

The
V. Sarajishvili
Tbilisi State
Conservatoire
International
Research
Center for
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Polyphony
B U L L E T I N

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Shavo Qurshao

Tbilisi. June, 2012

THE NEWS

Ethnomusicological life in Georgia (January-June, 2012)

Festivals and Scientific Conferences

27.04.2010 - The museum of Tbilisi State Conservatoire held III International Students' Musicological Conference-Contest with the participation of ensembles "Didgori" and "Sakhioba".

12.05.2012 – Bolnisi hosted Multiethnic International Festival "Under One Sky" with the participation of ensembles "Me Rustveli" and "Tutarchela".

16-20.05.2012 – Ensemble "Didgori" participated in the International Festival of Orthodox Church Music "Hajnowka" in the city of Bialystok Poland and won third place among professional chanters.

18.05.2012 – Georgian Committee of CIOFF and Georgian Folk Music Department of Tbilisi State Conservatoire held Conference of Young Ethnomusicologists.

25.05.2012 - The International Research Centre for Traditional Polyphony of Tbilisi State Conservatoire held Scientific Conference "Georgian Multi-part singing and/or Late Medieval European polyphony".

CDs, work-shops, opening of studios, etc.

January, 2012 - New audio album of ensemble "Basiani" was exclusively published by Ocora Radio France.

March, 2012 – ensemble "Rustavi" recorded a new compact disk.

23.05.2012 – Ensembles "Anchiskhati Church Choir", "Sakhioba", Mama Daviti Church Choir, "Basiani", "Ialoni" and others recorded a CD for the Karbelashvilis' album at Bravo Sound recording studio.

Expeditions

January, June 2012 – Giorgi Kraveishvili a first year magistracy student of Batumi Art Teaching University was in Hereti together with philologist Marta Tartarashvili.

13-16.04.2012 - Teona Lomsadze a 4th year bachelor student of the Georgian Folk Music Department of Tbilisi State Conservatoire was in expedition in the villages of Ghebi, Glola and Chiora of mountainous Racha.

June, 2012 - Georgian businessman Vano Chkhartishvili established Foundation "Georgian Chant" in London with the blessing of Ilia II Catholicos-Patriarch of Georgia. The Foundation aims to promote the revival of Georgian traditional song and chant in Georgia and elsewhere.

Concert tours

18.04.2012 - Ensemble "Basiani" participated in the concert dedicated to the 80th anniversary of Ilia II Catholicos-Patriarch of Georgia at Salle Playel-Paris together with Holy Trinity Cathedral Church Choir of the Georgian Patriarchy.

Ensemble "Rustavi" was on a concert tour in Estonia, Italy, Spain and Moldova (January, 2012); Austria and Norway (May, 2012), Belgium and Holland (June, 2012).

7-12.05.2012 – Ensemble "Me Rustveli" was on a concert tour in Kerch (Ukraine); and participated in the events dedicated to the opening of a Georgian church

Concerts and Evenings

January, 2012 - ensemble "Rustavi" held solo concerts at Tbilisi Concert Hall.

11.02.2012 – ensemble "Me Rustveli" held a solo concert on the central square of the city of Rustavi.

12.01.2012 – Christmas concert with the participation of folk ensembles "Ialoni", "Sakhioba", "Aghsavali", "Didgori", "Nadi",

male choir of St. Hundred Thousand Martyr Church, Conservatoire student ensemble and male choir “Sherekilebi” was held at the recital hall of V. Sarajishvili Tbilisi state Conservatoire.

12.02.2012 – Ensemble “Tutarchela” held a solo concert on the central square of the city of Rustavi.

20.02.2012 – A charity evening of Georgian traditional music was held at the Youth Centre of Holy Trinity Cathedral Church with the participation of chanters groups “Aghsavali”, “Ialoni”, “Sakhioba”, “Didgori”, children’s folk ensembles “Amer-Imeri”, “Perkhisa” and “Kirialesa”.

09.05.2012 – Concert dedicated to the Day of Europe was held at Tbilisi “Samepo Ubnis Teatri” with the support of Estonian Embassy, with the participation of ensemble “Didgori” together with Estonian performers.

13.05.2012 – Easter Concert was held in the city of Kaspı with the participation of ensembles “Sakhioba” and “Didgori”.

19.05.2012 – Tbilisi Museum of Instruments hosted presentation of the book “Traditional Music in Georgian-Abkhazian Dialogue” with the participation of female ensemble “Nanina” and male choir “Sakhioba”.

May, 2012 – Ensemble “Rustavi” held solo concerts in Batumi.

New Publications

January, 2012 – Georgian Folk Music Department of Tbilisi State Conservatoire published a collection V. Gogotishvili’s works “Theoretical Issues of Georgian Folk Music” (compiler N. Nakashidze, Editors D. Arutinov-Jincharadze and G. Toradze)

May, 2012 - Georgian Folk Music Department of Tbilisi State Conservatoire published materials of the conference dedicated to O. Chijavadze’s 90th anniversary enclosed with the compact disk of the folk concert related to the event.

Prepared by *Maka Khardziani*

International Symposium on Traditional Polyphony

Tbilisi 6th International Symposium on Traditional Polyphony is approaching – about 30 papers of foreign scholars have already been included into the program of scientific sessions, Georgian Scholars are also preparing to participate in the Forum. As it is known the symposia are prepared by the International Research Centre for Traditional Polyphony, its international bureau in Australia headed by Prof Joseph Jordania, and are held with the financial support of the Georgian Ministry of Culture and Monuments Protection.

The Tbilisi symposium has turned into a distinguished international event, which directly responds to the Convention for the Preservation of Intangible Cultural Heritage and is an expression of the State’s care for Georgian polyphony – proclaimed a masterpiece of the Intangible Cultural Heritage of Humanity by UNESCO in 2001.



Before touching upon the forthcoming forum, I would like to mention what the past 5 symposia have given us. In general, the scale and significance of any event is determined by its results. From this standpoint, I think noteworthy is the representation of the scholars - participants of the 1-5 symposia (2002-2010) from **Austria, Australia, USA, Bulgaria, Germany, Great Britain (England, Scotland), Spain, Estonia, Japan, Israel, Italy, Canada,**

Latvia, Lithuania, Macedonia, The Netherlands, Norway, Poland, Russia (Russia itself and Adyge), France, Serbia, Slovenia, Taiwan, Ukraine, Switzerland, Sweden and Croatia.

