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AKIS PAVLOU
MUSIC COMPOSER AND TEACHER

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Music Education – Choir Conducting

Supervisor of dissertation: Doc. PhDr. Stanislav Pecháček

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AKIS PAVLOU
HUDEBNÍ SKLADATEL A PEDAGOG

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Hudební výchova - Sbormistrovství

Vedoucí diplomové práce: Doc. PhDr. Stanislav Pecháček

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Praha



DECLARATION

I confirm that this is my own work and the use of all materials from other sources has been properly and fully acknowledged.

Prague

Michalis Hadjivassiliou

A handwritten signature in blue ink, appearing to read 'Michalis Hadjivassiliou', with a long horizontal flourish extending to the right.

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INTRODUCTION

This dissertation has been written in order to present Akis Pavlou's work as a composer and teacher throughout his support in developing of the music in Cyprus.

By covering all these topics, I try to give a general picture of Cypriot and Greek music, Cypriot musicians and reveal Akis Pavlou's musical achievements.

Furthermore, I chose this particular topic for my dissertation, after many thoughts and attempts to find an issue that would be interesting and unfamiliar to the Czech Republic. From the very beginning, as a Greek-Cypriot citizen, I wanted to present something about my country and Greece as well. Thus, I decided to write about a composer or conductor from Cyprus or Greece. Finally, I resolved to write about the life and work of my music teacher Akis Pavlou who is one of the members of the Association of Cypriot Composers. At the end of this diploma dissertation an audio CD with all of his compositions that are analysed in Chapter 3, is included.

With the choice of this topic I have had the opportunity to present a brief history of the development of Cypriot and Greek music and a brief biography of some other Cypriot musicians. I was aware that there are many distinguished musicians and I felt the need to introduce them to the outside world through my dissertation.

In order to complete this work, many sources were used. The sources which are related with Akis Pavlou came mainly from the discussions and meetings we had during the Christmas vacations of 2005 and 2006 and summertime of 2006 as there is no literature about Akis Pavlou's life. As far as the music of Greece and Cyprus is concerned, the material was taken from some books on Greek literature which are listed at the end of the dissertation in the bibliography. The biographies of the other Cypriot musicians were found in the archive of the Association of Cypriot Composers.

1. Cypriot music and musicians

1.1 Historical overview

Undoubtedly, Greek civilisation has offered a great deal to various other nations and civilizations. Even though the Greek nation was ruled for hundreds of years by various other nations, people managed to preserve their culture and roots. As far as music is concerned, Hellenism offered much to the European music scene starting with the Gregorian Chant which borrowed the old ancient Greek modes/scales (Dorian, Frygian, Lydian and others). Even the intervals used in the first forms of polyphony (organum, discantus) were perfect fifth intervals, which were used by Greeks and which were called “symphonies”. Greeks did not only offer a lot to Europe, but they also offered a great deal to Eastern civilizations (Byzantium), where the first Christian hymns originated. Apart from the Jewish elements, they also borrowed elements from the ancient Greeks in order to create Byzantine music which is used by the Orthodox Church.

In spite of the contribution of Hellenism, music in Greece and Cyprus remained relatively undeveloped up to 1830 due to various political and economic factors. In Greece, music started developing from 1830 onwards, that is after the end of the Greek War of Independence which started in 1821 and liberated Greece from the Ottoman Empire after 400 years of Turkish rule. Therefore, Greek music did not go through the changes of the Renaissance, Baroque and Classical periods. In other words, the only music style that existed at the time was Byzantine music, whereas in Cyprus the only known music at the time was folk music. However, the exception was the Eptanisa group of Greek islands, which were the only parts of Greece influenced by European music due to the fact that they are situated next to Italy. As a result, they were influenced by Venetian School.

The first purely Modern Greek National School was established in 1883 by Manoli Kalomiri, whereas in Cyprus music started developing in 1930 when Cypriot composers began to slowly emerge in the area of classical music. However, although this island has a population of approximately 800,000 people, few composers wrote some works initially. Unfortunately, this slow advance in music was interrupted in 1974 due to

political and economic factors brought by the Turkish invasion. However, from 1980 onwards music started developing again. Thus, various events started taking place, the most well-known of which is the international festival “Ta Kypria” which has been taking place annually for the last 15 years. It is a cultural event with a rich repertoire which includes works of Cypriot as well as foreign classical composers, dances, operas and theatre. Many orchestras from all over the world participate in this event including the Philharmonic Orchestra of London under the direction of Cypriot conductor Spyros Pisinis, the National Orchestra of Athens, the Chamber Orchestra of Europe with the participation of the famous pianist Martino Tirimo, and the Cyprus State Orchestra, among others. Moreover, as far as opera is concerned, a festival called “Aphrodite Festival” was established in 1998, and presents various operas with the National Opera of Poland.

The Cyprus State Orchestra, which was founded in 1987, is another great development in the Cypriot music scene. Initially, the artistic director (conductor) was Agis Ioannides, who was replaced in 1998 by Roland Melia. From September 2002 the conductor was Maciej Zoltowski, who was replaced by Spyros Pisinis in 2005. The orchestra consists of 39 Cypriot and foreign musicians, while the leader (first violin) is Wolfgang Schroeder, a German musician. It collaborates with well-known musicians both locally and abroad, and performs all over Cyprus as well as in other countries such as Bulgaria, Greece, Denmark, Germany, France and United Kingdom. Despite the various difficulties the orchestra is facing, it continually grows and develops and has contributed greatly in the development of music in Cyprus.

Apart from the Cyprus State Orchestra, there is also a State Youth Orchestra. The Cyprus State Youth Orchestra was established around 1992 by Agis Ioannides who is a teacher at the Academy of Music ARTE. He is also a councillor of the Ministry of Cultural Services. This orchestra consists of about 60 members between the ages 12 and 18. Each instrument section is under the guidance of foreign and Cypriot soloists. As well as the orchestra, there is an institution called Musical Workshop. The teachers of this institution select students who are musically talented from various schools with the aim of teaching them wind instruments. They aim to produce a pool of students able to play wind instruments, who will in turn teach the new generations. This will help the

development of the wind instrument section in Cyprus. At the moment, the teachers of the Musical Workshop are foreign especially in the section of brass instruments.



Although it was mentioned that up until a few decades ago classical music was unheard of in Cyprus, there was significant growth in the only music that existed at the time, that is folk music, which agreed with the locals' disposition. In fact, it was essential for all festivals as well as cultural and celebratory events. The musical instruments used for folk music were mainly the violin, lute, pithkiavli (similar to the recorder/fipple flute used in the Renaissance period), and the tamboutsia (percussion instrument). Gradually, modern music started infiltrating into the urban way of life, and new instruments were introduced to the Cypriot music such as guitar, bouzouki (string instrument) and toumberleki (percussion instrument). However, despite all the influences folk music has experienced, it still remains an integral part of the Cypriots' lives. In fact, current Cypriot composers combine classical music with elements of folk music in their creations. These works are composed using either the tonal system or the atonal system of the 20th century.

As for music education in Cyprus, there are more than 60 private music schools, which vary in level. Furthermore, the State is unable to offer much to music education,

which is quite unfortunate as the number of young people who study music is continually increasing nowadays. However, during the last four years, there has been a lot of effort to change things and thus in 2002 the first music college called Academy of Music ARTE was founded, which offers 4-year degrees. What is more, in 2005 two more Cypriot colleges, namely Intercollege and Cyprus College, started offering 4-year music courses. In addition, the teaching hours for music in public High Schools have increased from one 45-minute period to four periods. At the moment, there are attempts to include a Bachelor of Arts in music at the University of Cyprus. Furthermore, in 2006 a new institution was opened in Cyprus, the first State Music School called Music Lyceum. This school gives children with musical talent the opportunity to develop it. At the moment it operates in the afternoons but in the future it is planned to operate like other government schools. The curriculum will also include lessons like regular schools such as Mathematics, Physics, Chemistry, and History, among others.

Finally, the capital has two concert halls of a European standard, which have attracted international operas and orchestras. Therefore, although very few composers wrote works in the past, nowadays we can say that there are many Cypriot composers who write notable works and thus it would be good if they were noticed by the outside world. These composers established the Association of Cypriot Composers in 2000. Initially, it was constituted by 21 members, while now it has reached 60 members.

1.2 Cypriot musicians

There have been many distinguished musicians in Cyprus and, in my opinion, it is very important to mention some of them before we analyse Akis Pavlou's life and work. It is also worth noting that most of these composers have worked in the 2nd half of the 20th century. If this is compared with the situation in Cyprus in the 1st half of the 20th century, then a great progress has been made.

One of the oldest composers was **Solon Michaelides**. He was born in Nicosia, Cyprus in 1905 and died in 1979 in Athens, where he was living with his wife, Mrs. Calliope Moridou-Michaelidou. After his initial musical education in Cyprus, where he completed his secondary school studies at Pancyriot School, Solon Michaelides continued his

studies at Trinity College of Music in London (1927-1930), the *École Normale de Musique* in Paris and *Schola Cantorum*, Paris. When he completed his musical studies in composition, piano and orchestra conducting, he returned to Cyprus in 1934, where he founded Limassol Music School, which he ran until 1956. During this time he was truly active in Cyprus, he founded the Limassol Concert Association in 1938 and the Cypriot Symphony Orchestra. From 1941 to 1956 he worked as the music tutor at the Lanition Community Secondary School of Limassol.

In 1957, he became the Director of the State Conservatory of Thessaloniki in Greece and in 1959 he also became permanent conductor of the Symphony Orchestra of Northern Greece. In 1967, Solon Michaelides became General Director of the State Orchestra of Thessaloniki. He was active in various music fields as a composer, conductor and as an author of theoretical and musicology papers. As a music tutor he taught many young musicians on the advanced theory of music and composition both in Cyprus and Greece.

He started composing in 1933. He mainly followed the models of the Greek National School, using local motives with elements from Byzantine and folk music, especially from Cyprus. His most important compositions are: "Life in the Tomb" (1933), a symphonic poem inspired by the novel by Stratis Myrivilis, "Two Byzantine Sketches", a work for string orchestra (1934), "Cypriot Wedding", a work for flute and string orchestra (1935), "Two Greek Symphonic Images", which include the parts - "Dawn at the Parthenon" and "Feast at Cakkavas" (1936), "Tribute to Byzantium", for string Orchestra (1944), "Archaic Suite", a work for flute, oboe, harp and string orchestra (1954) and "Concert for Piano and Orchestra" (1966). It is necessary to mention two of his cantatas: "The Tomb", for mezzo soprano, baritone, choir and orchestra (on the poem by Kostis Palamas, 1936) and "Free Besieged" for baritone, choir and orchestra (on the poem by Dionyssios Solomos, 1955).

Solon Michaelides was a sensitive artist and patriot and was deeply disturbed by the Turkish invasion in Cyprus in 1974. He felt the need to express through his music not only his own sorrow but the sorrow of all Greek-Cypriots for the ordeal suffered by his home country. Thus, all the works he composed after 1974 are closely related to the invasion: "In Memoriam", a work for string orchestra (1974); "Kyrenia", a symphonic

image (1976); “A hymn and a mourning song for Cyprus”, a cantata for baritone, choir and orchestra (on a text by Yiannis Ritsos, 1975) and “My Kyrenia”, for choir and orchestra (on a text by Kypros Chryssanthos, 1979). “My Kyrenia” is probably the last work composed by Solon Michaelides. His compositions also include chamber music, piano works, songs with piano accompaniment, choir songs, music for stage plays and a three-act opera “Odysseus” (1952 lyrics by the composer himself, inspired by Homer’s epic poem). This composition was reviewed in 1972-1973 but never completed. Many of Michaelides’ works have been performed in Thessaloniki, Athens, Cyprus and abroad by the BBC London Orchestra, the Oslo Orchestra, the orchestras of Strasbourg, Geneva and others.

However, after his retirement, Solon Michaelides was able to devote all of his time to the excellent piece of work he wrote, “The Encyclopaedia of Ancient Greek Music”, which reflects all his musicological talent, research experience and deep knowledge. He was made an honorary partner of Trinity College of Music in 1952 and the American Ethnic-Musicology Society in 1966. He was decorated with the Taxiarch and Phoenix medals and awarded two prizes by Athens Academy. First one in 1974 for his overall activity in the field of music and his contribution to its development and second one in 1977 for his book on Ancient Greek Music.

The following musicians are members of the Association of Cypriot Composers, which was found in 2000. One of them, **Nikos Vihas**, was greatly influenced by Solon Michaelides. Vihas was born in 1960 and took his first lessons in piano and accordion at the National Music School in Limassol with Defkalionas Iakovides, violin lessons with Aram Voskanian and guitar lessons with Richard Douglas. He studied harmony, guitar, counterpoint and fugue at the Athens Music School with Kaliano, Vourtsi and Dragataki. Moreover, he completed a diploma in composition with Gianni Avgerino. He attended lessons in choir conducting with Antonis Kontogeorgiou and Tamara Brooks. Furthermore, he did an Education Science degree at the University of Athens and Music Education at the University of Ionia. In Cyprus, he established a cultural organisation called “Modern Times” and he is a permanent conductor of a choir there. He has composed two sonatas, three suites for string instruments, four variations, the “Symphony

of weak and strong people”, four fugues for choir, “Anthesforia 89” composition for orchestra, choir and ballet, the “Cypriot Suite”, and other choral songs.

Another Cypriot composer is one of Nikos Vihas’ students **Simos Lambrou**. He was born in Limassol, Cyprus, in 1966 and had his first music lessons in the National Music School of Famagusta with Tasoula Koulermou in piano and Nikos Vihas in theory. In 1989 he received a degree in singing from the National Music School of Athens. During 1989-90 he had lessons in instrumentation and piano with Savvas Savva and in 1990 he continued his studies in France. In 1995 he was awarded the first prize in composition by the Conservatory of Paris under Jacques Charpentier. Some of his works are: “Anaglyphs” for piano, “Diptych” for string orchestra, “Four miniatures” for wind quintet etc.

Simos Lambrou’s teacher of instrumentation and piano, **Savvas Savva**, was born in 1958 in Nicosia, Cyprus. He started his studies in music at a young age learning the piano with Olga Mavronicola at the Hellenic Music School in Nicosia. Then he continued his studies concentrating on orchestration under Anastasios Remoundos at the Hellenic Conservatory of Athens. Later, he studied at the Tchaikovsky Conservatory in Moscow on a Cypriot government scholarship. He graduated with a degree in composition and musicology, having studied composition under Albert Simeonovich Leman and piano under Rimma Anatolevna Hanannina. While studying in Moscow, Savva took place in three competitions for free piano improvisation and, amazingly, he won first prize on all three occasions. Since he completed his studies, he has given concerts and recitals in many countries, including Mexico, Panama, Italy, Spain, Germany, Austria, Australia, England, Greece, as well as Cyprus, in several of which he has performed his own compositions. His works have also been performed by various orchestras such as the Moscow State Academy Orchestra, the Orchestra of the city of Athens, the Bucharest National Radio Orchestra, the Jaenae Filarmonia, the Duke University Symphony Orchestra and the Cyprus State Orchestra. Apart from these, Savvas Savva has written music for many films, documentaries, movies and plays. Thus, his works include four symphonies, three piano concertos, a violin concerto, a flute concerto, a cello concerto, various works for solo piano, a suite for two pianos, music for guitar, a concerto for 10 pianos and orchestra, a dance suite for 10 pianos, three ballets and various chamber

music. Savvas Savva has cooperated several times with “The Steinway Club” in Cyprus and presented the club with a piano concerto for Steinway and orchestra titled “Steinway’s Sesquicentennial” in honour of the 150th anniversary of Steinway & Sons (1853-2003). In 2006, Savvas Savva was awarded the title of “Steinway Artist” by Steinway & Sons.

Apart from Savvas Savva, who is considered one of the best pianists in Cyprus, there are several others. One of them was **Nicolas Economou** (1953-1993), who was born in Nicosia, Cyprus. At the age of five, he started taking piano lessons and very soon he revealed his extraordinary talent by improvising on the piano and composing short pieces of music. When Solon Michaelides, the celebrated Cypriot composer, conductor, musicologist and friend of the family heard him play for the first time, when Nicolas was not yet seven years old, he declared: “This child is a blessing to his parents, Cyprus and the World”.

In September of 1964, after an audition, he was accepted at the Special School of Music of the Tchaikovsky Conservatory in Moscow, a preparatory school for young people to enter the Conservatory. In December of that year, in Athens, he won the “Keti Papaioannou” Panhellenic Competition for young musicians up to the age of seventeen. The following year at the age of twelve, far away from his family and culture, he began his musical studies in Moscow. After three years of studies, his piano teacher suggested that he should enter the Tchaikovsky Competition, a world-renowned international music competition. After a year of preparation and at the age of sixteen, he entered the competition, gaining favourable reviews from the press, radio and television. After Moscow he moved to Düsseldorf and then to Munich, Germany. From his new base there he established himself throughout Europe as a concert pianist, composer, arranger, conductor and organiser of music festivals.

As a performer he appeared in Europe, the USA and Canada as well as the USSR, Japan, Iceland and Israel. He performed solo, with orchestras and other famous performers and composers like Martha Argerich, Rodion Shchedrin, Sviatoslav Richter, Michel Beroff, Chick Corea and others. As a composer he wrote music for piano, for small ensembles, symphonic music and film music. Many of his compositions have themes and rhythms from Cypriot and the Mediterranean folk music. Some of his

compositions are: “Children Studies”, “Sonata for Chick” (dedicated to Chick Corea) for piano, “Cyprus Pictures” and “Cyprus Dances” for an eight-piece musical ensemble (octet), the soundtracks for twelve films including “Rosa Luxemburg” and “Die bleierne Zeit”. Nicolas also arranged Tchaikovsky’s “The Nutcracker Suite” for two pianos. Performers and critics similar have praised this arrangement, since all the musical colours portrayed by the orchestra are very well conveyed by two pianos.

In 1978, with the collaboration of the City of Munich, Economou organised a “Cyprus Week” in Munich, with artists from Cyprus including actors, musicians, painters, sculptors and the late shadow performer, Paphios. He was also the founder of the “Solisten Ensemble” in Munich with which he performed some of his compositions and those of other composers. He was the co-founder of the well-established “Munich Summer Piano Festival”. In February 1992, he organised in Venice the first of a series of piano festivals he intended to establish in Europe with the title “Pianisti non Solo”.

As a conductor he directed the distinguished Moscow Chamber Orchestra, the Bavarian Symphony Orchestra, Germany’s Youth Orchestra and the La Fenice Opera Orchestra of Venice. The city of Munich honoured him in 1979 for his contribution to the Arts, as a composer and interpreter of classical and modern music, with the award for “Best Interpreter of the Year”. In 1983, the Bavarian TV produced a television portrait of Economou, more than an hour in duration, in which he is shown in all facets of his creative life. The film, called “Kreisleriana”, was directed by Klaus Voswinkel. In 1993 he died in a car accident at the age of 40.

One of the most worldwide known pianists is **Martino Tirimo**¹ who was born into a musical family in Cyprus and began piano and violin lessons with his father, a conductor and violinist. He gave his first concert at the age of six and when only twelve he conducted seven performances of Verdi’s La Traviata. At the age of thirteen his family moved to London and he continued his education at Bedales School. At sixteen he won the Liszt Scholarship to the Royal Academy of Music, graduating with the highest honours, after which he completed his studies in Vienna. In 1971 and 1972 victories in the International Piano Competitions in Munich and Geneva launched his international career.

¹ The attempt to find the date of birth has been unsuccessful.

He has appeared with many of the world's leading orchestras, including all the major British orchestras and those in Berlin, Cleveland, Dresden, Leipzig, Munich, Prague, Vienna and other centers. Moreover, he has collaborated with conductors including Barbirolli, Boult, Pritchard, Sanderling, Masur, Norrington and Rattle. He has also directed from the keyboard the Beethoven's Piano Concertos with the Dresden Philharmonic, both in Germany and at the Royal Festival Hall in London. He has often appeared with this orchestra both as soloist and conductor.

Martino Tirimo has a long-standing friendship and over 25 years of collaboration with Czech cellist Daniel Veis and they have toured widely together. Their recordings include the complete works of Mendelssohn for piano and cello. Tirimo's repertoire is enormous, including 70 Concertos and most of the major solo works of the great composers. Among many other recordings are the two Chopin Concertos, the two Brahms Concertos with the London Philharmonic and a CD of Rachmaninov's Concerto No.2 and Paganini Rhapsody, which became one of the EMI's best-sellers. For this CD he received a Gold Disc in 1994 (sales of this disc in the UK alone topped 200,000 in 1993). He has also recorded the complete piano music by Debussy (four CDs) and Janacek (two CDs). Tirimo is particularly renowned for his Schubert interpretations and in 1975 became the first pianist to perform the complete cycle of the 21 Sonatas in public, with his own completions to the unfinished movements, at the Queen Elizabeth Hall. These 21 sonatas were recorded in 8 CDs which were released throughout 1997, the 200th anniversary of Schubert's birth, and in the same season he presented six concerts at the Wigmore Hall devoted to all of Schubert's major piano works.

