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**KOMITAS, FOLKSONG COLLECTION,  
AND NATIONAL IDENTITY IN TIMES  
OF GREAT CHANGE**

**Article Text  
Introduction**

This will be a brief paper on the role of three important song collectors, addressing their different means of documenting traditional folksongs, and their impact on national identity. The paper will then offer a few thoughts on the current means and role of academic folksong collection and analysis. I am very indebted to the Yerevan State Conservatory after Komitas for the invitation to present at this monumental anniversary. More specifically, I'd like to thank those at the Conservatory who made it possible for me to present - Narine Avetisyan, Tsovinar Movsisyan, Lilit Nikoghosyan, and Director Sona Hovhannisyan. Your hospitality and collegiality are overwhelming. At the University of Southern California, I am grateful for the assistance and support of Dean Rob Cutietta, Mist horkelsdottir, the USC Friends of Armenian Music Fund, as well as Silva Sevlian, Salpi Ghazarian and Gegham Mughnetsyan of USC's Institute of Armenian Studies. I also bring greetings from Mist ?orkelsd?ttir (Director of International Programs in the Performing Arts) and Rob Cutietta (Dean of University of Southern California's Thornton School of Music); from Salpi Ghazarian (Director of the USC Institute for Armenian Studies); and from all my colleagues at USC. Congratulations on a very successful first 100 years! We look forward to working with you for the next 100!

We'd like to focus on three folksong collectors, but not so much on the collectors themselves, but rather on the academic paradigms in which they operated, what they deemed important in their collection efforts, the academic lenses through which they collected, and their impact on contemporaneous and subsequent concepts of national identity. Through these three, we hope to explore the paradigm shifts across the history of ballad collecting internationally, and think a little bit about the ongoing importance of the context of collecting and the impact it has. We'll also talk about the future of ballad research through an example that my research partner, Manuk Avediyán, has discovered at USC as he worked on video recordings of survivors of the Armenian Genocide while we shared an office at the USC Shoah Foundation. <https://sfi.usc.edu/collections/armenian>

The three ballad collectors we will be discussing are:



Francis James Child  
(1825-1896)



Komitas  
(1869-1935)



Frances Densmore  
(1867-1957)

The collectors, though operating within overlapping generations, represent three different paradigmatic focuses, each intertwined in the history of their time, but also tied to the limitations of technology and the academic approaches of their immediate time.

To open our discussion, we should first ask the question - What is a ballad? Ballads and folksongs are often exactly the opposite of what we study at a conservatory. It is lyric or narrative text set to a melody (or recited to a common melody), often transmitted orally through generations. Though the term "ballad"

«Երաժշտական Հայաստան» ամսագրի խմբագրական խորհրդի երաշխավորությամբ՝ Հրանտ Հովհաննեսի Խաչիկյանի՝ 2.06.2022 թ., ընդունվել է տպագրության՝ 28.12.2021 թ., ներկայացրել է հեղինակը՝ 16.12.2021 թ.

is a western concept, most cultures have epic stories set to music. Ballads have often been turned to as historical documents in culture, as windows into a society's past. Their more recent means of collection and dissemination can offer windows into the formation of a national identity, as well as a perspective on how the fields of folklore, musicology and ethnomusicology have approached the idea of meaning in folksong, and where that meaning resides. We will start with a biography of the grandfather of ballad collection, continue through the chaos he created, and then touch in on two other collectors, the contexts in which they operated, and the modern possibilities of oral history archives.

### Francis James Child

Francis James Child was born on February 1, 1825 in Boston. His father was a sailmaker, and a well-respected member of the community. The youngest of five brothers and sisters, Child attended public schools in Boston, excelling in a variety of subjects in the English High School, earning respect from his peers and achieving "all the honors". Catching the attention of Epes Sargent Dixwell, the Master of the Latin School in Boston, the Child family was encouraged to send Francis there in preparation for college. In typical style, he placed top in his class and was encouraged to attend Harvard. Though at the time very small, Harvard was a perfect match for Child and he quickly proved himself as "the best writer, best speaker, best mathematician, the most accomplished person in knowledge of general literature." Child was chosen as Class Orator, and graduated in 1846 - again at the top of his class of 60 students.

