

PROFESSIONAL ORIENTATION AS THE BASIS OF PROFESSIONAL SELF-DETERMINATION OF STUDENTS

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SUMMARY

This article discusses the professional orientation as a basis of professional self-determination of students, its characteristics. Author overestimate the role and importance of modern professional guidance, and conducts recommendations to ensure the effective implementation of the labor market prospects and vocational guidance institute improvement.

Key words: professional orientation, professional self-determination, the student, the labor market.

SOCIOLOGICAL STUDY OF POSITION OF ARMENIAN FOLK MUSIC IN CULTURE AMONG THE ARMENIAN COMMUNITY IN IRAN

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Folk music is the most important type of music in the world which plays a major role in preserving the heritage of cultural the past and in the meantime, beliefs and customs as part of our culture deep links with local music. All researcher disagrees to define unit specific music for folk music. All over the world music apart from traditional music can be investigated in modern culture. folk music for its own have shape and form in every ethnic, that can say characteristic of this music, mental and simplicity, a voice of their songs, that often oral preserved and the manufacturer is not certain, but it seems many of them made by rural people, that those music includes songs and songs of the rural population away from city, and it

seems somewhat natural and didn't changed by science and art. Folk music melodies very helpful so important in most countries pleasant as simple and natural that's why the great composers that have many uses on the voices¹.

The history of Armenia extends as far back as 94 B.C. when Tigran the Great led the Kingdom of Armenia. He extended the empire from the Mediterranean Sea in the west, thereby sharing a border with Greece, all the way to the Caspian Sea in the east. Justly earning him the title of "Great King." In 301 A.D Armenia became the first Christian state, with many of the monasteries of the third and fourth centuries continuously active in the country up to the present day². Due to his efforts to convert the state to Christianity, St. Gregory the Illuminator was imprisoned by King Tridates III. He was held captive in the monastery at Khor Virap, which lies in the shadow of famous Mount Ararat³.

Armenia was established as the first Christian state in 301 AD. Mesrob Mashtots introduced the Armenian alphabet in 405 AD. The history and culture of Armenia are closely linked to religion, in which music plays a leading role. Folk and sacred music, though serving different roles in traditional Armenian culture, have developed through the centuries and flourished simultaneously⁴.

The term folk music cannot be easily defined in a precise manner; it is used with widely varying definitions depending on the author, intended audience and context within a work. Similarly, the term traditions in this context does not connote any strictly-defined criteria. Music scholars, journalists, audiences, record industry individuals, politicians, nationalists and demagogues may often have occasion to address which fields of folk music are distinct traditions based along racial, geographic, linguistic, religious, tribal or ethnic lines, and all such peoples will likely use different criteria to decide what constitutes a "folk music tradition". This list uses the

¹Malikova. L., Sirak, M. Regional and Urban Regeneration in European Peripheries: What Role for Culture? UNESCO, Id, Interlingua, Ltd. Bratislava, 2008, p.7.

²<http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/7/8/2016/>

³Christofakis A. The Music that shaped a nation, The role of folk music, The Duduk, & clarinet in the works of contemporary Armenian composers Aram Khachaturian and Vache Sharafyan, Florida State un.Colleg of Music, (2005), p. 11.

⁴<https://en.wikipedia.org/wiki/Armenia>1/8/2016/

same general categories used by mainstream, primarily English-language, scholarly sources, as determined by relevant statements of fact and the internal structure of works. These traditions may coincide entirely, partially or not at all with geographic, political, linguistic or cultural boundaries. Very few, if any, music scholars would claim that there are any folk music traditions that can be considered specific to a distinct group of people and with characteristics undiluted by contact with the music of other peoples: thus, the folk music traditions described herein overlap in varying degrees with each other⁵.

The culture of Armenia encompasses many elements that are based on the geography, literature, architecture, dance, and music of the people. The music of Armenia has its origins in the Armenian Highlands, where people traditionally sang popular folk songs. Armenia has a long musical tradition, that was primarily collected and developed by Komitas, a prominent priest and musicologist, in the late nineteenth and early twentieth centuries. Armenian music has been presented internationally by composers Aram Khachaturian, Arno Babadjanian, duduk player Djivan Gasparyan, composer Ara Gevorgyan, producer Derhova, singers Sirusho, Eva Rivas and many others⁶.

