

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

Tbilisi. January, 2013

№ 13

The News

The 6th International Symposium on
Traditional Polyphony

Poetic Dedication to the Symposium
“Georgian Roots”

In Memory of Gerlinde Haid

Foreign Polyphony

Multipart singing in Macedonia
– some basic characteristics

Georgian Children’s Folk Ensembles
“Iaramashai”, “Perkhisa”

One foreign folk ensemble
“Trillium” – an a capella trio
from the United States

Beneficents of Georgian Song
Performers from Saingilo

Foreigners on Georgian Folklore
Peter Gold –American
Ethnomusicologist in Georgia

Presentation of the Educational
Program of Georgian Folk Art
Studio “Erula”

*Foreign Performers of
Georgian Folk Song*
Ensemble “Madrikali” from France

Old Press Pages
Kakhi Rosebashvili “Kutaisuri
Mravalzhamieri”

History of One Song
“Khasanbegura”

Ethnomusicological life in Georgia (June - December, 2012)

Festivals and Conferences

29.06-01.07.2012 – „Festival of Written Language“ was held at the National Centre of Manuscripts, Ensemble „Didgori“ participated in the closing ceremony of the Festival

July, 2012 – „Art-Geni“ Festival was held in different regions of the country on **3-12 July** and in Tbilisi on **21-29 July**

17.07.2012 - Festival of Chant was held in Sachkhere

09-10.07.2012 – At „Orthodox Music Festival“ in St. Petersburg Ensemble „Didgori“ performed in a two-part solo concert (church hymns and folk songs) and delivered a lecture on Georgian folk song and church chant.

24-28.10.2012 - The International Research Centre for Traditional Polyphony held the 6th International Symposium on Traditional Polyphony

01-03.11.2012 – Batumi hosted the VII International Festival and Conference dedicated to the Memory of Giorgi(Gigi) Garaqanidze. From then on the Batumi Festival will be named after him.

October, 2012 - Ensemble „Rustavi“ took part in the World Folklore Festival in Warsaw, Poland.

29.11-03.12.2012 – Program of Cultural events under the aegis „Georgian Village“ was held as part of Christmas Fair in Strasbourg, France, with the participation of Georgian folk ensembles „Rustavi“ and „Lashari“

27-30.11.2012 – Jubilee days dedicated to Vakhtang Kotetishvili's 120th anniversary were celebrated at the State Folklore Centre of Georgia.

Compact Discs, Master-classes, Opening of Studios, etc

September, 2012 – Ensemble „Basiani“ released a new album.

October, 2012 - Ensemble „Sakhioba“ released a new CD of the concert performance

October, 2012 – Ensemble „Shav nabada“ issued a CD for learning Georgian chant.

November, 2012 – Ensemble „Rustavi“ recorded a CD of chants

December, 2012 - Radio „Muza“ participated in the Project of Christmas Folk Songs organized by the European Broadcasting Union. „Muza“ presented two Georgian folk songs to the Union: Gurian „Alilo“ performed by ensemble „Rustavi“ and Kakhetian „Alilo“ as the interpretation of ensemble „Shav nabada“. Leading European Radio Stations will broadcast the two versions of „Alilo“ as part of the Project on Christmas Day.

December, 2012 - Ensemble „Sathanao“ recorded a CD of „Sweet Jesus Church Service“ chants.

December, 2012 – Ensemble „Lashari“ recorded a new CD

Expeditions

21-28.10.2012 – Giorgi Kraveishvili, 2nd year Magistracy student of Musicology Department at Batumi Art Teaching University recorded examples of Laz folklore in the villages of Sarpi and Kvartati, Khelvachauri District and in the villages of Kemalpasha and Sarpi of Khopa District in Turkey.

18-25.11.2012 – Giorgi Kraveishvili, 2nd year Magistracy student of Musicology Department at Batumi Art Teaching University was in expedition to the villages of Alibeglo, Alatemuri and Meshaba of Kakhi District in Azerbaijan (historical Hereti of Georgia) together with philologist Martha Tartarashvili.

Concert Tours

1-29.10.2012 – **Ensemble „Basiani“ performed in concerts at various universities and churches in the USA:**

Ann Arbor, MI. St. Francis of Assisi Church
University Musical Society (UMS)

Champaign, IL. Krannert Center for the Performing Arts, Foellinger Great Hall
University of Illinois at Urbana-Champaign

Sarasota, FL. Historic Asolo Theatre
Ringling International Arts Festival

Gainesville, FL. University Auditorium
University of Florida Performing Arts

Hanover, NH. Hopkins Center for the Arts,
Spaulding Auditorium
Dartmouth College

Berkeley, CA. First Congregational Church
Cal Performances, University of California

Santa Barbara, CA. First United Methodist Church
UCSB Arts & Lectures

New York, NY. Church of St. Mary the Virgin
Lincoln Center, White Light Festival

6-12.12.2012 – Ensemble „Basiani“ was on a concert tour in France. Most distinguished performance was held at the „l'Onde Theatre et centre d'Art, Velizy-Villacoublay”.

21.10 – 14.11. 2012 – Ensemble „Sakhioba“ was on a concert tour in the USA, where they performed in concerts and held work-shops and lecture-concerts.

29.09– 07.10. 2012 – Ensemble „Sakhioba“ hosted the ensemble of Georgian folk song from the UK „Maspindzeli“. Together with the guests the group visited the village of Bukistsikhe in Chokhatauri District of Guria.

Concerts and Evenings

14.06.2012 – Ensemble „Tutarchela” participated in the concert of World Music at Goethe Institute.

25.07.2012 - An evening of chants dedicated to Pilimon the Chanter was held at the Recital Hall of Tbilisi State Conservatoire, with the participation of folk ensembles from Tbilisi.

07.08.2012 – Batumi I. Chavchavadze State Drama theatre hosted the joint concert of ensemble “Basiani” and male choir from the city of Turku, Finland.

06.09.2012 - An evening-concert dedicated to the Karbelashvili Brothers was held at the Grand Hall of Tbilisi State Conservatoire, with the participation of folk ensembles from Tbilisi.

11.10.2012 – A memorial evening dedicated to the birthday of ethnomusicologist Tinatin Zhvania was held at the Recital Hall of Tbilisi State Conservatoire.

13.10.2012 – Razhden Khundadze's memorial evening was held at the Patriarchy University, with the participation of folk ensembles from Tbilisi.

23.11.2012 – Folk Performance „Ballad of Love” was held at Rustavi House of Culture, with the participation of ensembles „Me Rustveli” and „Tutarchela”.

04.12.2012 –Vakhushti Kotetishvili Evening of folk poetry „Oh, Verse, you won't be lost” was held at K. Marjanishvili Drama Theatre.

07.12.2012 – Evening of church hymns dedicated to the 150th anniversary of the revival of Georgian Chant was held at Tbilisi Railway Workers' House of Culture.

17.12.2012 - Evening of the renowned singer and instrumentalist, performer of Tushetian songs and

melodies Lela Tataraidze was held at Tbilisi K. Marjanishvili Drama Theatre.

23.12.2012 – Solo concert of ensemble “Sakhioba” was held at the Grand Hall of Tbilisi State Conservatoire.

New Publications

October, 2012 – Presentation of the first volume of the collection of simple chants from Svetitskhoveli School was held at the State Folklore Centre of Georgia, with the participation of „Anchiskhati Church Choir”

September, 2012 – Studio „Shav nabada” published a book „Iliko Gujabidze” (biographical edition) first volume from the cycle „Song-masters from Lanchkhuti”.

September, 2012 – published was scientific-popular photo album „The Karbelashvili Brothers” (author: L. Togonidze, S. Andguladze), describing their lives and activity and a CD „Karbelaant Kilo” including the chants of the Karbelashvilis' mode as performed by different generations of chanter-singers.