After graduation, Child was offered a tutorship in Mathematics at Harvard, and two years later accepted a tutorship there in History, Political Economy, and English Literature. During his tutorships, Child published a few edited volumes of poetry, including *Four Old Plays* (1848). Through a loan from Jonathan I. Bowditch, to whom *Four Old Plays* was dedicated, Child was able to take a leave of absence from Harvard and remove himself to Germany where he studied English drama and Germanic philology at the University of Göttingen and Berlin's Humboldt University, where he most likely attended talks by the influential brothers Grimm. At the end of his studies in Germany, and at the age of 26, he was invited to return to Harvard to replace Edward T. Channing as the Boylston Professor of Rhetoric and Oratory. In 1876, University of California President Daniel Gilman, who was developing a University based on the German Humboldt model of higher education, offered Child a research professorship at the new Johns Hopkins University. Harvard relaxed the demands of the Boylston professorship, allowing Child to adopt the inaugural title of Professor of English and devote much of his time to ballad research.

As Professor of Rhetoric and Oratory, Child produced a number of editions of *English Poetry*, and from 1853 edited a series dedicated to British poets. Of the 130 volumes contained in this series, 8 volumes were dedicated to ballads, entitled *English and Scottish Ballads* vol. 1-8 (1857-1858). Child's interest in balladry originated from a fascination with the fundamental differences between the written and spoken word, and especially with oral remnants of common oratory that may have pre-dated written forms. This "oral literature" represented to Child a window into conceptual forms, or "thoughtful expression," prior to class distinctions associated with printed literature. As the folklore scholar David E. Bynum has offered, "Concerned as he thus so greatly was with rhetoric, oratory, and the motives of those mental disciplines, Child was inevitably drawn into pondering the essential differences between speech and writing, and to searching for the origins of thoughtful expression in English."

Dedicated to the rubric of poetic expression, and despite having produced many volumes of British poets through his extensive series, he found the works of Chaucer to be particularly challenging - mainly due to Chaucer's incorporation of both oral

and written traditions in his dialogue. English balladry must have been a refreshing turn for Child, as a system for coding and analyzing the texts may have even acted as a vehicle for better dealing with Chaucer. He commented that such ballad texts represented a distinct and very important species of poetry. Its historical and natural place is anterior to the appearance of the poetry of art, to which it has formed a step, and by which it has been regularly displaced, and, in some cases, all but extinguished. Whenever a people in the course of its development reaches a certain intellectual and moral stage, it will feel an impulse to express itself, and the form of expression to which it is first impelled is, as is well known, not prose, but verse, and in fact narrative verse. Such poetry . . . is in its essence an expression of our common human nature, and so of universal and indestructible interest.

His intent to work with popular ballads was two-fold. He endeavored first to find the most authentic, pure and unadulterated version of each ballad - whether by folk utterance, transcription or printed source; he then strove to publish the most perfect form of that text - an ur-text - for future use by researchers into such areas.

Child expanded his original 1857-1858 work - collecting, amassing and eventually categorizing into distinct textual families (with the assistance of a colleague over the course of twenty- one years) the plethora of texts, variants and fragments of each ballad. The undertaking was unprecedented, and as his student, George Lyman Kittredge (1860-1941), described in the eventual introduction to Child's tome,

The book [*English and Scottish Ballads, 1857-1858*] circulated widely, and was at once admitted to supersede all previous attempts in the same field. To Mr. Child, however, it was but the starting-point for further researches. He soon formed the plan of a much more extensive collection on an altogether different model. This was to include every obtainable version of every extant English or Scottish ballad, with the fullest possible discussion of related songs or stories in the "popular" literature of all nations. To this enterprise be resolved, if need were, to devote the rest of his life. His first care was to secure trustworthy texts. In his earlier collection he had been forced to depend almost entirely on printed books. No progress, he was convinced, could be made till recourse could be had to manuscripts. ... It was clear to Mr. Child that he could not safely take anything at second hand, and he determined not to print a line of his projected work till he had exhausted every effort to get hold of whatever manuscript material might be in existence. ... A number of manuscripts were in private hands; of others the existence was not suspected. But Mr. Child was untiring.

