

ESSAYS ON ARMENIAN MUSIC

Edited by
Vrej Nersessian



Essays On Armenian Music

Johanna Petsche



Essays On Armenian Music:

Essays On Armenian Music Vrej Nersessian, 2019-08-15 This book has grown out of the author's research about Iraq and Palestine 1932-41 written in Tel Aviv University The SAGE International Encyclopedia of Music and Culture Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world's musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A-Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader's Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition *Gurdjieff and Music* Johanna Petsche, 2015-02-04 In *Gurdjieff and Music* Johanna Petsche examines the large and diverse body of piano music produced by Armenian Greek spiritual teacher G. I. Gurdjieff c. 1866-1949 in collaboration with his devoted pupil Thomas de Hartmann 1885-1956 Petsche draws on a range of unpublished materials and data from original field research to critically situate and assess this music within its socio-cultural and unique religious spiritual context Focusing on the tremendous role that music played in the life and teaching of Gurdjieff Petsche chronicles the unique relationship and collaboration between Gurdjieff and de Hartmann analyses the styles and possible sources of their music and explores Gurdjieff's ultimate intentions for the music in light of his esoteric teaching **The Concise Garland Encyclopedia of World Music, Volume 2** Garland Encyclopedia of World Music, 2013-02-01 The Concise Garland Encyclopedia of World Music comprises two volumes and can only be purchased as the two volume set To purchase the set please go to <http://www.routledge.com/9780415972932>

Theory and Method in Historical Ethnomusicology Jonathan McCollum, David G. Hebert, 2014-09-11 Historical ethnomusicology is increasingly acknowledged as a significant emerging subfield of ethnomusicology due to the fact that historical research requires a different set of theories and methods than studies of contemporary practices and many historiographic techniques are rapidly transforming as a result of new technologies In 2005 Bruno Nettl observed that the term historical ethnomusicology has begun to appear in programs of conferences and in publications Nettl 2005: 274 and as recently as 2012 scholars similarly noted an increasing concern with the writing of musical histories in ethnomusicology Ruskin and Rice 2012: 318 Relevant positions recently advanced by other authors include that historical musicologists are all

ethnomusicologists now and that all ethnomusicology is historical Stobart 2008 yet we sense that such arguments while useful and theoretically correct may ultimately distract from careful consideration of the kinds of contemporary theories and rigorous methods uniquely suited to historical inquiry in the field of music In Theory and Method in Historical Ethnomusicology editors Jonathan McCollum and David Hebert along with contributors Judah Cohen Chris Goertzen Keith Howard Ann Lucas Daniel Neuman and Diane Thram systematically demonstrate various ways that new approaches to historiography and the related application of new technologies impact the work of ethnomusicologists who seek to meaningfully represent music traditions across barriers of both time and space Contributors specializing in historical musics of Armenia Iran India Japan southern Africa American Jews and southern fiddling traditions of the United States describe the opening of new theoretical approaches and methodologies for research on global music history In the Foreword Keith Howard offers his perspective on historical ethnomusicology and the importance of reconsidering theories and methods applicable to this field for the enhancement of musical understandings in the present and future The Study of Medieval Chant Peter Jeffery, 2001 Comparative studies of medieval chant traditions in western Europe Byzantium and the Slavic nations illuminate music literacy and culture Gregorian chant was the dominant liturgical music of the medieval period from the time it was adopted by Charlemagne's court in the eighth century but for centuries afterwards it competed with other musical traditions local repertoires from the great centres of Rome Milan Ravenna Benevento Toledo Constantinople Jerusalem and Kievan Rus and comparative study of these chant traditions can tell us much about music liturgy literacy and culture a thousand years ago This is the first book length work to look at the issues in a global comprehensive way in the manner of the work of Kenneth Levy the leading exponent of comparative chant studies It covers the four most fruitful approaches for investigators the creation and transmission of chant texts based on the psalms and other sources and their assemblage into liturgical books the analysis and comparison of musical modes and scales the use of neumatic notation for writing down melodies and the differences wrought by developmental changes and notational reforms over the centuries and the use of case studies in which the many variations in a specific text or melody are traced over time and geographical distance The book is therefore of profound importance for historians of medieval music or religion Western Byzantine or Slavonic and for anyone interested in issues of orality and writing in the transmission of culture PETER JEFFERY is Professor of Music History Princeton University Contributors JAMES W MCKINNON MARGOT FASSLER MICHEL HUGLO NICOLAS SCHIDLOVSKY KEITH FALCONER PETER JEFFERY DAVID G HUGHES SYSSÉ GUDRUN ENGBERG CHARLES M ATKINSON MILOŠ VELIMIROVIC JØRGEN RAASTED RUTH STEINER DIMITRIJE STEFANOVIC ALEJANDRO PLANCHART

