



Aristotle University of Thessaloniki
University of Macedonia
Faculty of Fine Arts
School of Music Studies



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



Conference Program and Abstract Book
International PhD Musicological Conference
***Musicology (in)action: Past Musics,
Present Practices, Future Prospects***

igsc2018.mus.auth.gr

Thessaloniki, 9 - 11 February 2018

Organised by the School of Music Studies, Aristotle University of Thessaloniki,
and the Department of Music Science and Art, University of Macedonia
under the aegis of the Hellenic Musicological Society



A.U.TH. RESEARCH COMMITTEE



UoM RESEARCH COMMITTEE

Committees

Academic Advisory Committee

Evanthia Nika-Sampson, Professor, Aristotle University of Thessaloniki
Petros Vouvaris, Assistant Professor, University of Macedonia
Konstantinos Chardas, Assistant Professor, Aristotle University of Thessaloniki
Georgios Kitsios, Lecturer, Aristotle University of Thessaloniki
Konstantinos Pasiadis, Assistant Professor, Aristotle University of Thessaloniki

Reviewing Committee

Alexander von Stankovski, Senior Lecturer, University of Music and Performing Arts, Graz
David Crook, Professor, University of Wisconsin-Madison
Stefan Harkov, Professor, University of Shumen, Sofia
Jean-Francois Charles, Assistant Professor, University of Iowa
Simon Mills, Senior Lecturer, Durham University
Evis Sammoutis, Assistant Professor, Ithaca College
Maria Alexandrou, Associate Professor, Aristotle University of Thessaloniki
Emilios Cambouropoulos, Associate Professor, Aristotle University of Thessaloniki
Konstantinos Chardas, Assistant Professor, Aristotle University of Thessaloniki
Emmanouil Giannopoulos, Assistant Professor, Aristotle University of Thessaloniki
Ioannis Kaimakis, Professor, Aristotle University of Thessaloniki
Eleni Kallimopoulou, Assistant Professor, University of Macedonia
Georgios Kitsios, Lecturer, Aristotle University of Thessaloniki
Evanthia Nika-Sampson, Professor, Aristotle University of Thessaloniki
Georgios Papadelis, Associate Professor, Aristotle University of Thessaloniki
Dimitrios Papageorgiou, Assistant Professor, Aristotle University of Thessaloniki
Kyriakos-Nectarios Paris, Associate Professor, University of Macedonia
Anna-Maria Rentzeperi, Associate Professor, University of Macedonia
Georgios Sakallieros, Assistant Professor, Aristotle University of Thessaloniki
Danae Stefanou, Assistant Professor, Aristotle University of Thessaloniki
Konstantinos Tsougras, Associate Professor, Aristotle University of Thessaloniki
Petros Vouvaris, Assistant Professor, University of Macedonia
Nikolaos Zafranias, Assistant Professor, Aristotle University of Thessaloniki
Athanasios Zervas, Associate Professor, University of Macedonia

Coordinating Committee

Banteka Dimitra, PhD Candidate, Aristotle University of Thessaloniki
Kalaitzidou Stamatia, PhD Candidate, Aristotle University of Thessaloniki
Nikolaidis Nikolaos, MSc Student, Aristotle University of Thessaloniki
Spanoudakis Dimosthenis, PhD Candidate, Aristotle University of Thessaloniki
Toumanidou Katerina, PhD Candidate, Aristotle University of Thessaloniki
Zlatkou Vasiliki, PhD Candidate, Aristotle University of Thessaloniki

Organising Committee

Afthentopoulou Despoina, PhD Candidate, Aristotle University of Thessaloniki
Diminakis Nikolaos, PhD Candidate, Aristotle University of Thessaloniki
Karamanidis Charalampos, PhD Candidate, University of Macedonia
Ntovas Christos, PhD Candidate, Aristotle University of Thessaloniki
Scarlatos Chryssie, PhD Candidate, Aristotle University of Thessaloniki
Seglias Zisis, PhD Candidate, Aristotle University of Thessaloniki
Tasoudis Dimitris, PhD Candidate, University of Macedonia
Trouka Dimitra, PhD Candidate, Aristotle University of Thessaloniki

FOREWORD

On behalf of the School of Music Studies of the Aristotle University of Thessaloniki and the Department of Music Science and Art of the University of Macedonia, we would like to welcome you to the International PhD Musicological Conference “Musicology (in)action: Past Musics, Present Practices and Future Prospects”, organised with the support of the Hellenic Musicological Society. The main purpose of this conference is to bring together young researchers with their new ideas, in an attempt to help them secure their position with respect to the ongoing discourse of musicology’s saga and with an eye to the future prospects of the field. Musicology, nowadays, has become an interrogative process, which is constantly developed by new, often interdisciplinary methodological approaches, frequently extending their gasp on new hitherto neglected musical repertoires. The field of musicology faces an everyday effort to situate its own research within a constantly changing disciplinary environment. Therefore, we, the Coordinating Committee would like to thank all the participants/speakers of this conference, which have travelled from all over the world to be here and share their research and experiences with us.

Moreover, we are extremely beholden to the Advisory Committee, to our professors, who shared their knowledge and wisdom with us and also, gave us constant advice to this intricate organization. Furthermore, we are obliged to the Reviewing Committee for offering to review and grade all those interesting proposals. We thank the Organizing Committee for their cooperation in completing all the difficult tasks. Finally, we are grateful to the students of both departments for their help and support during the conference preparation and during the conference days. Also, we would like to thank all the musicians, who will participate with their work in the conference concerts.

Last but not least, we would like to thank all the supporters. First of all, we would like to express our warm thanks to the University of Macedonia, whose amphitheatres and halls were set at the disposal of the Conference. We would also like to thank the Research Committee of the Aristotle University of Thessaloniki and the Research Committee of the University of Macedonia for the support.

We hope that we all have a great time and the opportunity to share our thoughts, our research interests and doctoral experiences in Thessaloniki.

The Coordinating Committee

9 February 2018

Friday, 9 February

08:30-Registration

09:30-10:00	WELCOME GREETINGS	
	All A Sessions in Conference Room - UoM	All B Sessions in Tele-conference Room - UoM
	Session 1A Free papers	Session 1B Early 19th c. Music
	Chair: Georgios Papadelis	Chair: Vouvaris Petros
10:00-10:30	Dimitra Trouka <i>The Effect of Music Training on the Auditory and Music Perception of Children with Cochlear Implants</i>	MgA. Alena Hönigová <i>"Johann Joseph Rösler and his Recently Discovered Piano Concerto"</i>
10:30-11:00	Adebowale Ogunrinade <i>"Incorporating Popular Music of Nigerian into Music Curriculum: A Potential for National Development"</i>	Xin Yi Joyce Lee <i>"Early Schubert: An Examination of the Piano Sonatas between 1815-1818"</i>
11:00-11:30	COFFEE BREAK	
	Session 2A Songs and Music for Choir: Past Influences and New Actions	Session 2B Composer and Performer Relation: Music Score, Performance, Co-creativity
	Chair: Anna-Maria Rentzeperi	Chair: Papageorgiou Dimitrios
11:30-12:00	Dominika Mical <i>"Contemporary Musical Works inspired by the Renaissance Madrigal – Methodological Approach"</i>	Caitlin Mockridge <i>"The Historical-Innovation Paradigm: A Case Study of Creative Practice and its Modes of Dissemination in the Sounding Works of Hugh Davies"</i>
12:00-12:30	Chihiro Homma <i>"Respect to Political Authorities by Chansons: A Case of the Caveau moderne in the 1810s"</i>	Vassilis Chatzimakris <i>"INTERFACIAL SCORES: An Exploration of Approaches to Indeterminacy of Performing Means"</i>
12:30-13:00	Alberto Caparrós Álvarez <i>"A musical ambassador: the Catholic Choir of Mallorca in the United States in 1950-51"</i>	Christos Chalnaridis <i>"Frameworks of Co-creativity"</i>
13:00-16:00	LUNCH BREAK	
	All A Sessions in Conference Room - UoM	All B Sessions in Tele-conference Room - UoM
	Session 3A Music in Greece (I): Wind Ensemble Music in Thessaloniki	Session 3B Tonal Music: Tonal Theory, Bach and Mozart's Influence in 20th c.
	Chair: Hassiotis Kostis	Chair: Vouvaris Petros
16:00-16:30	Christos Pouris <i>"A home too far": The Pantomime Output at the Salonika Front during the First World War"</i>	Ram Reuven <i>"Aspects of the Definability of the Sequence Phenomenon in Tonal Music"</i>
16:30-17:00	Spyros Rouvas <i>"A Survey on the Life of the Composer Dionyssios Visvardis in Thessaloniki and his Involvement in Military and other Wind Music Ensembles"</i>	Kayo Murata <i>"J. S. Bach and Triple Counterpoint: His Development of Compositional Technique from the Perspective of Inversion"</i>

17:00-17:30		Sonja Koković <i>"The Comparison between Mozart's Classical and Poulenc's Neoclassical Sense of a Musical Style: an Experimental Study on Aesthetic Manners of their Piano Concertos"</i>
17:30-18:00	COFFEE BREAK	
	Session 4A Music in Greece (II): Wind Instruments - Wind Ensembles and Bands	Session 4B Music in Greece (IV): Greek Composers and Piano Performance, Sonata Form, Pedagogical Aesthetics
	Chair: Evanthia Nika-Sampson	Chair: Tsougras Kostas
18:00-18:30	Anna Chatziathanasiou <i>"Some Considerations on the Repertory of the Athens Military Bands during 1874 and 1877"</i>	Annini Tsiouti <i>"The 32 Pieces for Piano by Nikos Skalkottas: A Cycle or Collection of Pieces?"</i>
18:30-19:00	Theofilos Sotiriades <i>"Looking for Saxophone Traces in Greece"</i>	Vasiliki Zlatkou <i>"Sonata Form Aspects in Musical Works by Greek composers of the First Half of Twentieth Century: Tonal Resolution or Structural Completion as the Ultimate Purpose of the Recapitulation"</i>
19:00-19:30	Theodora Iordanidou <i>Greek 19th-century Flautists of the San Giacomo Theater through the "Pierris Libreti"</i>	Despina Afthentopoulou <i>"Manolis Kalomiris: Ideology and Aesthetics in his Music Pedagogical Works"</i>
20:00-21:00	CONCERT: PNOES	

10 February 2018
Saturday, 10 February

	All A Sessions in Conference Room - UoM	All B Sessions in Tele-conference Room - UoM
	Session 5A Byzantine Music (I): Chrysaphes, Chourmouziou and Glykys	Session 5B Music in Turkey: Music and Religion, Music Theory and Kanun
	Chair: Paris Kyriakos-Nektarios	Chair: Kitsios Georgios
10:00-10:30	Dimos Papatzalakis <i>"The Precentor of the Great Church Panagiotes Chrysaphes the Younger: Musicological Approaches to his Work"</i>	Mustafa Kemal ÖZKUL <i>"Changing Religion, Changing Musics: On the Musics of Chepni People"</i>
10:30-11:00	Athanasios Delios <i>"The Melodic Formula of Parakletike in the Kalophonic Style of Melopoeia and its Exegesis/Transcription in Chourmouziou's Mathematariou"</i>	Ferhat Cayli, Cenk Guray <i>"Alphabetical Music-Notations in the History of Ottoman/ Turkish Music Theory"</i>
11:00-11:30	Apostolia Gorgolitsa <i>"John Glykys and the Composition of the First Heothinon: Comparative Palaeographical Study"</i>	Anastassia Zachariadou <i>"The Evolution of Kanun Playing through the Analysis of Nikos Stefanidis' Recordings"</i>

11:30-12:00	COFFEE BREAK	
	Session 6B Music Avant-Garde	Session 6A Music Creativity and Music Education
	Chair: Lapidakis Michalis	Chair: Lapidaki Eleni
12:00-12:30	Martin Link <i>"Interdisciplinary Research as a Contemporary Model of Musicology"</i>	Ioanna Pavlidou <i>"Music Creativity as an Embodied Experience: Contemporary Theoretical and Music Educational Approaches"</i>
12:30-13:00	Petra Zidarić Györek <i>"Middle East and West – Transformational Process in a Selected Composition by Klaus Huber"</i>	Dimitris Tasoudis <i>"Settling the Score(-s) for Richter's Rhythmus 21 (1921)"</i>
13:00-13:30	Hristina Susak <i>"Bewildering Suggestions: Multiple Ways to analyse Edgar Varèse's Ionisation"</i>	Panagio Karamouzi <i>"Percussion Playing as an Interpretation of Human Behavior"</i>
13:30-14:00	Mihali Paleologou <i>A Look into the Importance of Extended Instrumental Techniques in the Contemporary Composition through Alternative Analysis of H. Lachenmann's String Quartet 'Gran Torso'</i>	Jana Vaculíková <i>"New Approaches to Music Theory and the Art of Teaching Musical Instrument"</i>
14:00-16:00	LUNCH BREAK	
	All A Sessions in Conference Room - UoM	All B Sessions in Tele-conference Room - UoM
	7A Session 19th c. Opera	Session 7B Byzantine Music (II): Theoretical, Practical, Pedagogical and Interdisciplinary Approaches
	Chair: Evanthia Nika-Sampson	Chair: Alexandrou Maria
16:00-16:30	Demetra Hondrou <i>"Giacomo Meyerbeer (1791-1864): Vasco de Gama: The Attempt of Rapprochement of the Opera L' Africaine"</i>	Symeon Kanakis <i>"Theoretical and Practical Approaches to the Byzantine System of the Eight Modes (Oktoechos) according to the Old Method, as a tool in Contemporary Music Analysis and Teaching"</i>
16:30-17:00	Dimitra Banteka <i>"Past Musics, Present Actions. A case in Istanbul: The Urban Song and the Operetta of Greek Composers, During the Time Period 1860-1900"</i>	Giangkitseri Maria <i>"Pedagogical Views and Approaches of Medieval Church Music"</i>
17:00-17:30	Angeliki Skandali <i>"The Ricci's Italian Opera Company in the Sources - A Collection of References"</i>	Dimosthenis Spanoudakis <i>"Byzantine Music on the Same Text, with Different Melodies in Eight Modes and Various Musical Textures: some Interdisciplinary Approaches"</i>
17:30-18:00		Giuseppe Sanfratello <i>"Chants of the Byzantine Rite in the Sicilian-Albanian Tradition"</i>
18:00-18:30		Baia Zhuzhunadze <i>"Georgian Chant Tradition in the Context of Cultural Interactions (19th-20th centuries)"</i>
18:30-19:00	COFFEE BREAK	

