

Contents

A note on the publication of the present monograph	13
1. Introduction	15
1.1 Historical background	17
1.2 Matters of notation, nomenclature, transliteration and orthography	20
1.2.1 Accessibility to non-Armenian readers	20
1.2.2 Musical nomenclature, transcriptions and transpositions	22
1.2.3 Verbal transliterations	23
1.2.4 Orthography	26
1.3 Organisation of this monograph	26
2. The background to the Tntesean hymnal	29
2.1 An outline of the history of the Tntesean hymnal	29
2.2. The Limōnčean system of musical notation	36
2.3 Standard list of neumes	37
2.4 A preview of Tntesean's theoretical work	40
3. Characteristic features of Tntesean's hymnal	43
3.1 Notational issues	43
3.1.1 Issues of pitch representation	43
3.1.2 A special category of ԴԶ hymns – the absence and presence of tilde signs, and vowel alternations	52
3.1.3 The evidence from charts and diagrams	56
3.1.4 Towards an explanation – implications for performance practice	61
3.1.5 Tntesean's views on parallels between Armenian church modes and Eastern makams	72

3.2 The endings of hymn stanzas in Tntesean's hymnal	75
3.2.1 The endings of hymn stanzas – metrical considerations	75
3.2.2 The endings of hymn stanzas – pitch-related considerations	79
3.2.3 The endings of final stanzas	81
3.3 Unusual tonal variants	82
3.4 Verbal underlay	84
3.5 Melodic variants unattested elsewhere	85
3.6 “Angularity” and syncopation	86
3.7 Instances of “cross-infection” between hymns of different modes	88
3.8 Terminology for tempo indications	90
3.9 The organisation and ordering of the hymnal	90
3.10 Items missing from the Tntesean hymnal	91
4. Tntesean's procedures as professed in <i>Nkaragir ergoc'</i>	93
4.1 The search for simplicity and a common “root”	94
4.2 Melismaticity proportionate to density of neumes	97
4.3 Adherence to metrical durations associated with neumes	98
4.4 Treatment of successive stanzas within the same <i>patker</i>	101
4.5 Taking up the slack	103
4.6 Determining melody types on the basis of characteristic sequences and combinations of neumes, and exploiting the apparent congruence of hymns belonging to the same species	106
4.7 Final remarks	109
5. Tntesean's Hymnal and the earlier <i>Bovandakut'iw n nuagac'</i>	111
5.1 The musical transcriptions in facsimile	113
5.2 Contents of <i>Bovandakut'iw n nuagac'</i>	123
5.3 Significant features of Tntesean's <i>Bovandakut'iw n nuagac'</i> transcriptions	130
5.4 Comparisons	134
5.5 Discussion and conclusions	159
6. Balancing theory with practice: apparent inconsistencies and the information they embody	165
6.1 Approaching syllables bearing characteristic combinations of neumes	165
6.2 Divergences in Tntesean's various renderings of characteristic combinations of neumes	168

6.3 A summary of Tntesean's treatment of characteristic combinations of neumes in some 12 <i>darjuack'</i> hymns	173
6.4 Tntesean's treatment of a similar combination of neumes in another mode	175
6.5 Tntesean's treatment of passages with characteristic sequences of neumes	178
6.6 Further example – entailing both characteristic combinations and characteristic sequences of neumes	191
6.7 Inconsistency in degrees of melismaticity	195
7. The reconstruction or completion of items in the Tntesean Hymnal	197
7.1 The example of <i>T'agawor p'arac' Astuac'</i>	198
7.2 The example of <i>Bazmeramk' vehagunic'on</i>	202
7.3 Concluding remarks	204
8. Conclusions	207
Thanks and acknowledgements	213
Supplementary bibliography and suggestions for further reading	217
I. Manuscript Sources	217
II. Printed Volumes	219