

The
V. Sarajishvili
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Traditional
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Ethnomusicological Life of Georgia

(July-December, 2017)

Festivals, Conferences, Competitions

29.07-10.09.17 – Resort Sairme hosted the festival “Sairme 2017” with the participation of Georgian folk ensembles: Rustavi, Didgori, Ialoni, Shav nabada, Iame, Basiani, Tbilisi and Kutaisi State Ensembles.

31.08-02.09.17 – “Black Sea International Folklore Festival” was held in Guria and Achara, among the participants were folk ensembles from Spain, Poland, Ukraine, Armenia, Turkey and Georgia.

5.09-9.09.17 – International Research Centre for Traditional Polyphony of Tbilisi State Conservatoire hosted the XXXIII European Seminar ESEM-2017 (for more details see the link <http://polyphony.ge/en/esem-2017-review/>)

3-5.10.17 – 5th Conference of CODFREURCOR (Regional Doctoral College of Central and Eastern Europe in Human Sciences) “21 Challenges of the 21st century: Human and Social Science” was held at Ilia State University, among the participants were Georgian ethnomusicologists.

2-4.11.17 – Giorgi Garaqanidze XII International Festival of Folk and Church Music was held in Batumi.

Lectures, Meetings, Master classes, Presentations, etc

7.09.17 – ethnomusicologist Levan Veshapidze and choirmaster Tornike Skhiereli held master classes of Georgian folk song for foreign scholars as part of the XXXIII European Seminar ESEM-2017.

3-15.09.17 – “Georgian Chanting Foundation” realized a project for student employment, as part of which 6 students of Giorgi Mtatsmindeli High School of Chanting were sent to Tianeti, Lechkhumi, Samegrelo and Achara to work with regional choirs.

20.09.17 – Presentation of the results of the project for student employment of “Georgian Chanting Foundation” was held at Giorgi Mtatsmindeli High School of Chanting.

6.10.17 – Zakaria Paliashvili memorial house hosted the presentation of the book on the composer’s life and work, anniversary conference and the evening of chanting.

5.10.17 – Choir master’s school was opened at Shuakhevi Centre of Culture.

10.10.17 – Presentation of singer-chanter ensemble Shemokmedi’s first audio album was held at the Gallery of the Folklore State Centre.

22.10.17 – “Georgian Chanting Foundation” held Artem Erkomaishvili second award ceremony at Karvasla, Tbilisi.

27.11.17 – Nodar Mamisashvili, emeritus professor of the chanting University delivered public lecture “The tower bell secrets”.

30.11.17 – Presentation of ensemble Eles’s second audio album was held at the Gallery of the Folklore State Centre.

22.12.17 – “Georgian Chanting Foundation” organized traditional New Year’s event.

22.12.17 – Ethnomusicological Department of Ilia State University held lecture-concert “Ilia and Georgian traditional Music”.

Expeditions

20.07-3.08.17 – for foreigners interested in Georgian traditional music ensemble “Adilei” organized a Georgian folk song study tour to Imereti, Guria, Achara and Svaneti.

20.08-5.09.17 – Giorgi Kraveishvili, co-founder and director of Non-entrepreneurial (Non-commercial) Legal Entity “Heyamo” organized field expedition to the villages of Hendek, Akiaz and Agoljuk districts (Turkey) to the descendants of the Klarjetians exiled in the 1870s-1880s and 1910s.

2-6.10.17 –Folklore State Centre organized expedition in Tsageri district to collect materials for the monograph of the renowned choir master and singer Rapiel Kopaliani.

Concert Tours

3-9.07.17 – singer-chanter’s choir Didgori and trio “Zviadauri Sisters” were invited to the XII Festival of Traditional Music in Obwalden canton, Switzerland.

13-17.07.17 – Ensemble Shavnabada held 4 concerts at UNESCO forum in Klaipeda, Lithuania.

15-25.07.17 – Ensemble Mcheli of the State Museum of Georgian Folk Song and Musical Instruments was on a concert tour in Switzerland.

25.07.17 – State Ensemble of Georgian Folk Song and Dance Rustavi participated in the event dedicated to the 25th anniversary of diplomatic relations between Georgia and Armenia in Yerevan.

31.07.17 – State Ensemble of Georgian Folk Song Basiani participated in Russian Orthodox Singing Festival “Prosvetitel” on Valaam Island (Russian Federation).

8-12.08.17 – Student Choir of Giorgi Mtatsmindeli High School of Chanting was on a concert tour in Switzerland.

29.08.17 – A trio of ensemble Basiani participated in the project “Klassik Meets Jazz” as part of the Festival “Young Euro Classic” in Berlin.

5.09.17 – State Academic Ensemble of Georgian Folk Song and Dance Rustavi participated in “Georgian evening” organized as part of the 27th Economic Forum in the city of Krynica-Zdrój, Poland.

18-21.09.17 – Ensemble Shilda was on a concert tour in China.

2-21.10.17 – Anchiskhati Choir held 9 concerts in different cities of Holland as part of the joint project together with Netherlands Blazers Ensemble.

