

VILLAGERS AT WORK: ANATOLIAN SUITE II

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ABSTRACT

"Villagers At Work" is a suite for orchestra which paints a contemporary picture of the historic Armenian-Anatolian peasants working in the field. I am an Anatolian-Armenian and know that despite so many efforts of extermination, there still exists a huge invisible population of Armenians in Eastern Anatolia, hiding in disguise under an imposed culture.

My composition is an experiment combining quartal harmony with folk music, applied to traditional western orchestra. In this composition I am trying to follow the paths established by Bela Bartok, Komitas and Margrit Prudyan. My music promotes the idea that tonal/modal systems with Quartal Harmony can produce different expressions than traditionally we are accustomed to hearing. It is also an addition to multicultural Canadian diversity from a native of Anatolia that would enrich Canadian music literature for symphonic orchestras.

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INTRODUCTION

This thesis aims to introduce quartal harmony as a viable and effective choice for tonal and modal music. For my composition, I use quartal harmony in support of motives, modes and rhythms inspired by Anatolian Armenian music from my birthplace.

Lately I am engaged in writing music compositions for traditional western symphonic orchestra using Armenian folk music motives. My inspiration came from musicologist-composers Komitas and Bela Bartok. They were both dedicated researchers in folk music and acknowledged composers of music inspired by the traditional music of their people. As a composer myself, I have written a Piano Concerto, the Anatolian Suite I and several small ensemble and choir pieces. The work that I wrote for this thesis, “Villagers at Work,” is the second Anatolian-Armenian Suite. It describes peasant work life during the early 1900’s in Eastern Anatolia.

CHAPTER I - BACKGROUND INFORMATION

I.1. THE HISTORY OF ARMENIAN PEOPLE

Anatolia (Asia Minor) is the land that is south of the Black Sea, north of the Mediterranean Sea and east of the Aegean Sea. Eastern Anatolia has been the native land of Armenians since the beginning of the recorded history. Therefore it is one of the the most ancient cultures of Anatolia.

Armenian music is affected by its people's continuous quest for survival. Throughout the history, Armenia has been dominated by the Ottoman, Persian, and Russian empires. Eastern Armenia, a smaller part of historical Armenian land, became part of the Soviet Union in 1920 until it emerged as an independent state in 1990. The Ottoman Turks governed Western Armenia's population throughout the nineteenth century. Under Ottoman rulers, Armenians experienced heavy taxation and discrimination. Lacking any legal recourse for these injustices or even the right to bear arms, they were subject to armed attacks, which led to a series of massacres of Armenians during 1894-1896, 1905-1910, accompanied by other types of persecution and discrimination (Semerdjian "The Armenians" hyetch, 2015, hyetch.com).

World War I brought on even greater calamity for the Armenian people when Turkish officials ordered the arrest and execution of community leaders and the deportation of the entire Armenian population. As they were forced to march into Syria, Mesopotamia and Arabia, many innocent people were flogged to death, bayoneted, buried alive in pits, drowned in rivers, beheaded, raped, or abducted. Many others died from heat exhaustion or starvation. A total of one and a half million Armenians were killed in 1915 in an effort to achieve an ethnic cleansing, resulting in the first genocide of the twentieth century (Semerdjian, hyetch).

II.2. THE DEVELOPMENT OF ARMENIAN MUSIC

Despite its history of tremendous oppression, Armenian culture flourished. The arts were critical in fostering a sense of pride and unity among the people. Music was especially important as a means of artistic expression, with sacred and folk music being the most dominant genres. Armenia became the first officially Christian state in 301 A.D., and music has been an integral part of the christian liturgy since then. Several volumes of chants exist, including the “Book of Sharakan”, a collection of more than 1300 cyclically organized hymns, some dating as far back as the seventh century. This repertoire uses an elaborate system of neumes known as the khaz notation. Armenian chant is based on an eight-mode system known as oktoēchos, and is primarily monophonic. It was not until the latter half of the twentieth century that the singing of traditional modal chant began to decline (Pehlivanian, et.al. 2001, 24-25).

As with Armenian sacred music, folk song also has its roots in antiquity. After the creation of the Armenian alphabet in 404 A.D., folklore became more complex and widespread. This led to the rise of the “gusanner”: professional storytellers, actors, dancers, singers, and instrumentalists who took part in theatrical performances, weddings, funerals, and feasts, presenting the national myths and epics in word and song. By the seventeenth century, the gusanner were replaced by the “ashughner”. These traveling poet-musicians were noted for their love songs, but also composed using social and philosophical themes. Ashugh melodies tend to have a highly emotional character. These songs were passed down orally through the generations, and were eventually notated during the late nineteenth century.

The folk music repertory can be divided into categories based on function: work songs, ritual songs, lyrical love-songs, and the most widespread, dance songs. Folk songs were often

performed with instrumental accompaniment with a sustained pitch and the rhythmic emphasis of a percussion. Traditional Armenian folk instruments include wind instruments like duduk, zurna, baglam and shvi, stringed instruments like oud, kamancha, and tar, and percussion instruments like dhol and dumbek. Purely instrumental music also existed.

Armenian folk song has many characteristics typical of folk music of other nations. These qualities include repetition of short motives, use of free rhythms, declamatory style, and simple forms. Armenian folk music is primarily monophonic and modal. Komitas, the Anatolian-Armenian musicologist, says the following: “Almost all Armenian modes are based on tetrachords. The last note of the lower tetrachord is also the first note of upper tetrachord. This is true for both the church modes and folk tunes as they are closely related” (Barsoumian 2001, 15). Among all of the modes Phrygian seems to be the one that is most frequently used (Poladian 1942, 15- 16). The range of folk melodies are usually a fifth or less. Often, one tone is used as the center of polarity, around which, or above and below which, the tune is constructed. Folk songs typically begin on the tonic, and it is common to repeat the first note, in keeping with the declamatory style. Anticipation seems to be the most common embellishment. The most popular form is variations. Rhythms include both simple and compound meters as well as mixed meter.

Much of this knowledge of Armenian sacred music and folk song can be attributed to the composer and musicologist Komitas Vartabed (1869-1935). An ordained priest, he spent more than a decade traveling throughout the Ottoman Empire collecting and transcribing nearly 3,000 folk songs and dance tunes, and investigating the Armenian neumatic (khaz) notation system. Komitas was the first to systematically catalog Armenian national music and publish a volume of folk songs.

He wrote numerous journal articles and often gave presentations on his research. After one such lecture at a 1914 meeting of the International Music Society in Paris, Komitas was questioned as to the audience's reaction to his presentation. He replied:

“Before my revelations about Armenian spiritual and folk music, it was a novelty in particular to those who last year were still ignorant or refused the existence of a specific Armenian music. Many who had a superficial opinion, after the lectures they were the first to acknowledge that the Armenian music represents a high artistic value, purer and nobler than that of many other eastern people's music. The great music masters, when I was finalizing my lectures, could not control their surprise and admiration as they were being presented to this ‘foreign’ music” (Barsoumian 2001, 24).

According to Harry Begian, Komitas' research greatly increased the awareness of Armenian music throughout Europe. In addition to his musicological endeavors, Komitas organized and directed many choirs in his homeland and abroad. His arrangements of Armenian folk, sacred, and dance music aroused great enthusiasm among his audiences, and helped Armenians to become more familiar with their own musical heritage (Begian 1964, 241). Appendix A on pages 81-82 shows two partial examples of Komitas' polyphonic settings of folk songs for a choir.



Picture 1: Komitas Vartabed¹ (ru.hayazg.info)

¹ Komitas is his priesthood name, his real name was Sghomon Sghomonian. When he was ordained a priest he assumed a new name “Komitas”, following the rules of Armenian tradition. “Vartaped” means father in Armenian as a title in religious hierarchical system ie. Father Komitas. In Eastern Armenian dialect it is written as “Komitas” but pronounced “Gomidas”. In western Armenian it is written and pronounced “Gomidas”.