Ensembles from **Georgia, Australia, Azerbaijan, USA, Great Britain/Scotland, Turkey, Japan, Iran, Canada, The Netherlands, France, (Corsica and Basque country), Latvia and Lithuania** participated in the concert programs of the symposia.



It should be mentioned, that the symposium evokes big enthusiasm in these ensembles. It can be said, that they are the envoys of Georgian culture in their countries, where they take part in various events, including those held by Georgian Embassies, perform Georgian multi-part songs and chants, and what is very important come to Georgia at their own expenses to participate in the symposium concerts every second year.

Ossetian, Abkhazian, Chechen, Basque, Latvian, Lithuanian, Austrian, Bulgarian and Georgian polyphony was performed at previous Symposia.



We are especially proud that world-renowned scholars such as Dieter Christensen and Tim Rice (USA), Simha Arom (France), Izaly Zemtsovsky (USA/Russia), Polo Vallejo (Spain), Franz Foedermayr (Austria), Josepg Jordania (Australia/Georgia), Hugo Zemp (Switzerland) and others take part in the symposia. Jordania, Arom and Zemtsovsky are holders of Fumio Kizumi Prize – supreme award in ethnomusicology. I would like to use the moment and congratulate Prof Izaly Zemtsovsky – great scholar, big friend and beneficent of Georgian culture with this prize, recently awarded to him in Japan, in May, 2012.

It can also be said, that before the symposia unique Georgian polyphony was presented to the world by different ensembles, but world scholarly circles have also become interested in this phenomenon since 2002 thanks to the symposia. **One of the biggest achievements of the symposia is the firmly inculcated viewpoint on the local origin of Georgian polyphony, its stylistic and form diversity. Western scholars undoubtedly acknowledge that Georgia is a unique country in the world, where on a small territory encountered are expressions of all existing polyphony types; for this it holds distinguished place in modern world (Zemtsovsky).**



To the interest of foreign scholars testify their papers on Georgian polyphony delivered at Tbilisi Symposia. Their number accounted to 35 at the past 5 symposia.

Our symposia laid foundation to close collaboration between renowned scholars Simha Arom and Polo Vallejo with ensemble “Basiani”, followed by lecture-concerts in Italy, Spain and England in 2008-2010, where their narration about the miracles of Georgian polyphony to large audience was accompanied by “Basiani’s” illustrations and followed by concert. This activity was crowned by “Basiani’s” participation in the Festival “Bach and Polyphony” at Lincoln Center (USA) in 2010. These scholars also actively collaborate with young Georgian scholars, carrying out joint studies.

The Tbilisi symposium gave stimulus to the intensive study of polyphony in the world. **The 2002 Tbilisi Symposium was first after the 1990s followed by similar scientific forums in Europe.** However with its format and diversity of themes, and presentation of the polyphony of various regions our symposia still hold distinguished place.

Visits of World renowned scholars in Tbilisi are not limited only with symposia – traditionally they meet students and deliver lectures, familiarizing them with the cultures of various countries, with their own work and ongoing processes in ethnomusicology.

Besides, this symposium is a brilliant possibility for Georgian ethnomusicologists to join world ethnomusicological processes. This forum has become one of the prestigious tribunes from which Georgian and Western ethnomusicologists present the problems of Georgian multi-part singing in the context of World polyphony.



We do our best that each symposium has its own peculiarity. To the participants of the 5th symposium we suggested films on polyphony: Hugo Zemp’s “Svan Dirge”, “Feast Days of

Tamar and Lashari” and “Polyphony of Ceriana the Compagnia Sacco” and Soso Chkhaidze’s film “Gurian Song”. For the 2012 planned is projection of the films on Albanian, Italian and Wagogo Polyphonies.

Besides, planned are two round table sessions at the initiative of visiting scholars. One is the expression of their interest in the comparative study of Georgian and European polyphonies, the other – in the problem of origin of polyphony, the study of which has recently been activated thanks to Georgian ethnomusicologist Joseph Jordania. The participant scholars of the 6th symposium will be suggested a one-day cultural program, allowing them to take their time and get familiarized with Georgia’s sights. Besides, before the symposium Prof. Jordania is planning to take a large group of foreign scholars to Svaneti - a distinguished province for its bearers of traditional culture. Concert program will traditionally be one of the most attractive parts of the 2012 symposium with wide spectrum of Georgian and world polyphony. The books of proceedings of the symposia are available on the Web Site of the Centre www.polyphony.ge . One of the highest rating web site on traditional music. I would also like to mention that it is thanks to Tbilisi Symposia, that our Centre realizes short (10 month) educational course in Georgian Folk Music for foreigners.

Rusudan Tsurtsunia
Director of the IRSTP

In Memory of Giorgi Garaqanidze



Unexpected passing of Giorgi (gigi) Garaqanidze, young ethnomusicologist, director of ensemble “Mtiebi” and studio “Amer-Imeri” on June 11, 2012 was like a thunderbolt for Georgian musical society. Son of a renowned folklorist Edisher Garaqanidze miraculously survived car crash 14 years ago, which took lives of his parents and sister. Everybody was sure that Gigi would suitably continue his father’s path which he did. “Mtiebi” returned to stage, generations were raised in “Amer-Imeri”, renewed were expeditions to various parts of Georgia, the village tradition of walking door to door continued.... Scientific work “Georgian Ethnomusicological Theatre and its Origin” was created, which revealed Gigi’s (similar to his Edisher’s) attitude to Georgian traditional music. Edisher Garaqanidze left most of his works as unpublished manuscripts, which was a problem for Georgian folk scholars. Gigi took care of this too: with his effort Edisher’s most fundamental works were published.

Only this is enough for a man to feel that he has performed obligation to his homeland and ancestors, but besides this Gigi was gifted with remarkable human qualities. He was serious, tactful, delicate, devoted and careful, he bore all qualities of a true Georgian man and anyone beside him would feel proud of being a Georgian. Despite young age (he was only 30) he left this world having performed his

obligations, luckily he left an heir - little Ilia, who hopefully will follow the Garaqanidzes’ path.



Gigi had still much to do, he participated in a number of projects, including the 6th International Symposium on Traditional Polyphony – he had forwarded the abstract of his presentation and we expected the full text of his paper in near future....

The International Research Centre for Traditional Polyphony expresses condolences to Gigi’s family and hope that Edisher and Gigi Garaqanidzes’ names will always be remembered by those for whom Georgian multi-part song and chant are precious.

