

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

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The International Research Center for Traditional Polyphony Is 10 Years Old!

In 2013 the International research Center for Traditional Polyphony of Tbilisi state Conservatoire turned 10 years old.

Creation of the Center was decided at the 1st International Symposium on Traditional Polyphony in 2002 on the initiative of Georgian and Western scholars including the world renowned ethnomusicologists such as Izaly Zemtsovsky (USA/Russia), Dieter Christensen (USA), Simha Arom (France), Franz Foedermayr (Austria), Joseph Jordania (Georgia/Australia) and others, and with UNESCO support – Mrs. Noriko Aikawa – the then – Director of the Intangible cultural Section of UNESCO was among the guests of the Symposium. UNESCO's interest was the echo of its proclamation of Georgian Polyphonic Singing a Masterpiece of the Oral and Intangible Heritage of Humanity in 2001. I remember Mr. Aikawa's amazement and delight on seeing the reaction of the audience to Georgian folk song at the symposium concerts at the Grand Hall of Tbilisi State Conservatoire. As she mentioned, on the stage she saw not the cultural rudiment, but live tradition which Georgian community takes as the ancestors' heritage and source for its identity, and so it deserves to be supported.

This made it possible to realize the joint big-budget project of UNESCO and Japanese Funds-in trust "Safeguarding and Promotion of Georgian Polyphony" in 2003-2006. The practical work – functioning of choir-leaders' schools in various regions of the country was carried out by the International Centre for Georgian Folk Song directed by Anzor Erkomaishvili; the second part of the budget was intended for the technical equipment of our Center, organization of field expeditions, publications, creation of the Center's Web Site and Online Database. This was the start of the Center's fruitful cooperation with UNESCO, followed by my collaboration as of an expert in intangible cultural heritage with this international organization.

During 10 years the International Research Center for Traditional Polyphony has carried out great job – held five (II-VI) international symposia on traditional polyphony (now we are preparing for the 7th symposium to be held on 22-26 September, 2014), hosted over 80 scholars from more than 20 countries of the world, among the participants of the symposia concerts were

over 800 Georgian and foreign performers, published the books of proceedings of all previous forums (that of the 6th symposium will have been issued for the start of the 7th symposium) and each participant scholar will receive a copy; released 14 volumes of the Center's Bulletin; realized a number of projects including the publication of 16 CDs of wax cylinder collections existing in Georgia together with Vienna Fonogrammarchiv (2006-2008); prepared and published the collection of essays "Echoes From Georgia: 17 arguments on Georgian Polyphony" published by Nova Science Publishers in New York in 2010. At the moment the songs recorded from Georgian WWI prisoners is being prepared for publication together with Berlin Phonogramm-archiv, etc.



Team of IRCTP

The Center has done much other work too. In my opinion, its most significant achievement is that our symposia have made Georgian ethnomusicologists direct participants of the world ethnomusicological processes, as this forum has become one of the most prestigious platforms, where Georgian and Western scholars discuss the problems of world polyphony and the distinguished place of Georgian polyphony in this context.

If from the 1970s Georgian polyphonic singing was slowly conquering our planet to say nothing of "Chakrulo" included into golden disc of the achievements of the world civilization and launched to the galaxy on board of the spaceships by the United States NASA program, the knowledge about it was counter proportional to this popularity. Until recently only few scholars outside Georgia had idea about it. Thanks to our Center's symposia the opinion about the local origin, diversity of its styles and forms of Georgian polyphony was acknowledged by foreign scientists; they admit that Georgia is a unique country, where on a small territory all types of polyphony

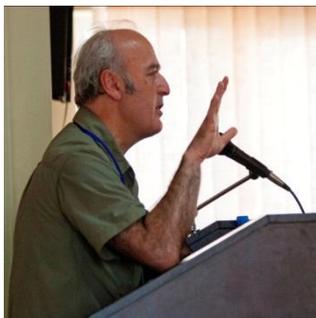
are encountered, and for this it has been attributed distinguished place in contemporary world.

Besides, the center is doing its best to regain the leadership in the study of the Caucasian musical cultures. For this reason a special session of the symposium has been dedicated to this theme since 2010, and the Center's field expedition recorded unique ethnographic-musical audio and video material from local Chechen/Kist population in the Pankisi Gorge of Georgia; this will initiate the comparative study of Georgian-Caucasian musical cultures at our Center.

In short we have many plans, now the most important is to have sufficient human resources for their realization. Our small team believes, that we are doing significant and useful job. I would like to thank all, without whose support we would not have been able to do so much – Georgian Ministry of Culture and Monuments Protection, Administration of Tbilisi State Conservatoire and of course our team members – Maia Kachkachishvili, Maka Khardziani, Ketevan Baiahvili, Nino Razmadze and Teona Lomsadze, as well as Tamaz Gabisonia who spent all 10 years with us and now continues his activities at Ilia State University.

Our special gratitude to Joseph Jordania - the world-renowned Georgian ethnomusicologist currently residing in Australia, who as Head of the Center's International Bureau is actively involved in our everyday activity – thanks to modern means of communication and plays key role in the expansion of our international connections.

Rusudan Tsurtsunia
Director of the IRCTP



I congratulate the International Research Center for Traditional Polyphony with the 10th anniversary! I would like to deliver congratulations to all Georgian ethnomusicologists and musi-

cologists, Tbilisi State Conservatoire and entire Georgia, as it fills me with pride to have the leading research Center such as this.

Greatest factor in the foundation of the Center was the amazing phenomenon called Georgian traditional polyphony. Our cordial gratitude to our ancestors – the glorious people,

who created and transmitted this magnificent treasure to us.

I would also like to remember with gratitude those, who supported and contributed to the creation of the basis for the foundation of such center in Georgia: Alexandre Shaverzashvili, who actively supported the idea of holding the first International Conference on Polyphony in Tbilisi, Giya Kancheli, through whose support the Borjomi Conferences acquired International meaning, Edisher Garaqanidze, who was the leading force for the concerts of Georgian song at the Conferences and Manana Doijashvili whose support was crucial for the foundation of the Center. I would like to make particular mention of the devoted and successful work of Rusudan Tsurtsunia - Head of the Center during these 10 years.

The study of the polyphony problems is one of the leading spheres in today's ethnomusicology. The Conferences are held and books and collections are published in Austria, Russia, Estonia, Taiwan, Portugal, the; ICTM study group on Multipart Music has been created, the fact that multi part singing is not only an amazing cultural phenomenon, but also the powerful symbol of the harmonious cooperation between peoples is gradually being considered. I can audaciously declare, that our conferences and symposia as well as the existence of our Center gave impetus to all this.

Together with all the country I am proud that Georgia holds leading place in the study of multipart singing and I once again congratulate the International Research Center for traditional polyphony and its team with the 10th anniversary and wish them further success, to acquire many new foreign friends and train many young Georgian ethnomusicologists!

Joseph Jordania



Time flies fast. Becoming ten years older, we recollect the very beginning of the International Research Center for Traditional Polyphony at Tbilisi State Conservatoire that is suddenly ten years young now! Con-

gratulations! We're well aware of how it has been successfully working internationally organizing unique Symposia on Traditional Polyphony and publishing its fundamental bilingual proceedings, but we would love to learn more about their internal work dedicated to the utmost typological description and mapping of the phenomenal wealth of Georgian polyphony today.

Let polyphony prevail in music and in thinking about music! Long live our beloved multipart child!

Izaly Zemtsovsky, USA/Russia





The existence of the International Research Center for Traditional Polyphony is of great importance to all people concerned with any aspect of oral polyphony in past and present. The Symposia taking place every two years give unique opportunity to

meet colleagues from different countries and exchange ideas as well as individual experiences — and the Centre's publications are of great use for all of us.

Many congratulations to Professors Rusudan Tsurtsunia and Joseph Jordania, and to the staff in charge of this wonderful institution.

Happy Birthday and Long Life to the International Research Center for Traditional Polyphony !

Simha Arom, France

I would like to briefly but deeply express all my gratitude for the musical support and the warm friendship of all the people that integrate the International Research Center for Traditional Polyphony! I think, the symposia, held by them has very big value for all of us, so I want to make a toast for the most successful future! Thanks for all and congratulations, Gaumarjos!

Polo Vallejo, Spain



10 years ago, International Research Center for Traditional Polyphony started its work on high tone and not reduced its height during all these years. The Center offers great opportunities for scientific acquaintance to modern studies of folk multipart singing in different regions of the globe. For those involved in the work of its symposia, this is an invaluable experience. Personally, I am grateful to the Center for the fact that my modest contribution to world Bank data about folk polyphony was due to the hard work of this small scientific community. I wish to the colleagues and friends from the Center great success in their own research, health, and happiness.

Mikhail Lobanov, Russia

News

Ethnomusicological life of Georgia (June-December 2013)

Festivals and conferences

July, 2013 – Traditional Festival ArtGeni, with the participation of regional and Tbilisi folk collectives.

14-15.07.2013 – First Festival of Chant and Folk Song at the Dadiani Palace in Zugdidi, as part of the festival ensemble “Didgori” participated in the festive liturgy at Zugdidi cathedral church.

04.09.2013 – 16th International Festival of Church Music in Riga (Latvia), with the participation of Georgian folk ensemble “Didgori”.

17.09.2013 – Folk celebration dedicated to the 165th anniversary from Al. Qazbegi’s birth, with the participation of local and guest (Tbilisi) folk collectives.

28-29.09.2013 – Khobi 7th International Festival “Song of Samegrelo”, presentation of the book “Dalai to Vakhtang Rodonaia” was held as part of the festival.

06.10.2013 – First Festival of Traditional Beer in Tbilisi Mtatsminda Park, among the participants of the festival concert were ensembles “Sakhioba”, “Didgori”, “Nanina”, “Lagusheda” and “Dziriani”.

12-20.10.2013 – Festival of Kakhetian song was held as part of the “NewNadimi” Art Festival in Telavi.

29-31.10.2013 – Gigi Garaqanidze 8th Festival and Conference of Church and Folk Music in Batumi.

5-6.12.2013 – The Teaching-Scientific Institute of Ethnology of I. Javakhishvili Tbilisi State University and Department of Georgian Ethnology of the Institute of Ethnology organized scientific Conference “Myth, Cult, Ritual” in Irakli Surguladze’s Memory

CDs, work-shops, lectures, publications, etc.

30.05.2013 – Nino Kalandadze-Makharadze (Doctor of Musicology, Associate professor of Ilia State University) delivered public lecture on “Children’s Musical Instruments in Georgia” at Ilia State University.

08.06.2013 – Ilia State University organized a meeting with women’s folk ensemble “Mzetamze” at “Ligamus” bookshop in Tbilisi.

16.06.2013 – Presentation-concert of the CD “100 Folk Songs and Church Hymns” was held at the Grand Hall of Tbilisi State conservatoire with the participation of ensemble “Basiani”.

03.10.2013 – Nicolas Elias delivered public lecture “At the Door of the Caucasus: The Music of the Pontic Mountains” at Tbilisi State Conservatoire.