8.10.17 – Anchiskhati Choir and ensemble Adilei held joint concerts in Brussels and Antwerp, Belgium.

10-16.10.17 – Ensemble Ialoni held concerts as part of the Festival “From Georgia with Love” in the Netherlands and participated in Divine Liturgy in different cities of the country.

12-18.10.17 – Latvian ensemble Erawas on a concert tour in Georgia and performed joint concerts in different cities together with ensemble Didgori, other Georgian groups and Choir Master School ensembles.

2-4.11.17 – State Ensemble of Georgian Folk Song Basiani held a presentation-concert “Georgian Wine and Traditional Polyphony” at the “Centre of Wine Civilization” in Bordeaux, France.

8-9.11.17 – Ensemble Shavnabada participated in the opening ceremony of the VI World Forum for Democracy and held a concert for the European Council delegates.

10-13.11.17 – State Ensemble of Georgian Folk Song Basiani performed concerts in Moscow and Perm, Russian Federation.

25-28.11.17 – State Ensemble of Georgian Folk Song Basiani participated in the “Days of World Music” in Beijing, held concerts and master classes.

30.11.17 – The project “Season of Voices” of the British Library was opened with evening of Georgian polyphony entitled “Silk Road Music”, where British and Georgian researchers, historians and musicians presented the recordings made by Gramophone Company in Tbilisi in 1901-1904, with ensemble Rustavi, as a guest of the event.

13-17.12.17 – Ensemble Shav nabada was on a concert tour in Berlin, Germany.

Concerts, evenings, etc

2.07.17 – Ensemble Shav nabada performed a joint concert together with Tbilisi Women’s Choir at Batumi Centre of Music.

5.07.17 – students of Zestaponi Choir Master’s School held a concert at the State Museum of Georgian Folk Song and Musical Instruments.

12.08.17 – Ensemble Adilei performed a joint concert together with Turkish vocal group Ankoru in Batumi.

4.09.17 – Ensembles Adilei and “Canta Premana” from the village of Premana (Italy) participated in the evening of traditional music at the Recital Hall of Tbilisi State Conservatoire.

5.09.17 – Folk music concert with the participation of Georgian and foreign folk ensembles was held as part of the XXXIII European Seminar in Tbilisi.

27.09.17 – Ensemble Shav nabada held a concert as part of the Festival “Autumn Tbilisi” at J. Kakhidze Music Centre.

13.10.17 – Latvian female ensemble Era, women’s folk ensemble Nanina and singer-chanters’ choir Didgori participated in the evening of Latvian-Georgian music at the Museum of Folk and Applied Arts.

15.10.17 – State Ensemble of Georgian Folk Song and Dance Rustavi held a concert dedicated to the 60th anniversary of ensemble Shvidkatsa at J. Kakhidze Music Centre.

22.10.17 – Ensemble Shav nabada held a concert for the Business Association of Georgia and foreign businessmen at Nelkarisi Winery in Kvareli district.

30.10.17 – The State Museum of Georgian Folk Song and Musical Instruments hosted the evening of Georgian-Latvian music with the participation of Latvian ensemble Kuakle and women’s folk ensemble Nanina.

Edisher and Gigi Garaqanidze Children’s Folk-ethnographic Studio Amer-Imeri held a mythological performance “Chechetoba Ghame” at:

1.11.17 – the Museum of Folk and Applied Arts;

20.11.17 – Small Hall of Rustaveli Theatre;

18.12.17 – V. Gunia Poti Drama Theatre.

4.11.17 – Anchiskhati Choir performed a concert as closing of Giorgi Garaqanidze 12th International Folk and Church Music festival in Batumi.

11.11.17 – Anchiskhati Choir held a concert of chants as part of Tbilisi Baroque Festival at the Small Hall of Rustaveli Theatre.

12.12.17 – Ensemble Shav nabada’s concert was held at the Grand Hall of Tbilisi State Conservatoire.

25.12.17 – Ensemble Sathanao and Anchiskhati Choir held a joint concert at Khashuri House of Culture as invited by Khashuri city municipality.

27.12.17 – Radisson Blue Iveria hosted the event dedicated to the 10th anniversary of the Chant University as part of the 40th anniversary of enthronization of Ilia II Catholicos-Patriarch of all Georgia.

30.12.17 – Ensemble Ialoni held a concert at the State Museum of Georgian Folk Song and Musical Instruments.

