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She is the author of six monographs, dedicated to the history, theory and aesthetics of Armenian sacred music: *The Ritual “Mashtotz” as a Document of Armenian Medieval Musical Culture* (Yerevan: National Academy of Science of the Republic of Armenia, 1991, in Armenian), *Armenian Medieval “Commentaries of Modes”* (Yerevan: Komitas, 2003; Gitutyun, 2011, in Armenian), *The Theory of Modes in Medieval Armenia* (Yerevan: Gitutyun, 2013, in Armenian), *The Musicological Heritage of Grigor Gapasakalian* (Yerevan: Gitutyun, 2013, in Armenian), *Grigor Magistros as Hymnographer and Aesthetician* (Yerevan: Gitutyun, 2015, in Armenian). She has compiled and edited the Armenian Hymnal *Sharakan* in European staff notation (introduction by A. Arevshatyan & L. Hakobyan, vol. 1, Yerevan: *Gandzasar* Theological Center, 1997), the Anthology of Armenian Sacred Chant *Hogevor erger* (Yerevan: *Anahit*, 1998, 2011 [second edition]) and wrote many other essays and articles in Armenian, Russian, French and English. Her essays have been published in Armenia, Russia, Ukraine, Poland, France, Denmark and the US. Arevshatyan is the editor in chief and compiler of the International Musicological Review *Manrusum* in Yerevan (vol. 1/2002, vol. 2/2005, vol. 3/2009, vol. 4/2013), dedicated to the problems of the history, theory and aesthetics of sacred music.

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Artur Shahnazaryan is a composer and musicologist. He served as the director of the Office of Folk Creation at the Komitas State Conservatory. Then he also served at the Armenian Ministry of Education as Chief of the Office of Preservation, Development and Diffusion of National Culture. Shahnazaryan is a member of the governing board of the Composers’ Union of Armenia. He has published major works on Medieval Armenian neumology, culture, ethnography, folk creation and education. He is an author of numerous musical compositions who has lectured and has had his compositions performed in Denmark, France, Germany, Hungary, Norway, Romania and the United States.