20:00-21:00	CONCERT: SYNERGIES
	DINNER

11 February 2018
Sunday, 11 February

	All A Sessions in Conference Room - UoM	All B Sessions in Tele-conference Room - UoM
	Session 9B Ethnomusicology: Interdisciplinary Approaches	Session 9A 20th c. Opera and Reception of 20th c. music
	Chair: Kitsios Georgios	Chair: Danae Stefanou
11:00-11:30	Andreja Vrekalić <i>"On the Boundaries of my Science": Medical Ethnomusicology in Croatia</i>	Predrag I. Kovačević <i>"Commedia Dell' Arte in Action: Elements of Theatrical Genre in the Opera "Arlecchino" by Ferruccio Busoni"</i>
11:30-12:00	Sara Ries <i>"The Second and the Third Book of Correspondence by the First Croatian Musicologist Franjo Ksaver Kuhač (1834-1911)"</i>	Anna Gluc <i>"Negative and Grotesque as a Media of Totalitarian Criticism: Alfred Schnittke's Life with an Idiot and Historia von D. Johann Fausten"</i>
12:00-12:30	Panagiota Papageorgiou <i>"World Musics Becoming Meaningful Experiences for Young Students"</i>	Rhodell T. Fields <i>"Why I Don't Like That Music?": Brain functions that keep us chained to music we "know"</i>
12:30-13:00	COFFEE BREAK	
	Session 10B Music in Greece (III): old and new trends	Session 10A Computational Musicology, Music Analysis and Performance
	Chair: Danae Stefanou	Chair: Cambouropoulos Emilios - Vasileios
13:00-13:30	Chryssie Scarlato <i>"Room for Music: Issues of Space and Venues in Thessaloniki"</i>	Andreas Katsiavalos <i>"Computational Modeling of Musical Schemata: Informatics and Prototype Evaluations"</i>
13:30-14:00	Panayiotis Ladas <i>"Greek Underground Music: Historical, Social and Artistic Factors Underlying the Greek Independent Musical Trends (2000-today)"</i>	Dimitris Kinopoulos, Solon Raptakis <i>"Pianistic Interpretation in Classical Period Slow Movements: the Case of Beethoven's op. 7/ ii"</i>
14:00-14:30	Alexandra Karamoutsiou <i>"At the mercy of modernization...": Histories of DIY Music-making Scene in Thessaloniki, the Case of "NAYTIA" Band</i>	Paulina Pieńkowska <i>"#Chopinbezgranic [ChopinwithoutBorders] – in other words, How New Media Influence Reception of the Chopin Competition"</i>
14:30 - 15:00	EPILOGUE - FINAL DISCUSSIONS	
15:00-16:30	LUNCH BREAK	
16:30 - 17:30	CONCERT: ILIODROMIO	

ABSTRACTS

Dimitra Trouka: The Effect of Music Training on the Auditory/Music Perception of Children with Cochlear Implants

A Cochlear Implant (CI) is an electronic device that serves as a hearing restoring system for individuals with severe to profound hearing loss. Even though CIs have been proven to be quite beneficial in providing speech perception they suffer from various limitations with more complex auditory stimuli, such as music. However, studies have shown that systematic listening or training to music may act as an effecting rehabilitation tool for auditory perception enhancement. The aim of this study is to provide clear evidence of the particular components of music and auditory perception (rhythm, pitch, timbre, speech) that systematic music training may have a positive effect in pediatric CI users. Moreover, it aims to develop a novel rehabilitation method and training protocol, while allowing greater individualization for the recipients. According to the neuroplasticity theory the study's hypothesis suggests that users will have noticeable improvements after 9 months of training, with the greatest improvement on those implanted before the age of 3,5 years. According to OPERA hypothesis shared acoustical features in music and speech are processed by overlapping neural networks, leading to the second hypothesis that music training would enhance the neural encoding of speech. Possible improvement in these areas marks faster development of mental, lexical and social skills, and thus a better quality of life.

Adebowale Ogunrinade: Incorporating Popular Music of Nigerian into Music Curriculum: A Potential for National Development

The significance of education to the growth and development of man is imperative. In concord with the Nigerian education, philosophy and national objectives that geared towards self-realization, better human relationships, social, cultural, economics are among the few fields that could be mentioned. The acquisition of appropriate skills, abilities and competence, both mental and physical as equipment for the individual to live in and contribute to the development of society should be the major importance to a functional education curriculum. This study specifically sets out to examine the momentous of popular music as a veritable tool to be properly incorporated into the curriculum of music education in Nigeria so as to enable more functional products, which can contribute their own quota to the national development of the nation, as well as, being useful to themselves. Interviews with exponents of Nigerian popular musicians and the stake holders in the music industry as well as audiovideo tape materials were examined based on educational philosophy that views music as a vocational education capable of making students to depend on themselves. Findings reveal that there are lots of potentials and dexterities in popular music, which can enable Nigerian music graduates to contribute their own quota to the national development as well as, being useful to themselves. If the Nigerian society is not to be plagued by a breed of unemployable youths, who could not raise the economic productivity of the country, it is pertinently deemed that more attention should focus on vocational education with a view to review the curriculum of its study, especially music. Popular music needs to be incorporated as well as to reflect more of Nigerian cultural heritage.

MgA. Alena Hönigová: Johann Joseph Rösler and his Recently Discovered Piano Concerto

The name of the composer, Kapellmeister and piano virtuoso Johann Joseph Rösler (1771-1812), who was active in Prague and Vienna, is often confused for the name of Anton Rössler (Rosetti). Rösler studied philosophy in Prague. As a self-taught musician, he acquired excellent knowledge in both theory and practice and was offered a place of Kapellmeister at the Guardasoni Opera Company in Prague, in 1795. Since 1805, he was active as one of the

Kapellmeister's of the opera orchestra of the *Burgtheater* in Vienna where he also gained recognition as a pianist and composer and he met the Prince Joseph Franz Maximilian Lobkowitz who engaged him as one of his Kapellmeisters. Rösler has left a handwritten thematic catalogue *Repertorio di tutte le mie Composizioni incominciando dall' anno 1796*. Considering this list and the found manuscripts Rösler composed 9 operas and 6 cantatas, 2 pantomimes, melodrama, sacred music and more than 100 vocal pieces. He also wrote symphonies, concertos, chamber music and both original music and transcriptions for keyboard instruments. The first movement of his Piano Concerto in D major (1801) was first wrongly published by *Breitkopf & Härtel* as a Beethoven's work. Hans Engel, who identified Rösler as the actual author, expressed in 1927 his regret about not discovering other two piano concertos of this brilliant composer (*Die Entwicklung des Deutschen Klavierkonzertes von Mozart bis Liszt*. Leipzig: Breitkopf&Härtel, 1927).

The candidate would like to present at your conference the discovery of one of these concertos (E flat major, 1801), the autograph of which she identified on the basis of Rösler's list in the Archive of the Prague Conservatory. She is also preparing the work for publishing by *Bärenreiter Praha*, in 2018. The presentation will include a recording of Rösler's solo works for fortepiano.

Xin Yi Joyce Lee: Early Schubert: An Examination of the Piano Sonatas between 1815-1818

For many years Schubert's piano sonatas have been accused of being too long and using lied-like themes, which are incapable of development. Later critics like Theodor W. Adorno claimed that the piano music was loosely organized due to an inadequate understanding of the aesthetic idioms of these works. Furthermore, other reasons for their neglect were the increasing demand for virtuosity and showmanship, not to mention the overpowering model of Beethoven. It is only in recent years that Schubert's late piano sonatas have begun to be explored and re-examined. The early sonatas, however, still prove problematic: Schubert composed about twenty-three of them, but only completed eleven, while several others were fragments or left incomplete. Furthermore, only three sonatas (D. 845, D.850 and D.894) were published during his lifetime; instead, the sociable and domestic genres – such as his songs and dances – flourished as a result of his engagement with the demands of Viennese market. It was only in the 1840s that the sonatas began to receive widespread dissemination, with further efforts by William Kempff, Rudolf Serkin and Alfred Brendel helping to place Schubert's contribution to this genre within the central repertoire of piano music.

Despite the neglected reception of the early sonatas, it is equally essential to reexamine the reception and recognise in them the compositional root of his late sonatas. Therefore, this paper sets out to re-address the musicological gaps and explore the evolution of Schubert's compositional development in the early piano sonatas with a particular focus on works composed between the years 1815-1818.

Dominika Mical: Contemporary Musical Works inspired by the Renaissance Madrigal – Methodological Approach

After 1950, there were written at least 115 pieces inspired by Renaissance madrigals: arrangements of original works, quoting famous (or less famous) madrigals, alluding to musical and/or poetical features of that genre, called a "madrigal" by their authors or alluding to madrigals in their title without calling it "madrigal"; finally there are operas inspired particularly by life of Carlo Gesualdo da Venosa. Works inspired by madrigals have been written by key composers, by less famous, and by those young, not yet established. The number of those works lets us assume that madrigal-connected music can be seen as a distinct phenomenon in the musical world of the second half of 20th and the beginning of 21st centuries. Yet, it was neither noticed, nor described by music theorists and

musicologists. My doctoral dissertation's aim is to fill that gap, and that paper is a significant part of it.

One of most important questions, while considering such big and diverse group of works, is about methodology which will help to interpret every kind of them in similar terms and allow making general conclusions. My proposition is not to use only one analytical and interpretational technique, but a synthesis of few: genre theory in its many forms (Bakhtin's theory, structuralism, rhetorical, communicative view of a genre), intertextuality (Julia Kristeva, Gérard Genette, Stanisław Balbus...), and – as a general unifying methodological view – hermeneutics. I will show my methodological approach interpreting Calliope Tsoupaki's *E guerra e morte* for mixed choir and baroque ensemble (1997). In its fullest version, planned not only as a singular work, but as a whole concert mixing integrating original pieces by Tsoupaki (written to texts by Torquato Tasso) with Claudio Monteverdi's madrigals, *E Guerra e morte* poses as a significant methodological challenge.

Chihiro Homma: Respect to Political Authorities by Chansons: A Case of the *Caveau moderne* in the 1810s

This paper focuses on the political French chansons sung at meetings of the *Caveau moderne* from 1806 to 1816, in order to clarify the importance of their choice of melodies by observing their creation process. The *Caveau moderne* was known as an active cultural society in Paris at the beginning of the 19th century, in which the members gathered at a restaurant once a month to enjoy eating dinner, drinking wine and singing their original songs. Despite the strict prohibition of singing political chansons, the chansonniers gradually started to sing in order to show their respect for authorities.

For example, it was in March 1811 that the members of the *Caveau* dedicated their chansons to the birth of the King of Rome, son of Napoleon I. However, in May 1814, when the count of Provence came back to Paris to reign as Louis XVIII, they turned their opinion in favor of royalists: they sang delightfully in honor of the King and the Bourbons, which was reported in the press like in the *Journal de Paris*.

The usage of melody, which was not studied enough, was important in these cases: when the chansonniers of the *Caveau* created their song, they regularly borrowed its melody from other famous songs. Two main reasons can be found for that. First, it was easier for the audience to memorize a new song and to sing it together. Moreover, the chansonniers would like to cite not only the melody of original songs but also their contexts. For example, it is remarkable that the English national anthem was used for the melody of a song named *God save the king des Français* ("*God Save the King*" of the French), sung in honor of the return of Louis XVIII and the French royal family.

Alberto Caparrós Álvarez: A Musical Ambassador: the Catholic Choir of Mallorca in the United States in 1950-1951

After 1945, Spain was isolated from the international context and excluded from international treaties and organizations due to its ideological proximity with the powers of the Axis during World War II. This situation lasted until 1953, when Spain signed pacts with both the United States and the Vatican. These pacts were the result of a very intense propaganda and diplomatic action, in which Spain intended to be seen not as a fascist but as a catholic and anti-communist state.

This communication intends to analyze the role that music performed during this process, namely the use of music as a cultural ambassador and the use of a common identity (Christianity), in order to strengthen the relationship between Spain and the United States. The underlying hypothesis is that music served as a neutral commonplace that opened up spaces for an international dialogue in the complex context of the fifties and Franco's dictatorship.

A concrete case will be studied in order to accomplish this purpose: the travel of Father Thomas and his Catholic Choir of Mallorca (Spain) to the United States. According to unedited and unpublished documents found in the Spanish Administration General Archive, Father Thomas, a Majorcan clergyman, organized a musical trip with his choir at the end of 1950, in order to perform choral folkloric music in different cities throughout the United States. Major political figures attended the concerts. Moreover, the so-called “Spanish Question” and Franco’s role in Spain came back to the North-American public opinion, thus re-evaluating the situation of Spain within the international context. In other words, Father Thomas succeeded in his political intention of creating bonds with the USA through music.

Caitlin Mockridge: The Historical-Innovation Paradigm: A Case Study of Creative Practice and its Modes of Dissemination in the Sounding Works of Hugh Davies

In recent years there has been a conversation within the wider research community about how we, as researchers, create histories and the implications our choices have on future research. Within the arts, these arguments are often framed around specific issues such as gender or race, and how we have up until now created histories that specifically oppress certain voices or experiences. The question then is how we as researchers are expected to be original in our research when we are creating new knowledge in the shadow of the established histories. This research concerns the classification of sounding mediums across interdisciplinary boundaries as it is constructed and implied through its creation and dissemination.

Davies (1943-2005) was a British composer, curator, instrument builder, performer, and musicologist who played a key role in the development of electronic music and sound art from the 1960s. This research aims to use Davies as historical actor in a case study which outlines his attempts to validate his own ‘non-conformative’ work through dissemination and how this feeds back into his creative practice. By examining the categorisation systems Davies creates, through musicological writing and curation, and how he places his own varied oeuvre of sounding work within these systems, we can begin to understand this relationship.

Vassilis Chatzimakris: INTERFACIAL SCORES: An Exploration of Approaches to Indeterminacy of Performing Means

Interfacial scores are open scores composed and notated in ways that allow for alternative interpretations using substantially different media. The same score can stimulate alternative realizations that use sound, movement, visuals, poetry, photography, etc. Therefore, these scores can be perceived as interfaces between different performing means. As the boundaries between established art forms become more and more blurred in contemporary art scene, performative arts are often referred to as an all-encompassing whole. In order to understand what makes people identify performance *as* performance, one must explore the principal essential common characteristics of performance and performative arts. Performance theorists such as Richard Bauman and Erving Goffman observe that people identify performance as such as a result of a setting apart of specific actions through framing devices, such as scores. In the case of interfacial scores, the exact nature of the framed actions is not predetermined by the composer.

There are two ways for an open score to allow for alternative interpretations with substantially different performing media: The first one is not to indicate performing means at all, either in the instructions (should there are any) or on the score itself. The second, much rarer, way of allowing different performing means in an open scored piece is to provide a set of alternative performing ways for a single score. In this case, symbols of any kind can be performed according to instructions that indicate alternative readings of these symbols and stimulate a range of performances using different media.

The purpose of this paper is to formulate a framework for the composition and analysis of interfacial scores, through a discourse that links modern performance theory to open scoring and explores patterns that emerge from the different compositional approaches and the ways different compositional ideas are practically demonstrated on various scores.

Christos Chalnaris: Frameworks of Co-creativity

Despite the steadily increasing research interest in the topic of improvisation and/or indeterminacy (e.g. free improvisation, open form etc.), not much empirical research has been carried out with respect to the regulatory framework that informs the creative praxis of performers when confronted with an indeterminate or open score. Within my work as a PhD student in composition, I have been developing a notational system that allows for the performer's guided creative intervention. Resembling an open score with aspects of indeterminacy, 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. During the first meeting with each group, I provided the same scores to everyone while I also informed them about my research. 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 option to the performers, except for giving explanations about the performative possibilities of each notational symbol". Recordings were made of both rehearsals and live performances, providing enough data for the case-study investigation of the performers' creative responses. 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. Particularly, it tried to identify the qualitative characteristics of the performance practice of each individual within a group or of each group. Until now, the comparison of different performances of the same series of works suggests that each performer reacts differently to the same piece of notated music, but uses similar elements from a limited repertoire of common-ground performance resources for their creative responses.

Christos Pouris: "A Home too Far": The Pantomime Output at the Salonika Front during the First World War

During the First World War, British troops were landing in Salonika in the fall of 1915 and were stationed at the region until the ceasefire in 1918. Apart from the military activities at the "Macedonia Front," also known as the "Salonika Front," the military authorities, in order to keep the moral and spirit of the troops at a high level, organised several entertaining activities such as theatrical plays, concerts, sports etc. As part of these activities at the "Macedonia front line", the soldiers of the 85th Field Ambulance of the Royal Army Medical Corps wrote, composed, designed, performed and annually produced three pantomimes during the Christmas time. The output of this effort was the pantomimes under the title *Dick Whittington* (1915), *Aladdin in Macedonia* (1916), *Bluebeard* (1917), the music of which was composed by Charles H. B. Jaques. A thorough examination of the scores, programme notes, theatre ephemera, photographs, as well as the research of several archival materials and the structure of the military bands of the period will enlighten us about the role and the impact of music and art, in general, during these years at a rather forgotten front of the "Great War."

