



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.	Abatzidis, Athanasios	Polystylistic composition as a means of contrapuntal dramaturgy in the cinema and the performing arts	Georgios Kyriakakis (S), Petros Vouvaris, Errico Fresis	<p>The proposed doctoral thesis is seeking the discourse between using on one hand polystylism and on the other hand the dramaturgical contrast in the cinema and the performing arts. Therefore, its intention is to move around composing and presenting new multimedia works which have the aesthetic kingpin of using polystylistic music as a contrapuntal dramaturgical medium, while moreover the thesis will investigate the historical course of polystylism and the aesthetic-conceptual contrast of music to the dramaturgy of another work. The use of a musical language, mainly commercial, in composing mainly for films, musical language which chiefly refers to the music of the 19th century as well as to the music of the first decades of the 20th century, in combination with the rapid development of musical technology and the possibility of home recording with virtual, synthesising and natural instruments, redefines the data as to composing music for the cinema and the performing arts and raises questions regarding the new aesthetic tendencies that the musical composition has followed or can follow. The above context, as to composing for the cinema and the performing arts, leads to a series of questions and quests that converge to two central and interconnected concerns: what are the possibilities for, and what are the consequences resulting from, a widened usage of polystylistic composing media as contrapuntal dramaturgical tools?</p> <p>what new directions could composition for the cinema and the multimedia works take without being integrated into the dominant commercial stream?</p> <p>The above questions also constitute the primary bulk of quests in the present doctoral proposal and will be specified further below. My doctoral thesis will include compositional activity, accompanied by the necessary research with presentation of a series of works for the cinema and the performing arts, bibliographical references and qualitative analysis of instances with contrapuntal usage of music in already existing movies.</p>
2.	Adelfopoulou, Thalia	From partimento practice to schema theory: Towards a systematic analytical approach of the music of Nikolaos Chalikiopoulos Mantzaros and his students	Petros Vouvaris (S), Athanasia Zervas, Konstantinos Kardamis	<p>The present proposal suggests a systematic analytical approach to the structure of Nikolaos Chalikiopoulos Mantzaros and his students' works through a historically informed methodological tool. Such an approach could involve a pluralistic analytical model including tools from the common practice of tonal music, since Mantzaros and his students' works date back to the 19th century, coinciding with this period. Apart from their musical output, many of the Ionian composers are known for their pedagogical work as well, since they not only taught music theory and harmony but wrote down their pedagogical system in treatises, which, as a logical consequence, have a position among the analytical methodological tools. However, for a historically relevant way of approaching the structure of this particular music, it would be valuable to associate it with the musical context in the Ionian Islands during the 18th and 19th centuries, which was influenced by Italy and its music centers (Naples, Milan). A characteristic and widespread technique of the Neapolitan music system was the practice of partimento, which Mantzaros and his students knew well, making the study of 18th and 19th century partimenti a useful analytical tool. Directly related to partimenti is Robert Gjerdingen's innovative schema theory. Given the historical relevance of partimento's practice with both Mantzaros and his students' works, as well as the schema theory, the systematic approach of this music through schema theory seems compatible, logical, and honest.</p>

3.	Athanasiou, Ioannis	Modality and harmonization: folk guitar in Greek popular music at 78 RPM (1936-1941)	Eleftherios Tsikouridis (S), Ioannis Plemmenos, Renata Dilianoudi	Folk guitar is one of the leading instruments in Greek urban popular music. It has been an instrument with a number of entries since the beginning of the relevant 78 RPM discography, being almost indistinguishable from it. Through the main protagonists of the period we're investigating, its capabilities and techniques are derived, thus revealing its diverse characters and interpretations. This is because the guitar was introduced to the repertoire as a heteropic instrument from the rest of the other, being an instrument shaped mainly for different types of music. Although it mainly carries the role of harmonic accompaniment through various harmonization techniques, it also appears as a solo instrument. In some audio documents, it also has an autonomous soloist role. Apart from the technical nature of the instrument, different techniques are adopted than the other instruments that coexist in each type of orchestra and are gradually replaced by the guitar, retaining -on an allegorical level- their elements. The new instrument that is being created takes the name "popular guitar" as the Greek version of the guitar. The study of harmonizing techniques in relation to the repertoire's modality is an important subject of research and study to explain not only harmonious issues but also the whole peculiar function of Greek musical culture which borrows, processes, modifies and at last makes use of selective elements of different cultures. The repertoire of Greek urban popular music from the 78 RPM records and then never stood the same by the entrance of the guitar - and by extension the harmonization - while constantly evolving. The shallow consensus about "East-West" as a dipole is being overthrown, giving the Greek musical culture a single multi-dimensional identity.
4.	Chalnaridis Christos	Composing works that incorporate improvisation and researching the efficacy of a symbolic system	Georgios Kyriakakis (S), Petros Vouvaris, Danae-Maria Stefanou	As I try to pinpoint the regulatory framework where the performer's creativity arises when confronted with an open-form score, I have been developing a notational system that allows for the performer's guided creative intervention. The notational parameters employed - lend themselves to a sort of common-ground interface for the investigation of how similarly or differently each performer reacts to it. The analysis of the qualitative data focused on examining the performers' own outlook on themselves as co-creators and on the way this role was realized. More particularly, it tried to identify the qualitative characteristics of the performance practice of each individual within a group and of each group. Two to three rehearsals were made with my presence as an observer and a live performance in a "concert like" environment. I tried not to explicitly or implicitly suggest or propagate any performance, except for giving explanations about the performing possibilities of each notational symbol. Video recordings were made of both rehearsals and live performances, providing a concrete object for analysis. I decided to use recording and transcription as an analytical method inspired by its widespread use in jazz practice and ethnomusicology as a way to understand intention and musical vocabulary. I was able to review, transcribe and compare performances of the same piece by different groups and performances of different versions of each piece by the same group. My focus steered towards the way the performers manipulated musical data, improvised or not, so as to reach to some conclusions regarding expression and analytical thinking. To do so, in my scores there was a draft presentation of a primal idea and consequently every other step of developing on that idea could be easily detected. At the same time, to confirm on every step taken by the performers, as well as other issues regarding the efficacy of the score, evaluation and aesthetics, I conducted semi-structured interviews during rehearsals or even after the concert aiming to a more spontaneous and honest stance by targeting their criticism accordingly.