The main focus of Tirimo for 2005/2006 is to record the complete piano solo works by Mozart (12 CDs) at the Leipzig Gewandhaus, a work that is still unfinished. Several concert series devoted to the complete Mozart works were also scheduled, including one at the Cadogan Hall in London which already took place on 26 January 2006, the eve of Mozart's 250th birthday.

Martino Tirimo holds the following scholarships and professorships: Scholarship of the Royal Academy of Music, London, Scholarship of the Royal Scottish Academy of Music and Drama, Professor at Trinity College of Music, London and Honourable Professor at Middlessex University, London.

Similarly to the previous musician, **Ioannis-Arion K. Kyrris** is also one of the pianists who received a scholarship to study abroad. He was born in Famagusta, Cyprus, in 1952 and had his first music lessons there. In 1968, he was awarded a scholarship by the Associated Board of the Royal Schools of Music, London. From 1968 to 1972 he studied piano and composition at the Royal Academy of Music in London. He graduated with the Diploma Licentiate of the Royal Academy of Music (Piano) as well as the professional Certificate of the Royal Academy of Music majoring in piano. In 1974 he continued his studies at the Conservatory in Sofia, Bulgaria, and subsequently in Athens until 1979. From 1979 he has lived in Nicosia where he composes and from time to time he performs concerts of his work as well as of other classical composers.

Constantinos Stylianou is also one of the pianists who studied in London like Ioannis-Arion K. Kyrris. He was born in Cyprus in 1972 while he began playing the piano at the age of five and composing at ten. He won the CYBC Young Musician of the Year Competition in 1990 and represented Cyprus at the Eurovision Competition for Young Musicians in Vienna, performing Liszt's First Piano Concerto with the Vienna Radio Symphony Orchestra.

Having completed his studies in piano and composition at the Royal College of Music in London, he continued at King's College London and Royal Holloway University of London, where he was awarded a PhD in composition.

His works include pieces ranging from solo works to large symphonic works, while he has performed in various countries such as Austria, Cyprus, Finland, France, Germany, Greece, Hungary, Italy and the UK. Stylianou was awarded the first prize in the Composition Competition organised by the Cypriot Ministry of Education and Culture in 1996, which was followed by second prize in 2001. Moreover, his works have been premiered by the Philharmonia Orchestra of London, the Oxford Philomusica, the Edinburgh Chamber Orchestra as well as the Cyprus State Orchestra, amongst others.

Another pianist with international career is **Christodoulos Georgiades**,² who had piano lessons with George Arvanitaki. At the age of fourteen, he was accepted by Music Academy of Vienna where he was taught by Bruno Seidhofer and Dieter Weber. Before he graduated with distinction, he was awarded a Diploma at the International Chopin

² See notice No. 1.

Competition in Warsaw. He continued his studies with Rudolf Kehrler at a Music School in Moscow, with Yvonne Lefébure in Paris and with Manos Hatzidakis in New York. In 1975, he was chosen by Ioannis Xenakis to perform his piano composition "Herma" at the Athens Festival. He has made internationally renowned records with the works of Skalkota, Berg, Weber, Frescobaldi, Schumann, Poulenc and Hatzidakis. Georgiades toured as a soloist in cooperation with other musicians and dancers around Western and Eastern Europe, North America, Mexico, Hong Kong and the Middle East. As well as touring, he has recorded for the BBC.

Among these piano-artists there is also a pianist who was born abroad and not in Cyprus. **Cyprien Katsaris**, a French-Cypriot pianist and composer, was born in 1951 in Marseilles. He began to play the piano at the age of four, in Cameroon where he spent his childhood. He was a graduate of the Paris Conservatoire where he studied piano with Aline van Barentzen and Monique de la Bruchollerie, as well as chamber music with René Leroy and Jean Hubeau. He won the International Young Interpreters Rostrum-Unesco (Bratislava, 1977), the First Prize in the International Cziffra Competition (Versailles, 1974) and he was the only western-European prizewinner at the Queen Elisabeth of Belgium International Competition (1972). He was also awarded the Albert Roussel Foundation Prize (Paris, 1970) and the Alex de Vries Foundation Prize (Antwerp, 1972).

He gave his first public concert in Paris, at the Théâtre des Champs-Élysées on May 8th 1966, as a "Knight" of the youth competition "The Kingdom of Music". He performed the "Hungarian Fantasy" by Franz Liszt, with the Orchestre Symphonique d'Ile-de-France conducted by René-Pierre Chouteau. His major international career includes performances with the world's greatest orchestras, most notably The Berlin Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, The National Symphony Orchestra Washington D.C., Detroit Symphony Orchestra, Orchestre Symphonique de Montréal, Toronto Symphony Orchestra and the Philharmonia (London). Moreover, the Royal Concertgebouw Orchestra Amsterdam, The Leipzig Gewandhaus Orchestra, The NHK Symphony Orchestra (Tokyo), Japan Philharmonic Orchestra, Moscow Philharmonic Orchestra, Chamber Orchestra of Europe, The Oxford Philomusica and The City of Mexico Philharmonic Orchestra. He has collaborated with conductors such as Leonard

Bernstein, Eugene Ormandy, Simon Rattle, Christoph von Dohnanyi, Charles Dutoit, Antal Dorati, Ivan Fischer, Eliahu Inbal, Nikolaus Harnoncourt, Kent Nagano, James Conlon, Charles Mackerras, Rudolf Barshai, Vladimir Fedoseyev and Karl Münchinger.

His discography consists of solo works by most of the greatest masters as well as works for piano and orchestra including Bach Concertos with the Franz Liszt Chamber Orchestra, Brahms's Concerto No. 2 with the Philharmonia Orchestra of London and both Concertos of Mendelssohn with the Leipzig Gewandhaus Orchestra. Also his discography includes the complete Concertos by Mozart, recorded live and performed in Salzburg and Vienna with Yoon K. Lee and the Salzburger Kammerphilharmonie. In addition to his activities, Katsaris as a soloist founded the "Katsaris Piano Quintet". They have received enthusiastic responses from both the press and audiences in America, Europe and Japan.

Katsaris' work has been honoured and recognised by the following awards: "Knight of Merit of Cameroon" (1977), "Artist of Unesco for Peace" (1997), "Knight of the Order of Arts and Letters" (France, 2000). He also received the "Vermeil Medal of the City of Paris" (2001).

In Cyprus there are many musicians who are specialised in composing. Some of them are influenced by the expressionistic German style. **Kyriakos Kosteas**, who was born in Lysi, Cyprus, in 1960, is one of them. He attended piano lessons in the National Music School of Cyprus and then he studied composition at the Conservatory of Dresden under Wolfgang Strauss and conducting of chorus and orchestra with conductor Klaus Zoepfer. He completed his studies at the Ethnomusicology Department at the University of Humboldt in Berlin. He collaborated with theatres and newspapers of Germany as music critic and at the same time he had radio shows on Greek music. He has written works for piano, symphonic orchestra and chamber music. Now he lives and works in Cyprus as a music teacher.

Kyriakos Kosteas' younger brother, **Mikis Kosteas**, followed in his footsteps. He was born in Lysi, Cyprus, in 1967. In 1985 he finished school and in 1987 he was awarded a government scholarship for the Higher School of Music "Carl Maria von Weber" in Dresden, Germany. In the same year, he started lessons in piano and orchestra conducting with Professor Miltiadis Karidi and Sir Colin Davis in Germany. In 1990 he started

lessons in composition with the composer Wolfgang Strauss. His work "Isodiko" for string instruments and four wind instruments received the second place in the National Competition in Composition which was organised by the University of Cyprus on the occasion of its opening. During 1993-1995, he studied electronic musical composition with the composer Professor Wilfried Jentsch in Germany. In 2000, his work "...du Mai..." for Symphony orchestra was presented in Germany in eight concerts during the celebrations for "Europe Week". This work was performed by the New Philharmonic Orchestra of Europe with conductor Reinhard Seehafer. Mikis Kosteas took part in group concerts of Contemporary Composers in Germany, Greece, France and Cyprus. Other works of his include: "Metamorphoses" (Electronic Music), "Descriptive", Symphonic Poem based on a theatrical play, "Zeit" (Time) for double vocal quartet and piano, "Tagtraum", quartet for string instruments, and "Erdesden" (Electronic Music).

Apart from Kyriakos Kosteas and Mikis Kosteas, the German style also influenced **Marina Panagiotou**. She was born and raised in Larnaka,³ Cyprus, where she had her first music lessons at the Greek School of Music. Having finished her studies in higher theory, piano and guitar at this school, she went to Germany where she studied composition under the composer Günther Becker at the Higher Music School "Robert Schumann" in Düsseldorf. She continued her postgraduate studies in composition, electronic music and computer music at the Higher School "Folkwang" in Essen, under composers Nikolaus A. Huber and Dirk Reith. She was one of the founding members of the music group "Ensemble Go Ahead" in Düsseldorf. Her works have been performed in Germany, Israel, Hungary, France, Italy and Greece. Since 1993 she has lived in Cyprus and she teaches at high schools. Some of her works are: "Meteor", "Klangkonturen" (Sound Diagrams), both of which were inspired by the poems of the poet and painter Wassily Kandinsky.

Apart from the German style, there are also other foreign styles which influenced many Cypriot composers such as the Russian style. Some of the composers influenced by the Russian style are Savvas Savva and Nicolas Economou as well as some younger composers such as Andreas Moustoukis.

³ See notice No. 1.

Andreas Moustoukis was born in Nicosia, Cyprus, in 1971, and studied at the Saint Petersburg Conservatory (1994-2001) under Professor Boris Tishchenko, one of the favourite students of Dmitri Shostakovich. Several of his works have been recorded by the Saint Petersburg State Symphony Orchestra, the Mariinski Theatre Youth Orchestra, the National Opera of Novosibirsk, the Moscow Virtuosi, the Pharos Soloists at the annual Festival of Pharos Trust and the Cyprus State Orchestra. His compositions include chamber music, concertos for violin, piano and cello, symphonic music, the opera “Sanitising Jail” and others. Now he lives and works in Cyprus as a music teacher.

Other styles and tendencies in music such as the contemporary Eastern music influenced **Fedros Kavallaris**. He was born in Lapithos, Cyprus, in 1950 and he studied architecture and music. From a very young age he composed, wrote poetry and was involved with painting and theatre. When he was a student of music in London, he wrote music such as quintet for wind instruments (1972) and in 1973 he organised his first concert which included music that he had written up to that day. From 1984 onwards, he was involved with ethno-musicological studies (cultural music) and the wider culture of the East. He lived in India (1984-85), in China (1987-1990), and in Japan (1990-91), where concerts were organised with his works for Chinese and Japanese instruments, respectively. His concert in the Beijing Concert Hall was the first ever organised by a foreign composer in China. He holds a Diploma in Composition from the Ecole Normal Music School in Paris (1992) as well as a PhD in Musical Arts from Columbia University in New York (1997). A part of his thesis was the study “Music and Morals in Ancient Greece”. Works by Fedros Kavalaris were presented in Cyprus in concerts that he conducted himself, in Greece and other European countries such as England, Germany, Hungary, France, Italy and Holland. He also gave concerts in Mexico, in the USA and the Far East. Currently, he works as a lecturer at the Federal University of Baja in Salvador, Brazil.

An important personality of Cyprus who also became a researcher of Ancient Greek music, like Fedros Kavallaris in his PhD thesis, is **Michalis Georgiou** who was born in Limassol in 1955. He graduated from the Limassol Technical School with honours in architecture and at the same time followed evening classes at the London Institute of

Building studying subjects such as surveying technical, architecture and mechanical design.

At the age of 12, he started his musical education with clarinet lessons at the Limassol Municipal Music School. In 1977, he completed a course in teacher training at Athens University while he received his diploma in clarinet performance from Trinity College of Music, London in 1979. Later on, Michalis Georgiou became a music tutor in secondary schools in Cyprus, a post he retains to the present day. Since 1980, he has also been actively engaged in advertising plans and sculpture and he has participated in two group exhibitions in Cyprus. Interestingly, his deep knowledge on a variety of subjects such as design, construction, sculpture and music led him to the construction of musical instruments and thus, in 1980, he opened a workshop in Nicosia where he constructs instruments. One of his interests is the research and re-creation of ancient Greek musical instruments, an area he has been specialising in during the last six years.

In 1999, under his capacity as a music tutor, he had the initiative to create a large youth orchestra at the Pallouriotissa Lyceum, which was awarded the first gold medal of the Panhellenic Art Competition for Secondary Schools. In addition, he was awarded with an honorary diploma for the work and dedication he put into establishing the orchestra by the Ministry of Education in Greece. In August 2000, following an invitation, Michalis Georgiou presented his work at the “Terpandros” World Musicology Symposium held in Eresso, Mytilini. Furthermore, in November 2000 he created the “Terpandros” orchestra, which is a non-profit making organisation. It is composed entirely of ancient Greek musical instruments and named after the great kithara singer from Lesbos (7th century B.C.). This orchestra has made numerous appearances both in Cyprus and abroad such as performances at the ancient Dion and at the Salonica Music Hall (Panhellenic Gold Medal) in 2001. During the same year, a series of seminars on ancient Greek music at the University of Cyprus were presented. The orchestra also participated at the “Amathousia Festival” as well as organised a series of six concerts entitled “From Homer to Mikis Theodorakis” in Cyprus, London and Birmingham, which was their contribution to the events marking the return of the Parthenon effigies. In 2003 they presented three concerts in association with Nena Venetsianou, Doros Demosthenous, and Michalis Hadjimichael dedicated to ancient Greek music, traditional

Cypriot music and Manos Hadjidakis. The following year the orchestra participated in the 2004 Athens Cultural Olympiad with a concert during the Olympic Torch Relay to celebrate the arrival of the Olympic Flame in Cyprus followed by a concert in Athens. The same year Cyprus was presented at the Mitte Europa Festival with concerts in the Czech Republic and Germany along with all the other new member states.

It is obvious that many musicians were influenced by various styles and countries due to the fact that they had studied abroad. However, the opposite has also been observed as there are other musicians who were influenced only by the traditional Cypriot music, despite the fact that they had studied abroad.

Nikos Troullos is one of them. He was born in Paralimni, Cyprus⁴ and took his first lessons in guitar and theoretical studies at the Music School of Famagusta. In 1975 he moved to Athens where he attended higher theoretical studies and composition until 1985. During this time, he studied Education Science at the University of Athens, as well. He was chosen among other candidates by Professor Georgios Vokos, who suggested him for the position of teacher of higher theoretical studies. Nikos Troullos was immediately accepted by Krinio Kalomiri, the former director of the National Music School of Athens. In 1985 he decided to return to Cyprus where he has been working as a teacher of higher theoretical studies and composition at the Greek Music School of Nicosia, which later became College of Music called Academy of Music ARTE, and in various music schools in Nicosia ever since. Between 1988-1991 he worked as a conductor in the Philharmonic Orchestra of the Pancyprian Association of Orthodox Christians. He is also a member of the Association of Greek Composers and of the Association of Cypriot Composers. In October 2001, his work "3 Cyprus Dances" for orchestra received an award at the Pancyprian Competition of Orchestral Composition, which was organised by the Cypriot Ministry of Education and Culture. In November 2001, he was honoured by Aglantzia Municipality in a special ceremony.

Many of his students have gone on to become professional musicians, some of whom work both in the public and private education sectors. Some of his works have been published by G. Kakramanis as well as F. Nakas Publishers, and have been presented in

⁴ See notice No. 1.

Cyprus, Greece, the Czech Republic, Bulgaria and Wales. Many of his works have been recorded and aired by radio stations in Cyprus and abroad.

Some of his orchestral works are “3 Cyprus Dances” (2001), “Serenade” for string orchestra (1996) and “Cypriot Christmas Carols” for wind instruments (1991). He also wrote chamber music such as “Serenade” for an octet of wind instruments (1997), and “Dances from Cyprus” for a quintet of brass instruments (1998). His compositions for piano include “Nocturne” (1994), “Great Waltz” (1996), “Classical Variations” (1998), and “Four Pieces” (1988), while among his works for guitar are “Rondo” (1999), and “Impromptu” (2000). Finally, his vocal music works include “The Drunk” (1987), “Tairialia (Money)” (1989), and “Hymn to Fotis Pittas” (1989) for mixed choir a cappella.

Another composer who was also greatly influenced by Cypriot traditional music is **Evagoras Karayiorgis**, born in Paphos, Cyprus, in 1957. He studied music at Aaron Copland School of Music, New York, with A. Brings and L. Kraft (1981-1988). In New York, he worked with the music group “Microcosmos” and composed songs for Cypriot migrants in New York. At the same time, in 1987-1988 he recorded the orchestral work “Kentimata”. In 1989, he returned to Cyprus to work in Secondary Education. From 1990 onwards he worked with theatrical groups and he wrote music for theatrical productions as well as music for television. By 2000, he had released three albums with his own songs as well as songs written with other artists. In 2000, he produced songs using the poetry of the renowned Greek poet George Seferis, set to his music. These songs were later incorporated in the play “The story of a picture”, which involves an orchestra and a tenor. This was performed by the Cyprus State Orchestra at the festival “Ta Kypria”.

Among other works of the composer are: “Etudes in Aphrodite” a work for guitar, “Nefeles” a quartet for string instruments in six parts, a quartet for string instruments No. 2 in three parts; “Lavirintheponi” for symphonic orchestra, “Tillirkotissa” fantasy for piano, “Summer in Italy” a quartet for piano, trombone, clarinet and flute. He wrote the “Free Spirit” for string instruments, oboe and two horns, “Miniatures for cello” and “Epanalipsis (Repetitions)” quintet for flute, two violins, cello and piano.

Similarly to Karayiorgis and Troullos discussed above, **George Karvellos** also favoured Cypriot traditional music. He was born in Larnaka, Cyprus, in 1964 and studied music at Charles University in Prague. During his studies he attended lessons in

composition with the Czech composer Eduard Douša. He has been writing in particular chamber music, works for guitar, theatrical music and various songs. He has collaborated with the Cyprus State Chamber Orchestra many times and his works have been performed in concerts both in Cyprus and abroad.

Another composer who has written music for theatre is **Georgina Strati**, born in Nicosia in 1977. She is a graduate of the Bowling Green State University in the United States of America, where she obtained a degree in music, with a specialisation in composition. She has been teaching voice training, guitar and theory of music in various music schools in Nicosia, Cyprus, since 1999. In 2000 she wrote the music for Agatha Christie's play "And Then There Were None", which was performed by the Theatrical Club of the University of Cyprus.

Similarly to Karvellos and Strati, **Larkos Larkou** has also composed theatre music. He was born in 1973 in Famagusta, Cyprus and he initially studied harmony and counterpoint at the Hellenic Music School in Larnaka, and later on guitar at Trinity College of Music in London. From 1993 to 1998, he studied at the Department of Music Studies of the University of Athens, Greece. He attended classes in composition and orchestration with Theodore Antoniou. He has also worked on Modern Greek music, performance of string instruments, Byzantine music, jazz as well as music technology.

His works have been presented by the Greek Radio and Television Organisation and by groups of the Department of Music Studies at the University of Athens, among others. As far as theatre is concerned, he has collaborated with the Cyprus Theatre Organisation (THOC), "Satiriko" theatre, as well as other theatres in Cyprus. Currently, he teaches music in various music schools in Cyprus and at the Drama School "Vladimiros Kafkarides".

One of the composers who dealt mainly with jazz music is **Adonis Aletras**, who comes from an artistic family. He was born in Aglantjia, Cyprus⁵ and studied composition and performance with specialisation in jazz music and improvisation at Berklee College of Music, Boston, USA, on a scholarship. He was awarded the "Outstanding Achievement Award in Composition" by his university. As a composer, he has written the songs and music for many theatrical productions. In 1994 he composed

⁵ See notice No. 1.

the music for the opening and closing ceremonies of the 10th International Gymnasiada (gym competition), which took place in Cyprus. As well as composing, he performs on the guitar. Moreover, he and the band “New Dimensions” have established jazz music in Cyprus and, within a 10-year period, they have performed over 1000 times as well as organised seminars on this kind of music.

Argyro Christodoulidou also studied jazz theory as well as piano improvisation. She was born in Nicosia, Cyprus, in 1982 and began studying piano at the age of six and theory of music at the age of ten. She studied the piano with Christiana Loizidou at the Academy of Music ARTE in Cyprus and theory with Koullis Limniotis, going on to obtain the Royal School of Music diplomas in both subjects. Apart from this, she has attended courses in classical guitar, orchestration with Savvas Savva and jazz theory with Yiannos Savvides. Argyro began composing at the age of nine and, in 2001, she managed to secure a place to study composition at the Guildhall School of Music and Drama in London. After completing two years of composition lessons with Alessandro Timossi, she continued under the guidance of Julian Philips. Additionally, she studied classical piano with Peter Bithell, and orchestration and conducting with Alan Hazeldine.