*prepared by Maka Khardziani,
a specialist of the IRCTP*

The 6th International Symposium on Traditional Polyphony

Tbilisi hosted the International Symposium on Traditional Polyphony for the sixth time.

Most of our readers already know what preceded the first symposium, but for the others I would like to briefly note that Tbilisi State Conservatoire successively walked to this event from the 1980s. The 1st symposium was preceded by the International Conference, held with the support of the “Open Society-Georgia” in 2000. The idea of renaming the conferences into symposia came from Mrs. Manana Doijashvili – then-Rector of Tbilisi State Conservatoire in 2002. From then on our scientific forums acquired wider scale via cooperation with the International Centre for Georgian Folk Song (headed by Anzor Erkomaishvili) and with the financial support of the Georgian Ministry of Culture and Monuments Protection.

I would like to seize the opportunity and express my deep gratitude to them as well as to a small collective of the International Research Centre for Traditional Polyphony and Dr. Joseph Jordania –head of the International Bureau of the IRCTP, who take the whole weight of the preparation work upon themselves.



Ten years have passed since the 1st symposium, and since we start count from the symposia, it can be said, that the 2012 is the anniversary. During these years about 100 scholars from 29 countries of the World and performers of Georgian and World polyphony from 16 countries have participated in the symposia. These include world-renowned scholars such as Dieter Christensen and Timothy Rice (USA), Franz Foedermayr (Austria), Susanne Ziegler (Germany), Daiva Raciunaite (Lithuania), the laureates of Fumio Koizumi Prize for Ethnomusicology – Simha Arom (France), Izaly Zemtsovsky

(USA/Russia) and Joseph Jordania (Australia/Georgia), etc.



The Tbilisi symposia are distinguished in diverse themes. Though there is hardly any scientific forum with such devoted and permanent participants – Dieter Christensen, Franz Foedermayr, Izaly Zemtsovsky, Simha Arom, Joseph Jordania, Daiva Raciunaite are the scholars who stood at the start of our Centre and greatly contributed to the high scientific level with their permanent participation in the Symposia. Moreover with their interesting suggestions they enriched the content of the Symposia. It was thanks to them that we planned two Round Table Sessions of the 6th Symposium; first was dedicated to the problems of modality and harmony in Georgian and European polyphony, this was initiated by Simha Arom (France), and Polo Vallejo (Spain), who have studied the structure of Georgian polyphony for years.



Following their recommendation world-renowned scholars attended the Symposium among them Prof. Susan Rankin from the University of Cambridge, Prof. Arturo Tello Ruiz-Perez from the Universidad Complutense of Madrid. From

the Georgian side the participants of the Round Table Session were Dr. Svimon Jangulashvili, Dr. Davit Shughliashvili, Dr. Tamaz Gabisonia and others.

The second Round Table Session “New Thinking About Evolution and Expressive Behaviour” was headed by Prof. Dieter Christensen.



Joseph Jordania’s book “Why Do People Sing?” gave impulse to the discussion; renowned American ethnomusicologist and anthropologist Peter Gold, Prof. Bo Lawergren, Prof. Rusudan Tsurtsunia and others shared their opinions with the others.



Recently tradition of announcing one specific theme has been established at the Symposium. This year such was “Comparative Study of Traditional Polyphony”, in Prof. Jordania’s opinion this method, backed since the second half of the 20th century, is becoming more and more actual, this was proved by J. Jordania’s, N. Tsitsishvili’s, J. Jovanovich’s and K. Baiashvili’s papers.

From other themes presented at the Symposium- Theoretical and Musical-Aesthetic Aspects of Traditional Polyphony, Regional Styles

and Musical Language of Traditional Polyphony, Historical Recordings of Traditional Music, I would distinguish the latter as the most important for Georgian ethnomusicology. The authors of the papers presented under this headline: “Recordings of Georgian Prisoners in the Archives of Germany and Austria” Susanne Ziegler (Berlin Phonogram Archiv) and Nona Lomidze, Gerda and Franz Lechleitner (Vienna Phonogram Archiv) persuaded us, that serious work is being carried out at the archives for the study and publication of the material, which gives hope that Georgian scholars will have access to the folk songs recorded by their ancestors in the war camps.

Obviously the so-called room work will become more topical in ethnomusicology and that scholars will more frequently apply to old audio recordings. Besides the afore-mentioned, the papers by Zanna Partlas (Estonia) and Daiva Raciunaite-Viciniene (Lithuania) also based on historical recordings.



Georgian scholars Gia Baghashvili, Tamaz Gabisonia and Nino Pirtskhalava, Matt Harvey (Australia), Barbara Ellison (The Netherlands), Andrea Kuzmich (Canada) suggested general theoretic and musical-aesthetic aspects of traditional polyphony.



As always most papers based on traditional regional styles and musical language, which allowed familiarizing with new occurrences alongside the old ones. Apart from the papers on Georgian polyphony (Gigi Garaqanidze, Nino Ghambashidze, Nino Makharadze, Victoria Samsonadze (Georgia) presented were papers on Lithuanian (Anda Beitane), Russian (Naylia Almeeva), Hutterite (Matthew Knight), Portuguese (Maria De Sao Jose Corte-Real and Rosario Pestana), Macedonian (Velika Stojkova-Serafimovska), Japanese (Kochi Rie), Tibetan (Su Wei, Wang Qi) polyphony. The latter was the discovery of the Symposium, which astonished experienced Prof. Peter Gold. Also very interesting was the single paper on instrumental music on the so-called angular harp (Bo Lawergren), all the more so that the audience had an opportunity to listen to the live performance (Tomoko Sugawara).



For the second time the Tbilisi Symposium organized the projection of documentary films for the guests. This year presented were three films; “Africa” by Samaki Wanne Collective (Spain) based on the expedition materials by Polo Vallejo; “Voices from the Heights: Three Days in Premana” by Renato Morelli (Italy) winner of a number of International festivals and Contests. The world premiere of the film by Swiss music film maker Hugo Zemp and and Nino Tsitsishvili (Georgian ethnomusicologist working in Australia) “*Duduki* of Tbilisi, Eldar Shoshitashvili and his Students” was held as part of the Symposium. Two other films by Hugo Zemp were projected at the 5th International Symposium on Traditional Polyphony in 2010 together with “*Guruli Simghera*” by Georgian filmmaker Soso Chkhaidze.

The Symposium concert program aroused big interest as usual.

Unexpected for the Symposium guests was the concert of the polyphony of the ethnic minorities residing in Georgia.



Traditionally successful was the concert of the performers from different parts of Georgia, thanks to which the audience once again felt the odour of the authentic folk song.



Foreign performers of Georgian folk song – ensembles “Maspindzeli” (UK), “Darbazi” (Canada), “Gorani”, “Breathing Space” and “Melbourne Georgian Choir” (Australia), “Trillium” (USA), “Doluri” (Sweden) added unique colour to the closing Gala concert of the Symposium.



It may be debatable for my Georgian colleagues, but I would like to frankly mention that sometimes foreigners sing Georgian folk songs more genuinely and emotionally than the Georgians do.



I do not mean the likeness with the ancestors' performance or the accuracy of pronunciation, but inner energy, enthusiasm and motivation which makes a person sing and which turns each performance of the song into a live process.



Assuredly, I have witnessed such performance at the concerts of Georgian ensembles, such was complex *naduri* song "Chochkhatura" by Anchiskhati choir at the closing concert, which worthily ended the 6th International Symposium on traditional polyphony.



It should be mentioned that in the opinion of both Georgian and non-Georgian participant scholars, performers and audience the Symposium was well organized and fairly diverse, from the scholarly viewpoint it boasted high level and thus was a distinguished and scaly forum in our cultural life.

Rusudan Tsurtsumia
*Director of the International
 Research Centre for Traditional Polyphony*

Poetic Dedication to the Symposium

American sculptor, painter and poet **Vijali Hamilton** visited Georgia as a guest of the Tbilisi Symposium on Traditional Polyphony together with her partner Peter Gold –renowned ethnomusicologist. She dedicated a short poem to Georgian polyphony.