CHAPTER II - HISTORICAL AND THEORETICAL INFLUENCES

II.1. THE WORK OF MARGRIT PRUDYAN:

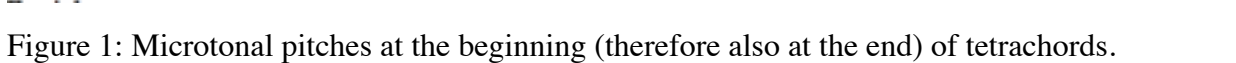
CHARACTERISTICS OF ARMENIAN MODAL SCALES

Professor Margrit Prudyan (1922-2002) was a prominent musicologist teaching in the Yerevan Conservatory and other institutions in Armenia. Prudyan based her work on and further developed the principles established by Komitas. Her book “Hay Joghovurtagan Yerajshdtagan Sdeghdzakordzutyun” (Creative Process in Armenian Folk Music) is a textbook of musicology that I used as one of the main references for my composition. This book provided me with knowledge about how the Armenian modalities of folk songs are structured and what are the functional characteristics of the tonal degrees. Consequently, the functional characteristics of tonal degrees helped me to establish a base for harmonic functionality.

According to Prudyan, every traditional melody has its own tonality/modality which is analogous to major and minor tonalities of western music. The main scale of Armenian music would be a chain of tetrachords with some lower quarter tones at the beginning of each tetrachord. These lower tones create intervals less than a half tone with the previous note. Western instruments designed to play in equal-temperament cannot play these “microtones”. In Armenian professional music, such as classical or jazz, these lower sounds were ignored because of the limits of western instruments. Because Armenians were engaged in western style polyphony and harmony long before other surrounding cultures, Armenian classical music has often ignored these microtones.

Notes that are lowered by a quarter tone in Armenian tetrachords:

♭=quarter interval flat



Prudyan indicates that the Primary Tonic is on the first note of the main tetrachord, therefore the 1st degree of scale is a decisive resolution point. The Secondary Tonic is where the melody finds a temporary resting point. Where the scale degree of the Secondary Tonic is placed depends on the version of the modality/tonality.

Therefore Prudyan makes a classification of modes according to the location of the Secondary Tonic with respect to the Primary Tonic. She believes that different modes can be classified into the following three categories:

1. Tertian based modes- Secondary Tonic is situated a minor third above Primary Tonic
2. Quartal based modes- Secondary Tonic is situated a perfect fourth above Primary Tonic
3. Quintal based modes- Secondary Tonic is situated a perfect fifth above Primary Tonic

Figure 1 below shows the structure of each category with an appropriate example of a folk song.

Note that a reversed flat sign indicates a lower microtonal pitch.

Tertian
Based mode

Secondary

III

Che amman amman (Komitas, National Collections 1, No: 238)

Quartal
Based mode

Secondary

IV

Ah vay e,vay (Komitas, National Collections 1, No: 81)

Quintal
Based mode

Secondary
T

V

Es Siretsi (Komitas, National Collections 1, No: 241)

The figure displays three musical modes: Tertian, Quartal, and Quintal. Each mode is represented by a scale and a sample melody. The Tertian mode scale is shown with a secondary tonic at III. The Quartal mode scale is shown with a secondary tonic at IV. The Quintal mode scale is shown with a secondary tonic at V. The sample melodies are 'Che amman amman', 'Ah vay e,vay', and 'Es Siretsi'.

Figure 2: Tertian, Quartal and Quintal structured modes with their secondary tonic location.

A number of functional characteristics can be observed in the examples in Figure 2 above.

1. The first note of the lower tetrachord and the first note of the upper tetrachord, in other words Ist and IVth of the full scale degrees, may serve as two points of Tonic resolution, Primary Tonic and Secondary Tonic. In general, third, fourth or fifth degrees become melody's temporary relaxation points.

2. The third note of the lower tetrachord and the third note of the upper tetrachord, in other words IIIrd and VIIth degrees of the full scale, can be regarded as carrying tension aiming to resolve in the two tetrachordal Tonics. This is true regardless of whether the mode is tertian-based, quartal-based or quintal-based.

3. In the folk song examples above, in the final endings of the phrase, the IIIrd degree as tension carrying point, can be thought of as the “dominant” requiring resolution into tonic.

Prudyan also thinks of another useful way of categorizing Armenian folk songs according to the use of the modalities. This kind of classification leads us into four Decachordal systems, because the range of the majority of folk songs is ten notes. Each Decachord consists of several Tetrachords, and they are called Hypo because Tonic falls in the middle register of the scale during the course of the song. The following figure (Figure No. 3) shows the Armenian modes in Decachordal version (Prudyan 1971, 25)¹.



Figure 3: Main modal categories in Armenian folk music

¹Figure 13 in Appendix B, pages 83-86, shows Prudyan's classification of the modes with an appropriate Armenian folk song example for each (Prudyan 1971, 31-45). For the explanation of how these models are adapted for use in this work see chapter III.1 and III.2.

II.2. A HISTORY OF QUARTAL HARMONY

In the period of medieval polyphony preceding the advent of the common-practice period, the use of tertian chords was not the primary means of constructing harmony. Rather, much melodic and harmonic emphasis would be placed on fourths and fifths. In “fauxbourdon” style, the first line melody would be accompanied a fourth below in second voice and a sixth below in the third voice. Thus, many harmonies used during that period may be termed quartal or quintal (although whether a harmonic entity composed of a single fourth and octave constitutes an actual quartal chord is debatable). When tertian harmony became the primary method of constructing harmony during the Renaissance and Baroque periods, however, the natural emphasis on the fourth and fifth in music faded away, a phenomenon exacerbated by the tight voice-leading guidelines of the Baroque and Classical periods.

Quartal and quintal harmony remained mere by-products of voice-leading until the early 20th century, when composers actively sought new means of expression. The works of impressionists such as Claude Debussy saw the renewed use of quartal and quintal harmony independent of tertian harmony, and the compositions of Arnold Schoenberg and Anton Webern (both figureheads of the Second Viennese School) use much quartal harmony in a freer atonal or tonally extended context (see Webern's *Four Pieces for Violin and Piano*, Op. 7 and Schoenberg's *Chamber Symphony*, Op. 9). The availability of quartal/quintal harmony as a compositional technique has persisted through today, as can be demonstrated in other contemporary works such as Charles Ives's “The Cage” (wiki.youngcomposers.com).

Many young composers are under the impression that since *tertian* harmony is based on thirds, that *quartal* harmony is a replacement, being based on fourths. However, in practice (and

in the literature) it is more of an augmentation of the tertian vocabulary, not strictly a substitution. Some of the first prominent composers to write pieces implementing quartal concepts, such as Hugo Distler, Arnold Schönberg, and Paul Hindemith, rarely simply stacked perfect fourths on top of one another (an exception would be Schönberg's Chamber Symphony Op. 9 in the slow section). Instead, they re-examined the concepts of consonance vs. dissonance. If one rotates a series of stacked fourths over the tonic in C (C, F, and Bb) one notices that also inherent in the combination is the minor seventh/major second (C to Bb). As such, the intervals of the major second, perfect fourth, and minor seventh all can be considered consonances - intervals that no longer need resolution (Rubin 2005, 1).

In addition, the use of a minor seventh over the tonic implies a flat seventh scale degree in the key, a modal influence over a tonal one. The sharing of sonorities between the tertian and quartal harmonic realms carries over to the often ambivalent articulation of tonal and modal structures. Once again, rather than choosing one system over another, composers have taken a more inclusive approach, allowing for both languages to co-exist within the confines of a single work.

An approach often observed regarding voice leading in pieces that employ quartal harmony is the somewhat archaic-sounding use of parallel perfect intervals. Derived from one of the earliest forms of Western music, *organum* uses parallel fourths, fifths, and octaves to reinforce its modal melodies. Although disallowed in subsequent eras, this sonority only expands the modern composer's palette if used judiciously (Rubin 2005, 2).

II.3 KOMITAS AND BARTOK

Bela Bartok (1881-1945), tried to combine classical music techniques with folk music. In his words, “peasant music is the instant manifestation of nature... compositions using peasant music should chose in between sophisticated atonality of the classical music and the primitive diatonic monophony of the east...”