5.	Dimosthenous, Dimitris	The Octaehon Doxastikon of the Vespers ceremony, at the feast of Holy Theotokos Dorminion, composed by Iacovos Protopsaltis, in argon stihirarikon melos.	Kyriakos-Nectarios Paris (S), Angelica Cathariou Ioannis Liakos.	<p>This essay presents the composition of Iacovos 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 Iacovos 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.</p> <p>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 Doxasticon, that contains all the octaehon system. Moreover, important is the presentation and the development of the Melodic Shape, within Iacovos' composition, the transfiguration and also the new melodies of Protopsaltis, especially at this exegetic period, that the composer lived.</p>
6.	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.
7.	Fields, Rhodell	Cognitive Analysis of 20th Century Religious Choral Work	Athanasios Zervas (S), Eric Honour, Kyriakos-Nectarios Paris	<p>This analysis will attempt to give an insight into the output of 20th century and more contemporary composers, their techniques and aesthetic choices as been conveyed by some of their religious choral works. Furthermore, this analysis will also attempt to decipher the qualities of choral Masterworks of the 20th century and the reason for their long-standing appeal to audiences. It is the assumption of the author of this dissertation that most 20th century composers treated their religious choral works differently than their secular compositions. No matter how idiomatic their musical language when writing a symphony or a chamber composition, modern composers did reserve to more traditional approaches when writing choral works with a sacred context. The analysis that follows will try to answer the question of the composers' intend. More specifically: was choice the driving force behind composers techniques and musical language or they were unconsciously driven by old music idioms deeply engraved into their brains by cognitive functions?</p> <p>It is understandably risky to challenge the intentions of great composers like Stravinsky, Messiaen, Part and others by implying that they were not fully aware of their workings while writing their music but this analysis will not attempt to discredit neither the masterpiece nor its creator. It is more of an attempt to discover the inner workings of the brain, both the comporer's as well as the listener's and possibly get an insight into what ultimately drives the composer's decisions when writing and what drives listeners' decisions to <i>like</i> or <i>dislike</i> a music work.</p>
8.	Fotiadis Dimosthenis	The symphonic work of Christos Dellas: historical research, transcription, critical and performing edition.	Konstantinos Hasiotis (S), Athanasios Zervas, Giorgos Sakalieros	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.

9.	Karamfilis, Georgios	Proposal for the application of the basic techniques of the three-string bouzouki with parallel learning the basic theoretical concepts of music to beginners 8-10 years old.	Eleftherios Tsikouridis (S), Lelouda Stamou , Sokratis Sinopoulos	Creating a new 3-string bouzouki learning method for children: Literature review and analysis of structured interviews of bouzouki performers.
10.	Karamouzi, Panagio	The significance of percussion music within a performative language and its function as a communication medium	Anastasios Vasileiadis (S), Dimitra Trypani, Athanasios Zervas	The main subject of this study is the performance of percussion music. Through a body-centered approach of interpretation and creation, a deeper communication is attempted, aided by the “friendliness” of percussive instruments with respect to human beings. With this in mind, the development of a particular relationship between the performer and the medium is explored. However, the function of percussive music as a structural reference, as well as its diversity, which in some ways creates a “whole within the ensemble”, emphasizes a communicative element and opens further horizons of collaborations and social action for its musicians. The follow up of the progress of a newly created percussion quartet whose members differ in terms of scientific and artistic background, aesthetics, gender, social origin and professional orientation is a core element of this study. The interaction of members during the rehearsals, evolution and behavior of the quartet as a more "living entity" in its public appearances, all comprise important research material. Drawing from social anthropology, musicology and pedagogy of music, my aim is to explore a different approach to the functioning of percussion instruments and their benefits to the wider community.
11.	Kevrekidou Maria-Margarita (Inception Academic Year 2022-2023)	The Weber family. Repertoire for coloratura soprano voice during the 18th century	Angelica Cathariou (S), Anna-Maria Rentzeperi Athanasios Zervas	Josepha, Aloisia, Constanze and Sophie Weber, daughters of the actor and musician Franz Fridolin Weber and Maria Cäcilia Cordula Stamm, are a typical example of a musical family. Undoubtedly, both the family musical tradition, as well as their acquaintance with leading personalities of the musical scene of their time such as W.A. Mozart and the circle of composers of the historic "Theater auf der Wieden" (E. Schikaneder, P. Wranitzky) in Vienna defined their career path in singing. But the four sisters also shared another characteristic; they all had a soprano voice, which in today's terms would be categorized in the type of soprano lyrico/coloratura. The two eldest, Josepha and Aloisia, who also had the most remarkable musical career, undoubtedly possessed the qualities of the coloratura voice, while the two younger sisters, Constanze and Sophie, with clearly more limited vocal abilities, but also professional paths are closer to the type of soprano leggiero/soubrette. The literature so far, which is neither particularly extensive nor contemporary, focuses mainly on W. A. Mozart's works for the Weber sisters. This doctoral thesis will attempt to shed light on the vocal profile of the Weber sisters, through the works of other composers, for which there are testimonies or clear indications that they were part of their repertoire. The usual angle of research focuses on the view of the composers regarding the singers for whom they composed their works or with whom they collaborated. In this research, which will take the form of a case study, the focus will be on the performers themselves. The vocal qualities of each one will be explored, as well as their repertoire choices based on their preferences, changes in their vocal and stage abilities, which were dictated by the passage of time, but also by life circumstances and professional choices.
12.	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, Sokratis 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.

