

**The
V. Sarajishvili
Tbilisi State
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B U L L E T I N**

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Festivals and conferences

27.03.2015 – St. Euthymius the Confessor scientific seminar, Tbilisi State Conservatoire

17-19.04.2015 – International ethnomusicological conference “Musical Identity and the Crossroad of Cultures”, Tbilisi State Conservatoire

01.05.2015 – village of Nikozi hosted the children's and adolescents' folk festival “Nikozi 2015”, with the participation of ensembles and choirs from Tbilisi and different regions of Georgia; the exhibition of applied arts was also part of the event.

07.05.2015 – State Folklore Centre, IRCTP, Niko Berdzenishvili Institute of Batumi Shota Rustaveli State University and Batumi Art Teaching University held the Day of Acharan traditional culture and the scientific conference „Ethnographic-Folk Heritage of Mountainous Achara“, the event was accompanied by the concert of folk ensemble „Shuakhevi“ of the Shuakhevi Centre of Culture, Givi Nakhutsrishvili's photo exhibition „Ethnographic Heritage of Mountainous Achara“ and projection of his documentary film „Khikhadziri Basin“.

08.05.2015 – Giorgi Mtatsmindeli High School of Sacred Chant hosted the joint conference of the School and Tbilisi State Conservatoire “Actual Problems of Ecclesiastical and Theoretical Musicology”, dedicated to the memory of the renowned Georgian musicologist Manana Andriadze.

18.05.2015 – Second, final round in folk and modern songs was held in Ozurgeti as part of the “Students' Days 2015”; the choir of Giorgi Mtatsmindeli High School of Sacred Chant was the winner in “folk song” nomination.

20.05.2015 – At the Small Hall of Rustaveli Theatre “Anchiskhati Church Choir” performed in concert as part of the 10th International Festival “From Easter to Ascension” (artistic director Alexandre Korsantia).

Compact discs, master-classes, lectures, publications, presentations, etc.

26.01.2015 – Presentation of the joint project of the IRCTP of Tbilisi State Conservatoire and Berlin Phonogramm-Archiv “Echoes From the Past: Georgian Prisoners' Songs Recorded on the Wax Cylinders in Germany 1916-1918” (a book with two CDs) was held at the Recital Hall of Tbilisi State Conservatoire, examples from the collection were performed by the ensembles: “Anchiskhati”, “Basiani”, “Sakhioba”, “Didgori”, “Shavnabada” and “Dziriani”.

07.01.2015 – German ethnomusicologist, director of Berlin Phonogramm-Archiv Lars-Christian Koch delivered the lecture “Current Projects of the Ethnomusicological Department of Berlin Phonogramm-Archiv (South-American Music and Indian Musical Instruments)” at Tbilisi State Conservatoire.

29.02.2015 – Prof. Susanne Ziegler of the Berlin Phonogramm-Archiv delivered the lectures on the “History and Collections of Berlin Phonogramm-Archiv” and “Georgian Folk Music Studies at Berlin Phonogramm-Archiv” at Tbilisi State Conservatoire.

02.02.2015 – The Recital Hall of Tbilisi State Conservatoire hosted Luarsab Togonidze's public lecture “The Life and Activity of St. Euthymius the Confessor”.

06.03.2015 – Associated Professor of Ilia State University Nino Makharadze delivered the lecture “Children's Musical Instruments in Georgia” at The State Museum of Georgian Folk Song and Musical Instruments as part of the series of lectures “Ethnomusicological Meetings”.

17.03.2015 – Ensemble “Didgori” held master-classes for the Czech ensemble of Georgian folklore “Haeri” and taught them 5 folk examples.

20.03.2015 – Tamar Chkheidze – Head of Church Music Department of Giorgi Mtatsmindeli High School of Sacred Chant delivered the lecture “The *Chrelis* of Georgian Chant” at the School.

20.03.2015 – Presentation of the book “Georgian Folk Songs with *Panduri* and *Chonguri* Accompaniment” of the eminent pedagogue – Natela Gamqrelidze was held at Giorgi Mtatsmindeli High School of Sacred Chant.

27.03.2015 – Ethnomusicologist, Associated Professor of Ilia State University Tamaz Gabisonia delivered the lecture “The Phenomenon of Georgian song and Chant” at Ilia State University.

28.03.2015 – Ensemble “Shavnabada” was conferred the title of the State Ensemble of Abkhazia.

24.04.2015 – Rusudan Tsurtsunia, Emeritus Professor of Tbilisi State Conservatoire delivered the lecture “Intangible Cultural heritage of Georgia” at the Georgian National Archive.

1.05.2015 – Tbilisi State Conservatoire hosted the debates on the issues of Georgian musical mode with the participation of Malkhaz Erkvanidze, Levan Veshapidze and Zaza Tsereteli.

19.05.2015 – Evening of church music was held at the History Museum of Tbilisi State Conservatoire, part of the event was Sister Nino (Samkharadze)'s presentation “Activity of the Committee for the Revival of Georgian Chant in Georgia” and concert of the student chanters choir (directed by Ekaterine Qazarashvili).

06.06.2015 – Exhibition Hall of the National Library hosted the presentation of Davit Shughliashvili's book “Chronicle of Georgian Chant in the 1861-1921 periodicals”.

10.06.2015 – Tamaz Gabisonia, Associated Professor of Ilia State University delivered the lecture „Music and

Psychology“ at Giorgi Mtatsmindeli High School of Sacred Chant

16.06.2015 – Ensemble „NastAr“ of Iranian traditional music performed in charity concert together with the Georgian ensembles „Sakhioba“, „Basiani“, „Dziriani“, „Ialoni“, „Mcheli“ and „Adilei“ at the Grand Hall of Tbilisi State Conservatoire

Ensemble “**Rustavi**” released a two CD collection – “Lado Tandilashvili and ensemble “Rustavi”

Expeditions

08-18.05.2015 – Giorgi Kraveishvili – a second year Doctoral Student of Tbilisi State Conservatoire organized a folk expedition to the Murghuli District (Klarjeti/Turkey).

Concert Tours

23-25.02.2015 – Ensemble “Basiani” held solo concerts in the cities of Santander, Zaragoza and Madrid (Spain) together with Spanish ethnomusicologist Polo Vallejo, and organized master-classes on Georgian traditional polyphony.

23.05-03.06.2015 – Official reception of ensemble “Kartuli Khmebi” was held at the Georgian Embassies of Baltic Countries (Lithuania, Latvia and Estonia) dedicated to the Independence Day of Georgia.

28-31.05.2015 – Ensemble “Ialoni” participated in the Folk Festival “Skamba Skamba Kankliai” in Vilnius (Lithuania)

Ensemble “**Rustavi**” had concert tours in:

12.02.2015 – Faridabad (India) – Surajkund International Crafts.

19-27.05.2015 – People’s Republic of China – solo concerts as part of the visit of Georgia’s official delegation.

27.05.2015 – Italy – concerts at San Giorgio in Velabro and Basilica of Sant’Agostino, Rome.

Concerts and evenings

11.01.2015 – Concert of chants and songs dedicated to Christmas, Tbilisi State Conservatoire

02.02.2015 – Evening of chants dedicated to St. Euthymius the Confessor Day at the Recital hall of Tbilisi State Conservatoire, with the participation of chanter choirs from Tbilisi.

15.02.2015 – Concert of Ensemble “Sakhioba”, Grand Hall of Tbilisi State Conservatoire.

19.02.2015 – Solo concert of Ensemble “Basiani”, Grand Hall of Tbilisi State Conservatoire.

21.02.2015 – Memorial evening of the renowned folk song master Valiko Nanobashvili, Grand Hall of Tbilisi State Conservatoire.

08.03.2015 – Concert of ensemble “Ialoni” as part of the series “Sunday evenings of traditional music” at Zoestan.

03.04.2015 – Ensemble “Ialoni” organized a meeting-concert with the children without parental care at the Concert Hall of the Technical University of Georgia.

19.04.2015 – Ensemble “Ialoni” performed in concert “From Birth to Death” at the small Hall of Telavi Drama Theatre.

20.04.2015 – The evening dedicated to the outstanding Kakhetian singer and song-master Andro Simashvili with the participation of ensembles from Tbilisi and various regions of Kakheti at Telavi Drama Theatre.

20.04.2015 – Joint concert of ensemble “Sakhioba” and Kutaisi State Ensemble at Kutaisi Opera and Ballet Theatre.

26.04.2015 – Ensemble “Ertoba” performed in a concert as part of the series “Sunday evenings of traditional music” at Zoestan.

27.04.2015 – Charity concert “To save Ethnomusicologist Keti Nagervadze’s Life” with the participation of folk ensembles and chanter choirs from Tbilisi, at the Concert Hall of the Technical University of Georgia.

28.04.2015 – Examples of Turkish folk and professional music at the evening of Turkish music organized by the IRCTP of Tbilisi State Conservatoire and the State Conservatory of Karadeniz Technical University at Tbilisi State Conservatoire

29.04.2015 – Ensemble “Ialoni” held solo concert “From Birth to Death” at the Grand Hall of Tbilisi State Conservatoire

10.05.2015 – Concert “Easter-Chant” was held in Kaspi with the participation of ensembles and chanter choirs from Tbilisi.