GEORGIAN ROOTS

Hymns deep in the psyche
spring from multiple voices layered in time.
Harmony, root of consciousness, plays our
understanding of the one voice in the many.

Original breath of song harmonizes with heartbeat,
with sound of blood surging through our bodies.
A symphony of sounds sings:
we are alive as one pulse,
one life, one breath, one universe.

Silence filled with original vibration
infiltrates every moment of our lives.
Chant, beginning sounds of creation.
Drone, that first tone which burst upon the earth
resonates still and through eternity.

Vijali Hamilton

In memory of Gerlinde Haid

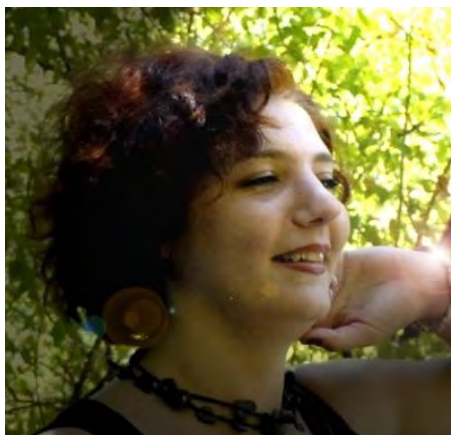


Gerlinde Haid- Director of the Institute for Folk Music Research at the University for Music and the Performing Arts in Vienna was a well-known figure among International ethnomusicological circles. We had honour to meet her: in 2004 Gerlinde participated in the work of the 2nd International Symposium on Traditional Polyphony in Tbilisi, she presented unique Austrian yodel and gave us possibility to enjoy the beauty of this wonderful phenomenon. Later, when at the following symposium we decided to invite yodel performers, she suggested distinguished Austrian trio “Lindabrunner Dreigesang” and she herself assisted us in organisational issues. The group successfully performed for the symposium guests and Georgian audience at the Tbilisi International Symposium in 2010, and fascinated the listeners with the unique odour of Alpine song. Our cooperation continued: Gerlinde forwarded us an interesting article on polyphonic singing of Schniberg area (lower Austria) to be published in the 10th volume of the Bulletin of the International Research Centre for Traditional Polyphony.

We greatly appreciate and are happy to have met this warm-hearted, kind person and brilliant scholar, to have had advantage of cooperation with her, she will always be remembered by those who met her at least once.

**International Research Centre
for Traditional Polyphony**

Multipart singing in Macedonia – some basic characteristics



Velika Stojkova-Serafimovska

Macedonia is a country exceptionally rich in various and in some regions still preserved musical folklore. Located in the center of the Balkan Peninsula, the region has been a crossroad of many historical events, which have left traces in the Macedonian cultural heritage in many aspects. Although influenced by many different cultures, Macedonian people created a unique oral tradition of centuries - old beliefs which aesthetically shaped, transmitted and still performed in preserved forms, reveals many anthropological and sociological elements of Macedonian traditional culture.

Studying Macedonian traditional folk singing through the elements driven primarily by the aesthetics and functionality elevates the folk song to a higher scientific level offering a clear discern of inner mythical and traditional images, constructed and inwrought to the humans' work inspired primarily by their intimate and natural environment. Depending on the types of songs, their purpose and the geographic location, folk singing in Macedonia is one-voiced, two-voiced, and three-voiced. One-voiced singing is present in Central and Southwest Macedonia, whereas in all other regions basic form of drone singing is characteristic, with the exception of Northwest Macedonia where old male singing forms accidental three-voiced drone singing. Pure three-voiced polyphonic singing is present in the female singing on the crossing between Macedonia, Albania and Greece. The largest part where two-voiced singing is practiced includes the region of

West – Northwest – North – Northeast – East Macedonia. This zone features pure two-voiced singing of a drone type. Thereby the drone may be static - lay only on one basic tone, or mobile when it moves from the basic tone to the subtonium. In both cases, drone singing is based on the final tone, which appears as a foundation during singing and underpins the song. These songs have narrow ambitus, undeveloped melody dominated by the second relation between the two voices. Depending on the region - natural environment,, and the function of the song, the sound of this relationship between the voices creates characteristic ambient space in which the density of the seconds, which occasionally move in a tonal row of two tones, sounds heterophonical and dense. However, sometimes the same relation between the two voices may sound much softer and more spatial, which is once again related to the natural environment of the region and the song's function.

In East, Northeast and Pirin Macedonia the drone type of singing is characteristic for female rite singing, present in such pre-Christian rituals as *Voditsi*, *Lazaritsa*, *Gyurgyovden*, Easter, harvesting and wedding songs. The same type of drone two-voiced singing may also be found in male songs, but very rarely and mostly among older population and strictly within songs of lyric and epic character. The relation of the song with the text is often asymmetric, with characteristic refrain repeating on certain spots, stopping in the middle of the text and exclamations, most often at the end of the melody verse. Certain ornaments, which also have deep functional characteristics, appear during the singing, creating aliquots. That point to the deep origin of this kind of two-voiced singing.

In Northwest Macedonia very characteristic is male polyphonic singing in drone style, but with mobile drone that occasionally creates three-voiced singing. This region was also characteristic by female singing, which was purely heterophonic. In a chaotic heterophonic sounding, the voices have clearly differed function which leaves nothing to accident. Those are songs of the oldest rural singing layer, which have not been practiced for more than 40 years. But, as opposed to the examples from other Macedonian regions, where a plausible heterophony based on the seconds' density and group singing, this region singing features very clearly organized heterophony. The drone that

appears in this singing is in a continuous upward movement, and by sliding literally drags the voice up. The basic voice which leads the melody in fact conducts a singing process around the drone voice. The functionality of the leading voice may be noticed by its differing in pronouncing the text and performing of the cries and the embroilments that distinguish it from the drone line. In the mountainous region of northern Macedonia a drone two-voiced singing with a moving drone may be found. Here the drone also moves to a distance of one second below the basic tone, but this time the movement is functional to the singing. Within the vertical relation between the voices the interval of third also sounds clearly, building a stable interval at which the voices frequently rest. A bit more developed relation between the voices may be found in Pirin Macedonia (East part of Macedonia which is now part of Bulgaria). Within these songs, especially in male singing, the beginning is almost always in one voice. In the second phase, when the song develops, a stable drone appears, which remains in this function until the end of the song. Similar relation appears among female songs of Southern Macedonia, where in the first verse the singing is in one voice, whereas when repeating melodic phrase the voices split and a stable drone two-voiced singing is created.

Contrary to this region, in the songs of the Aegean Macedonia a more developed relation between the voices appear, where lower voice keeps the basic melodic line and high voice builds another line based on a third and fourth. In this case high voice acquires the function of an accompanying voice.

Very interesting way of polyphonic singing may be found in the western part of Aegean Macedonia (Greece) where female singing is a three-voiced one, very close to Albanian male "Toska" singing. In this case first voice starts the melody and leads it to the end of the song, second voice "leads" or "turns", at one moment joining the first voice, and at the other singing a melody that resembles the basic one. Third voice remains on one tone as a drone, occasionally going down to the subtonium. This region is located at the very crossing between Macedonia, Albania, and Greece and in the past it was inhabited by Christian ethnic Macedonian and Vlach population which indicates a very close communication and mutual influence. Regretfully, after the forced expell of the Macedonians from this region, this type of singing is only preserved in the archives and in the

memories of the dispersed Macedonians from Aegean Macedonia.

Luckily, there are still regions in Macedonia where this type of singing has not been forgotten, where it is still in practice. The performers have a precise notion of how a "voice" should sound, how it should be performed, should they cry or not, even if minimal differences are at stake, they know precisely how to recognize them. As for the melody, the rules are strict and functional, especially among older performers. The sociological function of the performers is of great significance to distinguish them within the community, their ethnic and regional origins, and for their identity. Learning of the "voice" at an early age is of initiative function to the performers. To know the voice means to know the tradition, to know the magic.