Spyros Rouvas: A Survey on the Life of the Composer Dionyssios Visvardis in Thessaloniki and his Involvement in Military and other Wind Music Ensembles

Dionyssios Visvardis, Greek composer, teacher, conductor and military musician, was born in the island of Zakyntos in 1910. After his first music lessons, he moved to Thessaloniki, where he started his professional music training in 1918, studying Harmony, Music Theory, Wind Band Scoring and Piano at the *State Conservatory of Thessaloniki*, at the

same time appearing as a soloist at the clarinet or the piano. During this period, he became especially known for composing one of the most famous Greek military marches, “Pernáei o Stratós” (“The Army is passing”, 1935). After serving in various Greek towns as a military musician, he returned to Thessaloniki in 1948, serving as Director of the *Armed Forces Radio Station* and the Band of the 3rd Army Corps, and also managing to establish a symphony orchestra. He composed several pieces, mostly influenced by the Greek traditional music and culture. Later in his life he moved to Athens, serving as the Director of the *Armed Forces Radio Station*. He died in 1999.

The current paper traces Visvardis’ compositional output through archival research, focusing especially on his activities as Band director and composer, particularly in regard to his original music for wind instruments, such as chamber music and music written for military ensembles.

Ram Reuven: Aspects of the Definability of the Sequence Phenomenon in Tonal Music

The present talk proposes a new definition of the phenomenon of sequential repetition in Western tonal art music and addresses the grey areas of several aspects thereof, which are direct or indirect corollaries of the definition. Standard elements of the theoretical toolbox are employed, along with methods taken from the field of music cognition. The theory of natural schemata is a key concept to the definition, with an emphasis on a shift within a circular system and curves of changes over time (contours). The characteristics of sequential organization are classified by similarity and difference. The diverse experiences triggered by sequences are invoked to describe it. The quantitative perception of the elements of the sequence is described as precise or imprecise. Correspondence and non-correspondence are used to characterize the interaction between the various elements of the organization.

The first part of the discussion focuses on the extent to which the elements of the definition are fixed and also, on a number of phenomena of non-correspondence, especially between a melodic sequence and a harmonic sequence: a melodic sequence that is not harmonic within a polyphonic texture, a harmonic sequence that is not melodic, and the grey areas between these two kinds of sequences. The second part looks at the extent to which two features of sequences are defined: (1) The ambiguity between a circular sequence and a transitional sequence. Here I demonstrate a complexity that hinders any dichotomous decision and turns the binary contrast into a relative matter of more or less. (2) Sequences that are not in the foreground. Even though some elements of the definition restrict sequential repetition to the surface level of the musical organization, a closer look raises the possibility that there can be sequences at higher levels of organization. Examples are offered of sequences based on structural elements, and their possible implications are considered.

Kayo Murata: J. S. Bach and Triple Counterpoint: His Development of Compositional Technique from the Perspective of Inversion

In music history, the name “J. S. Bach” has always been connected with fugue. It is not easy to compose fugue with more than one theme since themes should be created in invertible counterpoint (inversion, i.e., a technique enabling the exchanging of parts). During his lifetime, Bach wrote several fugues with two or three themes. In this paper, I focus on his handling of three themes (triple counterpoint), which is more difficult. According to previous research, young Bach was already skilled in treating certain themes having learned a strict theory of inversion in northern Germany. A source for supporting this claim is the image of Bach as “the young master of fugue” (C. P. E. Bach). Inversions in J. S. Bach’s works, which were composed from his youth to his later years, are, from the macro-perspective (namely, the themes change their parts), indiscriminately interpreted as proof that Bach was excellent at strict fugal writing.

However, examining his triple counterpoint clarifies that the methods of inversion gradually change. Furthermore, his earliest inversion differs from the strict theory of northern Germany. My paper, firstly, investigates his development of compositional technique from the perspective of inversion, indicating the transition of his triple counterpoint over the years until 1723 (the end of the Köthen Period). Secondly, I focus on the fact that several Italian trio sonatas that young Bach might have examined also possess three themes, highlighting the possibility that regarding triple counterpoint Bach might have been inspired by Italy rather than northern Germany.

This paper will illuminate our understanding of Bach's early steps toward maturity. Moreover, by revealing that Bach's inversions transform over time, it will also urge the reconsideration of Bach's image—"the young master of fugue"—that traditional studies constantly presupposed.

Sonja Koković: The Comparison between Mozart's Classical and Poulenc's Neoclassical Sense of a Musical Style: an Experimental Study on Aesthetic Manners of their Piano Concertos

Mozart's music affected often motivating on people to create new artworks: music on his music, and music through his music. Aesthetic effects precipitated by Mozart inspired Francis Poulenc to compose a portrayal of the musical genius, whom he deeply appreciated. Through the lens of his own French sense of a musical style, he wrote an homage on Mozart: the second movement of his Concerto pour deux pianos et orchestre in D minor. The movement creates a bi-stylistic dialogue between Mozart and Poulenc, which spans a valley of 147 years.

Poulenc's version of a Mozart-like slow movement shows striking similarities with the Concerto for piano and orchestra in D minor KV 466. On the other hand, stylistic differences are more than obvious. The proposed paper will concentrate on the explanation of the compositional means that produce the similarities between Poulenc's and Mozart's music. Which inner craft of the musical techniques enabled Poulenc to renew a musical style that seemed to be old-fashioned at his time? The orchestration, the harmonic background, and the texture in whole are engaged with the aim of emulating the older style via new compositional techniques. It will be shown, that particularly both composers' concepts of melodic lines play a decisive role for Poulenc's musical adaptation. Not only Mozart's handling of the musical syntax, but also his concepts of musical form offer potentialities for being used for aesthetic effects that we can observe from Poulenc's experience with Mozart. The paper responds to analytical questions through the results of recent experimental studies on Mozart's and Poulenc's concerto textures. The experiments show both composers' music simultaneously as moving presence and as an actuator.

Anna Chatziathanasiou: Some Considerations on the Repertory of the Athens Military Bands during 1874 and 1877

Hellenic Military Band was established in 1825 and played an important role throughout the nineteenth century, similar to that of the radio in more recent times. The Hellenic Military Band conveyed the sounds of West in addition to interpreting works of local composers and marches specially composed by the military bandmasters.

The proposed paper presents some initial considerations as deriving from the research of the Athens Military Band repertory between 1874 and 1876. During this period, the information gathered from the sources was without interruption on a weekly basis. The primary source studied is the daily newspaper, entitled *Efimeris*, which includes announcements of the bands schedule for concerts (or celebrations), as well as important information such as the place, the time and the name of band and bandmaster. It is also significant that the announcement bore the title "*public concerts.*"

The Military bands gave concerts two or three times a week at Syntagma Square and Omonoia Square, in Athens. The concert started always with a march and was followed by five compositions usually, introductions to Italian operas, opera selections, waltzes, polkas and mazurkas. It is also important that the bandmasters included their own compositions or compositions of other military bandmasters. Despite the fact that the research is still in progress, important information have been found regarding both the participation and the contribution of Athens military bands in the capital's musical environment. The results are discussed mainly to the public's and bandmasters preferences (Greek or foreign repertory).

Theofilos Sotiriades: Looking for Saxophone Traces in Greece

On the occasion of the earliest - so far - record (found by the researcher) of the saxophone appearance on Greek territory (photo documentary 1910), the researcher tries to identify the possible conditions that contribute to the entrance and the acceptance of this instrument in the music society of the newly established Greek state: the impressive abundance of industrial production of saxophones worldwide, the presentation of the new instrument and of its potential to the wider public through the booming of the American Vaudeville, the Europeanization of the Turkish band, the creation of the Hellenic Army wind bands, the influence of the Ionian tradition, the Macedonian bands concerts in Central Europe, the wandering Roma, the advantage of the saxophone intensity and resonance in open spaces. The research is underway and is in the framework of the doctoral dissertation entitled "The Saxophone in Greece. A Catalogue of Saxophone Works Made by Greek, Cypriot and Diaspora Composers: A Critical Presentation of Texture and Performance Practices".

Theodora Iordanidou: Greek 19th-century Flautists of the San Giacomo Theater through the "Pierris Libretti"

The Nobile Teatro di San Giacomo of Corfu, also known as "Teatro dei Nobili," was the most important institution for Western music in the Ionian Islands during the 19th century. It was converted into an opera house in 1733 and was the first theater and opera house in Greece, functioning according to European standards. In its early days, it hosted exclusively productions and orchestras from Italy, while, later, it includes locals, Corfiots who had studied mainly at the newly founded Philharmonic Society of Corfu. As early as the 1820s, there was an established body of musicians at the theater. Many foreign musicians, members of Italian orchestras, chose to settle in Corfu, working at the opera house and teaching music at the same time, either privately or at the Corfu Philharmonic Society, thus paving the way for new generations of local composers and musicians.

The present paper throws light on the relatively unexplored musical milieu of the Teatro di San Giacomo, focusing on the flautists of the orchestras, and their artistic and educational activities in Corfu between 1832 and 1852. As the theatre archives were destroyed during World War II, I have drawn information from the "Pierris Libretti," i.e. the printed announcements of opera performances, where flautists: Carlo Alessandri, Antonios Liberalis, Antonio Cagli, Iosif Liberalis, Pietro Olivieri, Nicola Olivieri and Demetrios Agathides are mentioned. We shall provide an extensive account of the work and contribution of the first professional Greek flautists who lived in Corfu, the brothers Liberalis and Agathides.

Annini Tsiouti: The 32 Pieces for Piano by Nikos Skalkottas: A Cycle or Collection of Pieces?

The great majority of information on the life of Nikos Skalkottas has come to us through the writings of Yannis A. Papaioannou. For many years Papaioannou's monopolization of all things concerning Skalkottas has led to a peculiar and often distorted image of the man and his music, a fact Greek musicology has only recently started to get acknowledge and redress. This observation equally applies to the *32 Pieces for piano*: the

word “cycle” does not appear in the manuscripts, yet it is omnipresent in research concerning Skalkottas’s most important work for piano. This is not to say there is no logical basis for such an affirmation. The aim of this paper is to research the use of cyclic elements by the composer in the *32 Pieces for piano* and to propose a serious conclusion as to whether or not they are to be considered a cycle. Through a thorough examination of the two existing manuscripts, the composer’s *Prologue to the 32 Pieces* (in Greek and German), as well as other unpublished texts by Skalkottas, combined with the systematic musicological analysis of the music, we propose a reappraisal of this magnum opus of Greek pianistic repertoire. With reference to the composer’s complete production for solo piano and a consideration of the various influences apparent in the work, we offer a complete reevaluation of the *32 Pieces for piano* and a fresh approach for the study of Greek piano music.

Vasiliki Zlatkou: Sonata Form Aspects in Musical Works by Greek composers of the First Half of Twentieth Century: Tonal Resolution or Structural Completion as the Ultimate Purpose of the Recapitulation

The recapitulation in sonata form has a significant role: the crystallization of the primary tonal area through the transposition of the second half of the exposition (secondary thematic area and closing section) in a way that it recapitulates on the initial tonality. This procedure is defined as sonata principle, while Hepokoski & Darcy in their sonata theory use the term tonal resolution to describe the return and re-establishment of the primary tonal area at the last unit of the form.

However, the twentieth-century composer diverges from the use of tonality and the harmonic functionality. In modern sonata form, there is not a primary tonal region, which has to return at the closure of the form, but there is only a point of departure, a pitch class, which acquires structural significance. This pitch class opens and closes the form, while in often cases the form remains open beyond the end of the movement. On the other side, the compositional structural plan is prioritized over the normative formal procedures and its completion coincides with the end of the form. Therefore, the following hypothesis arises: Should we still explore tonal resolution in modern sonata form recapitulation or the analysis should focus on the structural completion of the compositional plan, which also clarifies the dialogue of the modern composer with the traditional form?

The main purpose of the present study case is to discuss how five different modern Greek composers arrange the recapitulation in their sonata form compositions, in order to achieve structural completion with or without tonal resolution, also choosing different musical languages. The first composition is Levidis' sonata for solo piano, in which sonata form interacts with chromaticism, the second one is a modal composition, Petridis's piano trio, the third is a neotonal composition by Constantinidis, the fourth is an atonal sonata by Skalkottas and the last composition is a dodecaphonic sonatina for cello and piano, which is also Skalkottas' last work.

Despina Afthentopoulou: Manolis Kalomiris: Ideology and Aesthetics in his Music Pedagogical Works

Manolis Kalomiris was the founder of the Greek National School of composers at the first decade of the 20th century. He was inclined towards a manifested nationalism, either theoretically (through his articles, music reviews, etc.) or musically through his works. Moreover, means of promoting his nationalistic ideology included music education, musical journalism and criticism.

The *New List of Manolis Kalomiris's Works*, compiled by Philippos Tsalachouris, includes 123 musical works and 14 music pedagogical books in total. Tsalachouris divides these music pedagogical books into two categories: music theory textbooks and piano pieces

for children. The present paper aims at highlighting the most significant perspectives of the ideological and aesthetical background of the founder of the Greek National School through the study of his entire music pedagogical work, with respect to his articles, lectures as well as his political and cultural action. A thorough research not only requires a philological study, but also a musicological one, as the main means of conveying his ideology and aesthetics are language and folk song.

The above mentioned 14 pedagogical books constitute the first music theory textbooks in the Greek language, prevailing both in private and public education. Many of them are still in use at conservatories in Greece. Several of the texts included are straight quotations by Kalomoiris's lectures, which clearly promote nationalism. In these pedagogical books Kalomoiris cites Greek folk songs, dances and Byzantine chants, as well as extracts by Greek and foreign composers' musical works. He also cites a large part of his own compositional output, too.

Dimos Papatzalakis: The Precentor of the Great Church Panagiotes Chrysaphes the Younger: Musicological Approaches to his Work

Panagiotes Chrysaphes the Younger has been in charge of the first analogion of the Ecumenical Patriarchate for almost 30 years (1655-1682?). Modern musicological research has featured him as the one of the four most important composers of the well-known "tetrandria" (Panagiotes Chrysaphes, Germanos bishop of New Patras, Balasios the priest and Petros Bereketes the Precentor) of the era called *The New Embellishment* (17th-18th cent.) and is known as the second highest edge of *Melopoeia* after the era called *Kalophonia* (13th-15th century). Panagiotes Chrysaphes' work covers almost the whole repertoire of the church music, and his compositions have been widely disseminated as evidenced by the many manuscripts, in which they have been copied through the centuries. Many of his works are considered to be monuments of special beauty and continue to be chanted in the Orthodox Church even nowadays.

This paper focuses on five autograph manuscripts of Chrysaphes the Younger (from Libraries in Athens, Holy Mountain, Kiev and Jerusalem), by drawing an analytical catalogue of their contents and highlighting the compositions belonging to the aforementioned composer. To this end, a database of the *opera omnia* of Chrysaphes has been opened, arranged according to the genres and categories of Byzantine composition. The style of the composer will be exemplified by chosen pieces of the three genres, which will be submitted to polyprismatic analyses.

Athanasios Delios: The Melodic Formula of *Parakletike* in the Kalophonic Style of *Melopoeia* and its *Exegesis/Transcription* in Chourmouzios' *Mathematarion*

The *Μέγα Ἴσον* (*Mega Ison*) of St John Koukouzeles (NLG 2458, f. 3r-4v) is a record of characteristic melodic formulae of the Old Sticherarion, Asmatikon and Psaltikon, along with those of the kalophonic repertory (*Papadike*, *Mathematarion*). Having this didactic poem and its exegesis by Chourmousios Chartophylax (Ψάχος, *Παρασημαντική*, table 19) as a model, we aim to approach the melodic formula of *parakletike* (παρακλητική) in a selection of kalophonic stichera of the 1st authentic mode. Taking into account the research so far (Karas, Stathis, Floros, Amargianakes, Troelsgård, Adsuara, Alexandru) we seek firstly to record the frequency with which this melodic formula appears, its structure in the middle Byzantine notation, its involvement in the various musical rhetorical devices, and its transcription in the New Method. In a second phase, and in the light of Chourmousios' exegetical work, we investigate whether the way of transcribing this melodic formula in the New Method maintains some analogies in the Old Sticherarion and in the Kalophonic style of melopoeia.