20.05.2015 – Musical-ethnographic performance “Tsu-tisopeli” (scriptwriter, director and artistic director Soso Kopaleishvili) was held at Bolnisi House of Culture with the participation of local folk ensembles of three generations: “Sioni” (dir. Davit Qavelashvili, Archil Maisashvili), “Orbeli” (dir. Soso Kopaleishvili), “Bolnela” (dir. Nana Valishvili), “Alilo” (dir. Tamar Shengelia), “Bolnisi” (dir. Nino Dvalishvili).

21.05.2015 – Evening of Rachan music, with the participation of ensemble “Dziriani” (dir. Tornike Skhiereli) was held at the State Museum of Georgian Folk Song and Musical Instruments as part of the “Museum Week”.

24.05.2015 – Ensemble “Adilei” performed in concert as part of the series “Sunday evenings of traditional music” at Zoestan.

25.05.2015 – Ensemble “Kartuli khmebi” held solo concert in Jurmala (Latvia) dedicated to the Independence Day of Georgia.

12.06.2015 – Meeting with children’s ethnographic studio „Erula“ (dir.: Ekaterine Geslaidze, ped.: Victoria Samsonadze), at the State Museum of Georgian Folk Song and Musical Instruments as part of the lecture series „Ethnomusicological Meetings“.

See the information on the projects realized by the State Folklore Centre at www.folk.ge

Prepared by **Maka Khardziani**

Renowned Foreign Ethnomusicologists

Susanne Ziegler



Susanne Ziegler

The guest of our Headline is Susanne Ziegler – German ethnomusicologist, a big friend of Georgia, who has been interested in Caucasian, particularly Georgian folk music for over 30 years. She often visits our country, has been to many parts of Georgia together with Georgian colleagues and has been an immutable participant of the International Symposia on Traditional Polyphony since the day of its inception. The object of her particular care is Georgian audio material preserved at Berlin Phonogramm-Archiv. Much is known about the Georgian collection of the archive from Susanne Ziegler's publications (Ziegler, 1992, 2000, 2003, 2008, 2010, 2014). Had it not been her initiative and good will of Prof. Lars-Christian Koch – Director of the Phonogramm-Archiv, the little book with enclosed two CDs "Echoes From The Past: Georgian Prisoners' Songs Recorded on Wax Cylinders in Germany 1916-1918" would not have been published as our joint project in 2014.

It was a delighting fact for us that Prof. Ziegler and Mr. Koch came to Tbilisi for the presentation of the book, held at the Recital Hall of Tbilisi State Conservatoire on 26 January, 2015. No words can describe the atmosphere in the hall that evening. Mr. Reso Kiknadze – Rector of Tbilisi State Conservatoire and descendants of the prisoners expressed deep gratitude to the German scholars, who recorded such wonderful Georgian folk

examples at the prisoners' camps and thanked the Phonogramm-Archiv and German Ambassador in Georgia, for returning our ancestors' forgotten voices to Georgia after a century. At the evening Georgian folk ensembles performed the examples from the prisoners' repertoire. The list of Susanne Ziegler's scientific works includes about 80 scholarly articles (among them 20 articles about Caucasian, including Georgian folklore) and 7 books. She is the editor of several Georgian audio albums and co-editor of the series of albums published by Berlin Phonogramm-Archiv (see the list of publications).

This time we slightly changed the format of our headline and asked Dr. Ziegler to herself write about her creative biography and her numerous visits to Georgia, relations with her Georgian colleagues and interesting details about working on the Georgian prisoners' recordings.

Born in Jugenheim an der Bergstraße (near Darmstadt), studied Slavic languages and literature and musicology at Cologne University, finished at 1977 (PhD) with a dissertation on Macedonian ritual songs: *Das Volkslied in Westmazedonien. Ein Strukturvergleich von Text und Musik.* ((Dissertation Köln 1977). *Balkanologische Veröffentlichungen des Osteuropa-Instituts der Freien Universität Berlin, Bd.2.* Berlin-Wiesbaden: Harrassowitz 1979.)

1983-1988 I've been an Assistent Professor in the Institut für Vergleichende Musikwissenschaft der Freien Universität Berlin (Institut for Comparative Musicology). During this time the focus of my research was on music in Southeast Europe and Turkey (fieldwork in Macedonia and Turkey, field recording expedition with students in 1985 in South Turkey), and on musical instruments. Since 1980 I've had lectures about these topics at different German universities (Mainz, Heidelberg, Frankfurt am Main, and Potsdam).

1990–1992 - research project (DFG - German Research Foundation) on "Historical Recordings of Georgian Polyphony" at the International Institute for Traditional Music in Berlin.

1993 until 2012 (retired) - senior research fellow (Wissenschaftliche Mitarbeiterin) in the Ethnomusicology department of the Ethnological Museum in Berlin; responsible for the historical collections of the Berlin Phonogramm-Archiv.

Since 2000 - Chair of the Study Group on Historical Sources of Traditional Music in the ICTM (International Council for Traditional Music).

Georgia

My approach to Georgian music began with historical collections and writings, not with living music.

In 1985 I gave a seminar “Music of the people in the Soviet Union”. In the course of this seminar I studied literature on Georgian music, among them the book on Georgian songs by S. Nadel (1933) (at that time it was not possible to listen to the respective recordings); in addition read other publications on Georgian music, mostly in Russian. At that time only a few sound recordings were available in Western Europe (LP Unesco series, Y. Grimaud) and some records published by Melodiya (ensembles “Gordela” and “Rustavi”).

In summer 1987 a specialist on medieval polyphony and I gave a seminar “Medieval and Caucasian polyphony” (on the basis of Marius Schneider’s article of 1940). (See Traub and Ziegler 1990).

In summer 1985 I came in contact with Ernst Emsheimer (Stockholm) and intensive correspondence with him started, we were both interested in Georgian polyphony.

In 1987 at the ICTM world conference in (East-) Berlin Emsheimer and I met again, and he offered to work together on his recordings of Gurian polyphony made in Leningrad in 1935. On the basis of this material I applied for the research project “Ethnohistorical recordings of Georgian music”.

Borjomi October 1988

Thanks to Izaly Zemtsovsky I was invited to Georgia to the conference on polyphony in Borjomi. My paper “Caucasian Polyphony in the Mirror of the German Musicological Literature” was published in Georgian (“Sabchota Khelovneba” #1, 1989) and in German (1992).

My first visit to Georgia in 1988 was a great experience. I first heard Georgian polyphony live and I met wonderful Georgian colleagues, among them Edisher Garaqanidze.

At that time the research in Georgian polyphony had changed; new ensembles were formed (“Mtiebi”, “Mzetamze”, “Anchiskhati”) which aimed at singing in traditional way, without changing or cleaning original folk songs.

Invitation to Georgia in June 1990

In June 1990 I was again invited to Georgia (as well as some other Western colleagues such as Franz Födermayr, Simha Arom, Emil Lubej).

During the round trip through Georgia we heard different ensembles singing traditional music in the villages. Finally in Tbilisi we discussed how we could help Georgian colleagues to improve facilities for research. Unfortunately, the political situation disturbed all plans, and nothing was realized.

In April 1991 Festival of Caucasian culture was held in the “Haus der Kulturen der Welt” (House of the Cultures of the World) in Berlin. I was invited to serve as a music specialist. Besides the music from Armenia, Azerbaijan, and Dagestan Georgian traditional music was represented as well. Therefore I travelled again to Georgia in November 1990 in order to discuss details, to make a proposal for the program, recordings and photos. Upon my recommendation ensembles “Mtiebi”, “Mzetamze” and “Soinari” were invited to Berlin. A CD of the Georgian concerts was later published (“Soinari”, 1993).

Meanwhile the research project on historical recordings of Georgian (Gurian) polyphony was approved and funded by the German Research Foundation. In the focus of this project were the wax cylinder recordings of a famous Gurian trio from Chokhatauri, recorded at Leningrad Phonogram Archive in 1935. These recordings are unique, since the three voices were recorded separately on one phonograph each. The wax cylinders are still preserved at St. Petersburg Phonogram Archive; tape copies were given to me by Emsheimer in 1987, he passed away in 1989. The tapes are now stored at the Ethnomusicology Department of the Ethnological Museum in Berlin.

Guria 1991

A joint expedition with colleagues from Tbilisi conservatoire (Nato Zumbadze, Ketevan Matiashvili, Tinatin Zhvanija) was organised by Edisher Garaqanidze in June 1991. Nine different ensembles were recorded and discussions taped in and around Chokhatauri.

The aim of this field expedition was to make a re-study of the historical recordings of 1935 in Chokhatauri. Unfortunately, the summer of 1991 was not a good time for field research, because of the political situation in Georgia.

In August I returned to Georgia with my son, and we spent four weeks in Borjomi, together with Edisher and his family. During this time we succeeded to study the recorded material, translated all texts and made a complete inventory of the recordings. The recordings together with the documentation were stored in the Ethnomusicology Department of the Ethnological Museum in Berlin as well as in Folk Music Department of Tbilisi State Conservatoire.

