

**The
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Center for
Traditional
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B U L L E T I N**

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THE NEWS

Ethnomusicological life in Georgia (January-June, 2011)

Festivals and Scientific Conferences

5-6.10.2011 – Ensemble “Tutarchela” participated in Kazim Koionju Festival of Laz Song in Batumi.

17-19.10.2011 – International Festival and Scientific Conference were held in Khobi as part of the Khobi 5th International Festival.

15-17.11.2011 – International festival and Conference of Secular and Sacred Music in Batumi

Compact Discs

09.10.2011 – Ensemble “Mtiebi” recorded a new CD

September, 2011 – Ensemble “Rustavi” recorded a new CD

12.11.2011 – Presentation of the second compact disc of female choir of chanters “Ialoni” was held at the Art Gallery of the State Folklore Centre of Georgia.

Expeditions

November 2011 – Giorgi Kraveishvili – a Magistracy student of Music Department at Batumi Arts Teaching University participated in a short folklore field expedition in the villages of Kakhi District (Saingilo) together with Marta Tartarashvili – a philologist.

November 2011 – Students of Folk Music Department of V. Sarajishvili Tbilisi State Conservatoire participated in a folklore field expedition in Racha under Otar Kapanadze’s leadership.

Concert Tours

15-27.07.2011 - Ensemble “Basiani” was on concert tour in France.

24.09.2011 – Ensemble “Mtiebi” took part in Divine Liturgy at one of the Orthodox Churches in Stockholm together with father Giorgi Sharashenidze.

25.09.2011 – Ensemble “Mtiebi” performed in a solo concert at the “Stalet” World Music and Folklore Centre (Stockholm).

15-25.10.2011 Ensemble “Tutarchela” performed in solo and joint concerts (together with female choir “Vemmes Vocales”) in Luneburg, Hanover, and Bevensen (Germany).

16-19.10.2011 Ensemble “Didgori” was on a concert tour in Ajaccio, Corsica.

26.10.2011-23.11.2011 – Ensemble “Shav nabada” performed in concerts and held work-shops in various towns and cities in England.

04-28.11.2011 – Ensemble “Sakhioba” held 14 concerts in Great Britain.

02-17.11.2011 – Ensemble “Rustavi” was on a concert tour in Norway, Poland and Italy

19-30.11. 2011 - Ensemble “Rustavi” was on a concert tour in Ecuador.

Concerts and Evenings

06.10.2011 – An evening of Georgian folklore, dedicated to the 55th anniversary of Ensemble “Shvidkatsa” was held as part of J. Kakhidze Classical Music Festival “Autumn Tbilisi”. Among the participants were ensembles “Martve”, “Bichebi”, “Mdzevari”, “Rustavi”, “Basiani”, “Imereti”, “Batumi”, “Shalva Chemo”, Choir of the Holy Trinity Cathedral Church of the Georgian Patriarchy.

New Publications

V. Gogotishvili. “Theoretical Issues of Georgian Folk Music”, National Academy of Sciences of Georgia, V. Sarajishvili Tbilisi State Conservatoire published by the Charity Foundation “Khobi”.

E. Garaqanidze. “Georgian Musical dialects and Their Interrelation. (*Sakartvelos Matsne* publishing; Tb.2011)

Georgian and Foreign Scholars and Compilers of Georgian Folk Music (compiled by N. Nakashidze, *Ustari* publishing; Tb.2011).

N. Kalandadze, M Kvizhinadze. Traditional Music in Georgian-Abkhazian Dialogue (*Triasi* publishing; Tb.2011).

A. Erkomaishvili. Roads, People Songs... (*Ustari* publishing; Tb. 2011)

G. Sikharulidze “Gordela” (reminiscencies).

Compact Disc “Anzor Erkomaishvili 70” including 35 songs with A. Erkomaishvili’s participation.

Polyphony of other countries

WAGOGO MULTI-PART SINGING (TANZANIA)

The Wagogo live in a vast central area of Tanzania and represent one of about 113 groups that constitute an ethno-linguistic map where the cultural diversity corresponds with the same musical variety. Using a bantú vernacular language – *Cigogo*-, the Wagogo is an agricultural and stockbreeding community whose survival depends on the main corn (wheat, sorghum, millet) or peanut harvests, and therefore, on the rain around which all their material and symbolic life revolves. Music exists in symbiosis with life, so we can affirm that there is not a moment in the Wagogo's life without a musical support and, as it happens in most of African societies, there are no aesthetic motives but ethical purposes for the performance of the music.