Velika Stojkova-Serafimovska

Ph.D. in ethnomusicology

(University of St.Kiril and Metodij, Skopje)

Georgian Children's folk Ensembles

“Iaramashai”

Children's folk ensemble “Iaramashai” was created at Tbilisi Municipality School #20 in 2010, under the leadership of Dali Dabrundashvili – a teacher at the same school. The school specializes in orchestra music and the ensemble members study string, wind and percussion instruments. There are 18 students in the ensemble and proceeding from the specificity of the school they change every year.



Kartlian and Achara-Gurian songs predominate in the Ensemble's repertoire.

During the last three years “Iaramashai” has actively participated in folk concerts and festivals. In March-April, 2010 the collective successfully participated in Alexi Machavariani Festival “Georgian frescoes” and A. Virsaladze Festival “Love has Constructed. . .”, where they performed Gurian songs. In 2011 the group was invited to the festival of children's ensembles “Mtatsminda Tunes” by the State Folklore Centre of Georgia and “Tbilisoba 2011-2012”.



Honorable and unforgettable was the participation in the 5th International Symposium on Traditional Polyphony at the Grand Hall of Tbilisi State Conservatoire. “Iaramashai” is the laureate of the Batumi 9th-10th International Festivals of Children's and Juvenile Music, and is a frequent guest to “Days of Folklore” in Signaghi. They annually participate in Tbilisi Municipality Inspection-Festivals for Art Schools, where in 2010 they were ranked 2nd place and 1st place among children's folk ensembles in 2012.

On June 30, 2012 “Iaramashai” performed full program for the audience at the dramatized show “...*Apirebs Gatenebasa*”, held at Tbilisi Nodar Dumbadze Children's Theatre.

“Perkhisa”

Children's folk ensemble “Perkhisa” was created under Natia Datuashvili's leadership in 2008. Basic membership of the collective comes from 2010. The group first performed for the wide audience at the 5th International Symposium on Traditional Polyphony at the Grand Hall of Tbilisi State Conservatoire. Today, alongside the main membership there is also a group of younger generation.



The repertoire of the Ensemble includes folk and church music examples from various parts of Georgia. Main sources for these are archival recordings and chant collections published by the Chant Centre of the Georgian Patriarchy.

From the day of its inception “Perkhisa” participates in different concerts, events and charity evenings, and organizes such evenings of its own both in Tbilisi and outside.

On 17 June, 2012 the ensemble held an evening in support of the Orphanage in Bediani, also an evening of traditional song and chant in Telavi with the participation of various local and visiting collectives.

The ensemble's repertoire expands each year. Alongside songs and chants children study Georgian folk instruments.



Today "Perkhisa" actively studies church hymns for liturgy. They aim to participate in Divine Liturgy too, alongside concert performances.

One foreign folk ensemble

"Trillium" - an a capella trio from the United States

Trillium came to be in 2006 so that we could sing the rich harmonies of English and American folk music. Its members are Janice Boughton, Mac Cantrell, Joseph Erhard-Hudson, and Jen Morris. We found music for 3 voices by listening to other folk groups from North America and Britain and transcribing the songs into sheet music.



Ensemble "Trillium"

We expanded our repertoire by singing religious songs from the American South and Northeast which were part of the shape note tradition. Shape note music is over 200 years old and uses shapes and sticks rather than balls and sticks to represent degrees of the scale. The music was originally written for 3 voices, though a fourth line has been added in many songs, so there was endless material for us to sing. We first were introduced to Georgian polyphony through the teachings of Frank Kane and Patty Cuyler and we loved the dissonant harmonies and unfamiliar melodies and chord structures. The feeling of singing a Georgian song was powerful and different and flavored our style of singing other folk music. We also began to sing Corsican songs after being introduced to them in workshops and through the teaching of Jean Etienne Langianni.

In fact, the feeling of singing Georgian folk music was so wonderful and unique, that it led Jen Morris to start a Georgian choir in Seattle.

Although she didn't speak Georgian and hadn't visited Georgia yet, she began to learn parts for Georgian folk songs and slowly taught them to

her group. Although she didn't have a Georgian music teacher in Seattle, she did find a Georgian woman to teach her the language, and she received countless hours of coaching and musical tips from Frank Kane and Carl Linich via email. Even though it was an uphill battle to begin teaching and leading a group without any formal musical training, she was inspired because the music suited her low voice, and there was something mysterious that suited her soul, as well. After two years of fascination and study, she finally traveled to Georgia in 2010 and 2011 with Carl Linich and his songmasters tour. She slowly collected songs from different regions on her own and with the help of many teachers and guides. Her ensemble, onefourfive, is a mixed men's and women's choir with 11 members.



Ensemble "Onefourfive"

They perform in bookstores and at colleges and musical festivals. The Georgian community in Seattle (about 50 in 600,000 people) has been very supportive of onefourfive. Onefourfive is named after the musical structure of many Georgian folk songs that have a 1-4-5 chord. Onefourfive hopes to travel to Georgia as a group, and possibly attend the next Symposium, like Trillium did this year. Trillium has performed in many venues in the Northwest of the United States and we were privileged to be able to sing at the 2012 Symposium in Tbilisi.



Ensemble "Trillium" (on the left) with participants of the Symposium

We will treasure the musical friendships that we made in Georgia and we were particularly inspired by being able to sing with and be taught by groups and songmasters from Svaneti, Guria and Kakheti.

Jen Morris

Director of Ensemble „Trillium”

Beneficents of Georgian Song

*There have been a number of beneficents of Georgian folk song, some – renowned, some – unknown. Local folk music has never been performed on stage in Hereti, but there were people, who always cared about this music. Historian and ethnographer Mose Janashvili is a truly distinguished among the scientists of the past century, philologist Marta Tartarashvili is prominent among contemporary scholars. Local folk poets also greatly contributed to the safeguarding of the folklore in Saingilo. We would like to tell about the recently deceased **Mikheil Quloshvili**, **Vera Andriashvili** and **Vasil Shioshvili**.*

Mikheil Quloshvili (1927-2012) a doctor by profession. He became known to wide circle of folklorists thanks to Marta Tartarashvili in the 1980s. Mikheil is the author of several books and editor, he published articles in various magazines and newspapers. I got acquainted with him last May, when I had just got interested in Saingilo

folk music. It is thanks to him that I met Marta Tartarashvili, whose assistance in my work on Heretian folk music is invaluable.



Mikheil Quloshvili

Thanks to them the Institute of Literature organized an expedition to Saingilo in 1987. In this expedition Joseph Jordania also documented Quloshvili's colorful voice. When I met him, his voice had significantly changed due to the age, but Heretian tint was still felt. The Heretians speak of Quloshvili as of a cheerful and free person. Despite of the fact that his son died in the 2008 Russo-Georgian war, he never hit the skids.

Vera Andriashvili passed away at the age of 103 (1909-2-12). Marta Tartarashvili and I learned about her last December during our expedition in the village of Samtatsqaro Dedoplistsqaro District, we had been warned that she was mourning over her deceased grandchild and would not agree to sing. I was surprised by her young appearance.



Vera Andriashvili and Giorgi Kraveishvili

At first she refused to sing, but after Marta mentioned some familiar people the ice thawed and she sang few examples. And how she sang! Neither her appearance, nor her age left the impression of a 102-year-old lady. Had she been supported, she would have been a very good folk singer. She was in good health, but passed away due to high blood pressure...

Vasil Shioshvili was born in the village of Kakhi in 1925. He played the *garmoni* and *chunguri* (it should not be mixed with Georgian *chonguri* and *panduri*) and we documented much from him about these instruments.