Publications

“Wine and Polyphony” - Ensemble Shilda’s first audio album



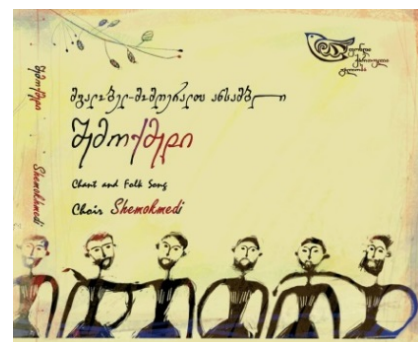
First audio album of the Chant University Students’ Choir



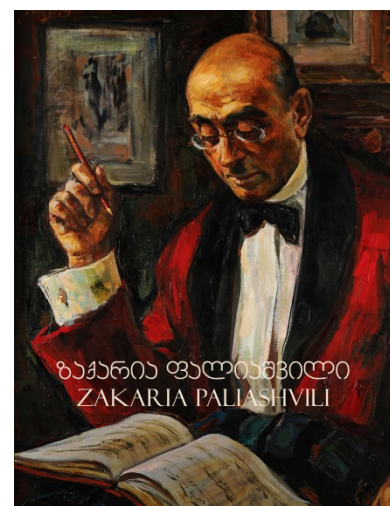
Second audio album of ensemble Elesa



First audio album of ensemble Shemokmedi



The book *Zakaria Paliashvili*



prepared by Maka Khardziani

Tbilisi State Conservatoire – 100



One century is enough time for a high music school to find its place in the country's educational system, but rather short to train generations of outstanding musicians, world-renowned performers and composers. Only the school with solid traditions and strong potential, could not only continue its creative life, but become a successful and authoritative member of the world's educational community, despite various socio-economic and political changes in the country. Today Tbilisi State Conservatoire is celebrating its 100th anniversary. It meets the anniversary date with strong determination and strive for renewal corresponding to the epoch.

Founded in 1917, Tbilisi State Conservatoire was the first school of its type in the Caucasus. In 1924, it was granted its status as a state institution, and since 1947 it has been named after Vano Sarajishvili – great Georgian opera singer.

The foundations of the Conservatoire are built on Tbilisi's rich history of music and theatre, the epicenter of which was Tbilisi Opera House, opened in 1851. Throughout its history, the Opera House has hosted tours of the most famous musicians of their day, including: Henryk Wieniawski, Leopold Auer, Egon Petri, Anton Rubinstein, Sergei Rachmaninoff, Vladimir Horowitz and many more. It has also been the

birth-place for the careers of many outstanding musicians, such as singer Feodor Chaliapin. Access to such a wide range of musical talents, with world-class concerts, opera and ballet performances created great enthusiasm for high culture in Tbilisi. Numerous salons sprung up across the city, providing a space for family performances.

Georgia is eternally thankful to the pioneers of musical education in the country, such as: Leon Yanishevsky – the teacher of the first Georgian pianist Aloiz Mizandari; Eduard Epstein, a student of Ignaz Mocheles; Konstantin Gorsky, a student of Henryk Wieniawski; Franz Kessner, a student of Friedrich Kunau; Aleksandr Nemirovsky, a student of Antoine Marmontel; Evgeni Guzikov, a student of Lucien Kapet; Nikolai Klenovsky, a student of Peter Tchaikovsky; Josef and Rosina Lhévinne; and Josef Rátil – Czech singer, choir master and teacher, etc.



The building of Tbilisi State Conservatoire

From the late 1800s the first Georgian performers, teachers, folklorists, and composers began to emerge, notable among which being Lado Aghniashvili, Ia Kargareteli, Aloiz Mizandari, Kharlampi Savaneli, Zakaria Chkhikvadze, Philimon Koridze, and Andria Qarashvili. The turn of the century also saw the founding of the

country's first school for composers, bringing with it a new wave of Georgian composers, including: Zakaria Paliashvili, Dimitri Araqishvili, Meliton Balanchivadze, Niko Sulkhani-Shvili, and Victor Dolidze.

It was at this time that groups of foreign-trained Georgian musicians alongside musicians from abroad who had stayed in Tbilisi to open their own schools, came together to ferment a renaissance in Georgian musical education.



The Grand Hall of Tbilisi State Conservatoire

Some of the most famous names from this period include Ilya Iceberg, Ana Tulashvili, Anastasia Virsaladze, Franz Kessner, Valentina Kuftina, Heinrich Neuhaus, Lucian Truskovsky (*piano*), *Olga Bakhutashvili-Shulgina*, *Enrico Broggi-Mutini*, *Victor Vilshau*, Evgeni Vronsky, Sandro Inashvili, Varvara Zarudnaya, Valerain Kashakashvili (solo singing), Moris Lednik (violin), Evgeni Guzikov (chamber ensemble), Konstantin Miniar-Beloruchev (violoncello), Sergei Barkhudarian, Mikhail Ippolitov-Ivanov (composition and music theory), Dimitri Araqishvili (Georgian folk art), and Ivane Paliashvili (conducting).

The Conservatoire building was constructed in the early 1900s as Music School. The building was designed by the Tbilisi-based Polish architect,

Aleksandr Shimkevich. The Recital and Grand Halls of the Conservatoire are the epicenter of intensive concert life in Tbilisi. In 1963, a three-manual forty-register organ was installed in the Grand Hall.

First Rector of the Conservatoire was Nikolai Nikolayev – director of the music school, on the basis of which high school was founded. At various times the rectors of the Conservatoire were: Zakaria Paliashvili, Dimitri Araqishvili, Mikhail Ippolitov-Ivanov, Shalva Mshvelidze, Grigol Kiladze, Iona Tuskia, Otari Taktakishvili, Sulchan Tsintsadze, Nodar Gabunia, Manana Doijashvili. Since 2012 Rezo Kiknadze has been the Rector.

