

Dr. Kostas Paparrigopoulos

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Curriculum Vitae

Research Interests

Music of 20th and 21st centuries: history, theory, analysis. Music of Iannis Xenakis and John Cage. Interactions between arts. Relationships between music and sciences, philosophy, psychology, social and ecological issues. Acoustic ecology.

Education

2008: *Ph.D. in Musicology*, Music Department, School of Philosophy, National & Kapodistrian University of Athens, Greece. Dissertation: *Western and Eastern approach of Chance in the music of Iannis Xenakis and John Cage in the decades 1950 - 1960*. Thesis Director: Ekaterini Romanou.

Abstract: The present dissertation is a comparative study of the use of *chance* in Iannis Xenakis' and John Cage's music. This study is carried out through the prism of a distinction between "Western" and "Eastern" approaches of *chance*, evident in the two composers' musical works and theoretical texts. Xenakis adopts a Western approach, founded on Western philosophy and science, while Cage, an Eastern one, in compliance with Eastern philosophies and particularly Zen Buddhism.

Aim is to show the way the two composers applied the element of chance in their compositions, to study the circumstances that led them to get interested in this factor and introduce it in their music, and to give a comparative interpretation of the Eastern and Western approach of *chance*, as conveyed by them.

The dissertation is divided into three parts: The first deals with the relation between chance and music, especially in the 20th century and particularly in the decades 1950-60. The second part examines Cage's Eastern approach of chance, and the third part, Xenakis' Western approach. The chronological presentation of each composer's work applied in this dissertation, permits a historical view of the reciprocal influence of their work and philosophy with parallel developments in other fields of human activity and thought.

Through the juxtaposition of the two approaches of the element of chance, the difference between the two composers –often touching absolute opposition– becomes apparent; but so does their similarity, emerging through deviations from the frameworks they have set as foundations of their theoretical constructions.

1997: *Maîtrise in Music*, Music Department, University Paris VIII, France. Dissertation: *The formalizations in Iannis Xenakis' music (Les formalisations dans la musique de Iannis Xenakis)*. Director: Horacio Vaggione.

1996: *Licence in Music*, Music Department, University Paris VIII, France. Specialization in: *Computer Assisted Composition (Composition Assistée par Ordinateur)*.

1995: *DEUG in Music*, Music Department, University Paris VIII, France.

1985: *Maîtrise in Urbanism*, Institut Français d'Urbanisme (Paris VIII). Dissertation: *A Workers City in Athens' Periphery 1959-1982, Objectives and Resultants (Une Cite Ouvrière dans la périphérie d'Athènes. 1959-1982, Objectifs et Résultat)*. Director: Anatol Kopp.

1981: *Licence in Urbanism*, Department of Urbanism, University Paris VIII, France.

Languages

Greek, French, English.