12.10.2013 – Ensemble “Sakhioba” participated in the cognitive concert of chant and song in the village of Arali, Akhaltsikhe District. Photo and Video projection, held as part of the concert, familiarized local youth with old Georgian singer-chanters, their activities and history of chant transcription.

08.11.2013 – Presentation of the “Liturgy Educational Disc” was held at the Hall of M. Berdzenishvili’s Art Centre “Muza”, among the participants of the concert were folk ensembles from Gori, Telavi, Lanchkhuti, Ozurgeti, Chokhatauri and Tbilisi.

15.11.2013 – Ilia State University organized the lecture “Coptic Liturgical Music - Orthodox Christian Music Culture” of Dr. Magdalena Kuhn - Dutch musician and researcher at “Ligamus” bookshop in Tbilisi.

16-17.11.2013 – ensemble “Sakhioba” and Mama Daviti Church choir directed by Malkhaz Erkvanidze held chanting seminar at Martvili Centre of Culture, Chqondidi Diocese, dedicated to the history of Georgian Chant, the problems of its recurrence to Divine Liturgy.

November, 2013 – Ensemble “Basiani” was conferred the status of State ensemble by the Georgian Ministry of Culture.

November, 2013 – Anchiskhati Church Choir released the anniversary CD “Nadi”.

November, 2013 – Nino Kalandadze-Makharadze led trainings in Georgian folk music for secondary school teachers at the Centre for Teachers’ Professional Development of the Georgian Ministry of Education.

26.11.2013 – Presentation of the Book „Three Neumatic Canons“ by Zaal Tsereteli, a chanter of the „Anchiskhati Choir“.

11.12.2013 – The International Center for Traditional Polyphony of Tbilisi State Conservatoire organized the lecture “Rhythm in Candomble and Capoeira: Series on the Traditional Music of Brazil” by John Graham, Doctoral student of Princeton University.

19.12.2013 – The International Research Center for Traditional Polyphony of Tbilisi State Conservatoire organized the lecture “Forms of the World Polyphony” by Spanish ethnomusicologist Polo Vallejo.

24.12.2013 – Presentation of the book “Description of Georgian Chant Manuscripts and Alphabetical Catalogue” (According to the notation manuscripts of St. Pilimon the Chanter (Koridze) and St. Ekvtime the Confessor (compiled by

Vazha Gvakharia, Davit Shughliashvili and Nino Razmadze).

December, 2013 – the book of proceedings of the ICTM 19th Symposium was published, which includes the presentations of Nino Kalandadze-Makharadze and Lolita Surmanidze on Georgian wind Instruments.

24.12.2013 – Giorgi Kraveishvili (First year Doctoral student of Tbilisi State Conservatoire) delivered the lecture for the first year Bachelor students on Heretian (Saingilo) folk music.

Expeditions

03-16.08.2013 – The IRCTP organized field expedition to Pankisi Gorge (expedition members: Ketevan Baiashvili, Nino Razmadze) (Presentation of the expedition materials was held in November).

03-06.10.2013 – First year doctoral student of Tbilisi State Conservatoire Giorgi Kraveishvili together with Marta Tartarashvili was in field expedition to the village of Samtatsqaro (Ingiloian population) Dedoplistsqaro District.

21-23.10.2013 – First year doctoral student of Tbilisi State Conservatoire Giorgi Kraveishvili together with Marta Tartarashvili was in field expedition to Kakhi District (Azerbaijan).

June, 2013 – The Ethnomusicological Department of Ilia State University Musical Centre organized field expedition to the village of Gorelovka -Ninotsminda District and recorded liturgical ritual and folk songs of the Dukhobors (expedition members: Tamaz Gabisonia and Ketevan Baiashvili).

July, 2013 – The Ethnomusicological Department of Ilia State University Musical Centre organized field expedition to Dedoplistsqaro District. (expedition members: Tamaz Gabisonia and Nino Kalandadze). (Presentation of the expedition materials was held in November).

27.11.2013 – Presentation of the field expedition to Racha, organized by the Georgian Folk Music Department of Tbilisi state Conservatoire in November, 2011 – was held at Tbilisi State Conservatoire (expedition members: Otar Kapanadze, Teona Lomsadze, Sopo Kotrikadze and Nino Chitadze)

9.12.2013 – Presentation of the field expedition to Qeda district, Achara, organized by the Georgian Folk Music Department of Tbilisi State Conservatoire in April, 2013 - was held at Tbilisi State Conservatoire (expedition members: Teona Rukhadze, Teona Lomsadze, Sopo Kotrikadze).

Concert Tours

The State Academic Ensemble of Georgian Folk Song and Dance “Rustavi” was on Concert tours:

3.06.2013 – Samsun, Turkey, International Samsun Music & Performing Arts Festival.

4.07.2013 – Forde, Norway, Forde Traditional and World Music Festival.

1.08.2013 – Beijing, Republic of China, Georgian Days of Culture.

10.08.2013 – Sion, Switzerland, Music Sion Valais International Festival.

26.11.2013 – Vilnius, Republic of Lithuania, concert of the group of dancers at the hall of “Teatro Arena” in Vilnius.

26.11.2013 – Moscow, Russian Federation, solo concert at the Small Hall of Tchaikovsky Moscow State Conservatoire, connected with Oleg Kagan’s festival.

12013.09.2013 – Ensemble “Basiani” held solo concerts in Katowice, Poland.

14-15.12.2013 – Ensemble “Didgori” performed two solo concerts (at the Centre of Modern Art and the Holy Trinity Church) in Moscow, Russia.

Concerts and evenings

09.06.2013 – Ensemble “Shav nabada” held a solo concert at the Grand Hall of Tbilisi State Conservatoire.

11.06.2013 – The Fund “Kartuli Galoba” organized the concert of Georgian traditional music at Tbilisi Rustaveli Drama Theatre.

20.06.2013 – Ensemble “Shav nabada” performed a solo concert in Lanchkhuti

06.07.2013 – The Ilia State University students’ choir (directed by Tamaz Gabisonia) held a concert at the theatre of Ilia State University

07.07.2013 – Women’s folk ensemble “Nanina” performed a solo concert, dedicated to the group’s 10th anniversary, at the Recital Hall of Tbilisi State Conservatoire

02.08.2013 – The concert dedicated to the name-day of St. Ilia the Righteous was held at the Georgian Patriarchy, here traditional Heretian folk songs were performed for the first time by a small group from Saingilo.

17.09.2013 – Ensemble “Didgori” participated in the concert-evening “Love and you will survive”, dedicated to the 20th anniversary of the war in Abkhazia, at the Grand Hall of Tbilisi State conservatoire.

01.10.2013 – Vladimer Berdzenishvili school of song-masters was opened in Chokhatauri; ensemble “Shav nabada” together with renowned Gurian singers participated in the concert dedicated to the event.

Foreign Ethnomusicologist
Dieter Christensen

27.10.2013 – Ensembles “Me Rustveli” and “Tutarchela” participated in the open-air concert, dedicated to the city fete, in Rustavi central square

11.11.2013 – Ensemble “Didgori” participated in the charity concert “Let’s care about the manuscripts together” organized by the society of friends of the National Centre of Manuscripts at the Grand Hall of Tbilisi State Conservatoire.

15.11.2013 – Recital of the renowned Gurian singers - Guri and Tristan Sikharulidze, presentation of their new CD and Anzor Erkomaishvili’s book “Guri and Tristan Sikharulidzes” was held at Ozurgeti Theatre.

22.11.2013 – Ensembles “Me Rustveli” and “Tutarchela” performed in the concert dedicated to St. George Day at Rustave Municipal Theatre

22.11.2013 – Ensemble “Didgori” participated in the festive Divine Liturgy at the St. George Church, in Kakhi district, Hereti.

23.11.2013 – Georgian Red Cross organized a charity concert of women’s folk ensemble “Nanina” at Tbilisi Nursing Home.

01.12.2013 – Ensemble “Sakhioba” performed in a joint concert together with the chanter-singers choir of Batumi Transfiguration Church in Batumi; The concert was recorded on a DVD.

02.12.2013 – Ensembles “Aghsavali”, “Didgori”, “Ialoni”, “Kviria” “Lagusheda” participated in the charity concert dedicated to the Day of People with Disability at the Youth Centre of the Tbilisi Holy Trinity Cathedral Church.

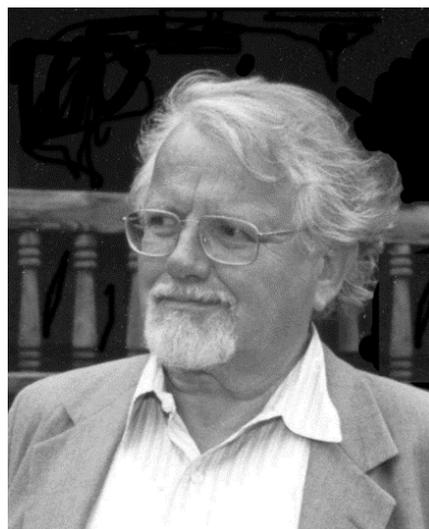
12.12. 2013 – Recital Hall of Rustaveli Theatre hosted the concert of Ensemble “Anchiskhati”, dedicated to the ensemble’s 25th anniversary.

16.12.2013 – evening of poetry “Verse, You won’t be lost” was held at Tbilisi Griboedov Theatre, with the participation of regional and Tbilisi folk collectives.

18.12.2013 – Women chanter’s choir “Ialoni” performed a solo concert at the Recital Hall of Tbilisi State Conservatoire.

State Folklore Centre of Georgia realized a number of interesting projects (more details at www.folk.ge).

prepared by Maka Khardziani



Dieter Christensen

It is hard to name a significant international organization in ethnomusicology, with which Dieter Christensen honorary professor of Columbia University and long-time Director of the Centre for Ethnomusicology of Columbia University has not collaborated since the 1960s; he was a member of the International Executive Council of Folk Music of UNESCO Ethnomusicological Society and a member of the International Executive Council and Board of Directors of Traditional Music, Chairman and Director General of various committees, editor of their publications including the Bulletin of traditional music and Yearbook, also of UNESCO traditional music collections since the 1980s.....

We have particular relations with Prof. Christensen, as with a friend of Georgian culture since 2001, when he greatly assisted Mr. Anzor Erkomaishvili in the discussion of the proclamation of Georgian polyphony. From 2002 he permanently confirms his devotion to us by his participation in the symposia of traditional polyphony of Tbilisi State Conservatoire. 10 years after the creation of our Centre we gratefully remember that he was one of the most active supporters of the establishment of the Research Centre for Traditional Polyphony at Tbilisi State Conservatoire and a member of its International Council. Also great is his contribution in the popularization of our symposia – a number of scholars participated in Tbilisi symposia at his recommendation, on his initiative the Round Table “New Thinking about Evolution and Expressive Behaviour- Polyphony as Part of What and How we have become” was planned at the 6th Symposium in 2012.