Since its foundation, Tbilisi Conservatoire has been at the core of Georgia's cultural life. It has endured a challenging history: through the political repressions of the 1930s, it weathered ideological pressure, the 1937 purge and World War II. At the disintegration of the Soviet Union, it overcame the challenging years following Georgia's independence. Yet still, throughout this adversity, the Conservatoire has continued to play its role in advancing classical music within the country and fostering the talents of generations of musicians (vocalists, pianists, violinists, etc), musicologists, folklorists who have brought the world recognition to Georgian culture.

Today the Conservatoire boasts significant international connections, and stands not only as a center for education, but also as a music research institution – pushing the boundaries of musical practice.

Since independence, the Tbilisi Conservatoire has undergone modernization into a European-style musical academy, with a Western three-stage university structure, and membership of the European Association of Conservatoires (the Association Européenne des Conservatoires – AEC).

This modernization reflects broader trends within Georgia's education system, and has seen the introduction of a more flexible, contemporary approach with a broad selection of new courses and specializations on offer to students. The institution is now, more than ever, a member of the global musical community, with integration into the Bologna process – through which European education is standardized – enabling students from across the world to study in its halls. This new international profile has presented many opportunities for students of the university, bringing classes by renowned musicians from across the world; alongside international projects, festivals, conferences and exchange programs.

The Conservatoire is structured into faculties, under which creative tuition, performance practice and academic research are undertaken. There are two core faculties: Performance and Composition, and Musicology, subdivided into a range of programs and specializations. Students at the university may receive formal qualifications under Bachelor's, Master's and Doctoral programs.

In the last decades new Bachelor programs have been introduced, e.g. at the Performance Faculty – “Jazz Art” and “Ballet art”; at the Composition and Musicology Faculty – “Music Today” (unites three directions: music technology, music journalism and music management).

The Conservatoire has carried publishing activities for about half a century. It boasts over 100 publications on music history, sacred music, ethnomusicology, music performance including collections of scientific works, articles of the Conservatoire professors and Doctoral students, proceedings of scientific conferences; since 2017 music collections including the works created by staff of the Composition Direction Program, supplied with comments and a CD.



The Recital Hall of Tbilisi State Conservatoire

In 2003 International Research Centre for Traditional Polyphony was founded on the basis of Georgian Folk Music Laboratory and Faculty; and Laboratory of Sacred Music. The Centre's activities are aimed to stimulate research of world polyphony and increase of the accessibility to its results, on the one hand, and to disseminate practical and scientific knowledge of Georgian multi-part singing worldwide, on the other hand. Its work is supported by the International Symposia on Traditional Polyphony, the proceedings of which are available at the Center's website: www.polyphony.ge. In 2002-2016, research on the polyphony of 38 nations of the world was presented at Tbilisi symposia.

The Conservatoire library has functioned since the foundation of the Conservatoire. It holds around 53,000 books and 100,000 pieces of sheet music.

The Conservatoire music library works to catalogue archival recordings, digitizing Georgia's musical history and making it available on CD.

The Conservatoire Museum is home to the unique artifacts of Georgian musical heritage, including: items belonging to well-known musicians, concert posters and programs, documents on the history of the Conservatoire, autographs, photos, personal items of Georgian and foreign musicians.

The Conservatoire's Music Seminary founded in 2009, is the country's primary institution for supporting the creative potential of musically-gifted children, instilling a passion for music and a professional approach to their calling from an early age. The Seminary provides children with the opportunity to study piano, orchestral instruments and to begin to understand music theory.

The Conservatoire today is not only proud of its century-old traditions of practice and scholarship, but has enthusiastically sought to adapt and grow, developing its program of education to meet international norms, enabling the institution to play an ever-increasing role in a vibrant global community of artists in the 21st century.

The material is taken from the
**book "V. sarajishvili Tbilisi
State Conservatoire – 100"**
(authors: N. Loria, M. Kavtaradze)

"My Way to Georgian Song"

Hello, my name is John Graham. I count myself among those that love Georgian traditional music, and am honoured to write a letter sharing my journey of discovery with the IRCTP community.



John Ananda Graham

My first chance to sing Georgian music came in 2002 when, as a senior at Wesleyan University, I was directing a small choir focused on singing Gregorian chant and 12th c. Parisian organum (Perotini's *Viderunt Omnes* remains a diamond in my heart). It was in the process of researching "world sacred music" to add to our repertory that one afternoon, I fell into a trance listening to recordings of *Tsmindao ghmerto* and *Shen khar venakhi* by the Rustavi Ensemble (from the album "Georgian Voices", 1996). I'm sure I'm not alone among this readership in finding entrance to Georgian music from those stalwart arrangements and performance *par excellence*. As a life-long singer of all types of choral music – I grew up singing Anglican 17th-19th century sacred music, French, German, and American folk songs, then sang in Renaissance groups, contemporary Scandinavian choirs,

Gospel choirs, and even pop male *a cappella* groups in college – I immediately gravitated to the precision, strength, and feeling of this recording which combined powerful voices and a European “academic” choral style. Here was a music I wanted to sing!