Wagogo community in Embe , Dodoma Region. © Polo Vallejo, 2006

Among the characteristics that describe the idiosyncrasy of the Gogo people, on the one hand, it stands out the moments linked to entertainment where they share and moderate their emotions through collective singing and, on the other hand, the ritual circumstances through which emerges *Makumbi*, rite that shows the transition from adolescence to adulthood at the time when the community celebrates the abundance of a good harvest. In this sense, the repertoires directly related to the time of agriculture (*Ifuku*) are the ones that present a greater musical complexity from the view point of multipart singing used: a kind of polyphony build up by a combination of different plurilineal techniques. Between one and the other circumstance,

ritual and recreation, music becomes an essential factor for the society cohesion.

Regarding their polyphonic conception of music, it is convenient to know that the Wagogo do set lexical differences between what it is simply considered “to sing” – *kwimba*- (whether it is one, two or more voices whose rhythmical articulation is identical)

and “polyphony” –*cilumi*- (distribute), that is, placing vocal lines rhythmically independent on top using syllables with no semantic meaning.



Wagogo children during the Makumbi initiation rite. © Polo Vallejo, Nzali 2007

One of the most complex Wagogo repertoires is *Cipande*, that etymologically means “piece”, “fragment”, and refers to the portion of skin that is cut off during male circumcision to the future initiated boys *mnyamluzi*. *Cipande* songs are executed *a capella*, with the only accompaniment of a cowbell *ndodolo* or a *kayamba* (maraca). Socially, it is performed due to 3 reasons: 1) It commemorates fertility in general and is used as a warning each night before a circumcision; 2) it is practiced as entertainment where the election of a husband by a woman is being parodied; and 3) it is also used as a way to relieve the pain of the future initiated in the precise moment when the cut in the skin is being done.

In order to achieve this last purpose, the men surround the boy who is going to be circumcised and, at the warning signal of the *hono ndulele* (antelope horn) they project their voices towards him while they sing the polyphonic section of the *Cipande* (superimposition of ostinati, canon and hoquetus); at the same time and close to the exterior of the *ikumbi* (ritual space), women simultaneously sing in tune the parallel singing from the beginning of the song.

Consequential polyphonic complexity created by the interaction of different multipart proceedings, is used by the Wagogo as a therapy for mitigate pain during the circumcision practice. In the *Cipande*

repertoire music, semantic or non significant language, and social circumstance, reaches their highest point of interaction giving rise to the biggest symbiosis between musical technique and social function. Here lies the consideration that among the Wagogo, what is significant must be musically effective, and here is the reason why multipart proceedings are used in this case.



Polo Vallejo

Doctor in Ethnomusicology, Pedagogue and Composer.

Associate Professor of Ethnomusicology at the University Complutense of Madrid

Bibliography, Discography (concerning to Polo Vallejo's work among the Wagogo)

- 2011. *Africa: The Beat*, Film-Documentary by Samaki Wanne based on a research work of Polo Vallejo among the Wagogo from Tanzania
- 2007. *The Musical Heritage of the Wagogo (Tanzania): Context and Systematics*
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- 2004. *Mbudi mbudi na mhanga –The Musical Universe of the Wagogo Children from Tanzania-* Author's Edition, www.polovallejo.com / Madrid
- 2003. *Masumbi: Wagogo Entertainment Music*. Recordings, notes and pictures: Polo Vallejo. 2001. Ocora / Radio France 560165
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Musée d'ethnographie de Genève. Suisse, 2001. VDE-CD 1067
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One Foreign Folk Ensemble SPARTIMU

Corsican Polyphonic Singing in the World Chorus



I first heard Corsican polyphonic singing in my native Georgia in the mid 1980s, and for me, as for many Georgians, it was truly a revelation. Corsican singing became an overnight sensation in Georgia after a documentary about Corsican singing was aired on Central TV program. Georgia is known among ethnomusicologists and general public as the land of polyphonic singing and I must say it is never easy to impress Georgians with polyphonic singing. Amazing closeness of the sound of Corsican singing to East Georgian table songs was also starting the same long improvised two leading embellished melodies in free meter, supported by the long drone bass. As one of my musicologist colleagues told me, although he was initially skeptical about my work on comparative study of Georgian traditional polyphony (Georgian polyphony was usually regarded too unique to have any serious connections to any other polyphonic cultures), he changed his mind after hearing Corsican singing.