Christodoulidou has written music for theatrical plays and poetry/cultural events in Nicosia, and various compositions for small and large ensembles. One of her orchestral works was performed by the Cyprus State Chamber Orchestra in October 2000 and one of her pieces for solo oboe was published by the Billaudot Publishing House in Paris, 2003. As a pianist, she has performed in various free improvisation concerts. Her one-act opera “The Nightingale and the Rose” (based on a short story by Oscar Wilde with librettist Eugenia Arsenis) was performed at the City of London Festival. She has also written music for two short animation movies in collaboration with the Bournemouth Art Institute, which were shown at the NFT (National Film and T.V. Studios in London), as well as at the Annecy Summer Film Festival.

Since 2005, Argyro Christodoulidou has lived in Cyprus actively contributing to the music culture of the island and serving as secretary of the Association of Cypriot Composers. Whilst continuing with composition, Christodoulidou very often performs at various concerts and events, accompanying and improvising on the piano.

Apart from Argyro Christodoulidou who studied classical guitar, **Marios Elia Ioannou** studied solo guitar and composition. He was born in 1978 and he comes from Kyrenia, Cyprus. During his school years, he studied at the New Music School in Nicosia and at the European Music School in Paphos, Cyprus. There, he studied guitar with Ch. Savvopoulos and D. Reggino, as well as higher theoretical studies with M. Stavrides. Marios Ioannou successfully passed the final exams of the Royal Schools of Music in guitar and theory of music. In 1998 he started studying composition with A. Hoelszky, solo guitar with M.D. Tamayo and Pedagogy of Music at the Art University “Mozarteum” Salzburg. He also participated in “mastercourses” in Austria, Germany, Poland, Luxemburg, and Liechtenstein, with K. Stockhausen, L. Brouwer, E. Sikora, A. Mullenbach and A. Perri, among others.

In 2000 he received the “Anerkennungspreis” award in a composition competition which was organised by “Salzburger und Pinzgauer Blasmusikverband” in Austria. Moreover, in 2002 he was awarded third prize in the “7th Concorso Internazionale di Composizione Chitarristica Paolo Barsacchi” in Tuscany, Italy and the “Diploma di Merito” in 2000. Apart from this, he was also awarded third prize in the “7th Concorso Internazionale di Composizione ‘Citta di Pavia’”, Italy in 2002. In the same year, he again received the “Diploma di Merito” in the 12th “Concorso Internazionale di Composizione per Giovani Musicisti ‘Citta di Barletta’”. He was also sponsored to present his works in Cyprus, Estonia, Poland, Liechtenstein, Germany and Austria. During the academic year 2001-2002, he was the most distinguished student of the Art University “Mozarteum”, Salzburg.

An important Cypriot percussionist is **Nicolas Papageorgiou**⁶ who studied at the Guildhall School of Music and Drama in London (1993-1997), and went on to complete his postgraduate studies in percussion performance at the Sweelinck Conservatory of Amsterdam (1997-1998). Since 1999, he has been principal timpanist of the Cyprus State Orchestra. He has made regular appearances as recitalist and chamber musician, while his particular interest is in percussion as a chamber music instrument. He has also appeared as a soloist with the Cyprus State Orchestra, in the first ever performance of a percussion concerto in Cyprus. Moreover, he has collaborated with the National Theatre of Cyprus

⁶ See notice No. 1.

on several occasions, including the Athens Festival at ancient Epidaurus, and with the experimental Dance/Theatre Group “Echo Arts”.

Nicolas Papageorgiou is committed to the teaching of percussion and he is head of percussion at the National Music School in Cyprus, as well as for the Ministry of Education and Culture scholarship scheme. Apart from this, he is also percussion tutor for the Cyprus State Youth Orchestra.

Another important soloist is **Constantinos Papageorgiou**, born in Nicosia, Cyprus, in 1972. He was a student of Stavros Papantoniou with whom he studied the violin, obtaining the Royal Schools of Music Diploma in Violin performance 1991. From 1988 to 1991 he was the leader of the Cyprus State Youth Orchestra. He also undertook studies in musicology at Aristotle University in Greece (1991-1992). He continued his music studies at the Royal Northern College of Music in the UK (1992-1993) where he studied violin with Yossi Zivoni. Later on, he studied composition with Allan Bullard and conducting with Chris Phelps at Anglia University (1993-1995). During this period he composed mostly chamber music particularly for string orchestra as well as music for theatre performances. Violinist Peter Sulski performed two of his works for viola and orchestra with the Cyprus State Orchestra under the baton of Roland Melia. His works have also been performed by various artists and ensembles in the UK, the United States, Sweden, Ireland and Germany. In 2004, he won 2nd prize at the “Arklow International Music Festival” in Ireland. In the same year, he obtained two awards, an Honourable mention at the IBLA International Foundation and a special award at the Ivan Spassov International Composers Competition in Bulgaria. Apart from this, in May 2005, he received an Honourable mention in the composition competition organised by the Cypriot Ministry of Education and Culture. Since 1999 he has been a member of the Cyprus State Orchestra in the second violins section.

A well-known Cypriot conductor is **Agis Ioannides**, born in Nicosia⁷. Despite the fact that he studied music intensively during his school years, he went on to study Physiology at universities⁸ in Great Britain and Australia. Having obtained his Doctoral degree in Neurophysiology, his interest was completely directed to music. Therefore, he managed

⁷ See notice No. 1.

⁸ The attempt to find the names of the universities has been unsuccessful.

to gain a place in the specially-selected class of conducting under the Czech conductor Vilem Tausky at the Guildhall School of Music and Drama in London. When Agis Ioannides completed his studies, he won first prize in orchestra conducting. At the same time, he attended composition classes with Buxton Orr and later on with the distinguished theoretician and composer Diether de la Motte in Vienna. Soon after, he continued his studies at the British National Opera Studio of London as well as in “master classes” in England, Austria, Holland and Germany. Among his teachers was the renowned Greek-Romanian conductor and philosopher Sergiu Celibidache, who is one of the greatest music figures of the last fifty years.

During the 1980s, Agis Ioannides worked as a conductor in operas in the former West Germany and later on he assumed the position of director of Vaasa City Orchestra in Finland. Moreover, he was a guest conductor of the Cyprus State Chamber Orchestra as well as the Cyprus State Youth Orchestra on numerous occasions between November 1988 and the summer of 1993. In addition, from 1993 to 1998 Agis Ioannides was the permanent director of the Cyprus State Orchestra. It should also be mentioned that he has appeared as a guest conductor in many countries such as Greece, Romania, Hungary, Germany, Finland, Spain as well as Egypt and Australia.

Agis Ioannides has composed works for orchestra, choir and chamber music as well as music for theatrical productions of the Cyprus Theatre Organisation (THOC). In 2002 he was elected vice-president of the Association of Cypriot Composers.

Another important Cypriot conductor is **Spyros Pisinós**, born in Nicosia, Cyprus¹. He began piano studies in 1970, at the National Music School of Cyprus under Loulou Symeonidou. In 1978, he gained his diploma in piano performance and was awarded the Medal of Outstanding Achievement. During the same period, he gained a full scholarship to further piano studies at the Moscow Conservatory but, instead of this, he chose to undertake private instruction under Enrique Barenboim, father and teacher of Daniel Barenboim. Spyros Pisinós, who was a beneficiary of the Paris-based Leventis Foundation scholarship, completed his studies in orchestral conducting at the Vienna Conservatory under Professor Georg Mark and the late Professor Rheinhard Schwarz graduating in 1996. Interestingly, Spyros Pisinós studied Biophysics at the University of

¹ See notice No. 1.

Pennsylvania as well as carried out radiological research at M.I.T (Massachusetts Institute of Technology) and Massachusetts General Hospital before finally deciding to devote himself to music.

Spyros Pisinis has emerged as one of the most adaptable and compelling conductors of his generation, making his successful début with the Philharmonic Orchestra of London in two different programs. Moreover, he has also conducted St. Petersburg's Mariinsky Young Philharmonic Orchestra, Genoa's Carlo Felice Opera Orchestra, the Cyprus and Thessaloniki State Orchestras, the Western Australia Symphony, the Orchestre National de Montpellier and the Nuremberg Symphony both in Nuremberg and on tour to the Rhineland region. Spyros Pisinis became the cover conductor by the New York Philharmonic under conductor Kurt Masur in 2001. This led to him filling the same position at the Orchestre National de France actively assisting conductor Masur in major productions. In the field of opera, Spyros Pisinis conducted *Rigoletto* at Düsseldorf's Deutsche Oper am Rhein and *Così fan tutte* in a multinational co-production with Germany's Bremen Opera, Cyprus' Rialto Theatre and the Israel Camerata Orchestra. In 1999, Antonio Pappano (Music Director of Royal Opera Covent Garden) invited him to undertake orchestra, choir and soloist rehearsals for *Lohengrin*, at the Teatro Carlo Felice, in Genoa, Italy. He continued being the assistant of conductor Pappano with the theatre's later productions of *Wozzeck*, and *Don Giovanni* with the Israel Philharmonic Orchestra. In 1996, although he was offered positions of coach and conductor at both the Cologne and Mannheim operas, he finally chose the Nationaltheater Mannheim, which is a 220-year old opera company producing an average of forty operas per season. Here, he actively worked in all capacities on a varied repertoire ranging from baroque to contemporary.

Apart from conducting symphonic and operatic repertoire, he also performs chamber music as a pianist. Some of his most important performances include his collaboration with the Jerusalem String Quartet and the Vienna String Soloists, an 11-member ensemble of the Vienna Philharmonic led by the Philharmonic's concertmaster Rainer Honeck. Now he lives in Cyprus and he has been working as a music teacher and as a permanent conductor of the Cyprus State Orchestra since 2005.

During the last ten years a new tendency has appeared in Cyprus. Every year many students, boys and girls, decide to study in Prague at the Charles University, Faculty of Education. Most of them study choir conducting while some others study a certain instrument. This can help the musical development of choral music in Cyprus as well as the establishment of new choirs of different kinds (children, women, men and mix choirs).

Three new Cypriot musicians who have studied at Charles University, Faculty of Education, in Prague are Solon Kladas, Marios Christou and Kyriakos Kyriakou.

Solon Kladas was born in 1979 in Limassol, Cyprus. His father is a professional musician who taught the techniques of percussion performance and who was distinguished in various orchestral ensembles as a percussionist. Solon Kladas studied piano, theory of music and harmony from 1987 until 1999 under the guidance of Petros Christodoulides in Limassol, Cyprus, who graduated from the State Conservatory of Prague in 1982. As a student, he used to take part in school music groups. During the period 1994 – 1997, he was also a member of the Philharmonic Orchestra of Lanitio A' High School performing in percussion and trumpet. This orchestra was under the hospices of Limassol Municipality and Solon Kladas remained a member until 2003.

From 1999 to 2000 Solon Kladas attended Czech language classes at the Institute of Language for foreign students of Charles University in Prague, while from 2000 to 2005 he studied Music Education and Choir Conducting at the Pedagogical Faculty of Charles University. During his studies, he served as a member of the mixed choir of the Pedagogical Faculty for five years, while he was simultaneously a member of the specially selected mixed chamber choir of the same Faculty for three years. In 2003, he became a member of the mixed choir of Prague under the baton of Miroslav Košler, with whom Solon Kladas studied choir conducting during the last three years of his studies. Apart from M. Košler, he was also taught choir conducting by Stanislav Pecháček., Ivana Štíbrová and Jiří Kolář.

From 2002 onwards, he has been a guest choir conductor at the Cyprus Operatic Stage of Limassol, Cyprus. In 2003, he prepared choral passages for the opera “Don Pasquale” by Gaetano Donizetti, which was performed in Cyprus. Members of the mixed choir of the Pedagogical Faculty of Charles University also took part in this production, which

received excellent reviews from music critics in Cyprus as well as in Greece. From then until 2005, he was the choir conductor of Male Choirs of Prague and between 2005-2006 he was artistic director of the same group of choirs. Moreover, he was a member of the mixed church choir of the Orthodox Cathedral of St. Cyril and Methodius from 2003 to 2006, while between 2004 and 2006 he was also a conductor of the youth mixed choir of the same cathedral. During the time he spent in Prague, he collaborated with the Symphonic Orchestra of Jindřichův Hradec, the Student String Orchestra of Prague, with the choir of the Military Conservatory of town Roudnice nad Labem and the Mixed Choir of Prague. With these, as well as with other music groups, he took part in various international and local music festivals.

Kladas has a lot of practical experience with speech training and the proper organisation of choirs. This topic was also developed in his thesis which bears the title “The choral compositions by Petr Eben for children” under the supervision of Stanislav Pecháček.

In September 2006, he left the Czech Republic and returned to Cyprus, where he assumed responsibilities of choir conductor of the mixed choir of Germasogeia Municipality in Limassol. He is also an assistant lecturer in the Music Department in Intercollege, Nicosia and choir conductor of the governmental Music Lyceum, which was established in Limassol in October 2006. The experience and knowledge that Solon Kladas gained in Czech Republic are a sound foundation, which can be proved extremely useful in assisting the development of Cypriot choirs.

The second new Cypriot musician that also studied conducting at Charles University, Faculty of Education, in Prague is **Marios Christou**, born in Nicosia in 1978. Interestingly, he displayed little interest in music when he was a child. He had piano and guitar lessons for a short while, and as for theoretical lessons he studied only theory of music. After he finished school and his army service, he worked as a camera man in various television stations in Cyprus. In 2000, he started studying music more in depth and intensively with the Bulgarian music teacher Miroslav Gospodinov, who lives permanently in Cyprus and works at the National Music School in Nicosia.

In 2001, Marios Christou decided that he wants to be a professional musician and thus he went to the Czech Republic to study music. He studied Music Education and Choir

Conducting at Charles University, Faculty of Education. During his studies there, he received the “Agon” award twice: in 2003 for his participation in an international music conference in Athens where he represented Charles University very successfully, and in 2004 for his excellent academic performance.

In April 2005, he completed his studies in the area of choir conducting with his final concert in “U Salvatora” church, in which four different choirs and top Czech musicians, such as D. Doruzka, took part. His concert received excellent reviews and it was awarded the highest mark possible. In June 2006, he graduated with a first class degree and he was offered a place in a doctoral degree course in the area of the Theory of Music and Pedagogy. His doctoral research topic is analysis of the works of contemporary composers.

Since September 2005, he has also been a student at the State Conservatory of Prague, studying composition and orchestra conducting with J. Gemrot and H. Farkac, respectively. During the same year, his works were performed in various cultural events in Prague with great success, while he had his début as a conductor of instrumental groups. Among his other artistic activities in 2005, he founded a choir called “Filokalia” for which he composes and arranges music, among others. This choir mainly consists of students of music at Charles University and the State Conservatory of Prague. Up to this point, it has performed works for mixed and female choir as well as works accompanied by a chamber orchestra. “Filokalia” had its début in December 2005 in the concert hall “Foerstrova síň” and received extremely positive comments. During the same academic year, the “Filokalia” choir participated in important cultural events in Prague with great success (concerts at the State Conservatory of Prague, Museum of Czech Music, and others). The repertory of this choir mainly includes works of the 20th century (Pärt, Stravinsky and others) as well as more “traditional” works (Rachmaninoff, Russian Church music and others), without meaning that they restrict themselves only to these. The female part of “Filokalia” deals mainly with Orthodox Church Music and aims at “discovering” and promoting western Orthodox music.

Marios Christou’s aim is to offer new musicians the chance to present their work through the “Filokalia” choir, as well as introduce the public to some works which he considers remarkable but which have not received the recognition they deserve so far.

The last of the three most important Cypriot musicians who obtained their degree in Czech Republic is **Kyriakos Kyriakou**, born in 1979 in Limassol, Cyprus. He showed a keen interest in music, and particularly piano, from a very young age and thus he started piano lessons at the age of seven at the music school of Nefen Michaelidou. In 1988, at the age of nine he won the 1st prize in the 1st Pancyprian Piano Competition. When he was eleven, he made his first individual concert with works by Mozart, Bartok, Moszkowski, Hadjidaki and Khachaturian. Moreover, he represented Cyprus in concerts for young talented students in Poland where he gave three recitals. The first one was at the State Music School of the town of Chestohova, the second one at Lubliniec, and the last one at Radomsko. In 1989, he took part in the 2nd Pancyprian Piano Seminar which took place in Limassol under the guidance of the famous pianist Rudolf Kehrler. From the age of fourteen until today he has been taking part in various activities of the Cyprus State Youth Orchestra and he occasionally collaborates with the Cyprus State Chamber Orchestra. In 1995, he represented Cyprus at the International Festival of University Music in Belfort, France. In the same year, he also won the 2nd prize at the 1st Pancyprian Piano Competition "Evangelia Tzarri" in Larnaca, Cyprus, for the category of 14 to 18 years old. This competition is an annual event organised in honour of Evangelia Tzarri, a Cypriot pianist who lived abroad. Between 1994 and 1997, he attended piano lessons with the Czech pianist Zbyněk Maruška, who lives and works in Cyprus.

In 1997, he started his studies in Music Department of Charles University in the Czech Republic, where he studied piano with the distinguished educators Alena Vlasáková and Věra Kopecká. In 1998, in the course of his studies, he became a piano and music teacher at the International Chinese School in Prague. Some of his students successfully passed their entrance examinations and obtained places in music institutions of the Czech Republic such as Conservatory. In August 2003, he was granted funding by the Leventis Foundation to participate in the 5th International Piano Festival which took place in Oxford, where he was distinguished. During his studies, he took part in piano seminars which took place in Cyprus, Oxford and Germany under the guidance of Rudolf Kehrler, Menahem Pressler, Dimitri Alexeev, Marios Papadopoulou and Christodoulos Georgiades. He has also given concerts in important music halls in Prague such as

Betlemská Kaple, Conservatory Hall and Spanish Concert Hall (Španělský sál). He has also performed in concerts in Poland, the UK, Hungary, Greece and Cyprus.

In 2004, he obtained a Master degree with specialisation in the performance and piano teaching. Today he teaches music and piano in music schools in Cyprus and performs concerts as a member of music groups playing chamber music and he has been appearing as a soloist in Cyprus and abroad.

In conclusion, most of the musicians discussed above have returned to Cyprus after completing their studies abroad. The majority are members of the Association of Cypriot Composers and they are the most important factor which influences the development of musical life in Cyprus. One of them is also Akis Pavlou.

2. Akis Pavlou and his musical activities

2.1 Akis Pavlou and his relation with Cypriot society

It is generally acknowledged that all over the world artists are influenced, positively or negatively, by the society they live in. In Akis Pavlou's case, up to the age of 25, the society and the State in general had not offered him anything as far as art is concerned. The reasons and the factors that contributed to this lack of support and the slow development of music in Cyprus have been discussed in detail in Chapter 1.

However, it should also be mentioned that around 1990 the only composers in Cyprus were Nicolas Economou, Nikos Troullos and Savvas Savva, who received the same treatment from Cypriot society. In other words, their works were never performed and they were generally not appreciated as artists and composers. As for concerts, the State always sponsored well-known artists from Greece, who sang only modern songs appropriate for dancing and partying since this was what society expected. Therefore, it comes as no surprise that the aforementioned artists were not very productive as composers given that they had little motivation to produce more work.

The first concert of Cypriot composers took place in 2001, a year after the establishment of the Association of Cypriot Composers. On the whole, Cyprus was, and still is, considerably behind other European countries in the area of music. Proof of this is that a large percentage of Cypriot composers had never heard a symphonic orchestra or an a cappella choir live before 1995, other than those who had studied abroad. Even today, the symphonic orchestra of Cyprus resembles the ones of the Classical period as it lacks trombones, harp, bass clarinet and contrabassoon, among others. As a result, whenever the presence of these instruments is deemed necessary, according to the particular requirements of a symphonic piece of work by Cypriot or foreign composer, the State has no option but to bring musicians from abroad.

From 2000 onwards, there was a significant improvement in the area of music as the society and the State started to show more interest in it. This fact encouraged Akis Pavlou to be more involved and productive in the field of composition. Over the last few years, several international piano competitions for different age categories have taken place in

Cyprus, where many of Akis Pavlou's compositions have been performed such as "Variations", "Romantic Waltz" (piece from his album Musical Epochs) and "Nocturne". In 2006, a noteworthy step was made as for the first time the State undertook all the expenses for concerts presenting symphonic works of Cypriot composers. This was notable progress since up until then the State provided little money for such purposes. This chain of events demonstrates that Cypriot society as well as the State have started showing more interest and sensitivity towards Cypriot artists. The progress of music in Cyprus and the interest of society in it, is also evident in the fact that most parents are quite demanding in that they request specific music subjects before they register their children in Akis Pavlou's music school. This fact shows that quite a few parents have had a lot of contact with music and, therefore, have more demands than before.

