

Newest Doctoral Dissertations, additions of Academic Year 2020 -2021

no	NAME	Research Topic	Supervisor (S) & Advisors	Abstract
1.	FOTIADIS DIMOSTHENIS	The symphonic work of Christos Dellas: historical research, transcription, critical and performing edition.	HASIOTIS KONSTANTINOS (S), ZERVAS ATHANASIOS, SAKALLIEROS GIORGOS	The present study attempts to delve into the symphonic work of the violinist, music educator and composer Christos Dellas in order to transcribe it, as well as to create a modern critical and performing edition of some of his works. Indicatively, his existent symphonic work consists of thirteen symphonies (five under the title “Hellenic”, two with choir participation), four symphonic poems, one violin concerto and one piano concerto (both under the name “Hellenic”), two introductions and seven other shorter symphonic works (Macedonian Dance, Dramatic Prelude, Elegy, Greek Romance, Macedonian Rhapsody, The Festival, Vals de Concert). His whole symphonic work is unpublished and exists only in handwritten form, either by the composer or in copied form. The transcription and critical edition will be carried out based on modern methodology in order to create a scientific, performing edition and to promote the symphonic work of Christos Dellas and also the Greek symphonic music in general. At the same time, individual objectives of the study include, the creation of a digital acoustic exhibit or even a live performance of part of the edited repertoire by a symphony orchestra.
2.	KARAMFILIS GEORGIOS	Proposal for the application of the basic techniques of	TSIKOURIDIS ELEFThERIOS (S),	Creating a new 3-string bouzouki learning method for children: Literature review and analysis of structured

		the three-string bouzouki with parallel learning the basic theoretical concepts of music to beginners 8-10 years old	STAMOULELOUDA, SINOPOULOS SOKRATIS	interviews of bouzouki performers
3.	KOUZINOPOULOS IORDANIS	Lute: Ways and techniques of playing which mark its role in Greek music cultures. Musical recording and performing.	SINOPOULOS SOKRATIS (S), TSIKOURIDIS ELEFThERIOS, PLEMMENOS IOANNIS	Lute is a chordophone musical instrument, which is found in most geographical areas of Greek space, to participate in local orchestras, highlighting the local musical idioms. Its role in the orchestra is mainly harmonic and rhythmic. Observing the way and the technique of playing the instrument in island Greece, the way the instrument performs soloistic improvisational parts of certain instrumental music of mainland Greece, as well as testimonies of distinguished instrumentalists, we conclude that Lute, apart from a harmonic and rhythmic role in the orchestra, in earlier eras had also melodic. At the same time, by comparing the different ways and techniques of playing that prevail and mark the role of the instrument in different musical idioms of geographical areas of Greek space, we notice that they are characterized by very large musical and timbre differences, which are capable to create the impression that they are different types of instrument. The main purpose of this research proposal is the systematic recording of the ways and techniques of playing that prevailed in local musical idioms of different geographical areas of Greek space, which create the timbre and musical character of Lute. At the same time, their presentation via a music concert, as well as the experimental protasis to involve the instrument and its musical timbre in musical motifs outside the geographical

				and musical boundaries of our country.
4.	MANTOUDIS VASILIOS	THE GREEK COMPOSERS' REPERTORY LIST FOR TUBA	HASIOTIS KONSTANTINOS (S), ZERVAS ATHANASIOS, KARDAMIS KONSTANTINOS	A complete repertory list of the Greek Tuba repertory
5.	MPARMPATSI ANESTIS	Published and unpublished work of Dimitris Gogos – Bayanderas. Listing, transcription and analysis of his compositions.	TSIKOURIDIS ELEFThERIOS (S), DALIANOUDI RENATA, PLAMMENOS IOANNIS	<p>Dimitris Gogos – Bayanderas was born in Piraeus at the beginning of the 20th century, a time of great historical and social developments. The wars, the national division, stimulated the national morale and created the need for a unified identity and the much discussed turn to the “west”. In the music world of that era this condition resulted in the emergence of a "western" music culture and the decline of the "oriental sounds", a musical tradition that was dominant in the past.</p> <p>Bayanderas was one of the most important representatives of the "Piraeus" rebetiko, owing to the fact that, as he was born in Piraeus, he experienced its process and evolution, before its first recording on an album. According to the standpoint that rebetiko is a combination of "oriental" and "western" musical characteristics, we could say that Bayanderas lived the context of their coexistence, evolution and integration in the "new urban popular song". Moreover, the "western" influences played an important role in his first listenings, a fact that marked his nickname Bayanderas with which he became known to the general public. He came from a music-loving family environment, which gave him the stimulus to engage with</p>