Itinerant Hungarian minstrels, the gypsies, whose music is erroneously regarded as Magyar, confined themselves to the popular songs rather than folk songs. Even more confusing to the national culture, was the fact that music educators in Hungary were exponents of German Romanticism. A young composer, therefore, had the choice of passively following the Brahmsian tradition or immersing themselves in Gypsy popular music - neither of which were genuinely Magyar. Brahms first heard Hungarian gypsy music on the streets of Hamburg. He was fascinated by the passionate sounds of the bands, who were refugees from the Hungarian Revolution. A few years later, Brahms did a tour of northern Germany with the theatrical virtuoso, gypsy violinist Eduard Reményi. Reményi would play the violin and Brahms would accompany him on the piano, by ear, without any written music! This definitely gave the young composer the first inspiration for his own Hungarian Dances. But the dances aren't Hungarian and not even exactly "authentic" gypsy peasant music. These melodies actually come from popular music created by gypsies for cafe entertainment (Marshall 1946, 9).

Bartok, having immersed himself in actual Hungarian -and not gypsy- peasant-music studies, absorbed and transformed the essential external details of peasant music in forging his creative celebrations of its underlying spirit (Marshall 1946, 11-12). From his studies of Hungarian folk music Bartok was convinced that he should use modal tonalities and a suitable harmony. While nearly all of Bartok's original themes are infused with the character of folk

music, in many cases themes or turns of phrases are deliberate or subconscious imitations of folk melodies. The equally numerous examples of melodic details depart from the older models. In introducing idiosyncrasies while creating peasant-music-derived melodies, Bartok made the older materials his own (Lendvai 1971, 5).

The centuries of Ottoman domination in the Balkans had a marked effect on the populations and cultures of the peninsula. After the introduction of nationalism in the area during the first half of the nineteenth century, ‘the Turkish yoke’, or the Ottoman political and cultural influence, became a serious problem for the Western-oriented members of the educated classes. In their train of thought, national culture, including folk music, had to be free from foreign influences including those of the Ottoman Turks. Consequently, in the early 1900s, the intelligentsia found itself in an awkward position between the Ottoman past and the semi-European present. Because of religious and cultural restrictions, public performers of music—especially women—in the Ottoman Empire were often non-Muslims, that is Ottoman Sephardic Jews, Ottoman Armenians and Ottoman Greeks. Even more commonly, Muslim and Christian Roma embarked upon careers in music (Pennanen 2008, 130).

Western Armenia of Anatolia encountered similar experiences under the Ottoman rule. According to Komitas:

“...the cantors of the church, began to embellish the Armenian songs with Turkish colorations when they sang for the banquets of their rich patrons. The noble and pure nature of the Armenian song did not amuse the guests who, living in Constantinople, had acquired some of the Turkish tastes and mores”. (Barsoumian 2001, 167)

Bartok and Komitas felt the necessity to bring out the national identities of their traditional music. It was a period of “nation building” that resulted in the emergence of national culture and music, freed of any foreign influence. As musicologists, they were consciously aware of the historic interactions of cultural synthesis that would make the Hungarian or Armenian traditional music. Eliminating foreign influences would mean bringing out Hungarian folk music out from under the shadow of gypsy popular music and filtering out Turkish influences on Armenian music. In the case of Armenian music, the collection, purification, and preservation was of paramount importance because of the past and continuing persecution.

Komitas’ collection of songs also served to catalogue the lyrics of these songs. The opening lines in lyrics are about the work they are doing. In plowing songs there are phrases praising the oxen for their hard work or imploring them to work. The expressions that are not work related can be about the many aspects of daily life (See The Text of a Plowing Song, Appendix C pg.88, Figure 14). There is also an element of improvisation in the lyrics. For example, in plow songs that are also continued during the night, the peasant at work may notice candle light comes up in a distant house. Then, he may start to sing about it, the same song but new words like “bride is awake, feeding the baby” (Barsoumian 2001, 75).

Dealing with Pentatonic folk songs certainly had an effect on Bartok's use of quartal harmony. Figure 5 shows an example of Bartok’s use of quartal chords. Similarly, Komitas also used a harmony that consisted of quintal/quartal harmonic intervals by omitting the use of the third of the chord (See the example pg.19, Figure 4). Komitas and Bartok sought to establish a unique national cultural base in music on which musicians and composers could have a perspective to develop a new understanding of music.

At the same time, after the First World War, important political changes were taking place in Anatolia. With the collapse of the Ottoman Dynasty, a new Turkish state declared itself as the political power on Anatolian Land. Eventually two conflicting discourses emerged in Turkish music itself. The new nationalist discourse sought to eliminate what they labelled as the Persian/Arabic music of the Ottoman Court, which is mostly known as Turkish Classic Art Music. Turkish Nationalism also put enormous effort into disregarding, annihilating, or at least assimilating Armenian and other non-Turkish cultures. Today people of Anatolia, Armenians of Western Armenia and the Kurds of Northern Kurdistan, as well as Assyrians and Yezidis still struggle for their cultural freedom, against ruling Turkish Nationalist and Islamist domination. Anthropologist Wendy Hemelink, whose research interest concentrated on Anatolian Kurdish and Armenian culture, published a book about the Anatolian Armenian town Sassoun, where Armenians live under the disguise of Turkish-Muslim identity. Hemlink's research is titled "Sassoun Armenians and their musical memories" (Hemelink "Conference on Islamized Armenians", 2013, www.hrantdink.org).

The above example (Figure 4) is the Introit of Armenian Divine Liturgy. It is an arrangement of traditional monophonic hymns into a three voice male choir. The arranger, Komitas, was not able to finish it in April 1915 as a full scale genocide commenced. He was taken away by Turkish soldiers to be executed in a remote place, along with some two hundred and fifty other Armenian intellectuals, many of them his friends. He was saved by the intervention of the German Council in Constantinople who, on behalf of Ottoman ally Germany, and Turkish intellectual Halide E. Adivar, demanded his return. That was the opening of the full scale massacres of more than one million Armenians. Witnessing the murder of his friends, Komitas had to spend the rest of his life in mental institutions. He was probably the first important musicologist of Anatolia. His collection of songs exceed three thousand, some of them believed to be lost during deportations of Armenians. He also had collections of Turkish and Kurdish folk songs.

Komitas arranged many of the collected folk songs in polyphony for choir (See Figures 11, 12, pg. 81-82). He gave clues of quartal-quintal harmony in a few pieces as can be seen in the example above (Figure No. 4). I believe he would be developing his ideas of polyphony in theoretical works if his productive life had not been shortened. Notice that the cadence at the fourth-last bar may be considered as IIIrd to Ist degree perfect cadence in A minor. This is the type of perfect cadence used in “Villages at Work.”

Bela Bartok used traditional Tertian Harmony and Quartal Harmony together in his compositions. But, the piece shown below (Figure No. 5) is purely in quartal harmony and every chord is consistent in its structure of stacking fourths. Some chords are used chromatically. (For an explanation of how this is applied to my composition see chapter III.2).

Figure 5: Mikrokosmos. Book 5 No: 131. Bela Bartok

CHAPTER III - ANALYSIS OF “VILLAGERS AT WORK”.

III.1. THEMATIC ANALYSIS

Komitas' and Prudyan's findings on Armenian folk tunes, with their particular type of modality and melodic characteristics, inspired many composers. For example, Aram Khachaturian, an Eastern Armenian composer, used fragments melodic motives in many of his compositions. Khachaturian's “Gayaneh Suite” is one of the most famous of these pieces. Bela Bartok did the same with Hungarian music. According to Lendvai, “while nearly all of Bartok's original themes are infused with the character of folk music, in many cases themes or turns of phrases are deliberate or subconscious imitations of folk melodies” (Lendvai 1991, 3).

Following the same understanding, in the “Villagers at Work” I used motives inspired by Armenian folk tunes. Figure 6 below displays the themes used in each section.