Based on the functionalism theory the folk Armenian music has an influential function on the culture: The folk music repertory can be divided into categories based on function: work songs for plowing the fields, ritual songs used in weddings or carnivals, lyrical love songs, and the most widespread, dance songs. Folk songs were often performed with instrumental accompaniment consisting of a sustained pitch and the rhythmic emphasis of percussion notation⁷. Armenians have had a long tradition of folk music from the antiquity. Under Soviet domination, Armenian folk music was taught in state-sponsored conservatoires⁸. The sacred music of all three countries is closely related in scales and harmonies; however, each country still maintains its own distinct musical identity. Slight deviations in the melodic lines, including phrasing and the

⁵List of Asian folk music traditions http://wikivisually.com/wiki/List_of_Asian_folk_music_traditions/wiki_ph_d9/8/15/2016/

⁶Early literature https://en.m.wikipedia.org/wiki/Culture_of_Armenia/8/8/2016.

⁷Robert Atayan, Aram Kerovpian, and Armineh Grigorian "Komitas Vardapet," The New Grove Dictionary of Music and Musicians, 2nd ed., 29 vols., ed. Stanley Sadie, New York: Macmillan, 2001, p. 763-764.

⁸https://en.m.wikipedia.org/wiki/Music_of_Armenia

use of embellishments help to distinguish one country from the other. The music of each country has many modal similarities, but differences in the use of instruments. The rhythmic idioms played on instruments such as the *duduk*, *zurna* and *shvi* are made to imitate the natural inflection of the language. The sound created by these instruments is therefore uniquely Armenian⁹.

The golden age of folk and professional music falls on the 11–13 centuries when Armenia restored its independence. Folk music genres include songs for work, epic, historical and many lyrical songs. Despite this history of tremendous oppression, Armenian culture flourished. The arts were critical in fostering a sense of pride and unity among the people. Music was especially important as a means of artistic expression, with sacred and folk music being the most dominant genres. Armenia became the first officially Christian state in 301 A.D., and music has been an integral part of the liturgy since then. Several volumes of chants exist, including the *Book of Sharakan*, a collection of more than 1300 cyclically organized hymns, some dating as far back as the seventh century. This repertory uses an elaborate system of names known as the *khaz* notation. Armenian chant is based on an eight-mode system known as *oktoëchos* (*Oktoechos*), and is primarily monophonic. It was not until the latter half of the twentieth century that the singing of traditional modal chant began to decline. As with Armenian sacred music, folk song also has its roots in antiquity. After the creation of the Armenian alphabet in 404 A.D, folklore became more complex and widespread. This led to the rise of the *gusanner*: professional storytellers, actors, dancers, singers, and instrumentalists who took part in theatrical performances, weddings, funerals, and feasts, presenting the national myths and epics in word and song. By the seventeenth century, the *gusanner* were replaced by the *ashughner*. These traveling poet-musicians were noted for their love songs, but also composed using social and philosophical themes. *Ashugh* melodies tend to have a highly emotional character. These songs were passed down orally through the generations, and were eventually notated during the late nineteenth century¹⁰.

Armenian music has historically been divided into three categories:

⁹Music in the Modern World <http://yanko.lib.ru/books/music/world-of-music.htm/> 3/8/2016/

¹⁰*Pahlevanian, A., Kerovpyan A., Sarkisyan S. "Armenia." The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols. ed. Stanley Sadie, executive ed. John Tyrrell. New York: Macmillan Publishers Ltd., vol. 2, 2001 p. 10-28.

religious, folk, and professional. However, most of Armenia's music, regardless of categorization, has certain common and identifiable features. It is, for example, a historically monodic music, based on shifting modal centers and unmetered singing. The notion of professional in Armenian music has its foundations in 400 CE. Professional musicians and entertainers were Armenian troubadours (*ashugh*ner and *gusann*er) whose livelihoods depended on providing entertainment to wealthy patrons. While these Armenian troubadours may often have initially been influenced by regional Armenian folk music, their survival depended ultimately on an ability to please their patrons who were often ethnically Persian, Georgian, or Turkish. In the service of their wealthy, high-ranking employers, the professional sector of Armenian music had, over the centuries, undergone a great deal of borrowing. The outside influences it had acquired from these exchanges were observed by Komitas who perceived these alterations as distortions of "Armenian sacred music" it into Turkish Arabic modes and it with longwinded *Curlicues* and *Arabesques* .