Due to the difficult political situation I did not have a chance to go back to Georgia in the early 1990s, and therefore the project could not be finished. One article appeared (in French, 1993), a CD is still pending.

Polikarpe Khubulava

In 1991 the famous cylinder collection of the Berlin Phonogramm-Archiv, which had been evacuated in 1944, then taken by the Soviet army and stored in Leningrad, and in 1960 given to East Berlin authorities, returned to its former place at the “Museum für Völkerkunde” (now Ethnological Museum) in Berlin after the unification of Germany. In 1993 I got a position in the Berlin Phonogramm-Archiv at the Ethnological Museum. Since then the Berlin wax cylinder recordings were in the focus of my research, and therefore I had little time for doing research on Balkan and Georgian music. However, sometimes I succeeded in combining both: I found historical recordings of Georgian music in the collection of Adolf Dirr, and 69 cylinders with Georgian music recorded during WW1 from Georgian soldiers in German prison camps (Ziegler 1995).

Nonetheless, I was invited to several conferences and asked to deliver lectures, articles and reviews on Georgian music, among them articles on Georgian music in German Music Encyclopedia MGG (“Musik in Geschichte und Gegenwart”). I had intensive and fruitful collaboration with Edisher Garaqanidze until his untimely death an existed; for which I indebted to him.

I was again invited to Georgia when the International Research Center of Traditional Polyphony started biannual symposia in 2002. I attended the symposia in 2006, 2012 and 2014, and also delivered papers for the symposia in 2002 (on the recordings of the Georgian prisoners) and in 2010 (on S. Nadel). Unfortunately, I was not able to attend these meetings for personal reasons.

In 2012 I applied for the project “Evaluation and digitization of the recordings of the Prussian Phonographic Commission 1915-1918” which is still running. In this context we started the cooperation project with the Tbilisi Conservatoire aimed to publish the recordings of Georgian prisoners. This CD was finished last year with Rusudan Tsurtsunia, Nino Makharadze-Kalandandze, Nino Nakashidze, and Nino Razmadze. It was officially presented at Tbilisi State Conservatoire on 27 January, 2015 and at the Museum Europäischer Kulturen in Berlin in March 2015.

I have more plans for joint projects with Georgian colleagues and publications in the future.

We wish success to Dr. Ziegler and look forward to our future collaboration. We hope that the results of her long and fruitful work on Georgian musical culture will lay foundation to many joint projects.

Beneficents of Folk song



Polikarpe Khubulava

On 18 August, 2014 renowned Georgian folk singer and song-master Polikarpe Khubulava was 90 years old. Soon after the anniversary we heard breaking news about his demise, despite the age batoni Polikarpe was such an energetic and active person, that his death was unexpected for everyone. The present article is dedicated to the true beneficent of Megrelian folk song.

Polikarpe Khubulava was born in the village of Jikhashkari Zugdidi District in 1924. His father Erasti (o) Khubulava – a renowned chanter-singer had studied chanting from Maxime Vekua at Martvili School of Chant. Obviously, Erasti Khubulava was an accomplished chanter, as he knew all three voice-parts of many chants. Polikarpe, regretfully mentioned that from his father he studied only the variants of “Shen khar vena-khi” and “Mertskhalo”, young Polikarpe liked chanting, but going to church was strictly forbidden at the time, so that he was afraid to have contact even with his father. “It would have been shameful if someone had seen me with my father – a former deacon” he mentioned.

Erasti Khubulava sang with great Megrelian song-masters such as Dzuku Lolua and Rema Shelegia. He was friends with Noko Khurstia, Kirile Pachkoria, Solomon Markozia. They would visit him when he was free and spend long time together singing, sharing new examples and creating new variants. Later Erasti Khubulava created a 45-member choir in Jikhashkari.

According to Polikarpe, Erasto “knew different notations – with dots, lines, signs indicating ascending and descending voice (he obviously implied notation with neumes). The Jikhashkari choir gathered at the Khubulavas’ for practice. Thus little Polikarpe grew up

in musical environment and studied the songs very easily. His particular talent was noticed and appreciated. When Erasto's choir members liked a song they would play the record to let the 12-13-year-old boy listen to it. After listening several times Polikarpe knew all three voice-parts and could even teach the song to the choir members. He listened to Megrelian and Gurian songs with enthusiasm, sometimes even all night long. Polikarpe's love to Gurian songs never alleviated. He was blamed to have "made Megrelian songs sound Gurian". Polikarpe himself used to say "I can't help using Gurian mode in singing." He liked novelties, the process of song-making – creativity. He evaluated songs by complexity and referred to many examples as ordinary and 'simple'. In his opinion "one should be very careful when singing Gurian songs not to drop out of the part, keep watch over other voice-parts like a hound over a hare when hunting".

Polikarpe learned playing the *chonguri* from his parents and Kionia Baramia (Erasto also played the Megrelians' beloved instrument). Polikarpe's sisters were good singers as well. In short everyone sang in the Khubulavas' large family.

The director of Jikhashkari 7-grade school liked little Polikarpe's singing so much that he entrusted the second-grade pupil to create a choir. And so Polikarpe taught several examples he had studied from his father to about 30 pupils. He also sang in his father's choir until finishing the school.

In 1944 in Batumi detachment Polikarpe got acquainted with the renowned singer and song-master – Shermadin Chkuaseli, director of a 150-member choir. After one and a half year Polikarpe took over directing the choir. In 1948 upon returning to Zugdidi Polikarpe started creating folk choirs in different villages of Samegrelo (Qulishkari, Jikhashkari, Khabume, Lia, Obuji, Jvari, Pakhulani). In the late 1970s he created the ensemble of the elderly in Tsalenjikha District.

At the request of the Zugdidi Theatre director Polikarpe created ensemble "Odoia", whose repertoire included mostly the examples of the native region. After the ensemble's concert tour in Moscow the Russian ethnomusicologist Eduard Alexeev visited Georgia, he recorded "Odoia" and invited Polikarpe to the Folk Commission of the USSR Composer's Union, where they recorded all three parts performed by him. Polikarpe was the second person after Artem Erko-maishvili to record the examples of Georgian traditional music this way. The songs with his choir members performing separate voice parts have been published in Georgia too (as teaching aids).

From the 1990s Polikarpe performed for European listeners as well: his choirs were highly estimated by the Polish, Hungarian, French, Japanese listeners. In the 2000s Polikarpe held work-shops for the ensembles of Georgian traditional music in Paris. He also was a

consultant to the Tbilisi choirs "Anchiskhati", "Basiani", "Martve".

Alongside his own variants of traditional repertoire ("Kunta bedinera", "Zeskvi ucha", "Chela", "Arami do Sharika", "Maglonia", "Dzabrale", "Le-kebma rom damichires"), Polikarpe is the author of several songs: "Simghera shota rustavelze", "Simghera noko khirtsiaze", "Simghera dzuku loluaze", "Ajap-sandali", "Rkinash khoji", "Simghera kosmonavtebze", "Simghera chais sakrep mankanaze", etc).

The chronicler of Georgian folk song – Polikarpe remembered many rituals, festivals, which he attended as a little boy and interesting stories. He pityingly mentioned that many traditions and folk examples had been lost from the mode of life.

The ceremony dedicated to Polikarpe Khubulava's 90th anniversary and opening of his star was held at Zugdidi Municipality House of Culture on 4 December, 2014. He was conferred the title "Priest of Art" – special reward of the Ministry of Culture. He was the holder of the Orders of Merit and St. George, prize-winner of the 2005-2006 National Folklore Inspection-Festival, folklore national award and "Georgian Chant" prize-winner.

Polikarpe Khubulava led rehearsals with enthusiasm until death; the 90-year-old song-master directed 4 ensembles in Zugdidi, including the fourth generation of "Odoia"... For him singing was way of life and means of communication with people.

In the memory of his pupils, acquaintances, friends, ethnomusicologists and listeners of traditional music Polikarpe Khubulava will always remain a person infinitely enamoured of his homeland and song.

Nino Makharadze
Professor of Ilia State University

Foreign Performers of Georgian Folk Song

Toronto to Tbilisi: Trio “Zari” Keeps the Song Alive

Vocal and instrumental trio “Zari”, was composed by Shalva Makharashvili, Andrea Kuzmich and Reid Robins. “Zari” (meaning “bell” in Georgian) draws on the rich regional repertoire of the polyphonic songs of Georgia. Standing at the crossroads of Europe and Asia, their ancient country is called Sakartvelo by Georgians.

Proclaimed a Masterpiece of the Intangible Cultural Heritage of Humanity by UNESCO in 2001, Georgian vocal polyphony, with its close harmonies and untempered scales, is characterized by three-part singing in a variety of regional styles. The songs range from the haunting melismatic melodies of the Eastern provinces, to the wild, explosive counterpoint of the West. They also include more recent romantic urban ballads.

