

The
V. Sarajishvili
Tbilisi State
Conservatoire
International
Research
Center for
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Polyphony

B U L L E T I N

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The News

Georgia's Ethnomusicological Life (July-December 2015)

Festivals and Conferences

3-4.10.2015 – The 7th International Festival “Song of Samegrelo”, Khobi

7.10.2015 – Ensemble “Basiani” performed in solo concert as part of J. Kakhidze International Festival “Autumn Tbilisi”

14-16.10.2015 – Giorgi Salukvadze 6th International Festival and opening of Giorgi Salukvadze’s memorial house in Ozurgeti

2-4.11.2015 – Giorgi Garaqanidze 10th International Festival of Folk and Church Music and Scientific Conference “Performance Problems in Folk and Church Music”, Batumi

8.11.2015 – Tbilisi round of the “2015-2016 National Inspection-Festival of the State Folklore Centre” was held at the Grand Hall of Tbilisi State Conservatoire

9-10.11.2015 – Festival “Georgian Chants”, Sachkhere

23.12.2015 – Scientific Conference in Theology was held at Giorgi Mtatsmindeli High School of Chant, Tbilisi

CDs, Lectures, Meetings, Presentations, etc.

1.10.2015 – Presentation of the monographs about renowned Georgian song masters Andro Simashvili and Polikarpe Khubulava published by the Charity Foundation “Kartuli Galoba” was held at Giorgi Mtatsmindeli High School of Chant

1.10.2015 – Giorgi Mtatsmindeli High School of Chant hosted the meeting with renowned Georgian song master Andro Simashvili

6.10.2015 – Public lecture “My African Experience” of Spanish ethnomusicologist Polo Vallejo was held at Tbilisi State Conservatoire

19.11.2015 – Giorgi Mtatsmindeli High School of Chant hosted the public lecture “Let’s chant “Chants of Regret” of Zaal Tsereteli – head of one of the School’s studios

Expeditions

3-14.08.2015 – Expedition of the IRCTP to İnegöl (Bursa Province, Turkey) (expedition members: Nino Razmadze and Baia Zhuzhunadze)

23-29.08.2015 – Expedition of the Conservatoire’s Doctoral Student Giorgi Kraveishvili to Klarjetri, villages of Borchkha and Murgul Provinces;

1.09.2015 and **29.11.2015** to the village of Gonio, Khelvachauri District

13-14.10.2015 – Expedition of the 1st year students of Giorgi Mtatsmindeli High School of Chant to the villages of Kvemo Alvani and Artana (the expedition headed by Nino Naneishvili)

Concert Tours, Master-Classes

26-28.07.2015 – Ensemble “Basiani” participated in the Festival of Church Music on the Valaam Archipelago (Karelia, Russia)

25-30.08.2015 – Ensemble “Didgori” participated in the 10th International Festival “Melodies of the East”

23-25.10.2015 – Ethnomusicologist Nino Naneishvili led work-shops in UK

14.10-3.11.2015 – Ensemble “Sakhioba” held concerts and master-classes in Warsaw, Wrocław, Wałbrzych, Świdnica and Dzierżonów (Poland)

14.11.2015 – “Anchiskhati Choir” participated in the “Festival of Christian Culture” in Lodz (Poland)

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

6-15.09.2015 – in different provinces of the People’s Republic of China

9-15.10.2015 – in UK

6-8.10.2015 – performed for the General Assembly of ISMOS, Geneva (Switzerland), where there also was exhibition-sale of Georgian traditional handicrafts

Publications

Charity Foundation “Kartuli Galoba”:

“**Polikarpe Khubulava**” by Nino Kalandadze-Makharadze was awarded as the best ethnomusicological work of 2015.



“Andro Simashvili” by Marina Kvizhinadze



CD: Traditional Music of Christmas and New Year in Georgia



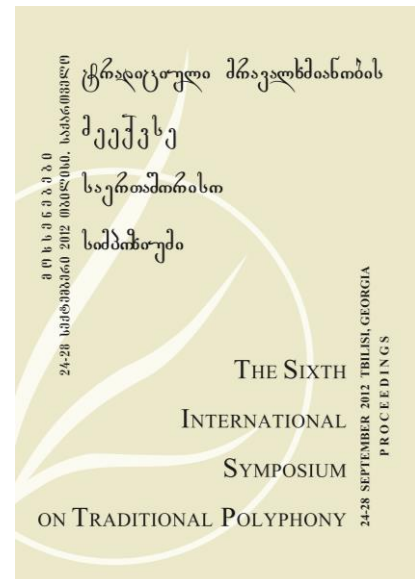
Charity Foundation “Khobi:

Anthology “380 Georgian Folk Songs – Ensemble “Rustavi” (with 16 CDs)



IRCTP:

Proceedings of the 7th International Symposium on Traditional Polyphony



Concerts and Evenings

9.07.2015 – At the traditional Award-Concert “Georgian Song – Treasure of Humanity” held at Rustaveli Theatre, Foundation “Kartuli Galoba” awarded beneficients of Georgian traditional music and ensembles of song and dance

10.07.2015 – Ensemble “Basiani” performed open-air solo concert in Batumi Boulevard

25.07.2015 – “Pilimonoba” dedicated to Pilimon Kori-dze’s Memorial Day was held in Ozurgeti with the participation of singer-chanters’ choirs

28.09.2015 – Concert of choral music with the participation of Norwegian Choir “Øystre Slidre Sanglag” and Georgian singer-chanter’s ensemble „Didgori“, Recital Hall of Tbilisi State Conservatoire

1.10.2015 – Similar concert was held at Signaghi Theatre

17-18.10.2015 – Folk concerts with the participation of Tbilisi ensembles were held as part of “Tbilisoba” celebration

3.12.2015 – Ensemble “Nanina” performed in solo concert at the Dusheti Home for People with restricted physical abilities dedicated to the International Day of People with Disability

11.12.2015 – Evening of folk poetry “Verse, You won’t be lost!” was held at Rustaveli Theatre with the participation of the masters of oral folklore and folk ensembles

24.12.2015 – Giorgi Mtatsmindeli High School of Chant organized Christmas concert with the participation of the School students and pedagogues

On the projects organized by the State Folklore Centre of Georgia see www.folk.gov.ge

prepared by **Maka Khardziani**

Renowned Foreign Ethnomusicologists

Daiva Račiūnaitė-Vyčinienė



Daiva Račiūnaitė-Vyčinienė

Today our guest is Lithuanian ethnomusicologist Daiva Račiūnaitė-Vyčinienė. Doctor of Arts, Head of Department of Ethnomusicology at the Lithuanian Academy of Music and Theatre, associated professor Daiva Račiūnaitė-Vyčinienė leads interesting scientific and creative life in her homeland, her scholarly interest is mostly focused on Lithuanian Sutartinės, she also directs performers group “Trys Keturioze”; the article about the group is available in our Bulletin #15.

When we asked Dr. Račiūnaitė-Vyčinienė to write a letter about her scientific and creative activities for our bulletin, she decided to dedicate the article to her relations with Georgia; concerning the information on her educational, professional scientific interests, projects, awards she only indicated Web Sites.

In our opinion this fact testifies to Dr. Račiūnaitė-Vyčinienė’s particular attitude to Georgia, Georgian colleagues and culture. Below we offer Dr. Račiūnaitė-Vyčinienė’s creative biography and her letter.

EDUCATION

2009 – Doctor habil. Process in Humanities (Musicology, Ethnomusicology), Institute of Culture, Philosophy and Art, Vilnius

1993 – Doctoral Degree in Humanities (Musicology, Ethnomusicology), Lithuanian Academy of Music, Vilnius

1989 – Postgraduate Diploma in Folk Music, Leningrad State Institute of Theatre, Music and Cinematography

1985 – Lithuanian USSR State Conservatory, musicology (folkloristics)

PROFESSIONAL EXPERIENCE

2011 – Professor at the Department of Ethnomusicology, Lithuanian Academy of Music and Theatre

2010 – Fellowship-in-chief at the Department of Ethnomusicology, Centre of Science, Lithuanian Academy of Music and Theatre

2001 – Head of the Ethnomusicology Department at the Lithuanian Academy of Music and Theatre

1989-1998 – Lecturer, **1998-2011** – Associate Professor at the Department of Ethnomusicology

Since 1986 – Leader of the *Sutartinės* performers group “Trys Keturioze”

Since 1985 – Organizer of the annual international folklore festival “Skamba Skamba Kankliai” (Vilnius)

1985-1994 – Research worker at The Folk Music Laboratory, Lithuanian USSR State Conservatory (since 1990 – Lithuanian Academy of Music)

1982-1996 – Leader of the folk music ensemble at the M. K. Čiurlionis Art School

TEACHING EXPERIENCE

Basics of Ethnomusicology

Musical Dialectology

Polyphony of European Nations

Methodology of Ethnic Music Teaching

Solfeggio

Academic Writing

Performance of *Sutartinės*: Theories and Practice

Anthropology of Music

AREAS OF SCIENTIFIC INTEREST

Lithuanian polyphonic *Sutartinės*; European multipart singing; traditional polyphonic singing in contemporary culture; peculiarities of performance; ethno linguistics; world-view; folk music education and interpretation; dissemination of ethnic culture in modern-day society.