13.	Kouzinopoulos, Iordanis	Lute: Ways and techniques of playing which mark its role in Greek music cultures. Musical recording and performing.	Sokratis Sinopoulos (S), Eleftherios Tsikouridis, Ioannis Plemmenos	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 curtain 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.
14.	Lamprianidis, Theofilos	Pocket Opera: Opera and short form/laconic content. Researching and exploiting the possibilities of miniature and/or aphorism in composing opera	Georgios Kyriakakis (S), Petros Vouvaris, Errico Fresis	The questions of form, duration and production of musical and theatrical works, which traditionally are highly demanding in terms of interpretation and presentation and despite their timeless presence, continue to engage and reflect on composers and the international music community during the last century. Thus, they constitute a broad field of research and artistic creation aiming on the realistic production of stage works and on updating the aesthetic and strategic intentions of the composers. The proposed doctoral dissertation intends to investigate the history of the form, emphasizing on the short form, and exploit the results of the research through composition and production of new stage works using laconicity as a morphological axis without depriving their integrity.
15.	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.
16.	Mantoudis Vasilios	The Greek Composers' repertoire list for Tuba	Konstantinos Hasiotis (S), Athanasios Zervas, Konstantinos Kardamis	A complete repertoire list of the Greek Tuba repertoire
17.	Meleteas Thomas (Inception Academic Year 2022-2023)	Composition & performance of new musical works for oud and small ensemble, based on cyclical forms of eastern music.	Euthimios Atzakas (S), Ioannis Zarias, Nikolaos Andrikos	<p>The PhD thesis presented here attempts mainly the composition, arrangement and presentation-performance of three musical works influenced by the musical practices of the peoples of the eastern Mediterranean. Specifically, it utilises the makam musical system as primary melodic language, the cyclical form of ottoman classical music fasil and the cyclical form of muslim sacred music ayin as a compositional framework and the oud as a basic instrument of performance, accompanied by a small ensemble of eastern/traditional instruments.</p> <p>Thus, the essay at hand deals with presenting and analysing the various musical resources necessary for creating the new musical works. Its first chapters are devoted in formulating the makam and its various functions, the fasil and ayin cyclical forms as well as their components, such as the saz semai and pesrev form and the modal performance-generated composition, the taksim.</p> <p>Moreover, the essay attempts the mapping of various activities regarding the oud, the traditional/eastern instruments and eastern modal music, mainly within the Greek state and focusing in the recent decades. What follows is an ethnography of oudists-composers-bandleaders active in the Greek scene, which aims at showcasing the developments regarding the Oud and the modal music of the Mediterranean happening recently in the urban areas of Greece.</p> <p>All the above will serve as the building blocks for the composition, arrangement, rehearsals and presentation-performance of three cyclical long-form musical works.</p>

18.	Mparmpatsis Anestis	Published and unpublished work of Dimitris Gogos – Bayanderas. Listing, transcription and analysis of his compositions.	Eleftherios Tsikouridis (S), Renata Dalianoudi, Ioannis Plemmenos	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. 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 the popular musical instruments of the early 20th century in Greece, piano, guitar, violin and mandolin. 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. 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.
19.	Papadopoulos Anastasios	Investigation of the 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 typical educational context (school), in music therapy context, and in the context of community music for socially vulnerable groups.	Lelouda Stamou (S), Theodora Psaltopoulou, Vasilios Stamou	<p>The aim of this study is to investigate the 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 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 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</p>

				<p>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>
20.	Papageorgiou, Nektarios	The "alla Turca" style in greek folk clarinet	<p>Germanos Achalinotopoulos (S),</p> <p>Socratis Sinopoulos,</p> <p>Markos Skoulios</p>	<p>Within the PhD studies of the University of Macedonia, I conduct my dissertation regarding the performance in Greek folk-traditional clarinet with the title: The alla Turca style in Greek folk clarinet. Beginning with some basic geographical elements of mainly Greece, the topics initially approached historically and then we set the chronological framework on which we are going to be based. An important reference is made to “alla Turca” and “alla Franca” styles, as the two fundamental aesthetical values and how they are determined by the musicians, the researchers and the musicologists. Looking panoramically at the issue and according to the title, the main purpose is the technique and the rendition of this “alla Turca” style. According to the chronological framework we have set, we observe the adjustment of a tropical system of the East to a Western musical instrument along with the transition of Greek native musical instruments to the clarinet. According to this transformations, we will discuss the alla Turca style in Greek folk clarinet. In order to authenticate this style as an aesthetical value, the sources are of paramount importance. The discography and the audiovisual material we have at our disposal, are the main source. However, since we are referring to a living tradition, the field study will give the knowledge as it comes from the musicians experience. The bibliography, depending on musicology, anthropological-sociological descriptions and operating in the alternative, is a basic part of the thesis. Finally talking about “style” a clear approach takes place regarding the instrument’s techniques about how we put the fingers, the embouchure etc. This approach will take place in combination with scores and references to the discography and the audiovisual material we have at our disposal.</p>
21.	Papaioannou , Stavroula - Vivi	The competition solos (‘pièces de concours’) of the Paris Conservatoire from Taffanel to Moyse (1894-1948)	<p>Katrin-Annete Zenz (S),</p> <p>Konstantinos Hassiotis,</p> <p>Athanasios Zervas</p>	<p>The French Flute School, which flourished from the late 19th century on centered on the Paris Conservatoire, has an impact on the field of flute playing up to the present day. Two basic reasons of this dominant position of the Conservatoire in the field of flute playing at that time was, on the one hand, the teaching work of some of the best flutists of France, and, on the other, the creation of a totally new repertory, that of the ‘solos de concours’. This new repertory consists of musical works for flute and piano, which, ever since 1824, have been created as the pieces of the final exams of the students of the Conservatoire. Given that the solos de concours have entered the basic repertory of flute on a worldwide scale ever since the time of the students of Paul Taffanel (professor at the Conservatoire from 1894 to 1908) – an elementary study of concert programs might be sufficient to prove this claim – thanks to their compositional quality and particular aesthetics (which seems to reflect the artistic currents of that time), principal aim of the hereby proposed PhD-program is the specialized study and presentation of these works, from the time of Paul Taffanel up to Marcel Moyse, whose leave from the Parisian Conservatoire in 1948 denotes the beginning of an era in which the French Flute School is widely disseminated in the whole western world.</p>