Like many other groups I’ve highlighted in this column who have musical affiliations to another part of the world, “Zari” was made in Toronto. I spoke with the singer, ethnomusicologist and group co-founder Andrea Kuzmich to get the skinny on “Zari”.

“It was formed in 2003. We met each other a few years earlier at the downtown Toronto living room singing sessions of “Darbazi” (Canada’s first Georgian choir). Kuzmich quickly identified a key feature of the group, its dedication to studying the older strata of Georgian music in its birthplace. “We want to deepen our understanding of and feeling for this musical treasure. When “Zari” performs, we embrace the profundity of Georgian culture: its roots embedded in ancient times, its strength and courage to survive and its inspiring hospitality.” To that end the trio plans to return to Georgia this October for another round of studies and concerts.

And like numerous Canadian groups that reference other geo-cultural milieus, “Zari” is perhaps better known *there* than here. Kuzmich notes that during past Georgian tours, “we have performed at the Chvенеburebi festival, Festival of Megrelian song, First International Festival of Gurian Song and other festivals that have taken us around the country.” They have also been featured at the “best performance halls of (the capital) Tbilisi, such as the Opera House, and the Philharmonia Concert Hall.”

In addition to formal concert venues, Kuzmich points out the hard-to-overstate significance of the *supra*. It’s the traditional, often epic, Georgian feast which serves as an important locus for Georgian social culture – and singing. “You know ... there’s a saying that the best performances happen at the supras after the concerts. We can’t really predict how many supras we’ll attend or which ones will be most educational.” And the supra is such an integral part of Georgian culture that it’s not easy to separate the supra from what happens each

day. “There will be (formal) toasting every day, if not multiple times in the day, perhaps even around a table while we’re learning a song. In that case the line between supra and lesson gets blurred.”

She gives an example of how such productive blurring can evolve. “(One day) we were all set to have a lesson, but instead had an impromptu midday supra at a small local house-restaurant in Makvaneti, the village of our Gurian (region of Georgia) teachers At the supra they sang many songs, interlaced with stories about music-making from when they were little boys, during Soviet times, and today. We sang with them too, sometimes trading off at inner cadence points. We probably sat there for over three hours. All three of us (in “Zari”) felt inspired and very connected to the tradition (after that experience), and we learned so much in that one sitting.”



Trio “Zari” at the “Khobi Festival”

I asked about the trio’s Musidium set list. “We’ll be performing songs from several regions of the country,” said Kuzmich. She mentioned a few songs on their long list. One of the Gurian songs is *Chven Mshvidoba* (Peace to Us). “We are in the process of learning a fourth or fifth variant, though in performance we tend to just let the improvisation happen.” *Maglonia*, a lyrical song from Samegrelo, features accompaniment by the panduri, a prominent Georgian three-string lute. “There are a few versions we are listening to, but the one we mostly base our version on is by Polikarpe Khubulava, the Georgian master singer who passed away on January 1, 2015,” she added. “We will also do songs from (the regions of) Imereti and Achara, which are similar, though Imereti has more parallel thirds in the top voice, plus one of those dense Svaneti chordal songs. It’s a place which is snowbound for eight months of the year and the songs, like the people, are rugged.”

“Zari” feels the need to regularly re-connect with those wellsprings of the oral musical tradition they’ve been born into – or as in the case of Kuzmich, chosen – in order to fuel their inspiration and artistry. Their Musidium concert is part of a series of fundraisers

to help get them back to Georgia to study with elder master singers, some well past retirement age. In addition to such venerable living connections to the past, the trio also plans to re-connect with researchers at the Conservatoire, including colleagues at the Ethnomusicology Department and the Research Centre for Traditional Polyphony. “Giorgi Donadze, the leader of Basiani (a prominent choir), is also the director of the State Folk Centre, so we’ll be connecting with that institute,” adds Kuzmich. “And we always try to meet up with Anzor Erkomaishvili, who endows us with new publications on Georgian music.”

It’s always exciting to hear such a depth of passion and engagement from an artist. I plan to catch Musideum show of “Zari” to hear the latest in the evolution of Georgian music, Toronto style.

Andrew Timar

(This article is taken

from the web-journal www.thewholenote.com)



The logo of ensemble “Bolnela”

New Folk Ensemble

“Bolnela”

Female folk ensemble “Bolnela” of Bolnisi Municipality Centre of Culture was founded several years ago. During this short time it has gained popularity and the listeners’ sympathy. The ensemble was created with the aim to revive and popularize Georgian traditional culture in Kvemo Kartli resided by ethnic minorities. “Bolnela” has its own performance style and manner. About the group’s creative path and objectives we interviewed ethnomusicologist Nana Valishvili – the Song-master of the group.

- When was the ensemble created and how did the idea of its creation originate?

- Female folk ensemble “Bolnela” was created in 2012 with the blessing of Bolnisi Metropolitan Eprem and direction of Deacon Basili Akhvlediani. Father Basili still directs the group, I am the song-master. The ensemble members are chanters at Bolnisi Sioni Cathedral Church and Akaurta Sioni, where Father Basili is the Prior. There had been no female ensemble in Bolnisi before. This was the reason to create a folk ensemble with talented chanters as members, then the experimental repertoire was selected, the group started working on the repertoire, in due course the membership improved and the ensemble got its present shape.

- How many members are there in the ensemble and do they have musical education?

- There are nine members in “Bolnela”. Some have musical education on secondary school level. Their talent deserves appreciation in the absence of academic musical education. Main thing is that the girls love what they are doing, do it with enthusiasm and have fairly good results thanks to their talent and diligence.

- How is the repertoire selected?

- When selecting the repertoire considered are the singers’ individual skills, personal features and their subjective attitude to this or that song. The girls have distinguished voices with wide range and beautiful timbre, which contributes to the diversity of the repertoire.

Concerning the dialectal and gender balance of the repertoire you may know Kvemo Kartli is distinguished both for ethnic and dialectal diversity. The residents of Bolnisi are people from various regions of Georgia: Svaneti, Racha, Imereti, Samegrelo.... This diversity has also been reflected on the ensemble’s membership and repertoire. As far as “Bolnela” is a female collective, the emphasis is naturally made on traditional female songs, though we also perform male songs as well; surely we cannot handle complex songs like *naduri* examples or those with *krimanchuli*, but our repertoire includes songs such as “Gakhsovs turpav”, “Guruli perkhuli”, “Okribuli”, etc. I think in near future urban songs will also be added to these.

- How do you work on songs? Do you learn songs from notations or give priority to audio recordings?

- It should be said that the girls study the songs fairly easily; we mostly learn from audio recordings, notated material has auxiliary function. We base on the recordings of old singers, however do not reject the

popular variants of contemporary ensembles. For instance we have studied Rachan “Oridili” and Imeretian “Bebiela” from the repertoire of ensemble “Nanina”. As for performance principles and creative direction it is important to mention that “Bolnela” uses only traditional musical instruments, and performs songs with round-dance and dance accompaniment as much as possible.



Ensemble “Bolnela” at the 7th International Simpozium

- How often do you meet and do you have rehearsal space?

- We rehearse two or three times a week at the Centre of Culture. Here we would like to point out the assistance of the Bolnisi Municipality authorities. It should also be mentioned that folk life in Bolnisi is not limited only with the existence of “Bolnela”, here the department of traditional music is headed by the young song-master Soso Kopaleishvili, the department unites male and children’s ensembles together with “Bolnela”. This fact is noteworthy, as even in the regions with better conditions of development for traditional music there is no such department. I would like to express gratitude to those who support this activity.

- What about your future plans?.....

- Before speaking about them let me tell you about the projects realized by “Bolnela”. The Ensemble held presentation-concerts at Bolnisi Centre of Culture (2013) and State Folklore Centre of Georgia (2014). “Bolnela” participated in the Festival “Mravalzhamier” (Sachkhere, 2015), in Gigi Garaqanidze International Festival of Folk and Sacred Music (Batumi, 2013) and 7th International Symposium on Traditional Polyphony (Tbilisi, 2014). Preparation of the audioalbum is under way: we have already recorded 12 songs with the help of the portable audio recording studio of the State Folklore Centre. I would like to use the opportunity and thank the administration of the State Folklore Centre, for giving this possibility to us.

Besides, the Department of Traditional Music has initiated a new project – “Three generations”. This is an ethnographic spectacle “*Tsutisopeli*” narrating about

Georgian man’s life from birth until demise. Songs from different regions and of different genres will sound in the spectacle. It should be said that similar project but with different concept and absolutely different musical material was realized by ensembles “Mtiebi” and “Mzetamze” in 1997. On May 21 Bolnisi Centre of Culture will host the premiere of the spectacle “*Tsutisopeli*” with the participation of all folk ensembles of the Municipality (“Bolnela”, “Orbeli”, “Sioni”, “Bolnisi” and “Alilo”). I think this is a very important event not only for the revival of folk life in the Region, it will acquire cognitive value as well, I hope this project will not be limited by only one performance, but will be performed on stage many times.