AFFILIATIONS

2010 – International Council of Traditional Music (ICTM)

2003 – European Seminar in Ethnomusicology (ESEM)

1993 – Lithuanian Composers' Union

AWARDS

2009 – Second award “For the Popularization of Science and Technology” – Metų ratas. Kalendorinių švenčių muzikinis folkloras ir papročiai *A Circle of Seasons. The Musical Folklore and Traditions of Calendar Feasts*. (DVD and book; compiled and edited by D. Vyčinienė. Authors: Rimantas Astrauskas, Gaila Kirdienė, Dalia Urbanavičienė, Skirmantė Valiulytė, Evaldas Vyčinas, Daiva Vyčinienė and Varsa Zakarienė).

2002 – For significant scholarly and public activities in the area of ethnic culture. The National Jonas Basanavičius Award.



Group “Trys Keturioze”

Daiva Vyčinienė is the author of 6 books, over 40 scientific articles, compiler of 14 CDs and DVDs, compiler and editor of transcriptions and dictionaries; has delivered papers at numerous international ethnomusicological conferences and symposia, including Budapest (Hungary, ICTM, 2013), Tirana (Albania, ICTM, 2012), Belgrade (Serbia, 2011), Cagliari (Sardinia, ICTM, 2010), Tbilisi (Georgia, 2004, 2006, 2008, 2010, 2012, 2014), Sheffield (UK, CIM10, 2010), Tallinn (Es-

tonia, 2006; CIM07, 2007); Vienna (Austria, 2008, 2013), Druskininkai (ESEM, 2002), Vilnius (1999), etc.

<https://www.mdw.ac.at/ive/emm/?PageId=55>

<http://www.etno.lt/kopija/index.php/lt/vilniaus-folkloro-ansambliai/247?sectionid=0>

GEORGIA

My love for Georgia started in 1984 when I was studying at the Lithuanian State Conservatoire. It was in the spring of that year when my course was awarded a trip to Tbilisi for high academic performance. Being one of the organisers of the international folklore festival “Skamba skamba kankliai”, I was tasked with finding out as to whether there was an ensemble in Tbilisi which could be worth inviting to the folklore festival in Lithuania. At that time I got acquainted with Georgian ethnomusicologist Edisher Garakanidze (no longer alive) who invited me and my fellow students to his house to get familiarized with ensemble “Mtiebi” directed by him (there were 12 young men in the group then, mostly the students of Tbilisi State University). Powerful singing of “Mtiebi” in the natural environment – at traditional Georgian table – simply cast a spell over us. Until then I had only listened to the Georgians’ polished choral singing... As we were singing and having party till dawn, Edisher’s children (Marika and Gigi) were sleeping sweetly with polyphonic songs in the background – in the same room in a cosy nook behind the cupboard...

Later that year in spring “Mtiebi”, upon my invitation, participated in the folklore festival in Vilnius. The Georgians became most beloved among Lithuanian people – their singing in the yards of the Old Town gathered crowds. Contrary to the rules of the festival (inviting different guests annually), the ensemble was invited again the following year and attracted much attention (actually, folk ensemble “Mtiebi” visited the Festival “Skamba skamba kankliai” in 2011, but without Edisher).

On my visit to Georgia, I learned that the female ensemble “Mzetamze” with fellow ethnomusicologists as members, was created at Tbilisi State Conservatoire in 1986 (upon Edisher’s initiative). In 1990, I invited them to the festival “Skamba skamba kankliai”. It was for the first time that Lithuanian audience heard the singing of Georgian women who performed their particular work songs, lullabies and laments. In 2005, ensemble “Akhali Mtiebi” directed by Edisher’s son Gigi Garakanidze (no longer alive) participated in the folklore festival in Vilnius, continuing its tradition of authentic singing.

I have taken part in conferences organized in Georgia since 1986 (Borjomi Conference). The conferences I participated in took place in 1988 and 1990, and since 2004 I have been a regular participant in the symposia on traditional polyphony in Tbilisi. By the way, in order to refresh the relations (intermittent in the late 1900s) with Georgia and take part in symposiums on polyphony, I had to start learning English. At the 2004 Symposium I delivered my first paper in English...

Although I have visited Georgia for many years now, I still consider myself as a person loving Georgian polyphonic singing but not as a specialist or researcher (Georgian multi-part singing is specific and quite remote from the traditions of Lithuanian polyphonic singing). However, participating constantly in concerts of the symposia and visiting various regions of Georgia, I am able to regard Kakhetian songs from those of Guria, Svaneti, Achara.

I am very grateful to my Georgian friends and colleagues for having given me an opportunity to participate in the symposia on polyphonic music. There one meets the most renowned researchers of traditional polyphony from all over the world, are faced with unexpected research objects and modern methods of their analysis, learn about newly discovered “sources” of polyphony in traditional musical cultures which have been treated by musicologists as “monophonic” for a long time (Taiwanese, Afghan and others). This encourages one to conduct extensive comparative – that is, historical and typological ethnogenetic studies (for example, my report on the similarities between Lithuanian sutartinės and polyphonic songs of Ainu people (an indigenous people of Japan)).

I can regard the ideas being developed at Tbilisi symposiums as a new impetus for some trends in my scientific research. For example, numerous reports devoted to the tradition of drone singing in different countries inspired me to look for the traces of this phenomenon in Lithuanian multi-part singing – I delivered several reports on and wrote some scientific articles about that.

It is pleasant to know that the drone relicts I have been able to identify in the Lithuanian singing tradition in turn have given birth to new insights and interpretations of Georgian ethnomusicologist Joseph Jordania. In his book “*Who asked the first question?*” there is a lot of space dedicated to investigating Lithuanian “traditional” and “collective” sutartinės – the latter, according to the author, are earlier than the second-related Lithuanian polyphony.

I am sincerely glad that I could acquaint the symposium participants with Lithuanian sutartinės not only by presenting my scientific reports but also by singing them live. In 2010, the group of sutartinės singers “Trys Keturišės” under my guidance visited the symposium; it has performed in Grand Hall and Recital Hall at the Tbilisi State Conservatoire.

In my opinion, it is of paramount importance for an ethnomusicologist to work not only as an “arm-chair” scientist developing new theories and searching for modern research methods but also as a researcher knowing his object of scientific investigations – the tradition of singing – inside out.

I devote a considerable amount of attention to examining and fostering a living tradition of Lithuanian polyphony. I am, therefore, particularly pleased that polyphonic singing assumes a prestigious status in Georgia – that is, people take pride in polyphonic singing, nurture and analyse it in various aspects.

Both solemn concerts of Georgian polyphonic at the Great Hall of the Conservatoire and natural singing in informal atmosphere – at traditional Georgian table – leave indelible impressions. Each time the Conference participants visit different region of the country, which is a great opportunity to get to know certain peculiarities of Georgian culture and fall in love with this wonderful land for life.

Daiva Račiūnaitė-Vyčinienė

Beneficents of Georgian Folk Song

Otar Berdzenishvili

This headline is dedicated to Otar Berdzenishvili – Gurain singer and song master, unimitable bass and great improviser, who passed away a few months ago. As it precisely describes Otar Berdzenishvili's merit in preservation and promotion of Georgian folklore.



Otar Berdzenishvili

“Otar, sonny! You are holding the reins of Georgian song, be careful! Don't get arrogant, this talent is gift from God, it belongs not to you only, but to entire Georgia. You should leave everything to the people here before you go to the other world”....

The son confirmed his father will by his oath – “May I die if I do not sing your songs” and continued his father's path “in his own way”.

“Every like gives birth to its like” – is Biblical wisdom; of course “Who has never been an apprentice will never become a master”, even if God takes mercy on you and you are Ladime Berdzenishvili's son and in the cradle you are lulled by your mother Nino Chkhikvadze – a brilliant singer and *chonguri* player. Encouraged by his father Otar started singing at the age of 5 and when he was 13, he passed greatest exam, which he remembered all his life: he sang “Chven mshvidoba” and “Kalos khelkhvavi” together with Varlam Simonishvili and Vladimir Berdzenishvili.

He grew up singing and surrounded by singing. Singers from all over Georgia often gathered at Ladime's place near the Railway station in Tbilisi. Otar met and listened to the singers, whose traces and recordings we are seeking for today...

Upon completion of Tbilisi Central Music School, he entered Tbilisi State Conservatoire, then..... 9 March, 1956. One of the students' leaders escaped the bullet, but spent three years away from Tbilisi to avoid five years of imprisonment or execution. “Redoubtable times” passed (he could not complete his studies at the Conservatoire) and back to his lifetime job: trios, groups, ensembles, choirs, tireless pedagogical activity, consultations, work in regions, “ornamentation” of songs like his father, recording sessions.....He made his first recording at the age of 12 together with Chokhatauri ensemble.