22.	Papamattheou – Matschke, Danae	The Sonatas for Violin and Piano by Greek composers and composers with Greek origin of the Diaspora after 1950: Analysis, interpretation and critical appreciation of the Sonata for violin and piano by Dinos Konstantinidis and Boris Papandopulo	Dimitrios Chandrakis (S), Petros Vouvaris, Athanasios Zervas	<p>The subject of the doctoral dissertation consists of two thematic axes:</p> <p>The first thematic axis is the Sonata as a form of the past in a descending course after 1950 and especially the Sonata for violin and piano. The second thematic axis are the Greek composers and composers with Greek origin of the Diaspora, who composed works for violin and piano after 1950 using this form. The decision to engage with Greek composers and composers with Greek origin is based on the hypothesis that the Greek origin, the experiences of it and the osmosis in an environment of multicultural artistic creation lead to an idiosyncratic musical idiom, worth recording and studying. After the extended search and finding of eleven (11) Sonatas for violin and piano by Greek composers and composers with Greek origin of the Diaspora, the works by Boris Papandopulo, Dimitris Nikolaou, Dinos Konstantinidis and Alexandre Hrisanidis were selected to be studied in detail. Their interpretative peculiarities with any new expressional techniques they might contain while using a composing form which developed during the second half of the 18th century will be examined. It will be investigated whether the old Sonata form can assimilate modern elements through the violin / piano combination, for example unusual techniques and complicated notation, as well as modern composing systems, such as atonality, twelve-tone technique, serialism, elements of minimalism or polystylism. We will examine whether these elements create a Sonata with a new language, the attempt to assimilate modern musical techniques leads to the alteration of the Sonata form or whether the observance of the form excludes the use of elements of contemporary musical language. Finally, we will look for originality in the analyzed works, which would prove the possibility of a development of the form in the contemporary musical environment with new expressive tools as well as the formation of a unique musical language, which is related to the interaction of Greek experiential elements and elements of a multicultural environment.</p>
23.	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.
24.	Passias, Eleftherios	Poetics of music: from theory to analysis and praxis	Ilias Papadopoulos (S), Athanasios Zervas, Anna-Maria Rentzeperi	<p>The focus of this dissertation is based on two related fields of research. First and foremost in collecting, studying and archiving the existing bibliography and articles on a long-term and international basis, which is related with the science of Greek Harmony,</p> <p>from its founder Aristoxeno the Musician until nowadays. Secondly, in the presentation and detailed analysis of “Music Syntagmata of Harmony”, which in practical application of the seven parts of Harmonic, contain the musical modes of Melopoiea in every harmonic-melodic genus and the familiar chroes of every genus, a product of the original research, creation and teaching of Professor Ilias Ch. Papadopoulos. It is about the foundation and proposal of a new musical system, which aims at; the crucial restoration, at a scientific and aesthetic level, of the temporal theoretical, practical and poetical background of Greek Tradition of Music, Poetics and Dance.</p> <p>In this basis, a systematic recording, creative osmosis and the use of the research data is prescribed, with ultimate goal the formation of a Poetic handbook, useful tool of musical praxis and creation, a contribution in artistic culture which is in line with the anticipated promotion of the familiar science and art. This approach is attempted for the first time at the Greek University, based on the function and research initiative of the divine laws of the Field of “Greek Traditional (Dimotiki) Music” of the same Department. This dissertation aims in forming a new perspective about the treatment. This dissertation aims in forming a new perspective about the treatment of the nature and the continuous movement and changes of the Greek Musical Culture and traditions that includes. It concerns the formation and presentation of a new musical theory and terminology in line with Greek and foreign resources, about musical creation and praxis and about the addiction of musical’s nature</p>

25.	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.	Sokratis Sinopoulos (S), Spiros Karavas, Anastasia Karakasidou	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 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.
26.	Pazaroulas, Charalambos	Greek Composers works for Solo Double Bass	Evgenios Politis (S), Athanasios Zervas, Anastasios Vasileiadis	The present doctoral dissertation aims to record, document, evaluate, interpret and approach the solo double bass works by Greek composers, through the creation of thematics based on the historical and social framework of each composition, as well as on their style, music notation and virtuosity. Indicative for this research could be the works "Dionysiakon" by Yannis A. Papaioannou, "En Pyri" by Stefanos Vasileiadis, "Theraps" by Iannis Xenakis, "Suite" by Anestis Logothetis and "Two Likes" by Theodore Antoniou. The processing and publishing of a printed and an audiovisual version, as well as their concert performances, constitute the main targets of this project and the primal materials for expanding the hitherto restricted music literature of double bass works by Greek composers.
27.	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.
28.	Petriniotis Evaggelos	Three-string bouzouki, interpretation and performance, techniques, Greek urban music	Eleftherios Tsikouridis (S), Manos Aghalinotopoulos, Nikos Andrikos	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.
29.	Piperidou Alexandra (Inception Academic Year 2022-2023)	The repertoire of the vocal music of the second half of the 20th / 21st century as a tool in the didactic / teaching of monody.	Angelica Cathariou (S), Katrin-Annette Zenz Athanasios Zervas	The PhD thesis relates to the research of vocal music of the second half of the 20th/ 21st century through its teaching to adults. It aims to record and highlight new works of the 20/21st century through a series of presentations and concerts.