Having seen all this development of music and the new tendencies, Akis Pavlou started reassessing his career and future in music. Thus, he has decided that he will gradually withdraw from the area of orchestration in the studio he owns, in order to devote himself to composing, teaching, and producing educational books as well as to the music education of his children. Due to the social change in the area of music in Cyprus, the standard of music has improved dramatically and, therefore, musicians can now depend on this profession financially, provided that they are very good and love what they do. This is the reason why Akis Pavlou wishes to spend more of his time helping his children improve their music skills and knowledge as much as possible. Moreover, he needs to devote quite a lot of time to complete some of his compositions which have been left unfinished.

Another reason that has led Akis Pavlou to devote himself to composition is that he wants to leave a significant body of work behind, which his children can feel proud of. He has made this a priority as he started feeling the pressure of time since he is nearly forty years old. According to him, it is a waste of time for him to work in his studio to compose and orchestrate modern music and songs. Instead, he feels that this is something temporary which satisfies other people's needs, while his only reward is monetary. He acknowledges that his studio quite often deprives him of the opportunity to work during the summer months when his music school is closed. This free time could be extremely valuable to him as he would have the chance to compose more. Up until now, he has not

produced as much work on composition as he would have liked, which makes him feel stressed and frustrated.

In conclusion, it should be emphasised that Akis Pavlou is an individual who has a passion for music and who is really interested in the development of music in his country. Therefore, he is doing his best to assist this development in any way he can, especially through his teaching, his books, as well as his compositions. His dream is to see Cypriot composers and music reach the high levels set in other European countries.

2.2 Akis Pavlou's biography

Akis Pavlou was born on 18/08/1967 in Nicosia, the capital of Cyprus. His father's house is in a suburb called Lakatamia, a few kilometres outside the capital. In general, none of his family has any relationship with music. His father is a car spray-painter and his mother a housewife. After him followed two brothers, Marios Pavlou born on 3/8/1970 and Nicholas Pavlou born on 1/4/1980. As far as his brothers are concerned, neither of them had anything to do with music. Marios has a Mechanical Engineering degree while Nicholas completed high school.

From his childhood, Akis Pavlou showed a particular interest in music, a thing that became noticeable to his parents who, with the little musical knowledge they had, bought him a mandolin in order to play in the orchestra of his elementary school. He took his first lessons from the schoolteacher Mr. Andrea Tapakki at the age of seven. Two years later, his father bought him a string instrument called "bouzouki". This instrument is considered to be the traditional instrument of Greeks. With this instrument, he began to study with the informal training method (without scores) even though he was not enthusiastic about the tone-colour and the general style of this instrument. The incentive to learn this instrument came from his parents.

It is important to note at this point that the music of Western Europe, from the Renaissance up to the beginnings of Romanticism, was almost unknown in Cyprus and Greece due to the fact that these countries were part of the Ottoman Empire for hundreds of years. This is why the people of Cyprus and Greece generally placed more importance on folk music. Moreover, the various theatres of music did not exist, the people did not

know what Classical Orchestra meant, and neither were artists coming from Western Europe in order for the people to become acquainted with Western Music. This is the reason why the composer's parents had the folk melodies as a model.

The composer studied bouzouki from the age of nine until twelve with various amateur musicians who were not able to read scores. Learning this instrument was based on the sense of hearing. In other words, the teacher would play a melody and the student would try to achieve the same result by observing the teacher's fingers and listening to the melody. In a few words, this learning was like in Gregorian and Ambrosian chants. Given its nature as a folk instrument, the bouzouki did not fit the models of musical writing and teaching as we know it nowadays, which explains why the teachers were teaching in this way.

At this point, it is worth noting that from 1967-1977 Lakatamia was not considered a suburb of Nicosia but a village where there were no music schools. Even in Nicosia, the capital of Cyprus, there were only two or three music schools of a very low level in which only privileged children of wealthy parents studied. Interestingly, it was mainly girls who studied piano as at that time it was very unusual for a boy to play the piano. The thinking of the time was that a man should only play traditional instruments such as the bouzouki, the lute, the violin as well as pithkiavli and tamboutsia in the traditional way.

At the age of twelve, the composer realised that he did not have a talent for the bouzouki and decided to study modern guitar. He began courses with an amateur musician and learnt via the informal training method (without scores) using the method of tablature (tabs). Having spent roughly six months with this teacher, Akis Pavlou realised that there was nothing else to learn from him. Thus, in 1979 he began studies at the Greek Music School of Lakatamia. It was the first year of operation of this music school and he was one of its first students. That year he also began classic guitar lessons with Mrs. Despina Ioulianou who has a music degree specialising in piano as well as a law degree. He studied classical guitar with her for two years even though she had minimal knowledge about classical guitar. In 1981, when Akis Pavlou was fourteen years old, he realised once again the weakness of his teacher in this instrument and he decided to begin piano lessons leaving the traditional folk music behind.

As mentioned earlier, it was the first year of operation of this music school. This school collaborated with the Greek Music School of Athens. Twice a year there were examinations conducted by a Greek examiner. It had about 100 students studying at a very low level, compared to music schools (Conservatories) in other countries. Most of the students of this music school were from villages. It should be taken into consideration that this music school taught both classical music and traditional music as well as traditional instruments, in order to attract a greater number of students. In other words, it was trying to find the middle ground given the Cypriot knowledge of music at the time.

Akis Pavlou started piano lessons and reached Grade 8 level, despite the fact that he was facing problems with his performing techniques. At the age of twenty three, he realised that he could not go any further as he had not started piano lesson at a young age. From the age of fifteen to twenty three, he played piano in various taverns, which was great experience for him as far as traditional Greek music is concerned.

In 1985 he finished Technical High School where he studied engineering related subjects. Although he was not interested in becoming an engineer, he followed this direction of study as his parents strongly encouraged him. His interests lay in music as well as aviation. As for the latter, his parents would not hear of it due to financial difficulties and the lack of local employment opportunities for pilots at that time. As far as the former was concerned, he started showing particular interest in jazz music and he expressed the desire to study in Berklee College of Music in the USA. This was not possible either as his parents could not afford it. In fact, four years of study there would cost him CY¹⁰ £60,000, which covered fees, accommodation and living expenses. The fact that he could not study in Berklee was a great disappointment for him and he felt devastated every time he saw his friends leaving for studies at this College. Instead, his only option was to stay in Cyprus and study at a music school which did not have much to offer him anymore. In the meantime, at the age of 18 he had to serve in the army for 26 months as there is compulsory national service for all males in Cyprus. This has been a necessity since 1974 when the Turkish invasion took place and the island was divided into two parts. The Turkish invasion had a huge impact on the development of music, as

¹⁰ CY £=Cypriot pound → 1 Cypriot pound=1.75 Euro → 60,000 Cypriot pounds=105000 Euro

well as on other arts, on the island as surviving and making ends meet became the priority.

When he joined the army, he tried to join the army orchestra as well, which was rather difficult as people who had connections were offered the places. Thus, another of his dreams was shattered once again. Nevertheless, during his army service he never gave up on music and he continued taking piano lessons. He took advantage of every opportunity possible to study and play music. Although he continued having piano lessons until the age of twenty three, he could not progress any further in Cyprus as a classical pianist either due to a possible lack of talent on his part or due to his teacher's inexperience.

The last exams he took were with the Greek Music School of Athens. The examiner was Mr. Kostis Gaitanos, an excellent pianist and music historian. Mr. Gaitanos examined him for the Grade 8 exam, where Akis Pavlou played a Bach's Fugue, the first movement of a Beethoven's Sonata, Czerny, and a Waltz by Chopin. This exam was a disaster as he barely passed it with a mark of 6 out of 10, with the promise that he would retake the scales part of the exam at the next exam period. These exams took place twice a year, in May and October.

When asked why he did not become a soloist, the composer replied that "the talent in music varies". In his case, he believes that he did not have enough talent to continue and distinguish himself as a soloist. As mentioned before, up to the age of fourteen he was being taught through the informal training method, and therefore did not have the right foundations from the very beginning. This cost him greatly as it was impossible to develop a proper *prima vista* after the age of fourteen. Moreover, due to his teacher's inexperience, he was unable to grasp the meaning of the composer and the genre of the particular compositions. In other words, he played the pieces mechanically and performed all of them in the same way.

After finishing the army at the age of twenty, the composer started teaching piano until the age of twenty four. I was one of his students, having started piano lessons at the age of eight. Later on, I also attended classes in harmony, history of music, solfege, and history of musical instruments with him. Looking back at the way he played piano and taught at the time, the composer says that now, at the age of 39, he considers his efforts laughable.

At this point, it is necessary to go back in time and review how he started his career as theoretician and as a composer.

Having completed a year of piano lessons with the music teacher Mrs. Despina Ioulianou, Akis Pavlou started taking theory of music lessons with the same teacher as there was no expert in this subject at that music school. These theory lessons were taught occasionally and not on a regular basis. Surprisingly, they were not taught as a separate class but instead they were incorporated into the piano lesson. At the age of nineteen, he had already completed the three compulsory years of theory lessons and solfez and he took exams in 1986. Unfortunately, Akis Pavlou's only opportunity to study for these exams was at the army, where he studied alone with the help of a book called "Theory of Music" by Miltiades Koutoungou. His examiner for these exams was Andreas Charalambous, a Cypriot theoretician, composer and writer of music books. He has a successful career and he teaches at the Greek Music School of Athens. Similarly to other notable Cypriot musicians, Andreas Charalambous had to pursue a career in Greece due to the low standards of music in Cyprus.

Akis Pavlou successfully passed these exams with a mark 9 out of 10. After this, the music school he was studying at encouraged him to continue by taking up harmony courses with the same teacher Mrs. Despina Ioulianou. However, she soon realised that she could not cope with these lessons, and thus the music school employed a teacher called Stavros Stylianou who was specialised in this area. Although he was teaching music in public High Schools, he also started teaching harmony at the music school in 1987.

On the day of his final exam, Akis Pavlou realised that the level was much higher than what he had been taught during the year. As a result, he failed the exam and he had to repeat the year. His harmony teacher tried to convince him repeatedly that the music school had given him the wrong syllabus, possibly to hide his own weakness. Wishing to undo his mistake, he also offered him free lessons during the summer period so that Akis Pavlou could re-sit the exams during the second exam period in October. Despite this, he was not convinced and thus he started looking for a new harmony teacher. At the same time, the music school also started looking for a new teacher until they found a very good harmony teacher. His name is Nikos Troullos and he was a theoretician and a composer,

having studied for 10 years in Athens with Mr. Dragatakis. He had obtained diplomas in Composition, Counterpoint, Fugue, Band Orchestration, Orchestration for wind instruments and Orchestration for Classical Orchestra. Mr. Troullos is considered to be one of the best, not only by Cypriot standards but also compared to musicians in other countries.

Therefore, Akis Pavlou started harmony lessons from the very beginning with Mr. Troullos in 1988 and continued studying various areas of music with him for the next fourteen years. Right from the start, various problems appeared but they were successfully dealt with during the year. Nikos Troullos was a very strict teacher but with time Akis Pavlou started to understand him. At the end of the first year, he passed his harmony exams with distinction. Along with the harmony lessons, he was also attending solfez lessons, which he also passed with distinction. At last, a new fruitful period started for Akis Pavlou as he finally started realising his weaknesses and how much he still had to learn. As for the piano learning and teaching, he decided to give it up as he knew that it was too late to have a successful career in this area either as a soloist or as a teacher. This realisation was reached through the discussions he had with Mr. Troullos, which helped him think more maturely.

Akis Pavlou continued the harmony lessons for the next three years, during which he worked extremely hard as his homework required several hours of studying. Initially, he was doing harmony exercises from a book by Manolis Kalomiris and then he continued with more difficult exercises based on approaches of the French composer and theoretician Theodore Dubois. During the third year of his harmony degree, Akis Pavlou had arguments with his teacher Nikos Troullos about whether he would take the final exams for the degree in harmony or not. This was due to the fact that his teacher was so strict that he did not allow his students to take final exams for the degree if he was not sure that they would pass with distinction. Akis Pavlou believes that this is because exams were assessed in Greece and thus his teacher wanted to show that his students had excellent results. In 1992 he took the exam for the degree in harmony, which he again passed with distinction. During the same exam period, Akis Pavlou had to take some additional exams, apart from the harmony exam, which are obligatory subjects for obtaining the harmony degree. These subjects were also taught by Mr. Troullos and they

were: History of music, basic counterpoint, music education as well as piano performance.

Having obtained the harmony degree, his financial situation was not very good as he had stopped teaching piano at the music school. Therefore, he had no choice but to play piano in various nightclubs, restaurants and hotels in order to make ends meet and pay his fees. In the meantime, he also started working at the family business after receiving a lot of pressure from his family who believed it was impossible for him to have a family in the future or a secure salary while working in nightclubs. In fact, they were so convinced that there was no future for him in the area of music that they eventually managed to persuade him to start working in the family business as an accountant in 1993. His father also encouraged him to do a college degree in Business Administration, which he started in September 1993 alongside his morning job. As for playing music in recreational places, he was playing piano at a hotel only at the weekends.

In the meantime, he continued taking music lessons and after obtaining his harmony degree, he took lessons in counterpoint and orchestration for wind instruments (band orchestration) aiming for the degree in these subjects. It was a period that required hard work given that he was working and studying at the same time. He knew that his studies at the college would provide him with the necessary knowledge for his new job, but it was impossible for him to forget music.

It is also worth mentioning that in 1991, when he was teaching piano at the music school, he met Ioanna Pettemeridou who was also a piano teacher. Soon they started a relationship which led to their wedding in 1993. Ioanna Pettemeridou is a degree holder in piano and she attended lessons with Mrs. Maro Sfyka, who is the mother of Mrs. Despina Ioulianou, at the Greek Music School of Athens.

In 1996, Akis Pavlou graduated from the college with a Bachelor of Arts in Business Administration and at the same time he obtained a degree in counterpoint. Thus, he started feeling ready to start teaching theoretical subjects. In the beginning, he started teaching theory of music at the music school but there were strong objections from his teacher Nikos Troullos. Being a theoretician at the music school, Mr. Troullos could not tolerate anyone else working as a theoretician there despite the fact that Akis Pavlou was

his student. As his teacher was opposed to him teaching there, the music school arranged some lessons for Akis Pavlou, without Mr. Troullos knowing.

When asked about his teacher's character, Akis Pavlou replied that he considers Mr. Troullos a great theoretician and composer and recognises that whatever he knows he owes it to him. However, he admitted that as a person he is very difficult and selfish. Many other students had been taught by Nikos Troullos but did not manage to tolerate his difficult personality for long. Akis Pavlou was the only person who continued having lessons with him for such a long time, that is fourteen years.

During 1996-1997, some arguments and disagreements between Akis Pavlou's wife Ioanna and the administration of the music school led to the couple resigning. As a result, they set up their own music school. During their first year of operation in 1997, they had 20 students who were taking piano lessons with Ioanna, while taking lessons in theory, solfez and harmony with A. Pavlou.

Their music school is a branch of the Greek Music School of Nicosia, which in turn was a branch of the Greek Music School of Athens. However, the cooperation between the Greek Music Schools of Nicosia and Athens fell apart in 1998 and since then the former has been running independently. It is considered to be one of the biggest music schools in Cyprus and it was officially recognised by the Cypriot government as the first college of music in 2002. The director of this college is Mrs. Pitsa Spyridaki, one of the best music piano teachers in Cyprus, while the artistic director and examiner of the college is the internationally known pianist Martino Tirimo.

Ioanna continued piano lessons with Mrs. Spyridaki and obtained a degree in virtuosity. During the academic year 1997-1998, Akis Pavlou started lessons in fugue and orchestration for classical orchestra, while he was working as an accountant at the family business in the mornings, as a music teacher in the afternoons and as a piano performer at a hotel at the weekends.

In 1994, Akis and Ioanna Pavlou had their first child, a girl called Anna, and two years later in 1996 the second child followed, a boy called Lambis. These new family obligations, along with the working obligations, made life harder and more demanding.

From 1998 onwards, the number of students attending their music school steadily increased and, thus, Akis and Ioanna Pavlou had to obtain larger school premises with

more facilities. Due to the increased responsibilities, Akis Pavlou started considering very seriously whether to keep his job as an accountant in the family business or not. Eventually, he decided to give up his job and dedicate his time to music and teaching. His parents gladly accepted this decision as they could see that music could offer him a job he enjoyed as well as a secure income. He also gave up playing piano at hotels in the evenings so as to have more time to spend with his family and the music school.

In 1999, the number of students reached 60 and the new music school building was ready. It includes five teaching rooms, one of which is a recording studio. The cooperation between Akis and Ioanna Pavlou's school and the Greek Music School of Nicosia has thrived and, as a result, the latter sends teachers to teach at the former's music school.

Given that he gave up his other two jobs, from 1999 onwards he had more time to study music and thus at the end of that year he obtained the degree in fugue. With maturity and experience in teaching, Akis Pavlou started developing a new personal method in teaching theory of music, which was later published in three volumes. Having obtained the degree in fugue, he attended composition lessons taught by Nikos Troullos from 1999 to 2002. Although Akis Pavlou admits that he has learned a great deal from Mr. Troullos, after three years of composition lessons he started feeling that his teacher was restricting him and that he was trying to impose his own personal style on him, a thing that Akis Pavlou hated. Nikos Troullos often rejected pieces that Akis Pavlou had composed as they did not conform with his own style. In other words, he did not let him express himself in his compositions. Thus, he decided to stop having lessons with him and continue on his own, instead. He believed that a person with a degree in composition does not mean that he is a composer.

In 2000, the number of students reached 100 and the responsibilities increased. In the mornings, Akis Pavlou worked in the studio where was doing the orchestration and arrangement of various pieces, while in the afternoons he taught theoretical subjects in their music school. The workload was huge and had a negative impact on the creation of his own compositions. In our discussions, Akis Pavlou pointed out that his morning job in the studio is completely different to his afternoon job, regardless of the fact that they both are in the area of music. As he explained, an orchestration popular music requires only

10% of the knowledge you have, due to the advanced technology used in recording studios nowadays. On the other hand, an orchestration for classical orchestra requires greater effort and sophistication.

In addition to his two jobs, he also writes and publishes books. In 2000, he wrote a book consisting of three volumes called "Theory of Music". In this book, he tried to incorporate the Greek educational system with the English one. This book, which required three years of hard work to complete, presents his own personal experience. It was released in the Cypriot market in 2000, although Akis Pavlou continued modifying it for the next three years as, while teaching it, he was finding various problematic areas. He worked on his book mainly during the summers when the music school was closed, and more time was available for the necessary corrections, which were detected during the academic year.

In 2001, the couple had their third child, a boy called Klitos, and family demands became even higher. Due to work commitments, Pavlou did not have enough time to spend with his children. Their three children are musically gifted. Anna, who has already reached Grade 8 in piano, received third place in an international piano competition of her level, while in 2004 she received first place in a Greek piano competition. She can also play the flute, which she has been learning since 2001. The second child Lambis, who has reached Grade 7 in piano, received first place in an international piano competition of his level in 2004. In 2006 he won first prize in Steinway's Piano Competition which took place in Cyprus and he represented Cyprus in Hamburg at the International Piano Competition of Steinway. He can also play the violin, which he has been learning since 2002. The third child, Klitos, began piano lessons in summer 2006 after deciding to follow in his family's footsteps.



Ioanna is a great support for Akis Pavlou as she has taken on the role of the piano teacher for their children. She also helps him with the typing, editing and publication of his books. She is also a music author herself as she has written and published a book in three volumes called “Learning Keyboard”, as well as three other books about the first steps towards learning piano. Since 2004, all the couple’s activities (book publications, studio, piano and theoretical lessons) have been incorporated in a company with the name “A.I. MUSICLAB LTD”.

Having discussed all the important events in Akis Pavlou’s life, which give us an overview of who he is, what he has achieved and why, the next step is to discuss his work in more detail.



2.3 Akis Pavlou as a teacher, including his textbooks

As mentioned in the biography, Akis Pavlou began his teaching career at the Greek Music School of Lakatamia, Cyprus, where he was teaching piano. At this music school there were another eight teachers who were teaching piano, guitar, history of music, solfez, harmony, theory of music and traditional instruments like bouzouki and baglama (string instruments). His performing technique level in piano was very low so his students were between six to ten years old. Akis Pavlou did not have a degree in piano so his students were officially considered students of the music school's director Mrs. Despina Ioulianou and they were under her supervision. He believes that he was not a good piano teacher and he feels that he did not develop any teaching system in order to bring positive results for his students during the four years he was teaching piano. He could not teach

theoretical subjects at the music school because he had not got the degree in harmony yet. From the age of twenty four, he stopped teaching piano as he understood that his abilities in piano teaching were limited and, in addition, he realised that he was more interested in theoretical subjects. He believes that he could have been a better piano performer and teacher if his teacher had been stricter and more organised in her lessons. During that period, he was the most advanced student of the music school and the school believed in him hoping that he would be the first to take a degree in piano, something that never happened. As it has already been mentioned, the reason that Akis Pavlou stopped teaching and learning piano was his failure in his last exams. Despite the fact that he was studying many hours everyday for that exam, it was not enough. His teacher was not able to help him to get over his problems with piano technique and articulation. An example is that he was playing Bach using the piano pedal, crescendos and decrescendos and, in general, dynamic changes. His teacher had never explained to him that in the Baroque era of Bach the piano did not exist and that the composers were composing for cembalo. Basically, he did not know the difference between the two instruments. So the time he was dedicating for studying was a waste of time without any results. He could not realise all these problems because he was just studying the piano so that he could play a piece without playing wrong notes. In the end, he hated the piano the same way he hated school lessons. As far as the piano teaching is concern, the final blow was given by his wife Ioanna who heard some of his students playing wrong notes while performing their repertory three days before their exam, which was something that he had not personally noticed despite the fact that he had been listening to these pieces for three months. After this, he realised that he was not capable of teaching piano.