He worked with about 50 groups and ensembles, travelled to many countries of the world, received many awards (Merited Cultural Worker, holder of Orders of Lenin and Merit, National Folklore Prize-winner), but the most important is that “he never betrayed his work”, there was no one ungrateful to him, he was a true folk singer and songmaster.

With the voice of velvety tembre, like his father, he was most distinguished bass in Georgia, was recognized the Father and Patriarch of Georgian folk song in his lifetime, he never sang a song the same way, added something, changed something even in old recordings, leaving the foundation untouched. He considered this his duty for Georgian folk song, to accomplish his father's will and his own after many years:

“Nothing equals to Georgian song, it is a wonder of the world, that nourishes a person morally and spiritually. No education can teach philanthropy, nobleness, forgiveness and love. Only folk song can do this....”

Baia Asieshvili

Editor-in-chief of the State Folklore Centre

*Here are excerpts from interviews with Otar
Berdzenishvili, which were recorded by Ketevan
Kukulava in Mr. Otar's lifetime*

* * *

"I had known much about the Berdzenishvilis and their merit in the preservation and promotion of Georgian folk song, but when I first listened to Otar Berdzenishvili at the Grand Hall of Tbilisi State Conservatoire I was overwhelmed with particular feeling: on the stage there was a man, who knew the enigma of song and had amazing skill of improvisation, had wonderful sense of a partner, was gifted with extraordinary vocal timbre. There are many folk ensembles in Georgia today, young people sing excellently, but the naturalness of Berdzenishvili's manner of singing, is characteristic only of grand masters – those who learn singing together with speaking and for whom relation with people via singing is the rule of life"

Rusudan Tsurtsumia

*Doctor of Arts, ethnomusicologist,
Director of the IRCTP*

* * *

"With his personal qualities and activity Otar Berdzenishvili is a candle, that lights our life. His personality encompasses Georgian man's best qualities: modesty, sincerity, high civil self-consciousness..... Batoni Otar is a true Georgian, exceptionally affectionate and mealy-mouthed, talented, in many aspects, author of splendid, deep, national verses. As performer, he understands the depth of Gurian man's polyphonic thinking and conquers its peaks. My friends and I have studied much from Otar Berdzenishvili, for which we are grateful to him".

Malkhaz Erkvanidze

*Dr., ethnomusicologist,
song-master, chanter-singer*

* * *

"One particular feature in the relation of Gurian voice parts amazed me since young age: at one glance (not listening, as there is nothing better to hear) bass and *krimanchuli* may seem to be deadly enemies; without *mtkmeli* stretched between them, they would "smash each other's faces" following the "alternation" and "fight"! This blessed one as if balances and creates

amazing harmony in this "crazy" polyphonic whirlpool....

In the autumn of 1969 I was at the Days of Georgian Culture in East Germany. In the very first evening we gathered at the restaurant and had a party dedicated to Georgian art. Sergo Zakariadze was elected the toastmaster. Otar Berdzenishvili, Badri Toidze and I dared to sing "Alipasha". We started cautiously, as if exploring each other, - we had never sung together before. Gradually we became more courageous, turned left and right, attacked and Badri indicated in Otar's direction – he was doing miracles, competing with *krimanchuli* in laconism and improvisation!.. We returned *gadadzakhili* at least ten times and in each stanza Otar sang unknown most complex variants loaded with particular movements, colorful ornaments and overtones of most beautiful timbre... Badri forgot that he was a "conciliator" between us and he also gained speed!... suddenly Zakariadze's voice sobered us up: - what is going on here ?! who are you, where do you come from and where are going! This man is abnormal and drives me mad!... – at these words he cuddled Otar first, then he cuddled us and uttered the toast to Georgian song. From this day started my friendship with Otar".

Prof. Gomar Sikharulidze

Composer, Singer

In Commemoration of Gela Gugava



Gela Gugava

A true beneficent of Svan song, singer and song master Gela Gugava passed away a few months ago. In this letter we would like to remember his contribution to Georgian traditional music and express gratitude to him.

It is known that thanks to their activity in safe-

guarding traditional culture, Svans have preserved examples of old tangible and intangible culture, including songs and round dances, most unchanged. In the 20th century under the conditions of globalization, when original traditional cultures were endangered this problem became more topical. For some people this became basic principle of their lives; thanks to this many musical examples survived and obtained new life. One such person was Gela Gugava, the founder and artistic director of song and dance ensemble “Lagusheda” from Lentekhi, head of Lentekhi House of Culture, Merited Art Worker of Georgia.

Gela Gugava was born in the village of Laskadura, Lentekhi District, in 1944; graduated from the Institute of Physical Training as a mountaineer. Despite many achievements in his field, a worthy representative of the Gugava dynasty of singers dedicated his life to the search, revival, preservation and promotion of Svan songs, round dances, chants and dances.

In Svaneti they say: when a child is born to the Gugava family, he starts singing earlier than speaking. Gela grew up in such environment, surrounded by singers: his brother, sisters, uncles, cousins..... Very young he was a soloist of ensemble “Lile” (directed by Jokia Meshveliani) of Lentekhi District. At the same time Gela directed choirs of different schools in Lentekhi. At the time “Lile” and those school choirs became laureates and gold medal winners of national Olympiads.

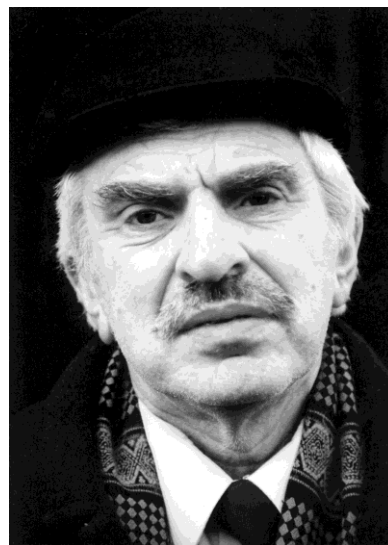
After Jokia Meshveliani’s passing and breakup of “Lile”, thanks to the beneficients’ efforts, such as Gela Gugava – ensemble “Lagusheda” was founded. Gela Gugava was a leading singer in “Lagusheda”, from 1999 – its director. In 1994-2007 he headed Cultural department of Lentekhi District, from 2007 until death – he was Head of Lentekhi Centre of Culture.

All his life Gugava sought for almost forgotten examples of Svan folklore, revived and passed them to young generation.

For his contribution to the development and promotion of Georgian folk art, upbringing of the youth in the region, Gela Gugava was awarded Order of Merit (1998). In 2014 Foundation “Kartuli galoba” delivered honorary reward and deed “Beneficent of Svan Song” to Gela Gugava for his contribution in the revival-promotion of Georgian (Svan) folk song.

We hope that the generations brought up by Gela Gugava will devotedly follow his path and do their best for Svan song never to be buried in oblivion.

Mikhail Lobanov



International Research Centre for Traditional Polyphony of Tbilisi State Conservatoire expresses condolences over the passing of Dr. Mikhail Lobanov – a wonderful scientist and our friend, senior scientific worker of the Russian Institute of Art History.

We greatly appreciate his contribution to ethnomusicology. Mikhail was a frequent guest to Tbilisi Symposia (2004, 2006, 2010, 2012) and stipulated their high scientific level together with other renowned scholars.

Alongside scientific we had purely human relations with him. On our request Mikhail prepared a short essay about Ernst Emsheimer as a beneficent of Caucasian/Georgian folk music, which was published in our online bulletin (#2, 2015, June, pp. 23-27).

His Georgian colleagues and friends will remember Mikhail for a long time.

The IRCTP team

Ensemble “Haeri” from Czech Republic



Ensemble “Haeri”

Haeri is a mixed gender vocal group based in Prague, Czech Republic. It was founded on the initiative of polyphony lovers and Georgia connoisseurs, who were then joined by friends with diverse vocational and musical backgrounds and connected by their interest in traditional Georgian music and by the pleasure of informal singing. Since 2014, the band has been made up of 12 non-professional singers coming from various areas of Czech Republic, Brazil, and France.

Haeri has a varied repertoire that includes both popular songs and chants. The singers enjoy exploring specific musical features of Georgia’s different regions such as Samegrelo, Kakheti, and Abkhazeti. They also currently sing pieces from Svaneti, Adjara, and Racha, among others. So far, Haeri has been performing mainly in the Czech Republic, organizing concerts at the Church of Saint John the Baptist in Prague and in other cities of the country, singing at world and folk music festivals across the country, and at the events organized by the local Georgian community. Once in a while, the vocalists (and their four recently-born potential future singers!) also like to spontaneously go out in the streets of the capital city and practice for the enjoyment of random passers-by.

A crucial event in Haeri’s history was the trip to Georgia in March 2015 – first visit for most of the members. Then the group not only had the opportunity to meet with great Georgian teachers, choirs, and ensembles and share their experience, but also to attend singing workshops and learn new songs. Their friends from Didgori – the Georgian choir they had first met in Prague in October 2014, during the unforgettable evening following their concert – made a point of honour to introduce Georgia’s traditions and gastronomy Haeri’s members. The stay was for everyone a way to forge personal live links with the country, its culture, its places and people. Together with Erisioni, Haeri also performed at a ceremonial evening held at the Embassy of the Czech Republic in Tbilisi on the occasion of the 175th birth anniversary of renowned Czech opera singer and choirmaster of the very first Georgian popular choir Josef Navrátil (1840 – 1912) – known under the name “Ratili” in Georgia.



