

REED, HEIDI, D.M.A. (Re)imagining the Armenian Duduk: Cross-Cultural Borrowing in a Seemingly Borderless World. (2017)
Directed by Drs. M. Ashley Barret and J. Revell Carr. 104 pp.

In this project, I adapted a song traditionally played on the Armenian duduk for the English horn. Using Walter Benjamin's "The Task of the Translator" as a guide, the piece "Knir Im Balik" was transcribed. Performances of the piece by Vatche Hovsepian and Gevorg Dabaghyan are used as models. Included is an illustration of how learning about the duduk and its role in Armenia informed the transcription. Also shown is the decision-making process while transcribing and notating both the original recordings and the English horn version.

(RE)IMAGINING THE ARMENIAN DUDUK: CROSS-CULTURAL BORROWING IN
A SEEMINGLY BORDERLESS WORLD

by

Heidi Reed

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2017

Approved by

M. Ashley Barret
Committee Co-Chair

J. Revell Carr
Committee Co-Chair

© 2017 Heidi Reed

To Phyllis Rae Miller Allen and Joseph McAlister Reed

APPROVAL PAGE

This dissertation written by Heidi Reed has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Co-Chairs M. Ashley Barret

J. Revell Carr

Committee Members Michael J. Burns

Steven C. Stusek

27 March 2017
Date of Acceptance by Committee

14 March 2016
Date of Final Oral Examination

ACKNOWLEDGEMENTS

I would like to thank first and foremost my chairs, Dr. Ashley Barret and Dr. Revell Carr. Their support and belief in this project has been invaluable. The feedback from Dr. Michael Burns and Dr. Steve Stusek have also been of great help. Thank you. Owing to the assistance of the UNCG Special Projects in Music, funded by the Joy Culbreth Morrison Graduate Fellowship in Music and the Dolores Huffines Bernhardt Graduate Award in Music, I was able to obtain several items vital to my investigation.

Many thanks to Claudine Bigelow, Ed Carter, Jeremy Grimshaw, and Ty Turley-Trejo who permitted me to interview them. Dirk Elzinga allowed an observation of his field studies class when the focus was the Armenian language. Neil Thornock, thank you for your insight as a composer. Sam, thank you for your input. To V, you always knew the right thing to say. To Dr. Flowers who reminded me I had something to say. Many others have helped with drafts, formatting, and generally cheered me on. Thank you, thank you.

To my family, I send my love and thanks. Sarah, we've been able to commiserate with very few words necessary. My thanks to you. Matthew, who knew better than to ask 'how the paper was going' and instead sent timely cat gifs. Marya and David—words are an inadequate expression for my debt of gratitude to them. I was supported in every way possible: physically, spiritually, emotionally, financially, editorially...the list could go on. Again, I love you. Thank you.

TABLE OF CONTENTS

	Page
LIST OF FIGURES	vii
CHAPTER	
I. INTRODUCTION, A CASE STUDY	1
Limitations and Delimitations	2
II. THE DUDUK	4
Initial Investigations	4
Duduk in Armenia	5
Duduk Pedagogy	9
Duduk Organology	11
Playing the Duduk	14
III. DESCRIPTIVE TRANSCRIBING: THE PROCESS	19
“Knir Im Balik”	19
Descriptive Transcribing: An Overview	20
Ownership	22
Transcribing Specifics: Dabaghyan	26
Transcribing Specifics: Hovsepian	30
Notation	35
A Comparison	37
IV. PRESCRIPTIVE TRANSCRIBING: ADAPTATION AND TRANSLATION	42
Adapting for English Horn	42
An Improvisation: “Little One, Sleep”	43
Addressing the Drone	46
Notes from Performers	49

V. CONCLUSION	52
Respect	53
Transformation.....	56
Further Study	58
WORKS CITED.....	59
APPENDIX A. TRANSCRIPTIONS	61
APPENDIX B. ENGLISH HORN PIECE	99

LIST OF FIGURES

	Page
Figure 1. Duduk and English Horn	5
Figure 2. Duduk Reed and English Horn Reed	5
Figure 3. Ceremony: Tatul Hambarzdumyan Performing at the Centennial Genocide Ceremony	8
Figure 4. Duduk Lesson.	10
Figure 5. Certificate of Authenticity from Duduk.ca.	12
Figure 6. Duduk in A.	13
Figure 7. Ghamish	14
Figure 8. Preparing the Reed.	15
Figure 9. First Position.	16
Figure 10. Pitch Notation	26
Figure 11. Examples of Ornament Notation.	27
Figure 12. Rhythmic Transcription.	28
Figure 13. Melody without Rhythm	29
Figure 14. Unnecessary Ties	29
Figure 15. Vibrato Notation	30
Figure 16. Beginning of Hovsepian Transcription.	31
Figure 17. Hovsepian Ornament Notation.	31
Figure 18. Hovsepian Notation Key.	32
Figure 19. Example 1.A	32

Figure 20. Example 1.B	32
Figure 21. Example 2.A	33
Figure 22. Example 2.B	33
Figure 23. Example 3.A	33
Figure 24. Example 3.B	33
Figure 25. Example 3.A with Edits	34
Figure 26. Example 3.B with Edits	34
Figure 27. Example 4.A	35
Figure 28. Example 4.B	35
Figure 29. Sample Notation Key	36
Figure 30. Opening Ornamentation	37
Figure 31. Hovsepian's Performance Longer	38
Figure 32. Melodic Content	39
Figure 33. Section A1	40
Figure 34. Section B2	40
Figure 35. Section C1	41
Figure 36. Comparing Three Openings	43
Figure 37. H. Reed's Improvisation (On Bottom) Is Much Shorter	44
Figure 38. Section A1, Three Versions	45
Figure 39. Section B3, Three Versions	45
Figure 40. Section C2, Three Versions	46

Figure 41. Inline Drone	47
Figure 42. With External Drone	49
Figure 43. English Horn Notation Key	50

CHAPTER I
INTRODUCTION, A CASE STUDY

In order to expand the English horn repertoire, and combine my graduate studies of oboe and English horn performance with a certificate in ethnomusicology, I engineered a case study. For the study, I would adapt a piece of music from outside the Western Art Music tradition for the English horn. During the process I would investigate and comment upon the adaptation. My research questions during this investigation consisted of:

When someone from one culture borrows music from another culture,

1. what is maintained,
2. what is lost, and
3. what might be gained during the process?

With so much ready access to music from around the world, we hear a piece of music, like it, then play it. My intent was to instill the act of appropriating cultural property with a greater sense of respect for, and acknowledgment of, the source culture.

In Chapter II, I describe how I decided which culture outside the Western Art Music tradition I would look to as a source of music for adaptation, and information about the source culture that directly impacted the resulting English horn transcription. Chapter III introduces the adapted song , and my process of transcribing the recording. Also included in this chapter is a brief discussion of ownership, as it pertains to the study

at hand. Chapter IV details how the resulting transcriptions from Chapter III's activities are transformed into a version for English horn. Lastly, in Chapter V, I answer my research questions, and recount what I learned about respect for, and acknowledgment of, the source culture. To manage such a potentially huge project, I outlined the parameters to stay within while investigating the research questions. These include things I did not have much or any control over (limitations), as well as restrictions I placed on the investigation (delimitations) for conciseness and focus.

Limitations and Delimitations

In choosing a musical source, I wanted to find something that had a mellow sound similar to the English horn, so that timbral differences would not be the predominant issue during translation. I also preferred that it be a solo instrumental performance. Lastly, with my experience as a double reed player, I wanted to choose something from the family of double reed instruments. With these three limitations in mind, I felt the duduk was the best choice to satisfy the imposed requirements. In choosing the duduk, the number of possible songs for transcription narrowed to a selection of Armenian folk songs.

Limitations to the project mainly occurred because of my unfamiliarity with Armenia. They included inexperience within the culture from where I drew the adapted music, and my amateur status as a player of the selected instrument. Travel to Armenia during the research period was beyond the scope of this particular project. Finally, there was a language barrier as I do not know Armenian. Due to a lack of English-language scholarly material on the duduk, I relied on what was accessible online and in print in English.

Because of the limited sources, I did not draw conclusions in Chapter II, but instead made observations, which I hope to support and reconfirm in future investigations.

Delimitations I placed on the adapted song were that it should be available in recorded form, ideally with two versions of the same song with different performers. This enabled a comparison of what could be considered the base melody versus the individual nuances of the individual performers. I also limited the length of song to 3-5 minutes for ease of the transcription process.

When discussing ownership in Chapter III, a topic that could be the subject of several treatises, I limited my discussion to two categories: legal ownership, or copyright of the recordings I used to learn the melody; and cultural ownership, or those who have ownership through performance of the work.

Delimitations imposed during the transcription process in Chapter IV related to avoidance of Western Art Music (WAM) notation. Though there seemed to be similarities in the execution of ornaments, and it would have been faster to use existing notations, this decision was made to limit presuppositions about style and performance practice that a professional, well-versed in WAM, could make.

CHAPTER II

THE DUDUK

Initial Investigations

The sound source used in the case study is from the double reed family: one, because it is a large and diverse group, and two, I have a particular penchant for these instrumental cousins, playing one myself. I searched through available music databases, and after listening to various samples of double reed instruments, settled on the duduk as my source instrument, a double reed instrument with timbral similarities strikingly similar to that of the English horn.

The German Philosopher Walter Benjamin states that the translator is tasked with ‘producing echoes of the original’ (76) in one’s translation. This presupposes an understanding of the source and that which surrounds it. This chapter illustrates my initial discoveries in understanding the duduk, its role in its source culture, and its pedagogical processes. In this chapter, I will briefly recount the information that was most impactful to the project at hand. While it is possible to translate music from Armenia without knowing anything of the instrument or its culture, my time spent understanding how to play the duduk inevitably included researching its source culture. This cultural education became invaluable as it provided an idea of how to instruct the English horn performer to play more duduk-like. (See Figures 1 and 2)



Figure 1. Duduk and English Horn. Picture by the author.



Figure 2. Duduk Reed and English Horn Reed. Picture by the author.

Duduk in Armenia

When I began this investigation, the extent of my knowledge of the duduk was 1) the duduk existed, 2) it was a double reed instrument, and 3) its timbral qualities were similar to the English horn. I soon learned that “of all the instruments played in Armenia, the duduk is perhaps the most truly Armenian” (Schaefer 2006). Though many of the other folk instruments come from outside influences, “...the duduk appears to be specific to Armenia. Small wonder, then, that many Armenians consider the duduk to be the instrument that most eloquently expresses the warmth, the joy, and the tragedy of Armenia” (Schaefer 2006). Andy Nercessian, author of *The Duduk and National Identity in Armenia*,

further ties the relationship of the duduk and Armenia by quoting Djivan Gasparyan, a recognized duduk master, who stated, “a foreigner can learn the duduk and play it extremely well, and people will like it, but he can never get to the essence of it, because he is not Armenian. He has not grown up in these surroundings. It is not in his blood (48).” But as Nercessian continues with Gasparyan, it is not just being Armenian that is necessary, but the player must understand sadness, for, “if a man has had a good life, he cannot play the duduk well, it is just not possible” (48).

It is one thing for a nation to claim an instrument as their own, but the duduk is recognized as being tied to Armenia internationally as well. In 2008, “the [Society for the Safeguarding of Armenian Folk Music] and the National Commission for UNESCO¹ decided to implement a state-developed Safeguarding Action Plan...after UNESCO’s proclamation of the Duduk and its music as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2005” (“Safeguarding” 2008). As part of the application, the history of the duduk was traced back “to the times of the Armenian King Tigran the Great (95-55 BC)” (“Duduk and its music” 2008).

¹ The United Nations Educational, Scientific and Cultural Organization, or UNESCO, is an organization “responsible for coordinating international cooperation in education, science, culture and communication”. (“Introducing UNESCO”)

One of the primary jobs of current duduk musicians in Armenia is to play for funerals, both the wake and the burial (Nercessian 2001, 53). This use of the duduk for funeral services reflects how the instrument conveys the Armenian people's sadness.