Vasil Shioshvili

This material is unique as if the *garmoni* players are still alive here and there, there are no *chunguri* players. Shioshvili was the only one from whom I recorded invaluable material.

Fortunately, in Saingilo there still are good folk performers and we wish them long life.

Giorgi Kraveishvili
2nd year Magistracy student of
Musicology at Batumi Art Teaching University

American Ethnomusicologist Peter Gold in Georgia

American ethnomusicologist, anthropologist and archaeologist Peter Gold visited Georgia on the invitation of Tbilisi State Conservatoire and the support of the USA Embassy in Georgia. Professor Gold first visited Georgia 44 years ago.



Professor Gold's biography is very interesting and unusually full. He studied ethnography, culture and philosophy of the Tibetans, Indians, Alaska Eskimos, native population of South-West America and Mexico, Afro-Americans from the USA and the Caribbean, the Balinese, the Georgians from the Caucasus and Turkey, etc. He was a research associate at the Museum of New Mexico Laboratory of Anthropology and Museum of Indian Arts and Culture in Santa Fe; He was a research assistant to the renowned anthropologist Dr. Margaret Mead at the American Museum of Natural History in New York and a curator at various museums of culture.

In addition, Professor Gold is the Director of the Ancient Ways Project – series of public educational and personal development programs, founded in 1982.

Peter Gold is the author of a number of books and articles, including “Navajo and Tibetan Sacred Wisdom: The Circle of the Spirit” (1994). In the book the author substantiates the common knowledge of cosmology, geography, psychology, visual arts and healing rituals of these, at one glance, different peoples. Interesting is what Dalai Lama says about the scholar: “Peter Gold describes and compares many aspects of Navajo and Tibetan Buddhist practice, highlighting the humanitarian principles on which they are based, reflecting the

fundamental goodness of the human heart”(<http://www.ancientwaysproject.org>).

. Apart from successful scholarly activity, Peter Gold is a man of active, innovative approaches with juvenile spirit. He himself composes songs and performs them with the guitar accompaniment; the songs grow from various musical styles – of Native Americans, Tibetans and Europeans, the music of Bach, Ravel and Satie, merged with the examples of classical poetry. This way the scholar creates somewhat like vocal fusion-music. He participated in a documentary television show “The Spiritual Wisdom of Native Traditions”, where he spoke about one of America's National Monuments-Canyon de Chelly in Arizona.

The visit of such a scholar is a truly distinguished occurrence for our country. He mentioned that he got interested in Georgian music at the age of 17, in 1963, when he first heard Georgian folk song “*Gushin Shvidni Gurjanelni*” on stage.

He first visited Georgia in the summer of 1968, when he was a guest to Professor Grigol Chkhikvadze. It was according to Chkhikvadze's advice that Peter Gold organized an expedition to Turkey. He visited historical Georgia (Rize, Artvin), also muhajir Georgians (village of Hairie, Inegol district) and Istanbul, where he recorded mostly Laz and Acharan folk music: Laz instrumental pieces on *chiboni*, Acharan solo and two-part songs, instrumental pieces on accordion. Out of the material recorded by Gold, the peculiarities of national music are best preserved in Acharan songs (most instrumental pieces are of European manner).

Although the route of Gold's expedition was not extensive (he did not visit many ethnographic units) he recorded invaluable material. We have no other material recorded from then until the 1990s.

Peter Gold's material was published as a CD “Georgian Folk Music from Turkey” (1968). As he says he always wanted to return to Georgia: “I aimed to return the material to the place of its origin and this is what I want to do today. Besides I still sing and play Georgian music” (personal letter).

In Georgia Prof. Gold participated in the 6th International Symposium on Traditional Polyphony organized by the International Research Centre for Traditional Polyphony, he

visited historical monuments in Tbilisi neighbourhood, Dmanisi archaeological excavations, Qazbegi, Signaghi, a Mountain village of Merisi in Achara, and also travelled to Svaneti together with a group of foreign musicians headed by Joseph Jordania.

On October 6 and 8 Professor Gold delivered lectures on the musical culture of the Tibetans and Native Americans at Tbilisi State Conservatoire.

We have hope that Peter Gold will maintain contacts and continue cooperation with Georgian ethnomusicologists.

Teona Lomsadze

*first year Magistracy student of
Georgian Folk Music Department
of Tbilisi State Conservatoire*

Giorgi Kraveishvili

*second year Magistracy student in
Ethnomusicology of
Batumi Art Teaching University*

Presentation of the Educational Program of Georgian Folk Art Studio “Erula”

In today's Georgia there is a large number folk art studios and schools. There are children's studios in Tbilisi, where the branches of folk art are selectively taught: from musical viewpoint - “Amer-Imeri” Studio, from the standpoint of oral folklore – “Mze Shina” studio, it is delighting that “Erula” with the priority in choreography has also joined this significant field.

Georgian choreologists have studied the issues of Georgian dance and its accompanying music for a long time. The often heard remarks of dissatisfaction on Georgian traditional dances and dance music are not groundless. Sadly, nobody has talked about the principal issue so far. The

principal issue is that Georgia is a country of vocal polyphony. Dance is an inseparable part of traditional art, just like instrumental music, though instrument in Georgia has always been used as an accompaniment for a song and dance. It has been ascertained in ethnomusicology, that such enchainment to instrument and its implementation in the way it is today, changes human mentality and is irrelevant to national identity.



In old Georgia dance and song were inseparable. It works in a similar way today in everyday life and scholars call this syncretism. Sadly, most humanitarian researchers do not regard ethnomusicological studies.

This brief explanation was necessary as, the efforts of the administration of “Erula” Studio (director Eka Geslaidze) and teachers are noteworthy against the general background, because, with the deep consideration of modern problems they have selected highly professional and correct path for the development of future generation.

Exemplary is the attitude of the Studio teachers to the first steps on the way to dance studying. In this regard distinguished are teachers Giorgi Alimbarashvili, Irakli Saatashvili, Luba Nachqebia, Manana Shavshishvili (accompanist), Victoria Samsonadze (folklore teacher).

Age evolution in the teaching process should also be mentioned. Most fascinating is the teachers’ “healthy” attitude to the students’ abilities according to age groups. Here one would never see the so-called circus or cheap acrobatic tricks... These are Georgian dances saturated with simplicity - basic characteristic feature of Georgian art. It is both desirable and necessary to assemble these methods in one work and disseminate.

Also noteworthy is the attitude of the pedagogues - dance is the expression of a human's particular spiritual disposition; which should be regarded in contemporary choreography; this is why all dancers participate in this feast, the program is not divided "for soloists" and "for corps-de-ballet"; of course this does not mean that best performers are not distinguished.

The success of the of "Erula" studio program ("erula" means joining Tushetian round dance) is the highly professional application of folk songs and oral folklore, ancient performance methods and examples. It should also be noted, that the examples of Georgian folk dance, round-dance and oral folklore were perfectly used in choreography for the first time.

We should also note that nowadays in Georgia it is considered that dance should be accompanied only by *doli* and *garmoni*, this is why the inclusion of Meskhetian round dance, Kartli-Kakhetian reaping song and Laz "Nardanina" added particular coloring and Georgian spirit to the event.



The teacher of ethnomusicology at the Studio is Victoria Samsonadze - a talented, energetic person, distinguished in devotion, love and deep knowledge of the field.

True culmination of the presentation was reaping song performed by the children with corresponding movements, which gradually developed into dance; this is not only my impression, most trustworthy was the reaction of the audience, indicating that the Georgians have maintained the demand to render due respect to their past. Reaping song was a bridge between the old and new.

It can be said, that at "Erula" Studio the children are taught correct attitude to dance, to see Georgian dance from the right angle and what is

more important to do the job with love! Soviet Clichés have been left behind and destructed as well as dangerous ardors for foreign ones.



In my opinion, the presentation of the "Erula" Studio should enter the history as the birthday of the Georgian children's national program.