Komitas' greatest musical achievements came to fruition in the years 1904 - 1914. During these years he travelled to Armenian villages throughout present-day Armenia and Turkey, observing, listening, and transcribing over 4,000 peasant and sacred songs in Armenian, Turkish, and Kurdish. While Komitas notated over 4,000 songs, only about 1,500 survived the genocide. Komitas was most interested in the development of the folk songs. He believed that to see the soul of a people and to really understand them, you must see them dance. The rhythm and the movement are representative of who they are and what they have been through. The song shows the inflection of the language, and when the two are combined, they depict the true essence of the people¹¹.

Roots world music can refer to several styles or trends in music: folk American, folk music Americana (music), roots reggae, roots revival, a trend which includes young performers popularizing the traditional musical styles of their ancestors traditional music, music transmitted as part of an oral culture world music. Folk music includes both traditional music and the genre that evolved from it during the 20th century folk revival. The term originated in the 19th century but is often applied to music that is older than that. Some

¹¹Vann. K. Armenian Folk Music and the East-West Dichotomy, USA Washington. pdf, p.2

¹²Baghdasarian.E. Armenian history and culture, Edit Germanic vol.1, Article in portion.p.154

types of folk music are also called world music .

Armenian music art dates back to the era of immigration Iran and residing in Iran .Folk Armenian music flowing with the Armenian immigrants come to Iran progressively changed by influenced their surrounding environment, and stable among in the Armenian in Iran up to now. Iranian Armenian music history is divided into two parts creativity and performance. Armenian-Iranian musicians and founders of the art's name can be named Nicole Galandaryan, can be said he is one of great creators and the Armenian revolutionary folk music in the second half of the nineteenth and first of twenty centuries. In 1900 Galandarian began studies under the noted Armenian composer Komitas Vardapet at the Gevorgian Seminary. He studied with Vardapet for two years, becoming familiar with Armenian church music and the Armenian notational system. He studied the violin and guitar on his own and continued to explore music theory. In 1910 he accepted a teaching position in Tiflis, Georgia, and in 1911 began his composing career with his first composition based on a text of Avedik Isahagian Yerger and Verker ("Songs and Wounds"). With the recognition of his work came an invitation to teach at the Hykazian school in Tehran, Iran, where he lived and composed the rest of life. In Tehran, he organized and conducted the "Goghtan" choir, an Armenian choir that performed many of his works¹⁴.

Improvements the welfare of communities after World War II, which is consumerism communities, that later became known in sociology as a consumer society, Georg Simmel as a "Classical sociologists", who had central role the concept of cultural consumption is at the end of the 19th century which this concept was closely connected to modern lifestyles, in his view, the style of modern life, it is only in the modern meaning of the distinction between town and smaller communities is understandable, and also he noted to that the life style in metropolises, that more consumption is the root of all discussions will be the impact of economic issues, in this regard, music is one of the cultural elements had has a great impact¹⁵.

Finance and economics which other factors that influenced the folk

¹³Ruehl, Kim. "Folk Music". About definition. Retrieved August 18, 2011.

¹⁴Hooy's Magazine №182 ,2014. <http://farsi.hooy's.com/?p=1895/> 8.16.2015/.

¹⁵Samim.R. Sociological explanation of the youth's tendency toward to consummation of popular music, in Thran journal of the Dramatic Arts & music. № 9 (2014.2015), p.2.

music, cultural and mentioned the issue of third countries, and especially developing countries the importance of music as a cornerstone of cultural life in the developing world fairly well understood. Folk music has had root of the culture communities its production from domestic industry and the economy has become a global industry, and can say the folk music of world development were influenced in the global financial markets by two ways: First, the music industry in these countries have increasingly become a target for large companies. Second: greater demand consumer to international publication music and also easy to achieve this kind of music, so personalization increases as a result reduced domestic and local music production.

Lifestyle one of important issues due to towards modernity, it is even known as one of the most important issues in sociology from the second half of the twentieth century that serious attention is sociology. Lifestyle is actually a series of acts and human responses to the society and culture altogether, the importance of lifestyle when we doubled the modernity to promote their culture in this area is very precise planning, not only is the cultural consumption but also to modern country and the sovereign wealth funds of other countries brings. In West Music is a tool through which the audience is given a certain life style and some young people also have a tendency to find their way of life.