More than twenty years later in October 2008 on my visit to Corsica, I found out that Corsican singers had the same kind of strong musical impression when they first heard Georgian polyphony. As a member of the legendary group “Voice of Corsica” Philipp Rocchi told me he still vividly remembers where, when and from whom he heard for the first time Georgian traditional polyphony, although this happened almost 40 years ago.

It is an extremely interesting scholarly question why there are such close audio parallels between such faraway cultures, as Georgia and Corsica. I

have to say that Corsica and Georgia are not unique in their closeness of polyphonic styles. The same can be said about polyphonic singing of Latvia and Tibet, or Bulgaria and Indonesia or Lithuania and Nuristan. Jaap Kunst, a celebrated ethnomusicologist of the 20th century was so impressed by such parallels between the Balkan mountains and Indonesia, that he devoted a special work to the possible historical links between these two faraway regions. I addressed the issue of the comparative studies of polyphonic cultures in my two books, published in 1989 and 2005 (the third is coming out later this year). My research convinced me that the typological closeness of faraway polyphonic traditions is a fact and allows us to have a fresh look at the problem of the origins of polyphony in a new light.

I have to say that the popular view about the origins of polyphony as a late cultural phenomenon is not supported by the available facts. On the contrary, it looks that choral singing is an extremely ancient element of human culture (for example, according to Curt Sachs, Anne Kilmer and Hans Hickman polyphony was present among ancient Sumerians, Hurrians and Egyptians). I believe that studying the origins of human choral polyphony may help us have a fresh look at such questions as the origins of human social organization, intelligence, language and speech.

Another interesting aspect of polyphonic singing is that in many of the world's regions it is distributed in the most isolated and relic geographical regions, like mountain ranges (for example Caucasia, Alps, Pyrenees, Balkans, Tibet, Andes), islands (for example Corsica, Sardinia, Sicily, Iceland, Hokkaido, Polynesia and Melanesia) or large forest massifs (for example tropical forests of Central Africa, swampy Polesie in Eastern Europe or forest covered mountains of South-East Asia).

It is amazing how late the knowledge of Corsican polyphony reached most of thnomusicologists. Although much revered Felix Qullici documented the presence of rich traditional polyphony among Corsican shepherds in the 1940s and 1950s, ethnomusicologists were still mostly unaware of the richness of Corsican polyphony. For example, Marius Schneider did not mention Corsican polyphony in the second edition of his “History of Polyphony” which came out in 1969. This might sound strange, but the presence of polyphonic singing in Africa was known to European ethnomusicologists a few decades before they learned about polyphonic singing of Corsica or Albania.

When Qullici (and later Wolfgang Laade) visited and recorded polyphonic singing from Corsican

shepherds, they were sure that this was a dying tradition. I can testify that vocal polyphony has already disappeared in a great number of cultures all around the world. Fortunately the pessimistic prediction of Qullici and Laade for Corsican polyphony did not realize. On the contrary, following the change of policy towards the Corsican national culture, from the 1970s onwards Corsican traditional polyphony became a symbol of Corsican cultural identity. This change of status created a very much needed financial and moral support for Corsican traditional polyphony. New ensembles appear, recordings of Corsican singing became widely available Corsican groups successfully went to international arenas, performing and teaching Corsican polyphony to outsiders.

Despite their rich choral and obvious mastery of polyphonic singing “Spartimu” is one of the relatively young Corsican ensembles. Spartimu started only in 2005. The name Spartimu in Corsican means “let’s share”. As Frederic Vesperini, the leader of Spartimu told me that the members of Spartimu believe in the power of sharing cultural heritage between different cultures. Spartimu visited Georgia in 2008 and participated in the International Symposium on Traditional Polyphony and their interest towards Georgian polyphony widened further. To my knowledge Corsican and Georgian cultures are almost equally represented on Spartimu’s first CD.