				<p>the popular musical instruments of the early 20th century in Greece, piano, guitar, violin and mandolin.</p> <p>The research will focus mainly on the musicological listing, transcription and analysis of the published and unpublished musical work of Bayanderas, since this is the deficit found in the bibliography of urban popular music so far. Based on the first recordings-performances, the scores record all the musical instruments that participate in them, in order to have a clearer picture for the rhythmic, melodic and harmonic elements, the orchestration, the development of the formal structure. In all, the endeavor is to interpret, research and present the composer's musical syntax.</p> <p>The unpublished material includes about 25 anecdotal works. These are either amateur recordings made by the composer himself, in which he plays the bouzouki and sings, or creations written on a score. Our main goal is to locate them, transcribe the recordings, harmonize and orchestrate them, since they are performed only by bouzouki and voice in both cases. An additional goal is the recording, presentation and the live performance of the "new" arrangement.</p>
6.	PAPADOPOULOS ANASTASIOS	Investigation of the effects of the improvisational technique “Looping Improvisation” on psychosocial dimensions of	LELOUDA STAMOU (S), PSALTOPOULOU THEODORA, STAMOY	The aim of this study is to investigate he effects of the improvisational technique “Looping Improvisation” on psychosocial dimensions of well-being, motivations and degree of engagement of adolescent individuals in comparison with the method of Free Improvisation in a

		<p>well-being, motivations and degree of engagement of adolescent individuals in comparison with the method of Free Improvisation in a typical educational context (school), in music therapy context, and in the context of community music for socially vulnerable groups.</p>	<p>VASILIOS</p>	<p>typical educational context (school), in music therapy context , and in the context of community music for socially vulnerable groups.</p> <p>Music therapy is defined by the World Federation of Music Therapy as “the professional use of music and its elements as an intervention in medical, educational and everyday environments with individuals, groups, families or communities who seek to optimize their quality of life and improve their physical, social, communicative, emotional, intellectual, and spiritual health and wellbeing ”(Kern, 2011).</p> <p>Community music belongs to the so-called community arts, which are defined as those that have the following characteristics: a) promote participation, regardless of the existing level of skills or "talents", b) are addressed to groups that have the same collective identity, c) offer opportunities to people who, due to economic or social conditions, have little access to arts-related activities (Webster, 2005). Community music is a form of music activity designed to transform and mobilize communities (groups). This approach aims not only at purely musical goals, but also at the ultimate goal of improving health, well-being and well-being of individuals (Faulkner & Davidson, 2006).</p> <p>One definition of well-being could be: “Wellness refers to diverse and interconnected dimensions of physical, mental, and social well-being that extend beyond the traditional definition of health. It includes choices and activities aimed at achieving physical vitality, mental alacrity, social</p>
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				<p>satisfaction, a sense of accomplishment, and personal fulfillment” (Naci, 2015). Music seems to have a positive effect on both satisfaction and motivation, the degree of involvement, and the well-being of individuals (Khalifa, Bella, Roy, Peretz, & Lupien, 2003; Lamont, 2011; Morinville, Miranda & Gaudreau, 2013)</p> <p>Looping Improvisation (L.I.) technique is an prototype music therapy technique that relies on selection, performance, development and modification of repetitive musical patterns in order to create a safe, stable and predictable environment in which improvisation would take place. A pilot study during MT master’s program revealed positive correlations between “L.I.” technique and the degree of implication of the participants in therapy sessions with consequently improved therapeutic results. The technique of L.I. could be, also, applied in typical educational contexts and in the context of community music for socially vulnerable groups.</p> <p>It is obvious that, although education, therapy and community music have different goals, well-being of individuals if achieved can lead to increased motivation and greater implication in the process, whether it is educational, therapeutic or another. The investigation of the effects of the “L.I.” technique in well-being of individuals and in motivations of engagement in educational, therapeutic process, or in that of community music programs with socially vulnerable groups, should therefore be considered as important.</p>
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7.	PASSOPOULOS STAMATIS	The music as an element and a factor of cultural memory of a social group: the case of the music folk culture of the (former) slavophonic people in Serres' regional unit and the process of (re)building it in theory and practice.	SINOPOULOS SOKRATIS (S), KARAVAS SPIROS, KARAKASIDOU ANASTASIA	In the depths of human history, the creation, survival and transmission of a popular culture lies primarily in the condition of orality. The tool, in order for this condition to work and be achieved, is the memory of each social group - both individually and as a group. In this condition, music — the medium of the most original expression of the human psychic world and a key ingredient of a popular culture — holds a key role in shaping and preserving the group's cultural memory. With the present research, through the observation and analysis of the musical tradition of the (former) Slavicspeaking population of the regional unit of Serres: a. the homogeneity of the cultural memory of the above population and its distinct identity in relation to neighboring (or even symbiotic) social groups will be examined. b. the phenomenon of language as an element of primary creation of music (as a code and a sound) of a popular culture will be analyzed, c. music will be decoded into its structural and component elements, which will be organized by creating a unique musical theoretical system, and d. through all previous conclusions and findings — and given that due to a series of socio-historical factors of the last hundred years (wars, transition from the Ottoman Empire to nation-states in the southern Balkans, state repression and prohibitions, refugees, economic and political immigrants, etc.) this musical culture is currently experiencing the danger of total extinction, there will happen: i. a proposal for the reconstruction of the vocal and organic musical act (interpretation and performance) based on the familiar musical instruments of this culture — both on the existing instruments today (zournas, daouli), but mainly on the
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				abandoned in time (bagpipe, kavál, lýra, tambourás, double flute, recorder, daharés), and ii. the creation of original compositions (songs, organic purposes) based on and inspired by that musical culture.
8.	PETRINIOTIS EVAGGELOS	Three-string bouzouki, interpretation and performance, techniques, Greek urban music	TSIKOURIDIS ELEFThERIOS (S), ACHALINOTOPOULOS MANOS, ANDRIKOS NIKOS	The three-string bouzouki acts as a point of reference for Greek urban music and its discography. This research proposal pertains to the evolution of the interpretation and performance of the three-string bouzouki through the recorded orchestral excerpts of the players of the instrument. More precisely, it focuses upon the interpretive qualities of each performer and how they forge their personal musical “form”, the technical implementations adopted, such as the handling of the pick, the movement on the fingerboard and the usage of tuning, in addition to improvisation, the handling of scales and the individualistic trait of each player regarding the taksim. Finally, this research encompasses a comparative study of all the elements that will emerge, through which the course of interpretation and performance of the three-string bouzouki from its inception in discography to present-day will be documented.
9.	PLOUMPIS SPIRIDON	The Petros Bereketes’ eight-mode “Theotoke Parthene”: interpretation and performance	PARIS (S), CHAKDAIAKIS, ALEKSANDROU MARIA	Searching of the modality of Petros Bereketes’ setting “Theotoke Parthene” and performance.