Apostolia Gorgolitsa: John Glykys and the Composition of the First Heothinon: Comparative Palaeographical Study

John Glykys is one of the most prominent composers of the first generation of the Byzantine *Ars Nova* (13th cent.). His work is greatly unexplored to the present day. Through this presentation we aim at giving a comprehensive biography and an open list of his compositions, based on analytical catalogues of more than 200 manuscripts (Catalogues by Gr. Stathes a.o.). In numerous *sticheraria* the name of Glykys is connected to the transmission of the eleven Heothina by the Emperor Leo the Wise (886-812). By continuing musicological research conducted in the past by Solon Chatzisolomos, we will revisit the first Heothinon according to 19 manuscripts from the 10th to the 19th century. This is done through collations of sources, transnotations and transcriptions of the piece from the Palaeobyzantine up to the new Byzantine notation, thus presenting its diachronic development, which starts with the old sticheraric style and continues with a. its redaction by Glykys, b. the new embellishment of the 17th century, as well as the compositions by c. Iakovos the Precentor and d. Petros Peloponnesios. All the styles are studied both in the Old and the New Method, according to their *exegeseis* (traditional transcriptions) by Chourmouzios the Archivist (1st half of 19th cent.). The piece will be submitted to different analytical approaches, with a focus on the microsyntactical level (use of specific melodic formulae) and on issues concerning the profile of the first authentic mode through the centuries.

Mustafa Kemal ÖZKUL: Changing Religion, Changing Musics: On the Musics of Chepni People

Chepni People are a Turkic clan mainly live in Turkish black sea region. In 13th century, they immigrated to Anatolia from Khorasan province of Iran. Chepni people were Alevi Muslims, which is a branch of Shia Islam. Contrary to Sunni Islam, music and dance is very important in Alevi beliefs. They play bağlama (a kind of long necked lute) in their religious ceremonies. For them, bağlama is also a religious instrument. Chepnis were Alevi, but Ottoman Empire was Sunni. This issue did not cause any problem till early 16th century. But in 1511, Shia Safevid Empire supported a Shia/Alevi rebellion. In 1514, Ottoman Sultan Selim I attacked to Safevid Empire Shah Ismail and win the war. After the war, some of the Chepnis exiled by Selim I, because they helped to Shah Ismail. Thus, with Selim I's and successors' suppression of Alevi belief, Chepni people were gradually change their beliefs to Sunni Islam. Today, the valley almost totally consisted of Sunni Chepni people, and they refuse their Alevi past.

With the change of the religion, bağlama lost its importance among Chepni people. They saw bağlama as a symbol of Alevism, and hesitated to play it. Black Sea kemençe began to gain interest in the area. Nowadays, Chepni people are learning their old religious beliefs and we're living a kind of bağlama revival in the region. In this paper, I'll discuss the issue with ethnomusicological and sociological perspective.

Ferhat Cayli, Cenk Guray: Alphabetical Music-Notations in the History of Ottoman/Turkish Music Theory

In the written sources of the history of Ottoman/ Turkish music theory from the 9th to the 18th centuries, theoreticians produced various alphabetical music-notation systems for theoretical and practical purposes by using Arabic letters. These notations were different from each other in terms of arrangement and usage, but they were generally ordered according to the numerical values of the letters. These music notations are called as "Abjad notations." The *Abjad* is an alphanumeric system in which every Arabic letter has a numerical value. Indeed, it is a common system that can be found in many descendants of the Phoenician alphabet with similar letter names in the same order and with the same

numerical values, including the Arabic, Hebrew, and Greek alphabets. For example, Aleph (א), 'ālef (א), 'alif (א), alpha (α) are used to represent 1; Beth (ב), bēt (ב), bā' (ב), beta (β) to represent 2; Gimel (ג), gīmel (ג), jīm (ג), gamma (γ) to represent 3; Daleth (ד), dālet (ד), dāl (ד), delta (δ) to represent 4, and so on...

Ottoman/Turkish music theory was primarily based on late medieval Islamic music theory, which had produced its foremost works between the 9th and 13th centuries with contributions of such important theoreticians as El-Kindi, Farabi, and Urmevi. These theoreticians studied many of the music-theory writings of ancient Greek philosophers such as Qutilianus, Nicomachus, and Euclid. By this means, they learned the alphabetical music-notation systems of the Greek writings and used that knowledge to develop their own notational systems for theoretical and practical usage.

This study aims to introduce the types of *Abjad* music-notations used through the history of Ottoman/Turkish music theory and compare them with ancient Greek writings, concentrating especially on the alphabetic similarities of the notations and the music-theoretical background symbolized by these notational systems, such as musical proportions and scales.

Anastassia Zachariadou: The Evolution of Kanun Playing through the Analysis of Nikos Stefanidis' Recordings

Nikos Stephanidis (1895-1983) is a rare musical personality. He is one of the few musicians of his time and he is the only Greek who has dealt in depth with the Kanun and the music that represented this instrument in Turkey and Greece in the past centuries. He was well educated and used with ease three musical theoretical systems - Byzantine music, Arabic Makam and European music. He was a keen teacher, performer and researcher. It was because of his life's work that he improved the Kanun's tuning system so that it can express the intervals of each musical theoretical system with mathematical precision.

Through the study of Stefanidis' work, a prominent player and composer in Turkey and Greece is outlined; one of the most remarkable teachers of his time, a visionary and constructor of his modern tuning system and a researcher of Greek and Turkish traditional music. His recordings, either as a soloist or as a member of a group, complete the image and the character of the instrument in different places and time periods and more specifically, in Greece of the 20th century.

Through the theoretical and musical analysis of these recordings, there is a different character of the Kanun from what we are taught today. The technique of the Kanun, the way of expression, the role of the instrument in the ensemble, the musical development, the understanding/use of modes and makams are aspects unfolding through the observation, the transcription as well as the theoretical and musicological analysis of these Performances/Recordings. The character of the instrument at the beginning of the 20th century in Greece and in neighboring countries compared to today enables us to observe its evolution over the last two centuries, and also has the power to greatly enrich its current use.

Martin Link: Interdisciplinary Research as a Contemporary Model of Musicology

The investigation of music composed in the past is one of the first and most natural aspects of musicology, which brought crucial insight to daylight through historical research and sociological survey. Another very important role is the study of music that is not a product of the past but of our contemporary society, known as the avant-garde. With its striking new characteristics such as electroacoustic music, aleatoric procedures or the open forms, it is necessary to understand these symptoms in order to investigate contemporary music. However, these phenomena are not always originated in the music itself but have their roots in a more complex pattern that reaches out to other disciplines, which can be

scientific such as literature or philosophy. With these new characteristics the avant-garde demands musicology to cross the border of its classical methods and to open up for other research areas so that a music with new forms of complexity and diverse experiments can be investigated to full extend. Another reason to include other disciplines is the fact that in some cases other professionals were involved directly in the composition. That is the case for instance in the work *Thema (Omaggio a Joyce)*, where composer Luciano Berio worked together with philosopher Umberto Eco and the method of composing is almost impossible to understand without linguistic knowledge of onomatopoeia and the literary background of James Joyce. Pierre Boulez did not cooperate with other specialists but even his work can only be studied adequately with acquaintance of Stephane Mallarmé's prose. These are examples that show the wealth of techniques and concerns of contemporary music, that enrich our musical experience but at the same time also elevate musicology to a new level of research.

Petra Zidarić Györek: *Middle East and West* – Transformational Process in a Selected Composition by Klaus Huber

Multiculturalism and the influence of globalization on contemporary music represent a new aspect and challenges to current music theory and musicology. Compositional concepts of New Music develop under the influence of non-European traditional music, i.e. in the context of globalization mark, in the recent few decades, the research practice of music theory, musical analysis and musicology. At the center of this presentation is the reception of Arabian musical tradition into the contemporary context of the compositional process. Swiss composer Klaus Huber (1924), whose creative work is marked by a permanent interdependence of different cultures, opens a dialogue about the possibilities of transfer of foreign music culture into the contemporary compositional process, based on the west-oriented compositional techniques.

Integration of the elements of Arabian music and music theory does not happen in Huber's creative work by attempting to imitate the Arabian sound, but by transforming individual elements. With it Huber achieves specific complexity, while opening new scope in the European understanding of contemporary music. In this presentation, the transformation processes will be demonstrated on Huber's piece for violoncello, baryton, countertenor and 37 instrumentalists, titled "Die Seele muss vom Reittier steigen" (2002).

The goal of this research is to present the transfer of Arabian musical tradition from the standpoint of contemporary compositional process. What is it then that remains explainable to the models of Arabian musical tradition? Do the elements of Arabian music remain recognizable on the level of sound? Which historical-traditional sources does the composer use before the actual composing and do they remain relevant through the process of transformation and integration into the contemporary musical expression? These are some of the questions that this presentation focuses on.

Hristina Susak: *Bewildering Suggestions: Multiple Ways to analyse Edgar Varèse's Ionisation*

The proposed paper will discuss the efficiency of diverse ways to analyse Varèse's *Ionisation* (1930). The piece, written for 13 percussionists (including piano player), was in its days the probably most consummate work to explore the structural value of all non-pitch properties of sound. The result is that a traditional harmonic analysis of the piece is all than fruitful. During its musical perception, the piece's timbre and colour of sounds attract high attention and tend to become the predominant parameter. The instrumental corpora of various groupings of the percussion instruments adjust the musical flow instead of melodic and harmonic (and sometimes even rhythmic) occurrences. Although we have diverse characteristic rhythmical features and even some "themes," these features and "themes"

are eventually completely covered and imperceptible because of other incidents like the entry of new timbres together with new instrumental groupings.

By observation of usually dominating parameters, we may nevertheless conduct a formal analysis of *Ionisation* in many ways: sonata form, rondo, variations, 4-mov. piece and other non-specific forms. However the question arises if such traditional analysis makes sense: We realise a gap between what we see in the score and what we discern by listening. We may e.g. identify different rhythmical phrases in the score, but would not really recognize them by listening, when they are played by another instrument with a completely different timbre.

On the basis of manuscripts by the composer (see references) the paper tries to exemplarily elucidate, in how far the traditional notation of a piece, for which the melodic and rhythmic lines are of smaller power than the timbres of the instrumental corpora, are misleading. I will experiment with replacements of texts analyses of Varèse's *Ionisation* by different perception analyses. In this context, the comparison between the timbral development of *Ionisation* and the physical process of ionisation serves as a valuable tool.

Mihali Paleologou: A Look into the Importance of Extended Instrumental Techniques in the Contemporary Composition through Alternative Analysis of H. Lachenmann's String Quartet 'Gran Torso'

One of the most important attributes of contemporary music is the use of Extended Instrumental Techniques (or Contemporary Instrumental Techniques). From the second part of the 20th century, Extended Instrumental Techniques have gradually shaped the way music is conceived and constructed but also notated and communicated. The rise of Timbre and Texture against Pitch and Harmony have pushed the boundaries of what we perceive as a music composition.

A) To what extent these musical qualities can be compared with standard musical compositional building blocks such as Pitch and Harmony?

B) Are specific contemporary instrumental techniques becoming standard orchestration choices?

The traditional methods of musical analysis based on harmonic and thematic development can investigate only some aspects of the contemporary musical compositions. In this paper presentation we will analyse Helmut Lachenmann's string quartet 'Gran Torso' through different perspectives of sound perception such as Timbre, Texture, Dynamics and Frequency. Through graphic analysis we will see how these musical qualities create together the greater structure of the piece. By using this analytical approach, we will question how our musical perception is affected and how this might alter the way we perform and listen to the music.

Ioanna Pavlidou: Music Creativity as an Embodied Experience: Contemporary Theoretical and Music Educational Approaches

For many centuries the body had been ignored as a research subject across disciplines due to the dualistic superiority of the mind over it and due to its relation to taboo issues. Only in the last century, the body as a concept started to gain a place among several scientific fields. However, a holistic, dynamic, and interdisciplinary approach is still needed. Moreover, only recently the issue of embodiment—influenced by phenomenological theories—has been discussed within the fields of cognitive psychology, cognitive sciences, and neurosciences. At the same time, despite the corporeal roots of music, the fields of music psychology and music education have paid little attention to the importance of the body and the notion of embodiment.

This study addresses the notion of embodied music cognition based on theoretical considerations and research conclusions from the fields of phenomenology, cognitive

sciences, and neurosciences, in order to contribute to the study of musical experience as an embodied, intersubjective, and social process of ongoing interactions. In other words, the aim of the study is to consider the role of the body as a performative tool of expression and emphasize the significance of embodiment within the fields of music psychology and music education.

With regard to music education, it is strongly believed that an embodied approach in the process of communal music learning can offer a paradigm of democratic practice in face of contemporary critical times. Through the embodied music participation in an interactive learning process, students become critical thinkers and agents of their own music knowledge. The present study concludes with recommendations from the field of performance art education that can serve towards an 'embodied' music education.

Dimitris Tasoudis: Settling the Score(-s) for Richter's *Rhythmus 21* (1921)

The practice of composing and/or improvising music for silent films, either with simultaneous film projection or not, is not rare. In fact, this was the case during the silent-film era, when music served a number of purposes, e.g. to provide the film with a "third dimension" (Cooke, 2008).

The proposed presentation looks into Michel Chion's "forced marriage", i.e. the proposal of different scores for the same film sequence (1994). Each of three ensembles (comprised of 13-15 year-old high-school students from the Music School of Katerini, Greece) was asked to discuss, set(-le) the score (Kalinak, 1992) and perform it in order to accompany Richter's *Film Ist Rhythm: Rhythmus 21*. The specific film was selected for its abstract form and its openness to various interpretations. Each performance was an improvisation with a simultaneous film projection. The three performances were recorded and, following Chion's cue (1994), the students were asked to discuss their creative decisions. The recordings and the students' comments were then interpretively approached through the lens of Conceptual Blending Theory (CBT, Fauconnier & Turner, 2002). This theory addresses the cognitive processes that lead to the emergence of creative meanings and it is highly applicable to film studies due to the medium's multimodal character. Responding to the criticism that CBT has received as *post hoc* analysis (Gibbs, 2000), the present study was based on the encouragement of the students/spectators/consumers to be at the same time producers, approaching critically their own creations and witnessing the process from the inside.

One of the main contributions of this study is the fact that it is empirically framed, seeking to account for the creative mechanisms that govern the students' choices. In doing so, it aims at using the results of its case studies to deduce working hypotheses for further research on the applicability of CBT in film music studies. Furthermore, it hopes to promote the discussion about the reorientation of music education towards a more performative and creative direction.

Panagio Karamouzi: Percussion Playing as an Interpretation of Human Behavior

Percussion instruments have been used worldwide from the beginning of human existence. Percussive sounds have served human lives as signals, been applied to voice and dance, and existed as a rhythm element in instrumental music among others. The omnipresence of percussive instruments and the diversity of their functions made me wonder if the act of playing can be translated and used to reflect the performer's personality, emotionality and cultural background. This translation can be functional if we study the performance looking backwards, meaning focusing not only on the final product but also in the way it is being created, specifically in the externalization of it. In that pursuit, I founded a percussion quartet staffed with four musicians of different social background, music preferences, age, gender and musical experience. The quartet meets frequently to

rehearse compositions and occasionally improvise. The rehearsals are not following the traditional efficient way to reach the finer result, there is no leader and each percussionist is involved in the process with suggestions, remarks or questions while the rehearsals and public performances are being documented. It has been observed that the diversity in each performer's attitude can be enormous and usually consists an obstacle in the rehearsing purpose. However, the need of coexistence through the performance is even greater. With the aim of demonstrating how studying the externalization of percussion playing can be a tool to interpret human behavior, in my presentation I will include audiovisual excerpts of our process as well as a live performance.