After transcribing these two chants and hastily calling an extra rehearsal to do an initial read-through, the rest is history. I transitioned away from the Gregorian chant project (though this music still remains deeply influential), changed by topic to Georgian chant (I joke that my Wesleyan advisers never noticed the spelling change anyway), and taught my group thirty more Georgian chants. Several individuals helped me get started: Joseph Jordania, Carl Linich, Alan Gasser, Stuart Gelzer, Patty Cuyler, and Frank Kane were all extremely generous with their time and assistance, sending me sheet notation and compact disk recordings and putting up with endless questions in phone interviews and email correspondence (I always try to pay your assistance forward!). I also met a life-long mentor in Ted Levin, professor of music at Dartmouth College, who patiently listened to my hurried elevator speech in 2002 and then prophetically instructed me to, “go to Georgia; learn the language; meet the people. Then get back in touch with me”.

In 2003, I participated in a Village-Harmony-organized singing camp in Signaghi, Georgia, where I met folk-musicians Ketevan Mindorashvili, Shergil Pirtskhelani, and Patty Cuyler. Singing Georgian folk music gave me new understanding for chant, and made me wonder why sacred music singers aren't encouraged to sing folk music as well (folk and sacred music genuinely complement each other, as every Georgian seems to know, but is mostly a lost connection in the West).

My first experience with Georgian chant as a living tradition remains fixed in memory. During my first weekend in Signaghi, new friend John Wurdeman whisked me away to a liturgical service at Alaverdi Cathedral –that massive white stone sanctuary rising with majesty and elegance from the vineyards of Kakheti. Here, as I stood rooted to the stone steps at the West end entrance, I was overwhelmed with the superb medieval acoustic as a choir of seemingly hundreds of voices sang *Romelni kerubimta* and *Jvarsa shensa*, chants I knew intimately from having taught them the previous year. The sound of their voices filled the church, blending smoothly in the hidden recesses of the side aisles and upper walkways, inviting listeners to gaze up through the sunbeams at the massive reverberating cupola high above.



with ensemble Aghsvali

I couldn't see the singers at first, but the sound was incredible. Later, I was surprised to learn that there were only five of them, standing in a tight circle around a single chant book in a corner of the South apse. Their superb voices and the Alaverdi acoustic still fill my memory (thank you choir director Kote for this gift!). These experiences with real spaces and real people galvanized what has become a life-long fas-

cination with Georgian chant in all of its myriad manifestations.

In 2004 I returned to Georgia on a Fulbright research grant, this time resolved to wrap my head around ergative pronouns, the six-case declension system, agglutinative verb structures, three new alphabets, and the unpronounceable consonants of the Georgian language. Now based in Tbilisi, I met hundreds of scholars, students, singers, expats and other *simgheris moqvarulebi*, including Anzor Erkomaishvili (director of the ensemble “Rustavi” I so admired), and importantly Davit Shugliashvili, Malkhaz Erkvanidze and Zaza Tsereteli of the “Anchiskhati Choir”, all of whom I met at the incredibly successful IRCTP second polyphony symposium in September 2004. One of the major projects of the year would be organizing the first “Anchiskhati Choir” tour of the United States, which happened in October 2005 (I went on to organize several such tours for various Georgian ensembles, but have now retired from this exhausting line of work; let the young'uns take over!).



John Graham with his family

The year was difficult for me, personally, because my father – always my inspiration for studying subjects arcane and pursuing life's passions on a creed of intellectual curiosity, not economics – passed away after a two-year battle with cancer. He told me at the end, “go there where you want to be, and do what you love to do”. In the world of Georgian music, I was where I wanted to be.

Teaming up with Luarsab Togonidze, savant historian and tamada supreme, we worked on translations of Ekvtime Kereselidze's memoirs and wrote a short (unpublished) book on the history of Georgian chant which became the foundation for the history chapters in my PhD dissertation, “The Transcription and Transmission of Georgian Liturgical Chant” (Princeton University, 2015). It was also during this year that I converted to Eastern Orthodoxy and began chanting in the Jvartamaghleba Church in Saburtalo and later the Mama Daviti Church in Mtatsminda. From 2009 I have been a member of the “Kashweti Church Choir” and ensemble “Aghsavali”.

During the Princeton years, 2006-2013, I deepened my knowledge of folk music, directing the amateur women's choir “Dedebi” and men's choir “Gaumarjos”. These choirs and our love of singing sustained my spirit through a period of stressful graduate studies.

My professional involvement with the “Anchiskhati Choir” and the Georgian scholarly community deepened as my graduate studies took me to the chant sources preserved in the National Centre of Manuscripts. I spent many intensive months, over several years, looking through every hand-written rough draft manuscript of Georgian chant notation written by figures such as Philemon Koridze, Ekvtime Kereselidze, and Vasil Karbelashvili. My disser-

tation discusses these manuscripts in depth, both from the angle of the human actors that sang, wrote, and financed the transcriptions, and as a history of the book itself – its travels from one owner to the next, being edited by two, three, and four different people, the challenges of surviving mold and decay as Soviet policy required that the manuscripts be hidden in various basements and even buried in tin boxes underground in the Zedazeni Monastery church yard!

