1. Fields, Rhodell

**Research Topic**: Cognitive Analysis of 20th Century Religious Choral Work

**Supervisor (S) & Advisors**: Athanasios Zervas (S), Eric Honour, Kyriakos-Nectarios Paris

**Abstract**: 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 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? 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 composer'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 like or dislike a music work.

2. Adelfopoulou, Thalia

**Research Topic**: From partimento practice to schema theory: Towards a systematic analytical approach of the music of Nikolaos Chalikiopoulos Mantzaros and his students

**Supervisor (S) & Advisors**: Petros Vouvaris (S), Athanasia Zervas, Konstantinos Kardamis

**Abstract**: 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 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.

3. Athanasiou, Ioannis

**Research Topic**: Modality and harmonization: folk guitar in Greek popular music at 78 RPM (1936-1941)

**Supervisor (S) & Advisors**: Eleftherios Tsikouridis (S), Ioannis Plemmenos, Renata Dilianoudi

**Abstract**: 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. Abatzidis, Athanasios

**Research Topic**: Polystylistic composition as a

**Supervisor (S) & Advisors**: Georgios Kyriakakis (S),

**Abstract**: The proposed doctoral thesis is seeking the discourse between using on one hand polystylist and on the other hand the
Petros Vouvaris, Errico Fresis

The goal of this dissertation is to unveil the historical significance and stylistic variety of Leo Ornstein's work. His piano works will be analyzed and compared through the use of pitch set theory, segmentation, modal analysis, motivic cells, while tracking the evolution of his writing style, which ranged from avant-garde futurism to expressionism with Slavic and Jewish elements. After performing his works for piano, and studying published materials and recordings, I will discern the role that stylistic elements serve in the interpretation of his music. Finally, in order to provide the context of his work, this study will go into the history of early modernism and futurism in America and Leo Ornstein's influence in the 20th century as a composer, pianist and pedagogue.

5. Apostolou, Andreas-Foivos  
Leo Ornstein: The Rise and fall of a Forgotten Genius. Early Modernism, Hebraic Elements and Stylistic Evolution in his Pianistic Idiom  
Athanasios Zervas (S), Claude Baker, Shun-Lin Chou

The aim of the present paper is to approach and raise concerns about practical and theoretical concepts of church music, such as the octoechical structure and the way music pieces behave, the directly related to them isokratema and interpretation of them. More specifically, a way of teaching and analyzing the modality of the chants is proposed - octoechical analysis, using combinatorial tools and terminology from the thinking of the pre and post new method teachers of chant. Theoretical and didactical approaches are made to general groups of chant pieces, but more specifically to the slow idiomelon of Iakovos isokratema and performance of isokratematical analysis in the specific idiomelon. Regarding the choral practice of the chant pieces and especially of isokratema, some of the first recorded experiences of chanters such as Angelos Boudouris and Konstantinos Psachos are presented critically.

6. 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 Zafranas

The purpose of the research is to explore the different aspects of Webern's rhythmic practice in his serial music. Serialism is a broader concept of organization of atonality that includes all the elements that govern the twelve-tone, which treats each note of the merged musical system exactly the same in their relations so that one does not prevail over the others and creates a tonal center attraction. This succession does not imply traditional musical structures. Counterpoint techniques such as reversal, dominate remaining in 48 rows of basic musical material. Its difference from twelve-tone is that it remains open so that the original series may not be composed of the 12 notes. Thus, an integral control of the melodic and rhythmic elements that make
up a composition from its original morphological idea, which is the series. Regarding the rhythmic practice, a focus is placed on how the rhythm concept is organized on an abstract level, the rhythm series in works that are totally serialized, and is compared at the level of the rhythmic surface with twelve-tone non-Seratic works as well as with which practical techniques the rhythmic practice. Deepening the transformation of these rhythmic series, as well as what interaction exists between the rhythm with the pentagonal series and the dynamics series, if there any. It examines how these rhythmic rows coexist to create a rhythmic surface and what “conversation” occurs between the abstract and the tangent of the rhythmic surface. The aim is to explore the theme and the rhythm as a unified melodic-rhythmic and harmonic unity that is unchanged during one or more re-appearances and the consequent alteration of the traditional (classical and romantic) notion of concept of the rhythm.