On behalf of the International Research Centre for Traditional Polyphony I congratulate the "Erula" Studio with opening and wish further success.

Ketevan Baiashvili
The specialist of the IRCTP

Foreign Performers of Georgian Songs

Ensemble “Madrikali” from France

Interview with Sophie Bilong - director of a female folk ensemble “Madrikali” from France.

- When was your group created ?

In 2002 there were two Georgian ensembles in Paris : “Marani” and “Irinola”, when a Georgian young lady Tamar Rukhadze founded ensemble “Madrikali”. I have lead the collective since 2003. Together with Ensemble “Maran” (founded in the 1990s) our group belongs to the Association “Marani”.

- Please, present the members of “Madrikali”

There are 10 members in the ensemble, between the age of 30-60, some are young mothers the others young grandmothers. None of us is a professional singer , all have different professions: an engineer, an economist, a translator, a state official. We are all amateurs, the love to Georgian song brought us together, which mostly comes from our family tradition. Nino and Mariam Kveselava (georgian students in Paris) also used to sing with us, they are back to Georgia now. Their visit to Paris and our visit to Georgia and meeting with them fills us all with delight.



- Where does the name “Madrikali” come from ?

This new word was created by our young member ; it is the combination of a French word “Madri” (Tuesday in Georgian- the day of our rehearsal) and “Kali” (a Georgian word). We selected a word which is connected only with our group and easy to pronounce in both French and Georgian. Besides “Madrigal” is an old form of polyphonic song, which developed in the beginning of the Renaissance and Baroque epochs.

- How do you select the songs and new repertoire ?

Our repertoire consists of traditional female songs on the whole, however we do not reject other alternatives either. The voices are distributed with regard to the fact who can sing the leading part in the selected example.

According to Georgian tradition we study songs by ear not from scores. We write down the lyrics in Latin transliteration (which facilitates the task) some of us speak good Georgian, some understand just a little, some neither understand nor speak...



The tours of Georgian groups in France always delight us. Once a year we invite them and organize concerts and work-shops, for the French lovers of Georgian music to study new songs and improve their performance manner. We try not to miss the work-shops and thus expand our repertoire. In various years we gladly hosted various Georgians groups and song masters such as Malkhaz Erkvandze, Nato Zumbadze, Levan

Abashidze, Tristan and Guri Sikharulidzes, Besik Chitanava, Vazha Gogoladze, ensembles "Mzetamze", "Basiani", "Shav nabada", "Jvaruli", etc.

Besides, in 2010 we traveled in Georgia where we met many singers, groups and song-masters in Kakheti, Khevi and Tbilisi. This allowed us to study a number of songs and sing in various situations : at table, in mini buses, with friends, in the streets, at concerts, in taxis. Each time these were wonderful musical and human meetings.

- Why Georgia and Georgian song ?

Each of us has a personal story connected with the discovery of this country. For one of our members Georgia is a grandfather, some have been there with professional or humanitarian purposes, but now we are coming to your country to sing, to better familiarize with amazing country and culture, to meet our "French" Georgians and "Georgian" Georgians and what is more important to share Georgian culture via singing.

All this is the ground for strenghtening old relations between out two countries. We often participate in the events organized by the Georgian Community in France ... With the assistance of Archil Davrichashvili – the Prior of St. Nino Church and Georgian Community we have honor to rehearse at the church once a week.

- Do you often perform in concerts?

Yes, fairly often, we do not lose the opportunity to organize and participate in concerts, when we host Georgian groups in Paris or when big events (such as 2007 Rugby World Chmapionship) are held, during the match between the teams from Marseille and Georgia, also at the concert of Ensemble « Marani » and Georgian Trio « Shalva Chemo » at Saint-Denis Cathedral, We have participated in a number of Festivals, it is noteworthy, that French audience receives unusual harmony of Georgian polyphony with great enthusiasm.

- Please tell us few words about your future plans

We have many plans ! In the first place we would like to have more singers in the group. We have become more stable in recent years and are

ready for new members. In March of 2013, we will host Ensemble « Riho » from Svaneti and Ensemble « Sakhioba » in autumn. We suspect their vists will be accompnied by a large number of parties, we have mastered this tradition fairly well and love it.

Now we are preparing for our second visit to Georgia to participate in Batumi 7th International Festival of Folk and Church Music, after this we will visit Acharan singers and of course will spend some time in Tbilisi and visit Qazbegi.

- We wish you success !

*The Interview was recorded
by Maka Khardziani, the specialist
of the IRCTP*

Old Press Pages

C-Dur (Kutaisuri) Mravalzhamieri



Kakhi Rosebashvili in the edxpedition

A typical example of Georgian town choral music. Town song is a historically later and to certain extent complicated phenomenon in Georgian folk music. It originated under certain social conditions.

In musicological terms Georgian town song consists of two basic branches- Eastern and Western. It occupies honorary place among the research branches in Georgian culture.

When we say Eastern branch we mean the songs under the influence of Oriental music. The

The *Mravalzhamier* transcribed by us is fairly simple in terms of texture. Its melody is calm and free from complex melismas. It is performed by first and second voices in sixth interval, seldom in third, on the background of fairly flexible bass part. It is noteworthy, that it is performed in C-dur, and this is why it is often called *C-dur Mravalzhamier*. Despite this (and this is its favour), it has wonderful Georgian sound. This is why we selected *C-dur ravalzhamier* as illustration.

“Khasanbegura” is one of the most renowned Gurian songs, and a brilliant example of the developed Georgian polyphony. For contrast interrelation between the voice parts and endless possibility for improvisation, which the song demands from performers, “Khasanbegura” is justly considered peak of Gurian polyphony and a true masterpiece of Georgian musical thinking. Specifically high voice parts, such as *krimanchuli* and *tsvrili*, participate in the song. The song is

performed by a trio and *gadadzakhili**. A trio consists of *damtsqebi* (or second voice), *krimanchuli* and bass.

There are many variants of “Khasanbegura”. Many renowned singers left their imprints on the song. The variants of Giorgi Babilodze, Alexandre Makharadze, Almaskhan Khukhunaishvili, Teopile Lomtadze, Mikheil Shavishvili and others have survived in Guria to this day. These masters of Gurian song brought *krimanchuli* and *tsvrili* in “Khasanbegura” to the highest level of performance. There are also the bass part variants of Varlam Simonishvili, Besarion Khukhunaishvili, Vladimir Berdzenishvili, Artem Erkomaishvili and others. It can be said that there are as many variants of “Khasanbegura” as there are virtuoso performers.

The lyrics of the song have an interesting story. Its most common variant describes an episode from the Russo-Turkish War (1853-1856) telling how Khasanbeg Tavdgiridze-a converted into Islam Georgian commander of the Turkish army betrayed his confrere Gurians. When appointed the Governor (Bey) of Kobuleti this impressive, stunner promised the Gurians to save them from Russia, and supplied them with projectile for anti-Russian revolt in 1841. During the revolt the Gurians headed for the border with Turkey, where they expected to meet their “savior” Khasanbeg, who bribed by the Russians, abandoned the revolted face to face with the Russians, who dealt shortly with them.

For this the Gurians revenged upon Khasanbeg when he invaded Guria during the Russo-Turkish War, pursued him when he tried to escape, caught and beheaded him.

Another story tells that when Khasan’s brother (or cousin) saw his decapitated body mourned over him and then buried him in Christian way.

This very story is told in the lyrics of the song, whose author is considered to be certain Qaraman Tavdgiridze.

The specialist adhere to the opinion that the text was created later, but the roots of the song should be sought for in the remote past. It is a well-known fact, that the Gurians willfully changed the lyrics of songs and freely moved the verse from one

song to another. This is proved by the fact that the texts of “Khasanbegura” variants recorded by the ensembles of Gigo Erkomaishvili and Kotsia Khukhunaishvili in 1907-1914 are composed of the fragments from “The Knight in the Panther’s Skin” and “Tamariani”. The variant of “Khasanbegura” common today has been known since the 1930s, when it was recorded as performed by Varlam Simonishvili’s and Akvsenti Megrelidze’s choirs.