In June 2015, Haeri took part in the 70th International Folklore Festival “Strážnice 2015” – Europe’s largest folk festival, organized annually since 1946 in Strážnice, Czech Republic. The choir was awarded the prize of the Homeland category (which features ethnic minorities living in the Czech Republic) for its “exceptional singing performance”.

In order to further expand its knowledge of the country’s rich musical tradition, the choir is planning to visit Georgia again in the summer of 2016 during “Art-Geni festival”.

Foreign Folk Ensemble

FELUKA

Feluka is a traditional folk music ensemble founded in Istanbul by ethnomusicologist Abdullah Akat with the aim of present its unique style of the music of Eastern Black Sea Region of Turkey. The band members are: Abdullah Akat – lead vocal and violin; Emre Aksoy – kemenche; Semih Burcu – bass guitar; Taner Keser – drums; Süleyman Arslan – electric guitar; Gökhan Altınbaş – back vocal, Mahmut Turan – tulum, Ferhan Filik – percussions. They perform mainly traditional songs and new compositions of Abdullah Akat and have already participated in several festivals and prestigious concerts throughout Turkey and many other countries since 2006.



The first CD

The band is noted for its combination of kemenche and tulum with western instruments, most notably in their first album “Okyanuslara Yolculuk (Journey to the Oceans) and mix of traditional songs and new materials. First album includes big range of traditional Black Sea music as well as instrumental rock, funk and classical Turkish music, performed on kemenche, tulum, garmon, tambur and kanun.

The name "Feluka" comes from Laz language and means fishing boat. Fishing plays major role in the life of Black Sea Region both economically and culturally. Due to this important role, lots of Black Sea artists use this phenomenon (or figure) in their songs. In 2006, Abdullah Akat decided to use this name as a band's name. Likewise the first album “Okyanuslara Yolculuk” includes a song entitled “Uşaklar”. The song tells about Fishermen's day. Feluka released its second album

“Yüzdürdüm Felukamı” (Set my Feluka afloat) as a single in 2014. The song describes fisherman's love, emotions and passion to his lover.



The second CD

Feluka is not only the band founded to perform the Region's music, it is also a project which takes preservation of the Region's cultural values as a duty. Therefore, numerous field researches have been carried out by Abdullah Akat. For instance, in the first album “Mekbule Muzeyyen” a song was compiled by Abdullah Akat and added to the Region's repertoire for the first time.

When we have a general look at Feluka, it is important to mention that the music structures from city culture. Trabzon is an area in the Black Sea Region that is deeply rooted from city culture. Feluka tries to make notable moves, in this sense, which is guided by the performers and masters, who grew up in Trabzon like Rahmi Bey, Tamburi Fransız Ali, Temel Şükrü Doğru and Ahmet Selim Teymur.

Currently, the band is working on the music cultures from the countries bordering the Black Sea and aims to enrich its music with the music of different communities.

Abdullah Akat

*Head of Musicology Department
at the Karadeniz Technical University
State Conservatory, Trabzon, Turkey*

New Georgian Folk Ensemble

Adilei

Activity of young generation is essential for the preservation and promotion of Georgian folklore. This is why creation of a new folk ensemble – oriented to authentic performance, is always a noteworthy fact. “Adilei” is one such group, which attracted the audience’s attention from the very first performance. Recently at the Inspection-Festival of Georgian folk music “Adilei” was highly estimated by the jury for performing well-known folk songs in their own interpretation.

*Here is the interview with **Demetre Kiria** – director of the group.*

M.K. Please tell us about “Adilei”, its creation, membership, etc.

D.K. “Adilei” was created in December, 2012, debuted in the spring of 2014 at Manana Shilakadze’s memorial evening at the State Museum of Georgian Folk Song and Musical Instruments. Currently we are 10: Giorgi Khukhunaishvili, Kote Chavleishvili, Levan Bitarov, Lasha Bedenashvili, Sandro Natadze, Nodar Japaridze, Ilia Jgharkava, Beka Buchukuri, Temur Darchia and Demetre Kiria. We had been friends before and even sang together from time to time. Then we decided to start the group.



Singer-chorus choir “Adilei”

M.K. Why did you select Adilei as the name?

D.K. For several reasons, this is glossolalia peculiar of West Georgian songs and fits our repertoire pretty well, as it consists chiefly of West Georgian songs. Besides, “Adilei” is a travelers’ song (which we like very much), which is associated with movement and advancement.

M.K. It is delighting that youth ensembles are created every year in Tbilisi; what was your motivation?

D.K. As I have already mentioned we aimed to sing together, particularly Gurian songs, but we soon under-

stood that this would not work without special meetings and frequent rehearsals, and so we decided to start the choir. We want to promote authentic folklore; unfortunately wide masses are not aware of it. We would also like to share with listeners the joy and freedom of Georgian songs from the stage, in the street or somewhere else.

M.K. A few words about your repertoire.

D.K. Main source for our repertoire is old recordings. We do our best not to simply copy them, but to create and perform our own variants, as we believe that this adds new life to song and singing. However, our repertoire also includes the songs that we perform exactly as in the recording, unchanged.



“Adilei” at The VII Symposium of Traditional Polyphony

M.K. It is interesting to know how you study songs...

D.K. Several people direct this process, but all group are involved in it, share their opinions, sometimes this process develops into discussion, but this is positively reflected on the result.

M.K. How active is your concert life? Do you perform in Georgia’s regions or abroad?

D.K. We have actively performed in concerts since 2014, participated in many different events, for instance, at women’s zone #5 of Rustavi jail, at Zoe’s Bar, the 7th International Symposium on Traditional Polyphony, Inspection-Festival of the State Folklore Centre of Georgia; we have also performed informal concerts in Bakhmaro during three years, this played significant role in our formation and development. We hope to organize bigger-scale events in future.

M.K. What are your future plans?

D.K. We plan to release a CD and hold a solo concert, organize concert tours in Georgia and elsewhere; all members of the group want to chant in church.

M.K. On behalf of our Centre I wish you success!

*Interviewed by **Maka Khardziani***

Expedition Diary

Expedition of the IRCTP to Inegöl District (Bursa province, Turkey)

3 August, 2015. Istanbul

Istanbul on the Bosphorus is alight with golden colour. Here East and West intersect as naturally, as the seagull joins water and sky above the strait.

Our Turkish colleague Abdullah Akat is leading us in the city tour. We are heading to Kadıköy, where Iberya Özkan Melaşvili is waiting for us at the House of Georgian Culture. As soon as one steps on the porch, he finds himself in Georgia. The Georgians from Istanbul gather here to study their mother tongue and songs.

4 August, 2015. Inegöl

We are four members in our expedition: Abdullah Akat – Head of the Musicology Department of Trabzon State Conservatory, who has studied Black Sea culture for years; Iberya Özkan Melaşvili the son of Ahmed and successor of his traditions; and us Nino Razmadze and Baia Zhuzhunadze from the IRCTP of Tbilisi State Conservatoire. This is our Center's first expedition in Turkey, a joint (Turkish-Georgian) expedition.

Majority of the population in Inegöl city, are ethnic Georgians. There are 21 Georgian villages in Inegöl District, the population has moved here from Machakhela, Chakvi, Shuakhevi, Khulo and Meskheti.

Three generations of Georgians have gathered to meet us at the Society of Caucasian Folklore and Culture. Anyone from their motherland is welcome here with particular love. We start recording instrumental pieces: *Khorumi*, *Qolsarma*, *Qolsarmas gadaktseuli*, *Abazurai*, *Cherkezuli*, etc. played on accordion (referred to as *muziqa* by the locals).

They are upset about the loss of *chiboni*; instrumental pieces for *chiboni* are performed on accordion.

6 August, 2015. Inegöl

Yesterday we visited the villages of Sulhiye and Tupekchikonak. We were accompanied by 77-year-old Suat Aktekin from Didachara, he is known as a connoisseur and keeper of Georgian traditions in Inegöl District. Young generation has studied many songs and

instrumental pieces from him. At the gathering in his garden later, in the evening, there were all for whom Georgian song and dance is an inseparable part of their life, many young people among them. For us they sang bass part from the song “Dedoplis simghera”. Proceeding from the fact that “*mqivani* part used to be sung only by distinguished singer”, they remembered only its fragments and could not sing it properly. We also recorded “Nardanina”, “Vin mogitana”, “Tirni horerama”, “Tetro mamalo”. They were displeased for having forgotten the songs and not being able to sing together. But polyphonic thinking has survived in their consciousness.



In Inegöl

After the recording sessions we let them listen to the archival recordings made by Peter Gold and Ahmed Melashvili. Listening to the ancestors' recordings always makes strong impression on people, often they are not successors of this tradition. But in this particular case, young people below 30 recognized all songs and instrumental pieces; this old repertoire is the means of relation to their motherland.