30.	Ploumpis Spiridon	The Petros Bereketes' eight-mode "Theotoke Parthene": interpretation and performance	Kyriakos-Nectarios Paris (S), Dimitrios Chandrakis, Maria Aleksandrou	Searching of the modality of Petros Bereketes' setting "Theotoke Parthene" and performance.
31.	Pouris, Christos	Models of Analysis on the Manolis Kalomiris' Piano Works	Athanasios Zervas (S), Petros Vouvaris, Anna-Maria Rentzeperi	The primary purpose of this thesis is the systematic study of Manolis Kalomiris' (1883-1962) piano works which constitute the first important pianistic creativity within the Hellenic territory as well as among the composers of the Greek National School. The understanding of the composer's compositional technique in terms of melody, harmony, rhythm and form will contribute to a better interpretation, performance and promotion of his works. Furthermore, the restoration and correction of the scores, or even the potential proposals towards a more critical edition-publication will help future generations of performers access Kalomiris' piano works
32.	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.
33.	Rizopoulos, Ioannis – Marios on academic suspension for 2022-2023	Framing the rhythmical "swing" : A model of the Greek rhythmical feels in performance practice	Anastasios Vasileiadis (S), Eleftherios Tsikouridis, Eleni Kallimopoulou	The project addresses the originality of traditional Greek music, expressed by distinctive rhythms and percussion performing ways that characterize each of the different geographical regions. Main purpose of this study is to record, document, describe and re-present this uniqueness through investigation of the different regions' music tradition; the special way of performing in a definite rhythmic sense. The significant swing of folk music that is/was apparent on musician's character when playing several time signatures, and phrasing, is exclusive of each region, and unusual and rare when compared to Western European standards. As happens in many music cultures, Greek traditional rhythms are fully connected with their dances, creating interaction between the dancers and the musicians who in their turn try to imitate the dance moves. The attempt of resembling the moving patterns, results in the formation of performance with a specific degree of rhythmic coherence and leads to multiple rhythmic 'feels' used from musicians in different regions. The impact of such swing on performing is so strong that is actually the driver of the particular rhythm used, its derivation differing from its time signature.

34.	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.
35.	Rouvas, Spyridon	Arrangement for Wind Ensemble, Critical Edition and Performance of Symphonic Works by Greek Composers.	Konstantinos Hassiotis (S), Athanasios Zervas, Anna-Maria Rentzeperi	The repertoire of original works for Band (Wind Orchestra) or smaller musical ensembles, as well as the subject of wind instrumentation in Greece is an unexplored field, for many reasons, historians but mainly practitioners. It is no coincidence that as a country we are a long way from today we have a massive, modern band of works from original works of concert music. The thorough research of the original music concerts for the band, the historical and utilitarian music archives in the bands of Eptanissos (since the oldest in Greece) will be the most important example of the study of the workshop, the musical genres that they composed, but even the style, the functionality and the possible necessary adaptation of the technique of orchestration of each composer to the particular conditions, needs, and problems that have historically appeared and shaped these musical ensembles in Hellas. It is a fact that the particularities in operation, the artistic and educational potential, but also the scope of their action, were and are worthy of further investigation. Moreover, finding different versions of the same work in different archives give us important information on a range of aesthetic, historical and artistic issues in the field of Wreck Assembly. It is necessary for the historical restoration and certainly the possibility of faithful execution of these works, the research aimed at their critical publication. Still, due to the peculiarities of these musical ensembles, the orchestration of the works in a new version for a complete modern symphonic band may be a one-way street for the emergence of this unknown, though important repertoire for Greek music.
36.	Sidiropoulou, Christina	Dimitri Themelis' musicological research and compositions. Critical study of the academic writings, stylistic analysis and interpretation issues in pianistic Works.	Athanasios Zervas (S), Anna-Maria Rentzeperi, Evanthia Nika-Sampson	This dissertation discusses the musicological research and compositions of the multifarious academic professor, musicologist, composer, violinist and lyra player Dimitris Themelis (1931-2017). It is a dual approach comprising of a critical theoretical study of his writings as well as interpretation and performance of his unpublished works for and with piano. The factors that influenced and shaped his musical personality are initially traced in conjunction with a biographical survey research. Consequently, the study provides an archival organization of his oeuvre, discusses aspects of his musicological and compositional output, records the variety of his research fields and diversity of interests. In addition, it examines and documents the significance of his output within the social-historical context of Greek "academic music". Specifically, the treatise registers chronologically, systematizes thematically and reviews critically Themelis' academic writings concerning Western European, as well as modern, traditional and ancient Greek music. His prolific compositional output, which, with few exceptions, remains unpublished, is also registered in two catalogues; a numbered and commented chronological catalogue as well as a systematic one presenting the types and forms of his oeuvres. The stylistic and textural analysis of selected works, detects and reveals effects from historical aesthetic trends and interactions with other composers. At the same time the distinctive elements of his individual idiom attributing a personal identity to his compositional language come to prominence. His aesthetics and compositional perception is reflected in the architectural stratification of the macro-structures of his western-style forms, the spatio-temporal quotations, references and conjugates embodied in his compositions, as well as the processes and transformations of the folk, ancient and popular Greek tradition into contemporary academic "art soundscapes". Delving into the microstructures of selected works, some stable stylistic features, apparent throughout the composer's oeuvre, arise in his choices of melodic and rhythmic material. Their effect on the works' flux is monitored and discussed in parallel with the characteristic