<p>| 9. | Karamouzi, Panagio | The significance of percussion music within a performative language and its function as a communication medium | Anastasios Vasileiadis (S), Dimitris Tyrrani, 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 component 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 &quot;living entity&quot; 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. |
| 10. | 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. |
| 11. | Mavrou, Eirini | The influence of verbal and non-verbal communication in its configuration relationship of the piano teacher and student | Lelouda Stamou (S), Theodora Psaltipoulou, Peter Gouzouasis | Surveys in recent decades underscore the importance and the role of human interaction and communication, verbal and nonverbal, in the learning process and in the educational process, non-verbal communication in the formation of the relationship between piano student and piano teacher especially in music education. The researchers’ interest in the teacher-student interaction has led in recent years to considerable research studies. These surveys will serve as the theoretical background of the dissertation. The objective of this on-going research concerns the investigation of perceptions and expectations among piano teachers and their students on three levels: (i) their professional relationship, (ii) their interpersonal relationship and (iii) their individual emotional state. Two questionnaires, which include Likert-type and open-ended questions, will be given to pairs of piano teachers along with their students. The first questionnaire will be given to both teachers and students separately before a specific lesson and the second questionnaire after the same lesson. Both teacher and student will give a semi-structured interview after the lesson. The data that will be gathered through the questionnaires and the semi-structured interviews will be analysed by quantitative and qualitative content analysis with two external analysts. The study aims to shed light upon aspects of a complex relationship like the one formed in a one-to-one instrumental music lesson. In depth knowledge of possible expectations and their influence on the relationship between instrumental teachers with their students may help both improve the quality of their collaboration and the corresponding learning outcome. |
| 12. | Nikolaidis, Nikolaos | Research, Analysis, Interpretation and Publication of the Sonatas for Violoncello and Piano by Emillos Riadis | Dimitrios Patras (S), Athanasios Zervas, Christos Samaras | In 1915, ascribed to the Second World War, Riadis returns to Thessaloniki. Being already distinguished as an important artist in both Germany and France, he is going to portray a significant role in Greece’s musical life. He is appointed as a piano teacher in Thessaloniki State Conservatory and stays very active as a composer and a poet until his early death in 1935. Through his songs he managed to earn a great reputation across Europe. Furthermore, Emilos Eleftheriadis, as his full name is, shows a great interest in the violoncello and eventually composes 2 Sonatas for cello and piano. The purpose of the current dissertation is the research on the cello sonatas, the publication of them and eventually the presentation and recording of them. His being a poet makes Riadis’ work unique to approach and reveals a great aspect of the emotional situation of the composer throughout his creative moments. |</p>
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<th>No.</th>
<th>Student</th>
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<th>Supporting and Additional Information</th>
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<tr>
<td>13</td>
<td>Pazaroulas, Charalampos</td>
<td>Greek Composers works for Solo Double Bass</td>
<td>The present doctoral dissertation aims to record, document, evaluate, interpret and approach the solo double bass works by Greek composers, through the creation of theses 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. Papiaoannou, “En Pyri” by Stefanos Vasileiadis, “Therapis” 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.</td>
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<td>14</td>
<td>Panagiotidis, Panagiotis</td>
<td>Psalm 50 (51) in the editions of byzantine chant of the 19th century and its contribution to the form analysis of syllabic compositions.</td>
<td>In this work we present and analyse psalm 50 (51) which constitutes an essential part of the morning service of matins (orthros). In the weekly office it is read during all the week days except on Sundays when it is chanted. This study is incorporated within the discipline of the history of christian worship and syllabic chant performance. Therefore, the study of psalm 50 is quintessential since it attributes a typical syllabic music form. This is established with the study of the first editions in byzantine chant dating from the 19th century. The melody of Psalm 50 in these editions is simple and austere. Thus, with retrospective musical analysis of later and contemporary renditions of this psalm we examine its musical evolution. This allows us to ascertain and account for any possible adaptations, modifications or amendments.</td>
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<td>15</td>
<td>Papageorgiou, Nektarios</td>
<td>The &quot;alla Turca&quot; style in greek folk clarinet</td>
<td>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.</td>
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| 16  | Papadimitrakis, Alexandros      | Improvisation Practices: Phrasing, Modality and Technique in the taksims of udi Hrant Kenkulian | The research is a study of the improvisation practices of Udi Hrant Kenkulian. He has been prominent oud player in the music scene of Constantinople during the middle of 20th century, well known for his makam improvisations/taksims, representing the old school of oud playing. The makam system, as a form of composition and improvisation, reflects a musical language, a code of communication that has been nourished and developed over many centuries, substantially through oral transmission. Albeit being in dialogue with modernity and innovation, it is a musical code that faces the problems of methodology and identity within the contemporary music school and scholar framework. The study will contribute in the research for new methodological tools that fulfill the systematic approach of makam improvisation practice. It comprises of transcriptions, structural and modal analyses and a table of musical phrases and motifs. During the work in progress those tools will be tested and evaluated together with students, supporting and not neglecting the oral/aural transmission method. Born out of the selected taksims, the dissertation places the musical phrasing on the axis of apprehension the makam phenomenon and raises questions and hypotheses:  
- how can we systematize makam phrasing, motifs and ornamentation, in order to constitute methodological tools for teaching through oral/aural transmission?  
- how can we perceive and analyze the makam modality in a different disclosure than the technical one used in theory books?  
- up to which level can this be realized through musical phrasing?  
- how can we decode the technique of the afore mentioned artists through their improvisational musical phrasing?  
The outcomes of the research (transcriptions, analyses, musical phrases, motifs, ornaments, techniques) will provide with conclusions and will suggest tools for the music teachers and trainees, as well for everyone interested in the practice of makam improvisation. |
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<td>17.</td>
<td>Papaioannou, Stavroula - Vivi</td>
<td>The competition solos (‘pièces de concours’) of the Paris Conservatoire from Taffanel to Moyse (1894-1948)</td>
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<td>18.</td>
<td>Papamattheou – Matschke, Danae</td>
<td>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 Papandopoulo</td>
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<td>19.</td>
<td>Papanikolaou, Vasiliki</td>
<td>Concertos for violoncello by Greek composers Dimitris Themelis and Dinos Constantindides. Musical style and virtuosity issues</td>
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<td>20.</td>
<td>Passias, ELEFTHERIOS</td>
<td>Poetics of music: from theory to analysis and praxis</td>
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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 Melopoeia 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.