Teaching Experience

- 2008-2016: *Academic Fellow*, Department of "Music Technology & Acoustics Engineering", Technological & Educational Institute of Crete. Lessons: - *History and Form Elements of Music II* (20-21th Centuries) - *Theory and Notation of Music* (Theoretical Courses - Finale, Sibelius, EarMaster Pro Workshops) - *History and Form Elements of Music I* (From Antiquity to Romanticism) (-11), *History and Form Elements of Music III* (exercise) (11-12), - *Seminars* (in 20-21th Centuries Music, Research Methodology) (-11).
- 2015-2016: *Teaching Staff*, Department of "Sound Engineer" and Department of "Music Technology", Private Institute of Vocational Training "AKMI". Lessons: *Music Theory, Musical Instruments, Music Technology, Music Analysis, History of Music*.
- 2015-2016: *Teaching Staff*, Department of "Applied Dance Arts", Nikaia's Public Institute of Vocational Training. Lessons: *History of Music, Morphology*.
- 2014-2016: *Teaching Staff*, Departments of "Sound Engineer" and "Music Technology", Kifisias' OAED Public Institute of Vocational Training. Lessons: *Music Theory, History of Music, Musical Instruments, Music Technology, Music Industry, Audio for Radio/TV*.
- 2013-2016: *Teaching Staff*, Department of "Music & Technology" and Department of "Sound Engineer", Kifisias' Public Institute of Vocational Training. Lessons: *History of Music, Music Theory, Sound Recording, Music Technology*.
- 2013: *Teaching Staff*, Department of "Sound Engineer", Haidari's Public Institute of Vocational Training. Lesson: *Electronic Music Technology II*.
- 2005-2013: *Teaching Staff*, Department of "Music & Technology" and Department of "Sound Engineer", Private Institute of Vocational Training "DOMI". Lessons: - *Structural Elements and Notions of the Music of 20th Century*. - *Music Analysis - History of Music - Music Theory - Musical Instruments - Electronic Music Technology - MIDI Theory - Methods of Sound Synthesis - Score Editing Software (Finale)*.
- 2002-2008: *Teaching Staff*, Department of "3D Animation", Private Institute of Vocational Training "DOMI". Lesson: *Music*.
- 2002: *Teaching Staff*, Department of "Tele-informatics Engineer", Private Institute of Vocational Training "DOMI". Lesson: *Multimedia Technology*.
- 1999: *Teaching Staff*, Department of "Sound Engineer", Private Institute of Vocational Training "LYKOURGOS STAVRAKOS". Lessons: - *Electronic Music Technology - Diploma Workshop*.
- 1998-2000: *Scientific Director, Teaching Staff*, Private Vocational Training Center "KEK MANOLAS". Training Program: *Electronic Sound Editing with Analogue and Digital Circuits*.
- 1997-2002: *Teaching Staff*, Department of "Sound Engineer", Private Institute of Vocational Training "MANOLAS". Lessons: - *Music Analysis - History of Music - Music Theory - Electronic Music Technology - Audio for Radio/TV/Film - Sound Editing/Mixing - Music Production for Discography - Radio/TV/Film Industry - Music Industry*.

Academic Research

2016: *Arts, écologies et transitions*, Journée de recherche, 13 février 2016, Institut national d'histoire de l'art (INHA), Paris.

- Dans le Cadre de l'École Doctorale EDESTA, sous la Direction de Roberto Barbanti. Équipe de Recherche TEAMeD-AIAC-EA4010, Paris 8 / Laboratoire MUSIDANCE, Paris 8 / Institut Technologique et Éducatif de Crète / Universitat de Girona

<http://www.danse.univ-paris8.fr/actualites.php>

2015: *Música, Societat i Processos de Subjectivació / Jornades Internacionals d'Estudis en Cultura Sonora / 27 - 28 d'Octubre 2015* Facultat de Lletres -Universitat de Girona. Direcció: Carme Pardo Salgado.

- Coordination: Roberto Barbanti, Kostas Paparrigopoulos, and Makis Solomos.

- Kostas Paparrigopoulos: "Musique, sons, bruits de la ville: vers une polyphonie sonore"

<http://sonograma.org/Estudis en Cultura Sonora.pdf>

2015: *Iannis Xenakis, la musique électroacoustique / The Electroacoustic Music*, Makis Solomos (ed), Éditions L'Harmattan, Paris.

- Kostas Paparrigopoulos: "The Sounds of the Environment in Xenakis' Electroacoustic Music".

<http://www.editions-harmattan.fr/catalogue/couv/aplat/9782343066967.pdf>

2015: Revue *Filigrane — Musique, esthétique, sciences, société* n°18 | janvier 2015. Musique et écologies du son. Propositions pratiques pour une écoute du monde.

- Editors: Guillaume Loizillon Kostas Paparrigopoulos, and Makis Solomos.

<http://revues.mshparisnord.org/filigrane/index.php?id=655>

2015: *Proceedings of Third Conference on Acoustic Ecology: "Acoustic Ecology & Education"*, 28, 29 & 30 June 2014, History Museum of Athens National University, Tholou 5 Str., Plaka, Athens.

- Editors: Kostas Paparrigopoulos and Ioanna Etmektsoglou.

<https://akousedu.wordpress.com/πρακτικα/>

2015: *Transitions des arts, transitions esthétiques : processus de subjectivation et des-croissances. Musique et arts sonores, arts plastiques, danse*. Musée d'art et d'histoire de Saint-Denis, Institut national d'histoire de l'art, Paris 5-7/3 2015.

- Colloque international organisé par Roberto Barbanti, Guillaume Loizillon, Frédérick Duhautpas, Isabelle Launay, Carmen Pardo Salgado, Kostas Paparrigopoulos, Makis Solomos.