The themes in the Introduction and section B are directly derived from actual folk songs as indicated. The theme of section B as the thematic backbone of the composition is repeated in sections E, H and J. Of those, Section E is a close variation of the song of which section B theme is also derived (pg. 38, Figure 10b). In section E, the first theme is in F Mixolydian (with Gb alteration) and second theme is in A Phrygian. Section J is built on a fragment of the theme in section B.

The theme of section C represents the second important theme, as it simulates modal themes in diatonic structure. Modified versions of the same theme are used in section D and I. “Villagers at Work” follows Bartok's approach in using motives inspired by folk tunes, not merely using historical tunes themselves. Modality and diatonicism are adjusted to fit the voice

leading that quartal harmony requires. Chromaticism in voices other than the main melody is thought as a balancing factor against horizontal diatonicism and vertical large intervals of fourth.

Figure 6a below shows the main themes in my composition and 6b main themes and derivatives of them by sections.

The image displays a musical score for six themes, labeled 'Introductory Theme' through 'Theme IV'. The themes are written on staves with various clefs and time signatures, and include dynamic markings.

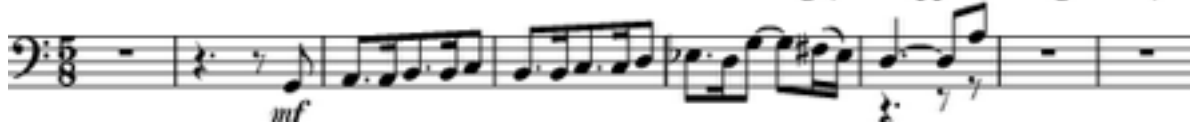
- Introductory Theme:** Bass clef, 5/8 time. Starts with a rest, followed by a series of eighth and sixteenth notes. Dynamic: *mf*.
- Theme Ia:** Treble clef, 5/8 time. Starts with a rest, followed by a series of eighth and sixteenth notes. Dynamic: *mf*.
- Theme Ib:** Bass clef, 5/8 time. Starts with a rest, followed by a series of eighth and sixteenth notes. Dynamic: *mf*.
- Theme II:** Bass clef, 4/4 time. Starts with a rest, followed by a series of eighth and sixteenth notes. Dynamic: *f*.
- Theme III:** Treble clef, 5/8 time. Starts with a rest, followed by a series of eighth and sixteenth notes. Dynamic: *mp*.
- Theme IV:** Treble clef, 4/4 time. Starts with a rest, followed by a series of eighth and sixteenth notes. Dynamic: *f*. Includes the marking 'arco'.

Figure 6a: Main themes of “ Villagers at Work”

It would be useful to classify themes used in each section.

INTRODUCTION

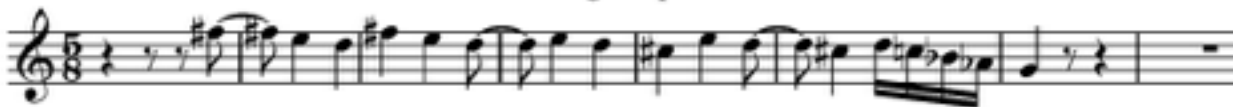
Measures 1-5. Motive derived from an actual labour song (See Appendix Figure 10)



A

Measures 21-34. Theme I. Farmers plowing the land.

Measures 21-27. I a-Setting the plow.



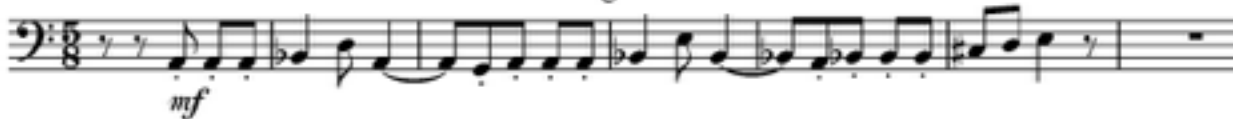
B

Measures 46-50. Theme II. Motive derived from an actual song (See Appendix Figure 11)

Celebration of the season.



Measures 27-34

I b- Plowing

C

Measures 72-74. Theme III.

Women spinning wool.



D

Measures 100-103. Theme III inverted and altered.
Women carrying jugs of water.



E

Measures 137-142. Theme IV- a
arco
At the blacksmith's shop.



Measures 147-151 IV -b



F

Measures 159-166. Passage. Theme III reversed and in a different rhythm.
Maiden's dance



G Measures 186-199. Theme I transposed. Farmers plowing the neighbours land.
Measures 186-191. I a-Resetting the plow.

marcato

Measures 191-199. I b- Plowing.

mf

H Measures 215-219. Theme II Modulated and elaborated.
Celebration of the work season.

f

I Measures 244-245. Theme III in major modality.
Returning home.

mp

J Measures 263-269. Theme II rhythmically altered.
Celebration at the market square.

f

The figure displays five sections of a musical score, each with a lettered label in a box (G, H, I, J) and descriptive text. Section G (Measures 186-199) features Theme I transposed, with a first part (I a-Resetting the plow) in treble clef marked *marcato*, and a second part (I b- Plowing) in bass clef marked *mf*. Section H (Measures 215-219) features Theme II modulated and elaborated, marked *f*. Section I (Measures 244-245) features Theme III in major modality, marked *mp*. Section J (Measures 263-269) features Theme II rhythmically altered, marked *f*. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Figure 6b. Themes used in each section of “Villagers at Work”.

III.2. HARMONIC ANALYSIS

I chose quartal harmony as the polyphonic technique for my composition. I thought that, a theory of quartal harmony may be deduced from the following concepts that we have examined in Chapter II:

a- We looked into Komitas's suggestions for polyphonic treatment of Armenian music. Although he is a western trained musician and uses predominantly the traditional Tertian Harmony and Counterpoint, in a lot of works he uses chords with open fifths and no thirds (pg.19, Figure 4).

b- We discussed Prudyan's analysis of Armenian Folk Tunes that continues on the path of Komitas. We have seen that in Armenian folk melodies 1st degree is the Tonic, IVth and/or Vth treated as Secondary Tonics, and the IIIrd can be considered as the Dominant. We have also seen that, the melody usually starts on Primary Tonic, temporarily stays around Secondary Tonic, then creates a stress point on the IIIrd degree that eventually resolves into Primary Tonic directly or through the IInd degree (Prudyan, pages 30-45). (For modes and song examples see Appendix B pg. 83, Figure 13).

c- We mentioned Bartok's use of quartal polyphony that generates from the modal structure of Hungarian Folk Music. We looked at Bartok's idea of creating folk inspired pieces in exclusively quartal harmony context (pg.21, Figure 5, Mikrokosmos).

In my orchestral suite “Villagers at Work”, I use quartal chords that are established by adding a fourth above and a fourth below the root note. Prudyan points out that the first, fourth and fifth degrees are resolution points. Therefore we can build a consonant chord on those notes which make up a quartal chord. It suggests a structure that adds a quartal interval above the root, then a quartal interval below the root. This kind of structure would provide closer interaction of added notes to the root, as opposed to adding consecutive fourths all stacked above the root . I would like to emphasize that, in my opinion, in a tertian mode where IIIrd degree is a temporary end of the first phrase, it can still be treated as “dominant,” i.e. half cadence.

My composition does not use a quartal technique for the horizontal, melodic movements. It is only the harmony that is quartal in its nature. The melodies are folk inspired with tendencies to be modal. Besides horizontally diatonic intervals, this piece also employs some chromaticism. I felt that chromaticism would somehow serve to balance the openness in distance in vertical intervals of the quartal chordal structure.

Paul Hindemith in some of his works, sometimes clearly, conveys a sense of tonal centre in the realm of quartal harmony. But the chord progressions are based on a dissonant- consonant relation rather than traditional functions of degrees. He mostly uses tertian chords mixed with quarterly structured chords. Hindemith suggests that quartal chords can directly use the sounds of the scale or can use altered versions of the notes (Hindemith 1937, 88). In my composition “Villagers at Work” I use both diatonic and altered versions of tonal degrees. I use purely quartal harmony throughout with a sense of harmonic function to create a feeling of old historic times. This differs from the patterns used by many of the composers referred to above. The following figure (Figure 7) displays diatonic examples of the principles of harmony that I employed.