When he began teaching harmony lessons, he had his teacher as a model and later knowing that he had very robust bases, he felt that he could offer a lot in this sector. Initially, he took his first two students from the music school of Lakatamia and he was teaching them in his house as his teacher Nikos Troullos would not allow a second theorist in the same school. The teaching of theoretical subjects began more intensively after his marriage with Ioanna and after their resignation from the Greek Music School of Lakatamia. So Akis Pavlou was teaching theory of music and harmony to his wife's piano students in their house. The first year they faced problems finding a place in which

their students could take examinations after they could not find any music school to cooperate. At this point it should be mentioned that in Cyprus the mentality is that the student should take some examinations as parents believe that the child's level is more important than what they actually know. It is obvious that many music teachers abuse this situation by teaching the students 2-3 pieces on the piano during the whole academic year so that students learn them by heart and finally pass their exams, which is something that will satisfy their parents and make them proud. For this reason, in the first academic year Akis and Ioanna Pavlou had serious problems, which could have cost them students, until they found a music school to collaborate with. Finally, they began cooperating with the Greek Music School of Nicosia which, as mentioned earlier, in 2000 became the first College of Music of Cyprus. Knowing that their problems were resolved gave them the encouragement to continue teaching.

The first book that Akis Pavlou used in teaching theory was a book written by the Cypriot theoretician and composer Andrea Charalambous who lives and works in Greece. He was only teaching certain chapters from this book which could be adapted to the age of his theory students who were roughly 11-14 years old. In Cyprus, the books that were used, and are still used by many music teachers, are imported from Greece. These books, which were written by notable Greek theorists, are very theoretical and obscure for the students of this age. Thus, Akis Pavlou began reading all these books to find the most important topics that interested him as well as elements that were required by the syllabus in order to be able to write simplified notes and give them to his students. This process continued for approximately four years (1994-1998). During these four years, he created his own material on which his teaching method is based. To this material, he added his own exercises and examples to help his students understand. He created a written test for every three chapters so that he could evaluate his students and give them the opportunity to demonstrate what they had learned. After the evaluation, students had to show the test to their parents and get them to sign it. In this way, the parents were informed about the progress of their children. This method brought very good results and helped increase the reputation of the school, which attracted new students.

These notes were divided in three volumes and each volume was subdivided into chapters in such a way that it keeps pace with the material used by the 90% of the other

music schools in Cyprus. Many music teachers faced the same problems with books of theory but nobody tried to find a solution. Initially, the notes he created during the four years were typed on the computer and were used by the Greek Music School of Cyprus in 1998. Over the next two years, Akis Pavlou made some corrections to these notes. He had meetings with other music teachers of the Greek Music School in order to find out which problems or difficulties they encountered during the academic year. Thus, Akis Pavlou took advice and ideas on how he could make this method even better. Thus in 2000 he published the first volume while the next two volumes remained unpublished. Gradually, music teachers of other music schools became interested in his method. In 2001, one of the biggest and most well-known music shops of Cyprus asked for Akis Pavlou's method. Moreover, the next two volumes were very popular and sold well even though they were still notes. In Akis Pavlou's opinion this success is due to four reasons:

1. It is written in a simple and comprehensible way.
2. The method is based on the material used by other music schools.
3. Each chapter has its own exercises and examples, which facilitates teaching as teachers are not obliged to create their own exercises and examples.
4. In every three chapters there is a written test and teachers are able to evaluate the students without creating other tests.

By 2003, the next two volumes had been officially published. Of course Akis Pavlou uses these books for teaching and for each edition of the book he makes additions and changes as required.

In Cyprus there are two systems of teaching theoretical subjects in music: the Greek system and the English system. Both systems finish with the topic of chords with which the syllabus of theory finishes. In the Greek system, this material is divided into three levels while in the English one it is divided into five levels or grades. The next three levels in the Greek system is the subject of harmony and its material is based on the system of French Conservatories such as Theodore Dubois. Conversely, in English system the next three levels (grades) include harmony which is presented in different ways such as:

1. In four voices SATB.
2. In keyboard writing where the tenor is written in treble clef.
3. In Basso continuo style.

Moreover, they include certain historical elements that concern the various periods of music and some morphological elements such as texture, structure and musical forms (i.e. Binary and Ternary). Furthermore, certain information about musical instruments is added. The difference between the two systems as far as the last three levels are concerned is that in the Greek system the great topic is only harmony while in the English one the students can learn a bit of everything.

In his teaching process, Akis Pavlou combines both systems in the following way: From the 6th grade of the primary school (approximately 11 years old) the pupils start with the first level of theory of music of the Greek system, where the students are capable of understanding the material in the way Akis Pavlou presents it in his first volume. He tried to teach the same material to pupils of the 5th grade (approximately 10 years old) and he noticed that the majority of the class could not cope with the lessons, with the exception of a few children. Therefore, he decided that the appropriate age is the age of eleven. The pupils of the first grade of high school (approximately 12 years old) continue with the second level of theory and at the second grade of high school (approximately 13 years old) with the third level. At the third level, the pupils have already improved their English from school. The material that they have learned through the three levels of the Greek system is equal to the material of the five levels of the English system. Before the end of the third level, Akis Pavlou asks his students if they would also like to take the English exams which are offered by the Royal Schools of Music of London. It is not difficult for the students to study the whole material of the five levels of the English system in a period of four to five months, since they have already covered the content with the Greek system. At this point, it needs to be mentioned that in Cyprus many students ask for the English system as it is an extra qualification in case they study something other than music. For example, if a student goes to England for studies, many universities ask for other activities which are considered as O-Level or A-Level. If a

student has attended courses of theory of music and finished the five levels of the English system, the university will consider it as another activity.

The students of the third grade of high school (approximately 14 years old) start harmony lessons and the history of music simultaneously. The lessons are twice a week, one hour for harmony and one hour for history. In history of music, the first year is divided into two semesters. The first semester starts with music of ancient civilizations up to the Renaissance era and the second semester starts with the Baroque era up to Classic era. The lesson of history of music is divided into two half-hour sessions, one covering history and the other covering musical instruments. The exams of musical instruments are at the end of the academic year.

The students of the fourth grade of high school (approximately 15 years old) continue with the second level of harmony and second level of history of music. The second level of history is dedicated to the Romantic era due to the depth of the content. In this level, the lesson of history is once again divided in two half-hour sessions, one is the history and the other is musical forms. The students of the fifth grade of high school (approximately 16 years old) attend the third level of harmony and the third level of history which is the music of the 20th century. The material mentioned above is obligatory, as far as theoretical subjects are concerned, for the students who wish to obtain a degree for a certain instrument.

At this point, it is worth mentioning that at the second level of harmony, Akis Pavlou asks his students again if they also want to take the English exams for harmony from levels six to eight as the levels are divided in the English system. For the students who want to specialise in theoretical subjects, beyond the obligatory theory and harmony, there is additional material which Akis Pavlou teaches only if the students have finished school and are mature enough. Furthermore, the particular material is taught to students who have already finished their music studies at a certain university and want to specialise in the sector of theoretical subjects. This material requires two more years of additional harmony courses and, at the exams, the candidates are obliged to harmonise a figured bass, a melody, a choral of Bach and one simple unknown melody on the piano. Additionally, they must answer oral questions and after they complete this exam successfully they can obtain their harmony degree. Afterwards, two years of counterpoint

courses follow, where the exams require harmonisation of an eight voice choir piece in old clefs of soprano, alto and tenor, three voices canon and one melody for church organ. After that, two years of fugue courses follow which include obligatory lessons of orchestration up to classical orchestra, followed by courses in composition.



2.3.1 Akis Pavlou's opinion of the Greek and English systems of teaching

After studying both the Greek and the English systems, Akis Pavlou came to the following conclusions:

1. There is a great difference in the way the two systems present their material. The English system is based on research and learning certain things around music without focusing in depth. It simply prefers students to have some knowledge of all areas of music. In the Greek system, each topic is taught in more depth.

2. The Greek system is more appropriate for the Cypriot students because it is easier for them to understand the theory of music whereas the English system does not seem to offer them as much.

This does not mean that the English system is wrong or is of no interest. On the contrary, there are some topics which do not exist in the Greek system, which is why Akis Pavlou includes it in his teaching technique. He always begins the theory of music using the Greek system which is more approachable for understanding, studying in depth each topic. Then he continues with the English system which is considered a supplement to the Greek system.

He reached these conclusions not only based on his studies of the two systems but also based on observing new students at his music school. In particular, he realised that the students who had already attended lessons with other teachers and were taught only the English system, had serious problems and were generally confused. This confusion extends to students who have finished level five of the English system and take level six where harmony starts. Sixty to seventy per cent of these students do not pass this exam. This problem is highlighted even more in levels seven and eight which very few students attend and even smaller percentage pass the exams.

Many music teachers lack knowledge and know that they would not be accepted by any music school. In Cyprus, the English system is very widespread because it gives these teachers the opportunity to use the English system and prepare students for the exams. It should be clarified that in order for a teacher to present a student as a candidate of a certain music school, the teacher must be officially considered a member of the staff of that school. On the other hand, in the English system, which is organised by the British Council, the teacher can present his students to have the exams without belonging to a music school. To put it differently, a student can study and prepare for the exam by himself without the escort of a teacher. Unfortunately, some Cypriot teachers, who have little knowledge in music, take advantage of this situation and teach music as a second job, telling parents that their children will take the examinations of the Royal Schools of Music of London and of course the parents are impressed. This has resulted in a rapid increase of the numbers of candidates taking the English exams in Cyprus. When Akis

Pavlou noticed this rise, he decided to write the book “Theory of Music” in such a way that the two systems are close to each other. Thus, after somebody studies the three volumes of Akis Pavlou’s book, it will be easy for him to also cope with the English examinations up to the level five where the theory of music in the English system finishes.

2.3.2 Comparison of Akis Pavlou’s theory book with Eric Taylor’s book

After studying all the books by Akis Pavlou (“Theory of Music”) and Eric Taylor (“Music Theory in Practice”), many differences can be found in the way they present some topics of the theory of music.

One of the most important differences is that the scales in Akis Pavlou’s book are mentioned in Volume 1 and Volume 2 grouping. In Volume 1, Chapters 5 and 6 present the major scales with sharps and flats respectively. As far as the minor scales are concerned, these are presented in Volume 2. In Chapter 4 we can find the minor scales with sharps, harmonic and melodic, and then in Chapter 5 the minor scales with flats, harmonic and melodic.

The major difference in relation to Eric Taylor is that in his book the scales are presented progressively according to the number of sharps or flats that each scale has. For example, in Volume I, Section L contains the presentation of the first major scales C, G, D and F. Therefore, we can see that he covers three scales with sharps and one with flats. All the other major and minor scales are presented in the same way progressively up to Volume 5. The opinion of Akis Pavlou is that both methods are correct and there is no wrong or right way as to how the scales are presented. He chose to present the scales in this way, grouping, because he realised that with this method the students can understand the scales more easily.

Another difference between the two books is the way we recognise the intervals. In Akis Pavlou’s book the intervals are introduced for the first time in Volume 2, Chapter 2. We can see that Chapters 2 and 3 are completely dedicated to the intervals. Similarly to scales, in Eric Taylor’s book we can see again a gradual presentation which starts from Volume 2, Section G but he presents only the number of the intervals. Later he analyses

the major, minor and perfect intervals and then he adds the augmented and diminished ones. As far as the interval recognition is concerned, Eric Taylor depends on the relationship of the intervals with the scales, while in Akis Pavlou's book the recognition of the intervals comes according to how many tones and semitones each interval consists of. The relations between intervals and scales in Akis Pavlou's book are reported in Volume 2 and Volume 3 for the major and minor scales respectively.

Akis Pavlou places particular importance on Chapter 3, Section C in Volume 3 which is called "solutions of dissonant intervals". This topic does not exist in Eric Taylor's book but Akis Pavlou believes that it is very important because, through the examples he gives on the piano, the students are helped to understand the tension which a dissonant interval creates and the following calmness or peace created by a consonant interval. He gives it particular stress because it is a main element for harmony.

A significant difference between the two books is the topic about chords. Akis Pavlou introduces the chords in Volume 3, Chapter 4, which is completely dedicated to everything concerning chords, namely recognition of triad chords, inversions and relation of chords with the scales. Moreover, he briefly presents the system of jazz chord notation that is not covered in the examinations but he teaches this topic proportionally with the interest that exists in the classroom. The first report of Eric Taylor on the chords comes in Volume 4 and continues up to Volume 5. The difference of the two methods is that Akis Pavlou places more importance on the recognition of the chords. It is more important for him that students can recognise all triad chords namely major, minor, augmented and diminished. In Eric Taylor's method there are no exercises for recognising the chords. He places more importance on the operation of the chords as degrees in a scale. In Volume 3, Chapter 4, Section C Akis Pavlou presents a way so that the students can find in which scales a particular chord exists. It is a process which is mentioned only in Akis Pavlou's book and it is very easy for the students to find the scales that include the particular chord. We can see this method in the following figures:

Augmented chords		Diminished chords	
<p>Example 1</p> <p>Augmented C</p> <p>1 semitone up</p> <p>A minor</p>	<p>Example 1</p> <p>Diminished F sharp</p> <p>1 semitone up</p> <p>G major</p> <p>G minor</p> <p>1 tone down</p> <p>E minor</p>		
<p>Example 2</p> <p>Augmented Eb</p> <p>1 semitone up</p> <p>C minor</p>	<p>Example 2</p> <p>Diminished A</p> <p>1 semitone up</p> <p>B flat major</p> <p>B flat minor</p> <p>1 tone down</p> <p>G minor</p>		
Major chords		Minor chords	
<p>Example 1</p> <p>C major</p> <p>1 semitone up</p> <p>F major</p> <p>F minor</p> <p>G major</p> <p>E minor</p> <p>C# major</p> <p>1 tone down</p>	<p>Example 1</p> <p>A minor</p> <p>1 semitone up</p> <p>F major</p> <p>1 tone down</p> <p>G major</p> <p>E minor</p> <p>C major</p> <p>A minor</p>		
<p>Example 2</p> <p>E flat major</p> <p>1 semitone up</p> <p>A flat major</p> <p>A flat minor</p> <p>B flat major</p> <p>G minor</p> <p>E flat major</p> <p>1 tone down</p>	<p>Example 2</p> <p>F sharp minor</p> <p>1 semitone up</p> <p>D major</p> <p>1 tone down</p> <p>E major</p> <p>C sharp minor</p> <p>A major</p> <p>F sharp minor</p>		

Two topics that do not exist in the Greek method of Akis Pavlou and can be found in the English method of Eric Taylor is the continuation of a given rhythmical pattern. Then in Volume 4 and 5 the students are asked to write the rhythm in a certain given text and continuation of a melody of 4 bars to 8 bars for a particular instrument. In English exams, the candidates can choose one of the two. Akis Pavlou believes that these two topics give the students the chance to develop their musical talent and imagination. In the Greek system, these topics are not included in the theory of music because they are taught to those who will continue courses in composition after completing theory and harmony.

The last difference is in the topic of History of Musical Instruments. In Akis Pavlou's book, and generally in the Greek system, the lesson of History of Instruments is taught as a single lesson. In Eric Taylor's book some information is given in Volume 4, Sections L and M.

Having presented Akis Pavlou as a teacher and writer, we will proceed to discuss his work as a composer and analyse his compositions.

2.4 Akis Pavlou as a composer

After several discussions with Akis Pavlou, he pointed out something very important. In his words “the more you learn the more you realise how much there is that you don’t know”. The reason why he said is that after attending various theoretical subjects, such as harmony, fugue, counterpoint, composition and orchestration, Akis Pavlou felt completely lost and confused. Although these subjects were really useful and they helped him mature in order to be able to understand what sounds right and what sounds wrong, Akis Pavlou was confused as he was struggling to find his own style and his own approach as a composer. This is a problem he is still facing and still worries about.

He initially started with the intention of writing on the atonal system while trying to imitate some Cypriot composers who had studied in various universities abroad. As these composers were writing modern music, Akis Pavlou tried to compose using the style of the 20th century in order not to feel outdated and stuck on the level of fugue and counterpoint. For a couple of years, he tried to convince himself that he had to work with this style. Through this experience, he realised that writing an atonal piece of work is very difficult to control and sort out the material you have. Although it may appear easy to write an atonal piece, the reality is that it is not. On the contrary, it is far more difficult that writing a tonal piece.

After several discussions on the issue of a tonal and atonal system, Akis Pavlou pointed out that if you do not know how to handle the old methods efficiently, you cannot create something new on a modern style. This was something he realised during his efforts to write modern music. In particular, whenever he tried to start a new piece of work, he lost the complete control of his material at some point or another. After a couple of years of efforts, he finally realised that the problem was the fact that he had not mastered the tonal system sufficiently so as to have a basis on which to build and progress further. Of course, this is a feeling that almost everybody has, depending on the degree to which they compare themselves with the various big composers.

At this point Akis Pavlou was asked how he sees the young Cypriot composers who graduate from universities abroad, and he replied that most of them leave Cyprus without having the necessary knowledge in harmony and they join a university overseas to study composition. Given that the various schools naturally start lessons according to the modern music techniques, these students return to Cyprus after 5-6 years of studies without a strong background in the tonal system. He had observed this in various concerts by Cypriot composers, in which the compositions were all written in modern style without much interest or musical fluctuations. He had never listened to a composition in the tonal system written by a young Cypriot composer, a fact which led him to believe that some composers resort to the modern style in an attempt to hide their weaknesses. In fact, he mentioned that we could be listening to a work by Igor Stravinsky such as “Petrouska” in which, among the modern elements, we suddenly listen to a beautiful waltz which reveals that the composer knew how to use the tonal system very efficiently. Moreover, he expressed the opinion that many people appear to be composers simply because they happen to be good soloists. As a result, they can write an impressive composition due to the virtuosity they have on the piano or on some other instrument but the piece may not be structurally and morphologically interesting or have cohesion. Of course, this is not something that a simple listener can realise who may, in fact, get excited by the general hearing.

For Akis Pavlou, music is not simply an art but also a science and the two should co-exist at the same time and level. In other words, a composer needs to have imagination, inventiveness, as well as knowledge. The latter can be obtained by studying the wonderful techniques left behind by the great, old composers during the baroque, classical, and romantic eras. As for the imagination and inventiveness are concerned, these are developed based on the current times along with all the techniques we acquired from the old composers. Initially, when Akis Pavlou was trying to write a piece of work, he was using a modern atonal system and he felt that he could not control the material he had as he would get lost in a chaotic combination of notes. He could not understand whether the hearing of a piece was truly good or not. In fact, he had even tried writing for a symphonic orchestra but he faced several problems due to the fact that he was lacking the various hearings of a symphonic orchestra. That is, he could not clearly distinguish

between the various timbres of the instruments, which can be attributed to the fact that it is only in the last nineteen years that a State orchestra has been founded in Cyprus. As a result, one did not have the chance to observe works by great composers. Moreover, the various theatres did not have the infrastructure to host big foreign orchestras. Consequently, Akis Pavlou's knowledge on orchestras was limited to the courses of orchestration and band orchestration that he attended and the various books he had read.

Akis Pavlou's first attempts to compose started in 1998. The problems he encountered initially concerned the form. In order to compose a great piece of work, you need to be able to rest and attract the listener's interest by handling the form of the piece efficiently and by creating contrasts. Although Akis Pavlou knew these things theoretically, he lacked the hearings and the practical experience. At the time, the composers who seriously dealt with classical music were extremely few. In particular, there were about ten classic composers in the whole of Cyprus, which has a population of approximately 800,000. In addition to this, many Cypriot piano or violin soloists did not generally appreciate the works of their compatriots. Thus, although there were many good Cypriot soloists who have made a career abroad, they did not try to present works written by Cypriot composers so that their work can be made known abroad. Therefore, there was no motivation for Cypriot composers to produce more work. The fact that they did not have much zeal to compose a piece and they could not listen to each other's compositions led to a general lack of friendly rivalry.