The introductory chapters review secondary sources on Georgian chant, discussing current understanding on its origins in Palestine, development in Tao-Klarjeti, dispersal into various "schools" in feudal Georgia, decline during the Russian Imperial period, its transcription process, and finally the twilight of its oral transmission during the 19th-20th centuries. The middle chapters are devoted to the incredible race-against-time to transcribe chants into notation from the last living master chanters of the oral tradition (1880s-1910s). The concluding chapters dip away from history to devote a theoretical discussion towards the subjects of categorization, memorization, and harmonization: here we encounter the eight-mode system – the process of categorization that enabled master chanters to aggregate model melodies into complex chants and maintain thousands of them in oral memory – as well as the various ways in which singers from the three main monastery schools, Gelati, Shemokmedi, and Svetitskhoveli, developed unique responses to the need for polyphonic harmonization of these common model melodies.

A great many Georgian scholars from the Conservatory and the National Centre of Manuscripts were extremely generous in sharing their knowledge and time with me over the years; I am honoured to include their names in the acknowledgements in my dissertation.

These days I am living back in Georgia, having spent a year at Dartmouth and another at Yale together with my wife Ekaterine Diasamidze and our children.

Through exposure to the heroic stories of Ekvtime Kereselidze, Maksime Sharadze, Alexandre Okropiridze, and the many others that helped to save the oral chant tradition from oblivion, touching daily the very manuscripts that they labored on with so much hope and trepidation for the future, I gained newfound appreciation for the present-day efforts of the "Anchiskhati Choir", and their students, to revive a "neo-authentic" performance practice of Georgian traditional chant. History will look favorably on their good deeds. In the future, I plan to publish portions of my dissertation as books and articles; I hope to continue doing my small part supporting the popularization and knowledge of Georgian traditional chant as an English-language editor for chant book projects; and I hope to be a friend and mentor to the next generation of young chanters, both Georgian and foreign, urban and rural-monastic, who will surely teach us even more than we currently know about this music that we all love and cherish.

John Ananda Graham
Dr of musicology

**“Nightingale of Guria” –
Samuel Chavleishvili**

One cannot meet old or new generation singer, lover of Georgian song, who, when talking about folk treasure, will not mention Samuel Chavleishvili – the magician of Gurian song. Moreover, if we follow the development of folk song and choral art, we will see that since the 1880s almost all choirs and renowned singers in Guria have suffered the direct influence of Samuel Chavleishvili’s style of singing.



Samuel Chavleishvili

Samuel Chavleishvili was born in Okroskedi village of Askana community Ozurgeti Uyezd.

Little Samuel inherited musical talent and voice from his ancestors. His family was prince Maksimelashvili’s serf; Samuel himself was a servant in the prince’s house. Maksimelashvili was a good connoisseur of Gurian song. Experts and those who wanted to learn songs

gathered in the large palace that he owned in Baghdadi village. Thus Maksimelashvili’s house was a sort of musical salon. The Prince had a rule: "If he saw that someone had good musical ear, he gave the person free lessons, then sent him to his friend Data Gugunava – a renowned chanter-singer to “master” singing. Samuel Chavleishvili, whom the Maksimelashvilis respected as a family member, passed this school.

In Chavleishvili’s dynasty every family had only one child, Samuel was not an exception he had no brothers or sisters, this is why he was very fond of his cousin Ilarion, who greatly supported him, as a brother. He sang together with Ilarion all his life. While working at the Maksimelashvilis Samuel collected singers on his initiative and created an ensemble. Later the ensemble members became renowned choir-masters and disseminated Samuel’s singing style all over Guria. Initially among them were: Samuel Chkhikvishvili, Ilarion Chavleishvili, Besarion (Besonie) Intskirveli and Vladimer (Ladiko) Dolidze. Later they were joined by: Varlam Simonishvili, Aleksandre (Altsandre) Makharadze, Samson Urushadze and Shalva Siamashvili. This group existed and was active until Samuel’s passing.

Samuel and his friends were immutable participants of all gatherings in Guria. However what’s interesting is their activity in Poti, Samegrelo, where Samuel opened a tavern. The tavern became one of the main gathering places for the peasants who had gone to work in Poti. Best singers gathered here and competed in singing until dawn. People never got tired standing and listening to them.

Later the group became an official choir and started performing in Ozurgeti, Chiatura, Zugdidi, Kutaisi, Tbilisi, however only basing on pure enthusiasm as before.

In 1908 Chavleishvili's choir participated in the celebration of Akaki Tsereteli's anniversary in Skhvitori village. This was followed by the first audio recording session for Gramophone record on Akaki's initiative. After this, listening to Chavleishvili became more available and generations grew up on his recordings.....

Chavelishvili had a rule of upbringing pupils. He constantly looked for talented children, providing accommodation and teaching them. At various times Vladimer Berdzenishvili, Kalisto Ramishvili, Vakhtang Sikharulidze, Giorgi Talakvadze, Akaki Basilashvili and others lived in his family for months.