Ce colloque souhaite accompagner certaines évolutions notables qui surviennent actuellement dans le champ des arts (musique et arts sonores, arts visuels, danse...) ainsi que dans le champ des discours théoriques sur l'art qui, récusant l'enfermement de ce dernier dans la sphère du « surplus civilisationnel », cherchent à le revitaliser au contact des questionnements découlant des crises écologique, économique, sociale ainsi que de la crise des représentations que nous traversons. Nous proposons d'utiliser la notion de transition – bien connue dans la sphère de l'écologie – pour aborder des évolutions, radicales ou modérées, qui ne relèvent pas des mutations ou ruptures qu'il est d'usage d'étudier dans l'art moderne : les « mutations » et « ruptures » sont davantage d'ordre formel, alors que les transitions dont il sera question pourraient même aller jusqu'à redéfinir la notion d'art en tissant autrement les rapports de ce dernier avec l'environnement, la société et la subjectivation.

Le colloque s'intéressera à deux types de transition. D'une part, il sera question d'une possible redéfinition de la notion d'esthétique : sans nier l'idée d'une autonomie de l'art, on pourrait la possibilité de déplacer la notion d'esthétique pour revenir à son étymologie – la sensation, la

perception ; parallèlement, la notion d'esthétique est de plus en plus débattue dans sa relation avec le champ de l'éthique. D'autre part, seront abordées les transitions des pratiques artistiques qui, rompant avec l'isolement et l'autocentrement de l'art moderne, s'intègrent davantage dans le monde et par là même, redéfinissent la notion d'art dans sa frontière avec les pratiques quotidiennes, sociales, écologiques.

Deux questionnements traversent ces transitions. Le premier réside dans la question renouvelée du « sujet » : si ce dernier constitue l'objet classique de l'esthétique et de l'art, on peut désormais élargir le débat à l'idée de processus de subjectivation. L'art est un lieu privilégié de production et de recomposition des subjectivations individuelles et collectives, dont le présent projet tâchera de définir les modalités. Avec le second, le mot « transition » renvoie également à la notion de décroissance. Décroître (au sens de l'homo œconomicus) pour croître : s'il est capable de quitter le mode productiviste qu'il a intériorisé, l'art pourrait proposer un modèle tourné vers la qualité plutôt que la quantité, vers l'expérience plutôt que vers l'éphémère consumériste, vers l'interaction avec la nature plutôt que son exploitation pure et simple, pour ne nommer que quelques domaines que plusieurs artistes actuels explorent.

- Kostas Paparrigopoulos : Ouverture du colloque sur la Décroissance.

http://www.univ-paris8.fr/IMG/pdf_programme-colloque-musique.pdf

2014: *40th International Computer Music Conference (ICMC) / 11th Sound & Music Computing conference (SMC), Athens, 14 to 20 September 2014.*

- Kostas Paparrigopoulos: "Creativity through Technology and Science in Xenakis".

- Publication in conference proceedings.

<http://www.icmc14-smc14.net>

Abstract: Nowadays it is common for creativity to be linked to technological advancement and there is a widely held impression that new ideas and concepts emerge daily as a result of technology. However, technology and even science and progress are often criticized leading towards a tendency for simplification and more human and natural consideration of reality.

This issue is much discussed in music and one of the field's most representative figures is Iannis Xenakis. His work with technology is well known and widely studied; and allowed him to create a number of highly original and creative artistic compositions. However, he was always aware of the danger of being "trapped by tools". So let us begin by looking at how, and to what purpose Xenakis used technology.

In his work we encounter his desire to justify the world through philosophy. His philosophical considerations touched on different domains and proved extremely fertile in his music, such as, for example, the interpenetration of determinism and indeterminism, or of inference and revelation.

This paper endeavors to highlight certain aspects of his creative process, beginning with his technological realizations and philosophical considerations that touch his music and other work and his relationship with a philosophy of technology.

2014: *Third Conference on Acoustic Ecology: "Acoustic Ecology & Education", 28, 29 & 30 June 2014, History Museum of Athens National University, Tholou 5 Str., Plaka, Athens.*

- Member of the Organizing and Scientific Committee.