The resulting monumental work, *The English and Scottish Popular Ballads* (1882-1898) detailed 350 Child ur-ballads, and came to be viewed as the crowning achievement of folklore at that time. Child died after completing the bulk of the work, and Kittredge completed the introduction and bibliography to fulfill the project. The respect the work was awarded quickly canonized both publication and contents, leaving scarce theoretical room for the addition of further texts nor an author with whom to debate.

#### Academia and the Ballad Wars

Child's protegee, George Lyman Kittredge, carried on Child's work, presiding over the collection at Harvard and trebling its collectanea. Kittredge often gets short shrift in the story of ballad collectors, though his impact over the course of generations was unparalleled. One of Child and Kittredge's lasting influences is the association between academic institution and ballad collection. As D. K. Wilgus has written,

The most important single fact of American collection has been its close relationship to educational institutions. The institutions themselves have not always officially approved and supported folksong collection; but academic folklore interest encouraged teachers to take advantage of the American emphasis on

universal education, which brought into the classroom informants and contacts with traditional culture. In the early years of the century the work of Professors Child and Kittredge had made Harvard University an unofficial center of folksong study . . . The direct and indirect influence of Harvard University produced results which, when archives and theses are eventually surveyed, will be truly staggering.

As scholars such as Bertrand Harris Bronson, Cecil J. Sharp (1859-1924) and Olive Dame Campbell (1882-1954) began to find other variants of Child ballads, and indeed other ballads throughout England and especially the Appalachian mountains of America, a steamy battle erupted over the validity of many of the new discoveries. With such battles also came fragmentation, as scholars turned to the melodies of the ballads, trying to find other approaches to the problems of authenticity and definitions of oral traditions. Some of those working on oral traditions helped to pave the way for a wider acceptance of ballad forms in academic thought. Others challenged the fundamental principles behind Child's impetus to collect, and the institutions dedicated to perpetuating the collections, marking the end of the ballad wars and the start of engagement with balladry by multiple academic fields of thought. Walter Ong (1912-2003) was one of those who challenged. A pioneer in the Media Ecology movement and professor of English literature, he attacked Child's fundamental premise:

Scholarship in the past has generated such monstrous concepts as 'oral literature.' This strictly preposterous term remains in circulation today even among scholars now more and more acutely aware how embarrassingly it reveals our inability to represent to our own minds a heritage of verbally organized materials except as some variant of writing, even when they have nothing to do with writing at all. The title of the great Milman Parry Collection of Oral Literature at Harvard University monumentalizes the state of awareness of an earlier generation of scholars rather than that of its recent curators.

In the decades before this final attack on Child's fundamental hypothesis for the study of balladry, a number of researchers influenced by Child's work opened lines of thought through unexplored academic paradigms.

D. K. Wilgus, in his Anglo-American Folksong Scholarship Since 1898 (1959) suggested that any modern study of ballad or folksong should also turn to collected recordings. In particular, his work focuses on the study of extant Anglo-American folk song collections, yet he manages to contextualize this area of study within the larger trends in Scandinavia, Europe and Canada. One of the more important aspects of Wilgus' work is his discussion of the role of American archives and collections. Wilgus describes the current holdings in American archives, noting the predominance of textual transcriptions over melodic transcriptions and recorded materials. Writing from the perspective of 1959, he argues that the current approach toward folksong scholarship demands a reinvestigation of the interrelationship between melody and text. As the early collectors tended to oversimplify their transcriptions, Wilgus suggests that their documents would benefit from support from concurrent recordings. As an extension of this discussion, Wilgus wrote that the field should look beyond the standard studies of text and tune into the context of the songs and their performance (opening such research to field of ethnomusicology). He noted that the early collectors focused their studies exclusively on ballad text, only turning to melodic material after the Child ballads had been canonized and closed to further additions.