Samuel was not only a singer or teacher of singing. He was a true artist. Each time he sang an old song in a new manner, thus creating new variants. Once at a party he sang table song "Tsamokruli" 50 times, each time in different manner. According to Samuel Chkhikvishvili, "Almost all Gurian songs are embellished by Samuel and Ilarion". Vakhtang Sikharulidze compared Samuel with Galaktion Tabidze: "Similar to Galaktion who brought Georgian poetry to such a height, Samuel also opened a new horizon for Georgian folk song". A well-known choirmaster and singer Vasil Makharadze noted: "Samuel Chavleishvili turned Gurian song over. He deviated from all then-existing laws and introduced the so-called "free singing", which was gladly approved by the freedom-loving Gurians. It should also be mentioned that Samuel was gifted with inner talent of composition, he loved complicating the song, but not too much. He often explained this so: "when you twist the rope, it becomes strong, but if you overdo, it will tear" thus song needs to be embellished, but moderately not to spoil it.

Samuel Chavleishvili's name thundered all over Guria. It can be said that all, beginner or

renowned singers tried to get acquainted with him. But not only in Guria Samuel was not recognized as incomparable master of song. Very long is the list of the disciples raised by him in Guria and Samegrelo: Vladimer Berdzenishvili, Barnabi Sikharulidze, Vakhtang and Ermalo Sikharulidze, Kapiton Chkhikvadze, the Khukhunaihvilis, the Gumbaridzes, Iliko Morchiladze, Ivane Chkhaidze, Porpile Gabelia, Kirile Pachkoria, Rema Shelegia, Dzuku Lolua, Kitsi Gegechkori... It is noteworthy, that all singers loved this simple, kind, forgiving and very modest man. In Vladimer Berdzenishvili's opinion "Samuel knew his own worth, that he was a great singer, but he did not brag about it... he was very kind, honest, and loving man; he loved even the enemy; the immutable could turn a simple, short-tuned melody into a song, create a masterpiece. This needs talent, taste and moderation".



Samuel Chavleishvili's choir

Vladimer Berdzenishvili was 33 years younger than Chavleishvili, but they became friends at the first meeting. One day Berdzenishvili visited Samuel early morning. The latter was sitting in the alley, quietly listening to the birds singing. He had several whistles of different size, and blew in one, then in another. The

greeting was followed by Ladime's question what he was doing there Samuel responded: "Listen to the birds, do you hear a thrush is singing here, a blackbird- there, a canary – over there? What you like in my singing does not come from my pocket, this is how I found it". He imitated birds chirping with a whistle, created a melody and thought which song it would fit, looked for improvisations...."

Samuel's great grandson Samson Chavlesihvili recollects: "I know from my father, that Samuel had an amazing throat, like a bellows; he knew all voice parts, but sang only top part in the ensemble. Thanks to his unique throat he brought top part to the highest level".... Vasil Makharadze recollects: "When he started singing everyone was enchanted by his mastery and inimitable timbre. This is why he was called the "Nightingale of Guria" and still is the best top-part performer". When 104-year-old Ivane Chkhaidze - a member of the choir from Supsa heard Samuel Chavleishvili's recordings he exclaimed: "Such a top part has not been born in the world yet and I doubt will be".

Ivane Chkhaidze also recollected: "He never got tired, there was a case when at the party he sang three days in a row, but this did not affect his voice... he never sang the same variant twice. He would teach his voice-part to someone, but to the students surprise he would sing differently". According to Mose Sikharulidze "Initially Samuel sang *krimanchuli*. He had very strong voice, then he started incomparably singing top part". Anania Erkomaishvili noted: "there hadn't been anyone with such voice and would never be... he was gifted from the God". Artem Erkomaishvili highly estimated Chavleishvili's talent and mastery. He thought that "Samuel was the best Gurian singer of all times. He was a reformer, who made Gurian song more ornamented; diverse, complex and beautiful....He brought the performance of top part in Gurian song to the highest peak. One should be a great master to follow Samuel in singing".

According to Anzor Erkomaishvili after listening to Chavleishvili's recordings his grandfather Artem would stand up and clap. For him Samuel was a highest performance measure.

We should honour this great singer.

Marina Kvizhinadze

One Georgian folk ensemble

Akriani

Children's folk ensemble Akriani was created on the basis of the united junior and senior pupils' choir at Sulkhan Tsintsadze Music School in Martqopi village (Kartli region). The members of the ensemble are 7-15 years old, however in the case of desire some pupils stay in the ensemble after graduating from school.



**ensemble Akriani in the Recital Hall
of Tbilisi Conservatoire**

Akriani first performed for the wide audience in 2013 at the Festival of Kakhetian Music in Telavi. The name for the group was selected impromptu; Akriani is the old name of Martqopi. According to historical sources before the activities of St. Anton – an Assyrian father, Martqopi was called Akriani i.e. stony place. Monk Anton settled and kept his activities in the monastery founded by Vakhtang Gorgasali in the forest of Akriani. What better name could be given to the ensemble from Martqopi!