7 August. Village of Hairiye

I will never forget my emotions at seeing the road-sign with the name Hayriye. All expedition members immediately cheered up. We congratulated each other for having come here. We had heard so much about this village from Guram Pataria's film, Peter Gold's recordings; and there we go! We will remember this happy instant all our lives.

New Hayriye looks like a European village, with beautiful houses, neat yards, our car stops at the tea house in the village centre. Iberia is welcome with love and respect in his mother's native village. “Are you *chveneburebi*?” This question holds entire motherland.

We are heading to visit families of the performers recorded by Peter Gold and Ahmed Melashvili. People still sing in these families. They still vividly remember Peter Gold's visit and recording sessions 47 years ago; then children now already grandfathers remind each other of the details of the recording sessions.

In Ali Osman Gultekin's family the women performed "Nardanina" with dancing for us. We also found Vesile Khinkiladze, Mrs. Vesile (73) who then sang "Dirge over sister" has professional attitude to the recording process, we do not have to beg her. "When my family was alive performing a dirge was not so difficult for me" – she says, but sings several variants for recording. Then she tells her own verses, she even wrote a play in her youth, which was staged at the village theatre.



In the village of Hairiyé

11 August. Village of Hairiyé

Once again we made sure that nothing is accidental in this world. Yesterday we accidentally met Shenol Shener in one of the tea houses in Inegöl. In the evening he came to the recording session and sang wife's mourning over husband and offered to accompany us to the Tumer family in Hayriye the following day.

Since the day of arrival in Hayriye we have been looking for the performer of "Vin mogitana", when listening to the recording no one could remember the small boy, after long discussion it was concluded that presumably he had passed away.

We stopped the car near the tea house. All village was waiting for us, at seeing Shenol, Basri Idimir exclaimed: "This is the boy we are looking for". Mr. Shenol listened to the recordings but he did not say that it was him in the recording and did not sing "Vin mogitana" either. If he had not come with us here today, we would never have heard this. He sang the song for us and told us about its performance form.

Mr. Shener is the discovery of our expedition!

14 August, Istanbul

This is first time that I am returning home with impressions and nostalgia. "Where is another Georgia?" It is here, with this people, in their speech songs and dances. Having come here 145 years ago, they still live with love to their native land.

A man can change history, stop the instant. Had it not been the providence of Ahmed Melashvili's son, these songs would not have been so vividly preserved.

The people of our profession are "archivists of the past". We spend our lives seeking for and archiving all what can possibly be buried in oblivion.

But this is not the case in Inegöl and Hayriye. Young generation here, is well-aware of the value of the past, and will not lose a grain with the flow of time.

Baia Zhuzhunadze
Ethnomusicologist

Giorgi Salukvadze International Folk Festival and Opening of the Museum in Guria

On 6 July, 2015 Ozurgeti hosted Giorgi Salukvadze 6th International Folk festival. The festival was founded by the the Ozurgeti based Society “Art-Guria” and children’s choreographic ensemble “Pesvebi”. Together with the ensembles from different Georgian cities among the Festival participants were singers and dancers from Baltic countries and Armenia. The jury members were: Pridon Sulaberidze – People’s Artist of Georgia, Prof. Ucha Dvalishvili – Doctor of Arts, Zurab Tskrialashvili – singer, director of ensemble “Basiani” and Maia Gelashvili – ethnomusicologist, coordinator of Gurian music at the State Folklore Centre of Georgia.

The Festival was preceded by the parade. The participants dressed in national costumes walked along the streets of Ozurgeti and welcomed the viewers. The air was full of Festive mood. People gathered at Ozurgeti Theatre. Later listening, selection and award ceremony was held at the Theatre.

A few words about the person after whom the festival was named.



Giorgi Salukvadze

Giorgi Salukvadze was an engineer by profession, but parallel to his professional activity he dedicated his life to Georgian folklore – folk choreography and song. This is why, the merited engineer was conferred also the title of People’s Artist.

In 1949-1902 Salukvadze was choreographer of the Song and Dance Ensemble at Makharadze (today’s Ozurgeti) House of Culture. He revived many dances such as Gurian round dance “Partsa-Kuku”, “Kalmakhoba”, “Pundruki”, Ingiloian dance “Shiproba”, Acharan “Seiri” and “Kheltaris nadi”, Meskhetian “Mdzimuri” and “Dideba”. Meskhet-Javakhetian “Vardzioba” and “Idumali”.....

In 1968 Salukvadze founded a four-year school for the revival of Georgian folk song and chant in Ozurgeti, founded ensemble “Iadoni” on the basis of the school and revived *soinar* - Gurian pen-pipe.

The bust of Pilimon Koridze – a renowned musician, collector of Georgian sacred chants, consecrated as a saint was erected (sculptor Irakli Revazishvili, architector Giorgi (Gulghia) Salukvadze) at Salukvadze’s initiative in Ozurgeti.

Proceeding from the afore-mentioned on the initiative of Ozurgeti Municipality, and, with the consent of Georgian Ministry of Culture and Monuments Protection, State Folklore Centre of Georgia and Union of Georgian Choreographers opening of Giorgi Salukvadze’s memorial house in the village of Tskhemliskhidi, Ozurgeti District on the second day of the Festival (7 July, 2015) was natural and timely.

For the opening of the memorial house the honorary guests gathered at Giorgi Salukvadze’s tomb and paid tribute to his memory, then the students of the Ozurgeti branch of the State Folklore centre – ensembles “Vakhtanguri” and “Shvidkatsa” performed Gurian folk songs.

Giorgi Salukvadzes pupils transmit their knowledge to young generation. Next year the Festival will be held for the 7th time in Ureki.

Maia Gelashvili
Ethnomusicologist

Interview with Caroline Bithell

Today our guest is Caroline Bithell, MA Oxford, PhD Wales, Senior Lecturer in Ethnomusicology at the University of Manchester, UK.



Caroline Bithell

T.L. Could you briefly tell us about yourself, your main research interests?

C.B. At the moment I work as a senior lecturer in Ethnomusicology at the University of Manchester in the UK. I've been there since 2005. Before that, I was a lecturer at the University of Bangor, in Wales, which is where I did my PhD. At Manchester I work in the department of Music. All of my colleagues are specialists in different areas of Western classical music and composition: I'm the only person who teaches ethnomusicology.

I started life as a linguist, studying languages at Oxford. Then I studied Anthropology and later I did my PhD in Ethnomusicology. For my PhD I was researching traditional music in Corsica, looking at different phases of the revival of traditional music. Initially this was linked with the nationalist/autonomist movement in the 1970s. Then another wave of activity came with the arrival of world music in the late 1980s, which gave musicians more opportunity to take the music out from the island. While I was in Corsica I recorded lots of interviews with people who were in traditional music

groups. It was very easy to interview people in the cafes: I got my recorder out and they told me about the history of their ensemble or group. But people were also talking a lot about what tradition is: what is the place of tradition in the modern world and how you find a healthy balance between remaining faithful to your tradition, your heritage, but also refreshing the heritage and adding your own creativity in some way? How do you keep the tradition alive in such a way that it is still Corsican? This was seen as the most important debate in Corsica.

T.L. How did you first meet Georgian traditional music and what was your first impression about it?

C.B. I first heard Georgian music sometime in the 1980s, performed perhaps by the Rustavi choir, so I was aware of Georgia and of Georgian songs and I really liked that sound. Then it so happened that for ten years or more I focused on Corsican music but Georgian music was always there in the background. When Edisher Garakanidze started coming to UK (from 1994), I attended the workshops he did for the Centre for Performance Research in Wales and it was just fantastic that I could actually experience singing some of the songs whose sound I had had in my head for such a long time. The big thing then was realizing that there were so many different regional styles and trying to work out the difference between the songs from Svaneti, Tusheti, Guria and so on. Edisher believed that it was important to tell us about the world the songs came from, so I started to get an idea of what Georgia might be like and when I then had the opportunity to come here in 1998 that was very exciting.

Recently I have been able to spend most of my summers here. This year I had a half-year sabbatical from the university to focus on research and so I decided to spend as much of that time as possible in Georgia. I was lucky enough to get a grant from the British Academy that allowed me to pay for flights and rent a flat. You can do so much when you are in another place and you're free of your usual commitments: it's been amazing.

T.L. To compare with Corsican experience, what could you say about your fieldwork here, in Georgia? Do you see some obstacles, some privileges for outsider interested in Georgian folk music research?