The text goes as follows:

Khasanbeg Tavdgiridze who rejected God
Sought the Turkish title of Pasha,
completely forgetting the God.

He entered Shekvetili crying in Turkish, “I have come”.

We’ll allow him to pass as far as
Lanchkhuti,

Then show him what we can do.

We, militia, were on the road, and the
Russian troops were few.

The nine thousand Turkish army attacked
us,

They ran and hid, but we pursued them.

Of the nine thousand in the Turkish army,
barely five hundred escaped.

We are Gurians. We had a battle near
Shukhut-Perdi.

We defeated the enemy leaving no one to
tell the tale.

I saw my brother Khasan-Pasha,
beheaded.

As he was my brother, I cried out, “Woe is
me!”

The previous night he had fought us,
snaring himself in the process.

Because he was my brother, I buried him.

*Prepared by Maka Khardziani basing on
Anzor Erkomaishvili’s material.*

* Unlike a trio *Gadadzakhili* is an independent musical phrase, which follows the song as a refrain. There are 1-, 2- and 3- part *gadadzakhili*. The *gadadzakhili* In “Khasanbegura” is 2-part.

ხასანბეგურა *

ასრულებდა საქართველოს რადიოკომიტეტის გუნდი
აქესენტი მეგრელიძის ხელმძღვანელობით.
ტრიო: კრიმანჭული, გამყივანი - თეოფილე ლომთათიძე,
მთქმელი - დავით მდინარაძე, ბანი - ლევან მახარაძე.
ჩაწერილია 1952 წელს ქ. თბილისში.

The choir of Georgian state Radio station.
Leader: Akvsenti Megrelidze.
Trio: I voice - Teopile Lomtadidze,
II voice - David Mdinaradze,
Bass - Levan Makharadze.
Recorded in Tbilisi 1952.

Moderato = 73

trio

The image displays a musical score for 'The Lord's Prayer' in Georgian. It consists of three systems of music, each with a vocal line (soprano and alto) and a piano accompaniment. The lyrics are written in both Georgian and Latin script below the notes. The score is in 4/4 time.

System 1:

Vocal: ო - დე - ლა - ჰო ჰო
o - de - la - ho ho

Piano: ჰა - ი ვო - ი ოი - დი - ლა დე - ლო
ha - i vo - i oi - di - la de - lo

System 2:

Vocal: ო - დე - ლა რი - რა ჰო ჰო დე - ლა ჰო
o - de - la ri - ra ho ho de - la ho

Piano: ი დი - ლა ა - დი - ლო დი - ლა - ვო დი - ლა ვო - მდი - ლა ვო - ვო - დე - ლო და
i di - la a - di - lo di - la - vo di - la vo - mdi - la vo - vo - de - lo da

System 3:

Vocal: ო - დე - ლა რი - რა ჰო ჰო დე - ლა ჰო
o - de - la ri - ra ho ho de - la ho

Piano: ოი - დი - ლა ა - დი - ლო დი - ლა - ვო დი - ლა ვო - მდი - ლა ვო - ვო - დე - ლო და
oi - di - la a - di - lo di - la - vo di - la vo - mdi - la vo - vo - de - lo da

System 4:

Vocal: ა - დი - ლა დე - ლა ა - რი - რო
a - di - la de - la a - ri - ro

Piano: ა ჰა ჰე ჰე ჰე ვო ჰე ა ვა ჰა
a ha he he he vo he a va ha

* სიმღერა ჟღერს ნახევარი ტონით ქვევით.
The song sounds on half of tone lower.

ტი - რი რი - რა ჰო ჰო რი - რა ჰო ჰო დე - ლა ჰო - დე - ლა ჰო
 t'i - ri ri - ra ho ho - ri - ra ho ho de - la ho - de - la ho
 ო - რუ - დი - ლა ვო - რე - რა დე - ლა ა - დი - ლო დე - ლა და
 o - ru - di - la vo - re - ra de - la a - di - lo de - la da
 ა ჰა ჰე ჰე ჰე ვო ჰე ა ა ჰე ა ვო ა - დი - ლა
 a ha he he he vo he a a he a vo a - di - la

ჰო
 ho
 და
 da

და
 da
 choir
 ა - ბა - დე - ლო დე - ლი ვო - დე - ლი ვო - დე - ლო და ნა - ნი - ნა - ვო
 a - ba - de - lo de - li vo - de - li vo - de - lo da na - ni - na - vo
 ა - - დი - ლა - ვო და და ა ჰე ო
 a - - di - la - vo da da a he o

ნა - ნი - ნა და ვო - ი დე - ლო დე - ლი ვო - დე - ლი ვო - დე - ლო
 na - ni - na da vo - i de - lo de - li vo - de - li vo - de - lo
 ა ჰა ჰე ე ა ვა
 a ha he e a va

trio

ი რი ა უ რუ ა ი რი ა უ რუ ა
i - ri a u ru a i ri a u ru a

ნა - ნი - ნა
na - ni - na

ხა - სან - ბე - გი თავ - დგი - რი - ძე
kha - san - be - gi tav - dgi - ri - dze

ვა პაა ჰე ჰე
va hai he he

ნა - ნა დე - ლო ვო - დე - ლა და
na - na de - lo vo - de - la da

ა ა - დი - ლა ა - დი - ლა და
a a - di - la a - di - la da

ი რი ა უ რუ ა ი რი ა უ რუ ა
i ri a u ru a i ri a u ru a

ი რი ა უ რუ ა ი რი ა უ რუ ა
i ri a u ru a i ri a u ru a

გა - რი - სხუ - ლი ღვთის - გან ერ - თი,
ga - ri - skhu - li ghvtis - gan er - ti,

თათ - რის ფა - შო - ბა ინ - დო - მა,
tat - ris pa - sho - ba in - do - ma,

ჰე ვო ჰე ა ვო ა ჰა ჰე ა ო ა პაა ჰე ჰე
he vo he a vo a ha he a o a hai he he

ი რი ა უ რუ ა ი რი ა უ რუ ა
i ri a u ru a i ri a u ru a

ი რი ა უ რუ ა ჰო უ რუ ა ჰო
i ri a u ru a ho u ru a ho

სულ მთლად და - ი - ვი - წყა ღმერ - თი,
sul mtlad da - i - vi - ts'q'a ghmer - ti,

ნა - ნი - ნა დე - ლო
na - ni - na de - lo

ჰე ვო ჰე ა ვო და ჰეა და ჰე ვო ჰე ა
he vo he a vo da hei da he vo he a

უ რუ ა ჰო უ რუ ა ჰო
 u ru a ho u ru a ho

დე - ლო ო - რე - რა - ვო და
 de - lo o - re - ra - vo da

ო - რე - რო რე - რო რუ - დი - ლა ვო - დე - ლა - ვუ
 o - re - ro re - ro ru - di - la vo - de - la - vu

ა - ბა - დე - ლა ა - დი - ლა ჰე ა ვა ჰაი ჰე ჰე ჰე ვო ჰე ა
 a - ba - de - lo a - di - la he a va hai he he he vo he a

უ რუ ა ჰო უ რუ ა ჰო უ რუ ა ჰო ჰო
 u ru a ho u ru a ho u ru a ho ho

დი - ლა ო - რე - რავ და ნა - ნი - ნა და
 di - la o - re - rav da na - ni - na da

ვა ჰე ა ვო ა - დი - ლა და
 va he a vo a - di - la da

choir

ა - ბა - დე - ლო
 a - ba - de - lo

ა
 a

ხა - სან - ბე - გი თავ - დგი - რი - ძე გა - რი - სხუ - ლი ღვთის - გან ერ - თი, ნა - ნი - ნა და
 kha - san - be - gi tav - dgi - ri - dze ga - ri - skhu - li ghvtis - gan er - ti, na - ni - na da