With a new perspective gained from hindsight, Bertrand Harris Bronson's *The Singing Tradition of the Child Ballads* (1976) again attacks the Child ballads, trying to further reinterpret the monumental work for a new academic audience. He offers a brief history of the post-Child attempts to gather

melodies to the Child texts, and comments that the return to the field by Child's followers reunited the study of printed music with its social and musical living tradition. Bronson links this historic return to the field by ballad collectors to the modern realm of the Social Anthropologists and Ethnomusicologists in the following line; "Here, surprisingly, was uncovered a vast treasury of fresh oral versions, which in effect transformed the subject from an antiquarian study to a socio-musicological inquiry grounded in contemporary evidence."

Bronson frequently comments on the role of variation in folksong scholarship, writing that ballad variants can rarely be found without substantial change over more than two or three generations, yet he argues that, in general, these tunes "cling to some sort of quintessential core of identity," and thus can be classified in families. Legendary ethnomusicologist Bruno Nettl has taken this line of thought and discounted the need for classification. Writing on the importance of studying ballads in the development of the fields of ethnomusicology, he suggests instead that the nature of musical change should be the object of study:

I believe we should study change, record it, and preserve it. Change is, after all, a basic phenomenon of human culture. Its prevalence reminds us that we cannot look at culture as a stagnant group of "things." I would suggest that we abandon the musical artifact, the piece, the song, the individual situation as the focus of our study and begin to concentrate on the process of change itself.

In sum, Bronson offers reinterpretations of the Child ballads, making them more current and palatable for modern scholars, while opening the subject matter to researchers from more musical sub-fields.

Seen as a movement, the aforementioned academic scattering, reinterpretation, and redefinition of the Child ballads by his acolytes came to be known as "The Ballad Wars." From it emerged a solidified theoretic concept of "the authentic" which assumed that authenticity was located in places beyond the text or melody. As scholars fetishized the work of particular folklorists and ballad collectors, an assumption arose that the inherent musical authenticity may be partly tied to the stature of the collector himself (and it usually was a him). Similarly, as Olive Dame Campbell proved through her ballad collecting efforts in Appalachia, authenticity could also be associated with region or even era. With so many academics involved in studying various aspects of balladry, a variety of academic fields other than English came to be involved. Folklorists were drawn to the individuals singing the ballads and the stories told in them; musicologists came to see the melodies of the ballads as virtually tantamount to the texts themselves; ethnomusicologists embraced the nature of change and cultural context in song utterances; anthropologists used the ballads as a window into social structure and societal function. Such was the use of ballads by the academic set.

### Komitas

Into the periphery of this academic and social paradigm stepped Soghomon Soghomonian, popularly known as Komitas. As it would be quite bold to lecture on the life of Komitas at the Conservatory named after him, I will focus instead on the impact Komitas had on the ballad collecting world, and on Armenian Identity. Born 44 years after Child, Komitas began collecting Armenian folksongs in the 1890s in villages near the seminary in which he was studying. He was deeply invested in transcribing and then setting the traditional melodies and words to paper - often going to the places where those songs were being sung.

The peasants hardly sing or reject singing, if a non-villager asks to sing, for example, a working song while being at home.

The folks do not know art singing as so. Each song is created or taught in its place, in its time. No villager will sing a threshing song while sitting at home, because the field is the place for creating and singing a threshing song.

Between his first publication in 1895 and his tragic death in 1935, he put to paper over 3,000 folksongs. Though more than half were lost during the upheaval of 1915-1916, the remaining songs are widely regarded as a window into an otherwise poorly-documented Armenian folk history before genocide and the loss of territory. With the changing border and the senseless slaughter of a significant percentage of the population, these songs are now some of the only lasting documents of a now-romanticized pastoral Armenia of collective memory. His impetus for collecting was his great love for his country and those who lived in it, and his publications are considered to be national treasures by many.