- Kostas Paparrigopoulos: "Education, Society and Acoustic Ecology" (in Greek)

<http://akousedu.wordpress.com>

Abstract: Education has an obvious social role. It is connected directly to the peculiarities of the society in which it operates; peculiarities that define its goals and its content. Having this in mind, my intervention will examine acoustic ecology in its broader social context, considering the fact that ecology -with acoustic ecology being a part of it- forms a contrast to the dominant ideas of consumerism, wastage, growth without measure, and assumes the role of a "brake" to the frenetic acceleration that prevails worldwide and which is presented as synonymous to progress. At the same time, we note that these dominant ideas, in the long-term, result in the creation of crises. The crisis we are experiencing so strongly today, is not just a crisis of some economic indicators. It is a profound humanitarian crisis, directly linked to a gradually growing ethic, aesthetic and cultural "distortion" of modern societies. All these considerations raise questions such as: - What may be the position of acoustic ecology in the new framework that has been formed? - What new ideas and attitudes can recharge a more "balanced" experience of everyday life? - What might be the relationship between

acoustic ecology and ideas as "degrowth" or Felix Guattari's "ecosophy"? - What else shall we propose?

2014: *Soundscape: The Journal of Acoustic Ecology*, Volume 13, Fall/Winter 2013.

- Issue Editors: Kostas Paparrigopoulos and Makis Solomos.

<http://wfae.proscenia.net/newsletter/index.htm>

2014: *Jornada Internacional Art i Decreixement*, (International Meeting Art and Degrowth) Universitat de Girona, 7 Abril a la Sala de Graus de la Facultat de Lletres de la UdG

- Kostas Paparrigopoulos: "Décroissance, musique et environnement sonore : relations et interdépendances".

- Forthcoming publication.

<http://www.udg.edu/Noticiesiagenda/Reculldenoticies/tabid/2575/p/36993/language/ca-ES/Default.aspx>

2013: *International "Echo&Polis 2013" Conference: "Sounds, Noise and Music for Re-thinking Sustainable City and Econeighborhood"*, Athens, Greece, 30 Sep-2 Oct 2013.

- Session Chair.

- Kostas Paparrigopoulos: "Environmental Sounds, Music and Ecologies of Sound: a Multidimensional Relationship".

- Publication in conference proceedings.

<http://www.event2013.sd-med.org/el/>

Abstract: In the music of the past, we frequently find works inspired by nature, often considered idyllic and pastoral. However, since the early twentieth century the composers became particularly interested to the sounds produced by human activity as well. The sounds of the modern city, mainly emitted by machines, attract the composers, especially those of the avant-garde. We can cite Russolo, Antheil, Varese, Schaffer and "Musique concrète", or Cage and Xenakis.

All these "loud" sounds of modernity didn't seem to have a relationship with sound ecology. It is later, in the seventies, with Murray Schafer when we move away from the noisy city and return to the peaceful nature. With "acoustic ecology" new sound-art tendencies come, like field recording, soundwalks or soundscape compositions. New ethics appear and new interesting debates emanate from questions like: Is it a return to the pre-industrial past? Is it a kind of neo-classicism? Is it an aesthetic moralism?

This paper deals with these issues raised by sound ecology, their influence in music practices and aesthetics and their extensions in philosophy, sociology, psychology or ethics. These issues have a multidisciplinary ecological content and they are not exclusively musical or artistic. They touch the field of Deep and Social Ecology and have affinities with Guattari's Environmental, Social and Mental Ecology.

2013: *Music and Ecologies of Sound. Theoretical and Practical Projects for a Listening of the World*, International Symposium University Paris 8, France 27, 28, 29 May 2013.

- Member of the Organizing and Scientific Committee.

- Session Chair.

- Kostas Paparrigopoulos: "Sons désirables et sons indésirables : Une dichotomie avec plusieurs extensions".

- Forthcoming publication in a book of L'Harmattan editions, Paris, ed. by Roberto Barbanti, Kostas Paparrigopoulos, Carmen Pardo, Makis Solomos.