Having been asked how he sees the situation in Cyprus now and if there has been any improvement in the field of music, Akis Pavlou replied that the situation has changed considerably. He went on to explain that new theatres have been founded, the level of the national symphonic orchestra has improved greatly and, unlike the past, now there are concerts every week. Another important development is that the number of the members of the Association of Cypriot Composers, which was established in 2000, has now reached sixty and it is steadily increasing. This association has a great influence on the Ministry of Education and Culture and thus there are always members and executives of the association in all the cultural events who put forward opinions as well as objections. Moreover, the symphonic orchestra is compelled to include works of Cypriot composers in its annual concert timetable. A website page is also being created in which Cypriot

composers and their work will be presented abroad. A further development is that a group album for piano written by all the members of the association has been released in order to be included in the syllabus of all the music schools in Cyprus.

All the aforementioned developments have had a very positive impact on Akis Pavlou in the last few years as he felt more motivated to work harder and reconsider his work as a composer. Due to the problems he had faced in the beginning of his career as a composer, he decided to stop trying to write big pieces of work in the last few years (since 2001) and to concentrate on an album for piano which will consist of five volumes. Thus, despite the fact that he has some big pieces of work in his repertoire, some complete and some incomplete, he does not feel ready to present them yet as he believes that more corrections could be done when he feels more mature and ready. This is the reason he decided to put these aside and start writing this album for piano.

This album will contain pieces of educational character ranging from a low to a high level. It is called “Musical Epochs” as it contains pieces that reflect the style of each era so that students are able to distinguish between the various periods. When Akis Pavlou was asked what the motivating force behind the writing of this album was, he replied that it is a great experience for him to learn and to mature as he has to learn the tonal system all over again as well as how it is presented in each era, while, at the same time, he needs to revise the atonal system. He also pointed out that this work has been a great challenge as, apart from its educational character, each piece needs to have a good melodic line and accompaniment in order to attract the teacher and the student alike. By doing this project, Akis Pavlou has to compete with great composers who have written educational books for piano such as Oesten, Burgmuller, and Duvernoy, among others. Through the melody of his pieces, he aims to prove to Cypriot teachers that Cypriots can indeed produce pieces of work of high standard and quality. Having completed his first album, Akis Pavlou feels that he has already learned a great deal while his aesthetics and inventiveness have improved considerably. In fact, he started attending piano lessons all over again, taught by his wife, in order to determine and identify the difficulties an educational piece poses in terms of fingering, legato, phrases, the style of the period, and many others. He intends to record these pieces on a CD which will accompany each volume.

The first volume of the album has been released informally in September 2005 on a trial basis. Instead of releasing it promptly, he asked some piano teachers, who are considered to be good in their field, to use it with their students and report back to him any problems they encountered, or any observations and comments they had.

Completing the whole project is estimated to take about 5-6 years. It is the first album for piano written by a Cypriot composer based on an educational character, and as he pointed out, he is trying to convince teachers to escape from the established through the melodic line of these pieces.

Along with this album, he is also working on other works. He has already completed a quartet for wood wind instruments (flute, oboe, B flat clarinet and bassoon), but he has not presented it yet for the reasons mentioned earlier. This quartet is written on a modern style and presents elements of the twelve tone system, but Akis Pavlou feels that, with the passage of time, he matures more and thus he can do significant changes in it.

Given that each composer works according to their own ways and methods, it was natural to wish to know what Akis Pavlou's first steps in composing a piece are. Akis Pavlou explained that he initially decides on the form of the piece. Having determined the form, he decides if the piece will be written on a modern style (atonal system) or on tonal system. Quite often, he chooses a middle solution, working thus on a tonal basis which he handles in such a way, using many chromatic elements or dissonances, that the piece does not sound tonal. In other words, he exploits tonality to the utmost in order to have a solid basis and maintain his material. In case the piece is modern, he certainly needs to avoid established rhythmical patterns. After this, he thinks of a harmonic basis on which the piece will be supported. The ideas that usually occurred to him while composing are not rejected if it is not the right time to use them, but instead they are kept somewhere until he decides where they will be used. Sometimes an idea may be complicated and thus the composer simplifies it in order to find a theme which will be used as the main one and use the original idea as a variation. Within a piece of work, the composer may use different scales such as the whole-tone scale to show something specific, or the pentatonic scale so as to change the atmosphere and transfer the listener somewhere else. It is very difficult to modulate from one scale to another which has a different style (e.g. from an Arabic to a whole-tone scale) in an interesting way as for example in works by

Alban Berg and specifically in the opera “Wozzeck” where he uses elements of the twelve-tone system and then switches to a tonal style resembling Wagner. Furthermore, Akis Pavlou pays attention to the development of the piece, to quick bursts which lead to slow passages so as to attract the listener’s interest. Quite often, an idea may not seem remarkable but a composer should have the experience to realise that it can be developed easily or to exploit it better. Writing a classical piece is different to writing a song as a composer needs to pay attention to both the melody and the lyrics so that even the average listener can appreciate it. Unlike this, when writing a classic piece everything needs to work in balance. Soul, imagination and logic need to co-exist in a classic piece. To put it differently, when one analyses the piece in question they should be able to identify the logic or framework on which the composer worked. On the contrary, the melody of the song can be supported by soul and talent. That is, we cannot take a pop song and analyse how it was written in a “scientific” way as we could do with a work by Bela Bartok, for example.

Regrettably, Akis Pavlou has observed that during the last few years many Cypriot composers trust technology in order to write music. Instead of working on a piece of paper, they use a music programme on the computer and simply place notes based only on how it sounds. In this way, they may write a symphonic piece of work, a quartet, and so on, using some of the techniques they learned during their studies. According to Akis Pavlou, this method is wrong as the computer distracts your attention from thinking and organising your material and thus you resort to the easy way of solving all the issues, namely the ear and the way it sounds. Thus, although he has sufficient technology in his disposal due to the equipment he has in his studio, Akis Pavlou always writes all his compositions using paper and pencil. As soon as the composition is completed, it is typed on the computer.

The technology certainly offers a great deal, but it is not a mean of solving the issues that arise when composing. In other words, the computer should not write music for us, but instead we should write music with the assistance of the computer. In Akis Pavlou’s opinion, the time we live in is very difficult for a composer to find his true self and style due to the great number of music tendencies that exist today and the great advancement of technology.

Akis Pavlou's repertory includes works for piano such as the album "Musical Epochs" (First volume 2005), "Fantasia" (2002), "Variations" (2001), "Courante" (2004), "Allemande" (2004), "The Funny Donkey" (2004), "Memories" (2003), "Prelude" (2004), "Roaming/ Wandering" (2000), "Nocturne" (2002) and "Concern" (2000). He also wrote a quartet for woodwind instruments (2000) as well as a string quartet (2 violins, viola and cello) which is unfinished. His work for orchestra Symphony No. 1 is unfinished too. Moreover, he composed pieces for piano and violin such as "Nostalgic Voyage" (2002), and "Gavotte" (2001) violin part by Jean Becker and piano part by Akis Pavlou. In addition, "Gavotte" was also arranged by Akis Pavlou for a sextet for oboe, 2 violins, viola, cello and contra bass (2006). Other arrangements by him are "Quejas ó la maja y el ruisenor" (Laments or the maiden and the nightingale) for piano by Enrique Granados arrangement for orchestra (2003), Haydn's sonata in G (First movement- Allegro) arrangement for orchestra (2005), songs like "White Christmas" arrangement for voice, piano and modern orchestra (drums, bass, classic guitar, brass and woodwind instruments, violins, violas, cello and contra bass) (2005), and others. His repertory also includes his first choral work for mix choir Kyrie (2005).

3. Analysis of some of Akis Pavlou's compositions

At this point, it is necessary to present and analyse some of Akis Pavlou's works so that a clearer and more complete picture of him is given. In this chapter, five of his compositions are presented, three of which are for piano, one for violin and piano, and the last one for a mixed choir.

In the first composition "Nocturne" one can see how the composer works using techniques of the 20th century and how he handles the two styles of impressionism and expressionism.

The second and third compositions "The troubadour" and "Greek Dance" show us how the composer employs techniques of the Medieval period and traditional Greek music, respectively. These works will be analysed in order to see how the composer exploits the two styles in such a way that they have an educational character as they are pieces from his piano album "Musical Epochs", which includes pieces of different styles and levels.

The fourth piece "Nostalgic Voyage" is different from the previous three which are written for piano as it is a piece for a violin and piano accompaniment. This is a simple piece which the composer wrote for his son, and it demonstrates the techniques of the classical era.

The last piece "Kyrie" is a completely different kind of music from all the others. It is a choral composition which is based on the techniques of the Baroque period in combination with some chromatic elements.

Through this choice of compositions, one can see pieces of different styles and therefore, get a clearer picture of how the composer utilises the techniques of different periods.

3.1 “Nocturne”

This piece was written in 2002 for piano in order to show the difference of two music tendencies/styles, impressionism and expressionism. It is in a large ternary form: the part A finishes at the 2nd beat of bar 43. This part clearly shows the presence of the impressionistic style. The part B, which starts from the 3rd beat of bar 43 and is completed at bar 62, has expressionistic characteristics while it shows contrast with the part A. The line of reasoning in Akis Pavlou’s composition is similar to the one followed in the Classic era; in the latter the part B is presented in dominant key with different music characteristics to the part A, while in the former this contrast is presented by using two different music tendencies/styles. Finally, the last part A', which starts from bar 63 to the end of the piece at bar 91, is a repetition of the part A but with some variations.

The first part is based on interval of perfect 5th which dominates the whole of part A. It starts with a 4-bar introduction, which presents the distinctive interval of perfect 5th performed by both hands.

The image shows a musical score for the introduction of Part A. The score is in 8/8 time and consists of four bars. The tempo is marked 'Adagio' with a note value of a half note equal to approximately 42-48 beats. The score is written for piano (p) and includes the markings 'p espr. e cupo' and 'poco rubato'. The notes are: Bar 1: Right hand (RH) has a half note 'd' and a half note 'e'; Left hand (LH) has a half note 'a' and a half note 'b'. Bar 2: RH has a half note 'd' and a half note 'e'; LH has a half note 'a' and a half note 'b'. Bar 3: RH has a half note 'd' and a half note 'e'; LH has a half note 'a' and a half note 'b'. Bar 4: RH has a half note 'd' and a half note 'e'; LH has a half note 'a' and a half note 'b'. A red circle highlights the interval between the notes 'a' and 'e' in the first bar of the left hand, which is a perfect 4th interval. The notes 'a', 'b', 'd', and 'e' are labeled below the staff. The word 'Introduction' is written above the score.

When analysing the first two bars in more depth, it becomes obvious that the composer has placed the notes in such a way so as to ensure that they have certain logic, which is present in the whole piece. In the first bar, the 2nd and 3rd beat played by the left hand are in interval of major 2nd (notes “a” and “b”), which is also present in the part played by the right hand (notes “d” and “e”). It should be pointed out that note “e” and note “a” played by the right hand create a perfect 4th interval, which is the inversion of the main perfect 5th interval on which the composition is based.



In the second bar, the interval major 2nd is still present, while the right hand repeats the perfect 5th interval, followed by its inversion, i.e. perfect 4th interval, which appears in the second half of the bar. In the part played by the left hand, an alteration of note “a” to “a sharp” is observed, which gives the feeling of chromatic element as opposed to note “a” that preceded. Therefore, here we have an augmented 5th interval.



The first section of part A starts from the last beat of the 4th bar, which begins with a perfect 5th interval up to the first beat of the 10th bar. This is followed by an extension that starts with a sequence played by the right hand, which is then repeated by the left hand in an imitation style. From the last beat of bar 16 to bar 25, the first section is repeated with a small variation in bar 18.

4

First section of Part A

5 6 7 8

9 10 11 12

Sequence Sequence

13 14 15 16 First section of Part A - Repetition

The second section, which starts at bar 26, is quite different to first section as far as rhythm and feeling are concerned. The first section with tempo poco rubato offers some freedom to the performer, whereas second section has a faster and precise tempo with sharper (intense) rhythmical patterns, a difference which is similar to the rhythms of Debussy and Ravel, who used soft rhythmical patterns and sharper rhythmical patterns, respectively. The right hand plays a perfect 4th interval as accompaniment and then the main theme is passed to the left hand with a small variation. In second section, the theme appears four times in four phrases. It first appears in bars 26-29 and it is followed by a small bridge which includes the main notes of the theme “d” and “a” on the right hand

and an alteration of “a” to “a flat” on the left hand, bar 30, so as to create a dissonance between “a” and “a flat”.

ca. 63-69 Second section of Part A
 26 con rigore di tempo 27 28
 P4
 f intenzionato
 sf sf
 Phrase a
 29 30 31 32
 Bridge
 sf

Bars 31-33 are a second repetition of the theme, followed by the previous bridge with a small variation.

31 32 33 34 35
 Phrase a
 Bridge

The third repetition of the theme (phrase a') with a variation starts from the last beat of bar 35, whereas the last repetition (phrase b') starts at the last beat of bar 39. In second section the right hand plays an organ point with the notes of theme “d” and “a”. In bar 41 we see a smorzando which ends into a ppp in bar 43. In the 2nd beat of 43 there is a fermata, which enables the listener to distinguish between the two music tendencies/ styles (impressionism – expressionism) as well as the change of texture.

The image shows a musical score for piano, measures 35 through 43. The score is in 3/8 time. Measures 35-38 are grouped as 'Phrase a'. Measures 39-42 are grouped as 'Phrase b'. Measure 43 is the start of a new section. Dynamics include *f*, *mf*, and *p*. There are blue circles around specific notes in measures 41 and 43.

In part B, where harmonic elements and counterpoint techniques such as imitation are used, one can clearly see the change of style. This part is written in free atonal and the composer employs interval relations such as augmented 4th, augmented 5th and diminished 5th. These intervals are used in such a way that they have some logical placement between them, an attempt which is guided by the ear. Akis Pavlou believes that it is very important to be able to feel or hear what sounds good or not, which requires many years of effort and experience. The composer himself was assisted in developing this skill by the classic harmony courses he has attended.

The part B is divided into two sections. The first section consists of 4 phrases: the first one starts from the 3rd beat of bar 43 (*poco rubato*) with the main melodic interval augmented 4th (“e flat” and “a”) which is dissonant in relation to the interval perfect 5th (“d” and “a”) in part A. The first phrase finishes in the 4th beat of bar 45 with the note “c sharp”.

The second phrase, which is a variation of the first phrase, starts from the last beat of bar 45 and finishes in the 4th beat of bar 47 with note “c sharp” again. These two phrases are considered as one period.

The third phrase, which starts at the last beat of bar 47 and finishes at the 4th beat of bar 49, along with the fourth phrase, which starts at the last beat of bar 49 and finishes at the 4th beat of bar 51, create another period. This latter period is called “contrasting” because the two phrases have a different melody, whereas the former period is called “parallel” due to the fact that the two phrases it consists have the same melodic line. The fourth phrase finishes with a climax by using the whole tone scale on the right hand and the same whole tone scale with a retrograde movement on the left hand. The left hand starts with upbeat of 16th rest which is used for two reasons: firstly, to make it rhythmically interesting; and secondly, to create a harmonic diminished 4th interval between the first note of the left hand, “a sharp”, and the second note of the right “d”. As a result, the last notes of the whole tone scale (“d” left hand and “a sharp” right hand) create an augmented 5th interval.

A repetition of the 3rd and 4th phrases starts at bar 52 and ends in a climax in bar 55 with whole tone scale again. This climax ends in a weak beat with fermata and sforzando, which is one of the characteristics of expressionism.

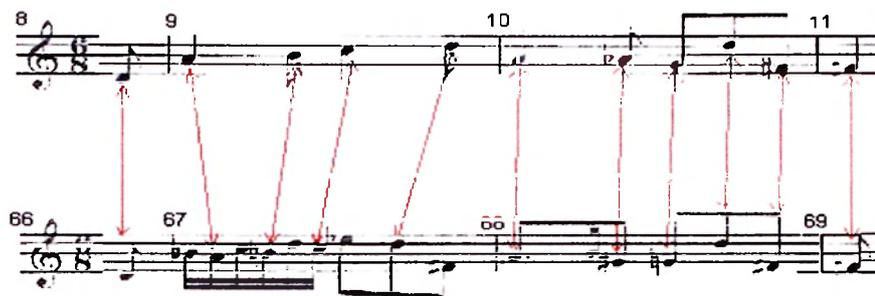
This is followed by the second section (of part B) with a sequence which starts at the 4th beat of bar 55 after the fermata. The structure here is based on intervals minor 2nd, augmented unison, and augmented unison in octave.

Second section of Part E

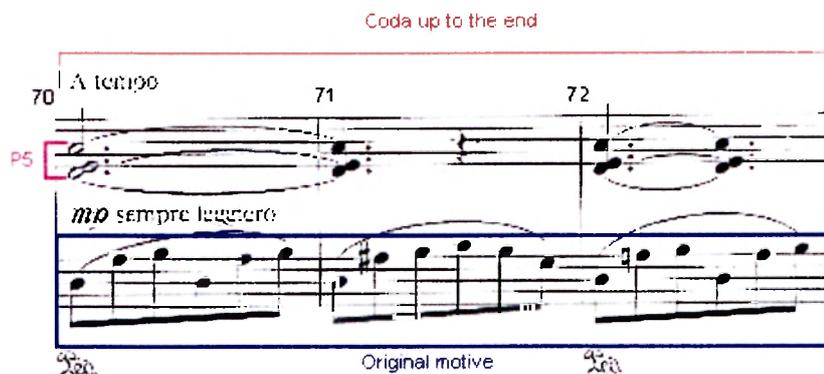
At bar 60 we find a bridge which continues up to bar 62, while from the last note of bar 62 (“d flat”) we have the beginning of the last part A’.

As far as tempo is concerned, in part A’ there is a molto leggiero where the left hand moves with the same logic as part A. The main element is the perfect 5th interval in combination with diminished 5th. Interestingly, although the diminished 5th is a dissonant interval, it is used in such a way that the dissonance is softer. More specifically, the first two notes of the left hand in bar 67 are “d” and “a flat”. The note “a flat” played simultaneously with note “c” of the right hand, creating thus a major 3rd interval which softens the dissonance.

At the last beat of bar 62, the main element of the piece (notes “d” and “a”) appears with an alternation of note “d” to “d flat”, which is followed by a variation of the theme up to bar 70. The main theme here is not so clear due to the various notes that are used for the variation of the theme. Nevertheless, the listener can identify the presence of the theme. The following is an example of theme variation by Akis Pavlou:



From bar 70 up to the end, there is a coda in which the left hand is dominated by the original motive, whereas the harmony of the right hand maintains the two main notes “d” and “a” which create the main perfect 5th interval.

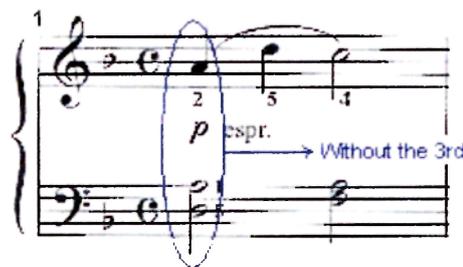


In conclusion we can see that Part A gives the sense of impressionism because the leading notes are absent and thus the piece obtains a sense that there is no central tonality. Additionally, the dissonant chords used by Akis Pavlou which are unprepared and unresolved as well as the chromatic elements, all of which can be found in this part are some of the characteristics of impressionism. In Part A calmness prevails and music moves in softer rhythms. Moreover, the general character of part A seems to be pentatonic. For example, the left hand plays the notes “d-a-b”. The D major pentatonic scale consists of the notes: “d-e-f sharp-a-b-d”. The composer does not use the notes “e” and “f sharp” but the feeling is close to pentatonic scale.

In part B the expressionistic style is obvious by the rhythmical patterns which are more complicated in relation with part A. What is more, the abrupt stop of the music in bar 55 with the climax followed by fermata with sforzando is one of the expressionistic characteristics. Other characteristics are the use of the interval of minor 2nd and augmented unison which have the same sound and the wide changes of dynamics.

3.2 “The Troubadour”

“The Troubadour” is one of the piano pieces included in the album “Musical Epochs” which was written in 2005. It has a ternary form A-B-A and was written according to Medieval trends, which gives an explanation for the choice of title. As far as tonality is concerned, this piece is based on the ancient Greek scale D Aeolian, which combines with D minor and the homonymous D major in every cadence. It is noteworthy that the first chord of the piece is without the 3rd, a technique employed in order to show the old technique used in chords during the periods of Ars Antiqua and Ars Nova.



In general this piece is a kind of Medieval song of the 12th -14th century without polyphonic elements. As far as the rhythm is concerned, it is simple so that the piece can be relatively easy for students. The piece has a sad feeling in tempo *adagio lacrimoso*, which presents the troubadour heartbroken by the loss of his beloved.

