

## Georgios Bikos' Music World: When Intuition Meets Rationality

**Abstract.** Georgios Bikos (1967) is an unknown Greek contemporary composer. Composer, pianist, music teacher, sociologist, researcher and pedagogue are some of the expressions of the different facets of Bikos' personality. Influenced by classical music as well as by contemporary music movements, Bikos expresses his thoughts and feelings, among others, through his original compositions in which often *intuition meets rationality*. Songs, music for solo instruments, choral music, chamber music and music for theatre have been created by Bikos over the last thirty years. As we are convinced that Bikos' musical works are worth being known, in the frame of this paper, we wish, on the one hand, to present the unknown Greek composer and to expose his ideas about his sources of inspiration (poetry, politics etc.) and his creative principles through unedited private interviews, and on the other hand, to reveal the eventual meeting of *intuition with rationality* through specifically chosen musical extracts.

**Keywords:** Greek contemporary music, Georgios Bikos, songs, music for solo instruments, choral music, chamber music, music for theatre.

### Introduction

Rationality or intuition: by definition, is it about an eternal opposition or about a probable intercomplementarity?

The first concept, is expressed in Greek by the term “Λογική” [Logiki] which has its roots in the ancient Greek verb “λέγω” [lego] meaning “I speak/I propose”; from that verb also comes the term “λ/Λόγος” [Logos]. The “λόγος” [logos] refers to the capacity of the human being to use the language; it refers to the speech (discourse), to the words (paroles), whereas the “Λόγος” [Logos] which is a synonym of “Λογική” [Logiki] (rationality), it refers to the capacity of the human being to formulate his thoughts rationally and with arguments and to formulate rational speech (Babiniotis 1998: 1023 and 1025; Academy of Athens 2014: 942).

The second concept is expressed in Greek by the term “διαίσθηση” [diaisthisi] and is issued by the ancient Greek verb “διαισθάνομαι” [diaisthanomai] which means having a presentiment, to perceive something independently of whether it is directly or immediately perceivable. That is to say, it is about the perception or the understanding without the contribution of the reason or of the sentiments (Babiniotis 1998: 487–488; Academy of Athens 2014: 424).

In Bikos' works, the “λόγος” [logos] (words/paroles) has a prominent position because, on the one hand, his first compositions were nothing else but the setting to music of poems which touched him in particular, and, on the other hand, because later he composes mainly for theatre. What intrigued our interest was to explore to what extent Bikos is setting to music the “λόγος” [logos] (speech) – poetic or theatrical – based on “Λόγος / Λογική” [Logos/Logiki] (rationality) or on “διαίσθηση” [diaisthisi] (intuition). Furthermore, it is also interesting to see whether his compositional process is based more on “intuition” or on “rationality” in the works where the “λόγος” [logos] is absent.

### 1. Short biography

Before considering the musical works by Bikos, we think it is necessary to present this unknown Greek composer.

Georgios Bikos, PhD, was born in Athens on 30 October 1967. His musical sensibility appeared during his early childhood and guided him to study the piano at the National Conservatory of Athens and to take his diploma in 1988. In the meantime, he discovered his hidden need to create music and he studied in parallel Harmony (diploma in 1988), Counterpoint (diploma in 1990), Fugue and Orchestration (diploma in 1993), and Composition. In parallel, until 1998, he was teaching piano and keyboards and in 1992 his book *A complete method to learn keyboards* was edited. However, his constantly increased sensibility and his profound humanism guided him to study Political Sciences, Public Administration and Public Politics at the University of Athens, Sociology at the Panteion University and Pedagogy at the SELETE (School of Pedagogues for Professional and Technological Education), and to take, in 2008, his PhD degree from the Department of Political Sciences and History of the Panteion University. He is Director of the 7th General Lyceum of Kallithea, Athens and he teaches as Associated Professor at the School of Pedagogical and Technological University (ASPAITE), at the Technological University of Athens, at the National and Kapodistrian University of Athens and at the Open Greek University.