Joseph Jordania,
*Dr. Prof. International Research Center for
 Traditional Polyphony Georgia, the University of
 Melbourne Australia*

One new Georgian Ensemble

“Ialoni”

Our guest is “Ialoni” – a female chanters’ choir, created few years ago. Here is the interview with the director of the choir - Nino Naneishvili, M.D. in musicology (sacred music).



“Ialoni” was created in March, 2009. *Ialoni* means “dawn” in West Georgian dialect. We think that the meaning of the word corresponds to our activity, as the spirit and nature of Georgian chant is like the delight brought by a new day, the sunshine; besides it is the dawn of our work as a group.

There are eight members in the group, most of whom are musicians.

There are few female groups in Georgia, especially female chanters’ group. This is paradoxical, because in the country with rich musical heritage such as Georgia, I think everyone should sing and chant - the young and old, women and men. Today this deficiency has various reasons ... It is a deplorable fact, that in many churches there are choirs of female chanters but their level does not correspond to the masterpieces they perform. It is noteworthy, that the repertoire of traditional chants is gradually being revived, but this is only half of the work, which must be followed by the corresponding professional training.

The idea for the creation of “Ialoni” was conditioned by the reality. After familiarizing with highly spiritual, highly artistic examples we understood that such synthesis of prayer, music and performance cannot be achieved without time, energy and professional background. Having understood this I had a wish to chant with a group, which would allow to expand the repertoire, improve the quality of

performance; gradually it became possible to collect such a group.



The basic source of our repertoire are the manuscripts of traditional chants (National Center of Manuscripts) and publications of the Chant Center of the Georgian Patriarchy.

Concerning the form of our work, I believe, that rehearsals their, quality and intensity is most important for any artistic collective. In our case it is very important to chant during divine service; for during this process various abilities show up and via matching these we make our future plans.

“Ialoni” has already had two solo concerts; we take active part in the evenings of Georgian song and chant, though only throughout Georgia so far.

We are also involved in various projects; e.g. we recorded few chants for Nana Janelidze’s film “Knights of Chant”, which was published as a compact disk (2009). At the end of 2010 together with other musicians we recorded a CD of Polish Christmas Songs and Chants as organized by the Polish Embassy in Georgia.

“Ialoni” has one solo CD (chants of the Virgin Mary, Gelati School of Chant), which mainly includes chants for the church service of the Virgin Mary (2010). In near future we plan to organize the presentation of our second compact disk, which will include the repertoire (eight tone chants of West and East Georgian chant modes, “*Ghmerti Upali*” and Easter Troparions) performed at our last solo concert on 31 January, 2011. We believe that this material will help various choirs of chanters to perform eight tone chants (chants from Gelati School of chant will be published as a collection of each voice part chanted separately for teaching purpose).



Next we plan to continue our work on eight tone chants (*Upalo Ghaghad Viyavi, Ats Ganuteve....*). We also consider it noteworthy to organize various concerts of chants in Tbilisi and other regions of Georgia for the popularization of Georgian traditional chant. Such events will arouse more interest and deadened genetic memory; strive for knowledge, wisdom and faith, which inspired our ancestors to create masterpieces of such spiritual and artistic value.

Foreign performers of Georgian Folk Song

Swedish Ensemble “Doluri”



Ensemble Doluri was founded in 1995 by Johan Westman. In 1996 the group travelled to Georgia for the first time. The Swedish-Georgian Society and the Music Conservatory in Tbilisi helped to arrange the trip and friendships with Ensemble Tbilisi and Ensemble Georgica was established. When Johan moved to Norway for further studies Jens Möller was appointed conductor. In 2001 Doluri returned to Georgia once again. They held concerts and appeared on Georgian national television. Since then, members of the ensemble have visited Georgia, in small groups or on their own, from time to time, continuously, up to present day.