The part A starts at bar 1 and continues up to bar 8. It consists of a double phrase, in which the 2nd phrase finishes at the homonymous D major by using ascending melodic D minor at bar 8 of the left hand. In the first two bars, Akis Pavlou deliberately uses harmonic parallel 5ths in order to show the movement of the voices used in the Medieval period.

Phrase 1

Part A Adagio lacrimoso [♩ = c. 72]

Parallel 5ths

Phrase 2

D major

Ascending D minor melodic

The part B starts at bar 9 and finishes at bar 12. In this part, Akis Pavlou shows more intensity by introducing the rhythmic pattern $\text{♩} \cdot \text{♩}$ played by the right hand, in order to symbolise the old good memories in the troubadour's mind before the lost of his beloved, whereas the left hand continues using parallel 5ths.

Part B

Parallel 5th

Parallel 5th

The last part A starts at bar 13 up to the end of the piece. This part is a repetition of the main theme of the first part A, which brings the troubadour back to his deep grief.

In conclusion it is obvious that the piece has a Medieval character. This feeling is achieved by using parallel movement of intervals of perfect 5th played by the left hand and by some chords used without the 3rd note as well. Another characteristic is the

tonality of the piece - the D Aeolian, one of ancient modes which were used in early music.

3.3 “Greek Dance”

“Greek Dance” is also one of the piano pieces included in the album “Musical Epochs” and it was also written in 2005. This piece was written in order to show the character of a Greek dance so that students can be given the opportunity to listen to and perform a variety of music styles. Another purpose of this piece is to help students develop their articulation technique by combining the ostinato of the left hand which consists of one accent, 2 staccato and 2 tenuto, with the legato played by the right hand. The key of this piece is A minor and it is in a ternary form A-B-A. It starts with a four-bar introduction, in which the left hand plays the ostinato providing thus the rhythm of the dance.

The image shows the first four bars of the piano piece "Greek Dance". The score is written for piano in 2/4 time, marked "Moderato" with a tempo of approximately 108 beats per minute. The right hand (treble clef) plays a simple melody, while the left hand (bass clef) plays a rhythmic ostinato pattern. The ostinato consists of a sequence of notes: a quarter note with an accent, followed by two eighth notes (staccato), and two quarter notes (tenuto). The first bar is marked with a "1" above the staff, and the subsequent bars are marked with "2", "3", and "4". The word "Introduction" is written below the first four bars. The dynamic marking *mf* is placed above the first bar of the left hand.

The part A starts at bar 5 and finishes at bar 20. It consists of two phrases, the first of which finishes in bar 12, whereas the second one starts at bar 13 and ends in bar 20. This second phrase is like an answer to the first one but with small variations. In part A, the left hand plays ostinato using the notes of the first and fifth degrees of the scale A minor. In bar 13, this ostinato moves one octave downwards, giving thus more depth and intensity. One important element of the first part is the melodic augmented 2nd interval. Given that this interval of augmented 2nd is distinctive of Greek music, the title and the music of the piece were inspired by it.

The melodic pattern with the sixteenth notes, which contains the augmented 2nd interval (“e flat” and “f sharp”) in bar 16, has already been prepared and presented in the

2nd beat of bar 8 and 2nd beat of bar 10 by using the note “e flat” that is unrelated to the key of the piece. This gives it a different and dissonant character. The note “e flat” in bar 8 creates melodic diminished 4th interval with the previous note “b”, as well as harmonic augmented unison interval, in octave, with note “e” played by the left hand. The composer uses the latter interval in octave deliberately in order to give it a softer sound.

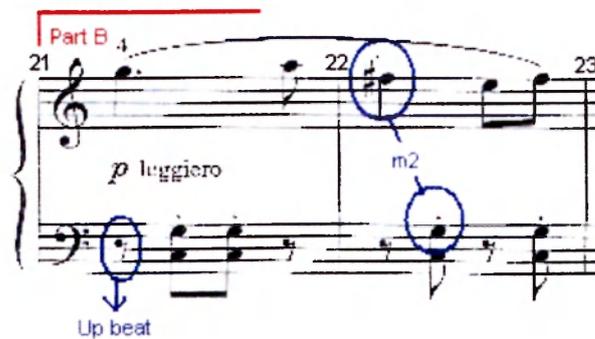
The image displays a musical score for Part A, divided into two phrases. The score is written for piano and includes annotations for specific intervals and dynamics.

- Phrase 1 (Bars 5-12):**
 - Bar 8: A blue circle highlights a melodic diminished 4th interval between notes B and E-flat. A red box highlights an augmented unison interval in octave between E-flat in the right hand and E in the left hand. A label "Dim4" points to the B-E-flat interval, and "Aug unison in octave" points to the E-flat-E interval.
 - Bar 10: A blue circle highlights a melodic diminished 4th interval between notes B and E-flat. A red box highlights an augmented unison interval in octave between E-flat in the right hand and E in the left hand. A label "Aug2" points to the E-flat-E interval.
- Phrase 2 (Bars 13-20):**
 - Bar 16: A blue circle highlights a melodic diminished 4th interval between notes B and E-flat. A red box highlights an augmented unison interval in octave between E-flat in the right hand and E in the left hand. A label "Aug2" points to the E-flat-E interval.
 - Bar 17-20: A blue box in the left hand indicates an "Ostinato one octave lower".

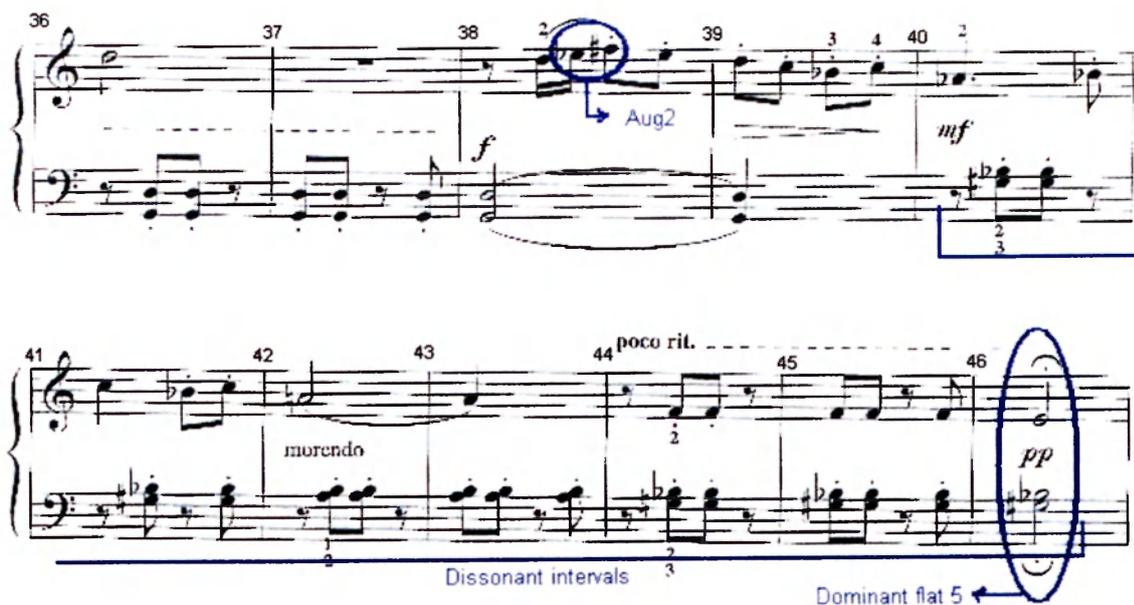
Dynamics include *mf* (mezzo-forte) and *f* (forte).

Part B starts at bar 21 and ends at bar 46. In this part, the piece modulates in C major, relative key of A minor, and the left hand gives it a different character by using upbeat. In bar 22, we see the introduction of note “f sharp” played by the right hand in order to create a dissonant minor 2nd interval with the note “g” which is played by the left hand.

We have seen the same thing in part A where the augmented unison interval has the same sound as the minor 2nd.



In bar 38, we also find the augmented 2nd interval (“e flat” and “f sharp”) which is evidence of the Greek character of the piece. In bars 40 to 46, dissonant intervals are played by the left hand, which end into a dominant flat 5 chord. In turn, this leads to the initial tonality of the piece A minor.



The last part A starts at bar 47 and finishes at bar 69 which is the end of the piece. Up to the first beat of bar 63, there is a repetition of the first part A, and from that point up to the end we find a coda with elements from the theme.

The image shows a musical score for piano, measures 62 through 69. The score is in G minor. Measures 62-65 show a melodic line in the right hand with a 'sub p' dynamic. Measures 66-69 show a more complex texture with 'pp' and 'ff' dynamics. A 'Coda' section is indicated above measures 64-65. The left hand has a steady rhythmic accompaniment.

The most important characteristic that creates the Greek feeling of the piece is the rhythmic pattern (ostinato) of the accompaniment as this rhythmical structure can be found in many Greek dances. Furthermore, the distinctive interval of augmented 2nd and the organ point of the left hand are characteristics of Byzantine music, which also borrowed elements from the ancient Greeks, are evidences for the Greek character of the piece.

3.4 “Nostalgic Voyage”

This piece for violin and piano was written in 2002. Akis Pavlou wrote it for his son Lambis who has been learning violin since 2002. It is obviously written in a classic style and its form is simple ternary. Its harmony is clear using passing, auxiliary and non harmony notes which formulate the musical style visibly. Part A is characterised by a melancholic feeling in G minor key and its rhythm is smooth. Part B has a faster tempo allegretto which shows the different character to part A. This antithesis is also obvious by the change of tonality from G minor to G major as well as by the different rhythmical patterns used by the piano part.

The piece starts with a tempo adagio cantabile, while the part A lasts from bar 1 up to 17. It consists of two phrases, the first of which lasts up to the fermata in bar 9. The

second phrase starts from the last note of bar 9 (“f sharp”) and finishes in bar 17 on the 2nd beat. These two phrases create a parallel period.

Part A Adagio cantabile $\text{♩} = 60$

Violin

Piano

Phrase 1

Phrase 2

Change of tonality to G major

Part B starts in bar 18 and finishes in bar 33. This part has a happier and livelier character, which is obvious not only from the change of tempo from adagio cantabile to allegretto, but also from the modulation from G minor to G major. Moreover, this difference in the character of the piece is evident in the change of the piano

accompaniment. Part B also consists of two phrases which create a period. The first phrase starts at bar 18 and ends at the first beat of bar 25, while the second phrase starts at the second beat of bar 25 and finishes at the first beat of bar 33. The second beat of bar 33 is a small bridge which connects the part B with the last part A.

The musical score for Part B is presented in three systems. The first system (bars 18-21) is labeled "Part B" and "Allegretto 7/2". It contains "Phrase 1" and has a "Change of accompaniment" at bar 19. The second system (bars 22-25) contains "Phrase 1" and ends with a "V" (volta) at bar 25. The third system (bars 26-33) contains "Phrase 2" and ends with a "Bridge" at bar 33. Dynamics include *mf*, *f*, *p*, and *sf*. A "Change of tonality back to G minor" is indicated at the end of bar 33.

The last part A of the piece is a repetition of the first part, and it starts from bar 34 to the end of the piece at bar 49.

This piece is very close to the classical style and in some cases uses some elements of romanticism. The classical characteristics are the concise melodic expression of the violin

as well as the modulation of the piece from G minor to the homonym major and then back to G minor again. Moreover, the harmonic structure consists of non-complex chords and uses pedal in piano which was not used in the Classical era especially by Haydn. Finally, we can observe wide articulation elements such as unexpected sforzando, immediate changes of dynamic, which are more often used in Romanticism. Maybe we can consider this piece as Classical-Romantic.

3.5 “Kyrie”

This piece for mixed choir (4 voices SATB) a cappella was composed in 2005. It is written in A minor key and its character is contrapuntal. In this piece there is smoothness in rhythm in order to facilitate the voices with polyphonic style where elements of imitation and canon dominate. Its form is similar to Bach’s chorals, due to the fact that it is characterised by the continuous use of the fermata. As for the melodic line of each voice, there is strictness in relation to the melodic intervals so as to make it easier for the choir. As far as harmony is concerned, the rules are strictly followed so that it does not escape from the restrictions of vocal composing. Although the character is ecclesiastical because of the lyrics (Kyrie eleison), the composer uses chromatic elements as it can be seen in bars 11, 14, 15 and 24. This chromatic feeling was added deliberately as this piece is the introductory piece of a Christmas CD, which includes some pieces in jazz style.

The piece ends with an organ point in the bass voice, which starts from bar 25, on which a plagal cadence (I-IV⁶/4-I) is created in combination with the degrees of dominant (V) and supertonic (II). The piece finishes with the homonym A major with the third note of the chord, “c sharp”, delayed.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 4/4 time and features a plagal cadence (I-IV⁶/4-I) in the bass voice. The organ point is highlighted in blue. The final chord is A major, with the third note (C sharp) delayed. The score includes the following chord symbols: I, II₄₂, V₇, I, IV₆₄ major, IV₆₄ minor, II₄₂, I. The organ point is labeled "Organ point" and the delay is labeled "Delay".

This piece is clearly written in the Baroque style as it consistently uses the fermata as Bach used in his chorals. We can understand the polyphonic style of the piece from the elements of imitation and canon. We can say that the piece can be called Neo-baroque because of the chromatic elements which are used by the composer. It is something similar to Stravinsky’s “Pulcinella”, which starts with clear Baroque style and then introduces some elements of the 20th century.

By writing this piece, Akis Pavlou wished to try his abilities on a choral polyphonic writing as well as find out whether a Cypriot choir would manage to perform at this level. Although it may sound strange, it is indeed difficult to find a choir able to perform such a piece in Cyprus due to the lack of music background in the area of choral music. The choir singing on the CD does not perform live. Instead, each voice was recorded separately and then all the voices were mixed together in a studio.

During the last 3-4 years, many music colleges have been established in Cyprus and thus there have been considerable efforts to set up their own choirs. This fact, in

combination with the increased interest of many Cypriots to study choir conducting at the Charles University, Faculty of Education, in Czech Republic, has made the future of choral music in Cyprus look more positive and hopeful.

All these compositions analysed above, as well as other compositions of his repertory, demonstrate that Akis Pavlou is a composer who is able to compose in all musical styles and can present elements of each period in order to show the proper feeling for each style. Thus, after this analysis we have a clearer picture about Akis Pavlou and his composing accomplishments.

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4. Akis Pavlou's studio activities

Another activity which Akis Pavlou has been dealing with since 1988 is studio recording. He has always had an interest and love for this sector of music and from the age of twenty one he began purchasing various recording machines to set up a small studio in his bedroom. He was also purchasing and collecting synthesizers and maybe this is one of the reasons that he did not develop faster musically because the technology and all these machines attracted more of his attention. He has never regretted this, though, because he had the opportunity to familiarize himself with a sector of music which is very important nowadays. The reason why he finds studio recording fascinating is that it offers him the chance to create and orchestrate music using technology. He remembers his first sequence synthesizer which offered him the possibility to record an instrument on top of another, creating thus his first pieces. As mentioned, at that time he was teaching piano at the Greek Music School of Lakatamia in Cyprus and he was spending all his salary on studio equipment. This obsession lasted from 1988 until 1993 when he got married. From 1993 until 1998, he stopped buying studio equipment as he had decided to work as a theoretician. Moreover, the number of his students gradually increased and he was forced to study more in order to improve in the sector of teaching of theoretical courses. He realised that the technology would not yield him money.

However, in 1998 when his new music school was ready, he decided to deal with studio recording professionally because of the free time he had during the morning as he started teaching at midday. Therefore, he had made provisions together with his wife Ioanna not only for teaching rooms but also for a room where he could set up his studio on their new premises. At that time, there was a rapid rise in this sector because many people wanted to record songs for various competitions and others for CD productions. Therefore, he started his new work with eagerness by buying the first studio recording machines which cost him about CY¹¹ £25,000. With the studio equipment he bought, he was able not only to record songs, but also orchestrate them. Despite the fact that there was great interest in studio recordings, his new job could not offer him a satisfactory income initially. Over the next two years (2000) he obtained his own clients and despite

¹¹ See notice No. 10.

spending almost CY £60,000 for studio equipment, he has managed not only to cover the expenses of the equipment but also to have a satisfactory income. Akis Pavlou's wife, Ioanna, also works in the studio where she undertakes the score typing on the computer. Therefore, when someone wants to produce a record Akis Pavlou and his wife undertake the whole production (orchestration, vocal recording, mixing and the score typing). Akis Pavlou has read many books about this sector of music recording, acquiring important knowledge which has helped him to improve himself aesthetically in the field of music. Now he feels more confident as far as studio recording is concerned. Moreover, he has realised that recording music is an important achievement nowadays as it gives us the opportunity to listen to music anywhere but for the music itself it is a "curse". By this he means that when we listen to a piece of music live in a concert hall the frequencies which are produced by the various instruments are spread in the whole space of the hall. If this piece of music is recorded all these frequencies have to be put through two speakers, something which is impossible to do. Therefore, during recording many of these frequencies are cut and during the mixing some of them have to be removed in order to obtain a clear sound of music. That is why the real magic of music is lost.

It is widely known that computers and technology in general play important roles in our life, which is why Akis Pavlou showed particular interest in technology. Due to the fact that technology has been rapidly developing, he had the chance to deal with the method of sampling. With sampling you can record the whole range of an instrument and for each tone you can record different dynamics. Therefore, you can place the recorded range and dynamics of the particular instruments on a keyboard via a computer. So by playing the keyboards you hear the sound of the instrument which has been recorded. The dynamics depend on how much you press the keys. The method of sampling is very useful because you can use the sound of the instrument you have recorded to orchestrate a piece without the presence of the performer as you have 90% of the natural sound of the instrument. By using this method, Akis Pavlou created the sounds of a classical guitar, which took him one month to complete. He cooperated with one of the best guitarists in Cyprus, Dimitri Reggino who played the whole range of the guitar, each tone one by one including the dynamics. This work required patience since for each note which was played by the performer 15 different dynamics had to be recorded. Thus, if we estimate

that the guitar has about 40 notes in its range then Akis Pavlou had to record 600 samples. The samples from the recording had to be organised in groups so that Akis Pavlou could easily know the note, octave and dynamic for each sample. The dynamics were placed into layers so as to produce the proportional dynamic with the proportional pressure of the keys.

Over the studio's 8-year period of operation, Akis Pavlou had the chance to orchestrate and compose modern music for various festivals which represented Cyprus in many countries such as Malta (Song "Don't say goodbye" by Katerina Christofidou-orchestration by Akis Pavlou) and Bulgaria (Song "New life" by Akis Pavlou) via the Cyprus Broadcasting Corporation. He also dealt with the CD production assigned to him by various artists. Similarly, he also had the opportunity to compose various jingles (pieces of music of small duration, about 30 seconds), which were used as background music in advertisements on television and radio. Moreover, during the last four years, he orchestrated five musicals. In Cyprus, there are three companies that produce musicals and two of them cooperate with Akis Pavlou. For these musicals he undertook the arrangement and orchestration. The arrangement and orchestration of each musical are created in different tonality in order to suit the choir's and actors' voices. Furthermore, the arrangements are made so as to adapt the music to the Greek text and to some scenes of the play which are modified by the stage director. The five musicals that he arranged and orchestrated were "Annie", "Oliver", "Grease", "The Beauty and the Beast" and "Notre Dame". For the production of these musicals, Akis Pavlou spent a lot of money on hardware and software which are specifically designed for sampling sounds of a symphonic orchestra. Therefore, when someone watches the musical, s/ he believes that a real symphonic orchestra is performing. Of course when someone wants to work with this hardware and software, s/he must have the knowledge of how to orchestrate classic orchestra so that each instrument played on the keyboard can be heard as authentically as the original sound.

Another significant area of studio for Akis Pavlou is the sector of effect. For this piece of equipment, he also spent a lot of money in order to have the opportunity to create the space and the sound reflections of a theatre so that the audience will have the sense that the music is being produced in a theatre.

All these sectors which Akis Pavlou dealt with exhausted him mentally and financially. As mentioned before, he decided he would gradually stop working on this sector and dedicate his time to composing instead. During the summer of 2006, he worked on the musical “Notre Dame” and perhaps this was his last large work he will ever undertake. In general, he took the decision that he will never orchestrate modern music again but the studio will continue its operation as a studio for recordings only. The recordings are usually conducted in the morning hours when he records various school choirs, which is not as stressful as orchestration. Despite the fact that Akis Pavlou has not financially gained from the studio, he acquired much knowledge on the studio and the technology used in this sector, which is of great value nowadays.