Meaning and culture are not only inseparable, but they continually reconstruct each other. Cultural knowledge becomes cultural memory when it has to adapt to new contexts. Thus the duduk's meaning is constructed through its presence at funerals, whence it derives its sadness characteristic as an intrinsic attribute without which the duduk cannot even be thought of. (Nercessian 2001, 60)

Performances on the duduk also occur during national events, especially those that celebrate key aspects of Armenian culture and history, demonstrating a conscious effort to maintain and perpetuate the duduk as a symbol of Armenia. Seven-year-old Tatul Hambarzdumyan was asked by the Armenian president to perform the Armenian folk melody "Dle Yaman" during the centennial Commemoration Ceremony of the Armenian Genocide. According to his teacher, the Armenian president heard him perform at a concert and it was at that performance that the president decided that Tatul should perform at the Armenian Genocide Commemoration Ceremony (Music of Armenia 2015). Perhaps nothing permeates Armenia's current shared culture more than the genocide. Through Hambarzdumyan's performance come two ideas: first, the duduk is a central instrument in Armenia's culture; second, providing a stage to young musicians and giving the country's youth opportunities to master the duduk appear essential in the continued use of the duduk to convey cultural identity. See Figure 3.



Figure 3. Ceremony: Tatul Hambarzdumyan Performing at the Centennial Genocide Ceremony. Screenshot from “7yr. Tatul plays duduk Armenian Genocide Ceremony...” (ArmeniaGOD 2015, 2:30)

Though learning about the history of the duduk and its place in Armenian life did not result in a physical aspect I can point to in the end transcription, the background information illuminated my approach to the piece as the investigation allowed me to put the duduk in context. An instrument that both sonically and organologically is symbolic of a nation, and is recognized not only nationally, but internationally, requires at a minimum,

a sensitivity and acknowledgment of Armenia and the role of the duduk there. As such, I avoided choosing well-known songs, such as “Dle Yaman” which Hambarzdumyan performed during the Commemoration Ceremony. I did not feel it was appropriate to use a song that had been performed at such a solemn occasion, and with such an audience—both those who were physically present, and those part of the Armenian diaspora who watched from afar. Use of a melody so intertwined with the commemoration could easily be seen as opportunistic, especially as I am not of Armenian descent.

Duduk Pedagogy

Solo duduk playing (solo meaning one melody player plus the drone player) does not make use of notation. Instead, notation is only used when there is a duduk ensemble so all musicians play the same arrangement (Nercessian 2001, 76). However, “notation is an almost superfluous addition to the already well-developed musicianship of the player. It does not facilitate the learning of songs, since by this stage the song repertoire of the players is already near completion...” (76). Continuing in Nercessian’s book, in his experience, most duduk players follow a similar pattern of music education:

1. Play in ensemble in non-duduk [i.e. any other instrument] capacity, and gain exposure to folk music
2. Learn duduk with no formal training
3. Much later, enter ensemble as duduk player. (77)

Nercessian, quoting duduk player Vahan Kalstian, writes, “every time a duduk player plays a piece, he plays it differently. Sometimes the very piece I play is played by someone else so differently, that I don’t recognize it” (99).

It appears the basic pedagogical processes of the duduk are very similar to the English horn, whereby a student and teacher work one-on-one according to the level of the student. The teacher sings while the student plays by herself. Other times the teacher plays along with the student. These observations are based on an interview with Jirayr Harutyunyan, where part of a lesson with his student Tatul Hambardzumyan is featured (Music of Armenia 2015, 3:11).



Figure 4. Duduk Lesson. Screenshot from “Music of Armenia Exclusive.” (Music of Armenia 2015, 3:11)

One major difference, however, is the aforementioned absence of musical notation and sheet music. This means notation and the reading of notation is not part of the lesson. Instead, the student seems to rely solely on the teacher to instruct him aurally for repertoire during one-on-one lessons. Aural learning may occur in other situations, of course. These pedagogical aspects of the instrument informed how I transcribed the piece. Since students learned music aurally, I decided there was no need to replicate every 32nd note in the transcription. Instead, it was more about the resultant gesture.

Duduk Organology

After learning about the history of the duduk and its role in Armenian culture, it was important to me to gain practical experience with the duduk and how its sound is produced. This information proved vital to the transcription process and my understanding of the sonic possibilities of the instrument. When I first picked a song to transcribe from the duduk repertoire, I did not know what the instrument looked like. When I later observed the duduk in pictures, I felt that its size and shape did not correlate with the sound produced, for the sound is rich, full, and quite loud. From this tone color, I assumed it would be conical, similar to other instruments with a similar timbre, and perhaps the length of an oboe. However the instrument is cylindrical and not much bigger than a soprano recorder.

There are several types of duduk in different keys, and, according to Nercessian, “The four most often played ‘types’ are A, [Bb], [B], and D, each of these being...the note that sounds when the six most proximal holes on the anterior side and the thumbhole of the corresponding duduk are blocked” (2001, 116).

The most common key appeared to be A, which is what I purchased, as well as several reeds, in October 2013. Having the instrument at hand was an essential step in my transcription process so that I had a physical reference whenever necessary. The duduk, made from apricot wood, was purchased from duduk.ca, and has the name Arthur H. Grigoryan, and 013, stamped onto the back of the instrument. Not knowing who were reputable instrument dealers, it was difficult to discern which instruments were of performance quality, based on the many available options via the internet. However, duduk.ca was recommended in David Tawfik's ebook, *The Armenian Duduk: A Complete Guide* (2013, Appendix III: List of Reputable Dealers) and proved to be a reliable option. The shop also provided a certificate of authenticity, as seen in Figure 5.



Figure 5. Certificate of Authenticity from [Duduk.ca](http://duduk.ca). Accessed 17 February 2016. <http://duduk.ca/dudukimages/Certificate-of-Authenticity2.jpg>.

The duduk in A is approximately as long as the top joint of the English horn. Unlike the English horn, as stated, it has a cylindrical bore, except for a slight flare at the top where the reed is inserted into the body of the instrument. There are two holes on the back of the instrument, the first hole being near the top and is covered with the player's thumb. The second hole, known as the tuning or knee hole (Appendix VI: Fingering Charts), is near the bottom of the instrument. There are eight holes on the front of the duduk. The holes are unevenly spaced down the front, thus demanding a large hand span.

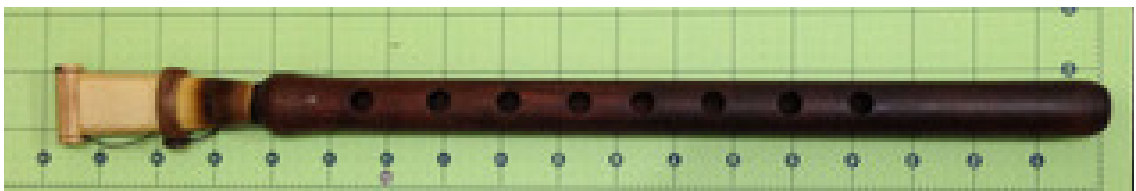


Figure 6. Duduk in A. Picture by the author.

The reed, or *ghamish*, is a large portion of the instrument. Its length is approximately one quarter the length of the body, and the width of the reed's opening is wider than the instrument's diameter. The bottom of the reed is manipulated during its construction to fit in the duduk's opening at the top of the instrument. According to "Duduk History" on duduk.ca, the reed is made from plant material available along the Arax River. It appears to be the same plant material, *Arundo donax*, which is used for other woodwind reeds. See Figure 7.



Figure 7. Ghamish. Picture by the author.

Playing the Duduk

The duduk appears easy to play. The instrument's shape is very similar to that of a recorder, and as an oboist, I have experience with double reeds. However, the act of even getting a noise from the instrument was a humbling one. It took a fair amount of trial and error. The size of the reed was intimidating, and the required span for the fingers was such that my pinkies could barely cover the lowest holes. I erroneously blamed the reed stiffness on the elevation and humidity differences between Armenia and Utah, where the case study took place, but I knew I could not blame all the failure on location. Tawfik describes how many duduk players pour a little water in the reed, swirl the water around, and then pour out the water. Then, the reed is set aside to absorb the residue (Tawfik 2013, ch. 1, "Preparing the Reed"). This helped the reed vibrate and I was able to make it sound. This process

for making the reed playable was also demonstrated in the YouTube video, “How to play Duduk: Part 1,” posted on the Music of Armenia channel (2010, 2:09).



Figure 8. Preparing the Reed. Screenshot from “How to Play Duduk, Part 1.” (Music of Armenia 2010, 2:09)

The distance and size of the finger holes were also problematic. Indeed, the wide finger span initially led me to believe that perhaps the duduk is only played by adult males. This concern was disproved when watching a video of a young male duduk player, but it was not until continuing the Dabaghyan YouTube video that I observed there were times he did not always use eight fingers to cover all the holes (Music of Armenia 2010, 3:19). See Figure 9. Tawfik explains that two hand positions are used, and the fingers do not need to be over the holes if those notes are not present in the melody performed (Tawfik 2013, ch. 1, “Holding the Instrument”).



Figure 9. First Position. Screenshot from “How to Play Duduk, Part 1.” (Music of Armenia 2010, 3:19)

The organological aspect of the duduk supported an earlier hypothesis gained from pedagogical observations, the spread of my fingers to cover the holes resulted in straighter fingers. While an English horn player may perceive this technique as inhibiting an exactness in rhythm, a duduk performer may recognize it as allowing greater ability to add the ornamental flutters as heard throughout duduk music.

After the reed was vibrating and there was a weak sound, the next obstacle was controlling the sound production. At first, I moved my jaw around trying to find the correct embouchure to get the instrument to speak consistently. Tawfik again was helpful when he described pushing your jaw forward which resulted in the expected puffed-cheek embouchure for duduk playing. This embouchure enabled a consistent start to the sound,

allowing the giant reed to vibrate as necessary (2013, ch. 1, “Embouchure”). He continued, describing the natural angle at which the duduk should be held, saying, “this [instrument angle placement] will allow the vibrato technique, which comes from the bottom lip, to avoid choking off the sound and airflow, especially when playing higher notes” (2013, ch. 1, “Embouchure,” para. 3).

Nercessian further described the embouchure:

In a great number of duduk players the lower jaw protrudes so that the lower lips occupy a more distal position of the reed than the upper lips. The use of the masseters [jaw muscles] is easily observed on some players, especially during vibrati. The vitality of embouchure in duduk players is such that it controls all aspects of their playing, including possible fingerings. (116-7)

Though both Nercessian and Tawfik described similar styles of embouchure, they differed in the description of vibrato, which functions as an ornament in the duduk style and technique. Neither author described movement of the instrument to achieve the vibrato, but Tawfik mentioned lower lip movement and Nercessian described lower jaw movement.

The vibrato technique is initially done using the bottom lip, and with the duduk slightly angled, the quivering vibrato sound is possible. Like a singer, we’re looking to achieve a full vibrato sound, which means the pitch of the note goes from slightly flat, to in tune, to slightly sharp, and back down again, very rapidly. (Tawfik 2013, ch, 2, “Developing The Vibrato”)

Nercessian simply states that, “on the duduk, it is the lower jaw which is shaken to create [vibrato] (47).” Once the ability to have the instrument sound consistently has been conquered, all that remains is the practice to refine techniques and gain embouchure strength.

The physicality of learning the duduk greatly informed how I played different ornaments. For example, if I only read the description of performing vibrato, I could have easily assumed that vibrato was much freer and uncontrolled if the same technique was used with an English horn reed. However, because the reed is much sturdier and resistant than an English horn reed, the resultant vibrato is quite similar to that of English horn performers. Thus, I did not need to make any special notes about the intensity of the vibrato for the English horn performance.