				<p>textural modifications.</p> <p>Furthermore, the study of selected poem settings reveals the composer's indubitable bond to poetry, highlights the structural organization of his neo-tropical system and the idiosyncratic characteristics of his pianistic accompaniment. At the same time, affinities, variations, and transformations between the composer's vocal and instrumental works are demonstrated.</p> <p>A special focus is laid on the performance of the works for and with piano – solo, chamber music and a selection of songs. Herein, interpretative commentaries on expressive parameters and gestures accompany the stylistic analyses. The thesis includes processing, editing and imprinting in digital form, printed and audio (CD) respectively of the original performed unpublished works for and with piano, audiovisual performance material as well as documented catalogue of registered held performances. In addition, the existing audiovisual material of the Themelis' works performances is systematized in an audio-visual digital form record.</p> <p>Dimitris Themelis' decisive contribution to the foundation, consolidation and development of musicological research and music studies in Greece forms yet an additional evidence of his success and effectiveness in multiple academic and art fields. It is documented that in response for his significant activities not only he undertook important tasks and positions in the musical life of Thessaloniki, but he was also acknowledged for his achievements within the premises of the international music community. The importance of his oeuvre is further substantiated by a bibliographic overview of scholarly writings.</p> <p>The contribution of this research thesis to the wider field of the contemporary academic Greek musicology lies in the recording, systematizing and giving prominence to the overall, but mainly to the unpublished compositional oeuvre of one of its most important figures with a practical life-long interest in the twofold nature of music as a science and art. In addition, the dual interpretative approach encompassing critical writing together with creative performance enhances the related performance bibliography offering insights into interpretation issues. It is, furthermore, supplemented by the apposition of interpretive conclusions, pedagogical applications and teaching suggestions as well as proposals for future research.</p>
37.	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.
38.	Sotiriadis, Theofilos	The Saxophone in Greece. A Catalogue of Saxophone Works Made by Hellenic, Cypriot and Diaspora Composers: A Critical Presentation of Texture and Performance Practices	Athanasios Zervas (S), Konstantinos Hassiotis, Yiannis Miralis	The subject of the doctoral dissertation is a first historical attempt to catalog systematically all the works for saxophone of Greek composers, Cypriots and the Diaspora. The collection concerns all those works, published or unpublished that exist in hard copy or manuscript form, include the saxophone in any instrumentation and have a scholarly character. They extend over a period of time from the earliest possible record up to 2017. For each musical piece there are two descriptive charts: a) the piece as a whole composition and b) the saxophone part in particular. On the basis of the two above-mentioned charts there is presented a third, that of the pedagogical interest ranking. The following information is provided for each work: composer's name, year of birth, composer's website / blog, title work, instrumentation, year of composition, duration, publication, first performance, commission / dedication, program notes, audiovisual links of the project/ recordings. In addition, short video interviews by composers -providing primary work testimonies- are available on the list. Besides the catalogue work, a chapter about the history of saxophone in Greece and Cyprus is presented in the doctoral thesis, including rich photographic material. The aim of the doctoral research is to highlight systematically the contemporary Hellenic creation of the saxophone –which is representative of the aesthetics of modern Hellenic music. The list aspires to be used as a useful tool in the hands of researchers, music lovers and mainly performers.
39.	Stalimerou, Theoktisti-Marina on academic suspension for 2022-2023	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.

40.	Tachos, Stauros	Technology in the role of teacher-instructor: Software Application of the "Mother Tongue Method" for the support and improvement of the learning environment	Lelouda Stamou (S), Dimitris Chandrakis, Georgios Palaegeorgiou	As an increasing amount of research (Sperti, 1971;Scott 1992; Collier, 1991) has started supporting the superiority of the Mother Tongue Approach (Suzuki Method) over the conventional music teaching methods, the need for structuring a supportive environment where students can develop their skills effortlessly, naturally, and according to their own personal pace is becoming more and more obvious.The goal of this research is the implementation of an application that familiarizes students with the basic musical concepts (e.g. tonal intervals, music reading) long before they focus on learning a particular instrument which introduces difficulties and limitations. Our final product will facilitate tasks related to music reading. Moreover, our product will enable children to learn using their whole body (embodied learning), allowing them to move more freely. Embodied Learning has often been proven beneficial for learning. More specifically, a floor with a five-line staff (stave) on top of it will be designed. Children will be able to step on a line/space of the staff and hear the corresponding note from the computer. The whole procedure will be controlled by software.The aforementioned floor will enable students explore the tonalities on the staff interactively. Later, educational tasks and games can be structured based on this staff aiming to foster music reading or interval identification. Thus, we are contributing to the design of a natural-learning environment, combining play, movement and music reading in a single product.
41.	Tasoudis, Dimitrios	Metonymy and metaphor in film music	Petros Vouvaris (S), Konstantinos Tsougras, Aggeliki Athanasiadou- Gerothanassi	The thesis addresses the practice of scoring for films, finally through the lens of theories that emerged from the domain of Cognitive Linguistics. To reach this goal, a review of film-music making (from silent films to independent and today's block-buster ones) precedes the main research; then, a solid foundation regarding theories such as these of Embodiment, Conceptual Metaphor, Conceptual Blending and Sonic Analogs, is laid so as to delve into the applicability of the aforementioned theories and their combination to the analysis and composition of film music. The research is furthermore enhanced with an experimentation of scoring for films in class. As a teacher in a public music high school, I present the students with the whole process of composing, performing, sound designing and producing scores for short films, trailers or film excerpts. The use of technology, both hardware and software is valuable. The process is a constant feedback to the thesis. The latter will be complete with the creation and production/performance of novel scores for films, either new or existing ones.
42.	Tigkas Achilleas-Apostolos (Inception Academic Year 2022-2023)	The pastoral flute in Greece. A comparative review with other traditional flutes of Greek musical traditions - The case of Aristides Vasilaris.	Germanos Achalinotopoulos (S), Euthimios Atzakas, Markos Skoulios	The present study aims at the technical and interpretive analysis of the idioms of local wind folk instruments in Greece through the recordings and the experiential approach of a distinguished performer such as Aristides Vasilaris. Through the study of Vasilaris' work and especially his recordings on the pastoral flute, the thesis aims to highlight the various stylistic motifs of interpretation as well as the repertoire associated with traditional flutes. Given the purely artistic subject of the thesis, the whole study is mainly based on the development of critical ability and aesthetic clarity during the performance process. It is considered necessary in order to draw safe conclusions, on the one hand the audio recording of the material to be investigated and the cataloguing of the elements of variation of the melody and on the other hand the analytical investigation of the role played in interpretive practice by the advent and prevalence of the clarinet, an instrument invented in Central Europe with practical conveniences compared to traditional flutes. This interaction should also be studied in reverse, i.e. by the way in which patterns of interpretation of traditional flutes were incorporated into the technique of playing the traditional clarinet.
43.	Troulou, Rafailia Niki	The effect of community music on the music, cognitive and emotional development of elderly people with and without dementia	Lelouda Stamou (S), Maria Varvarigou, Theodora Psaltopoulou	The research community has been recently highly interested in the impact of arts on the wellbeing of the society. The term "community arts" is being used to describe these artistic activities, which are often being held in groups. Community music, which is a different approach to music – making in groups, stands out prominently among the community arts. More specifically, It is a form of musical activity that is designed to transform and mobilize communities. This approach has many similarities to other forms of community arts, and has considerable potential to achieve more than purely musical goals in terms of identity, health and wellbeing. Moreover, the rising global numbers in population aging, cause many nations to develop and implement "healthy aging" policies. "Healthy aging" is described as a lifelong process optimizing opportunities for improving and preserving health and physical, social and mental wellness as well as independence and quality of life. At the same time, rising numbers of elderly people with dementia, cause it necessary to reinforce actions aimed at the cognitive, emotional and social development of these people. The aim of the present study is to investigate the effect of community music on elderly people with and without dementia. The use of a mixed methods research model (combining quantitative and qualitative research tools) will investigate the impact of participation in community music activities on the level of music development, learning ability, emotional development, and disposition for further learning experiences, as well as the social inclusion and acceptance of the participants.