Jana Vaculíková: New Approaches to Music Theory and the Art of Teaching Musical Instrument

In this presentation I will discuss how to develop a syllabus for art/music school students. My approach is to show teachers different options in creating successful programs, where the goal is for students to succeed, achieve and learn in a refreshing way. The presentation will provide insights across a range of topics related to music education, technology and practical techniques that might be applauded by music educators internationally.

The presentation consists of three main parts:

The presentation offers practical techniques for teaching and learning a musical instrument (cultivating natural movement, enjoyment of sounds, explains how to practice with ease, understand the effect of posture on expressiveness and flexibility, how to employ listening techniques to improve coordination, increase the range dynamics and cultivate rhythmic vitality). The second part of the presentation will focus on how to develop a national college curriculum, and teach popular music in a Faculty of Arts setting. The presentation will provide a conceptual frame of what, where and how is popular music education in the present, and will suggest some considerations to the future. Examples of contemporary pedagogical methodologies include seamless learning, personal enquiry learning, rhizomatic learning. These approaches include educational techniques as group projects, coursework, educational software tools, and methods as collaborative learning, flipped classroom, student- directed learning or participatory assessment. In the third part of the presentation will be mentioned the role of music technologies for teaching and learning. Introduction of numerous software applications and tools leading to technology-enhanced practices are suggested to support the instrumental educational process. An interactive Multimodal system used as real-time feedback to display music parameters and systems that provide a real-time visual analysis or playing technique will be introduced as well.

Symeon Kanakis: Theoretical and Practical Approaches to the Byzantine System of the Eight Modes (*Oktoechos*) according to the Old Method, as a tool in Contemporary Music Analysis and Teaching

This paper describes the attempt to use the octoechical thinking of the old teachers of Byzantine chanting to the contemporary needs of musical analysis and teaching. The theoretical and practical approaches to the modal system by the bearers of the tradition of Byzantine music in the period before the Reform of the Three Teachers, which derives from the theoretical writings and their practical application to the respective repertoires, can serve as a clue in solving contemporary chanting problems. The complementary knowledge of both the Old and New Method on theoretical and practical levels can fill gaps in the interpretation of modal phenomena within the ecclesiastical musical material, as well as in the teaching of chanting at all cognitive levels. Relevant passages from theoretical treatises and didactic poems and fragments of musical pieces in both Middle-Byzantine and New

Byzantine notation will serve as paradigms in order to elucidate the main points of the presentation.

Giangkitseri Maria: Pedagogical Views and Approaches of Medieval Church Music

Since the Byzantine times, the learning of Byzantine music and the transference of this knowledge from generation to generation has preoccupied most of the theorists and interpreters of psaltic art. This can be proved by the numerous diagrams which visualize in a centralized way the complicated system of the eight modes of Byzantine music. This effort is continued till our days. The music schools of various metropoleis, the societies and the music universities approach the several subjects of psaltic art in many different ways and from various visual angles.

The purpose of this presentation is the display of different pedagogical views and approaches that have been collected during the research which has taken place in many institutes all over Greece, within the framework of my doctoral thesis. The subjects that it deals with, include the practices and concepts of medieval music in Eastern and Western church (Byzantine music, Gregorian chant).

Dimosthenis Spanoudakis: Byzantine Music on the Same Text, with Different Melodies in Eight Modes and Various Musical Textures: some Interdisciplinary Approaches

One important characteristic of the Byzantine musical tradition is that the very same hymnographic-psalms text can be chanted in various ways.

In this study we focus on *Kekragaria* (the first two verses of the 140st/141th Psalm of David: *Κύριε, ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου... - O Lord, I call upon you; hasten to me!*). We present thirty two different types of compositions that are embodied in the Byzantine musical tradition from the 14th to the 19th century. More specifically we find *Kekragaria* in the eight modes of Byzantine Music (*Oktoechos*) and in four syllabic or/and melismatic compositional types for each mode (8 modes x 4 musical textures =32).

Firstly we examine the 32 *Kekragaria* with classical and modern musicological and palaeographical analyses. We emphasize the modal changes and the micro- and macrostructural differentiations of the *Kekragaria* in the various compositional types. Secondly, we combine statistical and neuropsychological approaches. Finally, we investigate the neuropsychological impact of the 32 *Kekragaria* according to the findings of musicological and statistical analyses.

Giuseppe Sanfratello: Chants of the Byzantine Rite in the Sicilian-Albanian Tradition

The repertoire of Byzantine liturgical chant has been brought to the Sicilian coasts towards the end of the fifteenth century. In their flight from the Ottoman-Turks, a group of Albanian refugees settled – precisely in 1488 – in the village, which would be later called Piana degli Albanesi, about 25 kilometers south-west of Palermo. Piana is today the main centre amongst the Albanian colonies and the See of the Byzantine Eparchy, which includes the communes of Contessa Entellina, Palazzo Adriano, Mezzojuso and Santa Cristina Gela. As a matter of fact, in the last five centuries, the Arbëreshë have maintained their traditions and religious customs since the time of the diaspora and have administered their liturgical chant repertoire by means of oral transmission. Only by the very end of the 19th century the first examples of musical transcriptions began to appear.

The objective of this paper is to offer a coherent and comprehensive introduction to the Sicilian-Albanian *oktōechos*, firstly, by addressing some historical features of its internal organisation and of the present performance practice; secondly, to provide an analysis of the chants of the Divine Liturgy, particularly of the “great melodies” (i.e. Cherubic Hymns, Megalynaria, Koinōnika, etc.). In addition, an overview of studies conducted within the framework of my PhD will be offered on the basis of extensive ethnomusicological fieldwork,

and of a new methodological approach embracing such a comparison between oral and written musical sources. This methodology, in fact, could widely shed new light on the understanding of the 'mechanisms' of oral transmission in living chant traditions.

Baia Zhuzhunadze: Georgian Chant Tradition in the Context of Cultural Interactions (19th-20th centuries)

Historical processes as the country's political and cultural orientation have always been reflected in the evolution of Georgian national musical thinking. Georgia's almost 200-year-long presence within the borders of the Russian Empire greatly influenced its chanting tradition. The historical processes, which took place at the turn of the nineteenth to twentieth century, caused the formation of new chanting traditions in Georgian sacred music, whose analogues can be observed in the history of Russian chanting in the period covering the seventeenth to nineteenth centuries. From the 1880s-1890s appeared Europeanized (mostly four-part) variants of Georgian hymns. During these years, quite a few Georgian and Russian musicians tried to make Europeanized editions of Georgian chants, though their first attempts were a failure and deserved only criticism on the part of society.

At the turn of twentieth century, reductions edited by Georgian classic composers appear. Namely, the three and four-part variants of St John the Chrysostom's liturgy rite (Kartlian-Kakhetian mode) were recorded by Dimitri Araqishvili and Zacharia Paliashvili, which, in fact, are original works remade by the composers. The activities of Georgian composers in the sphere of chanting conditioned the emergence of the non-canonical layer of chants in Georgian sacred music.

On the other hand, three-century long domination of the Ottoman Empire in Meskheta (the south-west region of Georgia), followed later, with establishment of Catholic missions. The conversion of local Christian-Orthodox population into catholicism caused the formation of Georgian catholic chant layer.

The goal of the paper is to analyze these new layers of Georgian chant tradition.

Demetra Hondrou: Giacomo Meyerbeer (1791-1864): *Vasco de Gama*: The Attempt of Rapprochement of the Opera *L'Africaine*

L'Africaine, Meyerbeer's last opera also considered to be his masterpiece, was premiered at the Opéra de Paris on 28th April 1865, at the *Salle Le Peletier*, one year after composer's sudden death and proved to be yet another success. It's impressive that in fact, the opera has never really left the repertoire: even during the interwar years it enjoyed repeated performances. After the Second World War it was at the forefront of the Meyerbeer revival.

Motivation for the proposal, consists of the attempt of Vasco de Gama production in its authentic version - and the fact that until 2013 the norm for listeners was the François-Joseph Fétis version in numerous variations. The latter, made a large number of cuts to the long score, made changes to the libretto, as well as some supplementations. The most striking of these concerns the title and the abridgments of the acts III - V.

Vasco de Gama, is an *oeuvre* that is indicated for further analysis, being one of the most interesting cases of meyerberian creation, and up to date we have been struggling with this puzzle, both as a process of versions of *L'Africaine* by Fétis, and the libretto as well.

The proposal will focus the comparison between the particularities of the *langage musical* and the *dramatourgie* of Meyerbeer and Fétis as well as analyze the phenomenon of varied versions of this opera in a wider context expatiating on the components of its re-creation. In another words, a music of the past (*L'Africaine*) will be viewed under the prism of a present practice which opens new prospects in the future as far as it concerns the musicological research and of course the composer's intentions.

Dimitra Banteka: Past Musics, Present Actions. A Case in Istanbul: The Urban Song and the Operetta of Greek Composers, During the Time Period 1860-1900

The aim of this proposal is to demonstrate the artistic movement and the aesthetic appeal that characterized the era of 1860-1900 in Istanbul. More specifically, in its fore part, this paper focuses on evidences of operettas, Greek bourgeois songs and compositions of Greek composers, that were found scattered in Greek libraries and archives. Due to weak local control, these compositions cannot be placed chronologically, but this paper has as a goal to approach their release period.

At the same time, the music movement and the way of its consideration will be demonstrated, as recorded on the press of the time. Particularly, proofs from reviews and the historic aspect will be presented as they can be read in the newspapers *Nea Efimeris*, *Neologos* (1867), *Anatolikos Astir and Konstantinoupolis*, which were published in Istanbul and record great composers who lived and acted there. Secondly, the musical events, which took place there, will be catalogued and evaluated as well. The art movement and the multiculturalism which flourished at that time period, constitute a reality at that specific period. Comparing to other countries, it is today acknowledged as an original, unique trend of the musical action, which highlighted Istanbul as a center for music of the east Mediterranean people. The music collection of manuscripts of Greek composers, which already exists and is saved, presents the role of composers. However, their comparison to the press and the proofs that are localized in it, assist or respectively raise questions, referring to the incentives that the residents of Istanbul used to receive.

Angeliki Skandali: The Ricci's Italian Opera Company in the Sources - A Collection of References

Beginning from the Italian scene after Rossini, here, the forwarding of comic opera towards European theatres and the East is examined. The question concerning 19th century comic opera is how far from the Scala did opera companies reach through the Eptanisos. Newly known details are gathered in the article, concerning the Ricci family as they have been popular among opera audiences in Italy and beyond Europe. Their comic operas have widely been known in Patras, Athens and Ermoupolis and urban population made an acquaintance with Italian opera in M. Asia with some delay. Research findings value early editions, bring to surface new books along with historic clippings from newspaper archives. It is all about a family troop and later companies that include these comic operas such *Crispino et la comare* in their repertoire.

Andreja Vrekalić: "On the Boundaries of my Science": Medical Ethnomusicology in Croatia

Medical ethnomusicology is the subfield of ethnomusicology and Society for Ethnomusicology's special interest group, which officially emerged quite recently. Relying on its broad model of interdisciplinarity, - the intersection of music, medicine, and culture, - medical ethnomusicology is interested in the concept of music as therapy in cultural and clinical contexts, and, accordingly, it is, among other disciplines, interwoven with music therapy discipline. Whereas it is an emerging discipline, its theoretical framework and methodological tools will be formed throughout the upcoming research. Doing medical ethnomusicology research with the non-defined and experimentally set background can be quite challenging, on the one hand, but competitive, on the other. Croatian music scholarship is mostly occupied with *usual* music contexts and the role of music within it. From this perspective, music therapy contexts and the role of music within such contexts certainly are *unusual* music research interest. In this article, the author will present with which ethical, theoretical, and methodological challenges she encountered during the process of setting up and opening the field of medical ethnomusicology in Croatia.

Sara Ries: The Second and the Third Book of Correspondence by the First Croatian Musicologist Franjo Ksaver Kuhač (1834-1911)

In the process of research on musicians, musical personas and musical life of the past, the documentation, i.e. archival documents and music material are the most objective sources one can find. However, there are also some other sources, more subjective ones, such as personal writings, which can be of great significance to the researcher, offering not only data on some events, but also the personal attitude towards them. The written legacy of Franjo Ksaver Kuhač (1834-1911), recognised as the first Croatian musicologist (music historian and ethnomusicologist), is kept mainly in three institutions, among which is the Croatian State Archives. Among various types of the preserved material, there is a comprehensive collection of Kuhač's letters. The correspondence is collected in thirteen books, so-called *Briefcopirbücher*, as he personally named them. The correspondence covers the time span from 1860 to 1911, known as the period of the awareness of national culture and heritage in order to promote new national identity. It counts a total of some 3300 letters, in fact copies and concepts of his letters which were sent to the addressees. Those letters are valuable source of information about cultural, political and musical events as well as Kuhač's life, work and his activities. Most of the letters were written in German, in Gothic script. The first volume of the correspondence has been published in 1989 and 1992 (prepared and edited by Ladislav Šaban). The second and the third book (1864-1874) are being prepared, which requires transliteration into the Latin script and translation into Croatian. They give evidence on the period marked by important political and cultural changes, as well as Kuhač's strivings to collect financial and moral supports for his endeavours in collecting South Slavic folk-songs.

Panagiota Papageorgiou: World Musics Becoming Meaningful Experiences for Young Students

Keith Swanwick argues that music is not something to be merely perpetuated or preserved, but that it is constantly being refashioned, reinterpreted and transformed. Teaching world musics in the classroom can be a powerful way to disseminate these musics, while it helps them survive, evolve, come to life in new contexts, and acquire new vibrant meanings in the awareness of young people and future citizens of the world. For this to be successful, we need to view world musics not as museum pieces but as dynamic entities that travel over time and space and can be recreated and enjoyed in new contexts. We also need, instead of trying to replicate a musical practice of another culture in the classroom, to focus on creating fascinating musical experiences for the children.

This paper discusses why musics from various cultures of the world should be taught at school and how such teaching can provide students with meaningful and enjoyable experiences with these musical traditions, thus helping them shape positive attitudes towards the music itself. It also shows why world musics have such a powerful effect on children. Central elements are the pleasure they get from the active participation in the musical procedures, the feeling of connecting to others through music (both within the classroom and globally), and the new musical and cultural encounters. The paper considers the benefits of bringing students into contact with world musics as well as the challenges that this new reality creates for ethnomusicologists, music educators and other scholars of traditional musics.

Predrag I. Kovačević: *Commedia Dell' Arte* in Action: Elements of Theatrical Genre in the Opera "Arlecchino" by Ferruccio Busoni

Commedia dell' arte, a theatrical genre that was born in Italy more than five centuries ago, has continued its life journey by lending elements to other art genres and forms. Musical genres, such as opera (especially opera *buffa*), adopted characters, plots, and

events typically found in the scenarios of this Renaissance theater genre. Even more *commedia dell' arte* and its elements have played an important role in the development of the art of the late nineteenth and early twentieth century. Hence this paper will point out the socio-political and cultural environments in which the *commedia dell' arte* existed through musicological 'actions' by interpreting the elements of the past, as well as the metamorphosis that has occurred due to intertextual 'dialogue', in which this genre (during its historic development) came with other musical and theatrical genres. Due to the fact that the most famous mask of *commedia dell' arte* was Harlequin, the focus of the paper will be directed to the intertextual reading of the elements of *commedia dell' arte* in Ferruccio Busoni's (1866-1924) opera "Arlecchino". Through the humor in music (and its forms such as caricature, grotesque, parody, irony, satire, etc.), the study will identify the elements in this opera, and examine their role in the construction of dramaturgy of work in terms of form as well as thematic and tonal plan. By pointing out the various forms of art which *commedia dell' arte* has adopted (such as acting, music, dance, acrobatics and others), using the intertextual interpretation of the character of Harlequin, this paper will show all these elements – those found in the libretto of the opera, and those stored in the musical language (in the compositional procedure, the form, role of the ensembles or the solo parts) – as well as those that can be identified by visual signs that are manifested by acting, mimicry, dance, gestures and the like.