CHAPTER III

DESCRIPTIVE TRANSCRIBING: THE PROCESS

“Knir Im Balik”

After choosing the source instrument, I then needed to choose a song. Guided by my established parameters, I searched for performances that were close to three minutes in length, that included only solo duduk and drone, and were from the Armenian duduk repertoire. I visited online stores and databases and searched for “duduk,” listened to the samples provided, and quickly ruled out many albums and songs because of the inclusion of other instruments. When it came to choosing among the final few songs, I based my decision on what I felt would transfer best on the English horn. Deciding on “Knir Im Balik,” I was happy to find two performances by the same name. The first performed by Gevorg Dabaghyan¹, and the second performed by Vatche Hovsepian². In the Dabaghyan recording, the song is listed as a folk lullaby.

1 Gevorg Dabaghyan (Armenian: **Գևորգ Դաբաղյան**; b.1965) “is an Armenian duduk player of liturgical and folk music. In 1991 Dabaghyan founded the Shoghaken Folk Ensemble, a group of Armenian folk musicians and singers who specialise in traditional Armenian music”. (Gevorg Dabaghyan n/d)

2 Vatche Hovsepian (Armenian: **Վաչե Հովսեփյան**; 1925–1978) was “born in Yerevan, Armenia. National Artist of the Armenian Republic, Vatche Hovsepian, has been the soloist duduk player for the Armenian television and radio since 1945. His performance shines with clear cultural style, reachness and high artistry. Also, Vatche Hovsepian has written dance melodies and songs.” (Hovsepian 1998)

Descriptive Transcribing: An Overview

Before any notation could take place, I spent many hours simply listening to the performances. In the initial stage of listening, the two performances did not sound like the same song to me, even though they had the same name, therefore I decided to focus first on the shorter performance by Dabaghyan. I kept the song on repeat for long periods of time: while driving to teach, at home while performing Saturday chores, at work while editing documents, and even as I fell asleep at night. This helped me become familiar with the piece, without the added burden of writing down what I heard—that came later. This initial step was supported in my conversation with Dr. Claudine Bigelow, Viola professor from Brigham Young University (BYU), concerning her experience recording the CD *Voices from the Past: Béla Bartók's 44 Duos & Original Field Recordings (Transposed for 2 Violas)* with her colleague Donald Maurice from the New Zealand School of Music. She related how her children moaned and complained, “mom’s listening to dead people again” because she listened to Bartok’s original field recordings so often.

At a point when I became familiar enough with the work, I was able to hear that the Hovsepian performance was indeed the same song, but with different ornamentation. The next step, notating what I heard, proved more difficult. Tools I found essential to the task were a good pair of headphones, the computer program *Amazing Slow Downer* (Roni Music 2016), my chromatic tuner, a pad of grid paper, and a pencil. Unlike the first step of listening and absorbing the piece, for the exercise of transcription, I needed complete isolation.

Duduk music, when notated, is written in the key of C, regardless of the sounding pitch of the instrument (Tawfik 2013, ch. 1, “Duduk Music Notation”). I instead chose to notate as sounded since these transcriptions were to be descriptive (used for understanding an existing performance), instead of prescriptive (used for subsequent performances). For the Dabaghyan transcription, I chose to separately notate the pitches and rhythm. Initially easier to manage, in the end it did not save any time, as this resulted in notating the piece in three different variants: first, the pitches; second, the rhythm. The third variant, pitch and rhythm together, occurred after a failed attempt to combine the pitch and rhythmic notations.

A reduction of speed to 70% with the *Amazing Slow Downer*, and 20-second repeating loops allowed me to capture necessary information. With the more intricate ornaments, I slowed down to 25% speed. I completed the final editing at full speed with longer loops of 45-60 seconds. When I was unsure of the pitch, I sang into my tuner to verify. When choosing how to notate ornaments, I decided that, though I could slow down the recording enough to hear exactly how many revolutions happened on a particular trill, it was not descriptive of the performance as a whole. Instead, I chose to indicate only where an ornament occurred.

After completing my initial notation of the recordings with pencil and paper, I then entered the results into the computer notation program, *Finale 2012* (MakeMusic 2011). I hid the bar lines and meter as I did not sense a regular meter in either of the performances. However, a pulse was detectable throughout. It was suggested by a composition colleague, Dr. Neil Thornock, that I not use a rest larger than a quarter rest in the transcription. When asked his reasoning behind the suggestion, he stated

Using only quarter rests would reduce/eliminate the sense of meter. A half rest implies a hierarchy; in fact, if rests work out just right, it might imply 4/4 or something...Quarter rests make all rests equally important on the page; it encourages simple counting instead of grouping. You don't want to impose Western sensibilities of meter on the transcription. (Email to author, 7 March 2017)

Ownership

Since copyright is something that greatly impacts musicians, I will discuss the concept insofar as it directly impacts this case study. Since legal and cultural owners rarely are the same person, this is an area worth further investigation. In communication with Ty Turley-Trejo regarding legal ownership, licensing administrator with the Harold B. Lee Library at BYU, I was given a brief overview of copyright laws. If the item is from 1978 or later, the terms of copyright are life of the author plus seventy years. Fair use checklists exist, which help someone determine if the use of the copyrighted item falls within the terms of fair use. Yet, if the legally established owners desire, they can still claim infringement of copyright. Fair use is often a gamble, with those able to sustain prolonged court cases having a better chance of receiving their desired outcome. To avoid a possible dispute of fair use,

there is an option of contacting the copyright holder and licensing a work (Turley-Trejo 2015). Though “Knir Im Balik” seems to belong in the realm of public domain, because recorded performances were used in the transcription project, I wanted to contact those who legally owned the recordings. Though contacting the owner of the recording labels satisfies legal obligations, I also wanted to appropriately attribute and acknowledge the performer’s role in the adaptation.

To recap, if the song is in the public domain, no permission is needed. However, in the realm of music there are at least two copyrights available. The composer holds one for the composition itself, and the second is for the recording, which is held by the record label. They are often not the same copyright holder. The performers are typically only tools, and rarely have any legal standing in ownership disputes, unless they retained some ownership rights contractually with the record label (Turley-Trejo 2015). I discussed with Turley-Trejo the specifics of my case study, where I adapted a presumed public domain song from copyrighted recordings. The conclusion of our conversation was that the use of the copyrighted items in this study most likely falls under fair use, but he still recommended I contact the record labels, not only as a precaution, but also for the real possibility of a collaboration.

Following through with Turley-Trejo’s advice, I emailed Harold Hagopian, from the *Traditional Crossroads* label, and Dan Parseghian of *Parseghian Records*, which are the two labels that own the recordings. I heard back from Mr. Hagopian who did not see a problem with my inclusion of the transcriptions of the recording in this document, (e-mail

message to author, 16 September 2015), but I received no email response from Parseghian. Initially intending to follow up with Mr. Parseghian via return receipt letter, I was informed by Turley-Trejo that, “proof of receipt won’t necessarily help you as far as copyright is concerned. No response in the copyright world is unfortunately NOT an implicit approval” (e-mail message to author, 13 November 2015). Therefore I contacted Mr. Parseghian over the phone, and he was willing to allow the transcription of “Knir Im Balik” to be included in the paper (phone conversation, 11 January 2016).

Currently, international copyright laws do not include communal rights, but instead only protect works by named individuals, for “as long as the author is identifiable, s/he is eligible for legal protection” (Scherzinger 1999, 109). However, “when it comes to music from the outside, the communal component is taken as an obstacle to authorship” (109).

To explore the idea of cultural or communal ownership, I spoke with Dr. Jeremy Grimshaw, director of Gamelan Bintang Wahyu and professor of Ethnomusicology at BYU. When asked how he lists pieces in the concert program, if the piece has no composer, he replied that he will list the teacher or ensemble’s name from whom he learned the piece, and that it was important to him to “recognize this chain” from where the piece was learned (Grimshaw 2014).

This motivation for sensitivity about proper attribution was further justified in my conversation with Ed Carter, currently the director of the School of Communication at BYU. Ed, in addition to his law degree, has obtained an LLM in Intellectual Property, with

his research focusing on the similarities and differences between copyright and attribution.

In a paper from his studies he shared with me, he writes,

[Copyright is] an economic property right that mostly benefits large corporate interests with content holdings. It is not, primarily, focused on individual authors or creativity... The incentive provided by modern copyright law primarily rewards large copyright holders such as Hollywood studios, record companies and book publishers, though there is some trickle-down from those entities to individual writers and composers. Moral rights, including the right of attribution, are an exception in that they primarily benefit individual creators. (Carter 2009, 15)

The borrowing process not only impacts the source, which is transformed into something new, but also reflects the values of the borrower. After satisfying the demands of legal ownership, through contacting the owners of the recordings, what remained was satisfying the idea of communal ownership. As there is no known composer of “Knir Im Balik,” the acknowledgment could be handled similarly to the gamelan performances described by Dr. Grimshaw, and recognize from whom I had learned this particular piece. In the case of “Knir Im Balik,” that would be Gevorg Dabaghyan and Vatche Hovsepian. While it is not legally necessary to acknowledge the performers and/or community from whom a piece is learned, as a performer I feel an obligation to do so. Acknowledgment reflects the values of the adaptor—what is chosen for adaption, the manner of the adaptation, and acknowledgment from where the adaptation was drawn reflects the values of those doing the adaptation.

Transcribing Specifics: Dabaghyan

Because I could not hear a similarity between the two recordings initially, I first decided to transcribe the shorter of the two, the performance by Gevorg Dabaghyan. After prolonged and repeated listenings, I made outlines of what I heard. The drone, which was pitched at about middle C, sounded from the beginning of the recording. The melody came in before one-second had passed, on the pitch Eb. As previously stated, I determined the pitches by singing into my tuner. Rarely were the pitches exactly 'in-tune,' but I indicated the note to which it was most closely pitched. A difference of about 20 cents was present on the notes I checked, therefore it did not seem to be microtonality but normal fluctuations of pitch. There are instances of pitch bends and other sound manipulations in the performance, but I decided to treat those as ornaments instead of reaching towards and matching a specific pitch. Once I determined that the range of the song was from C to Ab, I only used two staff lines in my notation, example in Figure 10. Please note that all examples within this chapter are images taken from my transcriptions which can be found in the appendix.

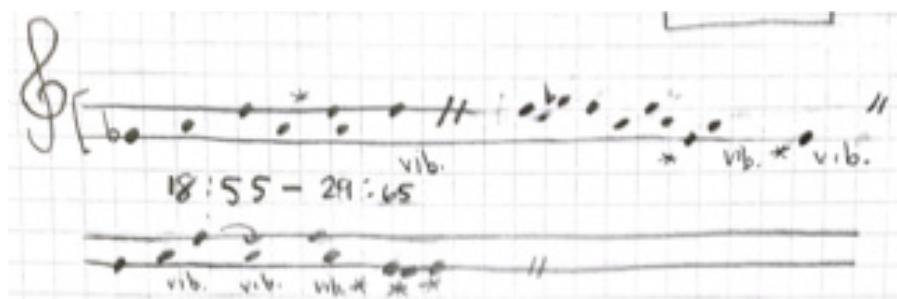


Figure 10. Pitch Notation.

As can be seen, no rhythms are included in this example. Not having much transcribing experience, I decided first to determine the pitches, and then transcribe the rhythm. The ornaments I included in this initial pass are vibrato (vib.) and an asterisk (*) for improvisatory gestures, made with subjective judgement. The other notations included in the pitch transcription indicate a feel of leading to the next note (arrow), breaks in the sound (v), a note where the timbre stands out as different from the rest ([in brackets]), and, last, where a note seems to be played while the embouchure is used to ornament, i.e. an airier, more spread sound (o).