As just mentioned, Bikos was born in the first year of the Greek military junta, he grew up during the military dictatorship which lasted seven awful years, from 1967 to 1974, and his adolescence came in the first years of the New Regime. The return to democracy and the end of the censorship (which was a usual phenomenon during the junta) provokes a big explosion of social life: the Greeks want to have fun and to enjoy freedom as well as artistic creation. During that time, all previously forbidden music (in particular Mikis Theodorakis' music) dominates in Greece and huge popular concerts are often organized. Side by side with Theodorakis, the composer Manos Hatzidakis continues to balance between the movement of the "art song" and the occidental classical music style. However, some years later, during the eighties, the "art song", and mainly the "political song", is not "in" anymore and its place is taken, on the one hand, by pop music stars revealed through the "new wave" music bands of the 70s and by new rock bands such as *Τερμίτες* [Termites] (main composer-singer: Lavrentis Mahairitsas) or *Τρόπες* [Trypes] (main composer-singer: Giannis Aggelakas) among others, and, on the other hand, by the "light popular song" called in Greek "ελαφρολαϊκό" [elafrolaïko], which mainly expresses lost loves and is characterized by a light easy poetic and musical style. In parallel, composers such as Giannis A. Papaioannou, Giorgos Sisilianos, Mihalis Adamis among others representing the "occidental contemporary music movements", dodecaphonism (twelve-tone technique) or atonality for example, create in particular symphonic works.

If we take into consideration the classical music studies of Bikos, we would expect that his musical works are closer to the works by these just mentioned "classical" Greek composers. But, that is not at all his case. As he always adored the "art song", Bikos' music style is completely tonal and his entry, during the nineties, to the "academic" milieu which was promoting the atonal music was just impossible. According to him, some of his young colleagues-composers were snubbing him but despite that, his work was approved by the music players and by the audience who were and still are present – we can confirm it – in his concerts.

However, only by focusing on his own words and on his musical works, it will we be able to understand and evaluate Bikos' intentions and his principles of music composing.

## 2. Novel catalogue<sup>1</sup>

Trying the very first classification of the musical works by Bikos, at the same time we cannot forget that he is also a very prolific author mainly of handbooks of teaching methods as well as of theatrical scripts and of libretti. We propose to distinguish two periods: the first one, that we will call "the works of youth", comprises the works composed between 1980 and 1994, and the second one, that we will call "the works of maturity", comprises the works composed between 1994 and 2017.

The first evaluation of the *Catalogue of Complete Music Works* by Bikos, presented as the Annex at the end of this article, shows us that during the First Period (even if we cannot ignore his first songs composed when he was about 14 years old and based on the poetry of important Greek and foreign poets by whom the composer was inspired), the majority of his works were for solo instruments (for pianoforte in fact) or for small ensembles of chamber music, as for example the *Αρχαιοελληνικό τελετουργικό* [Archaiοelliniko teletourgiko] (Ancient Greek Ceremony), composed in 1990, for septet: for pianoforte, viola, cello, two guitars, flute and clarinet. As far as the Second Period is concerned, the "λόγος" dominates as Bikos composes mainly songs with an intensive theatricality and music for theatre which is his second passion.

Consequently, we are wondering which role of "logos" for Bikos when he composes is. Does the "logos" guide him to act rationally or intuitively?

## 3. Principles of Music Composing

Going back to the international musicological bibliography we find a plethora of studies regarding the procedure of the creation of a musical work. Is it about an intuitive or rational procedure? If we ignore the works of the so called "contemporary" music where the musical work is not restricted to the score, as this has been created by the composer, regardless of whether it is intuitive or rational procedure, but it is the result of the performer's interpretation each time (i.e. *In C* by Steve Reich etc.), the rest of the works are obviously the result of either an intuitive or rational procedure or the combination of the two.

In Bikos' case, as this current article constitutes the first and the only, for the time being, scientific approach of his unpublished, not recorded and little interpreted musical work, we cannot refer to other relevant bibliographic references except the private interviews he gave us between August and November 2017.

<sup>1</sup> We think it is worth noticing that this is the very first catalogue of the works of Georgios Bikos as well as that this article is the very first scientific presentation – publication about Bikos' music works and that is why all over this article there is not one scientific reference about him and or/his works.

According to his sayings, the musical work which consists of “the content” and “the form”, is the outcome of as much an intuitive as rational procedure, as the former – “the content” – comes spontaneously as response to some external (i.e. poem reading) or internal (i.e. mood and mental disposition of the composer) stimulus, while the latter – “the form” – is the result of the process of the “data” of the content according to the “rules of harmony”. Specifically, he mentions:

“The constitutive elements of a musical work/of a musical composition are the Content and the Form. The Content concerns the Melody – motifs, sentences, themes which constitute the microstructure of the melody and the Harmony. The Form concerns the development of the themes and the parts which are formed, that is to say the macrostructure. The Content-the melody and the Harmony (as aesthetics) come out undoubtedly in a spontaneous way, it is the expression of sentiments, it is born intuitively; on the other hand, the Form is the result of Rational thoughts following among others the well-known to all of us ‘harmony rules’. In other words, the initial conception of the musical idea is the result of inspiration, it is a spontaneous and instinctive procedure and gives birth to the melody and to the ‘aesthetic’ harmony. When from there on, ‘aesthetic’ harmony meets ‘harmony rules’, Intuition meets Rationality” (Stigka 2017).