The Concise Garland Encyclopedia of World Music: The Middle East, South Asia, East Asia, Southeast Asia

Ellen Koskoff, 2008 The critical importance of past for the present of music histories in local and global forms asserts itself The history of world music as each chapter makes clear is one of critical moments and paradigm shifts *The Garland*

Encyclopedia of World Music Virginia Danielson, Dwight Reynolds, Scott Marcus, 2017-09-25 Expert writers present the major traditions of North Africa the Middle East and Central Asia together with personal accounts of performers composers teachers and ceremonies A special feature of this volume is the inclusion of dozens of brief snap shot essays that offer lifestories of typical musicmakers and their art as well as first person descriptions of specific music performances and events Also includes maps and music examples

The Armenians David Marshall Lang, 2021-12-19 Originally published in 1981 this book tells the story of the Armenian dispersion and gives a graphic account of the persecution of the Armenians by the Turks from 1895 to 1922 which foreshadowed the Jewish holocaust at the hands of Hitler who is said to have modelled some of his own ideas on those of the Young Turks Drawing upon material from little known sources this book follows the trail of the Armenians from their native lands around Mount Ararat to such far flung spots as lhasa Harbin and Buenos Aires This lively and readable book is an excellent account of a people who have been partly in exile for some 2 000 years

The Harvard Dictionary of Music Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music

Հայկական Komitas, 1998 Includes bibliography glosary index

Historical Dictionary of Armenia Rouben Paul Adalian, 2010-05-13 There are two Armenias the current Republic of Armenia and historic Armenia The modern state dates from the early 20th century Historic Armenia was part of the ancient world and expired in the Middle Ages Its people however survived and from its residue recreated a new country The history of the Armenians is the story of how an ancient people endured into modern times and how its culture evolved from one conceived under the influence of Mesopotamia to one redefined by the civilization of Europe The second edition of the Historical Dictionary of Armenia relates the turbulent past of this persistent country through a chronology an introductory essay a bibliography and over 200 cross referenced dictionary entries on significant persons events places organizations and other aspects of Armenian history from the earliest times to the present

Re-Envisioning Past Musical Cultures Peter Jeffery, 1992 Studying Gregorian chant presents many problems to the researcher because its most important stages of development were not recorded in writing From the sixth to the tenth century this form of music existed only in song as medieval musicians relied on their memories and voices to pass each verse from one generation to the next Peter Jeffery offers an innovative new approach for understanding how these melodies were created memorized performed and modified Drawing on a variety of disciplines including anthropology and ethnomusicology he identifies characteristics of Gregorian chant that closely resemble other oral traditions in non Western cultures and demonstrates ways music historians can take into account the social cultural and anthropological contexts of chant s development

The Duduk and National Identity in Armenia Andy Nercessian, 2001-08-28 The book is an outline of the Armenian duduk a cylindrical double reed aerophone made of apricot

wood and its relation to the Armenian identity It attempts to deepen our understanding of musical instruments not only through an examination of musical and constructional features but also through the application of a sociocultural framework which allows a theorization of the idea of the instrument as social being The discussion is centered on the different contexts in which the duduk is played These are divided into two categories solo and ensemble Solo duduk performance includes the remarkable phenomenon of Armenian funeral music activity Other contexts include special celebrations of national culture duduk competitions the recording studio and the film music studio The main ensemble contexts of duduk performance are the Armenian folk orchestras These are essentially Soviet creations designed to advance folk music Their impact on folk music and folk musical life on Armenia is discussed with special attention to the adjustments which were necessary for the success of this institution Folk ensembles have long been emblems of Armenian national culture which might explain how they have survived the collapse of the Soviet Union and its Marxist Leninist policies which were these orchestras very raison d'être The book will appeal to anyone with an interest in organological theory Armenian culture or world music

The Armenian Diaspora and Stateless Power Talar Chahinian, Sossie Kasbarian, Tsolin Nalbantian, 2023-11-02 From genocide forced displacement and emigration to the gradual establishment of sedentary and rooted global communities how has the Armenian diaspora formed and maintained a sense of collective identity This book explores the richness and magnitude of the Armenian experience through the 20th century to examine how Armenian diaspora elites and their institutions emerged in the post genocide period and used stateless power to compose forms of social discipline Historians cultural theorists literary critics sociologists political scientists and anthropologists explore how national and transnational institutions were built in far flung sites from Istanbul Aleppo Beirut and Jerusalem to Paris Los Angeles and the American mid west Exploring literary and cultural production as well as the role of religious institutions the book probes the history and experience of the Armenian diaspora through the long 20th century from the role of the fin de siècle migr Armenian press to the experience of Syrian Armenian asylum seekers in the 21st century It shows that a diaspora's statelessness can not only be evidence of its power but also how this stateless power acts as an alternative and complement to the nation state