Education:

1950-53 Staatliche Hochschule für Musik, Berlin/Germany. Violoncello; diploma

1953-57 Freie Universität Berlin. Musicology (comparative musicology and historical musicology) and Anthropology;

Ph.D. (magna cum laude); Influential teachers: Kurt Reinhard, H.H. Dräger (musicology); Richard Thurnwald, S. Westphal-Hellbusch (anthropology)

After being awarded the PhD in comparative musicology at Berlin Free University and anthropology, Dieter Christensen was Director of Berlin Phonogram Archive and taught at the same University. In 1971 he moved to New York, where he headed the Centre of Ethnomusicology of Columbia University as Professor. He also taught at Wesleyan University (USA) and Universities of Hamburg (Germany), Lisbon (Portugal). His most important research is dedicated to the music of Papua New Guinea, Tuvalu, Central Mexico, the Balcans and West Asia. Among his numerous publications are articles on the musical traditions of Bosnia-Herzegovina, based on the audio materials collected with his spouse Nertu Christensen during field expeditions in the region in 1957-1974. His latest book (together with Salwa Castelo-Branco) is dedicated to the traditional art of South Arabia – music in Sohar Community of Oman Sultanate. In the 1960s he started to study the music of the Kurds in Turkey. In 2007 he returned to this theme; however he studied the folklore of the Kurdish Diaspora in Germany, on which he has worked particularly intensively since 2010, after moving back to Germany from the USA.

Above all, Dieter Christensen is a very dear and sociable person – his endless optimism and exceptional sense of humour makes relation with him particularly pleasant.

We wish health, long and fruitful scientific activity to Prof. Christensen and happiness of cooperation with him – to our Center!

“NewNadimi” Festival of Traditional Art in Telavi



The Program of the Festival

Eliso Virsaladze's festivals have beautified Telavi for the past few years. The Telavians-pampered by this particular privilege, became more delighted this year. On 13-19 October the Nadikvari Park of Telavi hosted another festival “New Nadimi”, aimed at the development of the branches of traditional culture and art implies the merge of cultures and traditions. The leading branches were ceramics, textile and folk music. International exhibitions, professional and public workshops, discussions, master-classes and concerts were held as part of the festival. “New Nadimi” aimed to preserve the unique traditions, peculiar to the region; to develop them, to elaborate the criteria for high quality and content, and to make them correspond to modern achievements in natural ways. Two afternoons of the festival days (19-20 October) were dedicated to folk music. Anna Riaboshenko's and Martha Tabukahsvili's idea was realized by Nino Kalandadze and Tamaz Gabisonia – the renowned ethnomusicologists, collectors and researchers of folk song. Glorious Kakhetian tunes spread across Telavi during 2 days.

This Festival differed from other festivals as alongside renowned performers it presented a number of folk collectives unknown to the wide audience. Especially delighting was the performance of children's collectives; despite geographical limitation the program was diverse. Clear were the efforts of the organizers not to bother the audience with uniformity.



Poster of the Festival

The concert program with the participation of the folk groups from all over Kakheti was fairly interesting from the performance viewpoint; collectives from Telavi, Akhmeta, Sagarejo, Gurjaani, Dedoplistsqaro followed each other (sadly the Signaghi ensemble could not join the event). Clearly distinctive were different styles of singing, manner, traditional and new, Soviet and post-Soviet musical tendencies. Thus, apart from artistic function, the Festival had scholarly function as well, expressed in the diversity of the repertoire, consideration of the both traditional and innovative performance peculiarities of different Kakhetian districts, many new variants were presented. Besides the songs themselves, round-dance and dance songs, dancing with singing compositions, folk song potpourris were performed by female, male and children's groups. The Festival organizers gave priority to authentic performance, though the followers of European style of stage traditions also appeared and conducted children's singing of Kakhetian songs. Special mention should be made of two (old and new) generations of one ensemble; best examples of this were ensemble "Khareba" from Gurjaani district and ensemble "Khornabuji" from Dedoplistsqaro.

The Festival of Kakhetian song emphasized the necessity of such events. The Festival program foresaw the meeting of performers and ethnomusicologists, which bore its fruits: Nino Kalandadze and Tamaz Gabisonia associated professors of Ilia State University, Rusudan Tsurtsunia – Head of the International Research Centre for Traditional Polyphony of Tbilisi State Conservatoire, Nana Valishvili – Head of the Musical department of the State Folklore Centre and others provided me-

thodical assistance to ensemble directors: they explained the urgency of seeking for old, lesser known songs and song variants. The ensemble directors were given a list of songs and rituals buried in oblivion, documented in scientific literature, which hopefully will add much newness to the performers at the following festivals.



Ensemble "Patara Kakhi"

The Festival organizers awarded the participant collectives with valuable gifts: old recordings of Kakhetian songs, and devices for playing them. So, the Festival was not meant only for performance, but it had a broader goal – to provide methodical help in performance; which is a necessary and significant fact for the future. It is noteworthy, that the folk festival proceeded parallel to Eliso Virsaladze's Festival. The Festival guests had a wonderful opportunity to listen to refined classical music and old, majestic, Kakhetian folk music; which is true luxury.

Ketevan Baiashvili

*Ethnomusicologist, specialist at the IRCTP,
doctoral student of Ilia State University*

Foreign Polyphony

Traditional Polyphony of the Maasai



The Maasai (sometimes spelled Masai or Masaai) is one of the best known African ethnic groups. The Maasai population has been reported as numbering about 1 million in Kenya and Northern Tanzania. They speak Maa language a member of the [Nilo-Saharan](#) language family; they also speak Swahili and English. In the 16th century from North-East Africa they migrated to East African Savannah, via Sudan. Their basic activity is livestock farming. The neighboring Cushitic groups have made great influence on the Maasai. There are eleven Maasai tribes, all different from each other.

The Maasai society is strongly patriarchal. They are monotheistic; worshipping a deity called Enkai or Engai with dual nature: benevolent and vengeful. Many Maasais have become Christian and to a lesser extent Muslim. The central human figure in the Maasai religious system is Laibon, whose roles include healing, divination and prophecy, ensuring success in hunting and weather change, sometimes even political rights.

One of the Maasai's most significant rituals is children's circumcision (literally *emorata* in Maa language) both in male and female. It should be mentioned that due to the dangerous consequences "female circumcision" has recently been replaced by a "cutting with words" ceremony involving only singing and dancing in the place of the mutilation.

The Maasai are famous for their reputation as warriors and hunters. It is fame for a young man to kill three lions (today only when the lion endangers domestic farming). In the film "The

Ghost and the Darkness" shown is the Maasai pre-hunt ritual with singing, jumping and dancing.

The measure of a Maasai man's wealth is in terms of cattle and children; here polygamy was common (as they say due to the decrease of male population caused by the Tsetse fly bite), as well as polyandry.

One of the basic means of the Maasai self-expression is music, particularly choral singing and dancing. One of the characteristics of singing is the chorus' polyrhythmic response to the leader's (*olaranyani*) melodic phrase. The chorus responds a line or title (*namba*) of a song with one unanimous call; some scholars are of the opinion that the word (*namba*) originated from the English word "number" in Colonial period. Responsorium is also characteristic of female singing, however male soloist's couplets are performed on the background of the chorus' guttural singing; guttural singing is not characteristic of female singing. During large group performance heard are certain exclamations and hypnotizing humming. Common rhythms are variations of 5/4, 6/4 and 3/4 time signatures. The syllabic combinations such as *la-le-io* lie in the basis of the polyrhythmic structure.



The Maasai "jumping"

Both men and women often use singing as the means for competition and demonstration of their superiority over others. The texts are mostly improvised; they also address deities with singing. Women sing when lulling babies, milking cow. Singing Christian hymns in Swahili have become popular in recent years. These songs, like the songs of "political support" genre, fairly differ from Maasai traditional songs in form and musical content. One exception to the vocal nature of Maasai music is the use of the horn (*Kudu*) to summon *morans* (warriors) for the *Eunoto* (consecration) ceremony. Sometimes this ritual lasts more than 10 days and is characterised with the abundance of dancing and singing. At this time the Loodokolani people perform a kind of march-

past *adumu* or *aigu* (Maa verbs for “jumping”). The viewers refer to this “The Maasai jumping”. This is a competition in jumping when the jumpers must maintain a narrow posture, never letting their heels touch the ground. Members of the group may raise the pitch of their voices based on the height of the jump. Characteristic to Maasai singing is the accompanying rhythmic neck movements.

One of the most significant parts of *Moran's* march-past is the presence of their girlfriends specially dressed-up for the occasion; here the warriors' mothers also sing and dance when lauding their sons.



Girlfriends on *Moran's* march-past

Both Singing and dancing sometimes occur around *manyattas* (‘villages’ for the circumcised young men built by their mothers) and involve flirting. Young men will form a line and chant rhythmically “*Oooh-yah*” with a growl and staccato cough along with the thrust and withdrawal of their lower bodies. Girls stand in front of the men and make the same pelvis lunges while singing “*Oiiiyo*”; although bodies come in close proximity they do not touch.

It should also be noted, that despite the negative influence of urbanization many of Maasai rituals are still topical, which is mostly determined by wide touristic interest, however the Maasai authentic singing (of which the guides make special emphasis) often performed in hotel foyers and restaurants undergoes obvious changes; this is expressed in musical content, inclusion of non-traditional musical instruments and atypical dance movements.

Tamaz Gabisonia

Doctor of Musicology,

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One Georgian Folk Ensemble

Sathanao

Ensemble “Sathanao” was created on the basis of Jvrís Mama Church female choir in 2005, where they had chanted since the end of the 1980s. This was the time when Georgian church chant, buried in oblivion due to the Soviet censorship, started to return to the mother church from various archival manuscripts thanks to the efforts of Anchiskhati Church choir.

The first membership of Jvrís Mama church choir – Ketevan Matiashvili, Tatiana Megrelidze (choir leader), Tinatin Zhvania, Nana Mzhavanadze and Tamar Tolordava – got actively involved in the revival of Georgian church chants and their introduction to the liturgy.



Ensemble “Sathanao”

From 2005 the group started new life with renewed energy, membership and repertoire. This is when they took the name “Sathanao” literally “inseparable” according to Sul Khan-Saba Orbeliani’s dictionary.

The choir members are mostly musicians, alongside chanting in the choir, they lead active educational work in different parts of Georgia: choir leader Tatiana Megrelidze – is professional choir conductor, Ketevan Matiashvili – musicologist, folklorist, Nana Mzhavanadze – musicologist, historian, Lela Urushadze – a song master of folk choir, Nino Naneishvili – pianist, researcher of church music, Nino Giorgobiani – art historian, Ana chamgeliani – choir conductor, Ekaterine Shoshiashvili- folk choir song-master, Sopio Megrelidze – economist-geographer, Ketevan Kakoishvili – choir conductor, Tamta Japaridze – dentist.