Ensemble Doluri has a broad repertoire from all parts of Georgia. The present members are: Johan Westman, Jens Möller, Anders Rimpi, Karl Stintzing, Marcus Ahlberg, Evtiki Gabunia, Fanny Umareus, Eric Rusch, Mats Hulander and Stefan Sundström but former members frequently join Doluri's concerts. Since Jens moved to Brussels the ensemble nowadays is run democratically by all members. Besides co-operating with Ensemble Tbilisi and Ensemble Georgica some members have also studied with ensembles and authorities such as Ensemble Anchiskhati, Vazha Gogoladze, Islam and Vakho Pilpani. In 2012 Ensemble Doluri is planning to participate in the Symposium of Traditional Polyphony in Tbilisi. Ensemble Doluri frequently performs in Sweden at all kinds of concerts and events.

www.doluri.se

Beneficents of Georgian Folk Song

Dzuku Lolua (1877- 1925)



Dzuku (Porpile) Lolua - a legendary song-master and singer, mentor of a whole generation of song-masters and singers, collector and popularizer of folk songs, researcher and public figure was born in the village of Kvaloni (Khobi District), to a family of a poor nobleman. Having received ecclesiastical education and studied chanting, Lolua was appointed a psalm-reader in his native region. He was well-known all over Samegrelo for distinguished musical ear and beautiful voice. At the age of 19 after creating a choir and organizing a concert tour he was recognized as a talented song-master.

In 1897-1898 Dzuku Lolua went to Abkhazia together with his newly-created choir of Megrelian singers. After that his activity was connected to Abkhazia. At the banquet organized by Sokhumi Society in Ilia Chavchavadze's honor in Sharvashidzes' estate Lolua's ensemble beautified the event with songs and dances of Abkhazia and other provinces of Georgia.

From 1904 at the request of "The Society for Dissemination of Reading and Writing among the Georgians" Lolua moved to Sukhumi. He was asked to create a large choir in order to arouse the weakened national spirit caused by the Russification of Abkhazia. This is the starting point of Lolua's fifteen-year-long activity as a song-master in Abkhazia.

First Georgian-Abkhazian choir holds distinguished place in the history of the performance

of Georgian traditional music and Georgian-Abkhazian relations. In the choir the Abkhazians, Megrelians, Imeretians, Gurians, Svans, singers of various ages and social background sang side by side. Lolua chose the direction in performance, which implied displaying the syncretic nature of polyphony on the stage: the choir members played different musical instruments and danced. The choir was first to play Abkhazian *Apkhiartsa*, *Acharpan*, *Aiumaa*, Svan *Chuniri* and *Changi*, Megrelian *Chonguri*, Imeretian *Daira*. The examples from Abkhazia and other provinces of Georgia were equally presented in the repertoire.

Lolua created extensive theatrical compositions on the stage; which the Abkhazians consider as the beginning of Abkhazian theatre.

The presentation of the first Georgian-Abkhazian choir took place on 25 September, 1904. This is the date of the initiation of choir activity in Abkhazia.

Dzuku Lolua created four choirs in Sokhumi: in 1904, 1911, 1912, and 1919. Besides, he also established several vocal collectives of workers in Sokhumi and Sochi.

Principal peculiarity of Lolua's choir activity in Abkhazia was authentic performance. He was for invariable performance of folk examples; he used the method of teaching songs by oral way. Group performance by upper voices in a large choir was a strange occurrence for Georgian traditional performance. But regarding the time, place and circumstances, this did not become the topic for criticism. Struggling for the rescue and preservation of national music and national culture in general, Dzuku Lolua involved thousands of people. It can be said, that Georgian-Abkhazian choir greatly contributed to folk music performance in Abkhazia.

In 1917-1918 Dzuku Lolua brought his ethnographic groups to Tbilisi and presented them to wide audience. From then on Abkhazian folk examples were included into Georgian performance practice, which greatly contributed to their dissemination throughout Georgia. Besides, renowned singers such as Kitsi Gegechkori, Kirile pachkoria, Vano Kozmava, Maxime (aka Dghiki) Ziapshipa, Rema Shelegia and Platon PANTSulaia, who later directed their own choirs, also included into their repertoire the Abkhazian songs, that Dzuku Lolua presented to wide audience (among these were "*Aqishi*", "*Azari*", "*Dachrilis Simghera*", "*Satsekvao*", "*Ghighini*", "*Sharatin*", etc.).

Later when Dzuku Lolua did not work in Abkhazia any longer, the songs from part of the country still occupied important place in the

repertoire of his choirs, which contributed to the popularization of Abkhazian culture.

