AN ANALYSIS OF THE WORKS FOR SOLO
TRUMPET BY ALAN HOVHANESS

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AN ANALYSIS OF THE WORKS FOR SOLO
TRUMPET BY ALAN HOVHANESS

THESIS

Presented to the Graduate Council of the
North Texas State College in Partial
Fulfillment of the Requirements

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By

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CHAPTER I

INTRODUCTION

Purpose and Procedure

The purpose of this study is to determine the general style characteristics of the works for solo trumpet by Alan Hovhaness, viz., Khrimian Hairig, Overture to Avak, Prayer of Saint Gregory, and Haroutiun. The musical elements of form, melody, harmony, tonality, rhythm, texture, and counterpoint are examined objectively in order to determine the essential features of the music. Further consideration is given to the idiomatic use of the solo trumpet in these compositions. Each composition is examined separately, the conclusions and generalizations of the style features being reserved for the final chapter.

Comparisons with stylistic norms¹ of other periods will be made only when it is convenient to clarify certain style traits. A complete listing of the compositions of Alan Hovhaness is presented in the appendix along with several graphs of representative melodic excerpts.

¹Guido Adler, "Style Criticism," Musical Quarterly, XX (April, 1934). Adler uses this term to denote the general characteristics of the music of any given period, author, or geographical location.
References to specific pitches are made according to the first octave nomenclature illustrated in the *Harvard Dictionary of Music*.  

Biography of Alan Hovhaness

Alan Hovhaness was born in Somerville, Massachusetts, on March 8, 1911, the son of a chemistry professor, Haroutiun Hovhaness Chakmakjian, and Madeline Scott Chakmakjian. His mother thought the name too foreign for the environs of Boston, and hence the change to Alan Scott Hovhaness.

When he was about five years old the family moved to Arlington, another Boston suburb, where he began to compose music as soon as he could read it. For the junior high school classes, he composed a religious opera and continued to write for his fellow students through high school. Hovhaness' early piano studies were with Adelaide Proctor and Heinrich Gebhard, both of whom encouraged him greatly. His first training in composition was with Frederick Converse at the New England Conservatory of Music.

It was some time back in the early thirties that Alan Hovhaness began to be noticed in the music circles in Boston. Even then he was gaunt, a little pale with

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dark eyes and hair that gave him an ascetic appearance; he was tall, in fact, he seemed taller than he does now and he walked with a slight stoop that made him look as if he wanted to appear shorter. His name appeared then in the Boston Symphony program books as a piano teacher and it read Alan Scott Hovhaness. He was writing music profusely and had won both admirers and detractors. Perhaps both were a bit disturbed by his excessive devotion to the symphonies of Sibelius, chiefly the 3rd and 4th. Those who shared his feeling for the master as well as those who did not resented somewhat the pronounced Finnish accent which Hovhaness' music had acquired. (He even essayed a trip to Finland.) But always to his admirers he was a musician of intense talent and they lost no time trying to bend everyone into agreement.6

In 1940 Hovhaness became dissatisfied with his writings and destroyed all of his compositions (numbering over a thousand works and including seven symphonies and several operas).7 He began to study the music of India and the music of ancient Armenia. This interest was further stimulated when he became the organist in Boston's Armenian church and encountered there singers who sang many of the archaic chants and songs built on early modal patterns. Hovhaness considers present Armenian, Turkish, and other related music as simply "bad music."8 His interests are pointed toward the kind of music that originated in India, which he feels must have been similar to the early music of Europe during the days of the troubadours. He admits a strong feeling for Renaissance polyphony.9

6Daniel, op. cit.
7Alan Hovhaness, Analytical notes on record cover of Saint Vartan Symphony, MGM 3453.
8Daniel, op. cit. 9Ibid.
The home life of the Chakmakjians was decidedly American. Consequently, Alan never learned to speak Armenian, even though his father tried to interest him in it. Later, he mastered the alphabet and learned a few words. But the sounds of the words so fascinated him that he used Armenian titles for many of his works such as "Lousadzak," "Arevakal," and "Haroutiun." Explaining the use of these titles, Hovhaness feels that they bring into modern times some of the ancient names which symbolize the architecture and music he admires. It is an acknowledgement of an influence rather than anything else.¹⁰

Hovhaness taught in Boston for several years and from 1948 to 1951 he was on the faculty of the Boston Conservatory of Music. In this period he also served as musical consultant for the Near East section of the Voice of America. Following this he moved to New York, where he now lives, devoting his time almost exclusively to composition.

In 1951, Hovhaness received an award from the National Institute of Arts and Letters, and between 1953 and 1955 he received two awards from the Guggenheim Foundation. Important commissions have come from the Fromm Foundation, the Bethsabee de Rothschild Foundation, the Louisville Orchestra, and the Houston Symphony. In addition the Columbia Broadcasting System commissioned him to compose a score for "Assignment India," a television documentary film. He also composed incidental music to Clifford Odet's play, "The Flowering Peach," which was on Broadway in 1954.¹¹

¹⁰Ibid.

CHAPTER II

AN ANALYSIS OF THE WORKS FOR SOLO
TRUMPET BY ALAN HOVHANESS

Khrimian Hairig for Trumpet and String Orchestra

Khrimian Hairig, composed in 1944, is divided into three uninterrupted movements referred to as "ArCs" by the composer. These ArCs are titled "Chalice of Holiness," "Wings of Compassion," and "Triumph of Faith." Hovhaness states that this structure is "based on an ancient religious concept of form in three arc:s: supplication, revelation, and ascension into praise."1

Meter--$\frac{2}{4}$

Tempo Marking--Andante

Duration--Seven Minutes

Instrumentation--Solo Trumpet in C
   String Orchestra: First Violins
               Second Violins
               Violas
               Double Basses

Publisher--American Composers Alliance, New York

First Performance--1945

Arc I, "Chalice of Holiness"

Arc I is constructed in binary form. In the first section the solo trumpet plays the principal melody against a background

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1Alan Hovhaness, Analytical notes on record cover of Saint Vartan Symphony, MGM 3453.
of sustained fifths in the string orchestra. The second section is in a concerted homophonic style, all voices moving in parallel motion. The solo trumpet doubles the first violins at the unison, departing on its own in a melismatic style at the cadences.

The melody in Arc I is limited in range to a minor seventh. It contains very little melodic tension and its function consists mainly of movement around the tonal axis, A (see Figure 1).

![Musical notation](image)

**Fig. 1—Khrimian Hairig, Measures 7-15**

The material used for interludes in the strings consists principally of triads moving in parallel motion (see Figure 2a). An enlarged version of this setting is used in the second section of Arc I (see Figure 2b).

The harmony cadences on A five times and on C, D, and E once each, establishing the tonal center as A. The melodic cadences confirm this tonal center and further classify the principal mode as hypodorian. Brief modulations to dorian
on D and aeolian on A occur near the end of the movement. The modality is obscured and made ambiguous by the occasional use of altered tones, particularly F natural. This alteration is made to avoid the tritone interval which would normally occur between C and F sharp. This practice of lowering the sixth scale step\(^2\) or raising the third scale step\(^3\) to avoid the tritone is believed to have been practiced in sixteenth century sacred music.

Triads and open fifths are the vertical sonorities used in this movement. The triads contain the root in the bass in every instance and the root progressions are almost entirely stepwise. Parallel movement of these triads is the most outstanding harmonic characteristic of this movement.