<http://www-artweb.univ-paris8.fr/spip.php?article1677>

Résumé : La question de sons désirables ou indésirables pour l'oreille humaine est posée, en particulier en musique, depuis très longtemps. Dans cette communication l'intention portera sur la relance de la question à partir du milieu de la seconde moitié du 20e siècle, telle qu'elle apparaît sous le prisme de l'écologie du son. Ici, la question ne concerne pas seulement la pratique et l'esthétique musicale mais elle devient multidisciplinaire et embrasse l'architecture, l'urbanisme, la psychologie, la

sociologie, l'acoustique, ... Cette nouvelle dichotomie entre sons désirables et indésirables se propose dans les années soixante-dix par Murray Schafer qui introduira en même temps le dipôle *paysage sonore de basse fidélité "lo-fi"* et *paysage sonore de haute fidélité "hi-fi"*. Ces concepts sont exprimés en termes empruntés de la Théorie de l'Information, en tant que rapport signal sur bruit, dans le but de les rendre aussi mesurables. Dans un paysage sonore "lo-fi" le rapport de signal sur bruit est bas; il y existe des sons forts, et souvent de basses fréquences, qui masquent les faibles. Au contraire, dans un paysage sonore "hi-fi" le volume est balancé et on peut entendre tous les sons. Cependant, il y a une tendance critique qui se lève sur l'utilité et la pertinence de ses concepts, surtout par des chercheurs, compositeurs ou artistes sonores. Ces critiques ont des colorations musicologiques, esthétiques, mais aussi socio-politiques et éthiques. Elles touchent la question de subjectivité et de liberté dans l'art, la relation entre son et quotidien, et elles se prolongent vers la réflexion de Felix Guattari et l'écologie du social. Cette communication va porter sur ces tendances qui, par leur présence et leur contenu, polyphonisent et enrichissent le champ de l'écologie du son.

2012: *Musicological and Theatrical Symposium in memory of Giorgos Amargianakis*, University of Crete, Rethymnon 27-28 Octobre 2012.

- Kostas Paparrigopoulos: "Iannis Xenakis and Ancient Drama" (in Greek).

<http://www.philology.uoc.gr/conferences/Amargianakis/>

2012: *Xenakis' Electroacoustic Music*, International Symposium, University Paris 8, Aesthetic, Musicology, Dance and Music Creation in collaboration with Cdmc, Grm, Cix, Ircam, Motus, 23-25 may 2012.

- Member of the Scientific Committee.

- Kostas Paparrigopoulos: "Les sons de l'environnement dans la musique électroacoustique de Iannis Xenakis".

<http://www.cdmc.asso.fr/fr/actualites/saison-cdmc/xenakis-musique-electroacoustique>

Abstract: During the 20th century, the sounds of the environment - sounds of nature and/or sounds caused by human activity - have been used as music material. This rupture with tradition has contributed greatly to the extension of the concept of music. We may mention the futurists' movement at the beginning of the century, the "musique concrète" group, or the soundscape compositions of the acoustic ecology.

Iannis Xenakis used the sounds of the environment in many of his electroacoustic works. Despite the fact that just after the foundation and during the growth of the musique concrète he was a member of GRM, he will prefer a different direction than the "official" proposed by Pierre Schaeffer. This search of a "different direction" is apparent not only in his electroacoustic music but in all of his musical and theoretical works; it is parallel to the pursuit of freedom and originality - two extremely important issues for Xenakis.

The present paper aims, on the one hand, to highlight the importance of Xenakis' relationship with the environment - nature. This relationship is profound and appears in his musical work, as well as in his theoretical-philosophical approach to music and to existence in general. On the other hand, characteristics of his electroacoustic works that are related to, or may have influenced, older and contemporary tendencies of the electroacoustic music, will be discussed. Especially, this paper will focus on music using the sounds of the environment as music material, such as works belonged to, or affected by, musique concrète, or soundscape compositions related to acoustic ecology.

2012: *Soundscape: The Journal of Acoustic Ecology*, Volume 11, Fall/Winter 2011.

- Member of the Issue Editorial Committee.

- Kostas Paparrigopoulos: "In memory of Iannis Xenakis", in Perspectives.

http://wfae.proscenia.net/journal/scape_16.pdf

2011: *2011 World Forum for Acoustic Ecology Conference 'Crossing listening paths'*, Ionian University, Corfu, 3-7 October 2011.

- Member of the Scientific Committee.

- Kostas Paparrigopoulos: "On Xenakis and Acoustic Ecology".