When in Sokhumi Lolua successfully combined his artistic work with active public activity. He was first to open the first book shop with a reading hall in the town; under his leadership and the aid of local public figures raised was the question to establish "Phylharmonic Society" and Music School. In 1919 Georgian Musical Society sent Grigol Chkhivadze, a renowned Georgian public man to Sokhumi at Lolua's request. Here Chkhivadze established Abkhazian section of the Society. Music School was opened in 1921. Dzuku Lolua had practical and theoretical knowledge of Abkhazian folklore. He dedicated two letters to the subject: "Music of Abkhazia", and "Brief Discussion on Abkhazian Folk Music and Songs".

Lolua was a true leader not only in art: during the Turk invasion in 1918, he gathered a detachment of Megrelians and Abkhazians and brought it to Batumi to defend the territorial integrity.

Dzuku Lolua's talent, diversity of his interests, artistic activity and patriotic spirit puts him beside truly great public figures.

Marina Kvizhinadze

On the History of Georgian Choral Music

The Georgians have revealed their musical talent and creative abilities in music.

The roots of folk song disappear in the depth of millennia; strong musical tradition and original polyphony of the Georgians was formed in ancient times, laying foundation to the early development of Georgian folk choral culture.

Harmonic-polyphonic thinking was incepted in the Georgians in remote past, giving impetus to the origin of polyphony and its further development parallel to the raise of national culture. Polyphony is the keystone of Georgian music, and choral single-part singing is its historic past.

Georgian people have maintained few examples of choral single-part singing to this day; these are encountered mostly among East Georgian mountain dwellers (among the Tushetians, Pshavians and Khevsuretians), also in Meskhetian and Laz folk music.

When studying the sources of Georgian choral culture the attention is paid to two-part songs surviving in East Georgia; these are cult-ritual “*Dideba*”, “*Mze Shina*”, “*Zari*”, “*Iav-Nana*”, work songs “*Herio*”, “*Heriega*” and round-dance songs “*Nanavda*”, “*Mumli Mukhasa*”, “*Satamasho*”.

Cult-ritual songs are performed by the alternation of a singer or two singers on the background of drone bass sung by a choir.

In work and round-dance songs the emphasis on rhythm influences bass part, which unlike organ point in cult songs, becomes mobile in terms of rhythm and intonation and creates *basso ostinato*.

As we see from the already documented folk material these two principal types are the basis of Georgian two-part choral culture.

The same is observed in Megrelian folk music, where only the first type of two-part singing is represented – a soloist on the background of bass drone.

In terms of musical structure two different types of two-part singing are encountered in Acharan folk music. Here two voices are polyphonically conformed. It can be said, that Acharan examples of two-part singing are the product of the Georgians’ developed musical thinking.

In their memory Georgian people have maintained several very primitive examples of two-

part singing, representing the embryo, outset, and the earliest step of its formation. Such two-part singing is encountered in Khevsuretian folk music (“*Khutshabat Gatendeba*”). Here the bass joins in unison in at the end of every stanza, which represents tonic; this is why the sense of harmony is not clear.

In Georgian folk music three-part singing occupies principal place, it expresses every aspect of the Georgians’ life. In three-part singing the Georgians have expressed their musical talent, created classical examples of their national folk art. Intonation practice and large variety of musical traditions originated in ancient times have determined the development of Georgian choral art and mastery of performance.

Georgian three-part singing is characterized with diversity of genres and forms. According to genres we can distinguish work, heroic, ritual, domestic, travelers’, table, love, lyric, warriors’, dance, round-dance, humorous and other songs. According to form there are strophic and highly developed three-part songs.

The diversity is also created by musical structure and different interdependence of voice parts, as well as by the participation of each voice part in the creation of the song.

According to the afore-mentioned characteristics the following three-part examples are mostly encountered in East Georgian vocal art: 1. Outer parts move in octave, the melody is led by the middle voice; 2. Basic melody is led by top voice, middle voice mainly follows in third; 3. Top voice leads, middle voice creates independent melodic skeleton and combines polyphonically with top voice; 4. Two upper voices either alternate or develop the song by parallel movements. In all cases bass has harmonious function mostly representing organ point. It should also be mentioned that in three-part song middle voice is primarily considered as leading.

Original Georgian folk polyphony is presented with all its variety in Imeretian, Gurian, Megrelian and Acharan three-part songs, but Gurian songs are distinguished in peculiar interdependence of voices and active participation of intonationally developed bass part. These songs amaze listeners with technically rich, complex and diverse musical material, developed on the basis of polyphonic principles and this polyphony is represented in most compound complexes by all contrapuntal means.