C.B. I first came to Georgia in 1998 so it's quite interesting for me to have a sense of how things were in

Georgia at that time. I didn't come again until maybe 12 years later but I've been here quite a few times in the last few years. Now that I've decided that I want to spend more time studying musical culture in Georgia, the main challenge for me is the language. Up to now, I've managed to get by speaking a combination of English, French and German, and sometimes working with someone who could translate for me. But now I need to be able to work independently and also to be able to read. I'm enjoying my lessons but it's not the quickest language to learn! Apart from that I find Georgia a very easy place for research and that's mainly because almost everybody I've met has been so helpful and welcoming. This makes it a great privilege to work here. I've achieved far more on this trip than I had expected. I've been attending rehearsals of ensembles in Tbilisi, I've been to quite a few festivals and I've been looking at books and journals here at the conservatoire and at the Folklore Center. I've been talking to people a lot, going to concerts and observing people teaching children's groups and all of that is helping me to understand how different aspects of musical activity fit together. What you normally see is what happens on the stage, concerts. But the people who are performing in those concerts also do lots of other things and I find all that very interesting – how they put their musical lives together.

I've also been thinking a lot about the intersection between performance activities on the one hand and what's going on in the academic world on the other hand, and about how the Georgian situation compares with the world I saw in Corsica. Some things are similar but some things are very different. Both places share the classic ingredients of music revival. In each place there have been individuals who have been the driving force, and there have been new initiatives in terms of issuing recordings and publications. But of course, Corsica and Georgia have very different histories. In Corsica the nationalist feeling in the 1970s was a very important part of the cultural revival, so it was quite politicized. Another big difference is that Corsica, as part of France, doesn't have a very highly developed tradition of music education. Georgia has so many people who have been trained to a very high level at the conservatoire. Here, there's a lot more discussion about things like authenticity in many different circles and particularly in the

academic world and among people who have graduated from the conservatoire and are now working in places like the Folklore Center. In Corsica it was more often the musicians themselves who drove the debates about authenticity. Another big difference is that Corsica was very close to European centers where world music was suddenly taking off at the end of the 1980s. Corsican musicians very quickly became involved in that whole new culture by going to festivals in different parts of Europe and also collaborating with musicians from other places. There was a lot of experimentation, people trying out new things, mixing traditional and modern things together. This trend was also supported by funding programs from the European Union which specifically targeted projects that involved people from different regions working together. So things developed in a more progressive way, I think. The kind of thing that is referred to in Georgia as para-folk or ethno-jazz was more mainstream in Corsica. It will be interesting to see how things develop in Georgia in the future.



Caroline Bithell in Lakhushdi (Svaneti) with Mutad Pirtskhelani's family

T.L. Did you have an opportunity to meet some interesting Georgian musicians in the urban and rural environment as well? And how could you describe this experience?

C.B. Mostly when I've spent time outside of Tbilisi in different regions of Georgia, I've been there as a member of a group of foreigners learning Georgian songs from the song masters. For example, in Lakhushdi we were learning songs from Murad Pirtskhelani and Gigo Chamgeliani. So I've been fully participating as a singer and at the same time trying to keep part of my brain in

research mode – making notes, interviewing people and so on. These trips are very interesting because we've often been living in the houses of the singers or their friends, so it's given me an introduction to life in the village – in summertime, at least. I haven't yet had the opportunity to spend time in the regions and villages outside the summer season. Next time I come to Georgia I'd like to spend some time in Achara, for example, and maybe go back to Svaneti in the wintertime.

T.L. What is your main goal of doing researches in Georgia and how do you see the final result of them? Maybe you are you going to do some publication after going back to Britain.



Caroline Bithell with Ensemble "Adilei", Zoe Perret and Matthew Knight

C.B. Eventually I hope to write a book but for that I will need to spend a lot more time in Georgia. So far I have written a few articles, mostly focused on the issue of foreigners learning Georgian songs. I'm now going to write about ensembles in Tbilisi. Many things are being written about Georgian music by Georgian scholars and I'm not trying to write the same things. I think a lot about what I can contribute to a conversation and my inclination is as much towards the anthropological side as the musical side. I'm asking very different questions a lot of the time, interpreting things in different ways. I'm particularly interested in telling the stories of people and of the connections that happen between people. I think that's a good way of putting a narrative together. When I interview people, I ask them to tell me about their own background, their childhood, the landmarks in terms of the part of music has played in their lives, stories about their villages. I also ask what they think the

main issues and challenges are and what they think about tradition and authenticity and all those things. In my writing, I try to convey a sense of those discussions and debates in as balanced a way as possible. I'm particularly interested in the fact that there are many projects that have official support or have grown out of the UNESCO declaration and that are reasonably easy to see. But there are other things that are less obvious that people are just doing on their own initiative and that's a different world, another side of musical activity. I want to look at how these worlds intersect. This includes considering the different motivations people have for what they do and how the choices they make relate to the different ways in which music 'works' as part of social life.

T.L. What would you say about Georgia's ethnomusicological environment, about events which you attended here? How could you assess Georgian ethnomusicologists' view about researching their own culture? An outsider's position is always interesting for us, insiders.

C.B. I was first invited here in 1998 for the symposium – and I was very surprised to find that I was the only person who had come from overseas. I had been asked to talk about Corsica. We were already having a conversation about similarities between Corsica and Georgia. It was Edisher Garaqanidze who invited me: I used to meet him when he came to Britain to lead singing workshops and also at ethnomusicological conferences. What's fantastic now about the symposia is not only that more people are attending from different countries but that the proceedings are published both in Georgian and English and they are available online.

There are two main differences between what I see of the world of music studies in Georgia and the training I've had in the UK. One big difference is that in Georgia most people are working on Georgian music, whereas in the UK hardly anybody works on British music. The Western idea of ethnomusicology started with the idea of studying other people's music. For a long time, it was a little bit suspect to be studying your own music because you were too close to it, maybe you couldn't be objective enough. Studying music 'at home' was a new thing for us and it also went along with post-colonial thinking. People started to say, 'well, there's something not quite comfortable about going and studying other people's cultures in the way that people went and colonized other parts of the world'. That was part of

the conversation that was happening in the world of ethnomusicology in which I grew up. In this part of the world, by contrast, it's quite normal to study your own music and obviously that affects the methodology as well. The second difference, which I've already touched on, is that most scholars here in Georgia focus primarily on the music itself and not so much on anthropological questions. It is interesting for me that in the symposia we are able to share different ways of working and thinking about things. We've all grown up in different traditions, with different histories and different scholarly languages and different assumptions. When we use words like 'authenticity', 'folklore' or 'syncretism', for example, we're often talking about completely different things. We need to talk not just about those words but also about what lies behind those words. I find all that fascinating.

T.L. How do you consider, is there a big variety of different types of folk groups or most of them have the same direction of how they teach or how they perform the Georgian traditional music?

C.B. One of the things that surprised me was the wide range of things that ensembles were doing. They weren't focused only on concerts. When I've been talking to members of ensembles, several of them have said that first of all they were a group of friends who liked to sing together. It's not just about the concerts, it's about music being part of their own lives. Some choir directors have talked about their choice of songs and I've been quite struck by a couple of them saying, 'I choose songs that I think will make people feel stronger, not because they look good on stage'. Here, we're in the world of music as social interaction, the psychological side of music making, and this area hasn't been the focus of much research yet.

T.L. And my last question, what does it mean to be an ethnomusicologist nowadays, in XXI century?

C.B. There are a lot more people interested in ethnomusicology now and we have a well-established university tradition of studying/teaching ethnomusicology. It is a good thing that there is so much more interest in music from other parts of the world. But there is still that sense of Western classical music as the height of achievement, with music from 'other' parts of the world seen as just 'folk' music, so it's sometimes a struggle. But in terms of actually doing ethnomusicological research, I think it's a great privilege. Music is such a

central part of so many people's lives. As an ethnomusicologist you are studying not just the music itself. You are also learning about the people who make the music, why they make the music, about what's important to them and how music relates to that. In many parts of the world music isn't something that is a luxury or that only happens on stage as entertainment. It really is at the heart of matters of life and death and that's very humbling. It's quite a revelation when students realize that. They may be good performers on the flute, violin, piano or whatever, and being good at music has meant pursuing music as a performing art. But when they study ethnomusicology they learn about the way in which music is implicated in many other areas of life. They learn about censorship and resistance, or the part played by music in helping people to recover from wars or natural disasters like the tsunami, for example. This gives music a different status and meaning, a different value – and that's why I teach ethnomusicology.

*Interviewed by Teona Lomsadze,
Specialist of IRCTP*

One Traditional Instrument

Gudastviri

Gudastviri is one of the most developed wind musical instruments in Georgia, as it allows to play polyphonic music, it is very difficult to make and play.

In different parts of Georgia *gudastviri* is documented under different names: *stviri* or *shtviri* – in Racha; *chiboni* or *chimoni* – in Achara; *tulumi* – in Meskheti; *stvirguda* – in Pshavi. Unfortunately, today this instrument has survived only in Achara and Racha.

Gudastviri consists of two basic parts: *guda* (bag) and *stviri* (pipe). *Guda* is an air reservoir and is made of a goat or sheep skin, with a blowing pipe (*khreko*) inserted in one hole, and a pipe socket (*navi*) with two pipes/*lertsami* of the same length and width in the other hole (other holes are caulked). In the reeds there are parts – *tsivila*, blowing which produces sound. At the end of *stviri* there is a horn (of an ox or ibex), which is a sort of resonator. Beds for *lertsami* are made of soft tree; *lertsami* pipes are made of hollow plants, *tsivila* parts – of reed.