The choir’s repertoire is nourished by archival recordings and expedition material obtained by the choir members and includes the ex-

Expedition of the IRCTP in Pankisi

amples of various genres from Georgia's different regions.

The choir holds to strict artistic principles, the songs and chants as performed by them are the merge of two basic trends of the Georgian song performance – authentic (folk singing) and “classical” (maintainance of the skills of professional music performance). The choir members sing female and male repertoire, urban music, round-dance and dance songs. They play different folk musical instruments- *chonguri*, *panduri*, *chuniri*, *changi*, *daira*. They strive to revive lesser known songs and variants.



Ensemble “Sathanao” in Great Britain

The ensemble has released two CDs (in 2008 and 2011), two other CDs of lullabies, recorded at the request of the Scottish side and “Sweet Jesus Liturgy Service” are ready for publication.

“Sathanao” has been on several concert tours in Europe: The ensemble’s participation in Cologne Festival (Germany) was greatly estimated by the local press and Cologne radio recorded the interview with the group.

“Sathanao” was twice invited to Vienna (2008, 2011) by the Austrian organization “Wiener Volksliedwerks”.

In December, 2010 incomplete membership of the ensemble was in Great Britain preceded by the BBC radio interview with one of the group members Nana Mzhavanadze.

In May, 2012 “Sathanao” had second concert tour in Great Britain as invited by the British Organization “Geomusica”.

The ensemble plans its first solo concert and presentation of the CD “Sweet Jesus Church Service” for 2014. On 14-29 June, 2014, three of the ensembles’ members – Tatiana Megrelidze, Nana Mzhavanadze and Tamr Tolordava will again visit Britain with the invitation of “Northern Georgian Society”, and take part in work-shops and other cultural events held by this organization.

Eka Shoshiashvili
a member of “Sathanao”

Proceeding from the demands of today’s ethnomusicology, it is impossible to research Georgian folk music without the consideration and study of neighbouring, particularly Caucasian cultures. Tbilisi State Conservatoire always had a close contact with northern Caucasus republics, especially in terms of the training of staff for them, although Georgia-Caucasian musical relationships were consistently researched only by few Georgian scientists (N. Maisuradze, M. Silakadze).

Development of research in that direction is one of the priorities of the Tbilisi State Conservatoire. This is why, on 3-16 August, 2013 The Research Center organized ethnomusicological expedition in Pankisi Gorge with the support of the Georgian Ministry of Culture and Monuments Protection.

The members of the expedition group were: **Ketevan Baiashvili** – the Center’s specialist, head of the expedition, **Nino Razmadze** – the Center’s specialist; **Ilia Jgharkava** – sound engineer; **Giorgi Khutsishvili** – cameraman and driver;

Expedition visited villages: Duisi, Jokolo, Omalo, Birkiani, Dumasturi, Kvareltskali, Dedispheruli, Qorety.

The Chechens – today’s inhabitants of the Pankisi Gorge together with the Ingush are called *Vainakh* (*Nokhch* in their mother tongue). *Vainakh* meaning “our people” in Chechen language. With this ethnonym they distinguish themselves from other Caucasian peoples. Both the Chechen and Ingush are autochthonous population in the Caucasus. Their mother tongue belongs to the Nakh group of the North Caucasian family of languages.

The *Vainakhs* first settled in Georgia in the 3rd century A.D. in the times of King Saurmag, the son of King Parnavaz. The Chechens (Kists-in Georgian) first settled in the Pankisi Gorge in the 18th-19th centuries.

Most of the migrant Chechens were the followers of “mountain religion” (synthesis of pagan and Christian beliefs). In 1886 many of them converted to Christianity thanks to the efforts of the Christian missionary society. Later this population accepted Islam parallel to

Christianity. According to Anania Japaridze (2012) this process lasted until the 1990s.



Funeral Ceremony

Today the Kists are the followers of Sunni Islam, from the last decade of the 20th century Vahabism (a sect of Islam) gained foothold in Pankisi, young generation rebukes the old for the lack of the knowledge of Arabic language and Koran.

As for Kist identity, in families they speak mother tongue. At school they get education in Georgian, and so everyone speaks Georgian. As ethnologist Valerain Itonishvili says they are bilingual people. The scholar mentions that the tradition of polygamy is weakened here; however the expedition materials have documented the complaints of several women against polygamy. As the followers of Islam they do not consume alcohol, middle-aged and elderly women smoke tobacco, but men smoke marijuana. Many families have moved to Grozni in search of work, but they maintain connection with the villages and the Gorge. They glorify their ancestors, interred in the Pankisi Gorge. In general the Kists are hospitable and benevolent people. They rear their children in the spirit of bravery and intrepidity. Enjoy horse-riding. Horse is identified with their national identity. Neighboring villages are settled by Osetians, Acharians, Tsova-Tushetians and Phshavians. Generally they have well-intentioned relations among them.

As for musical life of Qists, they definitely belong to the family of carriers of the vocal polyphonic culture. Instrumental music is obviously in the shadow. Unfortunately the expedition was unable to find their traditional shaker instruments “Phkhatsich” or “Dechik phondur”. People still have the memory of those instruments, but

even physically they could not be find not in a single family. As everywhere, Doli and Garmoni are common here too. The expedition recorded 1, 2, and 3 voiced songs. The type of polyphony here is mainly Burdonic. Very interesting forms are noticeable in their liturgical Ziqr, research of which will show many interesting layers.

As it is menwioned, Pankisi gorge was settled by Osetians, Acharians, Tsova-Tushetians and Phshavians, along Chechens. Expedition got also interested in the topics of the musical integration, diffusion and assimilation and action-distribution processes of conservation and innovations, among groups with differing ethnic origins.

Thus, it was very important to record musical examples of related branches. Also collected was oral (verses, stories, legends), historical, chorographical, ethnologic, religious material, as well as the examples of domestic, hunting, secular and sacred, mourning, work, magical, healing, pastoral and other genres at the possible extent. Also recorded were the unknown examples sung in the mill, for frightening evil spirits, sung by the women going to the forest, blessing of the men going to war, shepherd’s whistling without *salamuri*, at the end of Ramazan and mourning rituals.

Expedition has recorded 300 MGb of material, processing of which is currently underway at Tbilisi State Conservatoire International Research Center for Traditional Polyphony.



Prayer ritual

Presentation of the expedition materials was held in the foyer of the Grand Hall of Tbilisi State Conservatoire on 16 October, 2013.

Ketevan Baiashvili

*Ethnomusicologist, specialist at the IRCTP,
doctoral student of Ilia State University*

One foreign folk ensemble
The Sutartinės Performers
Group “Trys keturiose”

The sutartinės performers’ group “Trys Keturiose” (Daina Norvaišytė, Eglė Sereičikienė, Rima Visackienė, Daiva Vyčinienė, and Audronė Žilinskienė) specializes in the chanting of original Lithuanian polyphonic songs - *sutartinės*. These songs stand out from the rest of Lithuanian folklore due to their numerous use of seconds, entwined voices, accentuated rhythmical pattern and the simultaneous sound of two different texts (main and refrain). All these qualities of the polyphonic songs require an extraordinary concord of performers, a habit of singing together or “*sutarimas*” (the name *sutartinės* was derived from verb “*sutarti*” - to agree, to accord).

This, it is not accidental, that since the old times *sutartinės* have been sung in small groups (2-4 women). Three main *sutartinės* categories per performer numbers are popular: *dvejinės* ‘two-somes’ (counterpoint by two singers), *trejinės* ‘threesomes’ (strict canon by three singers) and *keturinės* ‘foursomes’ (antiphonal counterpoint by four singers, who are paired). However, polyphony style is more important. Nowadays, the tradition of singing *sutartinės* in Lithuanian rural regions is dead. Various city folk groups keep up this tradition.

The musical score consists of four staves, each representing a different voice part. The lyrics are written below the notes. The first staff (I) has the lyrics: "1. Trys ke - tu - rio - si li - ne - lius pa - sė - jau." The second staff (II) has "Ke - tu - rios!". The third staff (III) has "1. Trys ke - tu - rio - si" and "Ke - tu - rios!". The fourth staff (IV) has "Ke - tu - rios, ke - tu - rios." and "li - ne - lius pa - sė - jau. Ke - tu - rios!". At the bottom, it says "Trys ke - tu..."

Example of Sutartines

The first group was created by the leader Daiva Račiūnaitė-Vyčinienė in Mikalojus Kon-

stantinas Čiurlionis’ Art School in 1982. Later the group membership changed. “Trys keturiose” (“three in four”) are words of a refrain, which playfully reflect at times changing, at times constant composition of the group (sometimes there are three and sometimes there are four singers).



“Trys Keturiose”

The group has long experience of singing traditional songs, and it does not copy the sound of the 1935-1937 archival recordings, but seek to retain the authentic colour of the *sutartinės* sound. The singers try to understand this archaic tradition of the language, experience deep spiritual and aesthetic feeling, and to send these emotions to modern listener.

They also seek to approach contemporary arts and collaborate with composers (Algirdas Martinaitis, Rytis Mažulis, *Anton Lukoszevics*, Remigijus Merkelys, and others), and media artists (Jurgita Treinytė-Jorė). In the project “Lino laikas” ‘Linen Times’, *sutartinės* are organically combined with media art.

Traditional singing clearly without any accompanying instrument (varied accompaniment is common in modern interpretation of *sutartinės* - folk-rock, folk-jazz, etc.) is the most preferable form of *sutartinės* chanting as contemplation. Only chanting *a cappella*-create possibility to listen carefully to each another’s voices, rhythmic pulsations, syllable pronunciation, potential common "breathing", creation of special harmony.

“Trys Keturiose” took part in many international folk and contemporary music festivals in Austria, Belgium, Estonia, Georgia, Japan, United States, Latvia, Poland, the Netherlands, Russia, Serbia, Germany, etc.

Beneficents of Georgian Song
Ivane Margiani
(1872-1933)

CD, DVD:

Sutartinės: polifoninės dainos. Lietuvių tradicinė muzika ‘Sutartinės: Polyphonic Songs. Lithuanian Traditional music’ (CD, 1998);

Kokių giedosim, kokių sutarysim? Sutartinės Primer. Compiled by Daiva Račiūnaitė-Vyčiniene (a book with CD, 2004);

Lino laikas ‘Linen Times’. Daiva Vyčiniene, Author of the book; Jurgita Treinytė-Jorė, Author of media art (a book with DVD, 2008);

Kadu buva, kadujo. Sutartinės Primer. Compiled by Daiva Račiūnaitė-Vyčiniene (a book with CD, 2012);

Kas tar taka ‘What’s that a flowing’ (CD, 2012).



Ivane Margiani



Daiva Račiūnaitė-Vyčiniene

Daiva Račiūnaitė-Vyčiniene

Doctor of Arts, Associated Professor and Head at the Ethnomusicology’s Department of the Lithuanian Academy of Musi,

Ivane Margiani was born to the family of a clergyman in the village of Muzhali, Mulakhi community, Zemo Svaneti. He studied at Kutaisi Gymnasium and theological school, then at Tbilisi Seminary. In 1898-1899 he was consecrated as a priest, after which he led active ecclesiastical life in different Svan villages. At the same time he taught at parish schools. He built 4 and renovated 9 old churches; was an active member of the meetings of Georgian Apostolic Church in 1917 and 1920.