10.	TSGIAS-RAZAKOV CHRISTOS	Works for Oboe by Greek Composers: Public Performance and Recording, Cataloguing/Indexing	HASIOTIS KONSTANTINOS (S). KATRIN ZENZ, KARDAMIS KONSTANTINOS	The subject of the proposed doctoral dissertation consists mainly of two parts. In the research part, emphasis will be given to the research, cataloging, and indexing of works for oboe and the instruments of the oboe family by Greek composers.. The second part of the dissertation, will be based on the work and the research part, and has a more practical (performance) purpose. The thesis seeks to promote and acquaint works for oboe by Greek composers in Greece and abroad, through a series of presentations, concerts, and recordings.
11.	VARELOPOULOS DIMITRIOS	“Sound-text” in Athens: An ethnographic approach to recording practices in an Athenian studio; the case of entechno.	SINOPOULOS SOKRATIS (S), TSOULAKIS IOANNIS, TRAGAKI DAPNFHE	<p>Music is central in human interaction. Children listen to music since their early childhood in their parents’ lullabies and every person experiences music through media (TV, radio and so on). These experiences dedine them, consciously or not.</p> <p>What is, however, the material essence of music? Is it only an acoustically manifest phenomenon?</p> <p>Peter Wicke has suggested that “music dinds its material substance in ‘Klang’, a sonic medium which consists of vibrating air molecules conceptualized by physics as ‘Schall’”.1 Is, however, “Klang” and “Schall” the same? Wicke argues that they are not the same at all. It is, thus, crucial to distinguish between “Klang” and “Schall”, in other words between the cultural and the natural attributes of sound.It appears that “Schall” is the physic/acoustic vehicle of “Klang”, while “Klang” is the “material” medium through which music is constructed.2 “Klang”, therefore, is a mere physical stimulant without any musical substance. Music, then, is created through the interjection</p>

				<p>of human experience. What is, however, the process through which “Klang” is transformed into a music product?</p> <p>Peter Wicke responds that “since music came in contact with audio technology in the 19th century, it entered a process of technical sound design,</p>
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