



# The “Simon Karas” Conservatory

Center for Research and Promotion of Greek Music Tradition

[www.kepem.org](http://www.kepem.org)



## “A Holistic Approach of Greek (Hellenic) Byzantine & Traditional/Ethnic Music”

### Online Summer & Winter Academic Program



*Simon Karas in the Conservatory*

...under the auspices of  
the SIMON KARAS  
Conservatory  
& the most distinguished  
Greek (Hellenic) Music  
Tutors in Byzantine  
and  
Traditional/Ethnic Music



*Speech by Simon Karas in a conference*

After the successful completion of the initial two-year long academic program, dealing with the Holistic Approach of the entire spectrum of Byzantine and Traditional/Ethnic Music, but most importantly due to the appeal of the program to people all over Greece as well as abroad, we find ourselves in the fortunate position to announce the creation and commencement of the New Online Academic (Summer & Winter) Program. The program utilizes the word “holistic” implying an effort to reach in depth of all unpublished aspects of Traditional Greek (Hellenic) - Eastern as well as Byzantine Music.

With this innovative initiative in the vast music arena, we envision, not to commercialize music for people but rather to transfer all the amount of knowledge that our inspirator and teacher Simon Karas delivered to us, his students, during the 70s, 80s and 90s. Furthermore, we aspire to make available to any interested individuals all those still unpublished songs and dances that had been meticulously collected over a period of almost a century. Simon Karas travelled extensively throughout Greece with his wife Angelliki (still alive and active) - sometimes with no food and water but - with a genuine passion to record history, methods, songs, dances, traditional costumes and every other aspect of the authentic traditional life of the Greek civilization.

The program has been designed in order to support those who do not have the ability to attend classes but still willing to participate in our knowledge database through our specially designed online training platform.

The program has been especially designed to facilitate the needs of prospect attendees. This means that anyone interested in the Program can attend in real time or asynchronous or in times and dates of his/her own selection. In this way, daily tension and stress can be minimized. Absolute passion to learn about the unpublished features of Traditional/Ethnic Greek Music is the only equipment a future follower of the Program must have.

## Aim

The sole aim of the Online Academic Program is the introductory and/or advanced theoretical and practical learning of all aspects of Greek and Eastern Traditional or Byzantine Music as this is deciphered from the scripts and innovative eyesight of Simon Karas and through routes of History, Culture, Paleography and other research areas of the great Hellenic Tradition.

Attendees, students and scholars will examine in each learning module specific case studies participating in independent suitably designed innovative learning applications, through which they will be invited by their tutors to achieve an in depth knowledge of all teaching objectives (Object lessons stemming primarily from Simon Karas unpublished archives).

## Learning Objectives

The Program is addressed to those who are willing to be informed and taught in a fundamental and/or in an advanced level and to be indulged in depth in the areas of Music and Culture. It is also addressed to those who bestir themselves in international or domestic areas of Culture, Archaeology, Sociology, Theology, Psychology, History and of course in Music. Last but not least, the Program is designed for those who are subject matter experts in areas such as Engraving, Sculpture, Hagiography (Orthodox and Catholic), Digitization of Historical Data, Conservation of old Scripts, Chanting, Traditional Signing, Traditional instrument making, Traditional Arts etc.

Participants will acquire knowledge and masterliness that are difficult to be derived from personal research in our days. At the same time, they will put a baseline in maximizing effectiveness and prospects in professional skills at a global level.

The program is structured in a modular form and in **ten (10)** primary independent training **modules / curriculums** containing **fifty four (54) thematic areas**. Participants can attend the program as a whole or partially, depending on their needs. Successful graduation from the Program, which has a maximum duration of six months, will provide credit units (in accordance with the European Credit Transfer System - ECTS) that attendants will be able to transfer to any potential postgraduate program in Domestic or International Universities.

## Cooperation - Tutors

The Online Summer - Winter Academic Program is going to be materialized in cooperation with distinguished Professors and Tutors internationally recognized and prestigious, who work and support the "Simon Karas" Conservatory during the last decade and/or teach in Domestic or International Universities.

In order to get acquainted with our Instructors / Tutors visit: <http://kepem.org/καθηγητές/> (in Greek)

## Certification

After the completion of the Online Academic program, a Certification of Completion will be issued by the Conservatory, which is fully accredited by the Hellenic Government and the Hellenic Ministry of Culture under action of law of "ΦΕΚ Β 1981-14.08.2013".

The Certification will be entitled:

- **"A Holistic Approach in Byzantine and Traditional/Ethnic Music"** or
- **"A Holistic Approach in Traditional/Ethnic Greek - Eastern Music"**

depending on the modules attended and will be accompanied with curriculum transcript with full reference to the educational thematic areas attended, as well as to the assorted credits in accordance with the European ECTS credit system.