44.	Tsaliki, Maria	The Effect of Background Music during Recess on Students' and Educators' Mood and Concentration in Greek Primary Schools	Lelouda Stamou (S), Konstantinos Bikos, Smaro Christosmou	Background music is used in various contexts aiming to induce a specific mood or affective reaction (Hargreaves & North, 1999 · Juslin & Laukka, 2004 · Juslin & Sloboda, 2011 · North et al., 2004 · Saarikallio & Erkkila, 2007). This research aims to investigate whether background music during recess may have an effect on students' mood and concentration and on educators' mood in the educational praxis that follows. Participants will be students 9-12 years of age and educators working with them in primary schools, in Greece. It will be a mixed methods study. We will gather data via self-report questionnaires, semi-structured interviews and focus groups. The selections of music that will be used will be based on prior research and will be categorized according to the affective reaction they induce. The duration of the experiment will be 6 weeks and measurements will take place before, during and after the intervention. This study will work as a pilot study and aims to suggest ways in which background music can be used in educational settings.
45.	Tsanasidis Iohannis (Inception Academic Year 2022-2023)	Original Musical Composition / Melostructure for Modern Music Ensembles on Folk Poetry and Music of Pontos, based on Historical Sources	Euthimios Atzakas (S), Socratis Sinopoulos, Ioannis Zarias	The entire spectrum of Pontus musical tradition constitutes the focal point and object of my interest in the present dissertation. The research approach focuses on older recordings and an effort is made to locate and creatively utilize them. The musicological treatment of this process is achieved through the processing and analysis of the structural elements of the various pieces and melodies, which arise through research or even pre-exist. Presenting old pieces in today's world in a more contemporary and integrated way is the main objective, as, in my opinion, apart from rescuing valuable material, the musical tradition itself is getting enriched by drawing and transforming structural elements that compose and complete it. The artistic interpretation and execution of the songs complement all the above as a final demand and an opportunity for reflection in the present era. The reason I am interested in the preparation of this particular doctoral dissertation is the combination of the musical past and present, through the creative process of composition. The main axis is those folk songs of Pontus, the poetic text of which is preserved but there are no indications of their melody or even their accompaniment by musical instruments. Folk songs constitute a large chapter of Pontic music which so far has remained stagnant and almost a type of a museum exhibit for many years, as no one in the past dealt with this issue at the level of composition. The aim of this proposal is the composition of Pontic folk songs, in order to highlight the natural continuity of Pontic musical development, through the eyes of a student, feprossor, erformer, researcher, composer and arranger.
46.	Tseligka, Polyxeni	The didactics of the Accordion for beginners aged 12 to 18: Structuring teaching material for the classes of the (public) Music School	Konstantinos Raptis (S), Natasia Economidou-Stavrou, Athena Fytika	The forthcoming research work will attempt to investigate, compare and critically revise curricula and methods for teaching the accordion, both in Greece and in Europe, with a view to developing and testing a teaching proposal, addressed to students who begin their music studies at the age of 12, as students of our country's (public) Music Schools. As an accordion teacher in Music Schools, I came upon the following difficulties: In GG 2858 no. 203617 / D2- Music Education Curriculum for the Music Schools (Junior- High School) there is no reference to the accordion, so there is no established curriculum for the instrument (which implies a great deal of ambiguity in defining and planning the teaching material, and the corresponding pedagogical, learning and musical goals). In addition, lacking official "recognition" by the Ministry of Culture, there is no predetermined material for each level (those that in conservatories are defined as preliminary, lower, middle, upper, certificate or diploma) and therefore there is no specified material that the teacher could look up to, nor established correspondence between these levels and the six classes of the Music School. Furthermore, the accordion continues to be treated as a "folk" instrument in some conservatories, music schools, and the public Music Schools, following a misconception about the organ's technical requirements and training, both by the teachers and the students. Therefore, the need for an organized teaching material, an analytical curriculum divided in levels matching the six classes of the music school, and the consequent construction of a method which will apply and encompass these proposals, seems eminent and imperative.
47.	Tsogias-Razakov, Christos	Works for Oboe by Greek Composers: Public Performance and Recording, Cataloguing/Indexing	Konstantinos Hasiotis (S). Katrín Zenz, Konstantinos Kardamis	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.