In a minor modality

I II III IV V VI VII VIII (I)

Upper and lower 4th intervals added to each degree to obtain a 3 voice chord
Degrees of scale are the middle notes of each chord

I II III IV V VI VII VIII (I)

Upper 4th intervals added to each 3 voice chord to obtain a 4 voice chord
Comments on tritone intervals at II,III, and VI are made in explanations of figure 7

I II III IV V VI VII VIII (I)

Root position and inversions

I. degree - Primary Tonic V. degree - Secondary tonic III. degree - Dominant

I 5/4 I 5/2 I 7/4 V 5/4 V 5/2 V 7/4 III 5/4 III 5/2 III 7/4

Perfect Cadence Plagal Cadence Half Cadence

I III I I IV I I III V III

Figure 7: Some Quartal Harmony principles set for “Villagers at Work”

Explanation of Figure 7

The first system of the figure shows an example of how the notes of a diatonic scale (A minor in this case) can be used to build quartal harmony.

The second and third system shows how quartile intervals are added to construct a chord as the root note is the middle note of three voice chord: Two fourth intervals added to the root, one above the root one below the root.

The third system shows that four voice chord is obtained by adding another fourth interval on top of the three voice chord. Tritone in IInd degree chord can be considered a consonant interval. Tritone in IIIrd degree chord is a dissonant interval as part of “dominant” function requiring a resolution. In a resolution IIIrd to Ist degrees Tritone interval note F resolves to E and B resolves to A in A minor mode or tonality. The tritone in VIth degree chord could be treated as consonant unless it is used as a five note “dominant” chord.

The fourth system displays the root position and inversions of the chords.

The fifth system shows ideas of cadences.

Cadential tonic chord in “I 5/4” to be considered the root position because it places the first degree of the scale in the base. Therefore, “I 5/2 ” is equivalent to first inversion and “I 7/4” becomes the second inversion.

Cadential examples from “ Villagers at Work”:

Measures 232-243 Perfect Cadence effect
d minor

modulating to g

VI ----- VII 5/2 I = IV III 7/4 I 5/4
d g

Measures 204-207 Half Cadence effect
a minor

II 7/4 III 7/4 I 5/4 III 7/4

Measures 90-93 Plagal effect
a minor

V 5/4 I 5/4 IV 5/4 I 5/4

Figure 8: Some cadential examples from the score

III.3. FORM AND STRUCTURAL ANALYSIS

A “suite” is a set of independent pieces that have some type of connection. “Villagers at Work” is a suite for orchestra that consists of an introduction and ten short pieces. They flow into each other without any major break. In the meantime, the harmonic and rhythmic structure often provides a hint to the listener at the end of one section of what will come at the start of the next. It is also programatic music that describes the work and related activities of industrious and productive life of Armenians, historic native people of Anatolia. Theme II, labeled “celebrating the work season” is derived from another labour song sung by women during harvest time. It is first introduced in section B, then repeats in sections E, H, J each time with manipulated versions. These are the active sections that separate two slower sections and they present a homophonic texture. The slow sections use contrapuntal texture as in sections A, C-D, F-G, I among which section C and I are Fugatos. The dance sections also simulate the fact that there were folk dances directly related to work.

Table 1 on the next page shows the list of sections with the themes used in each section of the Anatolian Suite “Villagers at Work”.

Introduction : Call for farmers to gather at the market square. Measures 1-20

Section A	: Plowing the land. Measures 20-44	Theme I
Section B	: Celebrating the work season. Measures 45-71	Theme II
Section C	: Women spinning wool. Measures 72-93	Theme III
Section D	: Women carrying pails of water. Measures 94-124	Theme III
Section E	: At the blacksmith's shop. Measures 125-157	Theme IV
Section F	: Dance of maidens' courted by young men. Measures 158-192	Theme III
Section G	: Plowing the neighbour's land. Measures 193-207	Theme I
Section H	: Celebrating the work season. Measures 208-243	Theme II
Section I	: Returning home. Measures. 244-260	Theme III
Section J	: Celebration in church backyard. Measures 261-286	Theme II

Table 1. Themes used in "Villagers at Work"

Detailed description of the items listed in Table 1.

Introductory Section: Call for farmers to gather in the market place.

Simple period structure of two phrases, antecedent and consequent. The motive of the phrase is taken from an agricultural labour song (See pg.38, Figure 9a, also Appendix A pg. 81, Figure 11). This section is a call at sunrise to farmers to gather at the square for the plowing of the fields. Plowing was a collective work because many villages could set up one plow to plow all the fields.

Section A- (Theme I)- Farmers plowing the land.

Theme Ia , in harmonic major (See Figure 13) represents the assembling the plow and setting up oxen(measures 20-28). Theme Ib, that starts in Phrygian mode(Figure11), paints the scene of the plowing work itself (measures 29-32). Ending phrase and a Tutti cadence emphasizing the collective work (measures 33-44).

Section B-(Theme II)- Celebration of the work season.

Various groups in the village come together to celebrate the season that will end with harvest (measures 45-72). This is a diatonic, duple meter energetic dance that ends with a celebratory mood.The theme, in Aeolian Mode is derived from a harvest song (See Figure 9, pg. 35 also Figure 11, pg.81).

Section C -(Theme III)- Women spinning wool.

A slow section with relaxed mood using several diatonic.and related scales The elderly women are serious about their work. The construction of the theme, as it is the exposition of the subject, indicates similar and equal work carried out by several women in the room (measures 72-75). Their work continues with one fugato section followed by another (measures 76-8

Section D-(Theme III)- Maidens carrying jugs of water.

The theme of previous section inverted and altered. While the elderly women are working indoors, the maidens are carrying jugs of water (measures 89-106). A little later some young men (represented by brass section) come to court the maidens. Therefore sections C and D can be considered two different angles of the same scene describing peasant women activities. This is justified by the two sections, sections C and D, hinting at the structure of a fugue, although not complete, consequently series of fugatos.

C FUGATO: Women spinning wool. Measures 72-77



D FUGATO: Women carrying jugs of water. Measures 100-108



Figure 9: Expositions of two fugatos in sections C and D

Section E-(Theme IV)- At the Blacksmith's shop.

The Blacksmith and his younger apprentices are in energetic work that includes the sharpening of spare parts for the plow and other agricultural tools. Naturally all kind of metallic sounds are heard around the shop. The Theme IVa, starting in Phrygian mode, carries an air of Theme II by embellishments and a rhythmic variation of it (measures 129-141). Theme IVb uses extension of a small motive that simulates hammering and pounding of metal , starting in F Mixolydian mode (measures 144-218).

Section F-(Theme V)- Maidens' dance.

In the midst of all this activity, some maidens put their work aside to be flirtatious with young men. They do a short dance with changing meters, typical folk dancing for this region. The theme mainly is in Dorian mode. It is slow but rhythmic dance with a syncopated 6/8 (2+2+2) bar followed by a 5/8 (3+2). The dance may be visualized as three stomps on three beats of 6/8 and two arm movements on two irregular beats of 5/8. Therefore one stomp for each of three quarter notes of 6/8 (2+2+2 eight notes) and two arm movements for each two beats of 5/8. The first arm movement on 5/8 is longer because of the longer first beat. A shorter movement on the second (shorter) beat of 5/8 could use a reverse direction(i.e. at longer beat arms move to the left and on the shorter beat to the right).

A passage in measures measures 174-185 takes us to the fields where the main activity of season continues.

Section G-(Theme I)- Plowing the neighbour's land.

Plowing continues as several farmlands in the village should be done. The theme of Section A receives a direction to the minor mode, still reflecting the same activity, plowing. Rhythmically it is a repeat of Section A that ends in the same heightened mood of collective work.

Section H- (Theme II)- Celebration of the work season.

The celebration theme that starts in measure 211, is the theme from Section B which is modulated to G major and embellished. This is a happier version of the Section B theme as the hope of rich harvest comes even closer. There is active change in the accompaniment, a colourful quartal harmony, emphasizing the mood of happiness as more work is complete (mm 208-234). The cadence at the end of the section is different but equally celebratory as in section B.