<http://www.akouse.gr/wfae2011/>

Abstract: Iannis Xenakis is a composer who expressed a great interest in natural phenomena; the natural paradigm shaped a large part of his musical works as well as his theoretical texts. The aim of this paper is to make apparent a certain affinity that exists between Xenakis' musical - theoretical thinking and the acoustic ecology's intentions. This affinity is apparent in different levels and on various areas of Xenakis' interests:

In his instrumental music, we can find sonorities inspired from, or referring to, acoustic natural phenomena. In his electroacoustic works, the sonic material is often recordings of "concrete" sounds, or other sonorities that evoke the sounds of nature, like earthquakes, and thunderstorms, but also environmental sounds due to human activity like sounds of jet planes, crashing railroad cars, ...

He was very interested in the relations between soundscapes and landscapes. These relations guided him to sonic spatialization researches, but also to the transfer from visual to aural (Metastaseis, UPIC...), and in contrary, from aural to visual (Tourette, Philips Pavilion...). The Polytopes and the Diatope are paradigms of "alloys" between optic and acoustic diffusions, while *Persepolis* and *Mycenae* can be viewed as archaic soundscapes emerging through ruined landscapes.

In his theoretical writings, both musical and philosophical, he often refers to the sounds of nature. His main interest goes to mass natural acoustic phenomena, to "galaxies", or "clouds" of sounds as he calls them, like "the collision of hail or rain with hard surfaces", "the song of cicadas" etc. In a more abstract level, the constitution of these sound masses, the "game" between order and disorder, will first guide him to mathematic probabilities and to "stochastic" music. Other compositional techniques, mainly inspired from a reflection on nature will follow, like arborescences, Brownian motion and cellular automata. Large philosophical abstractions exploited by Xenakis, like Determinism-Indeterminism, also have their sources in the relationship between music and nature.

2011: *Xenakis International Symposium 2011*, Goldsmiths, University of London, London 1-3 April 2011.

- Member of the Scientific Committee.

- Kostas Paparrigopoulos: "Divergences and Convergences between Xenakis and Cage's Indeterminism".

<http://www.gold.ac.uk/media/10.1%20Kostas%20Paparrigopoulos.pdf>

Abstract: Xenakis and Cage could be described as the two main figures in the decades 50-60's who were attracted by indeterminism and used chance in their music. They emphasized originality in both their theoretical and musical works and used chance in many and different compositional ways. Indeterminism shaped a large part of their works and theoretical thinking. Sometimes, their approaches of indeterminism, and of music in general, reach up to a point of difference that permits to qualify them as "oppositional" composers. Other times, their approaches seem to converge.

In this paper, the divergences and convergences between Xenakis and Cage's approach of indeterminism in music will be discussed. More precisely, we will discuss the "traditional" versus "scientific" indeterminism in parallel with the "western-eastern" dipole, the "imitation of nature in her manner of operation", the relation of Xenakis with revelation, intuition and emotions, and the two composers' search of freedom.

2010: *2nd Congress of Acoustic Ecology, Rethymno, February 2010*.

- Kostas Paparrigopoulos: "4'33", the soundscapes of silence".

<http://www.teicrete.gr/mta/cml/acoueco2010/schedule.html>

Abstract: John Cage is considered the composer with probably the most important influence in the formation of the *soundscape* concept and its relation with music. From the middle 1940s, Cage's concern for nature was deeply influenced by eastern philosophies and particularly Zen Buddhism. This influence is present in his work *4'33"*, of 1952, where accidental environmental sounds and silence will be used as the unique musical material of the composition. In this paper, we will try to make apparent Cage's view for the relation between environmental sounds and silence into *4'33"*, and the extensions of this relation in his musical and theoretical work.

2009: *International Conference The Growth of the Art of Music in Greece of Europe, Thessaloniki, May 2009*.

- Kostas Paparrigopoulos: "Autodidacts and Heterodidacts: The Relationship between Self- teaching and Originality in the work of Iannis Xenakis and John Cage" (in Greek).

http://www.methexis.uom.gr/index.php?option=com_content&view=article&id=31:2009-01-23-07-44-19&catid=18:2009&Itemid=99&lang=en

- Publication in Conference Proceedings:

<http://fagottobooks.gr/details.php?isbn=978-960-98740-2-1>

Abstract: Often, we make the distinction of musicians in two categories: to those who are "autodidacts", who didn't follow the formal music education, and to those who have followed it, who may respectively be called "eterodidacts". Usually we place the "eterodidacts" on a higher pedestal than the "autodidacts". However sometimes this relation is differentiated, or even reversed, in cases when "autodidacts" with their works greatly influence the musical creation of their time.