48.	Tziboula, Areti	The libretto thematology in the opera of Italian, French and German composers of the 19th century	Anna-Maria Rentzeperi (S), Athanasios Zervas, Angelica Cathariou	This thesis will first examine the historical, political, and social factors that shaped trends in the thematology of 19th-century opera libretto. Then it will explore the libretto's thematology in tragic and comic opera in Italy. It will examine the libretto of major Italian 19th century opera composers such as Verdi, Rossini, Donizetti, Bellini, Ponchielli, Mascagni, Catalani and Leoncavallo, etc.. It will also examine the libretto's thematology in Verizism (late 19th century) with main representative Puccini. Similar research will be done on the libretto thematology of the German opera of the same era, where the element of singspiel is characterized by representative samples of Beethoven's unique opera "Fidelio" as well as the operas of Veber, Marschner, Wagner and others. Finally, the libretto thematology of the 19th century French opera will be explored, where the main representatives are two Italian composers living in France, Cherubini and Spontini, as well as the German Meyerbeer and the French Boieldieu, Auber, Halevy, Thomas and others. The libretto thematology at the Grand Opera will also be searched. It will also search the influences that the composers received and how they in turn influenced later musical happenings. Finally, an attempt will be made to explore the extensions that the composers of the time sought to give by selecting the specific thematology in their work. As the Greek-language literature on this subject is limited, this dissertation will contribute to the further development of similar research and the results will contribute to the subsequent study of the subject.
49.	Varelopoulos, Dimitrios	"Sound-text" in Athens: An ethnographic approach to recording practices in an Athenian studio; the case of entechno.	Sokratis Sinopoulos (S), Ioannis Tsoulakis , Daphne Tragaki	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 define them, consciously or not. What is, however, the material essence of music? Is it only an acoustically manifest phenomenon? Peter Wicke has suggested that "music finds 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 of human experience. What is, however, the process through which "Klang" is transformed into a music product? Peter Wicke responds that "since music came in contact with audio technology in the 19th century, it entered a process of technical sound design.
50.	Vlachaki, Marina	The effect of the Kodaly Concept on the development of piano sight-reading skills in 6- to 8- year old children	Petros Vouvaris (S), Lelouda Stamou, Nikolaos Zafranias	Sight-reading, the ability to read and perform a music score at sight, is considered an essential skill for all musicians and even a greater one for pianists. Many studies have been carried out as to how to improve sight-reading in advanced pianists, and/or what skills are required for effective sight-reading. However, little research has been carried out concerning the development of sight-reading skills for young piano beginners. It would be very interesting to investigate whether a new research can be conducted with respect to the effect of the Kodaly Concept (a method that employs the movable-do solfège system and is based on inner hearing training) on the development of sight-reading skills for young piano beginners. The significance of the proposed research lies in the fact that little or no related research has been carried out so far. What is more, there has been limited interest in exploring the applicability of the Kodaly Concept in piano-teaching practice. Furthermore, this research will, for the first time, observe and examine the effects of the Kodaly Concept contrasted to the traditional fixed-do instruction in Greece.
51.	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 idiomela. 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.

52.	Wylie James Godfrey (Inception Academic Year 2022-2023)	The Radif of Iranian Classical Music as a Creative Model for Improvisation and Contemporary Modal Composition in Eastern - Mediterranean Music, as practiced in Greece today.	Euthimios Atzakas (S), Athanasios Zervas, Germanos Achalinotopoulos	Although improvisation and composition play an important role in contemporary modal music in Greece today, there is very little discussion about how to approach these practices. The structures and melodic material in use today draw from different sources including local Greek music traditions as well as maqam-based musics from the Arabic-speaking world and Turkey, but there is very little discussion on how to organise and implement these elements for new musical creation. I would like to propose a model inspired by the radif of Iranian classical music as a way to do this.
53.	Zervanou Lydia (Inception Academic Year 2022-2023)	A guide to the International Phonetic Alphabet for singers: action research for developing teaching material in the Greek language for a deeper understanding of operatic interpretation and for use in voice studies in Greece.	Angelica Cathariou (S), Maria Papazaxariou - Christoforou Lelouda Stamou.	Proper lyric diction is an integral part of an opera singer's well-rounded interpretation. The International Phonetic Alphabet (IPA) is widely, and successfully, used worldwide for the explanation and instruction of proper diction in classical singing. The aim of this thesis is the creation of the first guide for the International Phonetic Alphabet for singers in the Greek language. At the same time, proper function of the guide under formation is to be ensured and its effectiveness in promoting rounded lyrical interpretations needs to be confirmed. The ultimate goal is to lay the foundation for the dissemination and promotion of the use of IPA as an integral part of vocal studies in Greece. Based on the above objectives, qualitative action research and the focus group will be used. An adequate number of voice teachers, accompanists and/or conductors will be selected to be instructed the IPA utilizing the guide that will have been designed. Then they will in turn use the guide themselves to teach the IPA to their students, guiding them in applying it to their lyric vocal repertoire. Using the feedback from their experience, the final IPA guide for singers will be adjusted – where necessary.