The transcriptions that Komitas left us are in a variety of forms, but allowed a population displaced and undergoing a search for national identity in a very turbulent time a window into an earlier moment, and a chance to connect to an otherwise broken oral history. Orchestrated for voice, piano, small ensemble, and more recently for large choirs and orchestras, his influence on national memory and Armenian identity are possibly more important than ever today, as turbulent times continue to return. To think back to the model presented above in Child, transcribed lyrics alone would not have accomplished the historical feat that Komitas fulfilled. That he had the foresight to transcribe both lyric and melody (often quite literally in the field) truly took the practice of ballad collection to a new level, and in many ways showed those who later developed the field of ethnomusicology exactly how to undertake impactful and lasting folksong research.

### Frances Densmore

Born in 1867 in Red Wing, Minnesota, Frances Densmore was a music teacher for a great number of native communities across the United States of America, starting first with the local Dakota. After three years at Oberlin College, she began working with the Smithsonian Institution's Bureau of American Ethnology in 1907, just as the Edison Wax cylinder recorder was coming into the popular market. Though collecting at roughly the same time as Komitas, Densmore had access to technology, funding, and a politically stable institution with specialists dedicated to documentation, transcription and publication. Densmore collected thousands of recordings of folksong and folklore in the field, and published for Smithsonian fourteen book-length bulletins - each on the music of a different Native American group - as well as the 1926 book *The Indians and Their Music*. The fourteen bulletins were collectively printed by DaCapo Press in 1972.

In the practice of the time, many of the original field recordings scratched onto wax cylinder were transcribed to paper, and then the cylinders were literally shaved down for reuse. Transcription practices spanned the Ballad Wars approaches mentioned above - from copying down lyrics only, to including melodic lines smashed into the strict confines of western notation, to including melodic lines with microtonal and temporal subtleties (as popularized by Seeger, Sachs, Hornbostel and others). Fortunately, the BAE changed its policy during Densmore's 50 years of research, saving these singular recordings for future researchers. In many ways, Densmore has been thought of as one of the pioneers of the field of ethnomusicology, as her research met music practitioners at their endemic cultural understanding, and preserved their utterances and cultural commodities for others to approach in subsequent generations. In addition, her preservation of traditional music also helped to facilitate the wave of repatriation (or "rematriation") of intellectual property back to rightful tradition holders.

In preparing for this talk and contextualizing the role of Komitas in modern Armenian artistic and popular identity, we have been thinking about what is collected, how it is preserved and presented, and how that cultural memory lingers and influences national identity. All of this can, in many ways, be predetermined by our academic approach: what is captured influences how it is later used and interpreted. This was proven to me while sharing an office with Manuk Avedikyan. Manuk is a Program Officer at the USC Shoah Foundation, who has been working with the Armenian Genocide Oral History Collection, which includes the Richard Hovannessian collection of filmed oral history interviews, and the Armenian Film Foundation Collection of interviews for various documentaries. As Manuk was digitizing and transcribing interviews from these collections, he kept running into people singing songs, all of which came with a deep and personal contextual exploration inherent in an oral history, especially as they were often related to cultural upheaval, displacement, and destruction of destruction of ancestral locality and family lines. After a quick introduction to the collection below, we will think through the potential for oral history interviews as the next paradigm shift in folksong collection and research, and the role of academic fields in this approach.

There is a not so insignificant collection of Armenian music with USC Shoah Foundation-The Institute for Visual History and Education's Visual History Archive (VHA). The Visual History Archive mainly consists of interviews of genocide survivors from the Holocaust, Rwanda, Guatemala and among the Armenian Genocide as well as from other experiences of genocidal violence. Starting in the mid-1990s, Shoah Foundation initially collected about 55,000 interviews of people related to the Holocaust, the majority being Jewish survivors, and has moved to preserve, digitize and make accessible through its Visual History Archive other testimony collections of genocide survivors if unable to take the testimonies themselves.

From 2010 onward, the Armenian Film Foundation's (AFF) documentary film archive comprising of 333 testimonies was preserved, digitized, indexed, translated and made accessible within the VHA. In 2018, the Richard G. Hovannessian Armenian Genocide Oral History Collection began the process of preservation, digitization, and indexing. The latter collection is the largest collections of Armenian Genocide survivor testimonies in the world with over 1,050 testimonies. As of January 2022, there are 266 testimonies accessible in the VHA and approximately 800 left to finish integrating.