Maka Khardziani
*On behalf of the
International Research Centre
for Traditional Polyphony*

Polyphony of other countries

Lakalaka – Tongan Group Polyphonic Dance-song

In 2003 UNESCO proclaimed Tongan *Lakalaka* – group song with dance a masterpiece of intangible Cultural Heritage of Humanity like Georgian polyphony and some other folk music traditions.

The term "lakalaka" literally means "walking briskly". The ancestor dances of *Lakalaka* are: Me'Ela'Upola- male dance with rows, and Pa'Ahiula- female dance with complex manual gesticulation. Me'Ela'Upola was performed by men, standing in a circle in the middle of which soloists sang with the accompaniment of musical instruments, later the instruments banished and women joined dancing. In the 1880s Tukuaho- a public figure, Methodist, missionary greatly contributed to the revival of old Tongan dance movements and motives.



Lakalaka as an event is basically held on festive days- King's birthday, rural festive occasion or at the opening of important buildings (a church, or a state institution). Each time *Lakalaka* text is composed anew and is performed to traditional tunes.

Lakalaka is performed by the whole village sometimes by about 400 performers. Singing, dancing and recitation last from 20 minutes to an hour. Common choir is divided into two: women stand on the right, men – on the left. Privileged citizens (*Vahenga*) are placed close to the centre. In general soloist singers and dancers have particular place and title.

Male and female movements are different. Women mostly "dance" with gracious movements of hands, making only few steps.

Men's movements (*Haka*) are more energetic; they can sit down, stand up and lie down. However the basic feature of *Lakalaka* is to convey verbal text by gesticulation. The performers wear colourful clothes. Feather hats ("tekiteki") are as important as garlands and bracelets.

Lakalaka has either no or scanty musical accompaniment, mainly on the drum or by stroking two sticks. Dance movements are often emphasized by clapping. The *Lakalaka* rhythm is basically in meter of two. The speed and emotions gradually accelerate during performance. Female and male movements are polyrhythmic, though metric regulations are



maintained. The dance is directed by *Punake* – a soloist, who is a choreographer, poet and composer at the same time. The choir lauds the royal family, chiefs of the village, narrates legends, historical events about Tonga.

Lakalaka polyphony is chordal, of synchronic type. Observed is the influence of European harmonization on it. Continued chord is mainly based on triad sounds. The choir is mostly four-part (Top part – *fasi*, second part – *kanokano*, third part – *tenoa* and bass – *laulalo*) and contains the elements of heterophony; frequent are octave duplications.

Pentatonic elements are also observed in *lakalaka* mode. Top parts are performed both by women (for the most part) and men. The melody is rhythmically simple and does not encompass large range. One verbal syllable corresponds to each sound, due to this *Lakalaka* style is also called "vocal recitation".

Lakalaka is one of the unifying cultural factors of the Tongans. Thanks to this these people reside as compact community outside the country.

Tamaz Gabisonia
Doctor of Musicology

Georgian Children's Folk Ensembles

”Amer-Imeri”



Edisher Garaqanidze and his spouse a linguist Nino Baghaturia founded children's folk-ethnographic studio “Amer-Imeri”. The studio's work was based on special educational course “Homelandology” created by Nino for the studio aimed to raise a child as a harmonious person, the guarantee of which is to put him/her firmly on native grounds. At the studio this is carried out via folk music; here created is the environment peculiar to Georgian traditional life; children study Georgian children's traditional games preserved by ancestors throughout centuries; authentic songs, dances and round-dances; get familiarized with Georgia's history and ethnography, mythology, examples of oral folklore; sacred chants and religion; also with traditional branches dispersed in Georgia.

Children take part in excursions and field expeditions in various parts of the country, where they encounter the theoretical knowledge obtained at the studio in practice. In other words, the studio has a complex approach to folk heritage.

As a result of this the children, acquainted with centuries-old traditions, perform songs easily without conducting; exactly the way their coevals did in the villages during centuries; create their own studio folklore – improvisational variants of songs, games, tongue twisters, teasing verses, etc.

“Amer-Imeri” performs in and outside Georgia. Most noteworthy of its presentations

abroad: in 1994 “Amer-Imeri” was recognized the best European studio at the International Festival in Germany, basing on this “Deutsche Bank” assisted the studio during years. In 2002 the studio participated in “The International Concert 2002” in Great Britain on BBC's invitation. Its performance and work-shops in Georgian folk music were broadcasted on BBC radio and television channels (BBC 2002).

With the blessing of Ilia II Catholicos-Patriarch of all Georgia “Amer-Imeri” is Children's studio under Andrew the First-Called Church (“Blue Monastery”, prior Deacon Davit Sharashenidze) since 2007.

“Kirialesa”



Children's folk ensemble “Kirialesa” was created in 2006. Its leader Lela Uruhadze is a descendant of great Georgian folk masters Giorgi Iobishvili and Karlo Uruhsadze. The Uruhadzes' tradition suitably continues in the repertoire and performance principles of “Kirialesa”.

Currently there are 10 members in the group - two boys and 8 girls of 9-15 years; Annual change of the membership creates certain difficulties, but does not interfere with the expansion and diversification of the repertoire by the choir leader. “Kirialesa” performs Georgian folk songs and sacred chants, most folk songs are archival recordings, while the chants are taken from the manuscripts of St. Ekvtime Kereselidze and Razhden Khundadze.

Alongside folk songs and sacred chants the ensemble members also study playing folk instruments, several of them are chanters of church choirs. “Kirialesa” is often invited to

various musical events: evenings of chants, charity concerts. In 2010 the ensemble participated in the 5th International Symposium on traditional Polyphony.

In 2009 “Kirialesa” recorded a CD.

“Nai-Nai”



Folk group “Nai-Nai” of M. Balanchivadze Kutaisi Central Music School was created in 2003, by ethnomusicologist Ketevan Bantsadze. Students of all specialties from 5 to 12 years of age are united in the group. Major part of the repertoire consists of West Georgian folk music examples, deciphered by the group director from archival recordings.

Since the day of its inception “Nai-Nai” has participated in a number of contests and festivals and was a success. The group celebrated its 5th anniversary with a solo concert.

During 7 years of its history three generations were raised in the group. In May, 2010 a program “Tracing Georgian Song” of Georgian Public Broadcaster was dedicated to this date. In autumn 2010 “Nai-Nai” participated in the concert program of the 5th International Symposium on Traditional Polyphony at the Grand Hall of Tbilisi State Conservatoire.