Section I- (Theme III)- Returning home.

Theme III is simulated rhythmically and used in a varied manner. Some laborers return home after a tiring day. The slow movement reflects the walk to the village. Nevertheless the workers are happy having accomplished some work.

Section J -(Theme II)- Celebration at the church backyard.

In the village the laborers are met by all the other folks. Elderly women, maidens and young men, people in blacksmith's shop, everyone gather in the church backyard to celebrate. This last Theme uses a fragment of Theme II in syncopated version, a rhythmic chaos, as people are tired but still energetic. It ends up in an even a bigger cadence, as the whole village is celebrating (measures 241-286).

In the following figures show the two folk songs that served as source of inspiration to two important themes used in “Villagers at Work”. Figure 10a used in introductory section and Figure 10b is the melody from which Theme II, the “celebration of the work season” obtained.

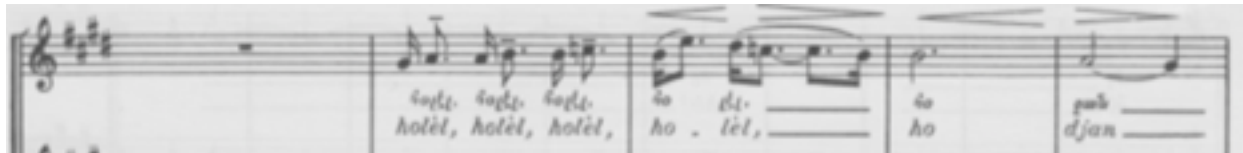


Figure 10a: Armenian labour song (Atayan 1969, 214). See Appendix A pg.81, Fig. 11 for full page.

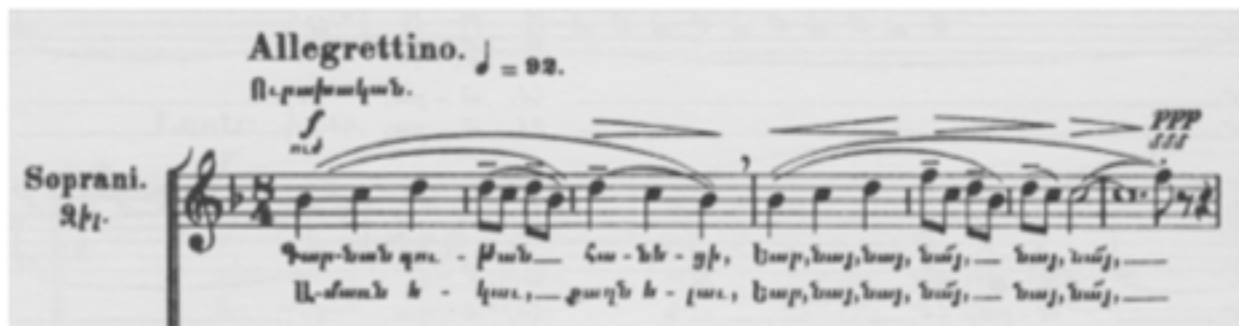


Figure 10 b: Armenian labour song (Atayan 1969, 72). See Appendix A pg 82, Fig. 12 for full page.

III.4. ORCHESTRATION AND INSTRUMENTATION

i- INSTRUMENTATION

<u>Woodwinds:</u>	<u>Brass:</u>	<u>Percussion:</u>	<u>Strings:</u>
2 Flutes	2 Horns in F	3 Timpani	Violins I
2 Oboes	2 Trumpets	1 Cymbal	Violins II
2 Clarinets in Bb	2 Tenor Trombones	1 Tubular Bells	Violas
2 Bassoons	1 Tuba		Cellos, Contrabasses

Table 2: List of instruments used in the score

ii- HOW INSTRUMENTATION SUPPORTS THE PROGRAM

“Villagers At Work” uses instrumental colours to help with the descriptive nature of this orchestral suite. Some important instrumental colours are cited below.

- 1.Theme I in Sections A and G is in low strings describing the plowing by oxen.
- 2.Theme II in Sections B, H and J is at brass with trombones and trumpets then responded by woodwinds with oboes and flutes reflecting the happy mood of the season.
- 3.Theme III in Sections C, D, F and I played softly with strings or woodwinds to picture the light labour engaged in by women or a relaxed time.
- 4.Theme IV in Section E is carried by trumpets and then the strings. Accompanying tubular bells with the participation of timpani simulates a blacksmith shop environment.
- 5.Theme V in section F a delicate but somehow energetic dance is played by strings section.
- 6.In Section D clarinet’s sixteenth note figure provides the effect of youthful energy. Same accompaniment is used in Section B by the string sections.

CONCLUSION

I have no doubt that the musical ideas inspired by traditional Armenian folk music may sound good in many types of compositional perspectives or systems.

I think quartal harmony, with a sense of harmonic function, provides the effect of "ancientness" that is the spirit of this composition. Apparently, there are a variety of applications of quartal Harmony that would result in some divergent outcomes.

Instrumentation becomes a tool to establish a picture of sounds in each section. Certainly it would be appropriate to use some folk instruments, but that exceeds the intentions of this composition. My aim is to bridge the gap between western art music and Armenian folk traditions. Using symphonic orchestra for this composition facilitates the transition from folk to art music providing a medium that would speak to an audience of classical music.

Hagop Dugmeciyan

VILLAGERS AT WORK
{C SCORE}

INSTRUMENTATION

Woodwinds

2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons

Brass

2 Horns in F, 2 Trompets in Bb, 2 Tenor Trombones, Tuba

Percussion

3 Timpani, 1 Cymball, 1 Tubular Bells

Strings

Violins I, Violins II, Violas, Contrabasses

PROGRAMME NOTES

"Villagers At Work" is an Orchestral Suite that describes some daily labour activities in a typical Armenian village of Anatolia during 20th century. It is a picture of the rural life of these indastrious poeople, Armenians, original native people of Eastern Anatolia. The performance of this piece should reflect the dynamic energy and spirit of the people it exhibits.

DURATION: 10 minutes

VILLAGERS AT WORK
Anatolian Suite II

Allegro Maestoso = 130

h.dugmeciyan

[illegible]

A

poco accel.

poco accel. . . . ♪=158

♩=158

43

[illegible]

B ♩=110 Energico
Celebration of the work season

41

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Tim.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mp

mf

tr

pizz.

49

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Hn. *mf*

Tpt. *mf*

Tbn.

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

55

Fl. *mf*

Ob. *mf*

Cl. *mf* *mf*

Bsn. *mf* *mf*

Hn.

Tpt.

Tbn. *mf*

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf*

60

Fl. *mf*

Ob. *mf*

Cl. *f* *mp* *mf*

Bsn. *f* *mp* *mf*

Hn. *mp* *mf*

Tpt. *mp* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *mf*

Cym. *mf*

Tub. B. *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

65

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

Cym. *f* *ff*

Tub. B. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

C Allegro Grazioso ♩=180
Women spinning wool

72

Fl. *mp*

Ob. 1. *mp*

Cl. 1. *mp*

Bsn. 1. *mp*

Hn.

Tpt.

Tbn.

Tba.

Timp.

C Allegro Grazioso ♩=180

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf

pp

mp

mf

pp

pp

mp

pp

pp

pp

p

pp

1.

2.

divisi

88

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pp

2.

94 **D** Women carrying jugs of water

Fl.

Ob.

Cl. 1.

Bsn. *p*

Hn.

Tpt.

Tbn.

Tba.

Timp.

D

Cym.

Tub. B.

Vln. I *mp* *mf*

Vln. II

Vla. *f*

Vc. *f* *mp*

Cb.

99

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

mf

1.

mf

1.

mf

1.

mf

p

f

mp

p

p

106

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

mp

pizz.

p

[illegible]

121

Fl. *mp* *p* *pp*

Ob.

Cl. *mp* *p*

Bsn. *p* *mp* *p*

Hn. *p* *p* *pp*

Tpt.