დი - ლა - ვო და ა ა ჰე ა ა ჰა ჰე
 di - la - vo da a a he a a ha he

თათ - რის ფა - შო - ბა ი - შო - ვა, სულ მთლად და - ი - ვი - წყა ღმერთ - თი, დე - ლო ა - ბა - დე - ლო
 tat - ris pa - sho - ba i - sho - va, sul mtlad da - i - vi - ts'q'a ghmer - ti, de - lo a - ba - de - lo

ე ა ვა ა ა - დი - ლა
 e a va a a - di - la

trio

რიმ - ტი - რი რი - რა პა რუ რა პა პო პო დე - ლა პო
rim - t'i - ri ri - ra ha ru ra ha ho ho de - la ho

ნა - ნი - ნა შე - კვე - თილ - ში მო - ა - ღნი - ა,
na - ni - na she - kve - til - shi mo - a - ghts'i - a,

ი - და - ხო - და: ო - ლან - გე - თი,
i - dza - kho - da: o - lan - ge - ti,

ე ვო შე ა ვა
e vo he a va

ვო - დე - ლა და და
vo - de - la da da

აი - დი - ლა და
ai - di - la da

ტი - რი რი - რა პა რუ რა პა პო პო დე - ლა პო
t'i - ri ri - ra ha ru ra ha ho ho de - la ho

ლან - ჩხუ - თამ - დე თუ მო - ვი - და, მე - რე მე მი - ყუ - რე ერ - თი,
lan - chkhu - tam - de tu mo - mi - da, me - re me mi - q'u - re er - ti,

ა პაი შე შე ვო შე ა ვა პა შე ა
a hai he he vo he a va ha he a

ტი - რი რი - რა პა რუ რა პა პო პო დე - ლა პო
t'i - ri ri - ra ha ru ra ha ho ho de - la ho

ნა - ნი - ნა დე - ლო დე - ლო ო - რე - რა - ვო და
na - ni - na de - lo de - lo o - re - ra - vo da

ა შე ა ა შე ა ა - ბა - დე - ლა ა - დი - ლა შე ა
a he a a he a a - ba - de - la a - di - la he a

trio

ი რი ა უ რუ ა ი რი ა უ რუ ა
i ri a u ru a i ri a u ru a

ნა - ნი - ნა
na - ni - na

ჩე - მი ძმა - ი ხა - სან - ფა - შა
che - mi - dzma - i kha - san - pa - sha

ჰე ვო ჰე
he vo he

ვო ჰე ა
vo he a

ა - ბა - დე - ლო
a - ba - de - lo

ვო - დე - ლა და
vo - de - la da

და
da

ა - დი - ლა აი - დი - ლა და
a - di - la ai - di - la da

ი რი ა უ რუ ა ი რი ა უ რუ ა
i ri a u ru a i ri a u ru a

ი რი ა უ რუ ა ი რი ა უ რუ ა
i ri a u ru a i ri a u ru a

თავ - მო - ქრი - ლი და - ვი - ნა - ხე,
tav - mo - ch'ri - li da - vi - na - khe,

რად - გან ჩე - მი ძმა - ი ი - ყო,
rad - gan - che - mi dzma - i i - q'o,

ა ჰა ჰე ა ჰა
a ha he a ha

ჰეი და ჰე ვო ჰე
hei da he vo he

ი რი ა უ რუ ა ი რი ა უ რუ ა
i ri a u ru a i ri a u ru a

ი რი ა უ რუ ა ჰო უ რუ ა ჰო
i ri a u ru a ho u ru a ho

ბო - ლოს მა - ინც მე დავ - მარ - ხე.
bo - los ma - ints me dav - mar - khe.

ა - ბა - დე - ლო
a - ba - de - lo

ჰე ვო ჰე ა ვა ა ჰა ჰე ა
he vo he a va a ha he a

აი ჰე ა აი ჰე ა
ai he a ai he a

უ რუ ა ჰო უ რუ ა ჰო
 u ru a ho u ru a ho

დე - ლო ო - რე - რა - ვო და
 de - lo o - re - ra - vo da

ო - რუ - დი - ლა ვო - რე - რა
 o - ru - di - la vo - re - ra

ა - ბა - დე - ლა ა - დი - ლა ჰე ა ვა ჰა ჰე ჰე ჰე ვო ჰე ა
 a - ba - de - la a - di - la he a va ha he he he vo he a

უ რუ ა ჰო უ რუ ა ჰო უ რუ ა ჰო ჰო
 u ru a ho u ru a ho u ru a ho ho

დე - ლა ა - დი - ლო დე - ლა და
 de - la a - di - lo de - la da

ო - დი - ლა ჰო
 di - la ho

ა ჰე ა ვა ა - დი - ლა და
 a he a va a - di - la da

choir

ვო - ი დე - ლო ხა - სან - ბე - გი თავ - დგი - რი - ძე
 vo - i de - lo kha - san - be - gi tav - dgi - ri - dze

ა - დი - ლა - ვო და
 a - di - la - vo da

trio and choir

ი რი ა უ რუ ა ჰო უ რუ ა ჰო
 i ri a u ru a ho u ru a ho

თავ - მო - ჭრი - ლი და - ვი - ნა - ხე, ნა - ნი - ნა და რად - გან ჩე - მი ძმა - ი ი - ყო,
 tav - mo - ch'ri - li da - vi - na - khe, na - ni - na da rad - gan che - mi dzma - i i - q'o,

ა ა ჰე ა ა ჰა ჰე
 a a he a a ha he

ი რი ა ჰო უ რუ ა ჰო ო - რე - რა
 i ri a hp' u ru a hp' o - re - ra

ა - ბა - დე - ლო ო - დე - ლა და და
 a - ba - de - lo o - de - la da da

ა - ბა - დე - ლო ვო - დე - ლა და და
 a - ba - de - lo vo - de - la da da

ა - დი - ლა აი - დი - ლა - ვო და
 a - di - la ai - di - la vo da

ბო - ლოს მა - ინც მე დავ - მარ - ხე. დე - ლო
 bo - los ma - ints me dav - mar - khe. de - lo

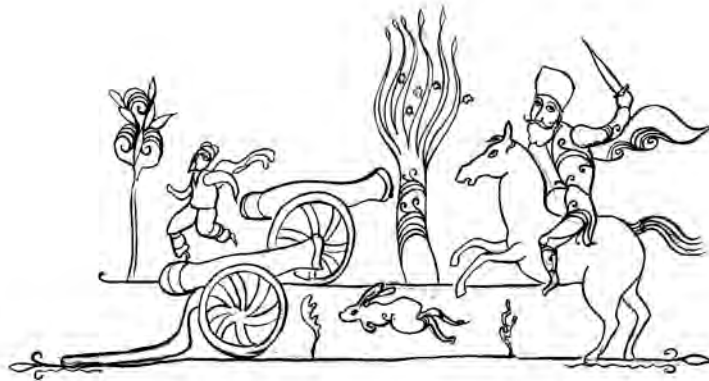
ა - ბა - დე - ლო ვო - დე - ლა და და
 a - ba - de - lo vo - de - la da da

ა - დი - ლა აი - დი - ლა - ვო და
 a - di - la ai - di - la vo da

მე
 he

ა ვა
 va

ა - დი - ლა აი - დი - ლა - ვო და
 a - di - la ai - di - la vo da



Taken from the book “Gurian folk songs” (Compiler Levan Veshapidze)

Editor:

Maka Khardziani

Translator:

Maia Kachkachishvili

Computer services:

Maka Khardziani

Levan Veshapidze

**International Research Center for Traditional Polyphony of
the V. Sarajishvili Tbilisi State Conservatoire, 2013.**

eISSN 2346-7614

**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**

Next issue will be published in June, 2013