Five songs as performed by the group have been included in the “Album of World Children’s Folk Music”, the presentation of which was held in Paris in the spring, 2011.

One foreign folk ensemble

“Kitka”

Journeys of Cultural Discovery Through Polyphonic Singing



There are many foreign ensembles that sing traditional polyphonic songs from cultures outside their own, but few that delve deeply into those traditions. In the United States, women's vocal ensemble Kitka has been sharing the wealth of Eastern European traditional polyphony with Western audiences since 1979, and they are indeed delving into the deep. Currently eight singers, the ensemble has worked with experts from around the world to refine their performance skills in diverse musical traditions. Although for many years Kitka's repertoire was largely focused on Balkan traditions, they have broadened their musical spectrum to include many other rich traditional singing styles from across Eastern Europe. They first sang Georgian polyphony in 1989. In recent years, they have studied Georgian music more intensively, participating in the 2010 Symposium on Traditional Polyphony at the V. Sarajishvili Conservatoire in Tbilisi. They subsequently performed a series of all-Georgian concerts in 2011 with Trio Kavkasia, showcasing their great devotion to Georgian folklore.

The name "Kitka" comes from the Bulgarian and Macedonian word for "bouquet." Established in 1979, the group started as an amateur group of singers who shared a passion for the close dissonances and intricate rhythms found in women's song from Eastern Europe. Over the years, the group has had more than 50 members, gradually shifting from a larger amateur group to a polished professional

ensemble. While they often use transcriptions for learning or study purposes, they understand the value of oral tradition, and have made it a point to engage teachers from many different traditions who often work without any notation. Kitka vocalist Briget Boyle comments, "While some of Kitka's singers have Eastern European family heritage, the majority of us have been drawn to this music because of its unusual beauty and emotional impact. We all have internalized the power of these singing traditions, and devote ourselves to bringing these melodies to life in a way that is respectful, honest, and loving."

The women of Kitka ascribe deep meaning to their singing - something that transcends musicality, scholarship, or entertainment. Although they work hard to develop important skills in unusual performance practice, ornamentation, pronunciation, and other challenges for any non-native singers, they also realize the tremendous value of having their own voice as an ensemble, and for each singer to have her own unique voice within the ensemble. In this respect, Kitka has made their mark with their performances of many traditional songs, often creating their own arrangements of songs they have collected in the field. They have also collaborated with many contemporary composers on new works, offering their broad palate of vocal timbre and expression that is deeply connected to the primal sounds of the rich musical traditions they love. To date, the ensemble has premiered original works by more than 40 composers.



Kitka has deep ties to Eastern Europe and has traveled there to perform, collect repertoire, and engage in cultural exchange work many times. In 2002, Kitka joined the world famous women's choir Le Mystere des Voix Bulgares

as "international guests of honor" at the choir's 50th Anniversary Gala at the National Palace of Culture in Sofia, Bulgaria. In 2005, 2009, and 2010, supported by generous grants from the Trust for Mutual Understanding, Kitka traveled to Ukraine, Poland, Georgia, and Armenia for performances, international artist-exchange meetings, radio and television broadcasts, and research expeditions in rural villages.

"As Kitka singers, our activity has two faces. We are respected professional performers, teachers, and polyphonic song-makers, but we are also always eager students who are thirsty for knowledge and cultural understanding." Briget Boyle elaborates, "I think this is part of what sets Kitka apart from other professional vocal ensembles - such a large part of our repertoire is gathered and developed in the songcatcher style, where tunes and vocal techniques are passed directly from singer to singer in the oral tradition."

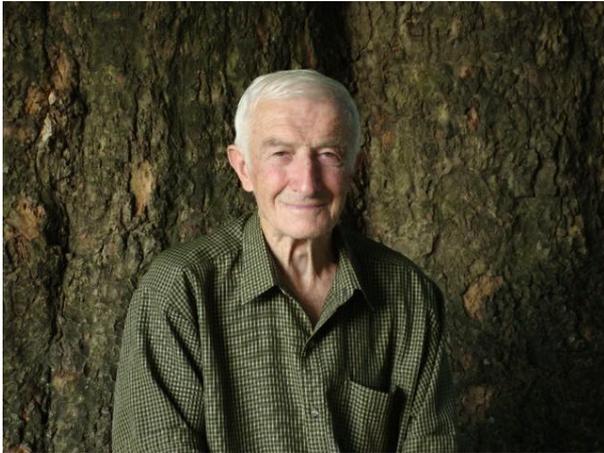
Apart from performing, Kitka's singers are also active in teaching & presenting on the diverse musical cultures they love, offering singing workshops and lecture demonstrations to all ages. They are especially interested in promoting cultural awareness and understanding among young people. In fact, two Kitka singers have recently established a girls' choir for this purpose.

The great success that Kitka has enjoyed is certainly due to a high level of musicality, but it's clear that their firm connection to the literal "folk" in folk music is what gives them the spark that sets them apart from other non-native groups. For so many foreigners, whether singing Georgian, Russian, Bulgarian, or Greek songs, it is merely an exercise in imitation. For Kitka it has become a journey of creating community and family through their adoptive mentors and friends from the cultures they have stepped into. In short, Kitka's success lies in their eagerness to explore and develop their own sound within the context of these cultures and vocal styles, creating living, breathing art rather than pale reflections. Assuming the ensemble continues in this path, they should enjoy many more years of success, and we will enjoy hearing them.

Carl Linich

Beneficent of Georgian song

Suliko Tsimakuridze (1929-2012)



Suliko Tsimakuridze - merited singer and song master, true supporter of Georgian song passed away in January 2012. This is why we dedicate the headline “Beneficent of Georgian Song” to Suliko Tsimakuridze’s memory.

Silovan (suliko) Tsimakuridze was born in the village of Kveda Sazano Zestaponi District on 20 June, 1929. The Tsimakuridzes were originally from the village of Tlugh (Racha), they were parochial noblemen. Everyone sang in Tsimakuridze’s family: father, uncles, sisters and brothers. The village of Kveda Sazano had rich musical traditions. “Very gentle people resided here... they sang so beautifully, there was nothing better than listening to them. I still have their singing in my ears” – recollected Suliko.