Kharlampi Savaneli was first to familiarize wide audience with Georgian folk choral culture. In 1873 he created a choir and played significant role in splurging and propaganda of Georgian choral songs. Kharlampi Savaneli’s choir did not exist for a long

time, but the existence of Georgian choir became a national demand and he had followers. In 1885 Lado Aghniashvili created *Kartuli Khor* ("Georgian Choir"), paving road to the revival of Georgian choral culture and its further development. Ilia Chavchavadze praised the choir's first concert, forecasted big future and saw big possibilities for the creation and development of Georgian national professional music in its activity.

Georgian society's unanimous response and especially Chavchavadze's estimation encouraged Aghniashvili, the Choir and young musicians and figures from its surrounding, who continued their activities with brisk energy.

Grigol Chkhikvadze

The Centres of Georgian Science and Culture **Arnold Chikobava Institute of Linguistics**



Arnold Chikobava Institute of Linguistics was created on the basis of the already founded (1936) N. Marr Institute of Language, History and Material Culture (ILHMC) in 1941.

The objective of the institute is to study Georgian language from the normative and historical viewpoint, as well, to research the problems of phonetics, grammatical structure, syntax, vocabulary and dialectology of other Kartvelian (Megrelian-Chan, Svan) and Ibero-Caucasian (Abkhaz-Adyghe, Nakh, Daghestanian) languages in synchronic and diachronic aspect, also the connection of these languages with other ones from typological viewpoint.

Institute of Linguistics is the only scientific institution, where more than 30 languages (among them 15 written languages) of the Ibero-Caucasian (Paleocaucasian) family are researched. Fundamental researches, which determined the development of linguistic conception in Georgia, were initiated at the institute:

Institute of Linguistics has permanent scientific contacts with different foreign scientific centres. Georgian scientists are invited to the world scientific conferences and symposiums. In recent years more than 20 collaborators of the institute were invited to Germany, France, England, Sweden, Israel, Iran, Turkey, Holland, Russia and other countries. Young scientists were on a scientific trip in Holland, France, Germany and Sri Lanka. One group of collaborators carried out several programmes together with Linguistics and Phonetics Department of the Lund University, also with Universities of Frankfurt and

Munich.

Main goal of the institute is to compile dialectal and branch dictionaries of the Kartvelian languages. Currently the institute carries out the first stage of the lexicological section of the Georgian state programme. "Tushetian Dictionary" (2003), "Khevsuretian Dictionary" (2005) have been already published, the 1st volume of new edition of the "Georgian Explanatory Dictionary" and "Georgian-Russian Dictionary" are being prepared. The Institute compiled: "Kartlian Dictionary", "Ingilo Dictionary", "Chan Dictionary", "Pshavian Dictionary", "Gurian Dictionary", "Svanetian Dictionary". In 1956-1959 a three-volume "Russian-Georgian Dictionary" was published, in 1988 - one-volume of this dictionary. Lately "Georgian orthographic dictionary", "Georgian journalism stylebook", 'Problems of Georgian word culture' (two volumes) have been published.

Under the institute's leadership the encyclopedia "Georgian Language" is prepared for publication. This is the noteworthy generalizing work on Georgian. It manifests the main stages of development of the structure of Georgian and Georgian linguistic conception, also the centres of culture and sciences which contributed to the development and formation of the Georgian literary language.

The institute carries out systematic work on normalization and unification of Georgian scientific-technical terminology. In the epoch of scientific development the important task of the institute is to find and introduce semantically exact, formativly pliable terms adapted to the nature of a language. The institute has great experience and tradition, the suitable for further deepening and broadening of the terminological work. Independence of the country demanded the necessity formation of corresponding terminology and standards in official sphere.

History of one song

Kirialesa

New Year song

Greek formula *Kirie Eleison* (Lord, have mercy upon us) is encountered in the titles and refrains of several songs in Georgia, but in its folklorized, modified form, such as *Kirialesa*, *Leison da Kiria*, *Kililesa*, *Krialeso*, *Eisade Kirie*.