CONCLUSION

As it has become clear, Akis Pavlou is an individual with a lot of ambition and goals. Both he and his wife have offered, and continue to offer, a great deal to music education in Cyprus. Even though some of his works have been presented abroad, Akis Pavlou may not be internationally known but he is very well known in Cyprus to everybody who deals with music. As a Cypriot citizen and musician, he contributes as much as he can to the various festivals and events that take place in Cyprus. Moreover, as a member of the Association of Cypriot Composers, he is trying, in his own way, to leave some noteworthy work behind of which his children can be proud. He is a person who cares for his country and its development in music. Through his various activities, he aims to assist the development of music in Cyprus in any way he can, along with the rest of his colleagues. Furthermore, through his books and his teaching he hopes to help the development of music education in Cyprus as well as enable new musicians to improve their knowledge in music. At the moment, several of his students are studying in universities abroad, and he expects that they will contribute to the development of music in Cyprus, as well. He believes that this effort, which was initiated by several musicians, must be continued by new generations of musicians until the aims have been achieved. One of his wishes is to see music develop in Cyprus to the level it should have reached if obstacles, such as the Turkish invasion, had not come in its way. As he points out, his dream is to see Cypriot musicians and the standard of music in Cyprus reaching the high standards set by other European countries.

SUMMARY

This diploma dissertation consists of four main chapters which focus on the life and work of a Cypriot musician and composer Akis Pavlou.

The first chapter, called Cypriot music and musicians, covers the musical development of Greek and Cypriot music, musical tradition and the situation in Cyprus. Furthermore, biographies of some Cypriot musicians are given.

The second chapter starts with the relation of Akis Pavlou with Cypriot society and then concentrates on his detailed biography. Moreover, it presents Akis Pavlou as a teacher including his textbook of theory of music and gives some information on the two teaching systems used in Cyprus, the Greek and English, as well as the opinion of Akis Pavlou about these two systems. In addition, there is a comparison of Akis Pavlou's book "Theory of Music" with Eric Taylor's book "Music Theory in Practice". Furthermore, Akis Pavlou as a composer is presented and his composing accomplishments are examined.

The third chapter is dedicated to five of his representative compositions which are also analysed in more detail.

Finally, the fourth chapter includes Akis Pavlou's studio activities.

RÉSUMÉ

Diplomová práce obsahuje čtyři hlavní kapitoly, jež jsou zaměřeny na život a dílo kyperského hudebního skladatele Akise Pavlou.

První kapitola, nazvaná Hudba na Kypru, se věnuje vývoji hudby v Řecku a na Kypru. Dále se zabývá kyperskou hudební tradicí a uvádí základní životopisné údaje nejvýznamnějších kyperských hudebníků a přehled jejich aktivit.

Druhá kapitola je zabývá monograficky osobností A. Pavlou – přináší jeho životopis, přehled jeho skladatelského díla a prezentuje jej také jaké učitele hudby a jako autora učebnice hudební teorie. Dále se tato kapitola věnuje dvěma systémům hudební výchovy na Kypru, a to řeckém a anglickém, a názoru Pavlou o těchto systémech. Po té následuje srovnání Pavlovy knihy Theory of Music s knihou Music Theory in Practice Erica Taylora.

Třetí kapitola obsahuje podrobný rozbor pěti Pavlových skladeb, reprezentujících různé hudební styly a kompoziční postupy, které se v jeho díle objevují.

Konečně čtvrtá kapitola přináší informace o aktivitách Akise Pavlou v jeho nahrávacím studiu.

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Discussions with A. Pavlou in the Christmas vacations of 2005 and 2006 and summertime of 2006.

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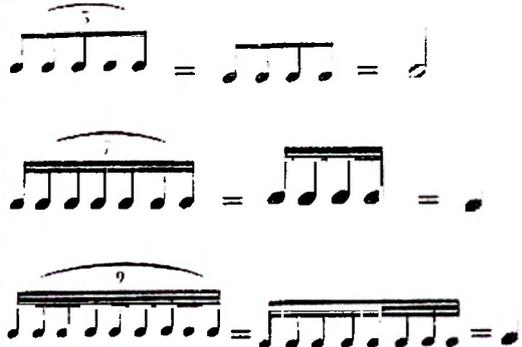
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Theory of music Volume 1 by Akis Pavlou.	Music theory in practice Volume 1 by Eric Taylor.
Introduction. It includes the description of music and ways to approach music. Moreover, points of music writing characteristics of notes (pitch, time, intensity and timbre).	Introduction: How to use the books.
Chapter 1, Section A: Definition of staff and ledger lines. Notes on the staff.	Section A: Elementary time values.
Chapter 1, Section B: Clefs.	Section B: Bar-line and time signature.
Chapter 1, Section C: Time values and rests.	Section C: Notes on the staff.
Chapter 1, Section D: Subdivision of the time values.	Section D: The treble (G) clef.
Chapter 1, Section E: Mean of measure.	Section E: The bass (F) clef.
Chapter 1, Section F: Time signature.	Section F More on time values.
Chapter 1, Section G: Correct writing of the notes on the staff.	Section G: Rests.
Chapter 1, Section H: Transpositions (Meaning of octave)	Section H: Ties.
Chapter 1, Section I: Organisation of rhythm in relation with time signature.	Section I: Dots.
Chapter 1, Section J: Clef transposition. (Transpose from treble clef to bass clef and reverse)	Section J: Accidentals.
Chapter 2, Section A: 2/2, 3/4 and 4/4 measure.	Section K: Semitones and tones.
Chapter 2, Section B: Strong and weak beat in a measure.	Section L: The scales and key signatures of C, G, D and F major.
Chapter 2, Section C: Difference of the first beat and upbeat or anacrusis.	Section M: Cancelling an accidental.
Chapter 2, Section D: Anacrusis.	Section N: Degrees of the scale and intervals.
Chapter 2, Section E: Definition of tempo.	Section O: The tonic triads.
Chapter 2, Section F: Definition of rhythm.	Section P: Composing an answering rhythm.
Chapter 3, Section A: Ties	Section Q: Performance direction
Theory of music Volume 1 by Akis Pavlou.	Music theory in practice Volume 2 by Eric Taylor.
Chapter 3, Section B: Dots.	Section A: Ledger lines.

Chapter 3, Section C: Simple and compound time.	Section B: Time signatures: 2/2, 3/2, 4/2, 3/8.
Chapter 3, Section D: Definition of accidentals and kinds.	Section C: The major keys of A, Bb and Eb.
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Chapter 4, Section B: Enharmonic notes.	Section F: Grouping of notes and rests.
Chapter 4, Section C: Definition of unison.	Section G: Intervals.
Chapter 4, Section D: Cancelling an accidental.	Section H: Composing simple four-bar rhythm.
Chapter 4, Section E: Definition and the use of key signature.	Section I: Performance direction
Theory of music Volume 1 by Akis Pavlou.	Music theory in practice Volume 3 by Eric Taylor.
Chapter 5, Section A: Introduction to the scales.	Section A: Demisemiquavers.
Chapter 5, Section B: Major scales with sharps (C, G, D, A, E, B, F#, C#).	Section B: Major keys with four sharps or flats.
Chapter 5, Section C: Degrees of the scale.	Section C: Beyond two ledger lines.
Chapter 5, Section D: Semitones of the major scales with sharps.	Section D: Clef transposition.
Chapter 6, Section A: Major scales with flats (C, F, Bb, Eb, Ab, Db, Gb, Cb).	Section E: Compound time.
Chapter 6, Section B: Semitones of the major scales with flats.	Section F: Minor keys with four sharps or flats.
Chapter 6, Section C: Enharmonic scales.	Section G: Grouping notes and rests in compound time.
Chapter 7, Section A: Triplet and Sextuplet. 	Section H: Scales and key signatures (further practice).
Chapter 7, Section B: Performance direction.	Section I: Four-bar rhythm.

Theory of music Volume 2 by Akis Pavlou.	Music theory in practice Volume 3 by Eric Taylor.
Chapter 1, Section A: Change the time signature (How to rewrite a melody from one time signature to another i.e. 2/4 to 6/8 without changing the effect).	Section J: Intervals.
Chapter 1, Section B: Soprano clef (Transposition from soprano clef to treble clef).	Section K: Simple phrase structure.
Chapter 1, Section C: Duplet and Quadruplet. 	Section L: Performance direction.
Theory of music Volume 2 by Akis Pavlou.	Music theory in practice Volume 4 by Eric Taylor.
Chapter 2, Section A: Definition of intervals (Major, Minor, Perfect, Augmented and Diminished).	Section A: More complicated time signatures (6/8, 9/8, 12/8).
Chapter 2, Section B: Definition of simple and compound intervals.	Section B: Alto clef.
Chapter 2, Section C: Melodic and harmonic intervals.	Section C: Double sharps and double flats.
Chapter 2, Section D: Analysis of intervals in tones and semitones.	Section D: Breves, double dots and duplets.
Chapter 2, Section E: Compound intervals.	Section E: Keys with five sharps or flats. Technical names of notes in diatonic scales.
Chapter 3, Section A: Inversions of the intervals.	Section F: Four-bar rhythms.
Chapter 3, Section B: Intervals in relation with major scales.	Section G: Triads and chords on I, IV and V.
Chapter 3, Section C:	Section H: More intervals including augmented and diminished.
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Chapter 4, Section B: Minor harmonic scales with sharps (A, E, B, F#, C#, G#, D#, A#).	Section J: The chromatic scale.
Chapter 4, Section C: Minor melodic scales with sharps.	Section K: Ornaments.
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Theory of music Volume 2 by Akis Pavlou.	Music theory in practice Volume 5 by Eric Taylor.
Chapter 5, Section C: Enharmonic scales.	Section A: Irregular time signatures.
Chapter 6, Section A: Syncopation.	Section B: Tenor clef.
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Chapter 6, Section D: Repetition signs.	Section E: Voices in score.
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Theory of music Volume 3 by Akis Pavlou.	Music theory in practice Volume 5 by Eric Taylor.
Chapter 1, Section A: Compound grouping notes. 	Section G: Intervals (Including compound intervals).
Chapter 1, Section B: Transposition in all clefs.	Section H: Naming chords.
Chapter 2, Section A: Intervals in relation with minor scales.	Section I: Composing a melody.
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Chapter 2, Section C: Chromatic scales.	Section K: Chords at cadential points.

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Complete scores of Akis Pavlous's compositions

Nocturne

Composer : Akis Pavlou

Adagio (♩. = ca. 42-48)

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system includes the markings *p espr. e cupo* and *poco rubato*. The second system includes the marking *f*. The third system includes the marking *mf*. The score is marked with *ped.* (pedal) throughout. The key signature is one sharp (F#) and the time signature is 3/8.

2
poco rit.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one flat (B-flat major or D minor). The upper staff features a melodic line with eighth and sixteenth notes, some beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is placed above the lower staff. Below the staff, there are several instances of the word "Lea" written in a cursive hand, corresponding to the notes in the upper staff.

Lea Lea Lea Lea Lea Lea Lea Lea

- ca. 53-69
con rigore di tempo

Second system of the musical score. It continues the grand staff notation. The upper staff begins with a dynamic marking of *pp* (pianissimo) and a hairpin crescendo. The lower staff has a dynamic marking of *f* (forte) and the word "intenzionato" (intentional) written above it. The music transitions through different time signatures, including 3/8 and 6/8. The word "Lea" is written below the lower staff.

Lea sf sf

Third system of the musical score. The grand staff continues with various rhythmic patterns and time signature changes. A dynamic marking of *sf* (sforzando) is present in the lower staff.

sf

Fourth system of the musical score. The notation continues with complex rhythmic figures. A dynamic marking of *sf* is visible in the lower staff.

sf

Fifth system of the musical score. The final system on this page, showing the continuation of the grand staff notation. Dynamic markings of *sf* and *mf* (mezzo-forte) are present in the lower staff.

sf mf

Tempo I
poco rubato

smorz. -----
 ppp p
 Ped * Ped Ped

mp
 Ped Ped Ped Ped Ped * Ped *

Ped Ped Ped Ped Ped Ped *

sf pp poco legato
 Ped * Ped * Ped Ped Ped Ped

rall. ----- stringento A tempo

sf sub. ppp poco a poco cresc. -----
 Ped Ped Ped * Ped * Ped * Ped *

accelerando

Pia * *Pia* * *Pia* * *Pia* * *Pia* *

molto rit.

poco rubato

ff *pp* *PPP*

Pia *Pia* * *Pia* *Pia*

Tempo primo ♩ = ca.42-48

mp molto leggero

Pia *Pia* *Pia* *Pia*

mf

Pia *Pia* *Pia* *Pia* *Pia*

poco rit.

A tempo

mp sempre leggero

Pia *Pia* *Pia* *Pia*

Tea Tea Tea Tea Tea

Tea Tea Tea Tea

Tea Tea Tea Tea

mf rubato
Tea Tea Tea Tea

mp *dim.* *ppp* molto rit.
Tea Tea Tea Tea Tea Tea

Ελληνικός χορός (Greek dance)

Composer: Akis Pavlou

Moderato [♩ = c.108]

mf

mf

f

First system of musical notation. Treble clef with a 4-measure slur over the first four notes. Bass clef with a steady eighth-note accompaniment. Dynamics: *p leggiero* in the first measure and *cresc.* with a dashed line in the fourth measure.

Second system of musical notation. Treble clef with a 4-measure slur over the first four notes. Bass clef with eighth-note accompaniment. Dynamics: *sub. p* in the third measure.

Third system of musical notation. Treble clef with a 4-measure slur over the first four notes. Bass clef with eighth-note accompaniment. Dynamics: *cresc.* with a dashed line in the fourth measure.

Fourth system of musical notation. Treble clef with a 4-measure slur over the first four notes. Bass clef with eighth-note accompaniment. Dynamics: *f* in the second measure and *mf* in the fourth measure. Includes fingerings 2, 3, 4, 2 in the treble and 2, 3 in the bass.

Fifth system of musical notation. Treble clef with a 4-measure slur over the first four notes. Bass clef with eighth-note accompaniment. Dynamics: *morendo* in the second measure and *pp* in the fourth measure. Includes fingerings 2, 2, 3 in the treble and 2, 3 in the bass. A *poco rit.* marking with a dashed line spans the system.

Tempo I

First system of musical notation. The upper staff is in treble clef and contains a melodic line with a slur over the first four notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The dynamic marking *mf* is placed in the upper left of the system.

Second system of musical notation. The upper staff features a melodic line with slurs and fingerings (3, 1, 3, 1, 4, 2). The lower staff continues the rhythmic accompaniment. The dynamic marking *mf* is placed in the upper left of the system.

Third system of musical notation. The upper staff has a melodic line with slurs and fingerings (2, 2, 3, 3, 1, 2, 2). The lower staff continues the rhythmic accompaniment. The dynamic marking *f* is placed in the upper left of the system.

Fourth system of musical notation. The upper staff has a melodic line with slurs and fingerings (4, 2). The lower staff continues the rhythmic accompaniment. The dynamic marking *sub. p* is placed in the upper right of the system.

Fifth system of musical notation. The upper staff has a melodic line with slurs and fingerings (4, 2, 4, 2). The lower staff continues the rhythmic accompaniment. The dynamic marking *pp* is in the upper left, *ff* is in the middle, and *sf* is in the lower right. A dashed line labeled *8va* is above the first measure, and another dashed line labeled *8va* is below the last measure.

Nostalgic Voyage

For Violin and Piano

Composer: Akis Pavlou

Adagio cantabile $\text{♩} = 60$

Violin

p. dolce *sf* *mf* *p* *rit.*

Piano

p. dolce *mf* *p* *rit.*

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *

Allegretto $\text{♩} = 72$

The first system of music consists of four measures. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a rhythmic accompaniment with chords and eighth notes. Both staves are marked with a mezzo-forte (*mf*) dynamic.

The second system contains measures 5 through 8. The upper staff shows a melodic phrase that concludes with a fermata and a dynamic change to piano (*p*). The lower staff continues with accompaniment, marked with *f* and *p*. A fermata is also present in the lower staff at the end of measure 8.

The third system covers measures 9 to 12. The upper staff continues the melodic development with slurs and ties. The lower staff maintains the accompaniment pattern. Both staves are marked with a mezzo-forte (*mf*) dynamic.

The fourth system includes measures 13 to 16. The upper staff features a melodic line with dynamics of *f* and *mf*, ending with a fermata and a *rall.* (ritardando) marking. The lower staff also shows dynamics of *f* and *mf*, with a *rall.* marking in the final measure. The system concludes with a key signature change to one flat.

First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *sf* and *sf*. The lower staff (bass clef) contains a piano accompaniment with the instruction *p, dolce*. Below the piano part, there are four measures of a rhythmic pattern consisting of a quarter note followed by a quarter rest, with the instruction *Red.* and an asterisk *** alternating.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *mf* and *p*. The lower staff (bass clef) contains a piano accompaniment with dynamics *mf* and *p*. Below the piano part, there are four measures of a rhythmic pattern consisting of a quarter note followed by a quarter rest, with the instruction *Red.* and an asterisk *** alternating.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *p, dolce* and *sf*. The lower staff (bass clef) contains a piano accompaniment with the instruction *p, dolce*. Below the piano part, there are four measures of a rhythmic pattern consisting of a quarter note followed by a quarter rest, with the instruction *Red.* and an asterisk *** alternating.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *mf* and *mp*. The lower staff (bass clef) contains a piano accompaniment with dynamics *mf* and *mp*. Below the piano part, there are four measures of a rhythmic pattern consisting of a quarter note followed by a quarter rest, with the instruction *Red.* and an asterisk *** alternating.

KYRIE KYRIE

Moderato ♩ = 63

Composer: Akis Pavlou

2 3 4

Soprano

Alto

Tenor

Bass

Κύ - ρι - ε ε - λέ η - σων Κύ - ρι - ε Κύ -
 Ky ri e e le i son Ky ri e Ky

Κύ -
 Ky

5 6 7 8

S

A

T

B

λέ - η - σων Κύ - ρι - ε ε - λέ - η - σων Κύ - ρι - ε ε -
 le i son Ky ri e e le i son Ky ri e e

ρι - ε λέ - η - σων Κύ - ρι - ε ε - λέ -
 ri e le i i son Ky ri e e le

ρι - ε ε - λέ - η - σων Κύ - ρι - ε ε - ε - λέ - η - σων
 ri e e le i son Ky ri i e e e le i son

Κύ - ρι - ε - λέ - η - σω - ων
 Ky ri e le i so ou

0 10 11 12

S
λέ - η - σων Κύ - ρι - ε - λέ - η - σω - ων Κύ - ρι - ε - λέ - η - σων Κύ -
le i son Ky ri e le i so on Ky ri e le i son Ky

A
λέ - η - σων Κύ - ρι - ε - λέ - η - σων λέ - η - σων
le i son Ky ri e le i son le i son

T
λέ - η - σων Κύ - ρι - ε - λέ - η - σω - ων λέ - η - σων
le i son Ky ri e le e i son le i son

B
λέ - η - σων Κύ - ρι - ε - λέ - η - σω - ων λέ - η - σων
le i son Ky ri e le i i i son le i son

13 14 15 16

S
- - - ρι - ε - λέ - η - σω - ων Κύ - ρι - ε Κύ - ρι - ε
ri e le i so on Ky ri e Ky ri e

A
Κύ - ρι - ε - λέ - η - σων Κύ - ρι - ε Κύ - ρι - ε
Ky ri e le i son Ky ri e Ky ri e

T
Κύ - ρι - ε - λέ - η - σω - ων Κύ - ρι - ε
Ky ri e le i son Ky ri e

B
Κύ - ρι - ε - λέ - η - σων Κύ - ρι - ε - ε - λέ - η - σω - ων Κύ - ρι - ε
Ky ri e le i son Ky ri e e le i son Ky ri e

17 18 19 20

S
λέ - η - σων Κύ - ρι - ε λέ - η - σω — ων με Κύ - ρι -
le i son Ky ri e le i so on me Ky ri

A
λέ - η - σων Κύ - ρι - ε λέ - η - σω — ων
le i son Ky ri e le i so on

T
λέ - η - σων
le i son

B
λέ - η - σων Κύ - ρι - ε λέ -
le i son Ky ri e le

21 22 23 24

S
ε - λέ - η - σω — ων με — Κύ - ρι — ι - ε ε - λέ - η -
e le i so on me Ky ri i e e le i

A
με Κύ - ρι - ε λέ - η - σων Κύ - ρι - ε ε - λέ - η -
me Ky ri e le i son Ky ri e e le i

T
λέ - η - σων Κύ - ρι - ε - λέ - η - σων Κύ - ρι - ε - ε - λέ - η -
le i son Ky ri e le i son Ky ri e e le i

B
η - σων Κύ - ρι - ε λέ - η - σων Κύ - ρι - ε - λέ - η -
i son Ky ri e le i son Ky ri e le i

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 25-27. The score is written in G-clef for Soprano and Alto, and F-clef for Tenor and Bass. The lyrics are in Greek and English.

Soprano (S):
25 σων *son* 26 με *me* 27 Α - μὴν *A - men*

Alto (A):
25 σω *so* 26 ων *on* με *me* 27 Α - μὴν *A - men*

Tenor (T):
25 σω - ων *so on* 26 ων *on* με *me* 27 Α - - - μὴν *A - - - men*

Bass (B):
25 σω - - - - - ων *so on* 27 Α - μὴν *A - men*