Tbn.

Tba.

Timp. *p* *p* *mf*

Cym.

Tub. B. *p* *mf*

Vln. I *p* *mf*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Con moto ♩=110

E At the blacksmith's shop

[illegible]

134

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

f

arco

f

[illegible]

147

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp. *mf* *tr* *mf*

Cym. *mf*

Tub. B.

Vln. I

Vln. II

Vla. *arco* *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

rit.

F A tempo
Maiden's dance

158 ♩=220

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Tim.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

first time only
(tr)

arco

mf

arco

mf

mp

pizz.

mp

arco

mf

arco

mf

divisi

f

mp

mp

f

f

168

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

The musical score for measures 168-171 features a variety of instruments. Measures 168-171 are marked with a repeat sign. The Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba parts are mostly rests. The Horn part has a melodic line starting in measure 170. The Trombone part has a melodic line starting in measure 170. The Violin I and Violin II parts have a melodic line starting in measure 168. The Viola part has a melodic line starting in measure 168. The Violoncello and Contrabass parts have a melodic line starting in measure 168. The Violoncello and Contrabass parts are marked with *pizz.* and *mp*.

[illegible]

G

Allegro Energico ♩=176
Plowing neighbour's land

186

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

mp

G

Cym.

Tub. B.

Vln. I

marcato

Vln. II

mf

Vla.

arco
mf
marcato

Vc.

mf

Cb.

193

Fl. *mp*

Ob. *mp*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Timp.

Cym.

Tub. B.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *marcato f*
arco

Cb. *marcato f*

67

202 $\text{♩} = 90$
H Celebration of the work season **accel.**

Fl. f ff

Ob. f ff

Cl. f ff

Bsn. f ff

Hn. f ff mf

Tpt. f ff

Tbn. f ff mf

Tba. f ff mf

Timp. tr ff

Cym. ff $\text{♩} = 90$ **accel.**

Tub. B. ff

Vln. I f ff

Vln. II f ff

Vla. f ff

Vc. f ff

Cb. f ff

A tempo

Allegro ♩=110

210

Fl.

Ob.

Cl.

Bsn. 1. *mp* 2.

Hn. *mp* 1.

Tpt. *mf*

Tbn. *mp*

Tba.

Timp.

A tempo

Allegro ♩=110

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.* *mp*

215

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 215-220 features a variety of instruments. The Flute and Oboe parts begin with a *mf* dynamic and play a melodic line. The Clarinet and Bassoon parts are mostly rests, with some activity in measure 220. The Horn, Trumpet, and Trombone parts have more complex rhythmic patterns, with the Horn and Trumpet parts marked *mf*. The Tuba part has a *mf* dynamic in measure 220. The Timpani, Cymbal, and Bass Trombone parts are mostly rests. The Violin I and Violin II parts are rests. The Viola, Violoncello, and Contrabass parts are mostly rests, with some activity in measure 220.

221

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

Detailed description of the musical score: The score is for measures 221 to 224. Measure 221 starts with a key signature change to two flats (Bb and Eb) and a common time signature. The Flute, Oboe, and Clarinet parts play a rhythmic pattern of eighth notes. The Bassoon part has a single eighth note. The Trombone and Tuba parts have a half note. The Contrabass part has a quarter note. Measure 222 continues the woodwind pattern. The Bassoon part has a half note. The Trombone and Tuba parts have a half note. The Contrabass part has a quarter note. Measure 223 continues the woodwind pattern. The Bassoon part has a half note. The Trombone and Tuba parts have a half note. The Contrabass part has a quarter note. Measure 224 features a change in dynamics and texture. The Flute, Oboe, and Clarinet parts play a rhythmic pattern of eighth notes. The Bassoon part has a half note. The Trombone and Tuba parts have a half note. The Contrabass part has a quarter note. The dynamics are marked *mf* for measures 221-223 and *f* for measure 224.

[illegible]

[illegible]

246

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

mp

divisi

mp

mp

mp

252

♩=70

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

tr

divisi

mf

75

rit. A tempo Vivo ♩=120

J Celebration at the church's backyard

259

Fl. *pp*

Ob. *pp*

Cl.

Bsn. *pp* subito *mp* 1. 2.

Hn. *mp*

Tpt. *mp*

Tbn. *mp* *f*

Tba. *mp*

Timp. *pp* (tr)

Cym.

Tub. B.

Vln. I *mf* *mp* *mp*

Vln. II *pp* *mp* pizz.

Vla. *pp* *mp* *mp* pizz.

Vc. *mp* *mp*

Cb. *mp* pizz.

267

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

arco

arco

272

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

Detailed description of the musical score: The score is for measures 272 through 275. Measure 272 starts with a key signature change to two flats (Bb and Eb). The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melodic line with eighth and sixteenth notes. The strings (Violins I and II, Viola, Violoncello, Contrabass) provide a rhythmic accompaniment with eighth notes. The Horns play a similar melodic line. The Trombone and Tuba parts have rests. The Timpani, Cymbal, and Tub. B. parts are also at rest. In measure 273, the woodwinds continue their melodic line. The strings maintain their rhythmic pattern. The Horns also continue. In measure 274, the woodwinds and strings continue. The Horns have a rest. In measure 275, the woodwinds and strings continue. The Horns have a rest. The Trombone and Tuba parts have rests. The Timpani, Cymbal, and Tub. B. parts are also at rest. The Violoncello part in measure 275 is marked 'arco'.

276

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Timp.

Cym.

Tub. B. *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f* arco

Vc. *mf* *f* arco

Cb. *mf* *f* arco

[illegible]

APPENDIX A: Labour songs from which themes are derived.



Figure 11: An Armenian Threshing Song from which the introductory motive of “Villagers at Work” was derived. The motive is taken from the first system, measures 3 to 5.

(Atayan.Komitas, page 214)

Allegrettino. ♩ = 92.
Ուրախական.

Soprani.
Ձիւ.

Alti.
Բարձր.

Tenori I.
Սոսկ Ա.

Tenori II.
Սոսկ Բ.

Bassi I.
Բարձր Ա.

Bassi II.
Բարձր Բ.

Պար-նան գու - թան հա - նե - ցի, Եար, նայ, նայ, նայ, — նայ, նայ, —
Ա-մանն ե - կաւ, — քաղն ե - կաւ, Եար, նայ, նայ, նայ, — նայ, նայ, —

նայ, —
նայ, —

նայ, — նայ, նայ, —
նայ, — նայ, նայ, —

Պար-նան գու - թան հա - նե - ցի, Եար, նայ, նայ, նայ, — նայ, նայ, —
Ա-մանն ե - կաւ, — քաղն ե - կաւ, Եար, նայ, նայ, նայ, — նայ, նայ, —

նայ, — նայ, նայ, —
նայ, — նայ, նայ, —

Պար-նան գու - թան հա - նե - ցի, Եար, նայ, նայ, —
Ա-մանն ե - կաւ, — քաղն ե - կաւ, Եար, նայ, նայ, —

նայ, նայ, —
նայ, նայ, —

Figure 12: Armenian Harvest Song from which Theme III of “Villagers at Work” was derived.
(Atayan.Komitas, pg 72)

APPENDIX B: Most used Armenian modes with song examples.