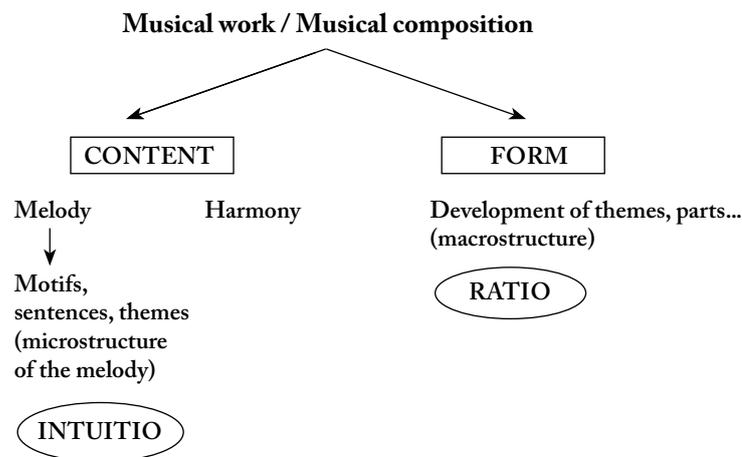


Figure 1. The Constitutive Elements of a musical work

Nevertheless, Bikos differentiates the procedure of composition depending on the genre of musical work. He considers that in the case of instrumental music, despite the fact that the basic melody is the result of intuitive procedure, rationality overrides intuition, as right from the beginning the composer knows the duration the work must have on the basis of which he chooses the musical genre or/and the musical form and of course the timbres (instruments).

More precisely, Bikos says:

“As far as instrumental music, which is self-referential or intro-referential, is concerned, firstly, I write the basic musical idea which is always the product of momentary inspiration, as a ‘musical theme’. After that, I work on it in order to take its form; it’s then that I will have an idea about the total duration of the piece, but usually, I know its duration even BEFORE I start to work on its form. Finally, I structure its development to the different instruments which will be used for its interpretation; in fact, I have already thought about the number and the kind of instruments that I will use. Besides, when I compose for instruments, I always think of their timbre (it is evident, that if the work is commissioned, I know its duration and the kind of instruments that I will use, even BEFORE I write its first theme).

But there is also the case that I want to compose a work for only one solo instrument-protagonist (because I never compose for solo instrument, I did it only for solo pianoforte during my youth.) So, in that case, it is obvious that from the very first time of the conception of the musical theme, I ‘listen’ to it, consequently I write it, only for that specific solo instrument, always thinking about its tessiture and about the way that it interprets its different sounds” (Stigka 2017).

And he continues:

“If we need to speak in sociological terms, we can say that ‘melody is the base and the form is the edifice’; we have to deal with ‘constructive logic’. Consequently, we cannot but confirm that the procedure of composing instrumental music is completely rational; it is proved through the structure of the piece, by the ‘form’ itself which is an indication of rationality” (Stigka 2017).

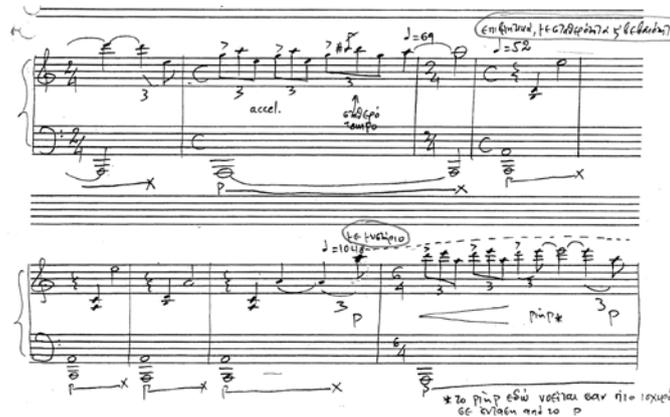
It is a fact that the analysis of some works by Bikos confirms his words.