- We wish you success

*The interview was recorded by
Sopiko Kotrikadze, Doctoral Student
of Ilia State University*

Foreign polyphony

The Traditional Iso-polyphonic song of Epirus



Meri-Sofia Lakopoulos

The term Epirotic iso-polyphonic folk song refers to the traditional polyphonic song (with drone) which has traditionally been practiced in the area called Epirus. The area of Epirus is located in South Albania and Northwest Greece.

The origin of the Epirotic polyphonic form is

considered to be very old - possibly dating back to Pre-Hellenic times. The melodies of polyphonic songs have preserved pentatonic scale. The character of the Epirotic polyphony pleads for the very old origin of its vocal, collective, rhetorical and modal character. One of the characteristic features of Epirotic iso-polyphonic song is the drone.

Traditional Epirotic iso-polyphony is found both in the South Epirus and the so-called North Epirus among the Greeks, Albanians and Aromanians (a nomadic group with dispersed population) The Epirotic IP is practiced also in Macedonia among the Tosk Albanians and Aromanians.

In North Albania the singing tradition is different than that in the south Albania. In North Albania (Gegheria) the singing tradition is mostly monodic. Multipart songs are rare and are found in mountainous areas. The South part of the country is the home area of the traditional Epirotic polyphonic singing. Albanian iso-polyphony has been proclaimed Masterpiece of the oral and Intangible Heritage of Humanity in 2005. The Epirotic IP-song of Albanians is practiced in *Toskeri*, *Myzeqe*, *Chameria* and *Laberia*. It is encountered also in the area known as 'Tosk Macedonia' which includes the Albanians residing on the eastern shores of Lake Prespa and the left bank of the Black Drin in the district of Struga. These song types include Two- and three-part polyphony.

In Greece the Epirotic polyphonic song is found in the northwestern Greece, in region of Ioannina, in the villages of Ano Pogoni and some villages north of Konitsa and in few villages in northeastern Thesprotia. The Epirotic polyphony of Greeks is found also among the Greek minorities in southern Albania (Northern Epirus). The singing tradition of Greece is mainly monadic. Epirotic polyphony is one of the few traditional singing styles of multipart singing that are found in Greece.

The Epirotic polyphony of Aromanians is found both in North and South Epirus. In Addition to that it has been encountered in Macedonia in the areas where the Aromanians have been residing.

General features of Epirotic IP-song:

One of the characteristic features of Epirotic iso-polyphonic song is the drone – which is often called as iso in Greek and Isu in Aromanian. Despite the fact that the term iso is related to the ison of Byzantine church music, the multipart song type of Epirus is believed to be older than Byzantine church music. The name isopolyphony is derived from the word "Iso" – (literally "equal" in Greek) but referring to drone in this context (as it refers to drone in Byzantine chant as well).

Epirotic IP-song is traditionally considered to be a social, not artistic form. Nowadays after the society has experienced some changes the function of

performing IP-polyphony is often more or less artistic. The scale of the Epirotic song is pentatonic. Many of the melodies of Epirus are preserved in a scale associated as Dorian. Traditional Epirotic iso-Polyphony comprises two-, three- and four-part songs. In three-part IP there are usually four singers, and respectively five singers in four-part songs.

IP-song with three parts is the most common type of polyphonic songs in Epirus. The Polyphonic groups have usually at least four members: two soloists and drone. The drone is performed on the keynote and usually by more than one singer. The reason is practical: to provide for the singers the possibility to breathe in between. Drone-keepers maintain vocal rhythm of the song.

The role of different parts in traditional Epirotic song

Each part of the polyphonic group has its own role. The first soloist in the polyphonic song, the one who starts the song is called "Taker". The second – "Turner" or "Cutter". At the end of the first phrase or in the middle of the phrase the second singer responds using the key note which is a second, fourth or fifth below the keynote. The relation between "taker" and "turner" is a fundamental feature of Epirotic iso-polyphony. Sometimes, instead of "turner" the role of "spinner" can be found in Albanian and Greek Epirotic polyphonic song. The function of "turner" changes to "spinner" when it turns into falsetto, sometimes resembling yodel. The name "spinner" comes from the technique between the tonic and subtonic of the melody resembling the movement of the hand holding the spindle spinning the thread. The third part is the drone.

Stylistic regional differences in iso-polyphonic song

There are two main styles of polyphonic song in Epirus: The style with the continuous drone on the syllables "e" or "ë" and the second style of iso-polyphonic song is sung with rhythmic tone, performed to the text of the song. When using vowel, it is with the vowel "u" or "ue". This type is characterized by vertical tendencies where the parts progress simultaneously.

The type of Ip-song referred above as "first style" (with continuous drone) is known in Albania as "Tosk" song (Kengetoske) or iso-polyphony of Toskes (isopolifoni Toske). In Albania It is practiced in the areas of Toskëria and Myzeqe and Chamëri. A group of Aromanians (called Farserots, cause the origin of them migration is from the area called Fraser) of Albania and Greece sing in the Tosk style. One distinguishing feature of the first style (called as Tosk polyphony) is its imitative nature. The imitation uses both rhythmic and melodic elements. The second part "turner" progresses throughout the imitation with the first part ("taker")

adding some variations to the melodic line of the first. Characteristic for the second iso-polyphonic style is rhythmic drone. This style is found in Albania in the area called Laberia and in the Greek side of Epirus. There are three different ways to sing the drone. Rhythmic drone follows the rhythm of the song by singing the lyrics on the keynote. The second way is to sing in pedal way on the vowels "u" or "eu" throughout the verse. The third way is the combination of the first two within the same verse. The lyrics are not clearly heard. The colour of the vowels is changed by making variants mainly between "o", "e" and "ë". The second style consists of two-, three and four-part songs. Two-part songs are performed only by women. Three-part songs are sung by men and women due to their diffuseness. Structurally, four-part iso-polyphony displays the same features as the three-part type with the addition of an extra part of the "thrower". While in the first style the iso continues without being interrupted but in the second style "thrower" cuts the iso for a while (causing a small break) before the iso continues. Unlike the first type of IP-song the second type may have also the role of "Thrower", so it has four voices ("thrower" traditionally belongs to the four-part IP-songs. The role of "thrower" is of the one who throws voice". In Albanian song "thrower" usually sings exclamation with the words "oi-oi" or "bubu". In Greek song with exclamation "ah oh oh", while in Aromanian the exclamation is "ab, aide, lele, moi" which can also be transformed to minor third.

Despite the grouping into two, there are local peculiarities in various areas. For example historical linguist and scholar Cabej considered that in Laberia there was "iso-polyphony of the land" and iso-polyphony of the sea". The former was the polyphony sang in the highlands and the latter the polyphony sung in the areas near the sea. In sea polyphony the sea can be viewed on impressionist level: in the song the water movement, the waves and currents can be recognized while dry polyphony reflects the harshness of mountainous environment. The IP-song of Chameria (the borderline region between Greece and Albania) has some peculiarities as ornaments and glissando as well as wide range (usually octave) which makes the style distinguished.

Meri-Sofia Lakopoulos
Finnish Freelance musician

Expedition in Klarjeti

On 8-18 May I was in Murghuli district (Klarjeti) together with Tamaz Kraveishvili. Unfortunately, apart from several examples documented by linguist Tina Shioshvili in 2007, there was no material available on the folk music of Klarjeti. Our expedition aimed at documenting Klarjetian music for its further study. With this purpose we visited the town of Murghuli and several villages: Korucular (Geuli), Amar (Iskebi), Akantaş (Bujuri), Renköy (Erenkoy), Başköy (bashkoy), Ardıçlı (Durcha) and Çimenli (Kordeti).

The expedition found out that today's Klarjeti significantly differs from the Klarjeti – one of the most powerful centers of Georgian culture. Sadly, cult songs have not survived in the musical memory of the locals. It is even more pity, because Tao-Klarjeti once was the cradle of Georgian Christian civilization. It was difficult to make valuable recording of what has not completely vanished yet (*Nana*, wedding, table, comic songs); recording sessions were hampered because some were shy, others did not remember or there were not enough performers. We met people who considered women's public singing sinful, etc.



Kordeti village

In Klarjetian speech survived to this day the word *mobaneba* (or *mubaneba* in Klarjetian dialect), but it implies not tuning bass, but following the beginner's part. Particularly noteworthy and amazing is the parallelism of seconds, which may accompany almost entire performance process. Naturally, parallel seconds are two-part, but this has nothing in common with Georgian polyphony. When we first encountered such occurrence (i.e. parallel seconds) we thought this was due to not having sung together for a long time (they could not sing exactly in unison), but the following days and particularly familiarization with old recordings (mostly recorded 30-35 years ago by the local Selattin Hajiogli from the village of Durcha) convinced us that this was not a casual occurrence at all. However it should be mentioned,

that the locals consider these songs as single-part examples.

Particularly popular is the melody “Sole Rumi-anaiana”. It is encountered in archival recordings as well and is distinguished in the abundance of seconds.

I was not surprised by the loss of traditional polyphony in Klarjeti, all the more that during my expeditions in Saingilo, Lazeti, Shavsheti and Tao financed by the Rustaveli Foundation in past years, no multi-part song was documented.