## Indicative Thematic Areas

Thematic Areas	No	Course Title
		<b>Theory and Practice in Music</b>
Curriculum 1000	1.	Byzantine Music under the glance of Simon Karas
	2.	Theory of Byzantine Music
	3.	Analysis of the Symbols of Byzantine Script
	4.	Octoechos Theory
	5.	Practice of Tunes in Byzantine & Traditional Music
	6.	Theory and Usage of Isokratema
	7.	Analysis of Sound Wears and Styles
	8.	Script Tempo Marking
		<b>Advanced Music Theoretics</b>
Curriculum 2000	9.	Byzantine Paleography
	10.	Harmonics - Mathematical Analysis of Intervals
	11.	Introduction to Makams
	12.	Advanced Study in Makams - Theory and Practice
	13.	Harmonics and Systematics in Byzantine / Greek Music
	14.	Tempo Theory - Practice in Byzantine Music
	15.	Tempo Theory - Practice in Folk & Eastern Music
		<b>Liturgy &amp; Psychology</b>
Curriculum 3000	16.	Theology and Liturgy of Psalter
	17.	Chanters in Byzantine Worship
	18.	Psychology and Therapeutics in Byzantine and Traditional Music
		<b>Phonetics</b>
Curriculum 4000	19.	Voice Manipulation as an Instrument
	20.	Phonetics - Phonothesis (Theory and Practice)
		<b>Traditional Songs &amp; Sound Recordings</b>
Curriculum 5000	21.	Theory and Practice of Folk Songs
	22.	Instrument Techniques in Greek Repertoire
	23.	Basic Principles in Traditional Sound Recording
	24.	Introduction to Traditional Sound Digitization
		<b>Manuscripts &amp; Conservation</b>
Curriculum 6000	25.	Simon Karas Archives in Greek Music
	26.	Old Book & Paper Conservation Theory
	27.	Online Practice in Book & Paper Conservation
	28.	Manuscript Binding Categorization and Classification
	29.	Old Binding Techniques
		<b>Traditional / Ethnic Music &amp; Dancing</b>
Curriculum	30.	Music in Greek Traditional Dancing
	31.	Simon Karas Traditional Music Recordings - Registry

<b>7000</b>	32.	Instructing Unpublished Simon Karas Song Archives
	33.	Music Journey to the Simon Karas Song Archives
	34.	Greek Locus Traditional Music Particularities – The Simon Karas Archives
	35.	Greek Locus Traditional Dancing Particularities – The Simon Karas Archives
<b>Curriculum</b> <b>8000</b>		<b>Traditional Singing</b> (from the Simon Karas unpublished Archives)
	36.	Greek Traditional Singing Instruction and Methodology (by Panagiotis Lalezas)
	37.	Traditional Singing Methods in the Dodecanese
	38.	Eastern Thrace Singing Wealth - Unpublished Songs
	39.	Chalkidiki Music Roads - Singing Instruction and Methodology
	40.	Singing Instruction and Methodology of Greece and Minor Asia
	41.	Thessalia Singing Instruction and Methodology
<b>Curriculum</b> <b>9000</b>		<b>Traditional Instruments: Theory and Practice</b>
	42.	Traditional Klarinet (Klarino)
	43.	The Aegean Sea Lyras
	44.	Traditional Violin
	45.	Thamboura - Tsubush
	46.	Ud (Uti) - Lute (Laouto)
	47.	Pontian Lyra
	48.	Kanun (Kanonaki)
	49.	Santour (Santouri)
	50.	Ney - Flutes (Floghera)
	51.	Traditional Percussion Instruments (Crousta)
<b>Curriculum</b> <b>10000</b>		<b>Traditional Dancing</b>
	52.	Introduction to Traditional Dancing
	53.	Historical Routes of Traditional Dancing
	54.	Dancing Seminars form various Greek LOCUS (Indigenous Tutors) (Aegean Sea, Crete, Thrace, Macedonia, Central Greece, Peloponnese, Epirus, Ionian Sea etc)

### Language

Classes will be conducted in Greek or English (some of them in Slavic) through our electronic learning management system (e-LMS).

### Registration

Registration takes place from **29<sup>th</sup> of September 2016**.

Independent subscriptions can be accepted throughout the program upon request in accordance with participants needs.

**Contact us:** [info@kepem.org](mailto:info@kepem.org) | (+30) 210 881 1930 | (+30) 695 602 1520  
<http://kepem.org/μαθήματα/ολιστική-προσέγγιση/> (In Greek)



## Photo Archives

© KEPEM (Archives of Simon and Angelliki Karas)



*Our Instructors form the lever of motivation for our Vision ...*



Simon Karas singing and gesturing  
in the Conservatory's chapel



Old Byzantine Music Manuscript  
in our Conservatory



Instruction and Analysis of all Thematic Areas concerning Byzantine and Traditional/Ethnic Greek Eastern Music  
during the Online Academic Program