitris	The Octaehon Doxastikon of the Vespers ceremony, at the feast of Holy Theotokos Dorminion, composed by Iakovos Protopsaltis, in argon stihirarikon melos.	Kyriakos-Nectarios Paris (S), Angelica Cathariou Ioannis Liakos.	This essay presents the composition of Iakovos Protopsaltis, Octaehon Doxastikon of Stihera, at the feast of the Dorminion of Holy Theotokos, in argo Stihirarikon Melos. The essay approaches the octaechia, according to the Theory of Byzantine Music and especially the composition as a whole. In this way the essay is trying to present a complete interpretation of the octaechia. The certain melody (Melos) composed by Iakovos Protopsaltis is important to be analysed, emphasizing on the innovating melodies which were introduced by the composer, considering the time he had lived. In this essay, the main and medial signatures (martyries) of Modes will be presented, and also the use of the fthores, which are used to transit from one mode to another. Analyzing the composition will give the opportunity to detect the echos that derive from the melodies, which are unique for every mode. Also is important to understand the phraseology of the melody of every mode, detecting the starting and the ending of each phrase. Furthermore, the pitch accent, as the centre of the music phrase, will be examined, how the changes of the modes are sometimes intense or subtle. These changes of modes must be justified, using as tools the terminology of the systems of their structures, based on the spaces between the notes on one hand and also aesthetically, based on quantities and the mode created by the movements of the phrases and smaller music phrases on the other hand. As a result of this and especially referring to the pitch accent of the melody, will be tried to propose the isokratema that would accompany the main melody. The isokratema is one of the most important factors, that could promote the octaechic characteristic of a melody, especially this particular Doxastikon, that contains all the octaehon system. Moreover, important is the presentation and the development of the Melodic Shape, within Iakovos' composition, the transfiguration and also the new melodies of Protopsaltis, especially at this exegetic period, that the composer lived.

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3.	Dousos, Georgios	The teaching of folk clarinet in Greece: formalizing educational methods from 2000 until today.	Germanos Achalinotopoulos (S), Socratis Sinopoulos, Lelouda Stamou.	In the present study, we focus on the different ways folk clarinet is taught in different Greek educational institutions (schools, universities and conservatories) from 2000 until the present day. In secondary education, the teaching of folk clarinet takes place in designated music schools, as instrument of specialty. In higher education, the Departments of Music Studies at the University of Macedonia and the University of Ioannina (Arta), teach folk clarinet in their curriculum. In conservatories, folk clarinet has been taught since the end of the 1990s without awarding a formal degree.
4.	Koutsogiannis,Apostolos	A new framework for creating music based on the horizontal musical dimension: Composition of new works with melody as the main methodological tool.	Georgios Kyriakakis (S), Petros Vouvaris, Socratis Sinopoulos.	The concept of "melody" has such a strong historical and aesthetic background that it is difficult to define. The multiplicity of its meaning covers the musical texture itself, the huge historical and geographical range of nonwestern music practices, the basic thematic process of complex musical forms, and often ends up defining the general metaphysical imprint of music as a whole entity. The entanglement of the historicity of melody's meaning with its metaphysical understanding makes it impossible to render all the nuances of melody in one definition. Nevertheless, despite the conceptual fragmentation of the word, from a practical perspective, melody is the succession of notes usually in the context of one dominant voice. This doctoral dissertation recognizes, but also challenges the terminological and symbolic limits of melody and proposes, through a series of new compositions, a new methodological framework on how new music can be written based on the horizontal musical dimension.
5.	Litos, Ioannis	Community music and dance as a means of social cohesion and inclusion of children from socially disadvantaged groups.	Lelouda Stamou (S), Eleftherios Tsikouridis, Anastasios Vasileiadis.	This dissertation aims to explore the impact of community music and dance on the social empowerment, cohesion and inclusion of children belonging to disadvantaged groups. The sample of the research will be children aged 4 to 13 belonging to "groups of children at risk", such as immigrants or children who have experienced traumatic experiences and are housed in structures. For the implementation of the research part, action research will be followed, including framework observation, pilot implementation of practices and interviews with participants, keeping a diary, field intervention, the content of which will be based on research findings, practices and principles from relevant community interventions. Finally, for the evaluation of the data, inductive analysis and continuous comparison will be followed.
6.	Papapetros, Apostolos	Contrabass Teaching and Practice: methodology and material in primary and secondary education	Evgenios Politis (S), Andreas Georgotas, Lelouda Stamou.	Description, analysis and presentation of the methods and material used for the teaching of the double bass to primary and secondary school children.
7.	Petrin Timotheos-Stanislav	The 24 Preludes and Sonata for Cello and Piano by Lera Auerbach. A research focused on their composite form and an analysis on subjects regarding their technical execution and interpretation.	Dimitrios Patras (S), Ioannis Toulis, Athanasios Zervas.	The main purpose of this study is the analysis and recognition of the compositions for cello and piano by the contemporary composer, Lera Auerbach. Born in Russia and then relocated to America, Auerbach has already received international recognition for her versatile work and original innovations in music composition. The 24 Preludes and the Cello and Piano Sonata perfectly represent all of her compositional work in terms of style as well as the writing skills she uses. This dissertation will analyze the complex stylistic form of these works and then will focus on issues of organic craftsmanship as well as presenting answers to questions concerning the technical execution of these modern works. An important core of this work will be interviews / discussions with the composer herself, along with recordings and public interpretations of these compositions.