Rachan gudastviri

Gudastviri has diatonic scale, its range depends on the number of finger holes on *lertsami*/pipes. One pipe of Rachan bagpipe has 3 finger holes, the other – 6. Accordingly, one pipe produces seven-note scale, and the other – four-note scale. Acharan *chiboni* has 3 finger holes on one pipe and 5 finger holes on the other. Thus the two instruments differ only in the scales. Each pipe of Meskhetain *tulum* has 5 finger holes. No data have survived about the scale of Pshavian *gudastviri* in literature, but the Pshavians remember that it had 5 finger holes on one pipe and 1 finger hole on the other.

When playing the *gudastviri*, instrumentalist holds it under right arm pit and plays the pipes with both hands. The pipe with fewer finger holes produces drone, melody is played on the other pipe. Thus, *gudastviri* produces two-part co-sounds and two-part melodies are played on it. Names of the pipes coincide with the names of vocal-parts: *mtkmeli* for the right pipe, *bani* – for the left one.

Gudastviri is played exclusively by men.

In Racha *gudastviri* is the accompanying instrument for recitative songs. Rachan songs with *gudastviri* accompaniment are single-part. These are songs from bagpipers' traditional repertoire, in which verbal text not melody plays leading role. They have historical, epic, satirical-humorous, comic or lyrical content. Bagpipers often composed these texts impromptu. Bagpipers were essential participants of festive occasions, wedding parties and folk festival – *Berikaoba*.

Acharan *chiboni* sounds in higher register than Rachan *gudastviri*. It is mostly used for playing solo dance melodies. It is also often used in instrumental ensemble together with *doli*. It should be noted that in Achara *chiboni* was also played during *nadi*.



Acharan chiboni

Bagpipe is a common instrument for many peoples in Europe; it is known under different names, but all bagpipes consist of two basic parts – a bag and pipes. Bagpipes are made of different materials, they are of different sizes and also different are the methods how the bags are filled with air. Bag can be made of a sheep or goat skin: on one end all bagpipes have a pipe, and two or more pipes on the other end, one of these is intended for playing melody, the others – for bass. If the bagpipe has two bass pipes, they create fifth support. Some bagpipes are blown not with mouth, but with a special blower operated by the right-hand-elbow. Such is **Irish bagpipe** – *Uilleann pipes* (literally “Elbow bagpipe”). It exceeds the range of all other similar instruments and encompasses two full octaves.

Scottish bagpipe is an old Scottish instrument; its bag is made of sheep or goat skin, has one pipe for melody (with eight finger holes), three pipes for bass and one short tube for blowing air.

In Scotland bagpipe is a principal national instrument.



Scottish bagpipe

Armenian bagpipe – *parkapzuk* is related to the Irish bagpipe. It has finger holes only on the melody

pipe, other pipes (one or two) produce only one sound. In Armenia this instrument is only used as dance accompaniment.

Belarusian bagpipe – *duda* – is documented in literature from the 15th century. It was one of the most common instruments and was actively used in Belarusian folklore. It should be said that “*dudar* (a *du-da* palyer) *movement*” is still very popular in Belarus. Almost all newly-created musical groups use *duda* in their repertoire.



Belarusian bagpipe

Bulgarian bagpipe – *gaida* is distinguished by the fact, that one of the finger holes, which should normally be closed up, is open and the performer closes it with forefinger in the playing process.

Folk songs are often performed with the accompaniment of “*kaba gaida*” – a bagpipe with low timbre.

Interesting is the existence of the orchestras of 60-100 bagpipers, called “100 *kaba gaidi*”.



www.balkanfolk.com

Bulgarian Gaida

Italian bagpipe is of two types: North-Italian resembling French and Spanish instruments and South-Italian (*zampogna*). This instrument has two melody- and two bass-pipes. It is used as an accompaniment to a small, oboe-like instrument (*ciaramella*).



Italian zampogna

Mordovian bagpipe counts hundred years of history. In the past alongside musical accompaniment it also had ritual function. Its playing was considered to protect the people around from evil eye and to attract kind spirits.

The Mordovians had two kinds of bagpipes with the common name “*moksh*”. One kind – traditional bagpipe consisted of calf-skin bag with the blowing tube and three pipes – two for melody and one for bass. The other kind was made of bull, cow or swine bladder, with two reed pipes inserted, with no blowing tube. When there was no air in the bag, the player would take the pipes out, blow the bag, then insert the pipes back and continue playing. In such cases frequent was the alternation of two bagpipers: while one was playing the other blew the bag and vice versa.

Russian bagpipe was a popular folk instrument in Russia from olden times. It was mainly made of sheep or calf skin, had an air tube, two bass pipes and one relatively small melody pipe. High society did not accept this instrument, considering it a non-harmonious, monotonous instrument devoid of expressiveness, and intended for common people. This is why in the 19th century bagpipe was gradually replaced by more complex instrument – *bayan*.

Ukrainian bagpipe is called *koza* (lit. goat), as it is made of goat skin with attached clay goat head, and the pipes were attached as feet. This instrument was an invariable participant of folk festivals. A bagpipe with goat head is also encountered in Poland, Czech Republic, etc.



bagpipe “Koza”

French bagpipe. There are several kinds of bagpipe in France; this is determined by the diversity of musical traditions in different regions of the country. These are: Central-French bagpipe (*musette du centre*) consisting of 2-3 bass pipes and one melody pipe; *chabrette* with one bass pipe; *bodega* with blowing tube and one bass pipe and *musette da cour* the so-called “salon” bagpipe, widely applied by royal court musicians in the 17th-18th centuries. It has one bass and two melody pipes and a blowing tube.

Chuvashian bagpipe is of two kinds: *shapar* and *sarnai*.

shapar (balloon in Chuvashian) is made of bull or cow bladder, with metal blowing tube and two melody pipes made of tin, ending with cow horns. Both chromatic and diatonic intervals can be played on it.

Unlike *shapar*, the bag of *sarnai* is made of calf or goat skin, and has one melody and has two bass pipes tuned in fifths. All pipes are made of wood or reed with diatonic scale. The instrument is played in seated position and the rhythm is accompanied by stomping.

Ossetian bagpipe – *lalim-uadinz* is a kind of Caucasian bagpipe. Its name is composed of two words *lalim* (skin bag) and *uadinz* (pipe).

Similarity of bagpipes encountered throughout Europe indicates to their common origin and is explained by the diffusive theory of cultural development.

Letters from the Archive

Ancestors' viewpoints are always interesting for young people, particularly about folk music – the biggest cultural treasure. For this purpose in the Bulletin we included the headline “Old Press Pages” currently replaced by another headline “Letters from the Archive”. We think that the letters preserved at the archives, never published before, are no less interesting than the articles from old press. You can get familiarized with them in our Bulletin.

Here is the letter on Kakhetian work songs written by Mariam Arjevnishvili (1918-958), Georgian folk singer, song master and virtuoso panduri player, Merited Art Worker of Georgia. At different times director of amateur choirs and ensembles of folk instruments.

Georgian Folk (Kakhetian) Work Songs and their Content

In the lapse of time residents of each parts of Georgia created songs corresponding to the work activity peculiar to the region. Song is the echo of work. Hard work needs to be facilitated. Working people facilitated their work with singing.

Work is more diverse in the lowland regions, than in the mountains, this is why lowland dwellers have created more work songs. If we characterize work activity in the lowland regions, it will be easier to create an idea about its work songs.

In Kakheti autumn is the season to sow wheat and barley; spring – to plant maize, vegetables, water-melon, beans, potatoes; to trim and spray the vineyard with insecticides; hoe corn field, vegetable gardens, reap and thresh wheat; to collect water-melon, harvest and press grapes (vintage), make Georgian traditional candy *churchkhela* and store the crop.

Such diversity of work process contributed to the creation of various songs.

Besides, people were religious: for lossless harvest they glorified Gods of harvest, Gods of drought and rain, and it is not surprising that they created **weather songs**. Peasants started tilling with autumn ploughing: they would plough with oxcart, sleepless ploughman, who had shepherded the oxen all night long, had to start working next morning; being tired and busy with hard work he felt relieved by creating ploughman's songs, they facilitated his work... the songs expressed peasant's sorrow, caused by the hard life under his landlord and adversities of life.

For Kakhetians vineyard is the object of worship, they care about it with love. Spring works start with trimming the vineyard; trimmed branches are trussed and the process is accompanied with singing “Konuri”, expressing hope for good harvest.

Hoeing corn field was often accompanied with different variants of “Mumli mukhasa”. This song was a sort of hymn and was performed with love and respect.



Mariam Arjevnishvili

There also are other hoeing songs which accompanied hoeing of water-melon, potatoes, beetroot, etc. Such activity (particularly hoeing of water-melon) needed to be carried out carefully and the tempo of song was decelerated according to the tempo of work, however, at the end of work it was accelerated again and the song ended with round-dance song.