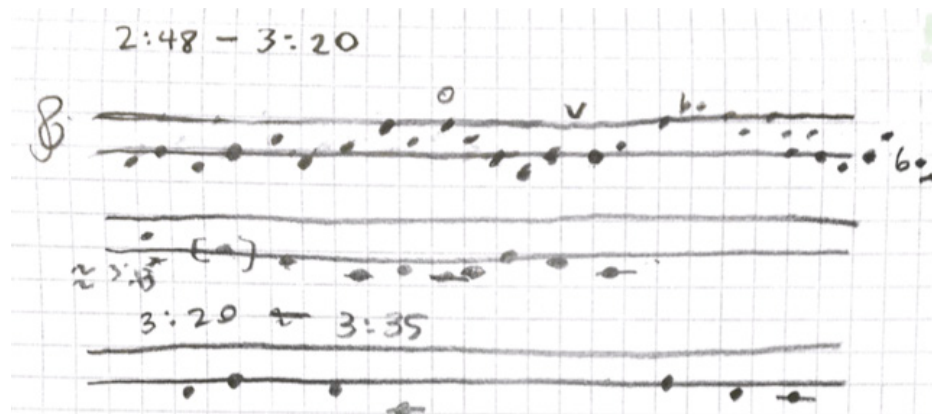


Figure 11. Examples of Ornament Notation.

As I worked on small sections of the recording, using *Amazing Slow Downer* to loop the sections and slow the recording down by 50-60%, I indicated the time, as listed in the two examples above. After I completed notating the pitches, I then made a second pass where I notated just the rhythm. To accomplish this, I slowed the recording down by 50%. In addition to the rhythm, I also included breaks in melodic sound and ornaments. The

breaks are shown with a number in a box, indicating the number of pulses where there is no melodic sound. Ornaments are again notated with an *. I did not write out every moment within an ornament, but instead indicated that something happened. Bar lines were placed to indicate an arrival, or downbeat, with the prior note a leading gesture. The small hashes above the rhythmic notation indicated where I felt the pulse, and helped determine if the rhythm was syncopated or not. I did not use a meter because, as mentioned, I felt a pulse throughout, rather than a definite meter. The letters notated in the initial transcription correlate with the loops I used in the melodic transcription.



Figure 12. Rhythmic Transcription.

The next step was to combine the pitch and rhythmic notation in *Finale*. This proved to be a difficult task and I simply decided to enter all the pitches in as quarter notes.



Figure 13. Melody without Rhythm.

Therefore, the recording was transcribed again, this time using my previous transcriptions as an available resource. The transcription went through several versions while I decided how best to use the software. One of the greatest difficulties that arose was how to show a pulse, but no meter.



Figure 14. Unnecessary Ties.

What changed the most between the different versions was the manner of notating the ornaments. It was especially difficult to decide how to indicate vibrato, thus it was left off in earlier drafts. One example I later used were brackets to indicate the beginning and ending of vibrato.



Figure 15. Vibrato Notation.

For notating other ornaments, especially those similar to trills, I did not want to use the traditional trill notation found in the Western Art Music (WAM) tradition. Rather, I decided to call them wiggles instead of trills—this to mimic what I imagined the player’s fingers did to create the sound. However, I initially used the trill marking as a placeholder until I found something more accurate. These markings changed with every version until the final draft.

Transcribing Specifics: Hovsepian

After beginning the transcription of the Dabaghyan recording, I decided to listen again to the “Knir Im Balik” performance by Vatche Hovsepian. This time when I listened to it, I recognized, to my surprise, that it was the same song. Hovsepian used more ornamentation and improvisation than Dabaghyan. As I was intimately familiar with the melody and structure of the song at this point, I heard the similarities and began transcribing the Hovsepian version as well. I learned from my preliminary experience with the Dabaghyan, and therefore did not separate pitch and rhythmic notation in my first draft.

I continued the use of two staff lines, and indicated breaks in the melodic line with the number of drone-only pulses enclosed above a box.

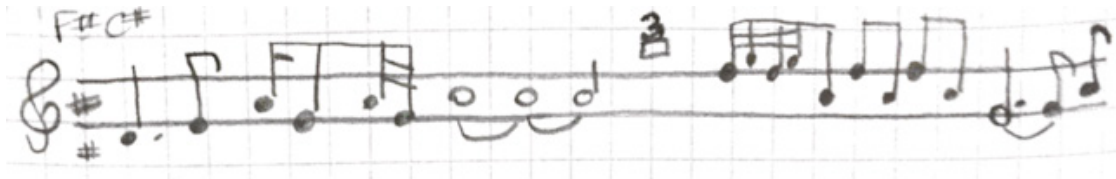


Figure 16. Beginning of Hovsepian Transcription.

New notations were used for this transcription. This time I used a short squiggly line, and instead of a solid line indicating the beginning of a phrase with a pick-up or ornament leading to it, I used a dotted line. Arrows in this transcription indicate an anticipation with the pitch leading to the next note.

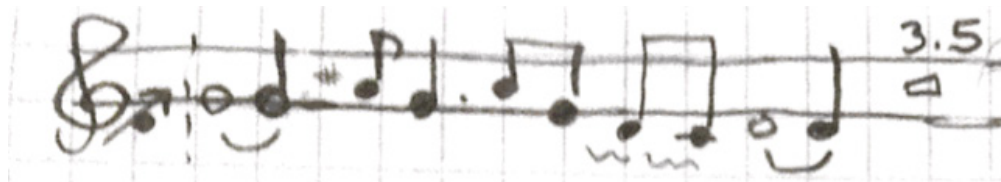


Figure 17. Hovsepian Ornament Notation.

Hovsepian was more prolific with his ornaments. To better display his stylings, I created a key during this stage of the transcription. See Figure 18.

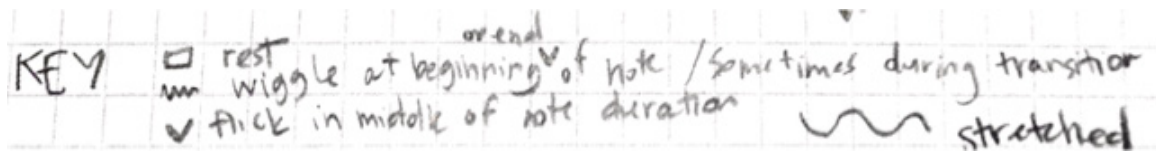


Figure 18. Hovsepian Notation Key.

Another difference in the Hovsepian transcription was my attempt to indicate every note within an ornament, leading to a transcription that was much busier. This lasted through several edits of the transcription, and the ornaments became more and more complicated. Following are the same two ornaments through several drafts.

Version 1, Example A and B

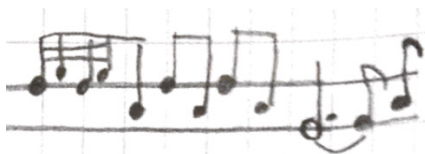


Figure 19. Example 1.A.

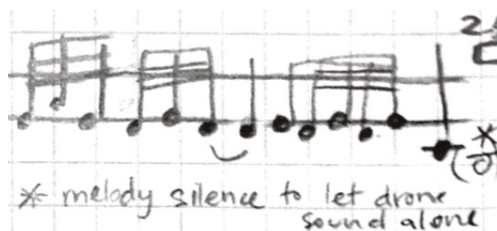


Figure 20. Example 1.B.

Version 2, Example A and B



Figure 21. Example 2.A.



Figure 22. Example 2.B.

Version 3, Example A and B



Figure 23. Example 3.A.



Figure 24. Example 3.B.

It was while editing the last version it was becoming more and more of a struggle to decide how the notation 'should' be. More importantly, when I listened to the recording up to speed, these moments were not as metered as the notation was indicating. They were truly free gestures. To notate them so exactly detracted from the forward movement of the piece.

Edits of Version 3, Examples A and B



Figure 25. Example 3.A with Edits.



Figure 26. Example 3.B with Edits.

Version 4, Examples A and B



Figure 27. Example 4.A.



Figure 28. Example 4.B.

Notation

One of the greatest difficulties was finding symbols to indicate melodic events without evoking WAM tradition. Using established markings would ensure the resultant performance was true to the recordings, e.g. many ornaments could be easily indicated with a trill notation. However, I wanted the performer to encounter something new, which would lead them to listen to the recordings by Dabaghyan and Hovsepian. After much trial and error, and fighting with the notation software, these are the symbols I created to apply to both transcriptions. See Figure 29.

<u>Notation Key</u>	▸ abrupt cutoff of tone	^ v bend up or down to pitch
	◦ vibrato	← slowing down, leading to drone
	↻ wiggle, quick shift to upper neighbor at start	
	+ flick, wiggle in middle	

Figure 29. Sample Notation Key.

The creation of the five different symbols in *Finale* are indicated below:

1. abrupt cutoff: “;” in Jazz Text Extended, bold
2. vibrato: “o” in Nanum Pen Script, italic
3. flick: “+” in *Finale* Copyist Text Ext
4. wiggle: “m” in Mistral font
5. bend
 - a. up: “^” in Weibi TC
 - b. down: “v” in Petrucci, bold
6. slowing down: “;” in Engraver Text H

Once I had formalized the notation symbols, I went back through the transcription with the recording, specifically focusing on ornamentation, to make sure I had not missed any wiggle or flick.



Figure 31. Hovsepian's Performance Longer.

Next, I compared melodic sections to see if there were similarities between the two performances, and discovered that both performances had the same melodic content: A1 B1 C1 B2 C2 A2 B3 C3 B4 C4 (Figure 32).

With the comparison exercise, I wondered why Hovsepian's performance was so much longer, as shown in Figure 31, where Dabaghyan's performance ended a full twelve counts prior to Hovsepian's. However, when you examine Figure 32, Dabaghyan, stretched both A1 and B1 longer than Hovsepian. Next, I compared the melodic parts individually. I isolated each melodic section, and began them at the same time in a *Finale* file so I could better hear the differences between the performers. Following is one example from each melodic section (Figure 33-35).

G. Dabaghyan
trans. down m2

V. Hovsepien

folk lullaby

$\text{♩} = 80$

Figure 32. Melodic Content.

A1

Musical score for Section A1, featuring two parts: Dabaghyan (top staff) and Hovese pian (bottom staff). The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Dabaghyan part begins with a melodic line, followed by a series of notes and rests. The Hovese pian part provides a rhythmic accompaniment with chords and eighth notes. The score consists of two systems of two staves each. The first system covers the first two lines of music, and the second system covers the next two lines. The music concludes with a final cadence.

Figure 33. Section A1.

B2

Musical score for Section B2, featuring two parts: Dabaghyan (top staff) and Hovese pian (bottom staff). The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Dabaghyan part begins with a melodic line, followed by a series of notes and rests. The Hovese pian part provides a rhythmic accompaniment with chords and eighth notes. The score consists of two systems of two staves each. The first system covers the first two lines of music, and the second system covers the next two lines. The music concludes with a final cadence.

Figure 34. Section B2.

C1

The image displays a musical score for Section C1, comparing two performances: Dabaghyan and Hovsepian. The score is written on three staves. The top two staves are labeled 'Dabaghyan' and 'Hovsepian' respectively. The Dabaghyan staff shows a melodic line with various ornaments and a final note. The Hovsepian staff shows a similar melodic line but with longer note values and more extensive ornamentation. The bottom two staves show a continuation of the melodic line with further ornamentation and a final cadence.

Figure 35. Section C1.

Figure 33 shows that Section A1 was fairly consistent between the two performances, though Dabaghyan ended a few counts longer. Figure 34 shows where Hovsepian really began to stretch out the melodic line in Section B2. The pauses between the musical gestures are longer, and the ornamentation leading to core melodic ideas is busier. Figure 35 shows that though the ornamentation between the two performances is very subdued and similar, Hovsepian used longer valued notes to extend Section C1. Within these three figures, three variations of creating longer lines are shown through ornamentation, greater pauses between musical ideas, and through the prolonging of melodic notes. This exercise definitively illustrated both the individuality of the performers and the importance of improvisation within the genre. At the same time the consistency of the underlying melody became apparent.