As for the position of music, especially folk music position of Armenians in Iran we referred by Loris Cheknavorian and Lida Berberian, whose have had noted.

According to Loris Cheknavorian, who one of the most celebrated cultural figures in Armenia and Iran: We have a style of folk music that exists among the people of the villages in various parts of the country. This music is the first of three main genres and has been passed down through generations. It is related to certain ceremonies, weddings, circumcision ceremonies, birthdays and such, and has no scientific bearing. In the past, musicians such as Bela Bartók and Komitas have transcribed the folk music of their own countries, but we have not yet attempted to record ours. The second genre is our *dastgahi*, *radifi* or traditional music, which is just as valuable and broad as classical Western music. Mastery of this art requires years of practice and effort. The third and final style of music is religious, such as that of *ta'zieh*s (religious passion plays), he also mentioned.

¹⁶<http://rasht.ir/Index.aspx?page/22/8/2016/>.

¹⁷Agha Ahmadi., Et al. Relation social economic base and music consumption Music in Youth. Macro-Tehran City, publisher. Quarterly Studies of Society Cognitive of Youth. 2014, p.10.

There are of course great composers today, but times have changed. Young people are interested in pop music and rhythm. Television perhaps due to economic factors, the influence of commercial advertising and the rise of a mass media culture promotes this way of life, monotonous music, and pop culture¹⁸.

Lida Berberian, she is also musician, researcher, writer and art critic; also mentioned to that today we have been working on Armenian folk music, but the globalization that also more effected on music and today we are dealing with created works that under the new conditions¹⁹.

Research Method

This article is a part of my own PhD thesis about Sociological Study of Armenian musical culture in Iran, which was on the value of the Armenian traditional music in Iran. That concluded in quintet method by questionnaire, and the population of Armenians in Esfahan is about 3000,²⁰ which are simple random sampling being the basic sampling technique where we select a group of subjects (a sample) for study from a larger group (a population). Each individual is chosen entirely by chance and each member of the population has an equal chance of being included in the sample. Every possible sample of a given size has the same chance of selection²¹. The number of participants in this research was 170 persons, the range for their age began from 20, and after collecting data, the results elicited and categorized by SPSS; as shown in the following sections.

Table № 1

Sex	Frequency	Percent
male	90	52.9
Female	80	47.1
Total	170	100.0

According to the table below, you can find the number of our participants is 170 people and 90 of them go to the men and 80 belong to women. Obviously, the number of men is more than women, because as mentioned before data were collected by simple accidental method and

¹⁸Rohani, M. Discovering an International Language called music, Tavocis Quarterly, №8, 2012, p.3.

¹⁹<http://www.honaronline.ir/Pages/News-39979.aspx/8/8/2016/>.

²⁰news.ir/news/e44b60220175.html/2/9/2016/.

²¹Mansorfar, K. Statistics in the Social Sciences, Tehran, Publisher: PNU, 2011, p.21.

men are more active and more involved in social activities because of their job than women and the way they make new relationships more easily.

Table №2

Age	Frequency	Percent
20-29	50	29.4
30-39	48	28.2
40-above	72	42.4
Total	170	100.0

As you can see the second table indicates the participants' age ranges began from 20 to 29(29.4), and the second range include 30 to 39 (28.2), and the third and last group was up to 40 years old (42.4%) which contained the largest number of people.

Table № 3

Listening to Armenian folk music	20-29		30-39		40-above		Total	
	n	%	n	%	n	%	n	%
always	4	8.0	5	10.4	9	12.5	8	10.6
usually	5	10.0	3	5.3	14	19.4	2	12.9
often	9	18.0	18	37.5	25	34.7	2	30.6
sometimes	20	40.0	9	18.8	17	23.6	6	27.1
rarely	12	24.0	13	27.1	7	9.7	2	18.8
Total	50	100	48	100	72	100	70	100

The table above shows the rate of listening to the Folk music (Armenian). Here the variables are constant variables (the rate of listening) and dependent variables (traditional and folk music) which are going from ages 20 to 29, 30 to 39 and 40, and the rate of these listening was measured by Spectrum Likert.

1= always very much to the concept.

2 = usually, many to the concept.

3= often, average to the concept.

4 = sometimes, less to the concept.

5 = rarely, very less to the concept.