Tsimakuridze started singing in the ensemble of Kutaisi Technical School of Agriculture directed by Parmen Bukhaidze. He also considered Bichiko Abashidze and Tamaz Kiknadze as his teachers. He studied many songs from the Avalishvili brothers from the village of Kitskhi.

Suliko married Zina Zviadadze from Kitskhi and moved there.

From 1951 Tsimakuridze started independent activity as song master. During years he revived about 50 songs.

In 1988 he founded folk ensemble “Odila” in the village of Kitskhi, Kharaguli District. The ensemble occupied important place in his life. Their repertoire mostly consisted of Imeretian songs revived by Suliko. “Odilia” toured in Ukraine, Baltic countries, Russia and actively

participated in various folk events and radio and television programs. Their recordings are preserved in the golden fund of Georgian State Radio and archive of the Georgian State Folk Centre. The ensemble’s audio album was released in Switzerland in 2006.



Suliko Tsimakuridze was holder of Order of Merit and National Folk Award.

Nana Valishvili

Ethnomusicologist, Head of music department of the Georgian State Folk Centre

Musical folklore in Hereti

Historical province of Hereti remained beyond the borders of Georgia after the raids of Shah-Abbas I. However from time to time we see it as part of the country, but suppression of local population in favour of a foreign country was initiated here. It was forbidden for the locals even to sing together. Indeed this played crucial role in the loss of multi-part singing.

The press and literature of the past centuries indicated that Georgian singing was no more heard in Saingilo, however a number of surviving simple examples documented by field expeditions are not interpreted as songs by the locals.



A philologist Martha Tartarashvili (Tarkhnishvili) has collected various folk materials (including song texts) of the province since 1967. It is noteworthy that she herself intonationally revived many song texts. Related to her name are all audio recordings made since 1978 to present day. I made recordings in Tbilisi, in the village Samtatsqaro and in Hereti with Marta Tartarashvili.

Notions of multi-part singing have only survived in colloquial vocabulary. The names of the voice parts are as follows: middle part- *shuala khmai*, *karg khmai*, *igrev khmai*, bass- *ber khmai*, *did khmai*, top part - *tsiplaank (tsitslaank) khmai*. In relation with musical instrument, namely zurna, the terms *dem* and *zui* are applied. Presumably, the term *bangi* should also be denoting bass. Ingiloian vocabulary, compiled by Natela Rostiashvili provides the names of three voice-parts of zurna: *shua khmai*, *bangi* and *zil bangi*. This could be the echo of Georgian three-part singing.

In Hereti instrumental music is more developed than vocal music. Here we encounter the so-called oriental chonguri (chunguri), zurna, naqqāra, Russian accordion and doli. There are two kinds of instrumental ensemble in Hereti:

naqqara-zurna (2 naqqaras and 2 zurnas) and doli-accordion. Rarely documented is the simultaneous performance of three zurnas, which can be considered as the echo of Georgian multi-part singing. Naqqara-zurna ensemble like doli-accordion one was very popular until the 1970s-1980s.

The Heretians also play saz, which they call chonguri (chunguri) whilst the Azerbaijanians call it *tanbur*. As it is known in East Georgia panduri is sometimes called chonguri; it is interesting that visually and by the technique of playing tanbur very much resembles panduri. It seems, that panduri existed in Hereti in the past, but was later replaced by 5-6 stringed tanbur. It is true that there are no recordings of musical pieces played on tanbur, but with the consideration of various factors it can be supposed that those would have been pieces of oriental music, as here instrumental polyphony is presented by “tatar” (mostly Lezgin and Azerbaijanian) music, and Georgian examples are imported from Georgia.



Joseph Jordania points that the tradition of multi-part singing during working process was still alive here in the 1920s-1930s. But the material recorded by him includes the songs dispersed by Solomon Barikhashvili in Soviet epoch. With the consideration of this fact and historical circumstances, the existence of multi-part singing until the 1920s-1930s is questionable. However the fact that in its time Heretian music was multi-part is proved by the local names of voice-parts.

Giorgi Kraveishvili

*First year Magistracy student of the
Department of Music at Batumi
Art Educational University*

Arguments of a Polish ethnomusicologist



Joanna Żeber

Georgian culture seems to be particularly popular in Poland. However, knowledge about Georgian traditional music is still scarce as not many Georgian folk groups have ever visited Poland. I must admit that I have not seen reviews of the performances of *Rustavi*, *Mtiebi*, *Amer-imeri*, etc. Among participants of the most recent International Symposium discussing the problems of traditional polyphony there were two musicologists from Poland, Bożena Muszkalska and Anna Piotrowska, but their speeches did not concern Georgian music.

This does not mean that Poles are not interested in Georgian music. A radio music programme on the Polish Second Channel, in which I presented Georgian songs and traditions related to Christmas and New Year, was received with a big interest by the Polish audience. I could make this presentation thanks to the knowledge which I acquired during the course with Dr. Nino Makharadze. Also, as Dr. Makharadze advised me, I have studied an article entitled 'Georgian traditional music' (*Gruzinska muzyka ludowa*) published by a musicologist, Krystyna Wilkowska-Chominska in the well-established periodical 'Muzyka' in 1960. Textbooks about music forms and the history of music, of which she is a co-author, are still the core compulsory books in Polish music schools.

As Otari Chikvadze has explained in his article entitled 'Music Captives Hearts of the Many' (Newspaper *Komunisti*, #287, 1962), Krystyna Wilkowska-Chominska visited Georgia together with her husband, a well-

known musicologist Józef Chomiński. Apparently, they were impressed by the Georgian polyphonic singing since after having returned to Poland, Wilkowska-Chominska continued her research on this issue. In 1960, the World Congress of musicians and folklorists was held in Paris, during which Krystyna and Józef Chomiński successfully presented the four-part folk song. Apart from this, Wilkowska-Chominska provided the French ethnomusicologist Yvette Grimaud with 'Georgian (Svan) Folk Songs' compiled by Vladimer Akhobadze with the help of Paris National Library. Following this, Dr Grimaud translated the introduction of this compilation and started to work on her thesis about Georgian polyphonic singing.

The article by Wilkowska-Chominska is a 13 page paper, in which she argues that Georgian traditional music should be studied not only in the context of folklore studies but also as part of the research on history of music in general. The reason is that understanding Georgian polyphony may considerably contribute to the understanding of the roots and development of polyphonic music as a whole. She notes that Marius Schneider had drawn parallels between the polyphonic music of the Caucasian nations and some expressions of Middle Age polyphony in Western Europe (Schneider (1939), *Kaukasische Parallelen zur mittelalterlichen Mahrstimmigkeit*. *Acta musicologica* XII).