Margiani fruitfully cooperated with Georgian newspapers and magazines. He periodically published articles in the newspapers “Iveria”, “Droeba”, “Mogzauri”, “Tsnobis Purtseli”, “Moambe”, “Mtsqemsi”, “Shinauri Sakmeebi”. Three basic directions can be pointed out in his writings: 1. Reinforcement of Christianity in Svaneti and Lechkhumi; 2. Care for the improvement of social conditions, medical service and education in his native region; 3. Struggle for the United Georgian self-consciousness expressed in the teaching of Georgian language in Svaneti schools, performing liturgy in Georgian language, scholarly substantiation that Svan language originated from the root-Georgian.

To Ivane Margiani’s authority and social activity in 1903, indicates the fact that, he accompanied Polievktos Karbelashvili’s expedition in Svaneti to study local culture and history, in 1910 he also accompanied Ekvtime Taqaishvili’s archeological expedition in Lechkhumi and Svaneti.

Another side of Margiani’s activity is his contribution to the collection and popularization of Georgian traditional music. In 1928 Margiani created first folk ensemble in Svaneti referred to

as the ensemble of song and dance, which performed a number of Svan songs with round dances – typical to Svan folk tradition. Soviet periodicals mentions Murzaqan Dadeshkeliani as the director of the ensemble, but family photos and other documents testify that before Margiani's arrest Murzaqan Dadeshkeliani was an ordinary member of the ensemble, who also carried out administrative function. Later Platon Dadvani took over the direction of the ensemble and nobody ever dared to mention the name of Ivane Margiani – a political prisoner. However, it was Margiani who sought for, revived and saved many Svan songs, dances and church hymns.



Ivane Margiani with his wife

Margiani took his 18-member ensemble on concert tours to Tbilisi and other cities (Yerevan, Moscow, Leningrad) of the Soviet Union. In 1928 these concerts were widely covered by the press. Special emphasis was made on the repertoire, archaism and genre peculiarities (priority of heroic themes), exclusiveness of the performance manner, mastery of instrument playing (*changi, chuniri*) of the first ensemble from Svaneti. Russian musicologists paid attention to “colourful harmony of Svan music, so different from European harmony, sometimes sharp, dissonant sounds, synchronous-parallel movements, diatonic modal basis, simple rhythm and refined, plain texture” (Sergei Boguslavsky). Some articles particularly dealt with Svan choreography. Certain V. Iving wrote: “blameless accuracy of round dance order would have adorned the corps de ballet”. By the way, on his visit to Svaneti Margiani's grandson Tamaz Lezhava was shown a place in the forest, where the choir-master trained

the ensemble. According to his contemporaries, Margiani even stretched ropes to limitate separate dance movements.

The ensemble's repertoire was recorded in Moscow. Anzor Erkomaishvili has found only 8 examples so far.

Obviously, Ivane Margiani is Iliia Chavchavadze's spiritual heir, the true follower and realizer of Chavchavadze's motto – “Homeland, Language, Faith”. His heredity is still urgent today, as it also represents anti-globalist mood: “it is good when people bloom from inside like a rose, and not when they acquire different unusual for them customs” – he wrote in one of his letters.

Today the available material exposes, that gathering of distinguished singers-dancers and instrumentalists in Zemo Svaneti, preparation of concert program, organization of concert tours and presentation to wide audience was Ivane Margiani's merit in the late 1920s.

In 1931 Ivane Margiani was arrested due to the disagreement with the Government. His family was the victim of repression. After this he lived only two years Ivane Margiani passed away at the age of 61, he is interred at Vera cemetery.

Nino Kalandadze

Doctor of Musicology

Associated Professor at Iliia State University

Centers of Georgian Culture and Science

Georgian State Museum of Theater, Music, Film and Choreography

Museum of Georgian Theater, Music, Film and Choreography is one of the most important depositories of antiquity. The Museum is located in one of the most beautiful buildings of the capital city, built by the renowned architect Paul Stern in 1895. The building is the perfect example of gothic and Islamic architecture. A three-storey castellated tower, beautifully designed cornices, open terrace and steep roof, create unusual silhouette, lesser characteristic to Tbilisi. A very interesting legend is connected with the construction of the building, it says that German prince Constantine Oldenburg, a relative to Nicholas II of Russia, constructed the building for a Georgian lady Agraphina Japaridze–Dadiani. He met Agraphina in 1882 in Kutaisi. At that time she was married to Georgian nobleman Tariel Dadiani.

Oldenburg was so dazzled by her beauty, that he ignored her marital status and traditions of the 19th century Georgia and Europe; he offered Tariel Dadiani money in exchange for his wife. The Georgian nobleman accepted his offer and agreed to divorce Agraphina. Oldenburg's ardent feeling made Agraphina forget her husband and devotion. The loving couple left Kutaisi and settled in Tbilisi. The Prince constructed a beautiful palace on the newly purchased piece of land. In this building the Museum of Georgian State Theater, Music Film and Choreography was located later.



The building of the Museum

The Museum was founded in 1927 by Davit Arsenishvili (1905–1963) – Georgian public figure. Later Arsenishvili was Director of Andrei Rublev Russian Museum of Art in Moscow. Today this is the only museum of the kind in the Caucasus, and equal to world leading museums by

the richness of the collection. Over 300 000 objects preserved here provide comprehensive information on Georgian theatre, music, film, circus, folk art, opera and ballet. The museum also holds materials on various branches of the world film industry and stage art.

Some museum exhibits date back to antique period, such as the antique mask unearthed by the archaeological excavations in Vani (West Georgia). The Fund of memorial and art pieces includes over 900 precious items, presented here are personal relics of Georgian and foreign artists; noteworthy is the large collection of theatre, film and choreographic costumes and decorations made of precious metals. Here distinguished are the costumes of the singer Sandro Inashvili: toreador's costume from "Carmen" was specially made in Milan. It is distinguished for the abundance of golden thread embroidery. The fund includes the items of world renowned artists, such as Maya Plisetskaiya's pointes with her autograph donated to the Museum by Sergei Parajanov; also Nino Ananiashvili's pointes with her autograph.

The fund of art, painting and drawing holds about 10 000 items by more than 300 Georgian artists, which fully exposes the history of Georgian theater painting. The collection includes pictorial portraits of theatrical figures, scenery, costume sketches, drawings, Persian miniatures, French and German gravures and colored lithographs. The fund also holds the works by Russian painters Konstantine Korovin, Lev Bakst, Alexandre Benue, Alexandre Golovin and Viktor Simov – the representatives of the so called Russian "Silver century", members of the Union "Mir Iskusstva" created in St. Petersburg in the beginning of the 20th century.

The Department of Manuscripts consists of 160 funds and encompasses the documents on all the theatres throughout Georgia, programs, personal manuscripts and sketches of various figures; the collection has been permanently renewed since 1861.

Fairly rich and numerous is the fund of the museum's library and rare publications. It consists of about 32000 items. The basic part of the fund includes the books about theatre, film, music, choreography, history and religion in Georgian and Russian languages, as well as fiction, encyclopedias, dictionaries and about 300 collections of notations, various newspapers and magazines. Collection of books – a part of the the Dadianis' and Oldenburgs' library constitutes unique treasure, the publications date back to 1633-1639.

The fund of photos and photographic negatives holds about 100 000 items. This mate-

rial reflects the history of Georgian theatre, music film and choreography from the second half of the 19th century until today. Alongside very rich photo material the fund includes unique glass negatives, depicting the history of the development of Georgian and foreign theatre, film and choreography, as well as personal archives of actors and producers.

The fund of gramophone recordings is one of the richest collections of the museum: here alongside the recordings preserved are audio and video recordings of contemporary film and music. 2503 items of the fund depict the history of development of audio media including wax cylinders, opera, theatre, radio and television audio and video materials and recorded radio performances, church hymns and expedition materials on wax cylinders.

Poster fund, created immediately after the creation of the museum, holds over 70 000 items. Especially noteworthy is the Opera fund of pre- and post-revolutionary periods, encompassing the period from 1871 to this day. As far as the 1973 fire completely destroyed the museum of the Opera and Ballet Theatre, the majority of posters from the afore-mentioned fund are the only copies.

Foreign Performers of Georgian Folk Song **Trio Djamata from France**

Trio Djamata is based in Brittany, northwest of France and is dedicated to Georgian polyphonic songs. The group was created in 2011, but the three singers had already been singing this music for a long time. They love singing for small audiences in order to make people feel the extraordinary vibrations created when singing Georgian polyphonic songs. They also enjoy singing at *sufra*s and introducing to the always complaining French people the positive Georgian attitude of giving toasts...



Trio "Djamata"

Laurent Stéphan is an actor, singer, voice and theatre teacher. He started passionately singing Georgian polyphony in 1996 and still does. Since 1996, he visited Georgia 12 times to learn Georgian culture, Georgian language and of course, to learn traditional songs with the most famous Georgian "lotbari". His teachers were Edisher Garaqanidze, Vazha Gogoladze, Othar Berdzenishvili, Polikarpe Khubulava, Nato Zumbadze, Malkhaz Erkvanidze, Islam and Natela Pilpani, Tristan and Guri Sikharulidze, Levan Abashidze, Zaza Tamarashvili, Besik Chitanava... Since 1996, Laurent is a member of *Ensemble Marani*, which regularly invites Georgian singers to come to France to teach and which is now directed by Tariel Vachadzé. Laurent recorded one CD with *Ensemble Marani* and two others with *Ensemble Mze Shina*. He founded this group in 1997 and sang with them until 2009, giving many concerts and workshops in France and Western Europe. *Mze Shina* sang at the second symposium in Tbilisi (2004) and Laurent presented a paper entitled: "Why do foreigners sing Georgian songs?"



Trio “Djamata” at the VI symposium

Evelaine Lochu is a singer and a teacher. Her passion for languages and traveling led her naturally to explore traditional songs of the world. At the age of 20, she was fascinated by a mysterious and almost mute Georgian movie and moreover by the incredible unique alphabet she could see on screen. In 2003, she fell in love with Georgian polyphonic songs in a workshop given by “Mze Shina”. She learnt a lot with them, and then with other teachers: Nato Zumbadze, Tamar Buadze, Ensemble “Nanina”, Ensemble “Pankissi”. In 2008, she founded the female trio “Izvan” which sings traditional songs from the Balkans and Caucasus. She’s been giving Georgian singing workshops with Laurent Stéphan since 2010. She keeps on travelling, always curious to discover new people and new treasures. In order to feel the distance and closeness between countries, she left her homeplace in May 2010 hitch-hiking, giving a *rendez-vous* to Laurent at the Turkish-Georgian border one month later. She was in Georgia 3 times, each time was an adventure!