Anna Gluc: Negative and Grotesque as a Media of Totalitarian Criticism: Alfred Schnittke's *Life with an Idiot* and *Historia von D. Johann Fausten*

The idea of negation is emblematic to many works of Alfred Schnittke's. He considered his *1. Symphony* as an *Anti-symphony*. Gordon E. Marsh noticed the same negative concept in his *concerti grossi*. This problem affects also Schnittke's chamber music, in the *3. String Quartet* the quotation from Beethoven's *Große Fuge* consolidated with the DSCH monogram can be interpreted as a negation of artistic freedom in the totalitarian country. The 'negative' concept is idiomatic to Schnittke's late style. Amrei Flechsig regards the main character from the opera *Life with an Idiot* (1992) - Vova as an *anti-jurodiwy* and the whole work as a 'negative passion.' With the same term Schnittke labelled his well-known cantata *Seid nüchtern und wachet ...* (1983), which is an integral part of the opera *Historia von D. Johann Fausten* (1994). This paper attempts to compare this two works.

At the beginning there will be presented the sources of Schnittke's 'negative' inspirations, such as numerology, cabala and the fictional work of Thomas Mann's *Doctor Faustus* protagonist - Adrian Leverkühn (*Lamento Doktoris Fausti*). Furthermore, there will be considered the concept of the „negative passion“ in the literary and musical background in both works. Essential for the music is the polystylistic method, which favours to make use of the past music. Crucial for the context of the negative passion are the Bach quotations. In the *Life with an idiot* it is a choral 'Kommt ihr Töchter, helft mir klagen' and in *Historia von D. Johann Fausten* the BACH monogram and the stylized harmony. The idea of negation and reversal connects with parody, which will be presented in the Gérard Genette methodological perspective. With parody however related are also such terms like: strangeness, decomposition, hybridization, artificiality and anti-totalitarianism. These features constitute a grotesque world in which everything is converted and all hierarchies are destroyed.

Rhodell T. Fields: "Why I Don't Like That Music? ": Brain functions that keep us chained to music we "know"

It has been observed that any concert featuring contemporary art music will not attract the number of listeners that it would if it featured the old masters in the likes of Beethoven, Brahms, Tchaikovsky and Chopin. The modern music language with its

sometimes extensive atonal treatments and great complexity seems to have created a negative environment towards music written by modern composers. But is the listener responsible for judging a music work? Furthermore is the listener responsible for like or dislike a music work? The problem seems to lie not so much on the quality of contemporary art music but more on the perception by the average listener of how that music will sound, a perception which is a direct result of brain functions and the psychological responses to those functions.

The proposed presentation is twofold: Firstly, there will be an attempt to shed some light into why such negative perception exists by examining which brain functions come into play during listening and how these affect a listener's decision on liking or dislike. Terms from the fields of psychology and cognitive science such as *mere exposure*, *sensory consonance*, *familiarity*, *expectation*, will be both examined and challenged as to their role affecting brain functions which consequently lead in our perception of a musical work being pleasant or unpleasant. Secondly, an attempt will be made as to determine if and when there is a good point of intercepting the brain function with favorable results on greater understanding and broader acceptance of more complex and not so tonal music structures. Research findings of experimentation, which will take place on a large study group between the months of September to December 2017, will also be presented as a tool for greater understanding and further research on the topic of "why I don't like this music?".

Chryssie Scarlatos: Room for Music: Issues of Space and Venues in Thessaloniki

In the present announcement the musical world of Thessaloniki from 1950 until today will be depicted, in relation to the historical and economic conditions of the period. In post-war Thessaloniki there was a growing demand for venues, rehearsal rooms and buildings appropriate to house conservatories, and also for institutions like symphonic orchestras and a Faculty of Fine Arts. The improvement of the conditions of the musical studies and of the working conditions of the musicians were also requested. The factors that permitted those changes to take place and those that acted as obstacles will be studied, as well as the persons that distinguished themselves by striving for improvements and solutions or by being involved into resolutions. In addition, the results of these alterations concerning musical education, the working conditions of the musicians, the venues that were created to satisfy the demands and the growing aesthetic awareness, will be highlighted. Finally, modern Thessaloniki will be compared to that of the 1950s, and the differences will be assessed as regards the march of time, with references to any deficiencies and proposals and with respect to the fact that this city is the second largest in Greece and carries a rich cultural heritage of over 2300 years of history.

Panayiotis Ladas: Greek Underground Music: Historical, Social and Artistic Factors Underlying the Greek Independent Musical Trends (2000-today)

The present work is focused on the study of the ways of creation, analysis, categorization and promotion of a (so far) not-strictly defined recorded section of a Greek musical form which we usually refer to as *Underground*. My goal is to draw conclusions on how Greek independent music production is shaped over time. For what reasons and in what ways can someone distinguish relationships of relevance and homogeneities or heterogeneities in this musical production and on the basis of what stylistic, technical, social and artistic criteria can this be achieved?

What is defined as *independent*, *alternative*, *underground*, *experimental*, and so on, by what bearers and on what parameters does this happen? Is there some satisfactory methodology for establishing an indicative conceptual basis? In what ways and in what fields are these concepts identifiable, how often are definitions misleading as to what they intend to describe and why are there differences in the use of these terms depending on whom and

how they use them? In what ways and for which reasons can a new environment be formed in which specific terms acquire a different meaning than their so far established and to what extent can this phenomenon form some new communication codes?

The expected objectives of this research are: a) to arrive at a clear position regarding the differences that arise in relation to the terms and definitions that concern us - independent, alternative, experimental, underground, or any other term that may have a narrow margin over the above, and b) to outline a clear framework that will be useful as a basis for a clear mapping of the various stylistic forms of Greek independent music production in geographical, historical, social and other contexts.

Alexandra Karamoutsiou: “At the mercy of modernization...”: Histories of DIY Music-making Scene in Thessaloniki, the Case of “NAYTIA” Band

For over twenty years now, musicians of different backgrounds, ages and educational backgrounds, meet at DIY rehearsal and recording studios in Thessaloniki. These studios are located in the upper floors of old buildings, especially at the west side of the city, above stores and bars and outside of the recorded, official and local histories of music life. From the late 80s those places had been a springboard for a series of crucial musical osmoses, operating as places of communication, networking but also formation of musical collectives.

Among many histories of DIY music-making scene in Thessaloniki, this presentation narrates the remarkable history of punk group “NAYTIA” which has been the first band of Thessaloniki that went to a European tour in 1988 along with “Chaos UK.” Also was one of the first bands that tried to modernize its equipment and recorded its first album “European Revival” at Papazoglou’s studio Agrotikon on 1992. That album was released by their own label called “Athanati Greek Leventia Productions.” Finally, it is very likely that “NAYTIA” was the only punk hardcore group of its time that had a female member as a drummer and vocalist.

Critically reflecting upon interviews and preliminary archival research around the activity of the punk group “NAYTIA” operating on the area from 1988 to 1994, I will address the following questions: What was the political and sociological context within which this band was formulated, in relation to the urban development of Thessaloniki? What were the means of production and promotion (for example, musical partnerships such as pirate radio stations, fanzines, album releases and public actions and events etc.)? Finally, in which ways does this music group seem to have affected Thessaloniki’s and Greece’s music life in general? Eventually, I hope that crucial epistemological and methodological issues of music historiography will arise.

Andreas Katsiavalos: Computational Modeling of Musical Schemata: Informatics and Prototype Evaluations

Musical schemata theory is an example-based learning theory for music composition with origins in the 17th century and a period of increased popularity around mid 18th century, also known as the Galant period. Overallly, the theory presents classifications of sub-phrase composite music patterns based on their content and their function in musical phrase composition. In a broader sense, the term ‘schema’ is used in domains that include perceptual and cognitive processes to characterize the abstract of mental representations of knowledge. In classical music, schemata are often described by musicologists as sequences of events, with each event comprising of a mixture of metric, harmonic, and musical streaming information. In compositions, schemata instances usually appear elaborated with stylistic elements, requiring abstract thinking to isolate their prototypical representations. Another challenging issue is that schemata instances may appear incomplete and/ or in variant forms, also with overlapping events, and sometimes multiple schemata can even be

active simultaneously in different temporal scales. An interesting aspect of the theory is that knowledge about classification and arrangement of schemata is inferred from corpora of exemplars and prototypes, rather than through use of explicit rules. This simplistic approach to knowledge transfer might be possible due to the analytical skills of the initiate that enable the decomposition of the music surface into relations between music-theoretic concepts and his/ her inductive thinking and abstraction skills that enable the mental construction of schemata prototypes. Considering that the above procedure is evident in the 'identification' of schemata in collections of music pieces, the theory's information procedures are explored and modeled with the development of prototype computational systems that perform schemata queries in various configurations. This paper contains a summary of the findings from the development of three schemata identification models: a search system for schemata encodings, a system that searches for schemata representations that were extracted from examples, and a schemata discovery system.

Dimitris Kinopoulos, Solon Raptakis: Pianistic Interpretation in Classical Period Slow Movements: the Case of Beethoven's op. 7/ ii

The present study investigates pianistic interpretation and its connection to the articulation of the structural and harmonic aspects of a classical period musical theme. Specifically, through the analysis of the small ternary form that constitutes the first part of the tripartite second movement (*Largo, con gran espressione*) of L. v. Beethoven's *Sonata in E flat major* op. 7, we will attempt the comparison of performances of pianists who recorded Beethoven sonatas from the fourth decade of the 20th century up to the present time (Schnabel, Backhaus, Arrau, Pollini, et al.). The data of the temporal handling of the excerpt, which are studied through the mapping of inter-onset intervals and those of the dynamic treatment, will be extracted with the aid of specially configured algorithmic tools. Particular weight will be placed on structurally important points and also, on the dynamic treatment of the harmonic parameter, in relation to the interpretative freedom that characterizes a slow movement. Finally, we will ascertain the presence or absence of the infamous "Beethoven pulse."

Paulina Pieńkowska: #Chopinbezgranic [ChopinwithoutBorders] – in other words, How New Media Influence Reception of the Chopin Competition

The Chopin Competition is one of the oldest music competitions in the world. Over its 90 years of existence, it has evolved, honed its form and created its own rich tradition. The number of rounds, the way participants are rated and the number of prizes awarded has changed. What has remained unchanged since the very beginning is interest in the Competition, both among music lovers and among people who do not listen to classical music on an everyday basis. In my paper, I would like to focus on reception of the most recent edition of the Competition, whose social media, multimedia and hypermedia incarnation meant that the Competition was accessible all over the world on an unprecedented scale. Polish social media users alone exchanged 70 million messages concerning it; and potentially even 867 million readers had contact with information about the Competition appearing in the traditional press. Thus, the Chopin Competition – at first glance elite, addressed to a narrow audience – for the first time, as it were, invaded mass culture and became fashionable. In my paper, I would like to touch upon the issue of whether the pianists who take part in it are prepared for the, as it turns out, challenges of mass culture that await them, the role and place of the Competition in contemporary culture. I would also like to reflect on the issue of how new transmission technologies have contributed to active audience participation in the event, as well as why articles concerning the Competition have appeared on such portals as Pudelek [gossips portal], as well as on breakfast TV and in tabloid newspapers.

BIOGRAPHIES

Dimitra Trouka: She graduated in Musicology/Music education from Aristotle University of Thessaloniki (AUTH) and worked as a Music Educator in Childhood resource and training centers, as a Choir Pianist and Music Theory teacher in Thessaloniki. She is a PhD candidate in the Department of Music at the AUTH and holds a scholarship from the State Scholarships Foundation. Her thesis concerns the effect of music training on the auditory and music perception of children with Cochlear Implants. She holds a Master's Degree in Music Psychology (Cognitive Neuroscience) from Sheffield University, a Piano Soloist Diploma (unanimously excellent) and degrees in Counterpoint and Harmony.

Adebowale David Olusegun Ogunrinade: He is a teacher at the Department of Music in Adeyemi College of Education, Ondo, Nigeria. He studied and obtained M.A. (Music) at Obafemi Awolowo University Ila-Ife. Prior to that he got his B.A. (Music) at the University of Nigeria Nsukka and National Certificate in Education (NCE) at Federal College of Education in Osiele, Abeokuta respectively. Presently, he is working on his PhD thesis at the University of Lagos. His area of interest and specialization is Music Education.

MgA. Alena Hönigová: She graduated from the Academy of Performing Arts in Prague in 1999 and the Schola Cantorum Basiliensis in Basel (harpsichord, fortepiano) in 2004, where she worked 2001-2009 as an accompanist. She performs frequently as a soloist, chamber musician and as a recording artist. She is the director of the early music concert series (2004-2010: St. Leonhard's church and *Wild'sches Haus* in Basel, 2011-2015: Convent of St. Giles in Prague, since 2012: *Eisenberg Music Summer*) and author of series of radio-broadcasts. Currently she works on her dissertation at the Charles University in Prague.
<http://www.alenahonigova.com/>

Xin Yi Joyce Lee: She is a doctoral student in Maynooth University, Ireland. Her main research lies in the piano music of Franz Schubert, with particular focus in the early sonatas between 1815-1818, and is currently under the supervision of Dr Lorraine Byrne Bodley. She obtained her Bachelor of Music and Masters of Arts in Performance and Musicology from Maynooth University and graduated with First Class Honours. Lee has given presentations at Kraków, Poland; Belfast, United Kingdom; and Dublin, Ireland. She is currently co-editing a Research Guide on the literatures of Franz Schubert under Routledge's Bibliography Series.

Dominika Micał: She holds M.A. in music theory (2015, graduated with distinction, Academy of Music in Kraków, thesis: *Mit na nowo opowiedziany. "The Minotaur" Harrisona Birtwistle'a – [The Myth Newly Retold. Harrison Birtwistle's "The Minotaur"]*), B.A. in Comparative Literature (2014, Jagiellonian University in Kraków). She is a PhD candidate at the Academy of Music in Kraków, writing a dissertation about the contemporary music inspired by Renaissance madrigal under the guidance of prof. Małgorzata Janicka-Słysz. Her research interests include British and Polish contemporary music (Jonathan Harvey, Harrison Birtwistle, Andrzej Kwieciński), especially vocal and vocal-instrumental, and connections between music and literature. She is also an active musical journalist.

Chihiro HOMMA: She graduated from the College of Liberal Arts (BA) at the International Christian University in Japan. In 2012, she was awarded a Master of Arts by the Graduate School of Language and Society of the Hitotsubashi University in Japan. She is currently a PhD student of Music and Musicology (Probationary) at the Paris-Sorbonne University in France and at the same time, a PhD student of Music (Major: Literature in Music) at the Tokyo University of the Arts in Japan. In 2016, she wrote the article: "The Creation of

Chansons by Dramatists in the *Dîners du Vaudeville (1796-1801)*" (*The Study of the French Chanson*, No. 8, pp. 30-46).

Alberto Caparrós Álvarez: He has obtained his Degree and Master Degree in Musicology at the Universidad Complutense of Madrid, Spain. As a part of his university education, he has studied abroad in Bern (Switzerland), Southampton (United Kingdom) and Berlin (Germany). He is currently pursuing his PhD degree with the National Scholarship for PhD Students at the Universidad Complutense, as well as working both as a researcher and an assistant professor. His main field of investigation focuses on music and politics under Franco's Dictatorship.