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.

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.

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 iswas 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.

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.

This dissertation discusses the musicological research and compositions of the multifarious academic professor, musicologist, composer, violinist and lira 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.
interpretation issues in pianistic Works.

research. Consequently, the study provides an archival organization of his oeuvre, discusses aspects of his musicalological 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 textural modifications.

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.

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.

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. 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.

25. Sotiriadis, Theofilos


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.

26. Talakoudi, Eftychia

Dimitris Lialios – biography, Dimitrios Chandrakis (S),

The Greek composer Dimitris Lialios (1869-1940) wrote the first published greek compositions for violin and piano in the 19th
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<td>compositions for violin and piano, critical edition and recording</td>
<td>Miltiadis Logiadis, Georgios Vranos</td>
<td>century. He lived and worked in Patras, Athens and Munich. The first part of this dissertation will present his life over five different periods. The second part includes a list of all his compositions, with a particular focus on a selection of works written for violin and piano - Illusion, Meditation, Legenda and Tanzballad (Smyrna). This will be followed by a critical edition and recording of the above compositions.</td>
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<td>27. Tasoudis, Dimitrios</td>
<td>Petros Vouvaris (S), Konstantinos Tsougras, Aggeliki Athanasiadou-Gerotthanassi</td>
<td>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 Analogies, 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 further 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.</td>
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<td>28. Tachos, Stauros</td>
<td>Lelouda Stamou (S), Dimitris Chandrakis, Georgios Palaegeorgiou</td>
<td>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.</td>
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<td>29. Tziboula, Areti</td>
<td>Anna-Maria Rentzeperi (S), Athanasios Zervas, Angelica Cathariou</td>
<td>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 Verismo (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 songspiel is characterized by representative samples of Beethoven's unique opera &quot;Fidelio&quot; as well as the operas of Weber, 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.</td>
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<td>30. Troulou, Rafailla Niki</td>
<td>Lelouda Stamou (S), Maria Varvarigou, Theodora Psaltopoulou</td>
<td>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</td>
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</tbody>
</table>
31. 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 Chrisostomou

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 & Erkilla, 2007). This research aims to investigate whether background music during recess may have an impact 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.

32. Tseligk, 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), Natasa 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. \(32\) Against 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.

33. Christos Chalnaridis

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 where 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.

34. Cholevas, Mihail

Makampedia

Sokratis Sinopoulos (S), Lelouda Stamou, Makampedia is a database of analyses of Taksim (improvisations) Performances and interviews with masters in the field that capture the metaphorical language of makam teaching. Utilising transcription and analysis of improvisations as a learning,
Dimitra Kokotsaki

This database of celebrated makam improvisations consists of synchronized scores with audio, video, melodic contour and annotated layers of analyses. The layers of analyses can shed light on improvisational strategies and provide insights on idiosyncratic elements such as techniques, tuning, makam interpretation and other elements of taksim performances. The large-scale analysis and juxtaposition of different layers of information will offer the possibility to correlate various parameters and decipher elements of style. This open library of analyses will allow us to speed up the educational process at a conservatory/university level by introducing the students to musical and stylistic elements interactively and by involving them to a pro-active approach on learning since their own transcriptions/analyses will be added to the database after peer-reviewing. An inclusive approach that aims not only in creating a more effective educational procedure but furthermore focuses on makam education sustainability starting from the praxis in order to construct theoretical models of makam education.