In *Miniature*, the piece for pianoforte composed in 1994, the form is elementary constituted by one unique musical theme (m. 4–7) – undoubtedly it is the result of a spontaneous inspiration – which is repeated.

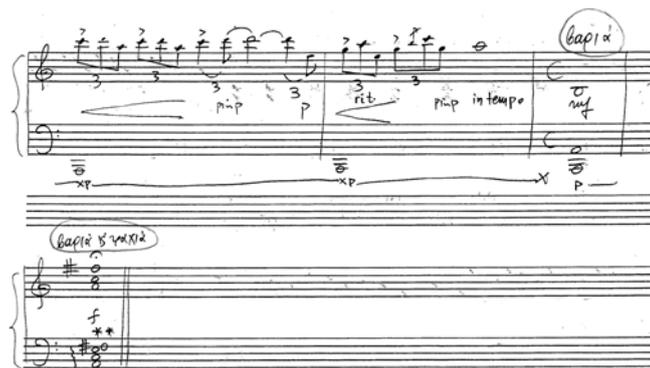


Extract 1. Bikos G., *Miniature*, 1994, © G. Bikos

However, it is worth underlining the performing indications mentioned by the composer on the score: “majestically, imposingly, with stability and certainty/ with mystery/ seriously/ seriously and roughly”.



Extract 2. Bikos G., *Miniature*, 1994, © G. Bikos



Extract 3. Bikos G., *Miniature*, 1994, © G. Bikos

These performing indications are original for such a simplistic composition. Thanks to these, though, Bikos managed to incorporate the whole *Miniature* into the music for the theatrical play *Στέλλα Βιολάντη* [Stella Violanti]. This three-act theatrical play which was written in 1901 by the renowned Greek writer Grigorios Xenopoulos, through Stella Violanti’s love with a young man addresses the conflict between the father, who wants to impose his own way of thinking and the daughter, who wants to decide about her life herself. In the play, the authoritative nature of the paterfamilias is stigmatized, who, at the time, had the right of life and death over the other dependent members of his family.

The *Miniature* was introduced to the music of the play as the “theme of the death and its advent”. The aforementioned performing indications which are related to the figure of Caron and his approach, increase the sentiment of agony and expectation to the public (just like in the ancient Greek drama) testifying the composer’s sensitivity to the theatrical text and proving the important semantic role of music to the theatrical work. In that case, it is obvious that the composing procession is totally rational.

As far as Chamber Music pieces are concerned, their structure seems more complicated, as for instance of *Αρχαιοελληνικό τελετουργικό* [Archaioelliniko teletourgiko] (Ancient Greek Ceremony) of Period I and of *Scherzo for flute, clarinet in Si<sub>b</sub>, and piano* of Period II.

The first one, *Ancient Greek Ceremony*, which is the first piece of Chamber Music by Bikos, is a sextet for flute, clarinet in si<sub>b</sub>, viola, cello, guitar, and pianoforte, composed also in 1990 and its duration is about 4:30 minutes. Its structure is based on three themes A / B / C (m. 1–9 / m. 20–21 / 71–76) which reappears rhythmically and tonally varied.

Handwritten musical score for Extract 4. The score is for a sextet and includes staves for flute, clarinet in B<sub>b</sub>, viola, cello, guitar, and piano. The music is in 4/4 time and features a key signature of one sharp (F#). The score includes Greek lyrics: "Σιγή πέτο, για σβήσαν τον χαρακτήρα σου σε βίση, τσε βίση, με χαρα με υψωσαν...". Performance markings include *mp*, *non vibrato us to μέτρο*, *mf*, *p*, and *f*. The score is divided into sections labeled A, B, and C.

Extract 4. Bikos G., *Greek Ancient Ceremony*, 1990, © G. Bikos

Handwritten musical score for Extract 5. The score is for a sextet and includes staves for flute, clarinet in B<sub>b</sub>, viola, cello, guitar, and piano. The music is in 4/4 time and features a key signature of one sharp (F#). Performance markings include *mf*, *mp*, *p*, and *f*. The score is divided into sections labeled A, B, and C. The section labeled B includes the number "22" and a "-3-" marking.

Extract 5. Bikos G., *Greek Ancient Ceremony*, 1990, © G. Bikos

Extract 6. Bikos G., *Greek Ancient Ceremony*, 1990, © G. Bikos

It is particularly interesting that the piece starts in a modal way (Theme A) referring in that way to the ancient Greek modes and it ends in a jazz style (Theme C), proving that way the assimilation by the composer of the musical elements issued both by the tradition of his homeland and by the ‘music à la mode’ at the time of the conception of this work which influenced him equally.