CHAPTER IV

PRESCRIPTIVE TRANSCRIBING: ADAPTATION AND TRANSLATION

Adapting for English Horn

Walter Benjamin's essay, "The Task of the Translator" served as a guide during the earlier descriptive transcriptions, detailed in Chapter III, and the adapting and translating for English horn. Benjamin states, "all suprahistorical kinship of languages rests in the intention underlying each language as a whole...but which is realized only by the totality of their intentions supplementing each other: pure language" (2007, 74). He believes that only through a juxtaposition of words of the same intention or purpose, but which are not directly transposable, can differences be reinforced, thus establishing the need for both. This is, as he calls it, a "perpetual renewal of languages" (74). Benjamin then writes, "The task of the translator consists in finding that intended effect [*Intention*] upon the language into which he is translating which produces in it the echo of the original." (76) To understand this phrase, I imagined a young child yelling into a canyon, hoping to hear an echo. When successful, the echo reflects the original sound, yet is also transformed by the location. Continuing with his idea that the translation is an 'echo of the original,' he quotes a fellow philosopher, Rudolf Pannwitz, writing, "...The basic error of the translator is that he preserves the state in which his own language happens to be instead of allowing his language to be powerfully affected by the foreign tongue." (81)

An Improvisation: “Little One, Sleep”

With all the time spent transcribing, then reviewing and correcting, etc., the quickest part of the process was improvising my own version. Well before the actual moment of creating an improvised version from beginning to end of the piece, I had been mentally improvising portions for some time. For the English horn version, I created a new *Finale* file that included the two performer’s versions in the top two staves, with a third empty staff below. I then improvised directly within the software.

The image shows a musical score with three staves, each representing a different performer's opening. The tempo is marked as ♩ = 80. The first staff is for G. Dabaghyan, trans. down m2. The second staff is for V. Hovsepian. The third staff is for H. Reed, sounds PS down. The music is written in treble clef and features a mix of eighth and sixteenth notes, with some rests and accidentals.

Figure 36. Comparing Three Openings.

I treated each melodic section as its own separate improvisation, rather than considering the piece as a whole. When I put the three versions together, beginning to end, I saw that my improvisation was much shorter than the other two performances (Figure 37).

However, when looking at the ten individual sections, there are really only three (B3, C2, and C3) where the English horn melody is quite a bit shorter. The remaining sections are similar in length. I designed section B3 shorter to gain a greater sense of dissonance

within the whole transcription by collapsing the section into only the barest of melodic ideas. Sections C2 and C3 are shorter because I view the raising of the melody up an octave as a form of ornamentation, thus negating the need for as many notes as the Dabaghyan and Hovsepian versions.

The image displays three systems of musical notation. The first system is labeled 'Dabaghyan', 'Hovsepian', and 'H. Reed'. The second system is labeled 'H. Reed'. The third system is also labeled 'H. Reed'. Each system consists of three staves: a treble clef staff, a bass clef staff, and a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The 'H. Reed' sections are notably shorter than the 'Dabaghyan' and 'Hovsepian' sections.

Figure 37. H. Reed's Improvisation (On Bottom) Is Much Shorter.

A1

Musical score for Section A1, Three Versions. The score is arranged in two systems. The first system contains three staves: Dabaghyan (top), Hoveseopian (middle), and H. Reed (bottom). The second system contains three staves: Dabaghyan (top), Hoveseopian (middle), and H. Reed (bottom). The H. Reed staff in the second system has a 'Text' label below it. The music is written in a single melodic line for each instrument, with various rhythmic values and accidentals. There are several trills and triplets indicated in the score.

Figure 38. Section A1, Three Versions.

B3

Musical score for Section B3, Three Versions. The score is arranged in two systems. The first system contains three staves: Dabaghyan (top), Hoveseopian (middle), and H. Reed (bottom). The second system contains three staves: Dabaghyan (top), Hoveseopian (middle), and H. Reed (bottom). The H. Reed staff in the second system has a 'Text' label below it. The music is written in a single melodic line for each instrument, with various rhythmic values and accidentals. There are several trills and triplets indicated in the score.

Figure 39. Section B3, Three Versions.

C2

The image shows a musical score for Section C2, titled "Three Versions". It consists of five staves of music. The first three staves are labeled "Dabaghyan", "Hovsesepian", and "H. Reed" respectively. The fourth and fifth staves are labeled "Text". The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents. The score is presented in a clean, professional layout with clear staff lines and notes.

Figure 40. Section C2, Three Versions.

Having notated my improvisation, the next step was to create a version that was accessible to other English horn players. I chose to follow the same pattern I used for the descriptive transcriptions. I did not include bar lines, because I did not want the piece to be performed with the same hierarchy of beats that is found in standard classical music. With this same reasoning, there is also no time signature included.

Addressing the Drone

After determining the base melody by comparing the two descriptive transcriptions, I had now created a third distinct version to be played on English horn. Next I needed to determine how to include the drone aspect, so pervasive in duduk repertoire. After listening to another performance by Gevorg Dabaghyan, an adaptation of a Medieval Armenian song, “Vasn Mero Perkutian” from *The Music of Armenia, vol 3: Duduk*, I was introduced to

a changing reference tone. As the adapted choral melody changes mode, the reference tone preempts this modal shift by changing notes. This recording is where I first encountered the reference tone switching between two notes in the adaptation, and I wanted to somehow incorporate this idea of movement in the English horn adaptation. But instead of the external reference tone moving, I chose only to change between the two (written) B octaves of the melody, leaving the reference tone alone. I decided to use the lowest note of the English horn for the drone (written B below middle C, sounding the E a fifth below) because I wanted to take advantage of the entire column of vibrations from the instrument.

One difference between modern wind music and duduk music is that when there is an unaccompanied solo work, it is generally a one voice composition; there is no accompaniment by other English horn players sounding a drone note (with a notable exception of Luciano Berio's *Sequenza VII for oboe*). This difference encouraged me to experiment with how to address the drone. I initially contemplated having the drone translated and played by the solo English horn player, inline with the melody, and without an external sounding drone.

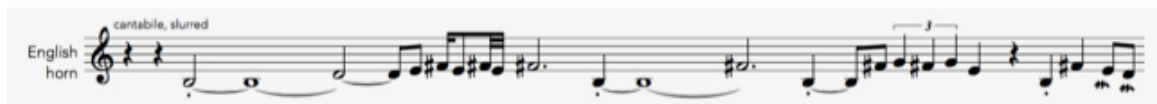


Figure 41. Inline Drone.

In this way, the transcription could be programmed on a recital as a solo work, without the logistical problems of including an external drone. It also provided the performer with a satisfying challenge of jumping between the pitch of the drone and the melodic line. The finished version reminded me of Benjamin Britten's "Narcissus" from his *Six Metamorphoses after Ovid* where the performer shows both Narcissus and his reflection. The technical demands required were also reminiscent of Vincent Persichetti's Parable XIV for English horn, especially since Persichetti utilized the low B often throughout this composition. However, after consultation with Drs. Barret and Carr, and through playing the piece with and without an external drone, I did find that as a performer, I received needed feedback from the external sounding drone.

The lack of feedback was easily fixed by including an external drone, and no other changes. However, another element of the original performance with duduk and drone was missing. Since the English horn played the pitch of the drone more often, the anticipation and tension created by leading to the drone was lost. As an exercise, I performed the piece with the inline drone and external drone first, and then I performed the piece again with the external drone sounding, but without the inline drone. For both myself as performer, and those who were providing feedback, the second performance was much more powerful and effective. The result of this exercise was a creation of a second (and preferred) version that essentially is the improvisation I notated originally, but with a second staff indicating an external drone, to be played by another performer on stage, or a continuously sounding note from a tuner.



Figure 42. With External Drone.

The version with the inline drone still serves a purpose as a melody with some exciting challenges for the performer to overcome with the range and leaping between notes; however, it does not make the English horn sound more duduk-like. Instead, this version sanitizes the melody by removing those elements of tension and release.

Notes from Performers

To gain a greater idea of how the resulting adaptation would be received, I sent an early draft to several professional colleagues for review and comments. The first issue to arise was the lack of bar lines and a key signature. Though this did not prevent playing of the piece, it caused some initial discomfort for the performer. To compensate for the lack of a key signature, I placed a courtesy accidental on every note requiring one. Similar to the decision to leave off bar lines, I did not want to imply that there was a tonality based on a key, but instead wanted the tonality to be realized through the repetition of the drone.

The next most common issue with the early version of the English horn adaptation was how to perform the ornaments. The different notations were easily explained and understood. But in the interest of greatest clarity, a notation key was added directly on the sheet music. See Figure 43.

<u>Notation Key</u>	♯	abrupt cutoff of tone	+	flick, wiggle in middle
	∨	no vibrato	←	slowing down, leading to drone
	⌘	wiggle, quick shift to upper neighbor at start		

Figure 43. English Horn Notation Key.

The notation for the English horn is the same employed in the recording transcriptions, except for one difference—instead of indicating where vibrato is to be included, I indicated where vibrato is to be excluded. The reasoning behind this decision is because vibrato is often used as part of the English horn sound, instead of an ornament.

When I workshopped the piece with one of my students, she sight-read the piece on oboe with very little instruction from me. After she played it through once, I gave her a brief history of the piece and we listened to the recording of the Dabaghyan performance. On her second time through, her phrasing was more natural and her ornaments less frantic. She had better captured the feeling of the piece. She said that personally, listening to the piece was vital to her performance. On the second reading, I also had a constant drone sounding as she played. She felt that the relationship between the drone and melody were important (private lesson, 29 October 2015).

Dr. Julia Anderson, a colleague to whom I sent the first English horn version with inline drone, commented that she was able to enjoy and perform the piece without having first listened to the source recordings. She also reported that she did not employ a constant drone. Yet she found “Little One, Sleep” still to be an effective piece. She was not opposed to listening to the source recordings prior to learning the piece, but did not have access

to them when she first reviewed the piece (e-mail message to author, 29 September 2015).

These differing experiences show how providing information about the original recordings can be impactful to performers, while still allowing performers the ability to choose whether they will make use of the recordings and drone.

CHAPTER V

CONCLUSION

At the start of the case study, I asked myself the following questions:

When someone from one culture borrows music from another culture,

1. what is maintained,
2. what is lost, and
3. what might be gained during the process?

Will any of the meaning and cultural value from the sourced song be maintained in the new piece? I would say yes, it can be. There is enough of an echo of the duduk's techniques exhibited by the English horn that those who have familiarity with the duduk will recognize the source and those with no familiarity will be more aware of the duduk in the future. What is lost is the cultural context in which the duduk is performed. The exact cultural context of "Knir Im Balik" is unknown to me after much searching. Instead I draw conclusions based on my observations of the duduk's role in Armenia. Instead of cultural ceremonies or funerals, the new piece will likely be presented during formal recitals. This is an unfortunate loss. However, with the knowledge I have gained, I feel a greater responsibility to the source culture to be representative and point towards the original material. As part of that responsibility, and to avoid the 'sanitized' versions mentioned in the previous chapter, one cannot only borrow and adapt melodies from the original material, but must allow the original material to have a transforming impact on the receiving culture.

Respect

Margaret Kartomi emphasizes in her article, “Ethnomusicological Education: Ethical Issues in the Post-Colonial Era”, “We need to recognise that ownership of a sophisticated technology does not carry with it the musical right of taking without asking...” (1999, 173). Another article that informed my idea of cultural and musical respect was Clark and Gilbert’s, “Brief Contribution: An Eighteenth-Century Notation of Indian Music” (1984) wherein they discuss transcriptions by two Britons that end up vastly different. The authors discuss the merits of the two transcriptions, and make a value judgment of sorts between the two. It was enlightening to see the transcriptions, and compare the differences. This comparison reminded that me there is no right way to transcribe. Most useful to the current study is that the article contains a short biography of the two transcribers, which gives insight to the differences between the transcriptions according to the cultural and professional backgrounds of the men. In short, people hear music differently. It is impossible to divorce yourself from yourself. Indeed, your cultural biases will be evidenced in the resulting transcription. The goal, instead of divorce, is to learn of those biases and continually develop an awareness of them.