Among these many hundreds of testimonies, there are examples of music presented by interviewees. For researchers intent on finding these examples, one can search and find relevant content within the minute an interviewee speaks instead having to listen to the entire testimony. Along with searchable indexing terms like 'father's occupation', 'agriculture', 'killings', 'deportation orders', 'Erzincan (Erzurum, Turkey)', 'Ottoman Empire 1915', etc... one can also use a term like 'musical recitals' as well as thousands of others to find the desired information or content. The 'musical recitals' is the only term defined as "Instrumental and/or vocal music that is performed during a testimony."

Musical recitals are found in over 2,240 testimonies with possibly over 2,880 times in the VHA - the significant majority being from the Holocaust experience. Among this large number, there are 39 testimonies with over 65 instances of musical expression among both Armenian Genocide testimony collection as of January 2022. These instances of musical expression will very likely increase while completing the remaining 800 or so testimonies in the Hovannessian collection.

The hope of discovering a musical heritage as well as the hundreds of additional voices of an Armenian past is promising within the coming years. Among these few dozen testimonies,

there exists a diverse array of songs. There are three main groups or genres within the existing music, firstly and the majority - Armenian folk, secondly, songs in Turkish primarily written during and about the Genocide, and third, revolutionary and nationalist songs sung in Armenian. There is a segment of music that fits outside these categories and are mostly Turkish secular or folk songs, religious music, etc.

Some notable examples of the music in the archive fall within these three categories. The first being in Maritza Khachadourian's where she describes the story of her late husband Khachadour Khachadourian's genocide story and plays a recorded tape of his. The tape is of him singing the 'anthem' as he calls it of his village of Dzovk (now G?lc?k) - it is a rare folk song that is difficult to find within the larger repertoire of Armenian folk music.

Another large trend is of Turkish ballads written and shared during and about the deportation experience. The most notable are the melodic phrases to 'Der Zor Chollerinde' [the deserts of Der Zor] which is for many Armenian survivors about the journey to the final destination and transit and death camp - Der Zor. There are nearly half a dozen variations of this ballad sung by survivors, the most notable is of Kilis born survivor Hovsana Kumjian. Kumjian follows her breathtaking version with another genocide related ballad in Turkish that is much less known - which describes the initial deportation process from the homes of Armenians.

A smaller segment of music expressions comprise of revolutionary or nationalist songs associated to the Armenian revolutionary movement of the pre-Genocide period. These songs are sung in Armenian and vary in content and lyrical focus - glorification of heroes, prison or narrations of heroic events, etc. One survivor Serpouhi Papazian, born in Rodosto (now Tekirda?) sings a song in Armenian about the courageous character of the near legendary military leader Antranik Ozanian (aka Antranig Pasha). The context is extraordinary as Serpouhi sings around her dozen or so grandchildren in a village outside of Der Zor as she has married a Muslim Arab man in the decade or so following her deportation. These songs present dichotomies that don't fit standard Armenian narratives of identity or diaspora life.

**Conclusion**

In the pantheon of approaches to folksong gathering we have visited throughout this paper, this oral history archive presents us with potentially the richest resources so far. Our three collectors above each represent a new paradigm of collection - Child collected only words of ballads; Komitas gathered both the words and melodies of folksongs (and often in situ); and Densmore collected audio recordings of songs, allowing for detailed transcriptions, revisitation of source material by scholars, and eventual repatriation (rematriation). The oral history collections referenced above allow not only a deep context for the songs as explained by those who sing them (in fact the songs are often secondarily representative of the stories being told), but are also tokens of a much larger story being told in an archive dedicated to preserving the stories of survivors of the Armenian Genocide. In the history of academic paradigm shifts, this is a crucial moment. So far, our paradigm shifts have been in documentation of lyric, song, and waveform. Researching music within an indexed and catalogued oral history archive allows not only context, but searchability, thereby enabling researchers a deeper engagement with the world in which folksongs function, the meaning that those songs carry, and the memory and identity wrapped up in the singing of those songs by practitioners.