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8.	Roukoudis, Ioannis	The tradition of the byzantine melodies of varys sound through the anthologies of the byzantine times until yhe new method. Interpretation-Execution. Teaching approach.	Kyriakos-Nectarios Paris (S), Athanasios Zervas, Maria Alexandrou.	From the middle of the 20th century and then and especially these days, byzantine music has become the subject of morphological analysis. During this time, various methods were experimentally attempted so as to enable us to understand the structure of the pieces, to compare them, to find the characteristic elements (category, kind, style) with musicologists paying special attention to the relation between speech and music, the concept of sound, concept of the music formula. In the present research the approach of the subject will be achieved mainly through tropical analysis. However, in order to approach the subject in many ways, the morphological, retrospective, reductive, syntactic, macrostructural-microstructural and metric analysis will be used. Specifically, what will be attempted is through the analysis of melodies of the papal category of music in the Varys Sound, the complete recording of the melodic content of the Sound and the process of its specialization over the centuries will be attempted. In addition, the complete theoretical recording of Varys Sound through the modal analysis of the melodies and the other categories of music (hermological, steherariko), will provide an overall picture of the new theoretical and practical approach to sound that is required today in all aspects of education. This original research in parallel with the retrospective approach will lead to conclusions and findings for the melodic content of Varys Sound not only based on the melodies as we know them by the New Method, but also via the old melodies, whose melodic secrets are unknown and have yet to be revealed. The purpose of the research through the understanding of the specialization of the Varys Sound is to bring out the other version, which is recorded in the manuscript tradition and as "Protovarys". An addition aim is to highlight the transformation of form in its evolutionary course, to present through the comparative study the similarities and differences of its melodic content by drawing relevant conclusions allowing us to record its new theoretical dimension.
9.	Skyftas, Panagiotis	20th and 21st centuries masterpieces written by Greek composers for saxophone and piano or organ: A composer's and conductor's analysis, transcription, and orchestration for saxophone and wind orchestra or wind ensemble.	Konstantinos Hasiotis (S), Athanasios Zervas, Anna-Maria Rentzeperi.	An original and innovative approach of masterpieces written for saxophone and piano or organ by five (5) prolific Greek composers of the 20th and 21st centuries. Round analysis along with meticulous transcription and orchestration of the masterpieces for saxophone and wind ensemble or wind orchestra. A truly genuine and fresh concept that is extremely rare to be encountered in Greece's tertiary education system nowadays. The proposed dissertation will set a landmark for many new masterpieces for saxophone and wind ensemble or wind orchestra yet to be composed.

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10.	Stalimerou, Theoktisti-Marina	Viola as a solo instrument in Ernest Bloch's works Interpretation of the pieces and transcription for viola of the pieces: Schelomo and sonata for violin and piano (1920)	Dimitrios Chandrakis (S), Dimitrios Patras, Konstantinos Tsougras.	In this thesis, E.Bloch's works for viola and piano or orchestra are going to be studied and his works Schelomo, written for cello and orchestra or piano (1916) and his sonata for violin and piano (1920) are going to be transcribed for the viola. During the study, the mentioned pieces are going to be practised and performed. The musician is asked to perform outside of his daily practices in order to enrich the existing cognitive and artistic background.
11.	Tsanasidis, Ioannis	Original Musical Composition/Melostructure for Modern Music Ensembles on Folk Poetry and Music of Pontos, based on Historical Sources.	Euthimios Atzakas (S), Socratis Sinopoulos, Georgios Kyriakakis.	The central aim of the proposed Doctoral thesis is the composition, morphological processing and instrumentation of original melodies with the ultimate objective of musical composition and melodies in the Folk Song of Pontos.
12.	Psaradellis, Efstratios	Performance of the works of Greek lyra players of 1900's Constantinople.	Sokratis Sinopoulos (S), Ioannis Zarias, Panagiotis Poulos.	Greek lyra players of the 1900's are among the important exponents and contributors of the Constantinople musical tradition. Their compositions constitute a legacy for the tradition of the Constantinople lyra and are of significant artistic, historical, scientific and educational value. The hereby dissertation proposal seeks to compile the transcriptions and recordings of these historical works. Through musicological, theoretical and technical analysis the study aims to explore how the corpus of these works can form a basis for improving playing techniques, enhance and specialize interpretive skills of contemporary lyricists. Finally, the performance of the compositions on the basis of my artistic vision in a contemporary interpretive approach aims to complement the performative void of transcribed works and will contribute to the growing presence of the Constantinople lyra in the current artistic scene.