Phrygian-Locrian Minor
Tertian



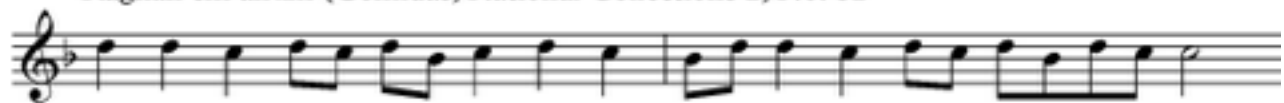
Gakavn ichav (Gomidas, National Collections 1, No: 144)



Phrygian-Locrian Minor
Quartal



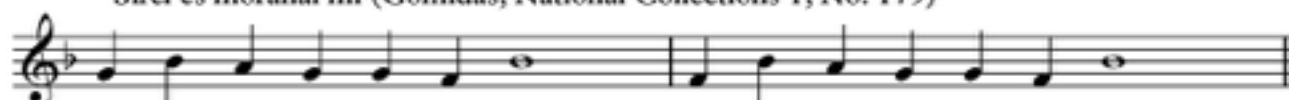
Kaghan em anum (Gomidas, National Collections 2, No: 82)



Aeolian Minor
Tertian



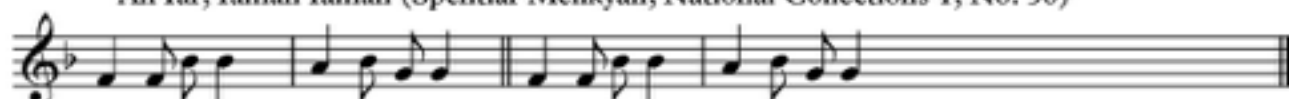
Sirel es moranal mi (Gomidas, National Collections 1, No: 179)



Aeolian Minor
Quartal



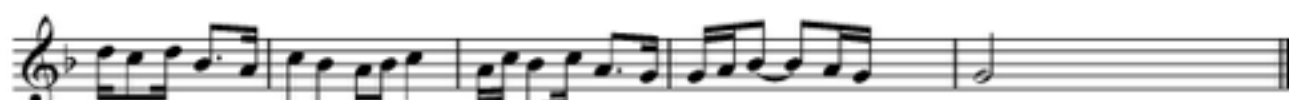
Ah Yar, Yaman Yaman (Spentiar Melikyan, National Collections 1, No: 50)



Aeolian Minor
Quintal



Dzirani Dzar (Gomidas, National Collections 1, No: 8)



Dorian Minor

Quintal

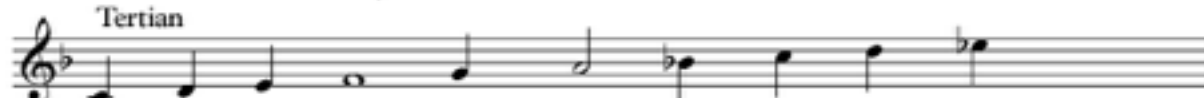


Hoy Nazanim (S.Temuryan, Knar, No: 35)

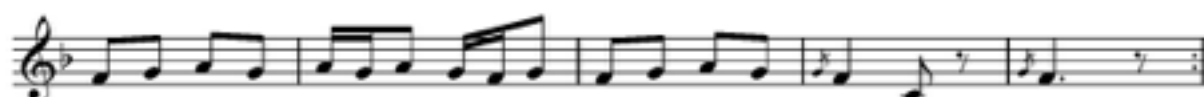


Ionian-MixoLidian Major

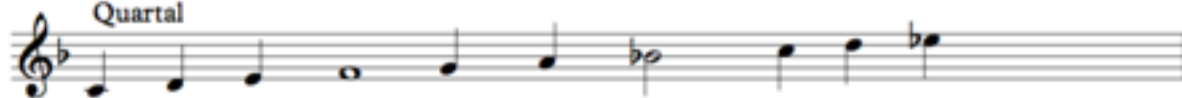
Tertian

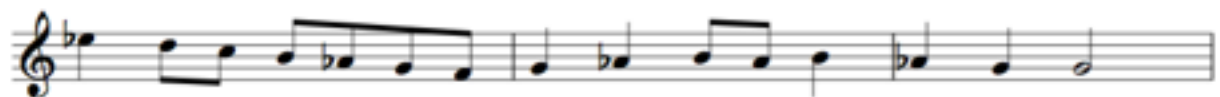
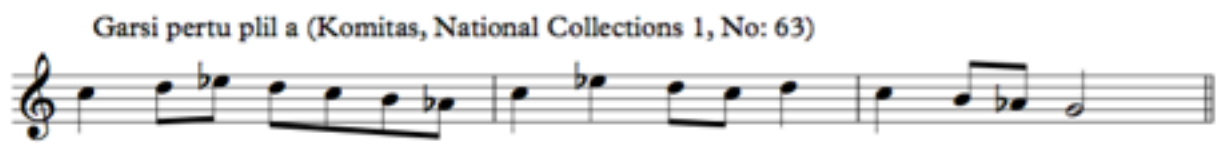
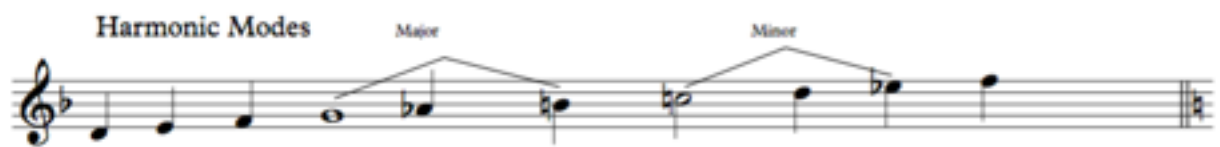


Khorod are mer dun (Spentiar Melikyan, National Collections 1, No: 42)



Ionian-MixoLidian Major
Quartal





APPENDIX C: Text and translation of a labour song.

The Text of the Plowing Song	
Երհնեա՛լ է Աստուած,	Blessed is God.
Իշնեա՛լ է Աստուած:	Remembered is God.
Լուսը լուսացաւ,	Dawn is come,
Փա՛ռք Քեզ, Տէ՛ր.	<i>Glory to Thee, Lord.</i>
Բարին շատացաւ:	The good abounds.
Աղօթքան բացուաւ,	Dawn is come,
Փա՛ռք Քեզ, փա՛ռք.	<i>Glory to Thee, glory.</i>
Մեր ժամը լըցուաւ:	Our time is filled.
Եղնարած քընի,	The drover sleeps,
Վե՛ր կացէ՞ք, դութանուոր.	<i>Wake up, plowman,</i>
Գութանը բանի.	The plow toils.
Գալիս, գալիս է,	Here it comes, it comes,
Ա՛յ, ճըլ-վը՛ստ, ճըլ-վը՛ստ.	<i>Ay, squeaking, scrunching!</i>
Ակը լալիս է:	The wheel hub cries.
Երհնեա՛լ է Աստուած,	Blessed is God.
Իշնեա՛լ է Աստուած:	Remembered is God.
Մանկալը մանին,	The plowman at his plow handle,
Ա՛յ Հորեւոր,	<i>Ay herdsman of "Horiq"!</i>
Օղերն ականջին:	With rings on his ears.
Հասաղն է լալի,	The herdsman is dumb,
Քչի՛, ա՛յ լալիկ հասաղ,	<i>Drive, O dumb herder.</i>
Միջակն է գալի.	"Mijak" is coming.
Վարենք՝ շատանայ,	Let us plow, let bounty abound,
Տո՛կան քան,	<i>Dear Tokan,</i>
Տէ՛րն ուրախանալ.	May the Lord rejoice.
Թա՛փ տուր՝ թեւ արա,	Shake it up, take wing,
Ա՛յ խոփ ու ձեւիչ,	<i>O plowshare and colter!</i>
Շուռ տուր՝ սեւ արա:	Turn it over, make it black.
Երհնեա՛լ է Աստուած,	Blessed is God.
Իշնեա՛լ է Աստուած:	Remembered is God.
Զօրանա՛ւ. հա՛տաղ,	May you be strong, herdsman,
Քչի՛ր, փոշետուն.	<i>Drive on, P'oshetoun.</i>
Ես քեզի մատաղ.	May I die for you.
Վարենք՝ արտ անենք,	Let us work and till the land,
Շէկիկ քան,	<i>My dear Shekik,</i>
Ձարին դարդ անենք.	Make the evil worry.
Եկաւ ու գընաց,	It came and it went,
Ձըկոտրի սամին.	<i>Don't let the axle break,</i>
Մեծ եզը մնաց.	The large ox remained.
Թեւին գործ գընենք,	Let us work some more,
Ա՛յ կըտրիչ ուժուոր.	<i>O brave Ouzhuor,</i>
Շուռ գլուխ ելենք:	And quickly finish off.

Fig. 14: A Plow Song

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