Estelle Beaugrand is a self-taught singer. Many workshops and travels nourished her curiosity, and she was happy to meet many great artists. She has been singing on stage since 2008 with Trio “Izvan” and since 2010 as a soloist in the quartet “Yildiz” (Turkish and Balkan music). She also met Georgian polyphonic songs in 2003 during workshops led by *Mze Shina*. She truly enjoys singing these songs, more than just listening to them!

In 2012, she came for the first time to Georgia for the 6th symposium in Tbilisi.

In 2012 trio “Djamata” enjoyed great success at the 6th International Symposium of traditional polyphony, Tbilisi.

We wish further success to trio “Djamata”.

Gigi Garaqanidze Batumi 8th International Festival and Scientific Conference of Folk and Church Music

On 29-31 October Batumi municipality and Musical Department of Batumi Art University for the 8th time hosted the International Festival of Folk and Church Music. The Festival organizers were Khatuna Managadze and Ketevan Gogladze – professors of the University Musical Department, Lolita Surmanidze – Magister of Ethnomusicology and Tamaz Nikoleishvili – from Batumi Municipality Cultural Service. Initially the Festival was held on a smaller scale, but gradually became more and more popular and the number of those willing to participate in it is increasing. The Festival aims to present young performers of folk and church music to wide audience, and so it follows the principle: the same ensemble cannot participate in the forum every year.



The Festival’s Concert program

In 2012 the Festival was named after the untimely deceased young ethnomusicologist Gigi Garaqanidze, for this reason ensemble “Mtiabi” and the children’s studio “Ameri-Imeri” were among the participants in 2012 and 2013. Despite its title the Festival boasts broader profile, alongside these two specific branches of music (folk and church), it also includes projection of documentary, scientific and ethnographic films. Documentary films occupy more and more important place in modern ethnomusicology, this is why this stratum of Batumi festivals particularly fills the spectators’ perception. Besides, the Festival concerts are accompanied by scientific confer-

ence. I can't help mentioning the calm and benevolent atmosphere of the conference, another topic is the diverse, unrestricted themes covered by the papers. The Conference was opened by Gigi Garaqanidze's interesting paper "Live Remainder and symbol of Pagan Deity of Lunar Cult Service", read by Jokia Gugava – the author's childhood friend, an alumnus of "Ameri-Imeri" Studio, now a member and one of the organizers of "Mtiebi".



scientific session

Today's generation wishes to familiarize the audience with their untimely deceased friend's serious scholarly heredity. Among the participants were ethnomusicologists, Associated professors of Ilia State University Nino Kalandadze and Tamaz Gabisonia – old friends of Batumi Festival, Eka Chabashvili – Associate Professor of Tbilisi State Conservatoire, Tinatin Chabukiani – Doctor of Arts, Professor of Shota Rustaveli Georgian State University of Theatre and Film; two presenters from Batman University of Turkey – Head of Music Department, Candidate of Arts, composer Rohad Cebe and deputy Dean of the same University, lecturer of Baku Musical Academy, Candidate of Arts- Seiran Qafarzade, Doctoral Student of Ilia State University – Sopo Kotrikadze, Student of Tbilisi State Conservatoire – Shorena Metreveli, ethnomusicologist Ketevan Baiashvili of the International Research Centre for Traditional Polyphony of Tbilisi State Conservatoire, Ruta Zarskiene of the Lithuanian Institute of Literature and Folklore, Tatiana Teslja post-graduate student at Lisenko Musical Academy. The completion of presentations was followed by the projection of scientific, ethnographic and documentary films: "Mekvevreni" ("Potters") by Rezo Sturua, "Pastures of Khikhadziri Gorge" by Givi Nakhutsrishvili, "St. Anton's Monastery and its New Martyrs" by Giorgi Kakabadze. Presentation of Maia Gelashevili's children's book "*Mkhiaruli da Braziani Batonebi*" ("Joyous and Angry *Batonebi*") was held on October 29, the book deals with the tradition of healing children's infectious diseases with

songs from Georgia's different provinces, the book is enclosed with a CD of healing *Iavnana* songs as performed by ensemble "Nanina". The book is a wonderful gift for children and young mothers.

The program of the Festival concerts was diverse; local Acharan ensembles and those from other parts of the country, performers from Lithuania, Great Britain, Ukraine and Georgia came on stage one after another, obvious preference of authentic performance once again proved healthy, scholarly acknowledged respect to ethnic cultures, traditional acquirments. Particularly memorable was Lithuanian ensemble "Djuta".



Ensemble "Djuta"

We Georgian ethnomusicologists are familiar and well-aware of the activity of Daiva Račiūnaitė-Vyčinienė – renowned scholar and performer and her contribution to the study and revival of Lithuanian *Sutartines* (singing in seconds), but it was our first meeting with Ruta Zarskiene, she perfectly managed to present different aspects (instrumental, song, dance, round-dance) and genres and examples characteristic of various Lithuanian provinces. Their performance, authenticity and costumes were truly exemplary. Special mention should be made of the Lithuanians' correct attitude to simple examples, which is often neglected by folk performers some festivals serve to demonstrate performers' art more than to present folk examples from everyday life.

Ensembles "Tabuni" and "Maspindzeli" from UK had thoroughly prepared Georgian songs for the Festival. These ensembles are well-known and dear to Georgian listeners, and so their appearance on the stage was met with the burst of applause.



Ensemble "Tabuni"

It is delighting that among the participants were ensembles from Achara and other Georgian provinces, for instance ensemble "Bolnela" (women's ensemble from Bolnisi directed by Nana Valishvili – ethnomusicologist and experienced song-master, an employee of the State Folklore Centre of Georgia) made its debut at the Festival. These young ladies fascinated the audience with their singing and interesting repertoire. Another fresher at the festival was Ilia State University students' ensemble directed by Tamaz Gabisonia; despite being a young collective, they have rich and complex repertoire; it should also be considered that the ensemble members are students of different Departments; hopefully, the number of the Festival's debutant ensembles will increase in future, we wish "Bolnela" and Ilia University ensemble success in their creative life.

Special mention should be made of ensemble "Odoia" from Zugdidi directed by Polikarpe Khubulava – a true knight of Georgian folk song; almost 90-year-old song master tirelessly and unwaveringly continues serving his beloved activity, We wish *batoni* Polikarpe to gladden Georgian and foreign listeners with his singing many more years.



Ensemble "Odoia"

A true discovery for the Festival guests was Batumi Tamar Mepe Church choir, who masterly performed chants and folk songs. Women's

choir "Iagundi" from Keda district was distinguished in the performance of local repertoire. From the previous festival memorable for me was ensemble "Aidio" directed by Lolita Surmanidze; the group did not let down its listeners' expectations, and it is delighting that Lolita Surmanidze of Batumi University is deeply interested in collecting and researching local folk music examples. Also wonderful was the performance of the male ensemble "Peritsvaleba" from Batumi; noted should be the collective's correct performance orientation and high performance level. In conclusion, the Festival was opened and closed by ensemble "Mtiebi", sadly no one envies the group's fate – the tragic loss of the teachers Edisher and Nino Garaqanidzes; but the group members underwent such spiritual and physical training in their childhood, that after Edisher's, Marika's, Nino's and Gigi's loss they found forces in themselves to continue their path; they came on the stage and performed Gigi's ethnomusic theatre, this time without him, but for Gigi.



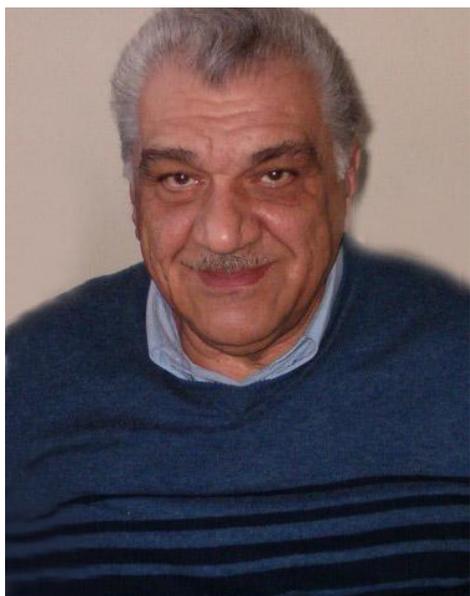
Ensemble "Mtiebi"

The audience was filled with reverence, accompanied by the tears in the eyes, but also with joy that these old, rare and almost forgotten folk examples were revived, exactly the way the group's founders would have done. Here another, forgotten function of folk song emerged – catharsis; this is what the Festival aimed at. Cordial gratitude to the Festival organizers! See you next time.

Ketevan Baiashvili

*Ethnomusicologist, specialist at the IRCTP,
doctoral student of Ilia State University*

Wine and Georgian Table Songs



Kukuri Chokhnelidze

Ancient historical sources speak of Kartvelian tribes as of tillers, viticulturists and metallurgists. The consideration that viticulture originated in Transcaucasia has been many times expressed in scholarly literature. When discussing this topic, Ivane Javakhishvili wrote: “Georgia must undoubtedly be considered as one of the principal centers of viticulture”. It should be noted, that even in ancient non-Georgian legends Transcaucasia and its neighbouring countries are thought to be the homeland of cultivated vine, which confirms the view on the ancient origin and centuries-old tradition of viticulture and wine-making in Georgia.

Vine is one of the most ancient cultures, wine – holy drink and an object of worship in Georgia. Foreigners interpreted a Georgian and vine as inseparable notions. This is why conquerors trying to annihilate everything Georgian always started with felling the vineyards. It is also noteworthy, that St. Nino the enlightener of the Georgians made her cross – the principal Christian symbol, from vine plant. Georgia is the country where a large number of laudable vine species have been cultivated, where the ancient rules of vine-cultivation and wine-making have survived in people’s memory. There is no field of a Georgian man’s activity domestic or other without a corresponding song. Vine cultivation and wine-making are not exceptions. Sadly, today it is impossible to find the rituals or songs performed during digging, trimming, making a winepress,

grape picking and wine-making. Not even audio and written sources have preserved any of these.

In recent past it was still possible to document the songs from the cycle of Aguna – the protector of viticulture and wine-making, one of the leading deities of Georgian pagan pantheon.

Luckily, plenty of Georgian table songs are directly related to wine-making. Interestingly, vine culture is disseminated in many Eastern countries, but Islamic laws forbid consumption of alcoholic beverages, correspondingly there are no table songs there.

The genius of Georgian folk music created numerous masterpieces, the major part of which are table songs. These reflect almost all characteristic features of a Georgian: hospitality, love to vine and wine, boldness and irreproachability, chivalrous spirit and always accompanying sorrow. It can audaciously be said, that *Chakrulo* a true crown of Georgian table songs is the hymn to life and immortality!