Old singers from the village Durcha

It should be mentioned that Klarjetian folk music seems to be poor in both variants and genres and its documentation and study is urgent, as they are facing the danger of disappearance. Young generation does not even speak Georgian, those who more or less remember their mother-tongue, often point out that we were late, that their parents knew much more.....

As for instrumental music, in the past accordion was fairly common, but we documented it only in Erenkoy, in Murghuli the players on this instrument have not survived either. The tunes recorded on cassettes, as well as the examples recorded from Qadem Gormush in the village of Ereguna are much distanced from Georgian traditional music.

Unfortunately, the folk music of the Georgians (from Lazeti, Tao, Klarjeti, Shavsheti and Saingilo) is degrading. Vocal polyphony is practically lost, entire musical (and not only musical) folklore of these regions is danger, thus it is topical to frequently organize expeditions in this direction.

Giorgi Kraveishvili

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Foreigners about Georgian folklore

Similarities between the Iso-polyphony of the Toskes and Aromania Farserots and the polyphony of East Georgia

According to Georgian ethnomusicologist E.Garaqanidze there are sixteen regional styles in Georgia. These styles (called musical dialects) are grouped into two – East and West Georgian groups. The polyphony of Western Georgia is contrapuntal polyphony. Homophonic multi-voiced form with two types of drone is common for East Georgian regions, particularly Kartli-Kakhetian musical dialects. The first type is continuous drone (in Kakheti) and the second is recitative drone, which is sung as a rhythmic tone, performed to the verbal text of the song (In Kartli). Epirotic iso-polyphony has two different styles of iso-polyphonic songs as well. In the division into two different groups the drone plays an important role:

The first type has continuous drone, which is sung on vowel ”e”. The former develops mainly in horizontal plan, the two parts being of imitative nature. This style is practiced in Toskeria and Myseqe and Chameri. This style is also found in South Macedonia among Toske Albans near the lakes Prespa and Ohrid, Toske Albans and Aromanians (the so-called Farserots) both in Albania and Greece. This style is called in Albania as “Polyphony of Toske” or “Toske song”. The second song style is characterized by vertical tendencies with the parts progressing simultaneously. This style is practiced among Albanians in Laberia and Greeks who live in Laberia as well as the Greeks who live on the Greek side of Epirus. In this style rhythmic drone is sung on vowels ”u” or ”eu”.

I was attracted with the idea to compare the polyphony of Eastern Georgia with the Tosk polyphony since there seemed to be several similarities according to the available written material and songs selected for comparison. Polyphonic song with three voices is most common song in both - in East Georgian and Toske styles. Two solo voices and a stable drone is characteristic for the Eastern branch of Georgian polyphony - especially Kakhetian and Kartlian polyphonic songs, as well as for other regions of East Georgia. According to the available material describing the regional singing styles (dialects), the biggest similarity seems to exist between Tosk style (and Farserot Aromanians) and Pshavian, Kartli-Kakhetian

polyphonic songs. Alternation between 2 solo voices (melody and the counter melody) and the continuity of the drone seems to be the most "common" feature between these styles. Prevalence of three-part songs is also a common feature for both groups. The songs in Toskes have either two or three voices. Songs with four voices are found in the second type of isopolyphonic songs of Epirus. In the first type of songs the following parts are found: the first voice, the so-called "Taker", the second singer- the so-called "Turner" (or "Cutter"), the one who cuts the song and then the rest who function as drone-keepers or Iso-keepers (Those who keep the drone).

In Albanian the first singer is called *Marrësi* meaning "Taker". The Aromanian naming for the first part is *Atselu tsi u lia*, meaning the one who starts the song. The "Taker" functions as a kind of "narrator" and leader of the group. In Georgian song "Mtkmeli", the one who speaks refers to the first voice which is usually middle voice in three-part songs, the top voice in two-part songs, and often the third voice in four-part songs. There are also other names for the first voice, but "Mtkmeli" is the most common. In Epirotic song the second singer, the one who responds the call is called "Turner" or "Cutter" In Albanian *Kthyes*, which means returner but the other term in Albanian *Prerësi* means cutter. In Aromanian the term is *Atselu tsi u talji* and it means the one who cuts the song.

In Georgian song the second part "Modzakhili" means literally "the one who follows the call". "Modzakhili" is one of the leading melodic parts of three-part singing tradition in Georgia. It is considered to be the accompanying part for the principal (middle) part, but it is often sung higher than "Mtkmeli". For instance the term "Meore" refers to the top part in three-part traditional singing..

Drone-group is composed by *the other members of the polyphonic group*. In Albanian the drone is called *Bajne ze*, meaning *the one who does the voice*. In Aromanian the drone is called *Isu*, from the Greek word "Iso", meaning equal. *The task of iso-keepers in Tosk type polyphony is to bring stability and create a solid tonal base for the other parts*. The word "Bani" in Georgian language means "flat roof".

When comparing the terms for the different parts of the polyphonic song we see differences but yet they seem to have very similar function. One difference between in the praxis of Modzakhili and Turner seems to be that Modzakhili in some cases goes higher than Mtkmeli, but Turner in Tosk type of polyphony does not

cross the limits of the range of the first voice. Alternation is one of the stylistic similarities between East Georgian and Tosk polyphonies. In Tosk polyphony alternation of the first and second singer and antiphonal structure of East Georgian polyphonic songs are very similar. They have clearly the structure of question-response-type. In Tosk polyphony the Taker starts and Turner responds having a continuous drone.

In some of the songs of Tosks the soloist manifestate virtuosity that is found in the Kartlian and Kakhetian table songs. Especially in some Chamerian polyphonic songs improvisation and melismatic ornaments occur as in Kartli-Kakhetian table songs. Common for both compared styles is progression of drone in horizontal plan. In East Georgian, mainly Kartli-Kakhetian songs two upper voices (solo voices) sing in parallel thirds. This is also manifested in some of the Ip-songs of Tosk type.

Differences between Tosk polyphony and East Georgian polyphony can be noticed for instance in the vowel and the sound provided by the vowel when singing drone. In Georgian song the drone is usually sung with "o" (sometimes "eo"), but in Toske and Aromanian iso-polyphony with "e" or "ë". Vowel makes big difference in fact: when singing with front vowel "e" the sound is nasal, whilst when singing with the back-vowel "o" the sound is not nasal. Another distinguishing feature of Tosk and Aromanian polyphony is the imitative nature: Imitation implies both rhythmic and melodic elements. The second part *turner* progress throughout imitation the first part marries also adding some variations to the melodic line of the first. Normally second part starts at the end of the first phrase where the first voice (Taker) asks and the second voice (Turner) responds. Imitative manner in the same way is not encountered in Georgian polyphony, but there are antiphonies and alternation of two soloists.

The last but not the least is scale. Epirotic songs are based on Pentatonic scale, but in East Georgian songs (as usually in Georgian polyphony) the scale is mostly diatonic, associated often with the Mixolydian mode. As a kind of exception the Khevsuretian songs that were collected for the investigation (for comparison) provided an alternative song type with the scale that seemed to have elements of pentatonicism.

In East Georgian IP-song the drone changes either between two or three tones and in Toske style the tone of the drone does not change. Different song genres are found both in Georgian and Epirotic traditional polyphonic songs: lullabies, wedding songs, work songs,

Giorgi Chitaia Open Air Museum of Ethnography

First open air Museum in the Caucasus was founded in Tbilisi on 27 April, 1966 by academician Giorgi Chitaia – founder of Georgian school of ethnography. In the 1920s he also laid foundation to the school of ethnology.

The idea of creating such a museum in Georgia originated in the 1930s; it comes from the world museum practice. Chitaia spoke about the importance of open air ethnographic museum from 1946. Whole generation of ethnographers and architects supported him, to realize this idea they carried out field and theoretical-research works for 20 years, though the project was financed only in 1964.

General plan of the museum was approved in 1968. Its author is the renowned architect – Prof. Longinoz Sumbadze, consultant – academician Giorgi Chitaia.



Revived history in the house from Samegrelo

General plan was the topic of the society's wide discussion at the time. Alongside discussing this at the International Congress of Ethnography and anthropology, Chitaia propagated his ideas in all parts of Georgia. He considered that "this was the project of great importance and people's support and efficacious participation would guarantee its success", textual and other material was collected; significance and dissemination areas of museum exhibits were estimated under his leadership.

Soon the museum activity acquired all-national character, people in different parts of Georgia actively participated in the selection and transportation of museum exhibits. Even after the creation of the museum the regions took care of their region's exhibits.

Chief objective in the creation of the museum was interior planning; it had to coincide with the location of cultural-ethnographic regions.

and laments are found among both investigated singing traditions. Besides, Georgian sacred music based on folk singing occupies significant place in the the liturgical culture of Georgian orthodox church. Unlike Georgian Epirotic iso-polyphony has not been the song type sung in churches, but the Byzantian chant. In some rare songs of Toske Albans and Aromanians the lyrics indicate to a song with religious aspect. These songs are more or less related to the Mount Tomorr , considered as a holy mount by the Toskes and some group of Aromanians. For both Georgians and Epirotes in whole the polyphonic song is traditionally the cornerstone of the musical culture and important part of culture in general.