Kirialesa is sung in Samegrelo to this day when walking door to door, congratulating each other with New Year's Day. Archangelo Lamberti - the 17th century Italian missionary describes this ritual in detail: "The Megrelians respect and celebrate New Year in a special way... At the dawn they head to the house of their master; each of them bringing special things. The majordomo walks ahead carrying a hod with two golden crowns adorned with gems, one for lord and the other for lady; he is followed by an equerry, leading a selected beautified horse, the person is in charge of flocks leads a corpulent bull, a shepherd leads a selected lamb, cooks bring piglets and pheasants, baker brings a loaf of bread, wine-maker brings wine, gardener brings fruit. These are followed by a clergy dressed in their best clothes and carrying icons. The procession merrily sings *Kirieleison*, *Kirieleison*. One sings the word and the others respond. When they approach the door of the house, one person adorns the door with ivy.... the procession enters the house singing *Kirieleison*. They visit all rooms in the house and adorn each of them with ivy. "It is known that the procession also carries *chichilaki* (a Georgian kind of New Year tree), decorated with apples, pomegranate and flowers. Similar to walking on *Alilo* and *Chona*, the singers of *Kirialesa* also collect food and money. (Archangelo Lamberti – "Description of Mingrelia", Tbilisi, 1938:137-138)

"Hey, hosts, open the door. Happy New Year! Have plenty of beneficence. May evil not harm you, may your barn be full of crops, blessed be the cradle of your child, and may those, who wish you evil, die! May the old in your house live 700 hundred years and may those who are far away from home return safe and sound. Please give me some money!

It should be mentioned, that 4 out of 8 Georgian variants of *Kirieleison* are Megrelian New Year songs, and their intonational analysis clearly shows connection with round-dance examples. An Imeretian *Krialeso* is documented as Easter round-dance song. I think this fact is a good argument to assert that Christmas and Easter songs have originated from the same source. And the rule of their performance may indicate to their heathenish origin.

Lesion da Kiria recorded in Samegrelo by Dimitri Arakishvili in 1902 (Arakishvili, Dimitri –*Narodnaia Pesnia Zapadnoi Gruzii* /Folk song of East Georgia) and *Kililesa* recorded by Hungarian Konstantine Kovach (Kovach Konstantin- *Pesni Kodorskikh Abkhaztsev*. Songs of the Abkhazians from Kodori. Moscow, 1930. Publishing: *Narkompros Abkhazii i Akademii Abkhazskogo Yazika i Literaturi*) in 1929 are two-part examples performed after completing field work in Samurzaqano.

According to G. Eliava another variant of *Kirie Eleison* is connected with *Chvenieroba* celebrated on the eighth day after Easter (village of Bandza, Samegrelo). *Eisade Kirie* was sung by an old man sitting on a small oak tree. Later several men would dig out the oak tree, put it on their shoulders and first walk around the cemetery, and then around the church singing the song (Nino Ghambashidze – St. Andrew and Folk Holidays Related to Him).

The expedition (N. Ghambashidze, M. Sukhiashvili) organized in Martvili by the International Center for Georgian Folk Song in 2011 revealed another interesting variant of *Kirialesa*, which resembles *Elesa* from musical standpoint. Thus the name of the example sung for the organization of working process when carrying wine-press, a log, a boat or heavy load, as well as wedding *Helesa* surviving in Lazeti, can be considered as the modified forms of *Kirie Eleison*.

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Kirialesa Christmas (Megrelian)

Recorded by Marina Khukhunaishvili from
Nani Jaiani (Chkhorotsqu)

First system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat) and the time signature is 6/8. The lyrics are: sa - da - voi ki - ri - lei - sa.

Second system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat) and the time signature is 6/8. The lyrics are: 1. chqin men - dze - li kho - shi - a - ni, qo - mi - o - ti o - shi - a - ni.

Third system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat) and the time signature is 6/8. The lyrics are: sa - da - voi ki - ri - lei - sa.

1. chqin mendzeli khoshiani,
qomi oti oshiani.

2. ch'kich'kit'ia mekhokhuns,
psua qocha napudas.

3. shors (jars) mitini qorunsuda,
asho qorch'arapudas.

1. Oh, you my attractive host,
Please give me a one hundred bank note

2. An ant is crawling
May it have legs.

3. If you have someone in the army/ gone far away,
May he/she return home safe.