Often raises the question - when were *Mravalzhamier* and *Chakrulo* - artistically refined examples, with deep musical content, created? Such level of musical-artistic thinking, characteristic of these songs, testifies to great historical development, which is also proved by musical analysis, the songs similar to *Chakrulo* and *Mravalzhamier* might be related at least to the epoch when Beka and Beshken Opizari created splendid pieces of Georgian goldsmithing and cloisonné enamel; Oshki, Khakhuli, Svetitskhoveli were constructed; unique ornaments of Nikortsinda, similar to Georgian song melismata, were carved; Shavteli and Chakhrukhadze composed odes and Rutaveli wrote unfading “Knight in The Panther’s skin”; when magnificent pieces of Georgian hymnography were created; if not to the earlier times. *Chakrulo* and *Mravalzhamier* have also grown from the entrails of that epoch. Renowned Russian composer and theoretician Boris Asafiev interpreted such songs as “the phenomenon that makes one bow to the Georgian people’s musical genius”, masterpieces of Georgian folk music made a renowned American ethnomusicologist Alan Lomax say: “Georgia is the capital city of the World folk music”.

Kukuri Chokhnelidze
Sakartvelos Respublica newspaper
22.03.2003.

On One Genre Georgian Traditional Banquet and Songs Related to it

Georgian banquet originated in remote past and is considerably determined by the high culture of vine-growing and wine-making.

Song is an inseparable part of Georgian *supra* (banquet). According to musicologist Shalva Aslanishvili table songs originated in pre-Christian time, he considers them as the hymns dedicated to the deity of agriculture. It is not accidental that the highly artistic examples of table songs are encountered in the regions where the culture of vine-plant and wine were particularly promoted.

Each toast uttered at Georgian banquet was followed by a corresponding song or chant. Apart from table songs (*Mravalzhamier*, *Dalie*, *Maspindzelsa*, etc.) the so-called table-type songs (*Berikatsi Var*, *Chakrulo*, *Shemodzakhili*, *Diambeho*, *Turpani Skhedan*, *Shashvi-Kakabi*, and others) were sung at the Georgian banquet. It should be noted that Georgian banquet has preserved and saved many genres (already lost from everyday life), from being buried in oblivion.

Table songs from each part of Georgia are based on common Georgian regularities, but are also characterized by local peculiarities. Comparatively complete ethnographic material has been collected in Guria. Here at the banquet songs and chants were performed in different succession: at the beginning of the banquet – *Movedit da Vsvat Sasumeli Akhali*, before electing the *tamada* – *Maspindzelsa Mkhiarulsa*, followed by – *Madlobeli*, *Mravalzhamieri*, *Chven Mshvidoba*, *Supris (Stolis) Khelkhvavi*, *Tsamokruli Mravalzhamieri*, any song could be sung after these. *Adila-Alipasha* was sung when the guests had risen from the table. Different was the succession of songs for wedding party: the party at bride's house started with chants. *Maqruli* was sung when taking the bride from her parental house. At groom's house the party also started with *Maqruli*, followed by *Maspindzelsa Mkhiarulsa*. Election of *tamada* was followed by *Mravalzhamieri*, toast to bride and groom was followed by *Shen Khar Venakhi*, *Sadghegrdzelo* or *Mravalzhamier*. A chant was sung after the toast to parents; toast to deceased parents was followed by *Zhamta da Tselta*; toast to bridesmaids and best men - by the chant *Shen Romelman Ganantle* and song *Chemo Natlidedao*. After the following toasts antiphonal songs and those with *krimanchuli*: *Khasanbegura*, *Shvidkatsa*, *Supris Khelkhvavi*, *Kalos Khelkhvavi*, *Alipasha*, *Vakhtanguri* were sung selectively.

Different was a house-warming party. Chants *Sakhli Ese Daamkvidre Upalo*, *Movedit da Vsvat*, *Dghes Saghvroman Madman Shegvkriba Chven* were sung before the first toast; followed by *Maspindzelsa Mkhiarulsa*, and any variant of *Mravalzhamier* (short, long or *tsamokruli*) after the election of *tamada*.

In Khevi table songs are called “*Smuri*” and they are sung both at wedding and mourning parties. Cult song *Dideba* urgently sung before it.

The songs of Kakhetian *Mravalzhamier* and *Chakrulo* type are encountered in Kartli. Kartlian table songs are: *Davliot Ghvino*, *Berikatsi*, *Chveni Maspindzlis Sasakhle*, *Gakruli Mravalzhamieri*, *Haida*, *Mravalzhamieri* and others, based on the alternation of recitation and cantilena singing on the background of bass drone.

In Kakheti the succession of the banquet at the bride's house was different from that in the groom's house. Essential was *Maqruli* - when taking the bride from the parental house and round-dance song *Mumli Mukhasao*, *Jvari Tsin da Jvari Ukan* before entering the house followed by *Mravalzhamier*, *Tamar Kali*, *Supruli*, *Berikatsi Var*, *Vai Shen Chemo Tetro Bato*, *Diambeho*, *Shashvi-Kakabi*.

Kakhetian table songs with very complex construction, monumentality, didactic-philosophical content, elevated hymn pathos constitute the pinnacle of drone-based polyphony.

Particular was Meskhetian wedding. According to the available materials there was difference between the songs to be performed when “Opening the party” (religious-historical content), “starting the party” (heroic texts) and “closing the party”. Interesting is the tradition of singing wedding songs by three groups, when the elderly, middle aged and young sang successively.

Meskhetian table songs are; *Sakhlo*, *Ghmertma Agashenos*, *Supra Vardita Savse Gvak*, *Gegutisa Mindorzeda*, *Tsasvla Sjobs Tsarmavalisa*. The texts of Meskhetian table songs are mainly of epic content, they are rather developed from artistic standpoint; this cannot be said about the melody, which creates a chain of single-line phrases.

In Svaneti the toast to the Almighty was followed by a song-chant *Khosha Gherbet*. Then holy archangels were asked to assist the family and *Taringzelars* was sung. Third toast was to St. George, who was asked for health and the reproduction of men. *Jrag* was dedicated to St. George. Only after toasting to the deceased and peace, they toasted to the bride and groom, followed by the wedding song *Sadam*.

The gorges of Racha protected from winds are considered one of the ancient centers of

vine culture. Table songs (*Aslanuri Mravalzhamieri*, *Dalie*) are the most developed examples of Rachan dialect. From certain viewpoint (the role of bass drone) these resemble Kartli-Kakhetian table songs, but are also approximated to West Georgian (Gurian-Imeretian) examples (chord structure, cadence forms).

Lechkhumi is also rich in vine species (Ojaleshi, Tsolikauri). Lechkhumian table songs *Dalie*, *Sma Umgherali Ar Varga*, *Dilit Okro Khar Stumaro*, *Salkhino* are improvisationally lesser developed as compared to analogous examples from other provinces, but create a very interesting stratum of Georgian folk music.

Gia Bagashvili

*Ethnomusicologist,
Doctor of Musicology*

Georgian Folk Instruments

Ancient Georgian Folk Instruments

Instrumental music was rather developed in ancient Georgia. Many different musical instruments were part of the Georgians' everyday life. Not all of these instruments survived to this day and our knowledge about them is greatly due to written sources, frescos and archaeological artifacts. Man always managed to satisfy his musical demands with various things.

The following musical instruments have been known from ancient times: percussion (rattle and jingle), wind and string. All of these were known and disseminated in ancient Georgia for centuries. In ancient Hebrew sources, the eponyms (ancestors) of the Georgian tribes were mentioned as inventors of wind instruments.

In his book "Basic Issues on Georgian Music History" Ivane Javakhishvili writes: "Some of them (musical instruments –V.Ch) had been known from primordial times, some have local names, many emerged later and were adopted from the neighbours; most of them vanished and the following generations did not remember them. Today's Georgians know their names only from old and new writings, but have no idea about their essence. This is why their meaning, time of existence and origin should be cleared up from the monuments.

Very few musical instruments have been unearthed during archaeological excavations, among these the unreeded *salamuri* made of swan (shin) bone found in "The grave of a little shepherd" in Samtavro sepulcher (Mtskheta), suppos-

edly dating back to the 14th-13th centuries B.C. Two parts of bone *salamuri* were discovered on the floor of room #11 of the palace complex in *Dedoplist Gora*, each part with two finger holes, dating back to the 1st century A.D., made of clay, with the figurines of lyre holding musicians (Uplistsikhe) found in the layer of the 7th-6th centuries B.C.; In the same layer second object with the image of a *doli* player was found in 1988 – a bronze figurine of a musician, holding a five-string instrument (supposedly lyre), from Qazbegi treasure. In the village of Khaishi/Svaneti discovered was a golden pendant – a miniature tower with a sunblind, under the sunblind there are two figurines playing the *salamuri* and *chianuri*; a bronze figurine of a *salamuri* playing Pan from the station sepulcher in Mtskheta; especially noteworthy is the figure of Pan playing a pan-pipe on the mosaic from Dzalisi; In 2001 a pencil-case adorned with the images of nine Muses and Greek inscriptions was found in the courtyard of Svetitskhoveli Cathedral. Euterpe (Muse of Lyric poetry) with a trumpet in the right hand and another wind instrument in the left hand, Terpsichore (Muse of dance) with a lyre in the left hand, and a plektrum in the right hand, Erato (Muse of erotic poetry) with a lyre in the left hand and an unknown object in the right hand; (The sepulcher in the Svetitskhoveli courtyard dates back to the end of the 3rd - beginning of the 4th century A.D.). Also interesting is a bronze lamp from Vani treasure, adorned with four figurines of Eros; one playing the trigon –*panduri*, the second playing the lyre; the treasure dates back to late Hellenistic period, but was buried in the 1st century B.C.

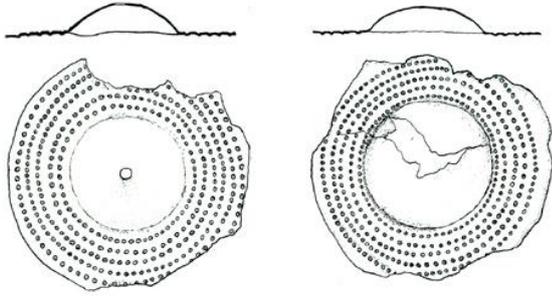
Tsintsila

(Basing on the materials from
archaeological excavations)

Musical instrument *tsintsila* was unearthed by recent archaeological excavations in Georgia, found in the sepulchers of Hellenistic and late Roman periods. *Tsintsila* has been found at various archaeological sites in West and East Georgia.

Tsintsila represents a couple of thin bronze plates with handholds, adorned with dotted ornament around the plates.

It can be of various sizes: diameter-11-22.5cm, height-8.20cm, width of handle-1.5-2.0 cm.



Takhtisdziri (4th-3rd centuries B.C.)

About 20 *tsintsilas* have been unearthed at various archeological sites of East and West Georgia. The first information about discovering *tsintsila* belongs to Davit Tsereteli (Akaki Tsereteli's brother). In 1875 he published an article in "Droeba" newspaper, where he describes the golden objects discovered by a certain Zambakhidze on the slope of Todadze Castle, during the excavation of the foundation, among others he mentions *tsintsila*, called *tarelki* (plates) in the Russian company orchestra.