Caitlin Mockridge: She is a PhD candidate at the University of Leeds. Her PhD research is part of the 'Hugh Davies: Electronic Music Innovator' AHRC Project, a project aimed at exploring the varied oeuvre of Hugh Davies. Alongside her research with the archives at the British Library, and the recently founded Hugh Davies collection at Goldsmith's, UoL, Caitlin assisted in organizing the international conference 'Alternative Histories of Electronic Music' held at the Science Museum in London. Caitlin, also, works for the charity 'The Brilliant Club' for which she teaches her own research to state school children as a form of academic enrichment.

Vassilis Chatzimakris: He is a London-based composer, sound artist and performer. His compositional practice and research interests combine interfacial scores, indeterminacy and interdisciplinary performances. He is conducting a PhD at Bath Spa University supervised by James Saunders. He has an MA in Performance Design and Practice from University of the Arts London, and a joint BA and MA in Music Composition from the Aristotle University of Thessaloniki. His compositions have been performed and exhibited around the globe in collaboration with world-renowned ensembles and artists (Tony Conrad, Jennifer Walshe, Apartment House Ensemble, Plus-Minus Ensemble, etc.) in festivals, concerts, exhibitions and intermedia performances.

Christos Chalnaridis: He was born in 1982 (Thessaloniki, Greece). He studied music theory and classical piano. He earned a bachelor's degree in classical composition at the Department of Music Science and Art, University of Macedonia (teachers: Dimitris Terzakis and Giorgos Kyriakakis) and attended seminars given by renowned composers such as Athanasios Zervas and Dinos Konstantinides. He completed his master's degree in classical composition at the Maastricht Conservatory under the tutelage of composer and director Robert H.P Platz. At the time, he is a PhD student at the Department of Music Science and Art and his research focuses on the praxis of improvisation (an interest he developed being an active jazz pianist), open form and contemporary notation.

Christos Pouris:

Christos Pouris studied Piano, Composition and Advanced Theoretical Studies at the *National Conservatory* in Athens. He also graduated from the *Department of Conservation of Antiquities and Works of Art* at the *Technical Educational Institution of Athens*. He was awarded the Master of Music in Performance from the *London College of Music*. During the period 2005-2012 he taught at the *Department of Sound Technology & Musical Instruments* of the *Technical Educational Institution* of the Ionian Islands. Since 2007, he is the Director of the *National Conservatory – Vrillissia* branch. He performs regularly as a pianist and his compositions have been performed in Greece and abroad. He has also participated in several musicological conferences and has published articles in periodicals. He is currently a PhD student at the University of Macedonia.

Spyros Rouvas

Spyros Rouvas began his studies at the "Mantzaros" Philharmonic Society and in the Corfu and Ionian Conservatories obtaining Degrees in Harmony, Counterpoint, Wind Conducting, Fugue, as well as Trombone and Composition Diplomas. He holds a BMus in Composition, while in June 2016 he received a MMUS also in Composition. He is a Ph.D. candidate at the University of Macedonia. Since 2003, he teaches Music in Primary Education and since 2004 he teaches Trombone and Music Theory at the Ionian Conservatory. As from January 2014, he is deputy conductor of the "Mantzaros" Philharmonic Society.

Ram Reuven: He was awarded a Bachelors and Masters Degree in Musicology (Orchestral and History of Arts) by the Hebrew University and the Rubin Academy of Music and Dance in Jerusalem. Since 2016, he is a PhD student in the field of Musicology at the Hebrew University. Since the same year, he studies counterpoint as a lecturer at the same university in the Musicology department. During the years 2008 - 2016, he taught ear training, harmony and counterpoint and a preparatory summer course at the Rubin Academy of Music and Dance in Jerusalem. He presented papers at the following conferences: Israel Musicological Society (2015), Israeli Music Theory Forum (2014) and Israel Musicological Society (2014). Finally, his publications are: *Tzilogia: Complete Guide to Elementary Theory of Western Music* (Jerusalem: Lama Press. 2013) and *Three Workbooks for Elementary Theory Training* (Intervals, Keys and Scales, Chords).

Kayo Murata: She holds a Master of Music (2014, Tokyo University of the Arts). Among the years 2014 - 2017, she was a teaching assistant at the same university. She, also, is a research fellow of the Japan Society for the Promotion of Science. She was awarded the Scholarship Student of Rohm Music Foundation (2017 - 2018), the Acanthus Music Award (2014), the Repayment Exemption of Scholarship for Students with Excellent Grades from the Japan Student Services Organization (2014, 2015), the Grant-in Aid for JSPS Research Fellows (2015 - 2017) and the Sasakawa Scientific Research Grant from the Japan Science Society (2017 - 2018). She wrote the article: "Reconsidering the Early Fugues of Johann Sebastian Bach: In the Light of Improvised Fugues by Organists" in the *Journal of the Musicological Society of Japan* (60/2: 154-168). Currently, she is a fourth year doctoral student of Musicology at the TUA in Japan.

Sonja Koković: (born in 1994, Novi Sad, Serbia). She is currently a student at the University of Music and Performing Arts in Vienna, where she is pursuing a Music Theory degree under the tutelage of Univ.-Prof. Dr. phil. Gesine Schröder and at the same time she studies at the University of Vienna (Transcultural Communication). From 2014 until 2016, her branch of study was Composition and Music Theory, and in her first degree dissertation, the focus was on Variation forms (from Schubert to Lachenmann), Rondo forms, and oratorio (*The book with seven seals* by the Austrian composer Franz Schmidt). Besides, her interests lie also in Russian music and music theory since 19th century, and particularly, the style of French composers.

Anna Chatziathanasiou: She was born in Serres, Greece in 1983. She graduated from the department of Music Studies of the University of Athens (2008) and Interdepartmental Master "Music, Culture and Communication: Anthropological and communicational Approaches to Music" (2015). She also holds the degrees in Harmony (2001), Counterpoint (2005), Instrumentation (2007), Fugue (2007), Composition (2010) and Piano (2008). Anna is a PhD candidate at the Music Department in Ionian University. Since 2003 serves as a military musician (flutist) at the Hellenic Military Band.

Theofilos Sotiriades: He was born in Thessaloniki, Greece and graduated from the Faculty of Psychology of the Aristotle University of Thessaloniki. He studied classical saxophone with distinctions and scholarships in Greece and France and got his master degree from Bowling Green State University in the USA. The development and diffusion of the “Hellenic” saxophone is the main concern of his artistic and pedagogical activity expressed through extensive recordings, official participation in International Music Festivals and scientific research. Distinguished contemporary Greek composers have dedicated some of their works to him and he performed their world premieres. Theofilos has a teaching position in the State Conservatory of Thessaloniki.

Theodora Iordanidou: Theodora Iordanidou, born in Edessa in 1988, is one of the most active young flutists in Greece. She has won numerous competitions, and has been invited to perform as Flute Soloist, Orchestral and Chamber Musician in central Europe. She holds a Bachelor’s Degree in Musicology from the AUTH, and, she is a PhD Candidate in Historical Musicology of the AUTH. She graduated from the Edessa Conservatory, continued her flute studies at the Conservatoire in Luxembourg, and furthered them at Nuremberg University of Music. Theodora received scholarships: Alexandra Trianti, Onassis and DAAD. She is Principal Flutist at the Athens Philharmonia. www.theodora-iordanidou.com

Annini Tsiouti: She studied piano and chamber music at the Ecole Normale de Musique de Paris and at the Conservatoire de la Ville de Paris, where she was awarded a scholarship by the city of Paris. She also studied Musicology at the Sorbonne University, where she is presently pursuing Doctoral studies focusing on the piano works by Greek composer Nikos Skalkottas. Annini is very active as a solo pianist and accompanist, appearing regularly in concerts throughout Europe and the Middle East, and has given first performances of many works by Cypriot and international composers.

Vasiliki Zlatkou: She was born in Thessaloniki, Greece. She studied at the State Conservatory of Thessaloniki (harmony, piano and fugue certificate) and Philippos Nakas Conservatory (piano diploma and fugue certificate). She graduated from the School of Music Studies of the Aristotle University of Thessaloniki in 2009 and continued her studies at the University of Edinburgh (Masters degree in musicology, 2010). She has participated in many concerts for solo piano and chamber music and also, has presented musicological research at Greek and international conferences. Since the autumn of the year 2010, she is a PhD candidate at the School of Music Studies in the Aristotle University of Thessaloniki, under the supervision of the associate professor Costas Tsougras. The subject of her research is focused on the revival of sonata form in the works by Greek composers.

Despina Afthentopoulou: She is a PhD student in Historical Musicology at the School of Music Studies of the Aristotle University of Thessaloniki. She received her MMus in Music Education with Honors (2014), she studied Kanun and folk music at the Department of Traditional Music of the School of Arts TEI of Epirus (2013) and Philology at the School of Philosophy of the University of Athens (2005). She studied Piano and Music Theory at the Municipal Conservatory of Moschato and she also received her Diploma in Byzantine Music (2013). She has been working as a music teacher at the Arta’s Conservatory since 2012 and she has been teaching piano and kanun at public music schools since 2010. Her research interests are focused on the National School of composers and indigenous music education at the first decade of the 20th century in Greece.

Dimos Papatzalis: He graduated from the Department of Pastoral and Social Theology at the Theological Faculty of the Aristotle University of Thessaloniki (2005). He holds a MA in

Byzantine Musicology and Psaltic Art (2012 Department of Pastoral Theology, A.U.Th.) and now he is a PhD student in Musicology, under the guidance of prof. Maria Alexandru (School of Music Studies, A.U.Th.). He is a member of the Society for the Research, Study and Dissemination of scholarly, ecclesiastical and secular eastern music "Romanos the Melodist" (Thessaloniki), and a member of the Study Group for Byzantine Musical Palaeography at the School of Music Studies of the A.U.Th.

Athanasios Delios: He was born in Thessaloniki in 1976. He holds a degree in Theology (Department of Theology, A.U.Th.) and in Musicology (Department of Musical Studies, A.U.Th.). He has a Master's degree in Byzantine Musicology and Chanting Art (Department of Pastoral and Social Theology, A.U.Th.). He is a PhD candidate in the Department of Musical Studies (A.U.Th.), working his dissertation on Byzantine Music. His studies in music have provided him with several diplomas in Music Theory, Byzantine Music and Trombone. His working experience includes mainly teaching music theory and chanting. He participated in numerous seminars, workshops and conferences concerning Music Education. He participated in a number of international congresses giving musicological papers. Furthermore, he is a member of different vocal and instrumental musical ensembles. At present, he teaches Music Theory at the Municipal Conservatory of Neapolis in Thessaloniki and at the same time he serves as a chanter at the Church of Panagouda (Thessaloniki).

Apostolia Gorgolitsa: She was born in 1992, in Agrinio. She began her music studies in 1997, on piano, accordion and theory, at the Conservatory of Agrinio. Since 1997, she studies Byzantine music (diploma in Thessaloniki, 2016). Since 2010, she studies at the School of Music Studies of the Aristotle University of Thessaloniki (Bachelors Degree in June, 2017). Throughout her studies at the Aristotle University she participated in the Study of Group for Palaeography of Byzantine Music of the aforementioned institution. She is a PhD candidate in the field of Byzantine Musicology at the School of Music Studies of the same university.

Mustafa Kemal Özkul: (b. 1985) He graduated with a Master's degree in music theory from Akdeniz University in 2011. He is now completing his Ph.D. in ethnomusicology at Istanbul Technical University Center for Advanced Studies in Music. While he is writing a dissertation titled "Musics of Harşit Valley, Northeastern Turkey," he also works as research assistant at Giresun University Görele Fine Arts Faculty.

Ferhat Cayli, Cenk Guray: Ferhat Cayli is a research assistant and a PhD candidate at the Department of Music Theory in Hacettepe University. His PhD research is based on the features of Ottoman/Turkish music theory in the 15th century. Cenk Guray (PhD) is an Associate Professor of Musicology at the Conservatory for Turkish Music in Yıldırım Beyazıt University. His research interests lie primarily in "Turkish Music Theory" and "Turkish Religious Music." As a researcher and *bağlama* performer, he has been participated in many academic activities, concerts and recordings worldwide.

Anastassia Zachariadou: In 1998, she got her flute diploma. She studied "multiphonic flute/acoustics" in Corvin University (Budapest). She expands her music studies in Greek and Arabic music studying kanun. In 2003, she graduated from Berklee College of Music (Flute). She was an apprentice of Emilio Lyons (Boston 2002-2007) in woodwind manufacture/repair. In the U.S., she taught flute/kanun and she has participated in concerts-recordings. Since 2014, she holds a Master in Kanun (ITU-Istanbul). Since 2009, she is teaching in Macedonia University (Thessaloniki) and is collaborating with musicians of pop/folk and Greek traditional music. Since 2016 she is a PhD candidate at the Music Department of Aristotle University (Thessaloniki).

Martin Link: He was born in Gießen 1989. After graduation from high school in Düren, artistic degrees of music have been completed at Folkwang University Essen (Bachelor in Music) and Robert Schumann Hochschule Düsseldorf (Masters Degree in Music). During these studies, additional academic training in musicology was followed with theses about the music theory of Olivier Messiaen, the aesthetic philosophy of Theodor Lipps and systematic sociology of Niklas Luhmann. Since 2014, a doctoral PhD study course is followed at Westfälische Wilhelms Universität Münster with the thesis *The friendship between Luciano Berio and Umberto Eco. Aesthetic foundations and artistic implications*.

Petra Zidarić Györek: In 2012 Zidarić Györek graduated with distinction at the master's level with the thesis "Steve Reich's Tehillim" under the mentorship of Dr. phil. Christian Utz. As a part of her master-level-project on music theory she created the radio show Multiculturalism in the Works of Klaus Huber, Toshio Hosokawa and Luciano Berio. Her research interests focus on the interaction between contemporary music and different music culture. In 2015, she enrolled in the doctoral study program at the University for Music and Performing Arts in Graz.

Hristina Susak: She was born in Novi Sad, Serbia. She plays violin, piano and she is a composer. She graduated the Gymnasium (department for mathematics) and Music school 'Isidor Bajic' (department for violin) in Novi Sad. In 2016, she graduated first diploma-exam (bachelor's degree) at the University of Music and Performing arts in Vienna, and now she pursues her master studies in media-composition and applied music and music theory (class Prof. G. Schröder). She simultaneously studies maths at Vienna University. She was one of the 8 finalists at the Young Composers Competition "Camerata Zürich" (2013). She was one of the 20 finalists at FMF Talent Award for film scoring (2014) in Krakow. She wrote the entry „Afghanistan,“ in the *Lexikon des Orchesters* edited by (F. Heidlberger, G. Schröder, and C. Wunsch ed., Laaber: Laaber-Verlag 2017 or 2018, print in preparation).

Mihali Paleologou: He has completed his Bachelors with Honours and Masters degrees at the Guildhall School of Music and Drama in London as a recipient of the City of London Corporation Scholarship. Mihali's music has been commissioned and performed by numerous ensembles and artists such as: the Brussels Philharmonic, Chroma ensemble, Ergon ensemble and the London Academy of Music and Dramatic Art; with performances in Europe, USA, South America, Australia, Japan and China. He is currently doing a PhD on Contemporary Instrumental Techniques and Composition at the Aristotle University of Thessaloniki with Prof. M. Lapidakis. Mihali's publications and awards include among others: *A Different Green for solo flute* (by Arcomis), *Chinese Notebook* (in collaboration with poet D. Agrafiotis) on Readings Web Journal of Birkbeck University of London, finalist for the SABAM Award for Best Young European Composer and First Prize Winner of the Frank Prindl Prize for Best Orchestral Score.