The second one, the *Scherzo for flute, clarinet in Si<sub>b</sub> and pianoforte*, composed in 1996, lasts about 11–13 minutes. The use of different rhythms (as 2/4, 7/8, 8/8, 4/4 or 9/8) all over the piece is especially interesting. Its structure does not look like the ‘usual structure’ of occidental classical music pieces, but it comprises several different musical themes which constitute small parts. The first three of them (A / B / C: m. 1–8 / m. 32–35 / m. 65–72) are the most important and original.

Extract 7. Bikos G., *Scherzo for flute, clarinet in Si<sub>b</sub> and pianoforte* (flute part), 1996, © G. Bikos

Extract 8. Bikos G., *Scherzo for flute, clarinet in Si<sub>b</sub> and pianoforte* (flute part), 1996, © G. Bikos

Extract 9. Bikos G., *Scherzo for flute, clarinet in Si<sub>b</sub> and pianoforte* (flute part), 1996, © G. Bikos

In the first two measures of the introductory first theme (Extract 7), the composer by mimicking the “voice” of the cuckoo attracts the listener and invites him to listen to what follows. The second theme, which reappears more than once either transposed (m. 140–162):

Extract 10. Bikos G., *Scherzo for flute, clarinet in Si, and pianoforte* (flute part), 1996, © G. Bikos

or changed rhythmically (m. 184–190, 205–228, 263–270):

Extract 11. Bikos G., *Scherzo for flute, clarinet in Si, and pianoforte* (flute part), 1996, © G. Bikos

Extract 12. Bikos G., *Scherzo for flute, clarinet in Si, and pianoforte* (flute part), 1996, © G. Bikos

Extract 13. Bikos G., *Scherzo for flute, clarinet in Si, and pianoforte* (flute part), 1996, © G. Bikos

is based on the continuous exchanges of the rhythms and mainly the odd rhythms (7/8, 9/8...) which refer to Greek traditional music (“demotic music”). Its originality lies exactly in this that it is the composer who has very little relationship with traditional music, reveals spontaneous elements of tradition in a composition of his which is aimed at being performed by a classical trio (flute, clarinet and piano). Besides, this second theme is used by the composer for the Finale. The interest of the third theme (Extract 9) is focused on the lyricism of the western melodic line which is opposed to the previous hearing of the elements of Greek traditional music.

It is evident, so, that even if the conception of the initial motifs is intuitive, their elaboration, their development or their variation and the creation of a concrete structure form of the musical piece are certainly the result of rational procedures.

As for setting to music poetical or theatrical text, according to Bikos, the composer is limited by the “inspiration” of the poet/author which came before. In other words, composers’ inspiration should be adapted both to the meaningful content and to the rhythm of the poetical/theatrical text. Despite that, even if the setting to musical procedure gives us a “hetero-referential” or “extro-referential” music and the composer should “serve” the inspiration of the poet/author which means he should act rationally, no one can limit the spontaneous/instinctive conception of the melodic motives which are born (or not) from the sentiments evoked to him during the first reading of the poetical/theatrical text.

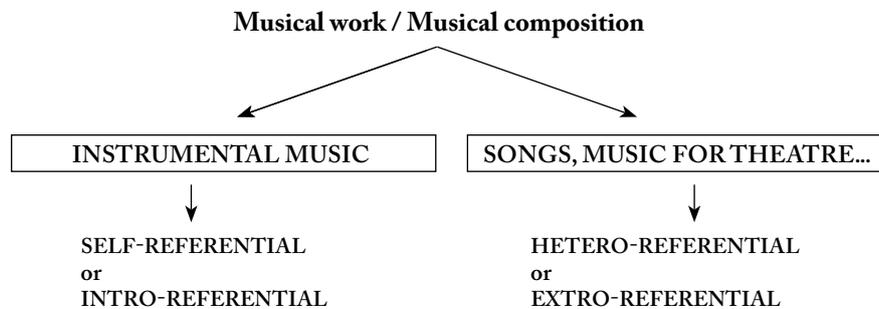


Figure 2. “Hetero-referential” or “Extro-referential” music

Bikos says about that: “When I set to music poems, it is because obviously I have been inspired by their content which I have felt and understood enough or deeply” (Stigka 2017).