Even living in landlocked Utah, I have been able to make many unexpected connections through the community and friends that have helped me better understand Armenian culture and the duduk. For example, a linguist colleague taught a field studies class with Armenian being the language studied; a neighbor’s daughter-in-law is of Armenian descent; a friend-of-a-friend teaches Armenian to outgoing missionaries and can

help with pronunciation, etc. It was eye-opening and gratifying to know that so many people wanted to share what they knew. Thus through various connections, personal biases can be illuminated.

While visiting the field studies class, the complexity of the grammar structure reminded me that there exists a long history of a people that I had known nothing about. My conversation with my neighbor provided a glimpse of one family's history of displacement and immigration to America. These experiences then led to my initial investigations into the history of Armenia and its people. As stated earlier, though the investigations did not impact the transcription in ways that I can point to specifically, they were important to me personally as a reminder that there are people behind the sounds I transcribed. It was my interaction with the Armenian teacher that provided the most obvious impact, as it led me to the title of the English horn transcription, "Little One, Sleep."

I have found that the interaction between cultures is vital for the renewal and growth of both the source and receiving cultures. Through interaction, not only are ideas conceived and learned, and new things created, like the English horn piece "Little One, Sleep," but the existing cultures are also revitalized and renewed by the process. The defining of boundaries allow those within a culture to remember what makes that culture unique, or special, and helps them appreciate something new. Indeed, I believe that the resultant transcription, though reflective of the parent genres, is something new—a combination of both the sourced *and* the receiving cultures. This interaction and

dialogue between cultures can lead to change—there may be ideas from the culture being investigated that are wanted and thus incorporated by the owner’s culture.

This project has resulted in something new: a piece for solo English horn. This is a benefit to the receiving culture, as additions to the solo repertoire are appreciated. The greater intangible results are not outwardly measurable; they do not result in an artifact. Instead, an inner change has occurred throughout the process: the translator has been changed.

I, as an outsider to the duduk and Armenian culture, cannot truly assess if something new has resulted in the sourced culture. That right belongs to those within the boundaries of the Armenian culture. However, I am eager to find a way, in addition to including the names of the performers, to show respect to the Armenian culture as it has given me so much through this project. One way that I can make this known is to include the following preface to the English horn adaptation:

Dear Performer: I hope you enjoy this new musical work. It was adapted especially for English horn from a melody originally played on the Armenian duduk. I felt that the timbral qualities of the two instruments were similarly haunting and beautiful. Listen to the performances of “Knir Im Balik” by Gevorg Dabaghyan and Vatche Hovsepian for musical insight and inspiration. If you enjoyed this piece, do not stop here! Continue listening to other pieces performed on the Armenian duduk. A personal favorite of mine, performed by Gevorg Dabaghyan, is “Vasn Mero Perkutian” (For Us to Be Saved), which he adapted for duduk from an ancient Armenian choral work. Lastly, please know that there is a culture of improvisation in the duduk community. Here is one version. What is yours?

It is overwhelming to condense my investigations for this case study into one short paragraph, knowing it would be more than likely skimmed by some. But I do know that many performers will take the information to heart and learn more of the instrument and Armenian culture.

Transformation

The renewal of language or music through cross-pollination and finding ‘echoes of the original’ (76) is imperative, I believe, for a culture to continue to thrive. If an entire culture is made up only of those that are maintaining previous traditions, within time, that maintenance will eventually end because the caretakers have either passed on, or moved on. When there is no interaction with other ideas and traditions, there is a good chance that no one else is aware of its existence. I have observed that if there is to be a thriving culture, those who are always expanding the culture, pushing the boundaries, and coming into contact with other ideas and traditions are needed, in addition to those who maintain. Through contact with other ideas and cultures, not only are new and transformative artifacts left to join those already in existence, but those who are doing the borrowing and translating, are themselves transformed.

I have been transformed as a player and as a musician. I cannot speak for all English horn players, but I do know that many do not have much experience with improvisation. By approaching the piece as described, as one person’s improvisation, and not the only authorized version, the act of improvising can become a larger part of English horn culture. Similarly, even if played as written, the piece demands a flexibility in embouchure and timing

that again expands standard English horn technique. Those are physical transformations. This process has provided me with a renewed desire and excitement to play the English horn, and to expand and contribute to the existing culture. It has also transformed me as a pedagogue. I am more willing and able to look outside of current expectations as a teacher, to find what others have done successfully for many generations in different traditions. Even when it is only a confirmation of a technique currently practiced, this confirmation gives further strength to my conviction and use. When a pedagogical tool is contrary to what I have done traditionally, instead of dismissing something as irrelevant because of supposed differences, looking for value and underlying meaning in the tool is of great importance.

And finally, I have also been transformed as the translator. Negotiating what I learned about the duduk, coming from such an old and revered tradition, into a three minute English horn solo work did not come easily. I was forced to reevaluate what could truly translate, and what could not.

Further Study

Owing to the necessarily strict parameters on this study, many questions that came up while researching the duduk and its role in the Armenian culture could not be investigated at the time, and instead were recorded for future study. Several of these questions I list, briefly, below.

- Duduk literature review
- Peter Gabriel and “The Last Temptation of Christ” soundtrack ‘borrowing’ a performance by Vatche Hovsepian
- Differences in the role of duduk during Soviet occupation and after
- Gender and Duduk playing
- Liana Papyan and other female duduk players
- Woman making reed in Music of Armenia’s “How duduk used to be made” video
- Reedmaking specifics
- Symbolic differences of the duduk between Armenians in Armenia and the diaspora?
- In depth overview of pedagogy
- Obtain etude book referenced in UNESCO document
- Etude book listed on WorldCat, that when requested for ILL was not able to be located
- Repertoire

WORKS CITED

- ArmeniaGOD. 2015. “7yr. Tatul Plays Duduk Armenian Genocide Ceremony 7—ամյա Թաթուլը նվագել 5 նախագահների մասնակցությամբ” (video). *YouTube.com*. 24 April. Accessed 17 February 2016. https://youtu.be/DfIoc9_5UeI.
- Benjamin, Walter. 2007. “The Task of the Translator.” Translated by Harry Zohn. Edited by Hannah Arendt. In *Illuminations*. New York: Schocken Books.
- Bigelow, Claudine. 2014. Interviewed by author, Provo, Utah, USA. 21 November. Transcribed by Marya Reed.
- Carter, Ed. 2009. “Copyright and Plagiarism: A Critical Analysis of Convergence and Divergence” LLM diss., University of Edinburgh. Manuscript.
- Clark, Susan D. and Bennett Gilbert. 1984. “Brief Contribution: An Eighteenth-Century Notation of Indian Music.” *Pacific Review of Ethnomusicology* 1: 86-91.
- “Duduk History.” *Duduk.ca*. Accessed 17 February 2016. <http://duduk.ca/dudukhtml/historyduduk.html>.
- Grimshaw, Jeremy. 2014. Interviewed by author, Provo, Utah, USA. 21 November. Transcribed by author.
- Hovsepien, Vatche. 1998. *duduk*. Parseghian Records CD PR11-40.
- Kartomi, Margaret. 1999. “Ethnomusicological Education for a Human Society: Ethical Issues in the Post-Colonial, Post-Apartheid Era.” *African Music* 7: 166-174. Accessed 17 February 2016. <http://www.jstor.org/stable/30249827>.
- MakeMusic, Inc. 2011. *Finale 2012*. 2012c.r13 for Macintosh. (Computer Application). Boulder, Colorado.
- Music of Armenia. “Gevorg Dabaghyan”. *MusicofArmenia.com*. Accessed 12 March 2017 <http://www.musicofarmenia.com/gevorgdabaghyan>.
- _____. 2010. “How to play Duduk (Part 1) || Music of Armenia” (video). *YouTube.com*. 5 Nov. Accessed 17 February 2016. <https://youtu.be/bYoDSVvSTCI>.

- Music of Armenia. 2015. "Music of Armenia Exclusive: Tatul Hambarzumyan—The 7 year-old duduk prodigy." (video). *YouTube.com*. 18 May. Accessed 17 February 2016. <https://youtu.be/QgjhDaVKfoQ>.
- Nercessian, Andy. 2001. *The Duduk and National Identity in Armenia*. Lanham, Maryland: The Scarecrow Press.
- Roni Music. 2016. *Amazing Slow Downer*. OS X 3.5.4. (Computer Application). Retrieved from ronimusic.com.
- Schaefer, John. 1996. *The Music of Armenia Volume 3: Duduk* (liner notes). Tucson, Arizona: Celestial Harmonies.
- Scherzinger, Martin Rudoy. 1999. "Music, Spirit Possession and the Copyright Law: Cross-Cultural Comparisons and Strategic Speculations." *Yearbook for Traditional Music* 31: 102-25. Accessed 17 February 2016. <http://www.jstor.org/stable/767976>.
- Tawfik, Dave. 2013. *The Armenian Duduk: A Complete Guide*. BookBaby. Kindle.
- Turley-Trejo, Ty. 2015. Interviewed by author, Provo, Utah, USA. 15 September. Transcribed by Marya Reed.
- United Nations Educational, Scientific and Cultural Organization (UNESCO). "Introducing UNESCO." *UNESCO.org*. Accessed 12 March 2017. <http://en.unesco.org/about-us/introducing-unesco>.
- _____. 2008. "Duduk and its music." *UNESCO.org*. Accessed 12 March 2017. <http://www.unesco.org/culture/ich/en/RL/duduk-and-its-music-00092>.
- _____. 2008. "Safeguarding of the Armenian Duduk Music". *UNESCO.org*. July. Accessed 12 March 2017. <http://www.unesco.org/culture/ich/doc/src/00553-EN.doc>.
- _____. 2008. "Safeguarding Projects: Armenian Duduk Music". *UNESCO.org*. Accessed 12 March 2017. <http://www.unesco.org/culture/ich/en/projects/armenian-duduk-music-00024>.

APPENDIX A
TRANSCRIPTIONS

Descriptive Transcriptions, Dabaghyan

Draft 1: pitch; Draft 2: rhythm 1; Draft 3: rhythm 2; Draft 4;

Draft 5; Draft 6; Draft 7; Final

Descriptive Transcriptions, Hovsepian

Draft 1; Draft 2; Draft 3; Draft 4; Draft 5; Draft 6; Final

Comparing Dabaghyan and Hovsepian

Comparing Two Performances; Comparing Two Performances, Annotated;

Comparing Two Performances, Melodic Content

Comparing Three Performances

Comparing Three Performances, melodic content

Dabaghyan, draft 1

62

Knir im Balik - Dabaghyan * hum into tuner for drone pitch.

Drone = Middle C (+ ~ 20c) begins @ 0

Melody Comes in before 15. over

~ Eb

- 1st ~ 60s long, ends on C
- 2nd ~ 40s long, ends on C
- 3rd ~ 68s long, ends on C
- 4th ~ 48s long, ends on C

ghamish (ghah meeth) 'cross' at B

MUCH LOOSER EMBOUCHURE

Contours

A Eb → G → F → Eb → F
all going up

General notes from listening

D 1

Loop 1 0:00 - 18:55

PITCH

18:55 - 29:65

29:65 - 40:00

40:00 - 50:30

50:30 - 1:05:00

D 2

1:05:00 - 1:25:00

1:25:00 - 1:40:00

(MOBILE APP)

1:40 - 2:09

2:09 - 2:48

D3

2:48 - 3:20

3:20 - 3:35

Sound end by 3:30

D4

Dabaghyan, draft 2

Knir im balik Georg Dabaghyan **RHYTHM**

drone starts @ ≈ 1

began counting @ ~~2~~ ^{w/} drone and melody ~~are~~

~~starting~~

↑ ↑ ↑

@50

X

scratched.
started over w/ rhythmic
dictation in Jacob Lake

D5

64

Dabaghyan, draft 3

Knir im Balik 50% speed ornament Rest

beat '1' when melody starts

Dabaghyan tap ≈ 60

A

B

C

D

E

F

G

H

I

D6

Knir im balik

descriptive transcription as performed by Gevorg Dabaghyan on
"Miniatures - Masterworks for Armenian Duduk" with Traditional Crossroads

♩ = 80

folk lullaby

Duduk 1

Duduk 2

2

Knir im balik

21

27

32

38

43

Knir im balik

3

48

Musical notation for measures 48-53. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The left hand plays a steady bass line of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. A slur is placed under the left hand's notes.