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The rhythmic element in this movement is generally suppressed with the exception of two occurrences of grouping over the bar line (see Figure 3). In this illustration the

![Musical notation]

Fig. 3—Khrimian Hairig, Measures 11-14

displaced accent is enhanced by the rhythm in the strings. This situation, resulting in a notated ritard or a measured slowing of the pulsations, occurs several times in Arc I, and in every instance at a cadence point.

**Arc II, "Wings of Compassion"**

Arc II, written in contrapuntal style, employs three real parts in free imitation. The string orchestra, less the double basses, is arranged in two groups, each coupled at the octave. The solo trumpet provides the third part without
octave duplication. The usual arrangement of parts combines melodies in the solo trumpet and one of the string groups while the remaining group of strings sustain a pedal point (see Figure 4). Although there are three voices present, the movement is actually in two-part counterpoint since the pedal points do not assume melodic importance.

Fig. 4—Khrimian Hairig, Measures 67-70

Arc II begins with a motive stated by the first violins and violas in octaves, answered at the fifth below by the second violins and cellos in octaves. Similar imitative passages occur between the solo trumpet and the string groups until measure 109, where the texture changes to an antiphonal style for seventeen measures. The imitative style returns at
measure 126 and continues through the end of the movement. Figure 5 illustrates the function of each part in the beginning section.

Fig. 5—Khrimian Hairig, Measures 57-108. Motive statement and imitation.

As shown in Figure 5, the motives are usually stated by the solo trumpet, the imitation being taken by one or both of the string groups. Motives are imitated at the octave, fourth, fifth, and the seventh (the octave and fourth being the most common). These motives vary in length and melodic content and only one of them is used frequently enough to give it thematic prominence (see Figure 6).
Fig. 6—Khrimian Hairig, Measures 69-70

Hovhaness uses a variety of scales in this movement, the basic one being the aeolian mode on E. Other scale structures containing one or two augmented seconds are used briefly (see Figure 7). The melodies are combined with little

Fig. 7a—Khrimian Hairig, Measures 118-125
Fig. 7b—Khrimian Hairig, Measures 109-114

regard for consonant intervals between parts. That is to say Arc II is not written in harmonic counterpoint but rather in
a strict linear style without vertical restrictions. Occasionally the combination of melodies produces bimodality caused by strict imitation at the fifth above or below (see Figure 8).

Fig. 8a--Khrimian Hairig, Measures 81-83
Fig. 8b--Khrimian Hairig, Measures 126-128

The constant pedal points in the string groups have a strong influence on the tonality of the movement. The three tones employed as pedal points are E, A, and B. E is sounded for seventy measures, A and B for seventeen and sixteen measures, respectively. Two of the pedals are sometimes used together for a short period of time, usually emphasizing a tonic-dominant relationship.
Arc III, "Triumph of Faith"

Hovhaness returns to homophonic texture in Arc III. The tonal center again is A and the principal scale used is the aeolian mode. Structurally this movement is a double period, each comprising two eight measure phrases, the character of the melody and the simplicity of form suggesting a folk song. The following graph illustrates the structure of this movement (see Figure 9). The jointure\(^1\) sections are composed

![Diagram of Arc III structure]

Fig. 9--Khrimian Hairig, illustration of form of material related to the melody. Furthermore, the introduction and coda contain identical phrases in reverse order.

The melody is aeolian on A with a range of a major sixth (see Figure 10). Conjugt motion is prevalent, the only unresolved leap occurring at the end of the first phrase, leading to the melodic climax. The principal melody shown in Figure 10 consists of an antecedent phrase cadencing on a

\(^1\)The term jointure is used in its broadest sense, referring to introductions, transitions, codas, and any other material subordinate to the principal sections.
G major triad and a consequent phrase cadencing on an A minor triad. The G major triad functions as a dominant in this mode, thereby creating a half cadence at the end of the antecedent phrase.

The most frequently occurring altered tone is F sharp which is used when B appears in the harmony to avoid the tritone (see Figure 11). Neither F natural nor F sharp are used in the melody since the compass includes only six tones,
g' to e''. The only other altered tone is D sharp, occurring three times in an inner part, always appearing as an altered auxiliary to E (see Figure 12).

Fig. 12--Khrimian Hairig, Measures 180-182

Chromatic movement occurs once in the bass at the introduction (repeated in the coda) as the result of contrary motion between the first violins and cellos (see Figure 13).

Fig. 13--Khrimian Hairig, Measures 154-156

In this illustration, the C and D in the first violins at measure 155 are auxiliary tones, the chromaticism resulting from alterations to avoid the tritones with the essential tones, B and C.
One chord in Arc III is significant for containing four tones and a tritone which has been so carefully avoided in the preceding chords (see Figure 14). The enharmonic equivalent of this chord is the dominant-type seventh chord on F.

Fig. 14—Khrimian Hairig, Measures 176-177

Hovhaness states that he avoids both the tritone and especially the dominant seventh sound since they tend to destroy the feeling of modality.\textsuperscript{5} Therefore it must be assumed that this chord is the result of free moving lines in the string orchestra.

The root progressions of this movement are dominated by the interval of the fifth, those of the second and third being less common (see Table I).

The root of the chord occurs most often in the bass, especially on the strong metric pulsations. Inversions are

\textsuperscript{5}Letter from Alan Hovhaness, New York, April 15, 1957.
TABLE I
ARC III ROOT PROGRESSIONS

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<tr>
<th>Interval</th>
<th>Number of Times Used</th>
<th>Per Cent of Times Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prime (unison)</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>Second (seventh)</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Third (sixth)</td>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>Fourth (fifth)</td>
<td>40</td>
<td>40</td>
</tr>
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frequently used as passing tones and in cadence formulas. Table II illustrates the frequency of occurrence for each position.

TABLE II
USE OF INVERSIONS IN ARC III

<table>
<thead>
<tr>
<th>Bass Tone</th>
<th>Number of Times Used</th>
<th>Per Cent of Times Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Root</td>
<td>72</td>
<td>72</td>
</tr>
<tr>
<td>Third</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>Fifth</td>
<td>9</td>
<td>9</td>
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The harmonic progression cadences on A eight times throughout the movement, the only other cadences being on G in the antecedent phrase of the melody. The most frequent cadence formula employs the root progression, E to A (see Figure 15), the chord on E usually appearing as a seventh chord in second inversion.
Fig. 15a—Khramian Hairig, Measures 183-184
Fig. 15b—Khramian Hairig, Measures 211-212

There is no melodic development in this movement. However, the texture gradually thickens as the movement progresses and the harmony is more colorful in the later repetitions of the jointure material. Figure 16 shows three settings of

Fig. 16a—Khramian Hairig, Measures 150-152
Fig. 16b—Khramian Hairig, Measures 180-182
Fig. 16c—Khramian Hairig, Measures 208-210
the introductory motive, each version showing either harmonic or textural thickening.

**Summary of the Composition**

Contrast between the three arcs in *Khrimian Hairig* is achieved by the use of a variety of textures, i.e. antiphonal, contrapuntal, and homophonic. There is no development in the composition; however, in some instances a gradual thickening in the texture accompanies repeated motives. The rhythmic element is generally suppressed and both harmony and melody are consonant.

**Overture to Avak** for Trumpet and String Orchestra

*Avak*, a cantata for soprano, trumpet, and string orchestra was composed by Alan Hovhaness in September, 1946. The **Overture** for trumpet and string orchestra was originally written as a separate composition December 10, 1945. The **Cantata** was added later for a concert in Carnegie Hall, New York City, February, 1946. Since the **Overture** was originally conceived as a work for solo trumpet and the **Cantata** employs the trumpet as a subordinate instrument, the **Overture** will be the only movement considered in this analysis.

**Meter**--$\frac{2}{2}$

**Tempo Marking**--Andante Con Moto

**Duration**--Six Minutes

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6 Letter from Alan Hovhaness, *op. cit.*
Instrumentation—Solo Trumpet in C
String Orchestra: First Violins
Second Violins
Violas
Violincellos
Double Basses

Publisher—Southern Music Publishing Company,
New York (on rental only)

First Performance—1946

The Overture to Avak is divided into two sections: the
first, antiphonal and the second, homophonic. The movement
is a free form without development of material, the unifying
element being repetition of melodic patterns with slight
variation.

Two motives assume importance in the first section of
the Overture (see Figure 17). These melodic fragments, in

![Violin staff notation]

![Trpt. staff notation]

Fig. 17a—Overture to Avak, Measures 1-2
Fig. 17b—Overture to Avak, Measures 60-63

the strings and solo trumpet respectively, are used to announce
the opening of each phrase. The repeated note motive in the
string orchestra is marked with a crescendo in every instance
indicating an increase in tension. In contrast, the motive played by the solo trumpet consists of a large upward leap followed by a general stepwise descent and relaxation of melodic tension. Excluding the initial motives, the melodic contour of both the trumpet and the string orchestra sections consists of rising and falling conjunct curves.

The homophonic section of the Overture is a group of phrases with a short coda. Each phrase is eight measures in length, the first two phrases closing on half cadences, and the last two phrases on full cadences. There is no exact phrase repetition in this section; however, the phrases bear definite relationships to one another in contour and character. The melody is contained within the range of an octave, f' to f'', with the upper g'' occurring once. The general contour of each phrase is ascending and descending diatonic curves. Leaps larger than a third occur upward only and are resolved by descending stepwise motion.

The basic tonal center for the Overture is F and the principal scale employed is mixolydian mode. Deviations from this tonal center and mode occur in the antiphonal section in short melismatic phrases in the solo trumpet. Both of these phrases are accompanied by a sustained F major triad in the string orchestra. The first melody (see Figure 18) has A as tonic and is characterized by the augmented second, F-G sharp. It should be noted that the G sharp acts as a leading tone to the tonic, A, and that G natural is used when the melody
Fig. 18—Overture to Avak, Measures 20-24

travels to the F below. This scale contains leading tones both below and above the tonic, further enhancing the A.

The second deviation from the mixolydian tonality also employs a scale with an augmented second (see Figure 19).

Fig. 19—Overture to Avak, Measures 73-76

The upper leading tone, D flat, is also present but there is no half step leading tone below the tonic, C. Both of these chromatic modes are used in Armenian folk music⁷, and similar scale and tetrachord structures are found in Greek and Indian modes.⁸

In the mixolydian mode, the seventh scale step is used as either E natural or E flat; the former being used more often melodically, the latter more times harmonically. The

⁷Sirvart Poladian, Armenian Folk Songs, (Los Angeles, 1942) p. 17.
use of E natural stems from the desire to create a leading tone below the tonic, F. Therefore in melodies ascending to F, the E natural is always used. However, both the E natural and E flat are used in melodies descending from F, the form of the seventh scale step being determined by the presence of B flat and A natural (see Figure 20). Hovhaness deliberately avoids the harmonic interval of the tritone\(^9\) by using E natural when the harmony contains A and using E flat when the harmony contains B flat.

![Musical notation]

Fig. 20a—Overture to Avak, Measures 126-128
Fig. 20b—Overture to Avak, Measures 2-3

The practice of using both E natural and E flat in the mode corresponds to a characteristic of early Eastern modes,

\(^{9}\)Letter from Alan Hovhaness, op. cit.
some of which contain more than seven tones. The eight-tone scale which Hovhaness uses in the Overture is comparable to the "Suddha-antara Murchhanas."¹⁰ In this scale system, both forms of the scale step are used, but they do not appear in the character of Western chromaticism.

The cadences in the second section of the Overture confirm the modal feeling of the music by emphasizing the minor seventh scale step, E flat. Both half cadences and full cadences maintain the modal relationship to the tonic.

The composer uses only major and minor triads as the harmonic basis for this composition. The root is used as the bass tone 207 times, the third as the bass tone three times, the fifth of the triad being absent from the bass. The root progressions are mostly by step as illustrated in the following table.

TABLE III
OVERTURE ROOT PROGRESSIONS

<table>
<thead>
<tr>
<th>Interval</th>
<th>Number of Times Used</th>
<th>Per Cent of Times Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prime (unison)</td>
<td>30</td>
<td>14</td>
</tr>
<tr>
<td>Second (seventh)</td>
<td>81</td>
<td>39</td>
</tr>
<tr>
<td>Third (sixth)</td>
<td>51</td>
<td>24</td>
</tr>
<tr>
<td>Fourth (fifth)</td>
<td>48</td>
<td>23</td>
</tr>
</tbody>
</table>

¹⁰Danielou, op. cit., p. 18.
A combination of the tabulations of inversions and root progressions reveals the character of the bass line as being harmonically stable and yet capable of melodic function. Normally the bass line is in contrary motion to the melody, moving by step unless harmonic considerations necessitate a leap. In effect, this type of bass line resembles simultaneous mirror imitation (see Figure 21). Throughout the movement

![Musical Staff](image)

**Fig. 21--Overture to Avak, Measures 2-6**

the interval from bass to soprano is either an octave, third, or fifth; the inner parts filling in the tones necessary to make a triad on the bass note. Examination of this setting indicates that the bass line performs a primary melodic function, being subordinate to the melody and limited in its movement by certain intervals from the melody. The function of the inner parts is purely harmonic.

Hovhaness uses one texture exclusively in the voicing of the string orchestra (see Figure 22). Octave doublings are employed in the first and second violins and the violas,
Fig. 22—Overture to Avak, Measure 125

while the basses double the violoncellos at the octave. This texture results in four real parts, all with octave duplications. When the solo trumpet is used in concerted style with the strings, it doubles the lower octave of the first violins. Occasional coloration is added to the first violin part by the solo trumpet, momentarily playing around the melody in an improvisatory style, then returning to the unison with the first violins (see Figure 23).

Fig. 23—Overture to Avak, Measures 118-124
Summary of the Composition

The most outstanding characteristics of the Overture to Avak are multimodality and the almost exclusive use of triads with the root in the bass. Motive repetition and consistent texture are employed in place of melodic development to give the composition unity.

Prayer of Saint Gregory for Trumpet and String Orchestra

Prayer of Saint Gregory, composed in 1946, is a short composition employing the solo trumpet antiphonally with the string orchestra. It is basically in a simple homophonic style, the solo instrument being utilized for only 51 of the 131 measures of the work. The title refers to Saint Gregory the Illuminator, who is ascribed with the main work of the conversion of the Armenians at the end of the third century.\footnote{Herbert Montague Waddams, "Armenian Church," The Encyclopaedia Britannica, Vol. II (Chicago, 1956).}

\begin{align*}
\text{Meter} & = 4 \\
\text{Tempo Marking} & = \text{Moderato} \\
\text{Duration} & = \text{Five Minutes} \\
\text{Instrumentation} & = \text{Solo Trumpet in B flat} \\
\text{String Orchestra:} & \begin{align*}
\text{First Violins} \\
\text{Second Violins} \\
\text{Violas} \\
\text{Violoncellos} \\
\text{Double Basses}
\end{align*}
\end{align*}

Publisher--Peer International Corporation, New York

First Performance--1946
Prayer of Saint Gregory is composed in a three-part song form with interludes by the string orchestra. These interlude sections are played twice each. In the following graph of the form of the composition (see Figure 24) the main thematic material is represented by capital letters and the interludes are represented by numerals.

![Graph showing the form of Prayer of Saint Gregory](image)

**Fig. 24—Prayer of Saint Gregory structural graph**

The tonal center is A with only occasional sections in which E and C gain momentary tonal prominence. The primary scale employed throughout the composition is the aeolian mode. The music is purely diatonic, occasional altered tones being the result of melodic inflection or of a desire to avoid the vertical sonority of the tritone. Figure 25 shows the altered tone, F sharp, in the violas sounding with the B in the first violins. If the tones had retained their original form in the mode, the tritone F-B would result on a moderately strong metric pulse.
Fig. 25--Prayer of Saint Gregory, Measures 63-65

Figure 26 illustrates a similar situation, the tritone being avoided by lowering the B in the interval B-F. Hovhaness uses the tritone only as non-harmonic material, appearing fifteen times as passing tones and twice as auxiliary tones. Likewise the melodic use of the tritone is avoided.

Fig. 26--Prayer of Saint Gregory, Measures 12-17

The harmonic basis of this composition is the triad, only the major and minor forms appearing. Against this basic harmonic structure, the composer uses passing tones, appoggiaturas, and suspensions in the style of the seventeenth
century composers. Non-harmonic material in the solo trumpet part is treated with considerable freedom since the sustained harmony in the strings assumes a pedal point effect. The following example (see Figure 27) illustrates the use of passing tones and auxiliaries in the string orchestra. The

Fig. 27--Prayer of Saint Gregory, Measures 7-10

scalewise motion in the inner parts enables the composer to change from open to close position and vice-versa with maximum smoothness.

Chords containing four notes are used sparingly and are generally accompanied by either a tonic or a dominant pedal point (see Figure 28).

Fig. 28--Prayer of Saint Gregory, Measures 64-67
The most outstanding harmonic feature of the composition is the prominence of triads with the root in the bass. Table IV illustrates the limited use of inversions in the harmony.

**TABLE IV**

**USE OF INVERSIONS IN PRAYER OF SAINT GREGORY**

<table>
<thead>
<tr>
<th>Bass Tone</th>
<th>Number of Times Used</th>
<th>Per cent of Times Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Root</td>
<td>144</td>
<td>94</td>
</tr>
<tr>
<td>Third</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>Fifth</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

It would appear that the practice of using the root as the bass to such an extent would result in an angular bass line of poor melodic value. However, the intervals employed in the root progression are almost equally divided, thereby offering material for a bass line with melodic interest as well as harmonic stability. Table V shows the root progressions of the harmony.

**TABLE V**

**PRAYER OF SAINT GREGORY ROOT PROGRESSIONS**

<table>
<thead>
<tr>
<th>Interval</th>
<th>Number of Times Used</th>
<th>Per cent of Times Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prime (unison)</td>
<td>26</td>
<td>21</td>
</tr>
<tr>
<td>Second (seventh)</td>
<td>30</td>
<td>24</td>
</tr>
<tr>
<td>Third (sixth)</td>
<td>29</td>
<td>23</td>
</tr>
<tr>
<td>Fourth (fifth)</td>
<td>39</td>
<td>32</td>
</tr>
</tbody>
</table>
The string orchestra contains only four real parts, the violincellos and double basses being doubled at the octave throughout the composition. Table VI shows the composer's preference for doubling the root of the triads.

**TABLE VI**

**DOUBLING OF TONES IN PRAYER OF SAINT GREGORY**

<table>
<thead>
<tr>
<th>Chord Member</th>
<th>Number of Times Doubled</th>
<th>Per cent of Times Doubled</th>
</tr>
</thead>
<tbody>
<tr>
<td>Root</td>
<td>107</td>
<td>84</td>
</tr>
<tr>
<td>Third</td>
<td>15</td>
<td>12</td>
</tr>
<tr>
<td>Fifth</td>
<td>5</td>
<td>4</td>
</tr>
</tbody>
</table>

Table I shows the root appearing as the bass note in the majority of the chords while Table II shows the root of the chord being doubled in most cases. Since the bass part is already doubled at the octave by the violincellos and the double basses, the majority of the vertical sonorities contain a tripled root. This position of a triad, although very sonorous due to the emphasis of the overtones, contains very little tension.

Since the fluctuation of harmonic tension is almost absent throughout the work, the composer uses melodic elements to obtain climaxes and tension fluctuation. An excellent example of the procedure is found in the second entrance by the solo trumpet (see Figure 29). At this point, the
harmonic tension in the strings is very low and without fluctuation, sounding a major triad on E, moving to an open fifth of A and E on the sixth measure of the example. The melody in the solo trumpet performs a gradual ascent from b' to a'' then reverses the direction and descends to a'. The excerpt represents melodic tension, climax, and relaxation as is described by Hindemith in his writings on melodic analysis.

The step from a higher tone to a lower is always felt as a relaxation of tension. This motion as undoubtedly the most natural one in music, since the production of a higher tone requires, at least in all instruments in which mechanism does not play a large part, greater energy than that of a lower one, and accordingly a step downwards gives the impression of diminished resistance, of an approach to rest and to the end. . . . In a rising interval, the energy of the performer gathers impulse, and the fact that a certain space has to be traversed and a certain physical resistance overcome frees that energy, and exercises an effect of gathering excitement and tension on the listener. The larger the interval, the greater this effect.\textsuperscript{12}

\textsuperscript{12}Paul Hindemith, \textit{The Craft of Musical Composition}, Book I (New York, 1937), p. 188.
This device for creating tension fluctuation is used in all three of the sections played by the solo trumpet in this composition.

Conjunct motion is common in this work, the majority of the leaps being resolved by step in the reverse direction from the leap. The most prominent melodic contour consists of scalewise rising and falling curves.

Summary of the Composition

Tranquillity is the general characteristic of each item examined in Prayer of Saint Gregory. It is exemplified harmonically by a noticeable absence of vertical tension. Diatonicism and a marked tendency toward conjunct motion in the lines create a mood of melodic placidity. Melodic characteristics, altered tones, and the scale basis conform to the style of sixteenth century sacred music.

Haroutium; Aria and Fugue for Trumpet and String Orchestra

The Aria and Fugue, composed in 1948, also bears the title Haroutium after the composer’s father, Haroutium Hovhaness Chakmakjian.

\[
\begin{align*}
\text{Meter} & : \frac{4}{4}, \frac{3}{4} \text{ (Aria)}, \frac{4}{4} \text{ (Fugue)} \\
\text{Tempo Markings} & : \text{Andante, Allegretto} \\
\text{Duration} & : \text{Ten Minutes}
\end{align*}
\]
Instrumentation—Solo Trumpet in C
String Orchestra:  First Violins
               Second Violins
               Violas
               Violoncellos
               Double Basses

Publisher—American Composers Alliance, New York
First Performance—1949

**Aria**

The *Aria* is written in homophonic style and is in the form of a two part song. The first section is a simple period construction of two phrases (a, a' with jointure), the second is a double period (a, b, b' with jointure). Two motives relate the two sections and give them melodic unity. The motives, consisting of a stepwise melodic curve and an upward leap of a fifth, are shown in Figure 30. These

![Musical notation]

**Fig. 30a**—Haroutnun, Measures 9-10
**Fig. 30b**—Haroutnun, Measures 11-12

These melodic fragments are varied throughout the movement, appearing in different rhythms and reshaped to fit a particular situation. Both are also used prominently in the *Fugue*.

The principal melody is played by the trumpet, often being doubled by the first violins. The doubling is not strict, however, and the setting gives the impression of the
trumpet playing slight improvisations on the melody in the first violins (see Figure 31). The first illustration shows

the trumpet and violins in a rather strict unison while a more colorful variation in the trumpet is shown in the second illustration. This "doubling" of trumpet and violins occurs either at the unison or at the octave, the lines meeting and parting without apparent restrictions. Most of the coloration in the trumpet occurs when the harmony is rather stationary.

The melody in the *Aria* is characterized by upward leaps of a fifth and descending stepwise motion. The following melody in the solo trumpet (see Figure 32) shows the melodic curves and the emphasis on the final, a', and the dominant,
In this particular example, the climax, $a''$, is used twice in a sequence pattern.

Fig. 32—Haroutiun, Measures 46-70 (solo trumpet)

The tonal center of the Aria is $A$ and the scale basis is the ecclesiastical aeolian mode. One measure, occurring four times in the movement is foreign to the mode. Its structure corresponds to the Indian raga, "Chakravaham,"\textsuperscript{13} and is played against an $A$ minor triad in the string orchestra (see Figure 33).

The range of the melody in the Aria is $e'$ to $g''$ in the first section and $g'$ to $a''$ in the second section. These ranges further classify the modes as hypoaolian and aeolian, respectively. The melody in the trumpet cadences on $A$ at the end of every phrase for a total of nine times in the

\textsuperscript{13}Herbert A. Popley, \textit{The Music of India} (London, 1921), p. 44.
movement. Seven of these cadences employ the harmonic formula shown in Figure 34. In this cadence, the root of the penultimate chord, E, progresses up a fourth to the root of the cadence chord, A. This root progression is widely used in Western music and corresponds to the authentic cadence, V to I. Hovhaness's cadence differs from the ordinary on the point of the seventh scale step. In early music dating from the tenth century, raising of the seventh scale step one semitone was common practice in the dorian, lydian, mixolydian, and
aeolian modes. This technique is still generally employed in tonal music. Hovhaness, at this point, chooses to retain the original form of the aeolian mode by using the lowered seventh.

Several altered pitches occur in the Aria which need explanation if they are to be accepted in the mode. The B flats occurring occasionally are the result of melodic inflection when ascending from and descending to the A below. This procedure was practiced in early modal music although it was not customary to write in the accidentals. The C sharp occurring in the final chord is also indicative of an early modal practice, that of ending the piece of music on a major triad. The altered tones F sharp in measure forty-one and C sharp in measures twelve and twenty-nine must be considered as tones foreign to the mode.

The harmonic basis for this movement is the triad in major and minor forms. Four-note chords forming various types of seventh chords are used occasionally, always preceding tonic harmony (see Figure 35). Other four-note chords are the result of independent melodic movement of the parts, the resulting dissonance being treated as non-harmonic material. The harmonic interval of the tritone occurs only once as a passing tone.


Fig. 35a—Haroutiun, Measures 3-4
Fig. 35b—Haroutiun, Measures 9-10
Fig. 35c—Haroutiun, Measures 12-14

The most frequently used root progression is the interval of a fourth, the strongest of the intervals. The moderately strong intervals of the third and second are used less frequently and the weak tritone interval is not used at all. (See Table VII.)

Prime root progressions, repeated harmonies, contribute to a placid harmonic style. In the Aria all repeated harmonies occur on the root, A, the tonal center.

### TABLE VII

**ARIA Root Progressions**

<table>
<thead>
<tr>
<th>Interval</th>
<th>Number of Times Used</th>
<th>Per cent of Times Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prime (unison)</td>
<td>20</td>
<td>21.51</td>
</tr>
<tr>
<td>Second (seventh)</td>
<td>18</td>
<td>19.35</td>
</tr>
<tr>
<td>Third (sixth)</td>
<td>26</td>
<td>27.96</td>
</tr>
<tr>
<td>Fourth (fifth)</td>
<td>29</td>
<td>31.18</td>
</tr>
</tbody>
</table>

The prominence of the root as the bass tone is illustrated in the following table.

### TABLE VIII

**Use of Inversions in ARIA**

<table>
<thead>
<tr>
<th>Bass Tone</th>
<th>Number of Times Used</th>
<th>Per Cent of Times Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Root</td>
<td>71</td>
<td>66</td>
</tr>
<tr>
<td>Third</td>
<td>23</td>
<td>22</td>
</tr>
<tr>
<td>Fifth</td>
<td>13</td>
<td>12</td>
</tr>
</tbody>
</table>

The use of the fifth of the chord in the bass occurs only in conjunction with four-note chords. Triads are used either in root position or in first inversion.

**Fugue**

The second movement of Haroutiun is a five-voice fugue.

The double basses are not considered as a voice in the
treatment since their only function consists of occasionally doubling the violoncello part at the octave below. The trumpet is not treated as a solo instrument in the fugue, being used sparingly, and it simply carries one of the parts in the fugue.

The exposition contains only three announcements of the subject, then proceeds to a section of free counterpoint. Occasional statements of the subject, complete and in part, occur throughout the fugue. There is no closing section or coda in the style of a re-exposition. The melodic motion simply decreases and the movement ends in the character of the Aria, referring to certain prominent harmonies and melodic intervals in the first movement. The following graph illustrates the construction of the Fugue. The letters at the beginning of the subjects denote the tonality, and those at the beginning of the long pedal points indicate the pitches sustained by a section of the string orchestra (see Figure 36).

The scale basis for this movement is the aeolian mode; the tonal center is A. In the first episode, the music modulates through the circle of fifths to the aeolian mode on F sharp. The following entries on F sharp and B indicate a return toward the home key. Subsequent entries on E and D are introduced before the final statement of the subject in A, the original key. The structure of the aeolian mode is retained throughout the movement. All altered pitches are
the direct result of modulation to other tonal centers, not altered tones within the scale. The harmonic progression resulting from the combined melodic lines shows a decided tendency for movement by the interval of the fifth. This is especially true of cadence points and modulations, the dominant pedal acting as a common tone between the two tonal centers.

The prominence of pedal points throughout the movement is evident in the graph. These drone-like parts help to anchor the melodic movement to a tonal center and occasionally contribute to a harmonic accompaniment effect against the melodic parts. The pitches of the long pedal points correspond

---

**Fig. 36**—Haroutiun, Graph of Fugue
in every case to the tonic or dominant of the particular mode being employed.

The fugue subject is seven measures in length with a range of one octave. The initial leap of a fifth upward is a characteristic motive used in the *Aria*. The grace notes near the end of the subject are important features of the melody, appearing throughout the movement in other parts (see Figure 37).

![Musical notation]

**Fig. 37—Haroutiun, Measures 75-82**

A countersubject is used with the first three entries of the subject. It is used twice at the octave above and once two octaves below the subject (see Figure 38).

The rhythmic elements of the *Fugue* show a tendency for steadily increasing momentum. The meter is simple quadruple time with comparatively slow note values predomination throughout the exposition. The rhythms are necessarily varied in order to maintain interest before all the voices enter. Upon completion of the exposition (cue 10) the composite
rhythm\textsuperscript{17} arrives at an eighth note motion altered occasionally by sixteenth notes. The sixteenth note motion becomes more pronounced until the final entrance of the subject (cue 15) when it is definitely established. Several abrupt pauses occur in the rhythm as the Fugue returns to a more homophonic style (cue 17) and the motion subsides (see Figure 39).

The closing section of the work is in the character of the first movement, emphasis being placed upon harmonic content rather than independent melodic motion. Thematic material from the Aria is used in conjunction with the faster moving note values in the strings as if to combine the essential features of each movement. A certain unity of the

\textsuperscript{17}This term is used in referring to the resultant rhythm of all of the parts combined; it is simply the fastest note values at any particular point in the music.
Fig. 39--Haroutiun, Graph of composite rhythm in Fugue composition is achieved by this setting. One new harmonic structure is introduced in this section, the resulting dissonance being accompanied by a tonic pedal point which extends throughout the closing section to the cadence (see Figure 40).

Fig. 40--Haroutiun, Measures 85-86
The movement contains a double final cadence, both cadence chords containing the raised third. The root progression in the first cadence creates an authentic cadence, the second cadence is plagal (see Figure 41).

![Musical notation](image)

**Fig. 41--Haroutun, Measures 90-93**

**Summary of the Composition**

The principal style feature of *Haroutun* is the absence of development of thematic material. The harmonic content is very stable, being without fluctuation in general. Tension and climax are achieved by melodic content in the *Aria* and by rhythmic content in the *Fugue*. The solo trumpet predominates over the string orchestra, except in the *Fugue* where it is used sparingly. The composition is unified by melodic motives and repetition.
CHAPTER III

CONCLUSIONS

Form

The predominant structures used in the works for solo trumpet by Hovhaness are period forms and song forms without development. The solo trumpet is used exclusively for the principal material, the strings alone being employed for the jointure sections. Phrase and motive repetitions are the unifying elements in these compositions.

Melody

The chief melodic feature of this music is the predominance of conjunct motion. Leaps, generally occurring upward, are almost invariably followed by stepwise motion in the opposite direction. Leaps of a perfect fourth or perfect fifth upward are characteristic; those of a major seventh, major sixth, and the tritone are practically non-existent. The characteristic melodic contour is a rising and falling curve; however, a great amount of the melodies tend to be static, revolving around the tonal center (see Appendix II).

Harmony

The harmonic basis of the music analyzed is the triad in major and minor forms. Four-note chords are rare and are
generally found in association with pedal points or suspensions. For the most part the root progressions are evenly distributed, the interval of the fourth being the most prominent as shown in Table IX.

**TABLE IX**

**COMPARISON OF ROOT PROGRESSIONS**

<table>
<thead>
<tr>
<th>Composition</th>
<th>Per Cent of Times Used</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Prime (Unison)</td>
</tr>
<tr>
<td>Khramian Hairig</td>
<td>19</td>
</tr>
<tr>
<td>(Arc III only)</td>
<td></td>
</tr>
<tr>
<td>Avak</td>
<td>14</td>
</tr>
<tr>
<td>Prayer of Saint</td>
<td>21</td>
</tr>
<tr>
<td>Gregory</td>
<td></td>
</tr>
<tr>
<td>Haroutian</td>
<td>22</td>
</tr>
<tr>
<td>(Aria only)</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>19</td>
</tr>
</tbody>
</table>

*Denotes most prominent root progression interval.

The root is used in the bass in the majority of the chords (see Table X), and there is occasional use of homogeneous interval construction. Chords containing the tritone are absent in the works analyzed with the exception of one instance in Khramian Hairig. The fact that this interval is consciously avoided is confirmed in the following statement by the composer.
## TABLE X
### COMPARISON OF CHORD INVERSIONS

<table>
<thead>
<tr>
<th>Composition</th>
<th>Per Cent of Times Used</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Root</td>
<td>Third</td>
<td>Fifth</td>
</tr>
<tr>
<td><strong>Khrimian Hairig</strong></td>
<td>72*</td>
<td>19</td>
<td>9</td>
</tr>
<tr>
<td>(Arc III only)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Avak</strong></td>
<td>98*</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td><strong>Prayer of Saint</strong></td>
<td>93*</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td><strong>Gregory</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Haroutium</strong></td>
<td>66*</td>
<td>22</td>
<td>12</td>
</tr>
<tr>
<td>(Aria only)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>82*</td>
<td>12</td>
<td>6</td>
</tr>
</tbody>
</table>

*Denotes most prominent chord member used as bass tone.

... probably you will never find a harmonic use of these augmented fourth and diminished fifth intervals—only melodic. I never allow anything to sound like a diminished seventh chord or a dominant seventh chord—unless by an accidental result of free moving lines without any harmonic intent—because those chords tend to destroy the modes and lead directly to the tonal world of major and minor.¹

### Rhythm

Simple meter is used exclusively in the compositions analyzed, superimposed rhythm appearing rarely. In general, the rhythmic element is suppressed, being used only occasionally as a device for attaining climax.

¹Letter from Alan Hovhaness, *op. cit.*
Tonality

The feeling of tonality is strong throughout each of the compositions and is emphasized by frequent cadences on tonic harmony. The tonality is based on ancient Armenian, Indian, and ecclesiastical modes, the aeolian and dorian forms being used almost exclusively in the music analyzed. Frequent alterations in the modes occur due to the desire to avoid the interval of the tritone or to raise the third of a minor triad. Abrupt departures from the established scale system are rare, their presence being accompanied by a change of texture.

Texture

The three basic textures used in Hovhaness' works for solo trumpet are homophonic, contrapuntal, and antiphonal. In the homophonic settings, Hovhaness uses concerted voicing in the strings with frequent octave duplication. The antiphonal settings utilize concerted strings against the solo trumpet accompanied by sustained chords. Both parallel and contrary motion are used in the strings, and chords with the third omitted are not uncommon. Octave coupling also occurs in the contrapuntal writing, and the melodic lines are usually accompanied by one or more sustained pedal points emphasizing the tonal center.
Use of the Trumpet

The trumpet is utilized both as a solo instrument and as a part in the ensemble, and is always given the principal melodic line when used. All of the works, with the exception of Prayer of Saint Gregory, are written for trumpet in C, the music never exceeding a range\(^2\) of C sharp' to a". The character of the music for the trumpet is extremely legato and lyrical as opposed to the more idiomatic style of writing for the instrument, i.e. broken chord fanfares, multiple tonguing, and rapid scale figurations.\(^3\)

\(^2\)The range is given in actual sounds.

APPENDIX I

A COMPLETE REPERTOIRE OF ALAN HOVHANESS' COMPOSITIONS

Psalm and Fugue
For String Orchestra
Opus 40A

Alleluia and Fugue
For String Orchestra
Opus 40B

Prayer of Saint Nerses
For Baritone Solo, Mixed Chorus, and Organ
Opus 41, No. 1

Amen Hair Soorp
For Baritone Solo, Mixed Chorus, and Organ
Opus 41, No. 2

Main Soorp
For Baritone Solo, Mixed Chorus, and Organ
Opus 41, No. 3

Four Jashou Sharagans
For Mixed Chorus and Organ
Opus 42, No. 1

Getzo Der
For Chorus
Opus 42, No. 2

Amenyev Unt Hokuyt Koom
For Tenor Solo, Mixed Chorus, and Organ
Opus 42, No. 3

Armenian Sharagans
For Organ
Opus 42, No. 4

Twelve Armenian Folk Songs
For Piano
Opus 43

Celestial Fantasy
For String Orchestra
Opus 44

Armenian Rhapsody No. 1
For String Orchestra
Opus 45, No. 1

1 Obtained from Alan Hovhaness, 40 Union Square, New York 3, N. Y., April 21, 1957.
By the Fountain
   For String Orchestra
Opus 45, No. 2

Sird Im Sassani
   For Strings
Opus 46, No. 1

Khuntrestzouk Havadoy
   For String Orchestra
Opus 46, No. 2

Askharh Amenayn
   For String Orchestra
Opus 46, No. 3

Vor Verorhnis Hatorus
   For String Orchestra
Opus 46, No. 4

Varak
   For Violin and Piano
Opus 47, No. 1

Arshalous
   For Violin and Piano
Opus 47, No. 2

Lousadzak (Dawn of Light)
   Concerto for Piano and String Orchestra
Opus 48

Khrimian Hairig
   For Trumpet and String Orchestra
Opus 49

Elibris
   For Flute and String Orchestra
Opus 50

Armenian Rhapsody No. 2
   For String Orchestra
Opus 51

Lousnag Kisher
   For Piano
Opus 52, No. 1

Mazert Nman Rehani (Taxim)
   For Piano
Opus 52, No. 2

Tzaikerk (Evening Song)
   For Solo Violin, Flute, Timpani, and Strings
Opus 53

Invocations to Vahaken Nos. 1 to 5
   For Piano and Percussion
Opus 54

Artinis
   For Piano
Opus 55, No. 1

Vanadour
   For Piano
Opus 55, No. 2
Chahagir (Torch Bearer)
For Solo Viola                      Opus 56, No. 1

Yeraz (The Dream)
For Solo Violin                     Opus 56, No. 2

Anahid
For Flute, English Horn, Trumpet
2 Percussion, and String Orchestra  Opus 57, No. 1

Vosdan
For Flute, Trumpet, Percussion,
and String Orchestra               Opus 57, No. 2

Der Lour
For Unison Chorus and String Orchestra Opus 58

Vahaken No. 1
Heroic Fantasy for Small Orchestra Opus 59, No. 1

Vahaken No. 2
Heroic Fantasy for Small Orchestra Opus 59, No. 2

Vahaken No. 3
Heroic Fantasy for Small Orchestra Opus 59, No. 3

Mihr
For Two Pianos                       Opus 60, No. 1

Aphorism
For Two Pianos                       Opus 60, No. 2

Vilag
For Two Pianos                       Opus 60, No. 3

Sharagan and Fugue
For Brass Choir                      Opus 61, No. 1

Tapor No. 1
For Band                             Opus 61, No. 2

Suite for Band                       Opus 61, No. 3

Divertimento No. 1
For Oboe and Bassoon                Opus 61, No. 4

Divertimento No. 2
For Three Clarinets and Bass Clarinets Opus 61, No. 5

Divertimento No. 3
For Oboe, Clarinet, Bassoon, and Horn Opus 61, No. 6
Etchmiadzin
Sacred Opera for Solo Voices, Mixed Chorus, and Small Orchestra
Opus 62A

Prayer of Saint Gregory
For Trumpet and String Orchestra
Opus 62B

Impromptu
For Violin, Timpani, and Vibraphone
Opus 63

Farewell to the Mountains
For Piano
Opus 64, No. 1

Serafina
For Piano
Opus 64, No. 2

Achtamar
For Piano
Opus 64, No. 3

Suite on Greek Tunes
For Piano
Opus 64, No. 4

Avak (Overture and Cantata)
For Soprano, Trumpet, and String Orchestra
Opus 65

Kohar
For Flute, English Horn, Timpani, and String Orchestra
Opus 66

Saria
For Violin and Piano
Opus 67

Ardos
Concerto for Piano, Timpani, and Small Orchestra
Opus 68

Agori
Fantasy for Flute, English Horn, Bassoon, Trumpet, Timpani, and String Orchestra
Opus 69

Angelic Song (Overture and Cantata)
For Soprano, Horn and String Orchestra
Opus 70

Haroutiun (Aria and Fugue)
For Trumpet and String Orchestra
Opus 71

Adana
For String Quartet
Opus 72
Shatakh  
For Violin and Piano  
Opus 73, No. 1

Srpouhi  
For Violin and Piano  
Opus 73, No. 2

Kirgiz Suite  
For Violin and Piano  
Opus 73, No. 3

Demi Lune  
For Voice and Piano  
Opus 74, No. 1

1. Pagan Saint  
2. Feast of Flowers  
3. Sound  
4. Lullaby of the Lake  
Opus 74, No. 2
Opus 74, No. 3
Opus 74, No. 4

I Heard Thee Singing  
For Voice and Piano  
Opus 74, No. 5

White Silence  
For Voice and Piano  
Opus 74, No. 6

Credo  
For Voice and Piano  
Opus 74, No. 7

Raven River  
For Voice, Piano, and Tamtam  
Opus 74, No. 8

Sosi (Forest of Prophetic Sounds)  
Concerto for Violin, Piano, Horn, Percussion, and String Orchestra  
Opus 75

Thirtieth Ode of Solomon (Overture and Cantata)  
For Baritone Voice, Mixed Chorus, Trumpet, Trombone, and String Orchestra  
Opus 76

Zartik Parkim  
Concerto for Piano and Small Orchestra  
Opus 77

Artik  
Concerto for Horn and String Orchestra  
Opus 78

Is There Survival (or King Vahaken)  
Ballet for Alto Saxophone, four Clarinets, Four Trumpets, and Three Percussions  
Opus 79, No. 1

Mora--A Game of Chance  
Ballet for Piano  
Opus 79, No. 2

Saint Vartan Symphony  
For Alto Saxophone, Horn, Four Trumpets, Trombone, Three Percussion, and String Orchestra  
Opus 80
Janaber (Journey)  
Five Hymns of Serenity for Violin, Piano, Trumpet, and String Orchestra  
Opus 81

Transfiguration  
Cantata for Tenor Solo and Mixed Chorus  
Opus 82

Afton Water (Music for William Saroyan's Play)  
For Solo Voices, Women Chorus, Alto Saxophone, Three Clarinets, Three Trumpets, Three Percussion, Harp, and Piano  
Opus 83

Black Pool of Cat  
Madrigal for Two Part Womens Chorus  
Opus 84, No. 1

Fantasy on a Turkistan Melody  
For Piano  
Opus 85, No. 1

Fantasy on a Tarter Tune  
For Piano  
Opus 85, No. 2

Suite on Tarter Tunes  
For Piano  
Opus 85, No. 3

Tarter Nocturne  
For Piano  
Opus 85, No. 4

Dance on an Ingushian Tune  
For Piano  
Opus 85, No. 5

Fantasy on an Ossetin Tune  
For Piano  
Opus 85, No. 6

Fantasy and Fugue on a Karbardin Tune  
For Piano  
Opus 85, No. 7

Yenovk  
Partita for Piano  
Opus 86, No. 1

Lalezar  
Suite for Piano  
Opus 86, No. 2

Motet "Unto Thee, O God"  
For Mixed Chorus  
Opus 87, No. 1

Motet "Keep Not Thou Silence"  
For Mixed Chorus  
Opus 87, No. 2

Motet "Praise Ye the Lord"  
For Mixed Chorus  
Opus 87, No. 3
Motet "Why Hast Thou Cast Us Off"
For Mixed Chorus  Opus 87, No. 4

Motet "Make Haste"
For Mixed Chorus  Opus 87, No. 5

Motet "Sing Aloud"
For Mixed Chorus  Opus 87, No. 6

Concerto No. 1 "Arevakal"
For Orchestra  Opus 88

Concerto No. 2 "Sivas"
For Violin and String Orchestra  Opus 89, No. 1

Fugue for String Orchestra  Opus 89, No. 2

Upon Enchanted Ground
For Flute, Violoncello, Harp, and Tamtam  Opus 90, No. 1

Orbit No. 1
For Flute, Harp, Celesta, and Tamtam  Opus 90, No. 2

Orbit No. 1
For Piano  Opus 90, No. 3

Khaldis
Concerto for Piano, Four Trumpets, and Percussion  Opus 91

Shepherd of Israel (Overture and Cantata)
For Cantorial Voice, Soprano Recorder, Trumpet (ad lib), and String Quartet or String Orchestra (Words in Hebrew)  Opus 92

Talin
Concerto for Viola and String Orchestra  Opus 93

Concerto No. 3
For Trombone and String Orchestra  Opus 94

Describe Me
For Voice and Piano  Opus 95, No. 1

Greenstones
For Voice and Piano  Opus 95, No. 2

Fans of Blue
For Voice and Piano  Opus 95, No. 3
Vasbouragan
For Voice and Piano (Words in Armenian) Opus 95, No. 4

Loriq
Voice and Harp (or Piano) (Words in Armenian) Opus 95, No. 5

Suite for String Quartet

Quartet for Flute, Oboe, Violoncello, and Harpsichord Opus 97

Mesrob
Oratorio for Soprano, Alto, Bass, Chorus, Two Flutes, Three Trumpets, Percussion, Harp, and Celesta Opus 98

Suite for Violin, Piano, and Percussion Opus 99

Triptych
Ave Maria for Womens Chorus, Two Oboes, Two Horns, and Harp Opus 100
As on the Night (Christmas Ode) for Soprano, Coloratura Soprano, Celesta, and String Orchestra
The Beatitudes for Mixed Chorus, Two Oboes, Two Horns, Harp, Celesta, and String Orchestra
Easter Cantata for Coloratura Soprano, Two Oboes, Two Horns, Harp, Celesta, Tamtam (ad lib), and String Orchestra

Hanna
Quartet for Two Clarinets and Two Pianos Opus 101

Orbit No. 2
For Piano Opus 102A

Orbit No. 2
For Alto Recorder and Piano Opus 102B

Jhala
For Piano Opus 103

Three Improvisations on Folk Tunes
For Large Band Opus 104

Fantasy on a Pakistan Melody
For Piano Opus 104, No. 5

Organum on a Bengal Melody
For Piano Opus 104, No. 5
Jhala on a Pakistan Lute Tune
For Piano
Opus 104, No. 6

Elegy to the Beloved
For Soprano Solo, Mixed Chorus, Flute, Oboe,
Bassoon, Horn, and Harp
Opus 105

Sanahin
Partita for Piano and Percussion
Opus 106, No. 1

Timbres (Ballet for Shirley Broughton)
Duets for Piano and Percussion
Opus 106, No. 2

Gamelon and Jhala
For Carillon
Opus 106, No. 3

Concerto No. 4
For Orchestra
Opus 107

Concerto No. 5
For String Orchestra with Piano
Opus 108

Concerto No. 6
For Orchestra
Opus 109

The Pitchman
Ballet for Alto Saxophone, Two Alto Recorders,
Piano, and Celesta (or Two Pianos)
Opus 110

Tumburu
Suite for Piano
Opus 111, No. 1

Pastoral No. 1
For Piano
Opus 111, No. 2

Hymn to a Celestial Musician
For Piano
Opus 111, No. 3

Quartet No. 2
For Flute, Oboe, Violoncello, and Piano
Opus 112

Fantasy 1953
For Piano
Opus 113

Concerto for Harmonica and String Orchestra
Opus 114

Canticle Overture and Cantata
For Soprano, Oboe, Xylophone, Harp,
Celesta, and String Orchestra
Opus 115
Concerto No. 7
For Orchestra
Opus 116

Concerto No. 8
For Orchestra
Opus 117

Ballet Music
For Flute, English Horn, Clarinet, Bassoon, Horn, Percussion, Piano, and String Orchestra
Opus 118, No. 1

Ardent Song (Ballet for Martha Graham)
For Flute, English Horn, Clarinet, Bassoon, Horn, Percussion, Piano, and String Orchestra
Opus 118, No. 2

Tomorrow the Festivals
Ballet for Flute, English Horn, Clarinet, Bassoon, Horn, Percussion, Piano, and String Orchestra
Opus 118, No. 3

Psalm and Fugue No. 2
For Four Horns
Opus 119, No. 1

Canzona for Four Horns
Opus 119, No. 2

Spook Sonata (Music for Strindberg's Play)
For Voice, Alto Saxophone, and Three Pianos
Opus 120

Suite in G
For Piano
Opus 121

Duet for Violin and Harpsichord
Opus 122

Vision from High Rock
For Orchestra
Opus 123

Glory to God
Cantata for High Soprano, Alto, Mixed Chorus, Alto Saxophone, Four Horns, Four Trumpets, Four Trombones, Three Percussion, and Organ (ad lib)
Opus 124

The Flowering Peach (Music for Clifford Odet's Play)
For Alto Saxophone, Clarinet, Two Percussion, and Harp
Opus 125

The Stars
For Soprano, Mixed Chorus, English Horn, Harp, Celesta, and String Orchestra
Opus 126

Harp Sonata
Opus 127

Prelude and Quadruple Fugue
For Orchestra
Opus 128
Tower Music

Suites for Flute, Oboe, Clarinet, Bassoon, Two Horns, Two Trumpets, Trombone, and Tuba

Concerto No. 9

For String Orchestra with Piano

The Brightness of Our Noon

Madrigal for Mixed Chorus

Mysterious Mountain

Symphony for Large Orchestra

Preludes and Fugues

For Piano

Vasodhara Overture and Aria

For Mezzo Soprano, English Horn, Two Percussion, and Harp

October Mountain

Suite for Six Percussion

Duet for Flute and Harp

Concerto No. 10

For Orchestra with Two Pianos

Laona

For Piano

Mai nads

Ballet for English Horn, Timpani, and Piano

O for a Shout of Sacred Joy

For Mixed Chorus, Two Oboes, Two Horns, Harp, Celesta, and String Orchestra

Anabasis (Poem by St. John Perse)

For Soprano, Tenor Bass, Narrator, Mixed Chorus, Flute, Oboe, English Horn, Clarinet, Two Horns, Trumpet, Harp, Celesta, Three Percussion, Tape Sounds, and String Orchestra

O Lady Moon

Song for Soprano, Clarinet, and Piano

Ad Lyram (Latin Poems by Horatius)

For Soprano, Alto, Tenor, Bass, Mixed Double Chorus, and Large Orchestra
Three Dances
Duet for Piano and Percussion

Piano Sonata No. 3

To the God Who Is in the Fire
For Tenor Solo, Men's Chorus, and Six Percussion

Sonata for Violin and Harp

Symphony No. 3
For Large Orchestra

Opus 144
Opus 145
Opus 146
Opus 147
Opus 148
Fig. 42a—Khrimian Hairig, Measures 7-15
Fig. 42b—Khrimian Hairig, Measures 164-179
Fig. 44a--Prayer of Saint Gregory, Measures 48-64
Fig. 44b--Prayer of Saint Gregory, Measures 116-131
Fig. 45a--Haroutiun, Measures 46-58
Fig. 45b--Haroutiun, Measures 106-113
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