Ioanna Pavlidou: She is a PhD student at the Aristotle University of Thessaloniki, Greece. In 2016, her dissertation research was given the prestigious Award for Outstanding Research by the State Scholarship Foundation. Her research examines the relationship between disadvantaged communities, the arts, and education under the supervision of Prof. Eleni Lapidaki. Ioanna graduated with honors in Musicology/Music Education, Department of Music Studies, A.U.Th. She also studied at the Musicology Department, Universiteit van Amsterdam with the Erasmus scholarship. Since 2013, she is working as music educator and yoga instructor, holding the title of Yoga Arts Instructor and Family & Community Yoga Teacher.

Dimitris Tasoudis: He was born in 1980 in Thessaloniki. He first studied piano with S. Zoumi, amongst others, and drums with his brother, Thanos. He holds a BA degree in Musicology (A.U.Th), an MA in Contemporary Studies (University of York) and diplomas on Percussion and Composition (State Conservatory - Thessaloniki). As a member of various music combos (post-rock, modal jazz etc.), he has recorded nine CD's. He has composed music for films as a member of the Prefabricated Quartet; during the last years he is working on his own in this area as in theatre as well. He is currently teaching percussion in Katerini (Music School); he has also taught in the Departments of Music ('improvisation on percussion') and Film ('film music') at A.U.Th. He is doing his PhD, under the supervision of Petros Vouvaris in the University of Macedonia, Department of Music Science and Art.

Panagio Karamouzi: She was born in Thessaloniki, Greece. She has studied percussion at the National Conservatory of Thessaloniki, where she graduated with a Diploma in Percussion Instruments. She continued her studies at the Cologne University of Music in Germany from where she obtained a Diploma in Music Studies. Panagio completed her studies at Zurich University of the Arts with a Masters in Music Performance. Currently, she is undertaking a PhD in the University of Macedonia. Panagio has collaborated with numerous orchestras including Trier Philharmonic, Zurich Symphony, Shanghai Philharmonic, Cyprus Symphony, Contra Tempo Chamber Orchestra and Thessaloniki State Orchestra.

Jana Vaculíková: Mgr. et Mgr. Jana Vaculíková is a current PhD student at Palacký University Olomouc, Czech Republic. She undertook her Master studies at the Department of Musicology, Faculty of Arts, Palacký University Olomouc and her Master studies of Specialization in Pedagogy at the Faculty of Humanities, Tomas Bata University in Zlín. She also graduated in music performance from the Conservatory of Ostrava. She currently teaches Music Theory, utilizing classical and electric guitar, at the music school Žerotín and also, teaches contemporary music at the Department of Musicology, Faculty of Arts in the Palacký University Olomouc.

Symeon Kanakis: Since 1998, he studies accordion and music theory. In 1999, he started studying the Byzantine chant. In 2009, he received the Diploma of Byzantine Music. He graduated in 2012 from the Department of Music Science and Art of the University of Macedonia, specialized in Interpretation and Performance of Chanting. In 2015, he was awarded a postgraduate degree by the Department of Pastoral and Social Theology of the Aristotle University of Thessaloniki, specialized in Byzantine Musicology-Hymnology. Since 2015, he is a Doctoral Student at the Department of Music Science and Art of the University of Macedonia. He serves as cantor and teacher of Byzantine chant.

Giangkitseri Maria: She graduated from Musik und Kuntschule at Bielefeld (Germany). In 2010, she was awarded a BA of Music (Piano) by the Hochschule für Musik at Detmold. In 2014, she was granted a Masters of Musicology by the Folkwang University of Arts. Since 2016, she is a PhD student at Folkwang University of Arts (Essen) in collaboration with the Aristotle University of Thessaloniki. She participates with the Study Group for Palaeography of Byzantine Music (A.U.Th.), which is led by the assistant prof. M. Alexandrou. She has participate in the Masterclass of Byzantine Chant at the University of Arts in Iasio and also, in the Festival of Greek and Byzantine music for music schools in Kavala, Greece (2017). She is a piano teacher.

Dimosthenis Spanoudakis: He graduated from the Music High School (Thessaloniki). He studied Greek traditional instruments, Byzantine music (certificate 2006 & diploma 2009)

and classical harmony-counterpoint (2007). He studied Musicology in Aristotle University of Thessaloniki (2008, School-Musical Studies, Faculty-Fine Arts). His master was in “Byzantine Musicology and Chanting Art” (Theology, A.U.Th). He is a PhD candidate in Byzantine Music (sup: Maria Alexandru-A.U.Th) and supported by the State Scholarships Foundation (Greece). He is a member of the Study Group for Byzantine Musical Palaeography since 2006 (School-Musical Studies, A.U.Th.) and the Research Team of Byzantine Music Studies of the Greek Musicological Society since 2015. He is teaching music in primary and high schools.

Giuseppe Sanfratello: (b. 1985). He got a M.A. in Musicology at the University of Palermo with a thesis on Cretan music (*rizitika* and *mandinadhes*). He is currently a PhD candidate in Byzantine Musicology at the University of Copenhagen (supervisor: C. Troelsgård), conducting a research on the historical transmission of the oral liturgical chant tradition in Sicily. He has taught ethnomusicology at the University of Copenhagen (2015) and at the Department of Music Studies of the Ionian University (Corfu, 2016). Among his publications are: studies on Cretan music, on the Byzantine chants of Sicilian-Albanian communities and several forthcoming articles of his doctoral thesis.

Baia Zhuzhunadze: In 2009, she completed her Master studies in Musicology at Tbilisi State Conservatoire. Currently, she is a Doctoral student in Cultural Studies at Tbilisi State University and Specialist at the International Research Center for Traditional Polyphony of Tbilisi State Conservatoire. The member of ICTM and ESEM. She is also member of the organizing committee of Tbilisi international symposia on traditional polyphony and 33rd European seminar in ethnomusicology (ESEM Tbilisi, 2017). She is the project manager at University for Chant. In 2009-2013, she led the programs “Georgian chant” and “Sacred music” at *Folk* Radio and Classical music Radio *Muza*. Her scholarly interest is focused on the interrelation and interaction of Georgian and adjacent musical cultures.

Demetra Hondrou: She holds a Master Degree in Musical Interpretation (Piano) at Ionian University (2009), a Degree in Musical Interpretation (Piano) at Academia de Arte “George Enescu” of Iasi School of Musical Interpretation (1996). She is a PhD candidate at the School of Music Studies of the Aristotle University of Thessaloniki.

Dimitra Banteka: She was born in Athens. She started piano lessons at the Greek Conservatory in Athens (class of Evangelos Katsampas) and she was awarded a piano degree and a piano diploma by Filippou Nakas Conservatory (Fani Karayianni). She studied music theory with Thanos Gkountanos (harmony degree). She is a graduate from the School of Music Studies (Faculty Fine Arts - A.U.Th). She has attended piano seminars of theory, chamber music and music pedagogics with: N. Chatzinikos, D. Toufexis, A. Papastefanou, D. Dimopoulos, L. Boyadjieva, E. Meligkopoulou, F. Karayianni, V. Kitsos and G. Gkouranis. She is elaborating her doctorat thesis since 2014, in the field of Historic Musicology, supervised by Evi Nika-Sampson. She teaches music in conservatories and private schools since 2012.

Angeliki Skandali: Her conservatory studies include opera singing, piano, theory, band orchestration and conducting at the Hellenic Conservatory, the Macedonian College and the Athens Conservatory. She studied musicology and composition at the Aristotle University of Thessaloniki. She completed her postgraduate studies in Opera Analysis at the University of Leeds with Emeritus Professor Julian G. Rushton. She is a fellow researcher at the Aristotle University of Thessaloniki and a PHD researcher at the Athens University with Emeritus Professor Olympia Psychopaedi-Frangou.

Andreja Vrekalić: (Virovitica, Croatia, 1990) She graduated in ethnomusicology from the Academy of Music University of Zagreb, Croatia, in 2014. In 2015, she started Ph. D. in Ethnomusicology at the Department of Ethnomusicology University of Music and Performing Arts in Graz, Austria. Since September 2016, she is employed as a secondary music teacher in Franjo Kuhač Music School in Osijek. Due to her work obligations and fieldwork location, she transferred her studies in Croatia, at the Interdisciplinary Doctoral School of the Josip Juraj Strossmayer University of Osijek, Croatia. Major foci of her research are within the field of medical ethnomusicology, at the intersection of the ethnomusicology and music therapy in Croatia, based on the concept of health musicking, the relationship between music, health, and well-being as private and public performance.

Sara Ries: In 2015, she completed her MA in Musicology at the Music Academy in the University of Zagreb. She has participated in the Annual Meetings of the Croatian Musicological Society, the International Musicological Conference of Students in Zagreb (2015) and the Symposium "Europe in the Time of Franz Liszt" in Maribor (2016). Her bibliographical work includes the following: "Photographs from the Fund *Gjuro Eisenhuth* in Archival Collection of Croatian Music Institute in Zagreb, as a Contribution to the Chronicle of Cultural Life of Zagreb in the Second Half of 19th and the First Half of 20th Century" in *Arti musices* (no. 47/1-2, pp. 161-191) and "National vs. International. Franz Liszt in Zagreb in 1846" as a chapter in: *Europe in the Time of Franz Liszt, The collected volume of the symposium 13.-15. 10. 2016* (Valentina Bevc Varl, Oskar Habjanič (ed.), Maribor: Regional Museum Maribor, 2016, pp. 56-62 (with V. Katalinić)).

Panagiota Papageorgiou: She has been working as a music educator in public schools in Athens for 20 years. She is a PhD student in the Department of Ethnomusicology and Cultural Anthropology at the University of Athens (Faculty of Music Studies) on the subject of "World Musics in Education." She holds a Master's Degree in "Education and Culture" from Harokopio University, Athens. She has presented instructive programs on the use of World Musics in music education and published articles on the same subject in research journals. She holds Diplomas in Piano Performance, Harmony, Counterpoint, and Fugue, as well as in Chemical Engineering.

Predrag I. Kovačević: He graduated from the Department of Musicology (University of Arts, Belgrade) where he also got his Master's degree. He is currently on the 2nd year of PhD studies. His field of study focuses on musical and theatrical genres, with special emphasis on the *commedia dell'Arte* and its importance for the development of other music, theatrical and musical theater genres. The field of his scientific research is also focused on the individual composing practices (contemporary music) and, above all, electronic music and minimalism in music art. He has already published papers and did researches that were presented at international conferences (Poland, Serbia, etc). His Master's thesis will be published by the end of 2017. Furthermore, he graduated in Demography and got his MSc degree in Socioeconomic Geography (University of Belgrade). As an author and co-author he has published scientific papers in the field of demography and socioeconomic geography, and has taken part in international projects.

Anna Gluc: She is a student of Music Theory and Interpretation Department at the Academy of Music in Kraków. She has participated in nationwide range academic conferences in Warsaw and Poznan and international range conferences in Wrocław and Kraków (3rd International Conference "Ambiguity of Sound"; 2nd International Conference "50 Shades of Popular Culture"). Her bachelor thesis concerns a problem of grotesque and intertextuality in Alfred Schnittke's opera *Historia von D. Johann Fausten*. She also took part in Summer Seminar of Music Edition organized by Polish Music Edition in cooperation with The Fryderyk

Chopin Institute and in Music Critique Seminar during the 59. International Festival of Contemporary Music "Warsaw Autumn". Her analytical interests focus on intertextual problems and its farther complications in music.

Rhodell T. Fields: He was born in Germany in 1968 and was raised in Greece where he created a longstanding career as a recording artist with numerous top singers and songwriters. He holds a BM and MM in Music Composition from the University of South Florida, to which later became an adjunct music professor for three (3) years. His orchestral works have been performed by The Kiev Philharmonic, The Florida Orchestra, and numerous chamber ensembles. He is currently the music coordinator at the American Community Schools commanding two musicology courses, four performing ensembles, two choirs and a course in electronic music production.

Chryssie Scarlatos: She works as a music teacher at middle schools since 1996. She is a graduate of the Department of Music Studies of the Aristotle University of Thessaloniki and she is now working on her thesis at the field of the history of music. She has studied advanced theory, piano and singing. In addition, she has attended seminars on choir conducting, choral singing, byzantine and world music. She has made announcements at various conferences and has given speeches on educational issues at international seminars. She is a member of the Hellenic Union for Musical Education and of the Hellenic Musicological Society. As a teacher and a student choir conductor, she has taken part in many educational projects and co-operations with other schools. She has been a member of various choirs, including the Aristotle University Choir, the Hellenic Union for Musical Education Choir and the "Techni" Choir. She has also taken part in theatrical plays and is now a member of the Greek Playback Theatre.

Panayiotis Ladas: He was born in Korinthos, in 1981. He graduated from the Geotechnology & Environmental engineering department of Kozani in 2005 and from the Composition section of the School of Music Studies of Aristotle University of Thessaloniki, in 2012. He has participated in a number of art, music & performance groups, some of which are Postblue, Masine like Koma, Δατσoutsun, ΤΣΟΚΟΛΑΣ & beaTol & the Eagol. In 2017, he curates *No Under; Just Ground*, a project within which people from the Greek Underground scene made open public talks/conversations. He is a PhD Candidate at the Aristotle University of Thessaloniki.

Alexandra Karamoutsiou: She was born in Thessaloniki in 1987. She has graduated from the Music Department of AUTH University and also she has finished her postgraduate studies at University of Athens on "Music, Culture and Communication." At present, she is a PhD Candidate of the Music Department of Auth University of Thessaloniki. Also, she is a member of the Critical Music Histories (CMH) study group since 2014. She has worked as: violin teacher, music-teacher in primary education, educator at public IEK. Her research interests are focusing on the lesser known aspects of music, with a special interest in unexplored musical practices. At the moment she is researching on the DIY musical activity of Thessaloniki.

Andreas Katsiavalos: His studies include piano performance, computer sciences and musicology and experience as a programmer in various languages. Currently, he is doing his PhD in computational musicology with the title "Algorithms for the automatic identification of musical schemata that learn to adapt to user feedback," in the Montfort university in Leicester, UK.

Dimitris Kinopoulos, Solon Raptakis:

Dimitris Kinopoulos was born in 1991. He began the study of music at a young age, and completed his musical education with the achievement of the Diploma of Piano Dexterity in the year 2013. Meanwhile, he began to study in the Department of Music Studies, of the University of Athens in 2009, from where he graduated in 2014, and completed the Master's Course "Musicology: Music Technology" in 2017.

Solon Raptakis was born in Athens in 1991. He studied at the Attikon Conservatory with Dionysis Mallouchos, where he received his piano diploma in 2012 (grade A, first prize and distinction). He has also received awards in piano competitions. In addition, he has studied Harmony, Counterpoint and Fugue. He is a graduate and a PhD student of the Department of Music Studies at the University of Athens. He is also a member of the Hellenic Musicological Society. He has published articles and taken part in conferences.

Paulina Pieńkowska: She graduated from Music School in Cieszyn and she studied cello at the Music School in Bielsko-Biała. She holds a Bachelor of Arts from the Institute of Musicology and a Master of Arts (Institute of Musicology, University of Warsaw). She, also, graduated from the Academy for Music Managers in Warsaw (2013 - 2014). She was an editor of the webpage www.prostoomuzyce.pl (2012 - 2014) and a magazine editor (Presto. "Prosto o muzyce klasycznej"). She has participated in festivals and in the International Stanisław Moniuszko Vocal Competition. Currently, she studies at the Marketing and PR Department in the Fryderyk Chopin Institute (Warsaw). She has been co-organizer and vice-chairwoman, chair-woman and coordinator in the following: National Ethnomusicology Seminar (Warsaw) - Ethnomusicology Academic Circle - Film Music Academic Circle - History of Music Academic Circle - Student Council - UWertura (University of Warsaw). She is a member of the University of Warsaw Students' and co-author of the digital exhibition of Włodzimierz Kotoński's music autographs.