Krystyna Wilkowska-Chominska and Józef Chomiński

In her article, Wilkowska-Chominska discusses the ancient evidence for the special interest expressed by foreign travelers in the music

of the peoples of the South Caucasus and the uniqueness of their songs (Sargon, Ksenofont). She also refers to the text by Ioane Petritsi as well as the collection of songs authored by Mikael Modrekili.

Wilkowska-Chominska provides justification for the fact that polyphonic music is an ancient and local phenomenon in Georgia. She points out the presence of various forms of polyphony, starting from the most simple and ending with the most complex ones, which, she argues, is proof of a long process of development of polyphonic music. Moreover, she says that polyphony is such a different and separate musical form that its presence in traditional music cannot be an imported form and must result from the own needs of a particular nation. In addition to this, when incorporated from foreign music, musical structures are characterised by a lack of diversity and tendency to evolve. Therefore, it is justified to claim that Georgian folk music, being highly diversified, is a local and ancient phenomenon.

Next, the author follows Georgian ethnomusicologists by discussing a number of dialects in Georgian folk music. She says that musical dialects differ from each other in different regions as ethnographic dialects vary among themselves. She further describes Eastern and Western Georgian polyphony by pointing to the differences between musical structures of these two groups as well as common elements such as the subjects of the texts and the role of songs in everyday and social life and in the history of the nation. Naturally, she describes Gurian polyphony as the most diversified and developed and gives an example of the antiphon song 'naduri'.

Among the characteristics of harmony of the Georgian songs Wilkowska-Chominska mentions the diatonic character, which flows from the scales belonging to the heptatonic. Apart from this, she discusses diapason of folk songs, number of voices, chords as well as musical instruments.

Interestingly, harmony of the city folk songs is explained by the author as a result of the influence of Russian romance (But as I already know, this was also a result of the impact of Italian opera songs, Russian Orthodox Church chants as well as military and student songs).

Importantly, Wilkowska-Chominska underlines the importance of research on

Georgian traditional music in the context of the diversified Georgian culture, which, she argues, may help find new solutions for understanding ancient Georgian folk music.

To sum up, Wilkowska-Chominska has provided a good summary of Georgian traditional music on the basis of research by Georgian ethnomusicologists, which she learnt about during her visit to Georgia. The article remains one of the crucial contributions to the knowledge of Poles about Georgian music.

To end this article, I would like to express my expectation that the knowledge of Polish audience about Georgian traditional music will be developing during the forthcoming years.

Joanna Żeber

*Listener at the International Research
Centre*

*for Traditional Polyphony
Scholar of International Visegrad Fund*

Centres of Georgian culture and science

Folkloristics Departement of Javakhishvili Tbilisi State University

Chair of Folkloristics was established at Javakhishvili Tbilisi State University in 1968. Currently it is called Department of Folkloristics and is a structural unit of the Institute of the History of Georgian Literature of the Chair of Humanitarian Sciences.

The founder and first head of the Chair was Ksenia Sikharulidze (1911-1976), whose initiative was actively supported by Ilia Vekua then Rector of the University, Academy of Sciences and renowned figures such as academician Niko Muskhelishvili, Sergi Durmishidze, Alexandre Baramidze, Mikheil Chikovani and others. The same year established was Folk Archive of Tbilisi State University (TSUFA). Alongside the folklorists scholars of other branches also participated in its foundation including Solomon Khutsishvili and Ketevan Burjanadze who donated to the museum the material recorded in the 1940s.

The opening of the Chair of Folkloristics was preceded by lecture courses in folkloristics, to which Vakhtang Kotetishvili had laid foundation in 1926. Whole pleiad of Georgian scholars: Ivane Javkhishvili, Akaki Shanidze, Korneli Kekelidze, Giorgi Akhvlediani, and others attended his introduction lecture. From 1929 at Kotetishvili's initiative a course of poetics was initiated at Philology Chair of the University.

In summer, 1930 first folkloristic expedition was organized in Samtskhe-Javakheti with Kotetishvili's leadership; among its participants were senior students of the Philology Chair: Elene Giorgadze, Maqvala Mrevlishvili, Ilia Maisuradze, Davit Zviadadze and others. In 1933 expedition work was carried out in Ateni Gorge, in 1934 – in Tedzami and Algeti Gorges.

Many students of Kotetishvili's surrounding later became renowned folklorists, among them were: Ksenia Sikharulidze, Elene Virsaladze, Varlam Matsaberidze.

At the initial stage of its existence the Georgian School of Folkloristics tried to inculcate contemporary methodology.

To this day Department of Folkloristics of Tbilisi State University continues its traditions in educational process and scientific field activity. Modern Georgian folkloristics develops in interdisciplinary direction. The object of its study is the analysis (of social, local, regional and epochal context) of cultural phenomena of oral folklore - one of the components of traditional culture. The employees of the Department have active scientific contacts with Caucasian, European and American colleagues, participate in local and international scientific forums on Folkloristics, Ethnology, History, Literary Criticism and Anthropology.

Educational courses prepared at the Department of Folkloristics are significant components of various Bachelor and Magistracy programs. Students and masters of the Faculties of Georgian Philology, Caucasiology and Ethnology take compulsory courses in various branches of Folklore (Georgian folklore, Georgian Mythology, Caucasian Mythology and Folk Symbolics). Students and masters of elective courses (poetics of myth, comparative mythology, mythology of American peoples) have high rating among the students of the Faculties of Literary Theory, Scandinavistics and American Studies. In 2010 a memorandum was signed between I. Javakhishvili Tbilisi State University and V. Sarajishvili Tbilisi State Conservatoire on the creation of programs for joint research, education, teaching and advanced training.

Currently the employees of the Département of Folkloristics are: Associate, assistant and visiting professors: Teimuraz Kurdovanidze, Ketevan Sikharulidze, Elene Gogiashvili, Khvtiso Mamisimedishvili, Tristan Makhauri and Mariam Bakuridze.