Meri-Sofia Lakopoulos
Finnish Freelance musician

It can be said, that the ethnographic museum is a mini model of Georgia and reflects its diverse ethno culture: forms of settlement, architectural monuments, material and spiritual culture, the Georgians' working biography, creative thinking and aesthetic taste. It is a scientific-educational institution, depository of the Georgians' material and spiritual heritage.

Territory of the Museum (52 hectares) is divided into 11 historical-ethnographic zones, where presented are three basic economic-cultural areas of Georgia: East Georgian lowlands, Wets Georgian plain, mountainous Georgia.

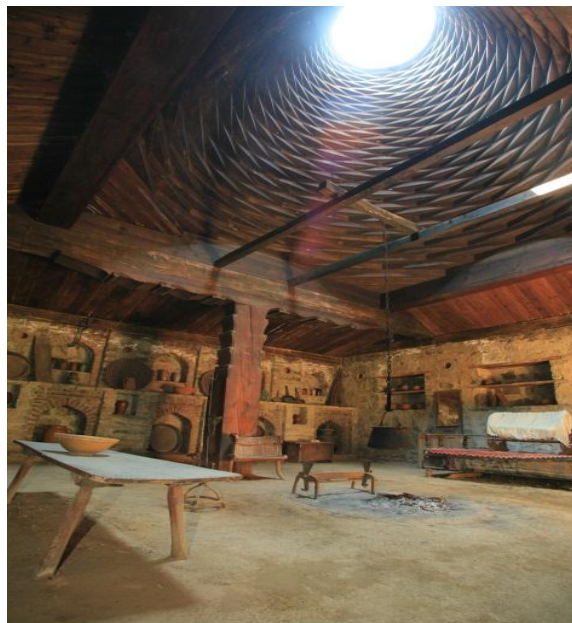
The Museum presents 70 dwelling houses and economic buildings from historical-geographic regions: Kartli-Kakheti, Samtskhe-Javakheti, Guria-Samegrelo-Imereti, Racha-Lechkhumi, Abkhazia, Achara, Shida Kartli.

One zone includes historical-archaeological monuments.

First exhibits – the 5th-6th century Sioni basilica of Tianeti and stone sepulcher (burial ground) were brought here in 1966-1967. Also preserved here is the megalithic construction - Dolmen of Middle Bronze Era from Abkhazia (Eshera), dating back to the 2nd millennium B.C., which includes a rich collection of relief gravestones.

Visitors can trace the stages of development of Georgian dwelling houses. Particular mention should be made of palace-type dwelling buildings of unique construction, mother-pillars ornamented with astral symbols. Ancient dwelling house from the village of Chachkari (Samtskhe-Javakheti), 17th century dwelling houses, Acharan da Laz habitations, *jame*-cult construction with unique wood-carved ornaments.

Alongside architectural examples, preserved at the museum are about 8 thousand exhibits of material culture: daggers made in *sevadi* and *tsvara* techniques, Tushetian carpets, furniture, ceramic objects, work tools and other interesting artefacts.



Kartlian Hall

At the museum there is an educational centre, laboratory of prehistoric technologies and “ethnographic house”, where preserved is acad. Giorgi Chtiaia’s memorial study room and a book depository of renowned Georgian ethnologists.

Following the integration with Georgian National Museum in 2005 a new stage in the development of the museum started; prepared was the development plan of the Ethnographic Museum.

Currently, restoration and conservation works are being carried out, permanent exhibitions in the “Revived history” format and fancy-dress performances are held. With the purpose to revive and popularize the forgotten branches of craft, folk craft program is held every spring and autumn where skilled masters hold workshops for the interested of any age.

For more information on the Museum’s realized and current projects see http://museum.ge/?sec_id=46



Cult building

Acharpani

Acharpani is an Abkhazian wind instrument. In the past livestock farming was one of the leading branches of farming, thus cattle breeding was most essential activity. *Acharpani* was herdsmen-shepherds' favourite instrument, which accompanied them everywhere.

Acharpani is a *salamuri*-like instrument, however much longer (70-90cm) and technically more difficult to play. It has only three finger holes, thus has short sound range, however it is possible to extend the range by "overblowing".

Parallel to playing the *acharpani*, the player produces nasal sounds, having the function of bass for instrumental piece; the sound is sustained, sometimes with certain melodic line. In some cases, bass is performed by another performer, which synchronously follows the melody in octave or fifth.

Acharpani has soft, velvety timbre; no other folk instrument can produce such specific sound.

Solo pieces are not played on *acharpani*. It mostly accompanied historical-heroic, work and domestic songs. Particular well-known were "herd pasturing songs", "shepherds' songs". It is noteworthy that the rhythmic picture and intonation of the latter reveals similarity with Megrelian instrumental pieces for *larchemi*, testifying to the relation between Georgian-Abkhazian folk music. It should also be said that in Georgia the instruments like *acharpani* are intended for purely instrumental tunes. Vocal accompaniment of instrumental melodies is not characteristic of Georgian instrumental musical culture. This should be considered as the peculiarity of Abkhazian music.

Unfortunately, like other instruments *acharpani* has lost social function (it broke away from shepherds' mode of life), but exists in concert practice. Recently in Abkhazia they started making tongued *acharpani*, which significantly facilitated to play the instrument.

Few years ago ethnomusicologists Malkhaz Erkvanidze and Levan Veshapidze took interest in this instrument. Levan made acharpani with his own hands and studied playing the instrument from Abkhazian audio recordings. We asked Levan Veshapidze to tell us about this:

-Why did you decide to revive *acharpani*?

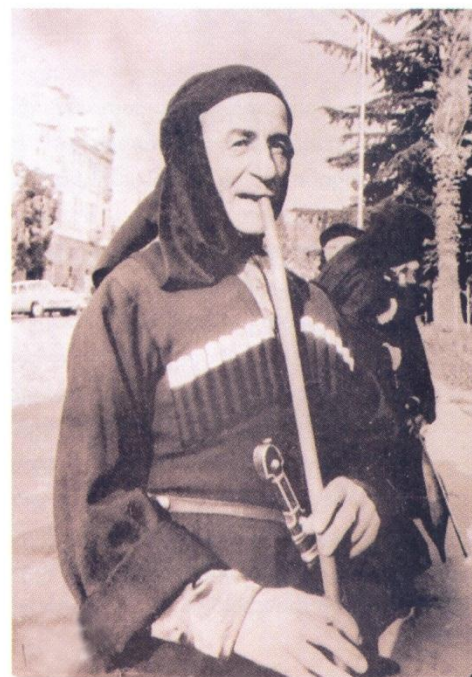
- In the 1990s I asked Temur Chkuaseli – a member of "Kartuli khmebi" ("Georgian voices") to make copy of folk songs from the archive of Georgian State Television, as I knew he had access to this material. He made copied few songs for me, I made another copy for

Malkhaz Erkvanidze, who got interested in these recordings and decided to get more recordings from this fund. Among over 50 folk songs there were Abkhazian examples as well, three of which were performed on *acharpani*. We were first to listen to these recordings then we were enchanted and practically simultaneously has idea to revive the instrument and play it.

-As I know you spent long time experimenting to select the material for the instrument.

- Basing on the scanty material we had at hand we knew that *acharpani* was usually made of Giant Hogweed (*acharpin* in Abkhazian). This plant has a hollow stem like elderberry; however it is also said to be made of reed, bamboo, corn stem and even rifle barrel. We examined several examples of *acharpani* preserved at Simon Janashia State Museum of Georgia, measured them and forwarded all the information to the only instrument master in Samegrelo who made *acharpani* for us (though not from Giant Hogweed).

I myself also tried to make *acharpani* and made several from copper, aluminium and plastic pipes; surprisingly, these also produce *acharpani* sound. This is why I was not surprised to find out in old sources that it was also made of rifle barrel.



Abkhazian Acharpani player

- As we know it is fairly difficult to play the *acharpani*. How did you overcome this difficulty?

- I knew how the instrument sounded, though I had no idea about the blowing technique. I tried a lot, but in vain, in the available literary sources the photo showed how the performer held *acharpani* in his hands when

playing; also available was the description that lips, teeth and tongue were all involved in the blowing process, however the photo was of low quality and it was almost impossible to figure out how exactly to blow.

After long attempts I almost gave up, but one day I saw a similar instrument on one of the Russian television channels; this was a TV program about Bashkirian folklore, a man had similar instrument in hands and produced similar sound; he held the instrument just like on the afore-mentioned photo, I thoroughly examined and memorized all details. After the program I took my instrument and after about half-an-hour attempt I received the result, however it took me a while to play melodies and accompany them with voice.

- How did you select the repertoire?

- The *acharpani* repertoire is not so rich, only a few melodies and all similar. I selected the repertoire from the afore-mentioned recordings of State Television-Radio Archive.

On our part we would like to add that at the solo concert of "Anchiskhati" Levan Veshapidze performed shepherd's musical pieces revived from old recordings, which made great impression on the audience.