“Tibvuri” is sung by several peasants during the sharpening of scythe and scything. This song comes from remote times, when women scythed the grass, to this testifies the lyrics of “Tibvuri”:

“Oh, woman, you have scythed the grass,
And spread it around to dry,
Take it or it will get moistened,
The sky is covered with clouds”

This song has survived to this day and men sing its primary variant when women’s labour is substituted by men’s.

Reaping wheat is one of the most important activities in Kakheti. Peasants get ready for it very carefully, good reapers are selected, sickles and grindstones are prepared, etc. They prepare sacrifice animals (sheep, turkey, chicken) and wine, and head to the fields

at the dawn. They have lunch in the shade of a tree or roofed stand specially constructed for this purpose. On the way to the shade they sing travelers’ song, sharpen sickles, have lunch, drink wine and continue reaping; they compete in reaping. One reaper goes ahead and becomes “mesveuri” (leader), he will reap the field along and “go away secretly”. Here starts his laudatory song “Mesveuris simghera”.

Several reapers have one person to make a sheaf (*medzneuri* in Georgian), to him they sing “Medzneuris simghera”, followed by “Herio” and “Hopuna”, which perfectly fit the tempo of work process and are saturated with exclamations, such as “well”, “look”, “look how I am reaping”, “what are you looking at”, “let’s see if you will surpass me”, etc.

Reaping of corn field ends with mirth, festive mood, song and dance. After completing work, the owner of harvest is blessed and everyone heads for home holding sickles in raised the hands, and singing “Oduri”.

“Urmuli” is one of the most beautiful work songs, which never loses topicality; it picturesquely describes peasant’s grievous life.

In olden times when there was lack of transportation means, Kakhetian cart drivers had to travel far, sometimes several carts would drive together and “Urmuli” songs alternated.

In other cases one would encounter creaking carts loaded with firewood, maize or water-melon; “Urmuli” sung with high voice was heard. For me this was a holiday. When I heard this, I would encourage my friends to catch up with the cart, quietly follow it and listen to the singing.

From olden days peasants from Shalauri (a village in Telavi District) were known to be the best “Urmuli” singers in high voice. Dimitri Araqishvili recorded one variant of “Urmuli” here.

I have one indelible memory: a cart driver singing, watching oxen, how they enjoyed this, going sluggishly looking downward, but when the cart driver finished his song, they would raise their heads.

Once my father drove me to the vineyard in his cart, scythed the grass, sheaved and put it on the cart, seated me on it, he himself sat on the coachman’s seat and started “Urmuli”. I listened quietly and wished he did not stop. At the turning the sheaf fell from the cart and so did I, but I was so carried away by singing that could not say a word, I did not want father to quit singing because of this.

Thus as a child I was enchanted by “Urmuli” and work songs, in general.

From the archive of the State Folklore Centre

Georgian Lullaby Songs

Tune for lulling baby to sleep is encountered in many peoples' folklore throughout the world. Mother's song is the first touch with the sound world. The intonation warmed up by mother's love makes strong influence on child's character, speech and mental abilities.

In different parts of Georgia lullabies are encountered under several different names: *Nana*, *Nane*, *Nani*, *Nano*, *Nanai*, *Nanina*; *Nanila-Nanaila* (Svaneti), *Ha, nani* (Lazeti), *Ruru nana* (Achara), *Dai-Dai, naina* (Saingilo), *Akvnis nana*. Sometimes it is documented under the name *Iavnana*. Scholars suppose, that the name as well as the refrain may relate to Nana – a deity in Asia Minor; who was considered the protector of Sun, light, fertility, motherhood.

The tradition of worshipping Nana was equally strong in the Caucasus and its neighbouring countries. In Zan – one of the Kartvelian languages, “nana”, “nena” are the notions denoting mother. Lullabies with the titles similar to “nana” are also encountered in the Caucasus and among some Mediterranean peoples: Adygea, Azerbaijan; Italians and Spanish Basques. Scholars explain this similarity by the diffusive theory of cultural development, existence of common cultural centres.

When lulling a baby to sleep mother's aims to create safe, tranquil aura. Its performance manner – humming, cooing (imitating a dove) relates to the ancient belief of obsequiousness, respect, ingratiation to the child's protector angels.

No less significant was the process of waking up. It is interesting, that among many peoples, in Georgia as well, mother not only puts her baby to sleep, but also wakes him up with singing. Lullaby “Nana” is a wonderful example of musical therapy. Female voice dissociates the child from outer space, noise, which helps him fall asleep calmly.

Analysis of single-part examples confirm the existence of “Nana” of incantation and melodious types from the so-called “before-song period”.

It is interesting that alongside single-part lullabies there also exists polyphonic “Lullaby” in Kartli, Kakheti, Imereti, Guria, Samegrelo, Achara, Racha, Svaneti, also in Abkhazia. Polyphonic lullaby is encountered in the traditional music of the Ossetians, Ingush people, Don Cossacks, Spaniards, Ukrainians, some African tribes. The territory of its dissemination coincides with that of polyphony centres.

It is hard to say when polyphonic “Nana” was introduced in family music performance. Unlike the

example for daily (in some cases several times a day) performance, sometimes it was possible to perform it in two or three voice parts. In Georgian traditional family at the ritual of son's birth, putting child in the cradle for the first time or beside the bed of a sick child lullaby “Nana” would easily be sung in several voice parts by the family members. In some parts of Georgia, in reaping time, if there was no one to stay at home, women would take children to the field in saddle-bags or cradles, where they would probably sing in many voice parts. Also noteworthy is the aesthetic factor, which from the late 19th century leads to choral-concert practice. This small portion of traditional female folklore, the origin of which the scholars relate to remote past, has been maintained by men and preserved in their international fund and used for their lyrical polyphonic compositions.

Lyrical polyphonic “Lullaby” is characterized by simple musical language, laconic structure, and plain forms of vocal movement. The tempo is slow, moderate, restrained, with leading homophonic-harmonious mode. All voice parts say the words simultaneously. Singing is often accompanied by a musical instrument (*panduri*, *chonguri*, *chuniri*, *changi*). Polyphonic “Lullabies” recorded in different parts of Georgia are based on the type of polyphony and composition principles characteristic of particular region. It should be noted that on the concert stage Georgian “Nana” was first introduced as a polyphonic example. From the 1930s-1940s documented was its performance with the accompaniment of string (*panduri*, *chonguri*) instruments; in solo and

polyphonic performance. As for the stage interpretation of single-part examples, they were revived by Ensemble “Mzetamze” in the 1980s. Following their path ensembles “Nanina”, “Sathanao”, “Inana”, “Aidio”, “Bolnela”, “Ialoni”, children's ensemble “Kokrochina”, “Amer-Imeri”, “Erula” and others perform single-part examples of “Nana” as pot-pourri and theatrical compositions.

I think that such attempts should be regarded with caution and knowledge of genre, age, regional peculiarities, as well as consideration of listeners' and stage peculiarities.

The function of lullaby acquires particular meaning today, when globalization, urbanization and emancipation are dangerous for child's delicate psycho-emotional nature, musical hearing and small nations' cultural heritage, in general.

Nino Kalandadze-Makharadze

Ethnomusicologist,

Associated Professor at Ilia State University

Here are two Lullabies: One-voiced Khevsuretian and three-voiced Svan examples

Khevsuretian lullaby

The musical score for the Khevsuretian lullaby consists of four staves of music, each with lyrics written below the notes. The first staff is in 6/8 time and contains the lyrics: na - ne, na - ne, qa - la - sa - o, na - ne, tsu - gru - me - la - sa - o. The second staff is in 6/8 time and contains the lyrics: na - ne, na - ne, be - ts'i - ku - as, na - ne, na - ne, qa - la - sa - o. The third staff is in 6/8 time and contains the lyrics: ha - rrr... - hrrr... r... na - ne, na - ne. The fourth staff is in 6/8 time and contains the lyrics: na - ne - o, ga - i - dri - tse, qa - la - o, na - ne - o. na - ne.

na - ne, na - ne, qa - la - sa - o, na - ne, tsu - gru - me - la - sa - o

na - ne, na - ne, be - ts'i - ku - as, na - ne, na - ne, qa - la - sa - o.

ha - rrr... - hrrr... r... na - ne, na - ne,

na - ne - o, ga - i - dri - tse, qa - la - o, na - ne - o. na - ne.

Svan lullaby

1;4. na - nil na - nil na - na - i - la o ho ho
 2. si ler - di - aq si lem - chi - aq o ho ho
 3. de - de da - di - las a - jkhi - de o ho ho

na - na na - ni - las ja - qvni - ne o ho ho ho
 na - na na - ni - las ja - qvni - ne o ho ho ho
 ba - ba kvi-tsras a - j - rmi - ne o ho ho ho

Editor:

Maka Khardziani

Translator:

Maia Kachkachishvili

Computer services:

Maka Khardziani

Levan Veshapidze

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V. Sarajishvili Tbilisi State Conservatoire 8/10, Griboedov Street. Tbilisi, 0108 Georgia

Tel: (+995 32) 2998953 Fax: (+995 32) 2987187

E mail: polyphony@conservatoire.edu.ge

www.polyphony.ge

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