An interesting example of spontaneous expression of the composer’s sentiments is the setting to music of the Charles Baudelaire’s well-known poem *Albatross* in its Greek translation:

<b>L’Albatros</b>	<b>The Albatross</b>	<b>Το άλμπατρος</b>
Souvent, pour s’amuser, les hommes d’équipage Prennent des albatros, vastes oiseaux des mers, Qui suivent, indolents compagnons de voyage, Le navire glissant sur les gouffres amers.	Sometimes, to entertain themselves, the men of the crew Lure upon deck an unlucky albatross, one of those vast birds of the sea, That follow unwearied the voyage through, Flying in slow and elegant circles above the mast.	Πολλές φορές οι ναυτικοί, την ώρα να περνάνε, πάνουνε τ’ άλμπατρος – πουλιά της θάλασσας τρανά- που ράθυμα, σαν σύντροφοι του ταξιδιού, ακολουθάνε, το πλοίο που μες στα βάραθρα γλιστράει, τα πικρά.
À peine les ont-ils déposés sur les planches, Que ces rois de l’azur, maladroits et honteux, Laissent pitoyablement leurs grandes ailes blanches Comme des avirons traîner à côté d’eux.	No sooner have they disentangled him from their nets Than this aerial colossus, shorn of his pride, Goes hobbling pitiably across the planks and lets His great wings hang like heavy, useless oars at his side.	Μα μόλις σκλαβωμένα εκεί στην κουραστή τα δέσουν, οι βασιλιάδες τ’ ουρανού, σκυφοί κι άχαροι πια, τ’ άσπρα μεγάλα τους φτερά τ’ αφήνουνε να πέσουν και στα πλευρά τους θλιβερά να σέρνονται κουπιά.
Ce voyageur ailé, comme il est gauche et veule! Lui, naguère si beau, qu’il est comique et laid! L’un agace son bec avec un brûle-gueule, L’autre mime, en boitant, l’infirmes qui volait!	How droll is the poor floundering creature, how limp and weak. He, but a moment past so lordly, flying in state! They tease him: One of them tries to stick a pipe in his beak; Another mimics with laughter his odd lurching gait.	Αυτά που ‘ναι τόσο όμορφα, τα σύννεφα όταν σκίζουν, πως είναι τώρα κωμικά κι άσχημα και δειλά! Άλλοι με πίπες αναφτές τα ράμφη τους κεντρίζουν, κι άλλοι πηδάνε σαν κουτσοί, κοροϊδευτικά.
Le Poète est semblable au prince des nuées Qui hante la tempête et se rit de l’archer; Exilé sur le sol au milieu des huées, Ses ailes de géant l’empêchent de marcher.	The Poet is like that wild inheritor of the cloud, A rider of storms, above the range of arrows and slings, Exiled on earth, at bay amid the jeering crowd, He cannot walk for his unmanageable wings.	Μ’ αυτούς τους νεφοπρίγκιπες κι ο Ποιητής πώς μοιάζει! Δεν σκιάζεται τις σαϊτιές, τις θύελλες απηφρά, μα ξένος μες στον κόσμο αυτόν που γύρω του χουγιάζει, σκοντάφτει απ’ τα γιγάντια του φτερά σαν περπατά.
Charles Baudelaire, <i>Les Fleurs du Mal</i> , 1859 (Paris: Poulet-Malassis et de Broise, 1861)	George Dillon, <i>Flowers of Evil</i> (NY: Harper and Brothers, 1936)	Γ. Σημηριώτης

This poem written in 1859, is a part of the section “The Spleen and the Ideal” of Baudelaire’s poetical work *Les Fleurs du Mal* (Flowers of Evil). This section is referring to the desperate human being who fights between the elevation/liberation and the attraction to the fall; this desperation is at the origin of the melancholy called “spleen” which is inseparable from the human being. *The albatross* has been inspired by Baudelaire during a naval trip to India; finally, the trip stopped at Mauritius Island. “The albatross” symbolizes for Baudelaire, the conscience to be different from the others. In this way, Baudelaire is referring to his own situation as he was completely ignored by the society during his life. Baudelaire was a part of the generation of “damned poets” who were not understood by the people of their epoch. The first three stanzas concern the albatross but the last one is devoted to the poet himself.