The tendency to listen to the Folk music is in the age range of 20 to 29

is almost 80% and nearly 24% of them barely listen to this kind of music, and 40% of them sometimes listen to it. By considering the table, we can see the most of them have fewer tendencies to this kind of music.

The tendency to listen to the folk music in the range of 30 to 39 ages is nearly 100% percent of people who barely listen to it was 27% and 31% was listened at a medium level. By considering these percent, we can see there is a less desire in these ages to this kind of music. The tendency to listen to the folk music at the ages up to 40 were nearly 12.5% and 7% of them barely listen to the music and 34.7% of them were at the medium level of listening to this music.

By considering the results in tables on the rate of listening to folk music at the different ages, we can conduct that first the desire rate on listening folk Armenian music is partly low in participants. These results also show that at the ages up to 30 in fact two groups of participants in the research partly have more tendencies to music and as much they were younger this percent of desire becomes lower. And finally the position of folk music today is coming done as compared to the old times.

SUMMARY

Music has a different meaning, place and role in different cultures and nations. Armenians attach great importance to folk music, through Komitas, who had set the task of collecting folk songs. Armenians, subjected to genocide in the Ottoman Empire, had emigrated to different countries, including Iran. The author considers the problem of the place and role of the Armenian folk music in general culture of Armenian community in Iran.

Key words: folk music, community, culture, place, lifestyle, Westernization, consumerism.

ԻՐԱՆԻ ՀԱՅ ՀԱՄԱՅՆՔՈՒՄ ՀԱՅԿԱԿԱՆ ԺՈՂՈՎՐԴԱԿԱՆ
ԵՐԱԺՇՏՈՒԹՅԱՆ ՄՇԱԿՈՒՅԹԻ ՏԵՂԻ ՈՒ ԴԵՐԻ
ՍՈՑԻՈԼՈԳԻԱԿԱՆ ՈՒՍՈՒՄՆԱՄԻՐՈՒԹՅՈՒՆ

Մարիամ Սազեշ
ՀՀ ԳԱԱ Փիլիսոփայության, սոցիոլոգիայի
և իրավունքի ինստիտուտի ասպիրանտ

ԱՄՓՈՓՈՒՄ

Տարբեր մշակույթներում և ազգությունների մոտ ժողովրդական երաժշտությունն ունի տարբեր տեղ ու դիրք: Հայ ժողովուրդը մեծ նշանակություն է տալիս ժողովրդական երաժշտությանը հանձինս Կոմիտասի. ով ձեռնամուխ եղավ ժողովրդական երգերի հավաքման գործին: Հայերը մեծ հալածանքներ կրեցին Օսմանական կոիվներում և ստիպված արտագաղթեցին այլ երկրներ. այդ թվում նաև Իրան: Այժմ ինչպիսի՜ն է հայկական ժողովրդական երաժշտության տեղն ու դերը նրանց շրջանում. ահա այս խնդրին է անդրադառնում հոդվածը:

Բանալի բառեր. ժողովրդական երաժշտություն. համայնք. մշակույթ. տեղ ու դիրք. ապրելակերպ. արևմտականացում. սպառողականություն (կոնսումերիզմ)

СОЦИОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ МЕСТА И РОЛИ АРМЯНСКОЙ МУЗЫКИ В КУЛЬТУРЕ АРМЯНСКОЙ ОБЩИНЫ ИРАНА

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РЕЗЮМЕ

Музыка имеет разное значение, место и роль у разных народов, в разных культурах. Армяне придают большое значение народной музыке, благодаря Комитасу, который поставил перед собой задачу по сбору народных песен. Армяне подвергшись геноциду в Османской Империи, эмигрировали в разные страны, включая Иран. В статье автор рассматривает проблемы места и роли армянской народной музыки в общей культуре Армянской общины Ирана.

Ключевые слова: народная музыка, сообщество, культура, место, образ жизни, Вестернизация, потребление.

**ԿԱՆԱՅ ԵՎ ՏՂԱՄԱՐԴԱՆՑ ՔԱՂԱՔԱԿԱՆ
ՄԱՍՆԱԿՑՈՒԹՅԱՆ ՍՈՏԻՎԱՑՈՒՆ
ԱՌԱՆՁՆԱՀԱՏՎՈՒԹՅՈՒՆՆԵՐԸ ԷՆ ԱԶԳԱՅԻՆ**