Modinakhe (3rd-4th centuries A.D.)

They have almost similar form and production technique; they have been discovered in sepulchers and in the places of former settlements. According to Sul Khan-Saba Orbeliani *tsintsila* is a sweet musical instrument, *tsintsila* was a metal plate which produced the sound by striking it against another such plate. Apart from ordinary *tsintsila* there also existed *tsintsilani rvalisani*. *Tsintsila* is an ancient Georgian musical instrument, mentioned in the written sources. According to Davit Chubinashvili *tsintsila* consists of two metal plates; it is also encountered in Georgian literary monuments. In Shavteli's "Abdulmesiani", Shota Rustaveli's "Knight in the Panther's Skin", Peshangi's "Shahnavaziani", etc.

Noteworthy is the miniature of the 13th century psalm manuscript, where a Georgian artist depicted the coronation of Solomon King of Israel and performance with wind, percussion, rattle instruments, clapping and dancing of chanters.

The *tsintsilas* found in Zhinvali, Tsipranisdziri and Nedzikhi burial grounds in the Aragvi Gorge of East Georgia date back to the 1st-4th cen-

turies, and those dating back to the 4th-3rd centuries B.C. were discovered in sepulcher #8 of Takhtidziri burial ground. Others were discovered on the floor level, in the 2nd-3rd century layers in Mtskheta, temple complex of Late Roman Period in Armazistsikhe royal residence. In West Georgia were discovered in Modinakhe and burial grounds of Late Roman period; casually found *tsintsilas* are preserved at Kutaisi, Khoni and Tianeti museums.



Kutaisi (late antique period)

Interesting is one plate of *tsintsila* casually found in Kutaisi in 1926 ("Gochoura" district), with poinçon carved swastikas and schematic images of horses (a man with stretched arms is standing on one of the horses - a reinless one) on the surface.

According to the content (swords, spearheads, daggers, arrowheads) the sepulchers with *tsintsilas* belonged to warrior-horsemen; whilst smaller *tsintsilas* discovered in children's sepulchers could have been intended for adolescent boys – future warriors.

Music was widely used in military field; to this testify the images of warriors in ancient painting, led by musicians playing wind and percussion instruments. Warriors', horsemen's and other military music was widely spread in Georgia. The destination of military instruments was to make numerous armies quickly understand what was necessary to do.

In the burial grounds of the Aragvi Gorge we can distinguish "warriors' layer", which Strabo unites with tiller and attributes to the third family. One group "musicians" can be distinguished out of warriors, whose sepulchers together with weapons contain musical instruments – *tsintsilas*. The warrior playing the *tsintsila* supposedly led the detachment; the name of the instrument *tsin-tsila* could have originated from this.

The *tsintsilas* discovered in Mtskheta royal residence, Armaztsikhe-Bagneti temple complex indicate that *tsintsila* was not only mili-

tary musical instrument, as described in Georgian writers' works it was also played in Georgian kings' palaces. All these testify that *tsintsila* was wide-spread in Georgia from ancient times until the 17th century; it was a Georgian percussion-jingle instrument.

The largest number of *tsintsilas* is preserved at the Ramin Ramishvili Dusheti Archaeological Base, the Shalva Amiranashvili Tbilisi State Museum of Art and Simon Janshia Tbilisi State Museum, and at Kutaisi, Khoni and Tianeti museums.

Vera Chikhladze
Doctor of Historical Sciences,
National Museum of Georgia

History of One Song **Dzabrale**

Dzabrale is a Megrelian dance song, which Grigol Kokeladze – renowned Georgian folklorist recorded as performed by Rema Shelegia's Senaki Choir; Shelegia himself sang the solo part. It is known that *Dzabrale* was composed by Megrelian singers Pavle and Beglar Akobia. This is a three-part song in the meter of two and with Megrelian folk song peculiarities.

According to the song *dzvabra* literally “hedgehog”, destroys the harvest in the field. There also exists a consideration that *Dzabra* is the name of an evil spirit of the forest, its root originated from *dzvabrare* meaning evil, wicked spirit. The text of the song tells about the combative disposition of the people expecting *dzabra*'s attack.

There are several variants of the round dance *Dzabrale*:

- The young perform a round dance inside the circle, some of them singing the text, the others exclaiming “*Hoi, Dzabra!*”
- In the most common variant the dancers dance in a circle, drop a furry hat inside the circle. A dancer known for his talent of singing and joking walks around the hat with a dagger in hand and expresses fear, hatred, desire to defeat *Dzabra*, attacks, retreats and again attacks. The dancers exclaim “*Hoi, Dzabra!*”; finally the solo dancer stabs the dagger in the hat, the dancers tear the hat to pieces and have fun.
- Four-five men with sticks stand inside the circle instead of one dancer.

The completion of the battle and extermination of *Dzabra* is followed by overall joy. The dancers take turns making improvised humorous movements.

With time the hero fighting against the evil spirit acquired the meaning of a jester. Alongside imitating *Dzabrale*, composed were verse variants of a humorous-dance song, performed by soloists. Thus *Jansulo* emerged.

Otar Chijavadze considers that *Jansulo* is a developed form of *Dzabrale*, where the round-dance line is static, but a dancer-singer is activated instead. Thus *Dzabrale* was distanced from round dance and the dancers are limited to only exclaiming “*jansulo*”. The soloist comes to the centre and boasts: he is well-equipped with a dagger and is not afraid of anything. Suddenly a furry hat falls in the centre of the circle; the scared dancer drops his arms and calls people for help: then he dares to attack *dzabra*, kills it and dances in token of victory.

Iona and Bartolome Sartanias are considered as the authors of the today's text of “*Jansulo*”, and D. Kitia – as the creator of the new dance repertoire and its first performer. Today both songs *Dzabrale* and *Jansulo* exist parallel to each other.

In Soviet epoch these dances turned into comic songs against serfdom. In Kokeladze's opinion, the wrecker in the centre of the circle personified the feudal, attacking and defeating him symbolically reflected the liberation of the serfs.

The text of “*Dzabrale*” is as follows:

Hai Dzabra skani Ghura
Si mazakval chvindi lula
He boshepi sore muurs
Tsantsalk gemiolu gurs
Kmmekhvarit ardzak vara
Vortsqek mucho obchkumuns

Hey, Dzabra your death,
You sly, with a crooked nose
Hey, guys, there it comes!
I am trembling!
Help me,
or it will eat me up!”

Prepared by Maka Khardziani
basing on G. Kokeladze's, K. Samushia's
and A. Tataradze's materials

The notated example of the song is taken from
“*Georgian Folk Music/Samegrelo*”, Vol.2,
Tbilisi, 2005

Dzabrale

The choir of Rema Shelegia

Recorded in Senaki 1933 by Grigol Kokeladze

Allegretto

solo

The first system of the musical score consists of four staves. The top staff is a single melodic line for a solo voice, starting with the lyrics "dza - bra - le,". The bottom three staves form a piano accompaniment. The second staff is the vocal line for the chorus, with lyrics "ha - i, dza - bra!". The third and fourth staves are piano accompaniment for the chorus. The key signature has two sharps (F# and C#), and the time signature is 2/4.

The second system of the musical score consists of four staves. The top staff is a single melodic line for a solo voice, with lyrics "na - na, na - na!" and "di - du, dza - bra!". The bottom three staves form a piano accompaniment. The second staff is the vocal line for the chorus, with lyrics "ha - i, dza - bra!". The third and fourth staves are piano accompaniment for the chorus. The key signature has two sharps (F# and C#), and the time signature is 2/4.

The third system of the musical score consists of four staves. The top staff is a single melodic line for a solo voice, with lyrics "ha - i, dza - bra, dza - bra - le!". The bottom three staves form a piano accompaniment. The second staff is the vocal line for the chorus, with lyrics "ha - i, dza - bra, dza - bra - le!". The third and fourth staves are piano accompaniment for the chorus. The key signature has two sharps (F# and C#), and the time signature is 2/4.

dza - brash ts'a - u - la, dza - brash ghu - ra.

ha - i, dza - bra!

ha - i, dza - bra!

chkhvi - ndi ghu - la, teq o - ch'ko - mu

ha - i, dza - bra!

ha - i, dza - bra!

chqi - ni i va - na. na - na, na - na!

ha - i, dza - bra!

ha - i, dza - bra!

dza - bra ku - tsi - a, ti - shi ghu - ra,

ha - i, dza - bra!

ha - i, dza - bra!

ha - i, dza - bra, dza - bra - le! ha - i, dza - bra, dza - bra - le!

ji - ma - le - pi, a - ba, ar - to!

ha - i, dza - bra!

do - pi - lat! a - te dza - bra!

ha - i, dza - bra!

a - rdzoq ar - to qe - gu - a - shqvat,

ha - i, dza - bra!

dza - bras du - di, na - na, me - bkva - ta - tL!

ha - i, dza - bra! ha - i, dza - bra!

ha - i, dza - bra! ha - i, dza - bra!

a - ba, a - ba, bo - shep! ve - me - nt'a - i,

ha - i, dza - bra! ha - i, dza - bra!

ha - i, dza - bra! ha - i, dza - bra!

a - se o - ko qo - mo - lo - ba.

ha - i, dza - bra! ha - i, dza - bra!

ha - i, dza - bra! ha - i, dza - bra!

ha - i, dza - bra, dza - bra - le! ha - i, dza - bra, dza - bra - le!

ha - i, dza - bra, dza - bra - le! ha - i, dza - bra, dza - bra - le!

va - ri, ji - ma, va - ma - q'vi - le! a - ba, ts'i - e!

ha - i, dza - bra! ha - i, dza - bra!

ha - i, dza - bra! ha - i, dza - bra!

si do - i vi - lil va - ri, ji - ma, @

ha - i, dza - bra! ha - i, dza - bra!

ha - i, dza - bra! ha - i, dza - bra!

va - ma - i vi - le. o - bch'kun - sL da ma bch'ko - mas,

ha - i, dza - bra!

ha - i, dza - bra!

o - ko a - se qo - mo - lo - ba.

ha - i, dza - bra! ha - i, dza - bra!

ha - i, dza - bra! ha - i, dza - bra!

qe - gu - a - shqvat, do - p'i - lat. khe ma - nga - ro, ve - ge - nt'a - ni,

ha - i, dza - bra!

ha - i, dza - bra!

a - ba, a - rto,

ha - i, dza - bra!

qe - gu - a - shqvat. ha - i, dza - bra, dza - bra - le,

ha - i, dza - bra! ha - i, dza - bra, dza - bra - le!

ha - i, dza - bra! ha - i, dza - bra, dza - bra - le!

ha - i, dza - bra, dza - bra - le! da!

ha - i, dza - bra, dza - bra - le! da!

ha - i, dza - bra, dza - bra - le! da!

ha - i, dza - bra, dza - bra - le! da!

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