A mainly syllabic setting to music for this poem was chosen by Bikos. The one and only lyrical theme which dominates

Extract 14. Bikos G., *Albatros*, 1980, © G. Bikos

is based on descending thirds symbolizing the descent of “the albatross” (which is the personification of the poet) from the freedom of the sky to the prison of the ship or in other words from the level of the poet who is a genius, to the baseness of the common people who cannot understand him and consider him a “damned” person.

Furthermore, if we see the *Catalogue of Complete Music Works*, it is obvious that composing music for theatre is the main preoccupation of Bikos in the last twenty years. He says, himself:

“I adore the relation between music and theatre and between music and the poetic or lyrical speech. That is why 60% of my works and 100% of my works composed in the last 18 years are music for scene and songs for theatre performances. It is also interesting, finally, I think my tendency to transform in a theatrical version some of my choral works or some of my songs based on poetry. And I mean that I imagine them directionally and theatrically performed (that is the way I realize the public performance – presentation – interpretation – and that is something that I really have adored in the last twenty years)” (Stigka 2017).

This preference of Bikos is completely consistent with his general point of view about the social role of music and by extension of the composer. As he believes that the success of a music work is based both on the composer’s intelligence and on the audience’s acceptance. Despite the fact that he thinks that “when you compose for the theatre or the cinema you do not think about the public but only if your music suits the scenario or the script” (Stigka 2017), we believe that his preference for the music for theatre in the last two decades emanates from his need to express his thoughts and his feelings but mainly from his undoubted talent for communication.

## Conclusion

To conclude, it seems evident that in the case of Bikos, rationality is flirting with intuition all over his artistic works. But, we think that as far as songs are concerned, the intuition leads while rationality dominates in his more “savant” works. In any case, we consider (that’s why we wanted to present this unknown musical work) that Bikos’ musical work, reflection of his humanistic personality, is worth being studied, performed and recorded.

In other words, we can say that in the case of Georgios Bikos there is a rational explanation for everything and thus, inspiration (intuition), structure (rationality) and aesthetics (interpretation) balance and converse both in his scientific word and in his artistic work.

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## ANNEX

### Catalogue of Complete Music Works by Georgios Bikos

#### Period I. The “works of youth”

##### I. Songs

- The Theater (*Το θέατρο*), poetry by L. Porfyra, 1980
- The Albatross (*Άλμπατρος*), poetry by Ch. Baudelaire (translation in Greek by G. Simiriotis), 1980
- Nostalgies (*Νοσταλγίες*), poetry by K. Ouranis, 1980
- Peace (*Ειρήνη*), poetry by Nikiforos Vrettakos, 1984
- Lullaby (*Νανούρισμα*), poetry by M. Polydouri, 1986
- The arrival (*Το φτάσιμο*), poetry by G. Drossinis, 1987
- Hymn and Lamentation for Cyprus (*Υμνος και θρήνος για την Κύπρο*), poetry by Y. Ritsos, 1988

##### II. Choral Music

- Peace (*Ειρήνη*) for 4 voices choral, poetry by Nikiforos Vrettakos, 1988

##### III. For Solo Instruments

- Prelude n. 1 for pianoforte, (*Πρελούδιο αρ. 1 για πιάνο*), 1990
- Prelude n. 2 for pianoforte, (*Πρελούδιο αρ. 2 για πιάνο*), 1991
- Fantasia n. 1 for pianoforte (*Φαντασία αρ. 1 για πιάνο*), 1991
- Fantasia n. 2 for pianoforte (*Φαντασία αρ. 2 για πιάνο*), 1992
- Miniature for pianoforte (*Μινιατούρα για πιάνο*), 1994

##### IV. Chamber Music

- Ancient Greek Ceremony (*Αρχαιοελληνικό τελετουργικό*), sextet for flute, clarinet, viola, cello, guitar, and pianoforte, 1990
- Fantasia for flute and guitar (*Φαντασία για φλάουτο και κιθάρα*), 1993
- Two Romances for flute, violin, guitar (*Δύο Ρομάντζες για φλάουτο, βιολί και κιθάρα*), 1993

##### V. Diverse

- Untitled*, music for advertising, 1988

#### Period II. The “works of maturity”

##### I. Songs

- Close to you (*Κοντά σου*), poetry by M. Polydouri, 1996
- Cycle of 4 songs, poetry by T. Karageorgiou [poetical collection: Poetical Technology (*Ποιητική Τεχνολογία*)], 2012 [The song “The life goes on” (*Η ζωή συνεχίζεται*) of this cycle of songs, has been honored with the 2nd Price on the National Contest of Contemporary Art Song, in Stylida, in 2013]
- Cycle of 5 songs, poetry by B. Brecht (translation in Greek by M. Ploritis)
- Mythical and Gold (*Μυθικά και Χρυσά*), poetry by G. Kassimatis, 2013