Music Love: Lost and Found Benson Varon, 2019-09-03 Mozart 1759 1791 in whose shadow Mr Varon is shown above was together with Bach and Beethoven one of the fathers of classical music He was also a full contemporary of Adam Smith 1723 1790 father of classical economics They died a year apart and they both deserved and have been honored with statues This book leaves no doubt about where Mr Varon's preferences lie especially in his retirement The book follows in substance and in spirit his last one titled Book Love Twelve Essays on an Affair without End 2018 Mr Varon lives and writes in Alexandria Virginia and can be reached at Benvaron@aol.com

A Companion to Folklore Regina F. Bendix, Galit Hasan-Rokem, 2014-08-25 A Companion to Folklore contains an original and comprehensive set of essays from international experts in the field of folklore studies This state of the art collection uniquely displays the vitality of folklore research across the globe The Companion covers four main

areas the first section engages with the practices and theoretical approaches developed to understand the phenomena of folklore the second discusses the distinctive shapes that folklore studies have taken in different locations in time and space the third examines the interaction of folklore with various media as well as folklore's commoditization In the final section on practice essays offer insights into how folklorists work what they do and ways in which they have institutionalized their field Throughout contributors investigate the interplay of folklore and folkloristics in both academic and political arenas they evaluate key issues in the folk life of communities from around the world including China post communist Russia post colonial India South America Israel and Japan The result is a unique reflection and understanding of the profoundly different research histories and current perspectives on international research in the field **Subject Catalog** Library of Congress,1982

Worship Music Edward Foley,2000 The history of Western music is intimately tied to the worship of Christians and Jews It was the Church and synagogue that provided the context for the development of Gregorian chant the motet the cantata and virtually every important theorist composer and performer from Ambrose to Zwingli **Worship Music** provides concise information on the people terms places and elements of this worship Ecumenical in scope and cross cultural in its perspective **Worship Music** focuses on the worship music of English speaking North Americans Its over 2 500 entries range across every major denomination within Western Christianity the Byzantine Slav tradition and Judaism Over 60 contributors represent the traditions addressed in the dictionary providing authenticity in representing the tradition and an insider's perspective on contemporary practices The dictionary is shaped through the lens of ritual music which focuses on the function of music in worship or asks the question of the function of music in worship It includes brief descriptions histories and explanations of musical liturgical terms and personnel Bibliographies and extensive cross referencing can be found throughout the volume Designed not just for pastoral musicians but all musicians amateurs students and professionals as well as liturgists **Worship Music** is an indispensable guide to the musical aspects of worship Contributors include Allen Barthel James Brauer Michael Driscoll Rosemary Dubowchik John Foley Virgil Funk Victor Gebauer Fred Graham Joan Halm Robert Hawkins Lawrence Heiman Paul Jacobson Martin Jean Michael Joncas Columba Kelly Martha Kirk James Kosnik Robin Leaver Austin Lovelace Mary McGann Nathan Mitchell Fred Moleck Charles Pottie Todd Ridder Anthony Ruff Carl Schalk Rebecca Slough Gordon Truitt J Kevin Waters John Weaver Paul Westermeyer Carlton Young Edward Foley Capuchin is professor of liturgy and music at Catholic Theological Union in Chicago He is the author of numerous books including *Foundations of Christian Music* and *Music and the Eucharistic Prayer* from the *American Essays in Liturgy* series for which he is the editor Subject Catalog, 1982 Library of Congress,1982

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Table of Contents Essays On Armenian Music

1. Understanding the eBook Essays On Armenian Music
 - The Rise of Digital Reading Essays On Armenian Music
 - Advantages of eBooks Over Traditional Books
2. Identifying Essays On Armenian Music
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Essays On Armenian Music
 - User-Friendly Interface
4. Exploring eBook Recommendations from Essays On Armenian Music
 - Personalized Recommendations
 - Essays On Armenian Music User Reviews and Ratings
 - Essays On Armenian Music and Bestseller Lists
5. Accessing Essays On Armenian Music Free and Paid eBooks
 - Essays On Armenian Music Public Domain eBooks
 - Essays On Armenian Music eBook Subscription Services
 - Essays On Armenian Music Budget-Friendly Options

6. Navigating Essays On Armenian Music eBook Formats
 - ePub, PDF, MOBI, and More
 - Essays On Armenian Music Compatibility with Devices
 - Essays On Armenian Music Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Essays On Armenian Music
 - Highlighting and Note-Taking Essays On Armenian Music
 - Interactive Elements Essays On Armenian Music
8. Staying Engaged with Essays On Armenian Music
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Essays On Armenian Music
9. Balancing eBooks and Physical Books Essays On Armenian Music
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Essays On Armenian Music
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Essays On Armenian Music
 - Setting Reading Goals Essays On Armenian Music
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Essays On Armenian Music
 - Fact-Checking eBook Content of Essays On Armenian Music
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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