In this paper we employ the example of Iannis Xenakis and John Cage, two "autodidact" musicians, who are considered among the most important composers of the second half of the 20th century. These two composers, both conflicting and complementary, have dealt with the creation of the "new" and transformed the lack of formal music education into a creative advantage.

Through the course of these two "heretical" composers and through their own views on education, the reflection presented in the relationship between creation - originality and freedom - self-teaching becomes apparent.

2008: *Musicology Journal of Institute of Musicology of the Serbien Academy of Sciences and Arts*, 8, 2008, ISSN: 1450-9814.

- Kostas Paparrigopoulos: "Xenakis et le Passage vers l'Universel",

<http://www.komunikacija.org.yu/komunikacija/casopisi/muzikologija>

2008: *Polyphonia*, Issue 12, Spring 2008, ISSN: 1109-5482.

- Kostas Paparrigopoulos: "Xenakis and the Passage towards Universalism"

http://www.polyphonia.gr/issues_0012_en_contents.htm

Abstract: The research of the cultural identity, particularly in countries threatened – or feeling threatened – by a dominant culture, may often lead to nationalism and isolation. Rarely, it may also lead to unexpected ways that open new horizons not only at a local but also at a universal level. The case of Xenakis falls into the second category.

From 1949 until *Metastaseis* (1953-1954), his first "official" work, he produces works in which the Greek folklore is almost omnipresent. In 1955, he publishes an article entitled "Problems of Greek musical composition", in which he outlines the framework of a possible "marriage" between the Greek folk music and the music of the European avant-garde. It is the first and, at the same time, the last published text that he devotes to this subject. From this point forward, his music moves from the local level and extends towards the universal one, with the ambition to include all the music of the world.

In this paper, we will try to follow this passage and to clarify certain aspects of this trajectory.

2007: *18th Congress of The International Musicological Society, Zürich, July 2007*.

- Kostas Paparrigopoulos: "Xenakis et le Passage vers l'Universel".

http://www.musik.unizh.ch/static/ims2007/html/congress_programme.html

Résumé : La recherche de l'identité culturelle, notamment aux pays qui sont menacés ou se sentent menacés par une culture dominante, peut conduire, bien des fois, au nationalisme et l'isolement. Elle peut aussi, peut-être plus rarement, conduire à des chemins inattendus qui ouvrent de nouveaux horizons non seulement au niveau local mais aussi au niveau universel. Le cas de Iannis Xenakis s'insère dans la deuxième catégorie.

De 1949 jusqu'aux *Metastaseis* (1953-54), sa première œuvre "officielle", Xenakis écrit des pièces dans lesquelles il essaie de marier le folklore grec avec l'avant-garde européenne. En 1955, il écrit un article consacré à ce "mariage", premier et en même temps dernier texte publié sur ce sujet. D'ores et déjà, sa musique se déplace du cadre local et s'étend vers l'universel, avec l'ambition d'inclure toutes les musiques du monde. Dans cette communication, nous allons essayer de suivre ce passage et clarifier certains aspects de cette trajectoire.

2007: *Definitive proceedings of International Symposium Iannis Xenakis, Athens, May 2005*.

- Kostas Paparrigopoulos: "Introduction to Western and Eastern approach of Chance in the music of Xenakis and Cage. Theses and Anti-theses".

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Abstract: Through their work in music theory and composition, Iannis Xenakis and John Cage approach chance from two different points of view. Xenakis adopts a western - scientific approach while Cage adopts an eastern - Zen Buddhist approach. Cage uses chance as a means to reduce personal intervention in the process of the composition, while Xenakis uses probabilities to control chance in the sound masses. In this paper we will deal with the following question: how is it possible for both Xenakis and Cage to realise a music event, following an extra-musical theoretical framework they have set - scientific for Xenakis, Zen Buddhist for Cage? Might it be that the requirements of the musical act impose a differentiation, a deviation from this framework? We will search for answers referring on two of their works, *Music of Changes*, for piano (1951), by Cage and *Herma*, for piano (1960-61), by Xenakis.

Other Academic Activities

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