##### II. Choral Music

- Sunrise, Sunset (*Αυγή – δελινό*), by Jerry Bock from the musical “Fiddler on the Roof”, Translation in Greek: Aphrodite Manou, Arrangement for 3 voices choral
- Revolutionary or If everything never changes (*Επαναστατικό ή Αν μένουν τα πράγματα όπως είναι*), for 3 and 4 voices choral (included to the Cycle of 5 songs), poetry by B. Brecht, 1998 [The 3 voices choral version has been interpreted by the Mixt Choral of the Municipality of Tavros – Athens on the National Musical – Choral Competition in Thessaloniki and has had the First Price of the Audience on 23 April 2017]

##### III. For Solo Instruments

- Miniature (*Μινιατούρα*), for solo contrabass, 2001

#### IV. Chamber Music

Scherzo for flute and piano (*Σκέρτσσο για φλάουτο και πιάνο*), 1994

Little Scherzo for cello and piano (*Μικρό σκέρτσσο για τσέλο και πιάνο*), commissioned by the famous cellist Eleftherios Papastavrou [First Performance by the duet Eleftherios Papastavrou (cello) and Parry Derebei-Papastavrou (piano) at the Music Hall of the Philological Association "Parnassos"], 1994

Scherzo for flute, violin and guitar (*Σκέρτσσο για φλάουτο, βιολί και κιθάρα*), 1995

Scherzo for flute, clarinet and piano (*Σκέρτσσο για φλάουτο, κλαρινέτο και πιάνο*), 1996

#### V. Music for Theater

The trip (*Το ταξίδι*), by Sideris Halioris, for small music-theater vocal ensemble, 1994

Stella Violanti (*Στέλλα Βιολάντη*), by G. Xenopoulos, 1994 [Troupe of Elsa Vergi; protagonists: Mairi Vidali, Christos Fragkos]  
Assemblywomen (*Εκκλησιασάζουσες*), by Aristophanes, 1996 [Troupe of Comedy Laboratory of the Municipality of Kallithea-Athens]

Fear and Misery of the Third Reich (*Τρόμος και Αθλιότητα στο 3<sup>ο</sup> Ράιχ*), 2001 [Stage manager: B. Sarigiannidis; Troupe of Sivitanideios School; Performance honored with the 2nd Price on the School Artistic Competition organized by the Ministry of National Education in 2002]

Peace (*Ειρήνη*) by Aristophanes, 2004 [Troupe of the 3rd General Lyceum of Kallithea-Athens]

Loans and Ideals (*Δανεικά και ιδανικά*), rock opera, duration: 50 min, libretto written by G. Bikos based on Don Juan by Moliere, 2005 [Troupe of the 4th General Lyceum of Kallithea-Athens]

Cherubim (*Χερουβείμ*), by G. Xenopoulos, 2006 [Troupe of the 4th General Lyceum of Kallithea-Athens]

Scarecrows' dream (*Το όνειρο του σκιάχτρου*), by Eug. Trivizas [music and songs by G. Bikos), 2006 [Troupe of the 4th General Lyceum of Kallithea-Athens]

The miser (*Ο φιλάργυρος*), by Molière [music and songs by G. Bikos), 2007 [Troupe of the 4th General Lyceum of Kallithea-Athens]

Plutus (*Πλούτος*) by Aristophanes, 2008 [Troupe of the 4th General Lyceum of Kallithea-Athens]

The secret of Countess Valeraina (*Το μυστικό της κοντέσας Βαλέραινας*), by G. Xenopoulos, 2014 [Troupe of the 1st General Lyceum of Piraeus (2014) and Troupe of school leavers of the 1st General Lyceum of Piraeus (2016): 2 news songs have been added for this second performance]

#### VI. Music Arrangements

Pictures of childhood by Aram Khachaturian, for chamber music ensemble (flute, clarinet, viola, cello, guitar, piano), 1996 [interpreted in Athens (1996) and in Tripoli (1997)]

The turn of N to Z (*Η στροφή του Ν σε Ζ*) by R. Deligiannaki, for chamber music ensemble (flute, clarinet, alto, cello, guitar, piano), 1997

#### VII. Diverse

Untitled, theme song for a radio program, 2013