Elene Gogiashvili

*Assistant professor of the Department of
Folkloristics, Doctor of Philology*

New publications

Traditional Music in Georgian-Abkhazian Dialogue

The book “Traditional Music in Georgian-Abkhazian Dialogue”, dedicated to the problem of dialogue between cultures was published in 2011. This is the fundamental study of some aspects of the traditional music of Abkhazia – an aboriginal province of Georgia; presented is rich material on the activity of chanter-singers and song masters – long creative relations, strong friendship and love between the Georgians and Abkhazians. The book is enclosed with a CD of Abkhazian recordings preserved at Georgian archives on the one hand and Abkhazian songs performed with love by modern folk ensembles on the other hand. The authors hope that the book will be another respectable step in Georgian-Abkhazian dialogue.

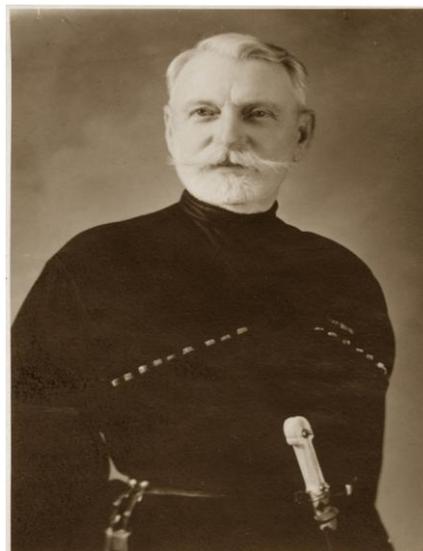
Musical vocabulary, intonational fund is a trustworthy document reflecting the co-existence of various people and their cultural links. This is why folk music is of great importance in the study of problems of ethno genesis and ethnocultural contacts.

Analysis of ethnographic and musical material confirms the connection of Abkhazian songs and instrumental music with Georgian, North Caucasian and Russian folk art.

Abkhazian music like Georgian is multi-part. It is based on drone two-part singing (diaphony). Three-part singing is a later phenomenon and traces of Georgian (especially Megrelian and partly Svan songs) are observed in it. Some scholars believe that Abkhazian three-part singing is the result of Georgian song-masters' activity in Abkhazia at the turn of the 19th-20th centuries. Definitely, relations with the Abkhazians also influenced Georgian music. From this standpoint most valuable are the facts of the arrangement of Abkhazian folk music examples in professional music.

At the end of the 19th century and the beginning of the 20th century Sokhumi District (as it was called in Tsarist Russia) was culturally and economically retarded. At mountaineers' school - the only educational institution opened in Sokhumi in 1863 the training was performed in Russian language, and the alumni were sent to

gymnasiums in Russia to continue studies. Tsarist Russia planned russification of the Abkhazians and openly declared this.



At the initiative of Georgian intellectuals Sokhumi branch of “the Society for dissemination of reading and writing among the Georgians” was opened in 1903, which greatly contributed to the inculcation and development of new educational, theatrical and musical traditions. The branch was headed by Mariam Anchabadze – a Sokhumi resident. Creation of the society in Sokhumi was connected with the visit of Ilia Chavchavadze – great writer and public figure. At the insistence of the Society teaching in Georgian was allowed in Abkhazia, a hospital was opened. A branch of the society was opened in Gudauta and Ochamchire like Sokhumi.

At the turn of the 19th-20th centuries Sokhumi was declared a holiday zone; public life was revived, which was expressed in fondness for Russian and European music, organization of chamber and romance music evenings. Alongside this, Dzuku Lolua- a brilliant performer and song master, who stood at the beginnings of Abkhazian choral performance, expanded his activity. First Georgian-Abkhazian choir was created on 25 September, 1904. As it is known Lolua established at least four choirs in Abkhazia: in 1904, 1911, 1912 and 1919. Theses choirs laid foundation to choir directing in Abkhazia.

Dzuku Lolua's artistic method implied non-interference into primary folk source, but oral teaching. Large choir was unusual occurrence in Georgian traditional performance, but was an effective means for the preservation of national culture. There was hardly a family in Abkhazia

at the time who did not sing Georgian songs. Chonguri - Akaki Tsereteli's symbol of United Georgia was still intensely heard, as well as local apkhartsa.

Dzuku Lolua chose the way of theatricalized performance of folk songs. These very spectacles are considered by the Abkhazians as the beginning of their theatre.

Renowned song masters such as Rema Shelegia, Kirile Pachkoria, Ivane Lakerbaia and Astamur Marghania continued their master's road and artistic principles.

Short period of Georgia's independence (1918-1921) was followed by the establishment of Communist system and search for new artistic forms. Most democratic genre – song became an ideological tool of the Soviet Power, a visit card of the new epoch. Members of Georgian-Abkhazian choirs, their families and supporters lived through the demands of dramatic art of the 1930s-1940s, red terror against the enemies of the people, hardest years of WWII.

Most noteworthy is Platon Pantsulaia's and Kitsi Gegechkori's contribution to Abkhazian folk song performance. Their choirs were exemplary for their patriotism and care for national treasure.

Special mention should be made of the State Ensemble of Abkhazian Song and Dance. History of its foundation from ethnographic choir to the creation of State Ensemble is described in detail in a large number of articles in All-Union and Republican press.

Second half of the 20th century is the turning point towards authentic folklore. At this time most distinguished Abkhazian folk collectives were doyen ensembles, which invariably preserved the traditions of authentic performance. World renowned ethnomusicologists and gerontologists performed special study on the elderly (over hundred years old) members of the ensembles "Abzhua" and "Nartaa" and ensembles from the villages of Tagilon and Atar.

Problems of Orthodox sacred chant tradition is the topic of separate discussion. As it is known Andrew the First-Called preached in Abkhazia in the 1st century. Simon of Canaan passed away and was interred here. Scholars believe that from the 5th-6th centuries church service was performed in Georgian language throughout Georgia and at Abkhazian churches. In the 2nd half of the 16th century Catholicate of Abkhazia included Kutaisi, Gelati,

Nikortsminda, Tsageri, Tsaishi, Tsalenjikha, Chqondidi, Khoni, Shemokmedi, Bichvinta, Dranda, Bedia and Mokvi Episcopacies. Indisputably, this unity also implied the unity of their schools of chant. In the 17th century Sunni Islam slowly spread among the population residing on the territory under Ottoman influence, old pagan religion also became more active.

As a result of Russia's anti-Georgian policy Georgian chanting almost banished from Abkhazia in the 19th century. By the 1920s brilliant temples of Feudal Epoch were absolutely abandoned.

70 years of Communist Dictatorship in Georgia and atheistic propaganda entirely deranged chant practice, destroyed churches and monasteries, the clergy as well as last connoisseurs of chant were also repressed.