With these ideas in mind, we hope that this paper spurs two actions. The first is that academics and others involved in the col-

lection and study of folksongs might rethink the impetus and means of their research and modern collection practices to incorporate cultural context, future use, and potential impact. The second is that our institutions might find ways to collaborate in future on initiatives that could best leverage the collections mentioned above, with new and imaginative approaches to folksong research in the spirit of Komitas.

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**Բանալի բաներ.** ժողովրդական երգ, բալլադ, բանավոր ավանդույթ, փոխակերպում, Կոմիտաս, Ֆրենսիս Դենսմոր, Ֆրենսիս Չայլդ, Ռիչարդ Գ. Հովհաննիսյան, ժողովածու:

**Ключевые слова:** народная песня, баллада, устная традиция, транскрибирование, Комитас, Фрэнсис Дэнсмор, Фрэнсис Чайлд, Собрание Р. Ованнисяна.

**Keywords:** Folksong, Ballad, Oral Tradition, Transmission, Komitas, Frances Densmore, Francis Child, Richard G. Hovannisian, Collection.

**Տեղեկություններ հեղինակի մասին՝** ՄԿՈՏ Բ. ՄՊԵՆՍԵՐ - էթնոտերապիայի դոկտոր, երաժշտագիտության (համաշխարհային երաժշտություն) Հարավային Կալիֆորնիայի համալսարանի Թորնտոն երաժշտական դպրոցի դոցենտ: Մտացել է Նյու-Յորքի համալսարանի էթնոտերապիայի ճյուղի կրթություն, զբաղվել է բանավոր ավանդության և աուդիո տեխնոլոգիաների միջև փոխազդեցության հետազոտություններով: Այժմ՝ «Հնչյունը հոգևոր տարածականության մեջ» աշխատանքային խմբի ղեկավար՝ ներառված Հարավային Կալիֆորնիայի համալսարանում Լևանի հումանիտար գիտությունների ծրագրում:

**Сведения об авторе:** СКОТТ Б. СПЕНСЕР - доктор философии (этномузыкознания), доцент (музыка мира) в Школе музыки Торнтон в Университете Южной Калифорнии. Получив образование в области этномузыкологии в Нью-Йоркском университете, он занимается исследованием взаимосвязей между устной традицией и аудио технологиями. В настоящее время он является руководителем рабочей группы "Звук в сакральных пространствах", входящей в программу Института гуманитарных наук Левана при Университете Южной Калифорнии.

**Information about the author:** Dr. Scott B. Spencer is an Assistant Professor of Musicology (World Music) at the University of Southern California's Thornton School of Music. PhD of ethnomusicology at New York University, his research explores the real-world intersections of oral tradition and audio technology. He currently runs the Sound in Sacred Spaces working group - part of USC's Levant Institute for the Humanities.

## Րեզյումե

Դոկտոր փիլոսոֆի, դոցենտ էթնոմուզիկոանան (музыка мира) Школы музыки Торнтон (Университет Южной Калифорнии) *Скотт Б. Спенсер*. - *Комитас. Сборник народных песен, национальная идентичность в эпоху великих перемен* ”.

Коллекции народных песен предоставляют возможность исследователям и историографам увидеть прошлое. Вместе с тем, для наиболее полного понимания их значения, необходимо учитывать обстоятельства и контекст их создания. Деятельность Комитаса по сбору этнографического материала включала транскрибирование тысяч песенных образцов (более половины из которых были утеряны), что позволило ученым рассмотреть период истории Армении, предшествовавший политическим и географическим потрясениям.

Расшифрованные тексты и мелодии сегодня представляют собой редкое или, скорее, единственное окно в ушедшую эпоху. Похожую роль, во многом, играет Коллекция устной истории геноцида армян Ричарда Г. Ованнисяна в Фонде Шоа при Университете Южной Калифорнии — в ней хранятся устные свидетельства людей, переживших эпоху великих потрясений в Армении.