54

Musical notation for measures 54-58. The right hand continues with eighth notes: C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. The left hand continues with eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. A slur is placed under the left hand's notes.

59

Musical notation for measures 59-64. The right hand continues with eighth notes: C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. The left hand continues with eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. A slur is placed under the left hand's notes.

65

Musical notation for measures 65-70. The right hand continues with eighth notes: C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. The left hand continues with eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. A slur is placed under the left hand's notes.

71

Musical notation for measures 71-75. The right hand continues with eighth notes: C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. The left hand continues with eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. A slur is placed under the left hand's notes.

4

Knir im balik

76

Musical notation for measures 76-79. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The left hand plays a steady bass line of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. A slur is placed under the left hand's notes.

Dabaghyan, draft 5

Knir im balik

A descriptive transcription as performed by Gevorg Dabaghyan on
"Miniatures-Masterworks for Armenian Duduk" with Traditional Crossroads

$\text{♩} = 80$ folk lullaby

Dabaghyan

Musical score for 'Knir im balik' by Dabaghyan, measures 1-37. The score is written in a single system with a treble clef and a key signature of one flat. It begins with a tempo marking of quarter note = 80 and the title 'folk lullaby'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and some notes with slurs. The piece concludes with a final whole note chord.

Transcribed by Heidi Reed
August 2015

2 Knir im balik

Musical score for 'Knir im balik' by Dabaghyan, measures 43-83. This section continues the piece from measure 43. It features similar notation to the first section, including triplet markings and slurs. The piece ends at measure 83 with a final whole note chord.

Dabaghyan, draft 6

Knir im balik

A descriptive transcription as performed by Gevorg Dabaghyan on
"Miniatures-Masterworks for Armenian Duduk" with Traditional Crossroads

♩ = 80

folk lullaby

Duduk 1

Duduk 2

6

12

17

2

Knir im balik

21

25

30

35

39

Knir im balik

3

Musical notation for measures 45-49. The right hand part features a melodic line with a triplet of eighth notes in measure 47. The left hand part consists of a steady bass line of eighth notes.

Musical notation for measures 50-54. The right hand part continues the melodic line with a triplet of eighth notes in measure 51. The left hand part continues with eighth notes.

Musical notation for measures 55-58. The right hand part has a melodic line with a triplet of eighth notes in measure 56. The left hand part continues with eighth notes.

Musical notation for measures 59-62. The right hand part features a melodic line with a triplet of eighth notes in measure 60. The left hand part continues with eighth notes.

Musical notation for measures 63-67. The right hand part has a melodic line with a triplet of eighth notes in measure 63 and another triplet in measure 65. The left hand part continues with eighth notes.

Knir im balik

4

Musical notation for measures 68-72. The right hand part features a melodic line with a triplet of eighth notes in measure 70. The left hand part consists of a steady bass line of eighth notes.

Musical notation for measures 73-78. The right hand part continues the melodic line with a triplet of eighth notes in measure 75. The left hand part continues with eighth notes.

Musical notation for measures 79-83. The right hand part has a melodic line with a triplet of eighth notes in measure 80. The left hand part continues with eighth notes.

Dabaghyan, draft 7

Knir im balik

A descriptive transcription as performed by Gevorg Dabaghyan on
"Miniatures-Masterworks for Armenian Duduk" with Traditional Crossroads

♩ = 80

folk lullaby

Duduk 1

Duduk 2

2

Knir im balik

Knir im balik

3

Musical notation for measures 43-47. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in measure 45. The lower staff contains a bass line with a series of quarter notes, each marked with a 'C' in a box.

Musical notation for measures 48-52. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in measure 50. The lower staff contains a bass line with a series of quarter notes, each marked with a 'C' in a box.

Musical notation for measures 53-57. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in measure 55. The lower staff contains a bass line with a series of quarter notes, each marked with a 'C' in a box.

Musical notation for measures 58-62. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in measure 60. The lower staff contains a bass line with a series of quarter notes, each marked with a 'C' in a box.

Musical notation for measures 63-67. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in measure 65. The lower staff contains a bass line with a series of quarter notes, each marked with a 'C' in a box.

Knir im balik

4

Musical notation for measures 68-72. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in measure 70. The lower staff contains a bass line with a series of quarter notes, each marked with a 'C' in a box.

Musical notation for measures 73-77. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in measure 75. The lower staff contains a bass line with a series of quarter notes, each marked with a 'C' in a box.

Musical notation for measures 78-82. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes in measure 80. The lower staff contains a bass line with a series of quarter notes, each marked with a 'C' in a box.

Dabaghyan, final

Knir Im Balik

A descriptive transcription as performed by Gevorg Dabaghyan on
 "Miniatures—Masterworks for the Armenian Duduk" with Traditional Crossroads

Transcribed by Heidi Reed August 2015

Notation Key

- ♯ abrupt cutoff of tone
- ^ bend up to pitch
- o vibrato
- ≡ wobble, quick shift to upper neighbor at start
- + flick, wiggle in middle

♩ = 80 folk lullaby

Duduk

Dham duduk

2 Knir Im Balik

The musical score consists of six systems, each with a piano staff (top) and a bass staff (bottom). The piano staves contain melodic lines with various rhythmic values, including eighth and sixteenth notes, and rests. Some notes are marked with a fermata. The bass staves contain a simple accompaniment of half notes, often beamed together in pairs. The key signature is one flat (B-flat), and the time signature is 4/4. The score concludes with a double bar line at the end of the sixth system.

Hovsepien, draft 1

75

Knir im Balk Hovsepien

@50% speed
≈ 60 beat

DRONE @ B
BEGINNING PITCH

F# C#

pitched are lower
D = 286

* melody silence to let drone sound alone

drone only

H 1

H 2

Handwritten musical score on seven staves. The notation includes various note values, accidentals, and performance markings. Annotations include:

- Staff 1: "almost sounds like weird editing splice" above the staff; "5 1 (more just abrog. the)" below the staff.
- Staff 2: "all stress" above the staff with arrows pointing to notes.
- Staff 3: "25" above the staff.
- Staff 4: "1.5" above the staff.
- Staff 5: "3" above the staff.
- Staff 6: "3" above the staff.
- Staff 7: "3.5" above the staff; "Sound off @ 3:44" below the staff.

KEY \square rest ^{or end}
 ~~~~~ wiggle at beginning of note / sometimes during transition  
 v flick in middle of note duration      ~~~~~ stretched H?

# Knir im balik

folk lullaby

♩ = 80

77

# Knir im balik

47

53

59

65

72

78

83

88

94



Knir im balik

3



### Knir im balik

descriptive transcription as performed by Vatche Hovsepian on "duduk" with Parsegian Records

♩ = 80

6

12

16

20

26

32

37

42

48

54

60

65

70

76

80

85

Hovsepien, draft 4

extreme pitch for one gesture, then the pulse resumes soon after

**Knir im balik**

descriptive transcription as performed by Vatche Hovsepien on "duduk" with Parsegian Records

ornament - not necessary for melodic contour, etc. -

♩ = 80

w wiggle oscillation between primary note and above neighbor; usually doubled

A flick before pulse

Slide indicating note centered

2 Knir im balik 1:51

### Knir im balik

descriptive transcription as performed by Vatche Hovsepian on "duduk" with Parsegian Records

♩ = 80

Duduk 1

Duduk 2

6

11

16

20

25

31

35

39

Knir im balik

3

44

50

55

61

65

4

Knir im balik

69

74

78

83

### Knir im balik

descriptive transcription as performed by Vatche Hovsepien on "duduk" with Parsegian Records

♩ = 80

Musical score for 'Knir im balik' on the left page, measures 1-38. The score is written in 4/4 time with a tempo of 80. It features a single melodic line on a treble clef staff. The key signature has one sharp (F#). The piece includes several triplet markings and rests. Measure numbers 6, 12, 17, 22, 28, 33, and 38 are indicated at the start of their respective lines.

2

Knir im balik

Musical score for 'Knir im balik' on the right page, measures 42-85. The score continues from the left page, written in 4/4 time with a tempo of 80. It features a single melodic line on a treble clef staff. The key signature has one sharp (F#). The piece includes several triplet markings and rests. Measure numbers 42, 48, 54, 60, 65, 69, 75, 80, and 85 are indicated at the start of their respective lines.

Hovsepian, final

### Knir Im Balik

A descriptive transcription as performed by  
 Vatche Hovsepian on the album "duduk" with Parseghian Records  
 Transcribed by Heidi Reed August 2015

- Notation Key**
- ♯ abrupt cutoff of tone
  - vibrato
  - ↗ wiggle, quick shift to upper neighbor at start
  - + flick, wiggle in middle
  - ^ v bend up or down to pitch
  - ← slowing down, leading to drone

84

*folk lullaby*

**Duduk**

**Dham duduk**

2

Knir Im Balik

The musical score for "Knir Im Balik" on page 3 consists of six systems of two staves each. The upper staff of each system contains a melodic line with various notes, rests, and ornaments. The lower staff contains a bass line with notes and rests. The music features a key signature of one sharp (F#) and a 3/4 time signature. There are several triplet markings (indicated by a '3' above the notes) and various ornaments (indicated by small symbols above notes). The score ends with a double bar line at the end of the sixth system.



# Comparing two performances

## Knir Im Balik, two performances

A comparison of G. Dabaghyan and V. Hovsepian's performances

- Notation Key**
- ♯ abrupt cutoff of tone
  - vibrato
  - ↯ wiggle, quick shift to upper neighbor at start
  - ↱ flick, wiggle in middle
  - ^ v bend up or down to pitch
  - ← slowing down, leading to drone

G. Dabaghyan  
trans. down m2

V. Hovsepian

♩ = 80 folk lullaby

2

Knir Im Balik, two performances

System 1 of the musical score for page 3. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains a half note G4 with a fermata. The second measure contains a quarter rest. The third measure contains a quarter note A4 with an accent (^). The fourth measure contains a quarter note B4 with a fermata. The fifth measure contains a quarter note C5 with a fermata. The sixth measure contains a quarter note B4 with a fermata. The seventh measure contains a quarter note A4 with a fermata. The eighth measure contains a quarter note G4 with a fermata. The lower staff begins with a bass clef and a common time signature. The first measure contains a half note G3 with a fermata. The second measure contains a quarter rest. The third measure contains a quarter note F#3 with a fermata. The fourth measure contains a quarter note E3 with a fermata. The fifth measure contains a quarter note D3 with a fermata. The sixth measure contains a quarter note C3 with a fermata. The seventh measure contains a quarter note B2 with a fermata. The eighth measure contains a quarter note A2 with a fermata.

System 1 of the musical score for page 4. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains a half note G4 with a fermata. The second measure contains a quarter rest. The third measure contains a quarter note A4 with an accent (^). The fourth measure contains a quarter note B4 with a fermata. The fifth measure contains a quarter note C5 with a fermata. The sixth measure contains a quarter note B4 with a fermata. The seventh measure contains a quarter note A4 with a fermata. The eighth measure contains a quarter note G4 with a fermata. The lower staff begins with a bass clef and a common time signature. The first measure contains a half note G3 with a fermata. The second measure contains a quarter rest. The third measure contains a quarter note F#3 with a fermata. The fourth measure contains a quarter note E3 with a fermata. The fifth measure contains a quarter note D3 with a fermata. The sixth measure contains a quarter note C3 with a fermata. The seventh measure contains a quarter note B2 with a fermata. The eighth measure contains a quarter note A2 with a fermata.

Comparing two performances, annotated

A  
B  
C

Knir Im Balik, two performances

A comparison of G. Dabaghyan and V. Hovsepian's performances

- Notation Key
- abrupt cutoff of tone
  - vibrato
  - ↗ wiggle, quick shift to upper neighbor at start
  - ✦ flick, wiggle in middle
  - ^ v bend up or down to pitch
  - ← slowing down, leading to drone

G. Dabaghyan  
trans. down m.2

V. Hovsepian

folk lullaby

♩ = 80

Musical score for page 3, featuring two staves. The score includes handwritten annotations and colored highlights. The annotations include circled letters A2, B3, C3, and B3. The highlights include purple, orange, and green. The music consists of eighth and sixteenth notes, with some triplets and slurs. There are also some rests and dynamic markings.

Musical score for page 4, featuring two staves. The score includes handwritten annotations and colored highlights. The annotations include circled letters B1, C3, B4, and C4. The highlights include orange and green. The music consists of eighth and sixteenth notes, with some triplets and slurs. There are also some rests and dynamic markings.

# Comparing two performances, melodic content

Knir Im Balik, comparison of melodic content  
 Gevorg Dabaghyan, trans. m2 down (top), and Vatche Hovsepian (bottom)

The form of the song is A1B1C2 A2B3C3B4C4. For a comparison between the performers, the similar melodic sections are placed together.

## A1

## A2

2

# Knir Im Balik, comparison of melodic content

## B1

## B2

B3

Two systems of musical notation for B3. Each system consists of a D (treble clef) staff and an H (alto clef) staff. The first system shows a complex melodic line in the D staff with a triplet of eighth notes and various accidentals, and a corresponding line in the H staff. The second system continues the melodic development with similar rhythmic and melodic patterns.

C1

Two systems of musical notation for C1. Each system consists of a D (treble clef) staff and an H (alto clef) staff. The first system features a melodic line in the D staff with a triplet of eighth notes and a final note with a fermata, and a corresponding line in the H staff. The second system continues the melodic development with similar rhythmic and melodic patterns.

B4

Two systems of musical notation for B4. Each system consists of a D (treble clef) staff and an H (alto clef) staff. The first system shows a melodic line in the D staff with a triplet of eighth notes and various accidentals, and a corresponding line in the H staff. The second system continues the melodic development with similar rhythmic and melodic patterns.

C2

Two systems of musical notation for C2. Each system consists of a D (treble clef) staff and an H (alto clef) staff. The first system features a melodic line in the D staff with a triplet of eighth notes and a final note with a fermata, and a corresponding line in the H staff. The second system continues the melodic development with similar rhythmic and melodic patterns.

C3

Two systems of musical notation for C3. Each system consists of a D staff (treble clef) and an H staff (bass clef). The first system shows a complex melodic line in the D staff with many beamed notes and a triplet in the H staff. The second system shows a shorter melodic phrase in the D staff with a triplet and a single note in the H staff.

C4

Two systems of musical notation for C4. Each system consists of a D staff (treble clef) and an H staff (bass clef). The first system shows a melodic line in the D staff with a triplet in the H staff. The second system shows a melodic line in the D staff with a triplet and a single note in the H staff.

Comparing three performances

Knir Im Balik, three performances

G. Dabaghyan, V. Hovsepian, H. Reed

- Notation Key
- ♣ abrupt cutoff of tone
  - vibrato, no vibrato
  - ⌘ wiggle, quick shift to upper neighbor at start
  - + flick, wiggle in middle
  - ^ v bend up or down to pitch
  - ← slowing down, leading to drone

G. Dabaghyan *trans. down m2* folk melody

V. Hovsepian

H. Reed *sounds P5 down*

2 Knir Im Balik, three performances



Knir Im Balik, three performances

3

Musical score for three performances of 'Knir Im Balik', measures 1-3. The score is written for three staves. The first staff contains a melodic line with a triplet of eighth notes and an accent (^) over a quarter note. The second staff contains a similar melodic line with a triplet of eighth notes and an accent (^) over a quarter note. The third staff contains a bass line with a triplet of eighth notes and an accent (^) over a quarter note. The key signature has one sharp (F#) and the time signature is 3/4.

4

Knir Im Balik, three performances

Musical score for three performances of 'Knir Im Balik', measures 4-6. The score is written for three staves. The first staff contains a melodic line with a triplet of eighth notes and an accent (^) over a quarter note. The second staff contains a similar melodic line with a triplet of eighth notes and an accent (^) over a quarter note. The third staff contains a bass line with a triplet of eighth notes and an accent (^) over a quarter note. The key signature has one sharp (F#) and the time signature is 3/4.

Knir Im Balik, three performances

5

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet. The middle staff is in treble clef and contains a similar melodic line with some rests. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes.

The second system of musical notation consists of three staves. The top staff is in treble clef and features a triplet of eighth notes. The middle staff is in treble clef and contains a melodic line with eighth notes and rests. The bottom staff is in bass clef and contains a bass line with eighth notes and rests.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth notes and rests. The middle staff is in treble clef and contains a melodic line with eighth notes and rests. The bottom staff is in bass clef and contains a bass line with eighth notes and rests.

6

Knir Im Balik, three performances

The first system of musical notation on page 6 consists of three staves. The top staff is in treble clef and contains a melodic line with eighth notes and rests. The middle staff is in treble clef and contains a melodic line with eighth notes and rests. The bottom staff is in bass clef and contains a bass line with eighth notes and rests.

The second system of musical notation on page 6 consists of three staves. The top staff is in treble clef and contains a melodic line with eighth notes and rests. The middle staff is in treble clef and contains a melodic line with eighth notes and rests. The bottom staff is in bass clef and contains a bass line with eighth notes and rests.

## Comparing three performances, melodic content

### Knir Im Balik, comparison of melodic content

Gevorg Dabaghyan, trans. m2 down (top), and Vatche Hovsepian (middle) and H. Reed (bottom)

The form of the song is A1B1C1B2C2 A2B3C3B4C4. For a comparison between the performers, the similar melodic sections are placed together.

#### A1

Section A1 musical notation. It consists of two systems of three staves each. The top staff (D) is in treble clef, the middle (H) in alto clef, and the bottom (HR) in bass clef. The music features a mix of eighth and sixteenth notes, with some triplets and rests. The key signature has one sharp (F#).

#### A2

Section A2 musical notation. It consists of two systems of three staves each. The top staff (D) is in treble clef, the middle (H) in alto clef, and the bottom (HR) in bass clef. The music continues with similar melodic patterns as A1, including triplets and rests.

2

## Knir Im Balik, comparison of melodic content

#### B1

Section B1 musical notation. It consists of two systems of three staves each. The top staff (D) is in treble clef, the middle (H) in alto clef, and the bottom (HR) in bass clef. This section features more complex rhythmic patterns, including triplets and sixteenth-note runs.

#### B2

Section B2 musical notation. It consists of two systems of three staves each. The top staff (D) is in treble clef, the middle (H) in alto clef, and the bottom (HR) in bass clef. The music continues with complex rhythmic patterns, including triplets and sixteenth-note runs.

B3

Musical score for B3, measures 3 and 4. It consists of two systems of three staves each (D, H, HR). The first system shows a melodic line in D with a triplet of eighth notes, followed by a half note and a quarter note. The second system continues the melody with a quarter note, a half note, and a quarter note with a triplet of eighth notes.

C1

Musical score for C1, measures 3 and 4. It consists of two systems of three staves each (D, H, HR). The first system shows a melodic line in D with a quarter note, a half note, and a quarter note with a triplet of eighth notes. The second system continues the melody with a quarter note, a half note, and a quarter note with a triplet of eighth notes.

B4

Musical score for B4, measures 3 and 4. It consists of two systems of three staves each (D, H, HR). The first system shows a melodic line in D with a quarter note, a half note, and a quarter note with a triplet of eighth notes. The second system continues the melody with a quarter note, a half note, and a quarter note with a triplet of eighth notes.

C2

Musical score for C2, measures 3 and 4. It consists of two systems of three staves each (D, H, HR). The first system shows a melodic line in D with a quarter note, a half note, and a quarter note with a triplet of eighth notes. The second system continues the melody with a quarter note, a half note, and a quarter note with a triplet of eighth notes.

C3

Musical score for C3, featuring three systems of staves for D, H, and HR. The first system shows a complex melodic line in D with many accidentals, a similar line in H with a triplet, and a bass line in HR. The second system shows a shorter melodic phrase in D with a triplet, a single note in H, and a bass line in HR.

C4

Musical score for C4, featuring three systems of staves for D, H, and HR. The first system shows a melodic line in D with a triplet, a similar line in H with a triplet, and a bass line in HR. The second system shows a melodic line in D with a triplet, a single note in H, and a bass line in HR. The third system shows a melodic line in D with a triplet, a single note in H, and a bass line in HR.

APPENDIX B

ENGLISH HORN PIECE

Draft 1

Draft 2

English horn, with inline drone

English horn, with external drone

English horn, draft 1

Little One, Sleep

An Armenian Lullaby

English Horn *cantabile, slurred*

Adapted from duduk to English horn by Heidi Reed, after the performances of "Knir im Balik" by Vatche Hovsepian and Gevorg Dabaghyan

Little One, Sleep

2

English horn, draft 2

*slow notes*  
*drone at E secondary kalumiridze C*  
*ritard*  
*80*

*ornamentation*  
*halftone*

*w wiggle quick wiggle to upper neighbor at beginning of note*  
*o drone note*  
*← slow down leading to drone from rest phrase tempo*  
*+ flick (wiggle in middle of duration)*

**Little One, Sleep**  
 An Armenian Lullaby  
 Transcribed by Heidi Reed

*cantabile, slurred*

English Horn

*ritardando*

Adapted from duduk to English horn by Heidi Reed, after the performances of "Knir im Balik" by Vatche Hovsepian and Gevorg Dabaghyan, which are recommended for a better understanding of ornamentation and style.

Little One, Sleep

2

*half note*



English horn, with inline drone

Little One, Sleep

An Armenian Lullaby

Adapted from duduk for English horn by Heidi Reed after the performances of "Knir im Balk" by Gevorg Dabaghyan and Vatche Hovsepian, whose recordings are recommended listening for a better understanding of ornamentation and style. This version includes the drone worked into the melodic line and can be played without external drone.

Notation Key

- abrupt cutoff of tone
- indicates drone note
- no vibrato
- ~ quick wiggle to upper neighbor at start
- flick, wiggle in the middle of the duration
- slow down leading to drone

♩ = 80  
cantabile, slurred

Little One, Sleep

2

English horn, with external drone

## Little One, Sleep

An Armenian Lullaby

Adapted from duduk for English horn by Heidi Reed after the performances of "Knir im Balik" by Vatche Hovsepian and Gevorg Dabaghyan, whose recordings are recommended listening for a better understanding of ornamentation and style.

- Notation Key
- ♯ abrupt cutoff of tone
  - no vibrato
  - ♯ wiggle, quick shift to upper neighbor at start
  - ♯ flick, wiggle in middle
  - ← slowing down, leading to drone at start

♩ = 80

English horn *cantabile, slurred* folk lullaby

Drone Sound E3

2

Little One, Sleep

Little One, Sleep

3

The musical score consists of three systems, each with a treble and bass staff. The first system features a treble staff with a melodic line and a bass staff with a simple accompaniment of half notes. The second system continues the melody with triplets and accents, while the bass staff accompaniment remains simple. The third system concludes the piece with a final melodic phrase and a bass staff accompaniment that includes a fermata over the final note.