From the 1980s, the epoch of disorganization of the Soviet System, traditional chant was again heard at Georgian churches and monasteries, but the processes going on in Abkhazia impeded reintroduction of Georgian tunes at the active churches there.

Dimitri Araqishvili, Konstantine Kovach, Kondrate Dzidzaria, Ivane Lakerbaia, Ivane Kortua, Vladimer Akhobadze, Andria Balanchivadze, Dimirti Shvedov, Grigol Kokeladze, Grigol Chkhikvadze, Ina and Meri Khashbas, Otar Chijavadze, Vadim Ashuba and others greatly contributed to collection and publication of Abkhazian folklore.

Nino Kalandadze
Doctor of Musicology

Interrelation between Folk Music and Poetry

(Except from the article “Immortality of Folk Song”)

It is well-known that folk art was the topic of study both for folk researchers and other scholars. This testifies to the fact that folk art is a synthetic phenomenon, which unites significant issues such as language, thinking, ideology, mode of life, faith, poetry, music, drama and choreography.

But most distinguished is the interrelation between folk poetry and music. It can be said that these two branches incepted together, joined each other, developed side by side during centuries, got refined and enriched. This is confirmed by the fact that until today in East Georgian mountains “poem” is called “song” and vice versa. This is especially marked in Tusheti, Pshavi and Khevsureti, where verses of different genre and content are sung in the same mode, but it is hard to persuade the singers that in terms of musical language they perform one song. For them poetic text, verse is more important than music, which were initially presented as one unity. To be more precise music originated on speech intonation. Today, poetic folklore and music are two separate fields, but close interrelation between these is still under way, and will never be abolished.

For composers folk music is a root, endless source for nourishing, just like oral folklore is for writers.

Joint study of the diversity of oral folklore and folk music, their picturesque content and peculiarities of artistic expression and scientific solution of their problems will make these two branches render more service to native literature and enrichment and development of professional music.

Grigol Chkhikvadze

The “Tbilisi” newspaper, 10.09.1969

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Shavo Qurshao

Song “Shavo Qurshao” is one of the oldest examples of Georgian folk music. It is a round-dance song; its variants were dispersed in Racha and Svaneti under different names: “Qursha”, “Qurshao”, “Shavo Qurshao”, “Shao Qurshao”, “Chemo Qurshao”, etc.

As it is known God chained Amiran to the rock together with his dog. This dog Qursha is one of the main “characters” of Georgian hunters’ folklore, fairytale, winged puppy, incubated from an egg, that a hunter found, Amiran’s devoted companion and witness of his death. Correspondingly, “Shavo Qurshao” is a chant, addressed to the supernatural puppy, which God chained beside Amiran. Apparently, this tragic content conditions mourning character of “Qurshao”. It is not accidental that the dog is black as well as his master.

Currently the song “Shavo Qurshao” has survived only in Racha, though its existence in Svaneti is confirmed by several trustworthy notices. The information that Tamar Mamaladze documented “Shavo Qurshao” in one of Svaneti expeditions is preserved at the Institute of History and Ethnology. However according to the published data the tape has unfortunately been lost. E. Virsaladze and M. Khvtisiashvili mention this Svan variant of the round dance in their works several times; the text of “Qurshao” documented by B. Nizharadze in Svaneti is included into the category of domestic songs of the book “Svan Poetry”. Besides a dog also accompanies Betkil and Chorla - other heroes of Svan hunter’s epos. His Svan name is “Ghvemlai” – raven in Georgian. This name might testify to the unusual origin of the dog (an offspring of a bird) and black colour, which relates raven to Qursha. This moment accentuates the existence of Qursha’s motive in Svan folklore. Thus the existence of “Qurshao” in Svan hunters’ folklore is indubitable; however it has not survived to this day. But a number of variants of this round-dance song are encountered in neighboring Racha.

Great similarity between Rachan and Svan songs is determined by their territorial closeness and mutual influence. This is expressed in the peculiarities of musical language, forms of performance and choreographical order. It is not

accidental, that “Shavo Qurshao” is dispersed in Upper Racha, where the villages Ghebi, Glola and Chiora historically belonged to Svaneti. Here Svan surnames and towers are still encountered. Mountain Racha is considered to be a transitional dialect, underlying the relation between Rachan and Svan folk music. With this consideration Svan “Shavo Qurshao” could have been similar to the Rachan.

Two variants of Rachan ”Shavo Qurshao” have survived to this day. Both are three-part, however one is antiphonal, with soloist’s initial phrase, without accompaniment, the other is performed by choir with chianuri accompaniment without a soloist, has couplette

form and reminds of other Rachan songs (e.g. ”Jamata”).

First variant, transcribed below, is antiphonal with soloist’s initial phrase. Each phrase of the choir ends in a refrain-like exclamation, from verbal viewpoint this is characteristic of archaic verse, musically it reminds of early examples of Svan folklore and dirges. From the standpoint of performance forms and musical expression this variant must be older, the single choir variant without soloist with chianuri accompaniment – is of later origin.

Maka Khardziani
Doctor of Musicology

Shavo Qurshao

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "voi vo sha e vo". The middle staff is a vocal line in treble clef with lyrics: "vo i sha-vo da q'ur-sha-o da voi vo sha e vo". The bottom staff is a bass line in bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "sha - vo q'ur - sha - vo q'ur - sha - vo sha e vo". The middle staff is a vocal line in treble clef with lyrics: "sha - vo q'ur - sha - vo q'ur - sha sha e vo". The bottom staff is a bass line in bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

Qursha, my Qursha!
Qursha disappeared at midnight....
Qursha had golden ears and muzzle
His eyes were like the moon,
His barking sounded like thunder,
His paws were large,
His jump was the size of a meadow,
His food was kebab, his drink was wine and grape juice....
His bed was made of feathers, Oh, Qursha, my Qursha!
You were like a lion.
I cried and grieved over Qursha for a year.

Editor:

Maka Khardziani

Translator:

Maia Kachkachishvili

Computer services:

Maka Khardziani

Tamaz Gabisonia

Levan Veshapidze

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**The V. Sarajishvili Tbilisi State Conservatoire, 8/10, Griboedov Str., Tbilisi, 0108
Georgia Tel. (+995 32) 299-89-53 Fax (+995 32) 298-71-87**

**Email: polyphony@polyphony.ge geomusic@conservatoire.ge
www.polyphony.ge**

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