В данной работе мы сравниваем методы транскрипции и презентации, которые применяли собиратели фольклора, деятельность которых пришлась на времена великих перемен: Фрэнсис Джеймс Чайлд (1825-1896), Комитас (1869-1935) и Фрэнсис Денсмор (1867-1957). Статья исследует влияние их трудов на формирование национальной идентичности, а также рассматривает возмож - ности лучшего понимания значения наследия Комитаса на примере песен, хранящихся в архивах устной истории, таких, как Коллекция Ованнисяна. Мы исследуем различия между транскрибированными музыкальными сборниками и коллекциями устных исторических источников с тем, чтобы лучше понять взаимосвязь между сборниками народных песен (прошлыми, настоящими и будущими) и национальной идентичностью. Статья была первоначально представлена в консерватории Скоттом Б. Спенсером на ан глийском языке с вступительным словом на армянском языке Манука Аведикяна.

## Ամփոփում

Երաժշտագիտության դոկտոր (համաշխարհային երաժշտություն), Հարավային Կալիֆորնիայի համալսարանի Թորնտոն երաժշտական դպրոցի դոցենտ *Սքոթ Բ. Սփենսեր*. - «*Կոմիտաս, ժողովրդական երգերի ժողովածուն և ազգային փոխակերպումների նույնականացումը մեծ դարաշրջանում*»:

Ժողովրդական երգերի ժողովածուները հնարավորություն են տալիս հետազոտողներին ու պատմաբաններին տեսնել անցյալը: Սակայն դրանց իմաստը լիովին հասկանալու համար անհրաժեշտ է հաշվի առնել դրանց ստեղծման հանգամանքներն ու համատեքստը: Կոմիտասի ազգային բանահավաքչական գործունեությունը ներառում էր հազարավոր երգերի նմուշների փոխարկերպումը (որոնց կեսից ավելին կորսված է), ինչը գիտնականներին թույլ տվեց դիտարկել Հայոց պատմության այն շրջանը, որը նախորդել էր քաղաքական և աշխարհագրական ցնցումներին: Վերծանված տեքստերն ու մեղեդիներն այսօր հանդիսանում են հազվագյուտ միջոց, ավելի ճիշտ՝ որպես միակ պատուհան դեպի անցյալ դարաշրջանը: Շատ առումներով, Հարավային Կալիֆորնիայի համալսարանի Շոահ հիմնադրամի Հայոց ցեղասպանության բանավոր պատմության Ռիչարդ Գ. Հովհաննիսյանի հավաքածուն նման դեր է խաղում, որը պարունակում է Հայոց Ցեղամպանությունից փրկվածների բանավոր վկայություններ: Այս հոդվածն մենք համեմատում ենք տրանսկրիպցիաների և ներկայացնելու մեթոդները, որոնք կիրառվում էին բանահավաքչների կողմից, մեծ փոփոխությունների ժամանակաշրջանում՝ Ֆրենսիս Չեյմս Չայլդ (1825-1896 թթ.), Կոմիտասը (1869-1935 թթ.) և Ֆրենսիս Դենսմոր (1867-1957 թթ.): Հոդվածում ուսումնասիրվում է նրանց աշխատությունների ազդեցությունն ազգային ինքնության ձևավորման վրա, ինչպես նաև քննարկվում են Կոմիտասի ժառանգության իմաստն ավելի լավ հասկանալու հնարավորությունները բանավոր ավանդույթի պատմության արխիվներում պահվող երգերի օրինակով, ինչպիսին է Հովհաննիսյանի հավաքածուն: Մենք ուսումնասիրում ենք ձեռագիր երաժշտական ժողովածուներին և բանավոր պատմական աղբյուրների ժողովածուների միջև եղած տարբերությունները, որպեսզի ավելի լավ հասկանանք ժողովրդական երգերի ժողովածուների (անցյալը, ներկան և ապագան) և ազգային ինքնության միջև կապը: Հոդվածը կոնսերվատորիայում ներկայացվել է Սքոթ Բ. Սպենսերի կողմից բնագրով՝ անգլերեն, և ուղեկցվել Մանուկ Ավետիսյանի հայերեն ուղերձի ձայնագրությամբ: