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The Historical Overview of Post-Ottoman Musical Influences in Jazz since the 1950s and Armenian Jazz Bands in the New York Scene since 1975

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Abstract

Hamasyan's Armenian jazz has stretched jazz vocabularies in the past 10 years. He created new ways to interpret jazz standards and suggested new ways to treat jazz harmonic, melodic, and rhythmic language. It is worth investigating how this Armenian influence has been merging into jazz throughout the history. We would learn how ones did it in the past. We would learn how ones failed to do it in the past. And we would look at this research as a case study to learn how these adaptations of Armenian folk music can be applied to other musical nationalities. There are very few scholars who are dealing with this topic and there are not many articles regarding Armenian jazz out there. This research might be able to pave the way for other researchers to study how Armenian and post-Ottoman music be treated in the jazz context.

Keywords: Armenia, Jazz, Post-Ottoman, Tigran Hamasyan, Taksim, Middle East

The term "post-Ottoman" was used by Anahid Kassabian in in *Jazz Worlds/World Jazz* (2016). She argues that the geographical term "Middle East" might not accurately the countries that it should. Kassabian uses the term "post-Ottoman" to refer to all the countries governed by the Ottoman Empire. These countries share similar cultures. As an Armenian herself, the term "post-Ottoman" is culturally more accurate than the term "Middle East."¹

Throughout trials and errors, jazz musicians have been experimenting in several ways to combine the post-Ottoman music with jazz since as early as 1937. Raymond Scott exotically put together Turkish music and jazz in the song called "Turkish Twilights." However, this musical

¹ Anahid Kassabian, "Improvising Diasporan Identities: Armenian Jazz," in *Jazz Worlds/World Jazz*, ed. Philip Bohlman and Goffredo Plastino (Chicago: University of Chicago Press, 2016), 365–366.

fashion had not spread much. By the end of the 1950s, Dave Brubeck brought the public attention to the combination of Turkish rhythm and jazz through “Blue Rondo à la Turk” on the album *Time Out* in 1959, after he heard Turkish musicians improvise on the rhythm (2+2+2+3)/8 in Istanbul, Turkey.² In his interview for *Ken Burns Jazz*, he said,

So when I was in Turkey and heard Turkish musician’s playing this rhythm. And I said to him “what is this rhythm, 1–2–1–2–1–2–3?” Before I finished the bar, they’re all going yada-yada-yadada bam-bam-yadada. And they were playing in 9/8, all improvised, just like it was an American blues. And I thought, geez, a whole bunch of people can improvise in 9, why don’t I learn how to do that?³

Around the same time, jazz giants were inspired by the music of Armenian-Russian composer named Aram Khachaturian. Bill Evans was responsible for introducing Khachaturian to Miles Davis. Khachaturian’s music also captured interests from Gil Evans and John Coltrane whom Davis was working at the time.⁴ As Davis wrote in his autobiography, he said,

Beside Ravel and a whole lot of others, Bill Evans had turned me on to Aram Khachaturian, a Russian-Armenian composer. I had been listening to him and what intrigued me about him were all those different scales he used. Classical composers, at least some of them, have been writing like this for a long time, but not many jazz musicians have. The musicians were giving me tunes with chords all the time, and at the time I didn’t want to play them. The music was too thick.⁵

Davis mentioned the “different scales” that Khachaturian used and complained that musicians always gave him “tunes with chords.” These were a precursor to his modal approach. On the lead sheet of “So What,” musicians were not actually given chord symbols, Dm7 and Ebm7. What musicians were given were actually modes, D dorian and Eb dorian.

² Fred Hall, *The Dave Brubeck Story* (Fayetteville, AR: University of Arkansas Press, 1996), 62–63.

³ Dave Brubeck interview in *Jazz: A Film by Ken Burns*, directed by Ken Burns (2001; Arlington, VA: PBS Home Video, 2004), DVD.

⁴ Lewis Porter, *John Coltrane: His Life and Music* (Ann Arbor, MI: University of Michigan Press, 1998), 59–60.

⁵ Miles Davis, *Miles: The Autobiography*, ed. Quincy Troupe (New York: Simon and Schuster Paperbacks, 1989), 230.

Souren Baronian, an Armenian musician who has been attempting to combine Armenian music with jazz had explain the similarity of modal concepts in jazz and post-Ottoman music:

Improvisation is at the heart of both, but where jazz is chordal, the Middle East builds its music around a complex web of modes, called makams. The makam system blends subtle microtones with a complex aesthetic of scale-to-scale modulation.⁶

The “scale-to-scale” modulation that Baronian mentioned is very close to the modal concepts in *Kind of Blue* where the musicians will play with a scale or a mode for a period of time and the change to another scale or mode for another period of time.

Jazz musicians kept trying to combine the two musical genres. Nevertheless, it could not get much attention. But recently since the mid-2000s, the Armenian folk influence in jazz has become more noticeable through the music and improvisation of the pianist Tigran Hamasyan. Hamasyan has released a huge wave of jazz inspired by Armenian folk and heavy metal. The Armenian folk influence in Hamasyan’s music went beyond his compositions to his solo improvisation on jazz standards. It even spreads further to the collaboration with Ari Hoenig in Hoenig’s two albums, *Punk Bop* and *Lines of Oppression*, and live performance with Hoenig’s band at the Smalls Jazz Club in Greenwich Village, New York.

Hamasyan brought beyond fundamental musical elements from Armenian folk to jazz. He also brought ornamentation, folk musical instruments and Armenian lyrics. Hamasyan has expanded the musical vocabulary of jazz. Although it seems like Hamasyan just appeared in the New York scene and successfully made the Armenian music worked on jazz, there might be some factors that made it worked. The mystery is how these Armenian folk influences work on jazz under the command of Hamasyan? The listeners’ ears might have been already trained

⁶ Souren Baronian, interview by Rima Ralff, *The Taos News*, April 9, 2009, accessed April 27, 2017, <https://taosnews.com/stories/groove-with-a-great.15412>.

before the arrival of Hamasyan's music. In order to understand this phenomenon, it is necessary to look back into the jazz history prior Hamasyan to see if there were any attempts to combine the Armenian folk or post-Ottoman music with jazz and how they did it.

Historically Armenians had been moving around geographically in the border between Europe and Asia. Although they embrace Christianity, Armenians are surrounded by Muslims. This geographic and cultural blur give Armenians the unique musical culture that encompass of the cultural poles, western medieval music and eastern post-Ottoman music.

Due to the cultural and religious differences with the catalyst of the war time, the Armenian genocide took place in April 1915. In a span of only a few months, the genocide resulted in the death of 500,000 Armenians, while around 1.2 million Armenians were deported. Many were expelled to travel by foot over the desert to Europe. Most of them died along the way. And of course, some of these were sent oversea to the United States of America.⁷

A few decades after the first generation of the deported Armenian had arrived in the United States, they were able to establish their new. These Armenians brought their traditional musical knowledge and folk musical instrument playing skills with them. The Armenians in the New York City had grown their musical community in Manhattan particularly on 8th Avenue between 23rd and 42nd street, along with other post-Ottoman and Greek music. The ethnic music scene in that area had been active between 1930s–1950s. The timespan was around the same time when swing, bebop, and hard bop jazz were happening in the same area. Later on, the fashion of Armenian musical community that happened on the 8th Avenue was spread out to the other cities such as Boston, Chicago, and Detroit.⁸

⁷ Souren Baronian, interview by Rima Ralff, 8.

⁸ Sylvia Angelique Alajaji, *Music and the Armenian Diaspora: Searching for Home in Exile* (Bloomington, IN: Indiana University Press, 2015), 56–67.

Similar to other ethnic music that have been merged to jazz, these Armenian and post-Ottoman jazz musicians applied the same principle. They preserved some musical aspects of jazz and substituted some with other musical characters from another culture. I categorize four musical properties that had been adapted by jazz musicians to be a part of the jazz language.

1. Pitch

Every culture has its own unique tuning and tonality. Armenian music has its specific tuning but adjusted to the 12-tone equal temperament for the western tuning system in jazz. The two aspects of pitch that can be adapted to jazz are modes and ornamentations.⁹

1.1 Modes

There are many modes in post-Ottoman music and specifically eight modes in Armenian music.¹⁰ These modes can be used for improvisation over chord changes. There are some modes that contains the augmented 2nd interval, which the Armenian music scholar Brigitta Davidjants calls it the “oriental gap.”¹¹ Nevertheless, I would like to add that in order for the “oriental gap” to sounds like post-Ottoman music to my ears, one of the pitches (or both to make the sound become stronger) should connect to another note in a semitone. There are two Armenians modes that have that quality. They are Chaharga and Shushtar.

1.1.1 Chaharga – A Bb C# **D** Eb F# G A Bb C¹²

Typically, the note D is the final (tonic) note. The mode is equivalent to D harmonic major b9. But if we treat the note G as its final note, the mode will be equivalent to G harmonic minor #11. The harmonic major b9 form goes well with the dominant chord and sometimes

⁹ Gerard Madilian, *Traditional Armenian Instrumental Music* (Armenia: CreateSpace Independent Publishing Platform, 2017), 26–32.

¹⁰ Madilian, *Traditional Armenian Instrumental Music*, 11.

¹¹ Brigitta Davidjants, “Identity Construction in Armenian Music on the Example of Early Folklore Movement,” *Folklore* 62, (December 2015): 189, accessed April 27, 2017, <https://www.folklore.ee/folklore/vol62/davidjants.pdf>.

¹² Davidjants, “Identity Construction in Armenian Music on the Example of Early Folklore Movement,” 11.

major chord. The harmonic minor #11 form goes well with the tonic chord in a minor key. Although harmonic major b9 does have a major 7th and lacks of the b7, it could magically function over the dominant chord because the human's ears will hear the major 7th as chromatic approach to the tonic note, not one of the chord tones. It works in the similar way as the augmented scale. These two forms of chaharga are common in Hamasyan's improvisation, whether on more advanced harmonic language of modern composition or simpler harmonic language of standard jazz repertoires.

The Chaharga mode is mentioned in Herman Rechberger's book *Scales and Modes around the World*. According to Rechberger, the harmonic minor #11 form is called the "Dromos Nihavent," "Gypsy scale," and "Hungarian Gypsy minor."¹³ Additionally, Laura and Emile DeCosmo, jazz saxophonists, also wrote an article dedicated to the way to play this mode and called it "the Byzantine scale."¹⁴

1.1.2 Shushtar – B C **D** Eb F# G A Bb C¹⁵

Shushtar has both B and Bb because of the nature of the tuning, which the distance between notes in different octaves might not be equal. The final note (tonic) is D. If we play the note Bb, the mode will be equivalent to the fifth mode of harmonic minor scale or phrygian dominant mode. This mode can also be found in Hamasyan's music and appeared more often in earlier attempts by jazz musicians who were trying to combine post-Ottoman music with jazz.

In Rechberger's *Scales and Modes around the World*, shushtar was not only referred as "phrygian dominant" but also "dorian flamenco," "Spanish phrygian," and "Spanish Gypsy

¹³ Herman Rechberger, *Scales and Modes Around the world* (Finland: Fennica-Gehrman, 2008), 38.

¹⁴ Laura De Cosmo and Emile De Cosmo, "Beginning Jazz Improvisation: The Byzantine scale," *Jazz Player* 6, no. 3 (June 1999): 60–67.

¹⁵ *Ibid.*, 11.

scale.”¹⁶ The name “dorian flamenco” is corresponded to the song “Flamenco Sketches” in Miles Davis’s *Kind of Blue* album. Cannonball Adderley’s solo on “Flamenco Sketches” actually was constructed on the “dorian flamenco” mode.

1.2 Ornamentations

The ways to ornament notes are in the same ways that occurred in classical music and bebop. However, the slight difference is the ornamentation in Armenian post-Ottoman music will happen usually around the area of the scale or mode that has the augmented 2nd interval or the “oriental gap.” Hamasyan is the one who excessively uses this technique in both of his compositions and improvisation.

2. Rhythm

In post-Ottoman music, the complex meters are common. Folk and local musicians in that area are familiar with odd meters such as 7/8, 9/8, 10/8, and 11/8. These meters and rhythmic grouping had been adapted by jazz musicians such as Dave Brubeck in the earlier years, and also Baronian and Hamasyan in the later years. In the case of Baronian, he went further to 4/4+7/8 on the track called “Floating Goat” on the album *It’s About Time*. Hamasyan went even more to 17/16+15/16 on the track “the Grid” on the album *Mockroot*. These post-Ottoman meters and rhythmic concepts are similar to the additive rhythm found in the music of Olivier Messiaen and later Philip Glass in the classical contemporary music world.

3. Timbre

Jazz musicians brought Armenian and post-Ottoman timbres through the local traditional folk instruments and local languages. These oriental timbres brought the cultural spices to the

¹⁶ Herman Rechberger, *Scales and Modes Around the world* (Finland: Fennica-Gehrman, 2008), 72.

jazz music and give the post-Ottoman tinge to jazz. The languages can be simply put on the music through the lyrics.

4. Repertoire

Just like their jazz predecessors who have been using American popular songs as improvisation vehicles, Armenian and post-Ottoman jazz musicians use folk songs from their cultures in the very same way. Unlike the standard jazz repertoire, these folk songs might not be harmonically sophisticated, their rhythmic aspects might be more advanced with odd meters.

Since the 1950s, the earlier strategy to combine post-Ottoman music with jazz was using post-Ottoman instruments. Musicians substituted a few usual western instrumentations with post-Ottoman musical instruments or simply added them into their jazz bands. Yusef Lateef was one of the pioneer musicians who attempted to use the method. In the track “Metaphor” on the album *Jazz Mood* (1957), he uses arghul, a wind instrument, at the introduction of the piece.

A year later, Ahmed Abdul-Malik, a Muslim born double bassist and oudist, did the same strategy as Lateef on the album *Jazz Sahara* (1958). He used oud, kanun, and darabeka in his music. Abdul-Malik went further by using post-Ottoman modes and post-Ottoman rhythmic grooves. During tenor saxophone solo by Johnny Griffin on “Ya Annas,” we can hear the transformation from heavily post-Ottoman groove to quasi-swing feel and transform back to the original groove by the drummer Al Harewood.

Later on, Abdul-Malik brought his oud sound to the blues playing on “Oud Blues” on the album *The Music of Ahmed Abdul-Malik* (1961). The setting was the same as typical standard jazz guitar trio. But instead of using a guitar, Abdul-Malik played and improvised on his oud on the blues form in C. In this particular piece, Abdul-Malik stepped closer to the traditional jazz harmonic, melodic, and rhythmic language. The only post-Ottoman influence was the oud.

In 1958, Dave Brubeck Quartet released the album *Jazz Impressions of Eurasia*. On “Nomad” and “Golden Horn,” Paul Desmond played the “oriental gap” on the phrygian dominant mode. On “Blue Rondo à la Turk” Brubeck used 9/8 or (2+2+2+3)/8 the Turkish rhythm that he heard on the street during his tour in Istanbul.

In 1962, Shelly Manne released the album *Steps to the Desert*. The album sets its repertoire with Israel and Jewish songs such as “Tzena” and “Hava Nagila.” Manne used every aspect of post-Ottoman music, which includes the rhythmic groove and melodic materials on the improvisation. The “oriental gap” from post-Ottoman modes could be found throughout every solo. Rhythmically, Manne also balanced between the post-Ottoman groove and 4/4 swing feel. He switched back and forth between the Ottoman groove and 4/4 swing in the same manner as switching between Latin grooves and 4/4 swing.

Herbie Mann’s *Impressions of the Middle East* (1966) was another attempt to combine post-Ottoman music with jazz. On “Odalisque,” we can hear Chick Ganimian on oud. The melody is based on phrygian dominant. Roy Ayers’s vibraphone solo on this track was the interchanging between C phrygian dominant and C harmonic major flatted 9th. The track also features Middle Eastern percussions by Geraldine Swee and Hachig Thomas Kazarian.

Duke Ellington had also been in this musical direction. *The Far East Suite* (1967) was inspired by his Middle East tour in late 1963, which abruptly ended due to the assassination of the president John F. Kennedy.¹⁷ The tracks on the album were inspired by the cultures and places in the area of the tour. “Isfahan” was named after the city in Iran, which is actually one of the places that got cancelled. On the track “Amad,” there is a strong influence from post-Ottoman tonality. It primarily utilizes the phrygian dominant mode throughout the whole piece.

¹⁷ Peter Lavezzoli, *The Dawn of Indian Music in the West* (New York: Continuum, 2006), 297–299.

The merging between Armenian music and jazz has not become significantly noticeable until 1975, when a multi-reed instrumentalist and percussionist named Souren “Sudan” Baronian formed a jazz fusion band called Taksim.

Taksim had emerged in the cloud of fusion jazz. The band embraces jazz-rock-fusion and added another secret recipe, post-Ottoman music. According to the liner note of their first album, *It's about time*, the band members are Baronian on reeds (western and post-Ottoman), Ara Dinkjian on oud (later was replaced by Haig Manoukian), Steve Knight on bass, Mel Stein on drums, and Rowan Storms Hicks on dumbek and other post-Ottoman percussions.¹⁸

Born in 1930, Baronian grew up in Spanish Harlem (East Harlem) in Manhattan, where the jazz has been flourishing. In the mid-1940s, Baronian reached his mid-teenage and jazz reached its bebop-age. Baronian had been wandering, while underage, into jazz clubs on the 52nd street. He heard jazz in live action from Charlie Parker, Dizzy Gillespie, Coleman Hawkins, Ben Webster, and Lester Young. It was Lester Young, who inspired him the most.¹⁹

As Post-Ottoman music was flourishing in Manhattan at the same time as jazz was, Baronian experienced post-Ottoman music in the clubs on 8th Avenue between 23rd and 42th Street, a few blocks away from the bebop territory. This was where he met a post-Ottoman music master Safet Gundeger, who taught him post-Ottoman musical arts. Baronian started post-Ottoman music education with duduk, an Armenian signature double reeds instrument. As he grew, he learned western reed instruments and jazz improvisation from Warne Marsh and later

¹⁸ Taksim, *It's about time*. Carlee Records, 1995. CD (Liner note).

¹⁹ Souren Baronian, interview by Rima Ralff, *The Taos News*, April 9, 2009, accessed April 27, 2017. <https://taosnews.com/stories/groove-with-a-great,15412>.

on Lennie Tristano. Baronian recorded albums with jazz masters such as Phil Woods, Joe Farrell, Steve Gadd, Paul Motian, and Armen Donelian. (The latter two are Armenian descent.^{20 21})

From its origin in 1975, the band is still active today in 2020 (but might have just been halted because of the pandemic). In its 45 years span, the band had released only two albums with Carlee Records: *It's About Time* in 1995 and *Ocean Algae* in 2002. *It's About Time* is literally about time. All the tracks in the album are in unusual meters such as 6/4, 7/8, 9/8, 10/8, and 11/8. These meters are common in Turkish and Armenian folk music. However, if we look through the surface, these unusual numbers of beats per measure are always divided into series of different combinations between 2/8 and 3/8. For example, the meter 11/8 in “Pleasant Peasants” is divided into (2+2+3+2+2)/8. The combination of small twos and threes (2/8 and 3/8) is basic rhythmic concept in post-Ottoman music especially in Turkish and Armenian folk music. This very same rhythmic concept has already been heard on Dave Brubeck’s Turkish inspired “Blue Rondo à la Turk.” Beside meters and rhythmic complexity, *It's About Time* also has a scat singing voice by the percussionist, Rowan Storms Hicks.²²

On the second album *Ocean Algae*, Taksim emphasized on the integration between post-Ottoman music and bebop. In “Gooney Bird,” Baronian’s improvisation starts with strong post-Ottoman tonality. The lines slowly transform to bebop tradition. As the solo grows, the groove switches to 4/4 swing with walking bass and Baronian also switches to his bebop mode. He quotes a lot of Charlie Parker’s melodies, as the song title suggests with the word “bird.” At the end of his solo, the groove turns back to post-Ottoman beat and enters the oud solo.

²⁰ Peter Pettinger, *Bill Evans: How My Heart Sings* (New Haven, CT: Yale University Press, 1998), 92.

²¹ Armen Donelian, “Armen Donelian,” in *Growing Up with Jazz: Twenty-Four Musicians Talk About Their Lives and Careers*, ed. Royal Stokes (New York: Oxford University Press, 2016), 190–198.

²² Donelian, “Armen Donelian,” 23.

Although, the result of Taksim's attempting to combine jazz and post-Ottoman music, particularly Turkish and Armenian, might not be silky smooth, the band opened up the door for other Armenian musicians to do their own musical experiments. Ara Dinkjian, Taksim's original member, was the one who went on his own with his oud to explore this door.

After left Taksim, Ara Dinkjian, an Armenian-American, formed his own band called the Night Ark with himself on oud, Arto Tunçboyacıyan on percussions, Shamira Shahinian on piano, and Ed Schuller on bass. Tunçboyacıyan is an Armenian-American percussionist, who had recorded with Wayne Shorter, Joe Zawinul, and Mike Stern. Arto Tunçboyacıyan later relocated himself to Yerevan, Armenia, where he leads his own band the Armenian Navy Band. Shamira Shahinian was playing percussions, piano and vocal in Taksim, but her role in Night Ark was the pianist. Ed Schuller is the son of the pioneer jazz scholar, Gunther Schuller.²³

In 1987, Shahinian left Night Ark. The band got a new Armenian-American pianist Armen Donelian. Donelian who had performed and recorded with jazz giants namely Sonny Rollins, Chet Baker, Eddie Gomez, and Billy Hart. His grandfather was an Armenian refugee who left Turkey to avoid the genocide in 1915. Currently, Donelian is a jazz piano professor at the New School in New York. And in a few year later, the Night Ark changed their bassist to the American jazz bassist named Marc Johnson, who had recorded with Bill Evans during the pianist's late period.²⁴

Night Ark had slightly different musical concept from Taksim by going further with rock, pop, and classical tinge. The band was formed in 1986 and had released five albums: *Picture* (1986), *Moments* (1988), *In Wonderland* (1988), *Petals on Your Path* (2000), and *Treasures* (2000). Although Night Ark seems to be more active than Taksim in term of albums output, it

²³ Donelian, "Armen Donelian," 190–199.

²⁴ Donelian, "Armen Donelian," 28.

has been inactive since its last album released. There was no official statement, but it is very likely that they have already disbanded.²⁵

The music of Night Ark consists of post-Ottoman melodic gesture and the timbre from the oud by Dinkjian, sophisticated jazz harmonic language from Donelian and Johnson, and post-Ottoman rhythms and grooves from Tunçboyacıyan. Dinkjian stays to the post-Ottoman melodic idea. Although the oud is fretless, Dinkjian rarely utilizes chromaticism in his lines. Donelian, on the other hand, explores advanced harmonic possibility under the traditional melody from Dinkjian and above the harmonic foundation of Johnson. Donelian fills in the harmonic sandwich with advanced jazz harmonic idioms. In his solo, he does not restrict himself to the post-Ottoman musical language, but rather expands the band's melodic world through his modern jazz lines. An example could be heard in "Very Nice" from the album *In Wonderland*.

After the many jazz musicians had experimented with post-Ottoman music for more than 50 years. They provided a body of works that younger musicians, who want to go in the same direction, could learn from. At the same time, these older musicians had gradually informed the listeners' ears to become more familiar with post-Ottoman tonality, rhythm, and timbre. Among the younger musicians who went to the same route, Tigran Hamasyan is the one who had successfully blended the two musical cultures.²⁶

Tigran Hamasyan moved with his family from Yerevan, Armenia, to Los Angeles in 2003. He attended University of Southern California, where he had been performing with the reed player Ben Wendel and the drummer Nate Wood. His reputation significantly risen when he won the jazz piano competition at the Montreux Jazz Festival in 2003 and Thelonious Monk Jazz

²⁵ Anahid Kassabian, "Improvising Diasporan Identities: Armenian Jazz," in *Jazz Worlds/World Jazz*, ed. Philip Bohlman and Goffredo Plastino (Chicago: University of Chicago Press, 2016), 368–370.

²⁶ "About Tigran," *Tigran Hamasyan*, accessed April 27, 2017. <http://www.tigranhamasyan.com/>.

Piano Competition in 2006 (where he beat Aaron Parks and Gerald Clayton²⁷). Hamasyan stayed in college for two years and moved to New York in 2006 to pursue his musical career fulltime.²⁸

Hamasyan has released a handful of albums. His three first albums, *World Passion* (2004), *Red Hail* (2008), and *New Era* (2009) has a strong influence from jazz and Armenian folk music (and some heavy metal in some tracks). Hamasyan uses Armenian folk songs such as “These Houses,” “Shogher Jan,” “Aparani Par,” and “Chinar Es.” Armenian traditional folk instruments usually got a chance to play the melody or solo improvise on these folk selections. For example, the melody is played by duduk and there is zurna solo improvisation on “Zada es” on *New Era*. Hamasyan also brought post-Ottoman modes into his solo improvisation on jazz standards repertoires such as “What Is This Thing Called Love” on *World Passion*, “Solar” on *New Era*, and “Someday My Prince Will Come” on *A Fable*.

In early 2010, Hamasyan was a sideman for Ari Hoenig, who was the drummer for Hamasyan’s *World Passion*, for two albums: *Lines of Opression* and *Punk Bop*. Hamasyan brought Armenian tinge through his post-Ottoman modes and ornamentation around the “oriental gap.” In “Moanin” from *Lines of Opression*, Hamasyan’s first chorus of the solo are constructed mainly with melodic minor #11, a mode that is similar to Chaharga. A year later, Hamasyan released a solo album in 2011 entitled *A Fable*. As usual, *A Fable* is full of Armenian melodies, post-Ottoman scales, and ornamentation around the “oriental gap.”

Hamasyan released more heavy metal-oriented albums in 2013 and 2015 entitled *Shadow Theatre* and *Mockroot*. Hamasyan started to apply the Armenian lyrics during this period. Examples of changing timbre through Armenian language could be found on “Drip” and “the Poet” on *Shadow Theatre*.

²⁷ Michael Gallant, “Monk Would Be Proud,” *Keyboard*, January, 2007.

²⁸ Gallant, “Monk Would Be Proud,” 31.

Aside from his keyboard playing, Hamasyan is also a beatbox singer, as he overdubbed on some of his tracks. There is an important track called “Rhythm,” which was an introduction for the track “Rhythm-A-Ning” from Hoenig’s album *Lines of Oppression*. It features Hamasyan on beatboxing and trades rhythmic solo with Hoenig on drums.

To conclude this article, post-Ottoman music had directly influenced jazz through the odd meter concepts that Brubeck got from his trip to Istanbul, Turkey, and Miles Davis’s modal interest from Khachaturian’s compositions. The post-Ottoman music from 8th avenue in Manhattan had reached some jazz musicians’ ears, and at the same time the jazz music had also reached post-Ottoman musicians’ ears. Around this time, there are attempts to integrate jazz and post-Ottoman music which prepared some case studies to learn from and markets to rely on for Armenian jazz bands since 1975.

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