The interviewer **Maka Khardziani**

Today's State of Georgian Folk Songs



Zakaria Paliashvili

The Georgians can be considered one of the most talented peoples in music. During seven years I visited almost all parts of the country: Kartli-Kakheti, Guria, Imereti, Racha and Svaneti. I heard and recorded many songs and was convinced that the tune and harmony of many Georgian songs arouses big interest and is a wonderful material enriching the musical culture.

Listening to the songs of any region, even an average musician will immediately understand that these belong to the same people. In terms of harmony there is small difference, as for melody, mobile and swift voice-parts they significantly differ from each other. Kartli-Kakhetian songs are so similar, that it is useless to say anything about them. They can be divided into three groups: a) Long song to be sung at a feast table, e.g. "*Grdzel* *mravalzhamier*", "*Chakrulo*", "*Supruli*", etc. These are sedate songs, sung *ad libitum* and without bar division. Two top voices move melodiously; one sings melody, the other tells verse with melodious recitative, bass is almost always on the same place and represents "organ pedal". b) This group includes travelling, work, reaping and hoeing and other similar songs; these songs are divided into stanzas, and are sung lively and boisterously and even have meter. c) Third group includes dance songs e.g.: "*Tsangala*", "*Perkhuli*", etc. Naturally these songs are more lively and with more practiced vocal movement.

With calm nature and scale Svan songs resemble Kartli-Kakhetian ones, however the Svans and Kartli-Kakhetians are distanced one from the other. The differ-

ence is that unlike Kartli-Kakhetian Svan voices have less sedate tint; the songs are shorter, divided into stanzas and are based on the laudation of various saints; such as St. George (“Jrag”), archangel (“Dideba taring-zelars”), Queen Tamar, etc. It should be mentioned, that Svan “Zari” can be considered as one of the best melodies among the same genre examples from other parts of the country. The Svans also have a large number of dance songs.

Some Rachan songs show little resemblance with Kartli-Kakhetian, the others with – Imeretian examples. In Racha noteworthy is bag-pipers’ art, both bagpipe and original, peculiar tunes to be sung with bagpipe accompaniment.

As for Gurian-Imeretian songs, these significantly resemble each other. All songs are frisky and of travelling character. Here we rarely encounter calm songs. Besides, these songs differ from those of other regions, as here each voice-part has its own melodic movement. The bass rarely stops on one sound; the entire song is constructed on “polyphony”. I have a recording of one Gurian “Khelkhvavi”, in which two absolutely themes are mixed so well in one spot, that one immediately imagines the themes of Bach’s fugues, convincing any European musician that the Georgians are great masters in the art of music, for having created such complex and original songs. No European singer can sing *krimanchuli* – in top part of Gurian-Imeretian songs, only a Gurian or Imeretian singer can sing it. *Krimanchuli* is a peculiar melodic ‘figuration’ and is a characteristic feature of Gurian –Imeretian songs.

Consequently, it can convincingly be said that the Georgians have their own music, are talented and have good voices. There are many people with good voices in Georgia, as we live in the environment with good nature and location similar to that of South Italy. The only difference is that the Italians attach big importance to music in their everyday life, but we don’t. Due to this hundreds and thousands of good voices and talented people, from whom our musical culture could have profited, are lost. This is all because our songs have not been collected and processed, besides European have not been interested in them so far as any folk song, particularly Georgian, contradicts the laws of European theory. Since the emergence of music, there has existed certain knowledge of music theory laws in the world. All musicians, big and small study music according to this theory and it is not surprising that they consider incorrect any harmonic “combination” different from these laws. I am sure, if these musicians studied and researched the peculiarities of folk songs, new laws of music theory could have been made and new era for music art could start.

Zakaria Paliashvili

Journal “Amirani”, 1908, #150

Georgian Wedding Music



Teona Rukhadze

Wedding has been one of the most significant occurrences in human life from ancient times. Wedding ritual, which has deep roots, was formed during centuries. In the lapse of time it became a multi-part theatricalized spectacle. Traditional music plays very important role in it alongside oral folklore, choreography and theatrical show.

“Maqruli” occupies leading place in the repertoire of Georgian traditional wedding. On the one hand “Maqruli” is a specific song to be performed by groomsmen, on the other hand it unites all functionally wedding examples related to wedding cycle which are performed when taking a bride from her parental house, by groomsmen on the way and when bringing a bride to the groom’s house.

The word “maqruli” comes from the Arabic word “maqari”, meaning the youth accompanying bride and groom in both languages.

In Georgia the most widespread are four-meter examples of *mgzavruli*-type “Maqruli” songs. They are encountered in the musical dialects of East Georgian lowland and highland regions – Kartli-Kakhetian and in all West Georgian dialects – Svan, Rachan, Lechkhumian, Imeretian, Megrelian, Gurian and Acharan. Proceeding from the performance specificity four-meter “Maqruli” has musical characteristics of groomsmen’s songs. General characteristics of these songs are cheerful disposition, accentuated metrics, dotted and march-like rhythms, another general characteristics is two-choir performance, in which the end of each stanza coincides with the beginning of the new one.

Besides four-meter *mgzavruli*-type “Maqruli” songs three-meter examples are encountered in Tusheti, Ertso-Tianeti, Kartli and Racha, however in Kartli there also are table song-type free-meter examples of this genre.

Both free meter “Maqruli” songs in four- and three-measure are three-part, the only exception in this regard is Achara, where documented are four-part examples of the genre. The polyphony type in each case is determined by the peculiarities of musical dialect. Despite differences, fairly often obvious is common intonational basis of “Maqruli” songs of different dialects.

Verbal text of “Maqruli” songs includes both glossolalias and semantic, mostly verses of wedding, lesser of hunting, table and comic content.

In different parts of Georgia these songs are referred to with other names for instance: in Svaneti they are called “Ori okho”, in Achara – “Orira” or “Dedoplis simghera”, in Samegrelo – “Kuchkha bedineri”.

Big majority of “Maqruli” are performed without instrumental accompaniment, however there are exceptions too their instrumental tunes or singing with instrumental accompaniment.

The song “Jvari tsinasa” holds significant place among groomsman’s songs; it was performed when walking bride and groom around the hearth. In the structure of Georgian traditional house hearth was the place, where the most important rituals for the family were performed.

“Jvari tsinasa” was disseminated throughout East Georgia, in West Georgia its existence is confirmed by oral sources only in Racha.

The songs performed around the hearth, recorded in different parts of East Georgia – Pshavi, Mtiuleti, Gudamaqari, Ertso-Tianeti, Kartli and Kakheti obviously have the same intonational basis, differences between them are determined by dialectal peculiarities. There are several two- and three-part variants of these examples. With its function Mokhevan “Jvaruli” resembles “Jvari tsinasa” to be sung around the hearth.

Alongside “Maqruli” and “Jvari tsinasa” performance of functionally different wedding songs is confirmed at Georgian wedding such as Acharan “ Vin

mogitana”, Kartli-Kakhetian and Meskhetian “Mepis dalotsva”, Svan “Sadam”, Khevsuretian “Kortsilis samgherali” etc. Georgian wedding was accompanied by round dances (sometimes theatricalized), different kinds of games. Special musical repertoire was performed after the wedding during the sanctification of graves and “mepis ganadireba” (groom’s symbolic hunting). Instrumental music was also heard at wedding. In short all sources indicate that Georgian traditional wedding ritual and musical sides were particularly diverse.

Basic element of wedding party, inseparable part of Georgian mode of life – feast, naturally, was adorned with table songs. It is known, that there no was banquet including wedding party, without these songs; in this regard, noteworthy in the first place are “Mravalzhamier” songs, however (songs of other genres were also performed at Georgian banquet). The same can be said about wedding chants, traditionally performed during religious wedding ceremony and at the banquet: “Shen khar venakhi”, “Madlobeli var”, “Isaia mkhiaruli iqav”, “Kortsili tsminda ars”, “Tsmindano motsameno”, “Mosvlisa shenisa”, “Gvirgvini mklavman dzlierman dagadga” and others. R. Khundadze wrote: “wedding and banquet were half a prayer; wedding without chant was insignificant”.

Today’s wedding ritual significantly differs from traditional wedding ritual, in both rituals and musical language. Today the basic place to perform wedding songs is stage, however the cases of performing “Maqruli” songs, has been documented at today’s weddings. Obviously, in the last decades the changes in the Georgians’ national consciousness greatly contributed to the emergence of this tendency

Teona Rukhadze

Ethnomusicologist, doctor of Musicology

Jvaris tsinasa

♩=77

I გუნდი

jva - ri tsi - na - sa jva - ri tsi - na - sa

sa jva - ri tsi - na - sa

II გუნდი

jva - ri tsi - na - sa jva - ri tsi - na - sa

tsi - na - sa jva - ri tsi - na - sa

I გუნდი

khma - li tsi - na - sa khma - li tsi - na - sa

tsi - na - sa khma - li tsi - na - sa

II გუნდი

khma - li tsi - na - sa khma - li tsi - na - sa

i tsi - na - sa khma - li tsi - na - sa

shen kriste ghmerto
dastere jvari
amat qoilta
okros jvarita

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