Ensemble's repertoire comprises Georgian folk, urban songs and church music examples. The group performs songs from almost all parts of the country. However the examples from the native region, East Georgian folklore

prevail. I try to teach children all voice-parts of the songs as much as possible, to perform round-dance and dance examples conformably; to master musical instruments as well.... For me as for a choirmaster it is important to preserve the principles of traditional performance. This is why we learn songs from archival recordings; however the recordings of active traditional ensembles do not stay beyond our attention either.

Akriani successfully participates in inter-school, regional and other events and concerts, local and international festivals, concert programs of different conferences, evenings of Georgian folk song and church chant, various charity events.

Akriani has been awarded a number of diplomas and prizes for the successful performance in national festivals held in different cities of Georgia (Tbilisi, Signaghi, Mtskheta, Akhaltsikhe, Gurjaani, etc).

In 2012 Akriani was a winner in the nomination *best authentic performer of folk song* at Teimuraz Janelidze Festival of Choral Music; in addition, the ensemble frequently participates in local competitions of choral music. Akriani was a winner at the 1st (2015) and 3rd (2017) National Competitions of Children's and Juvenile Choirs.



ensemble Akriani in Turkey

In 2015 it was first-place winner and laureate in the category *Georgian folk song*. In 2017 was awarded gold medal in the category *Georgian church chanting*, and first-place winner and bronze-medal holder in the category *folk song*.

Akriani held two concerts (2016, 2017) at the concert hall of Martqopi House of Culture. In addition the ensemble is a frequent participant of the events held at the State Museum of Georgian Folk Song and Musical Instruments, where it also suggested solo program to the audience.

On 3-6 June, 2017 Akriani participated in the First International Festival of Choral Music in Istanbul (Turkey) and was awarded special prize and diplomas. On the invitation of Iberia Ozkan Melashvili – Head of the House of Georgian Art, the ensemble held a concert at the Georgian Association of Turkey.

I think main goal is achieved: pupils of the school consider it a great honour to be the ensemble members and gladly attend the rehearsals; they prefer folk songs to classical choral examples obligatory to perform at Music School. They are well-aware that the national treasure transmitted to us by the ancestors needs to be safeguarded, appreciated and popularized.

Eka Shoshiashvili
Choirmaster,
director of ensemble Akriani

One Foreign Folk Ensemble

Seto *leelo*-choir Verska Naase from Estonia

Setos are small indigenous people, living in the border area between South-eastern Estonia and Pskov Oblast of Russia. Nowadays, more than half of approximately 12000 *Setos* live in different areas of Estonia, outside the of historical Setomaa. Comparing to the past, very few *Setos* remain beyond Russian border. *Seto* language belongs to the Baltic-Finnish language group and is very close to the Southern Estonian language.



choir Verska Naase

Setos have an extraordinarily well-preserved traditional culture. One of the most known elements of *Seto* culture is their traditional singing, called *leelo*, which has largely been transmitted in oral way until today. Nowadays, the singing tradition is safeguarded by the *leelo*-choirs (singing groups of about 10 members). *Leelo* belongs to the Finnic common oral song tradition that counts about 2000 years. Unlike the majority of this singing culture, *Seto* singing is multipart and implies, in its older layers, a unique one-three-semitone scale, which

makes the performance sound very original (links of examples below). The old scale is disappearing from the continuous oral tradition, but a few *leelo*-choirs have started to revitalize that old tradition – the best known of them is the *leelo*-choir Verska Naase.



choir Verska Naase

Verska Naase (“women from Verska”) was founded in 2008 in Setomaa by young women of the Värskä village. They wanted to sing songs, inherited from the living tradition, but, at the same time, their intention was to find interesting new repertoire from past times, from the master singers, whose voices are preserved in archival recordings. The mothers and grandmothers of many singers of the group are or were well-known singers. Some singers have already been members in other *leelo*-choirs. So the repertoire of Verska Naase comprises the inherited songs and common contemporary tradition as well as the songs learned from the archival recordings. The latter are mostly in old one-three-semitone scale that the members of the group have learned, relying on contemporary theoretical knowledge about this scale. They say that the sound of the songs in old scale is enchanting and enjoy rich possibilities to vary the melody of the choir part, making the singing vivid and every performance unique.

As the melodies are not explicitly connected to definite texts, it is possible for every lead singer to use the words she likes most and combine them according to her own preferences. In local tradition, the skill of improvisation is highly valued and the members of the group can improvise the lyrics, inspired by the situation at hand.

Verska Naase has sung at different festivals in Estonia and abroad. Among other places, they also performed in Georgia in 2014. They perform not only on the stage but during village festivities and in spontaneous situations as well.

The members of Verska Naase are: Jane Vabarna (leader), Marika Keerpalu, Elo Toom, Tiina Kadarpiik, Riin Tammiste, Merle Suss, Eve Kapten, Marje Linnus, Janika Teervalt, Kristiina Sokk, Merike Tein, Elina Keerpalu, Meelike Kruusamäe.

Links

Verska Naase:

<https://www.youtube.com/watch?v=1m3VYREZB5Y>
<https://www.youtube.com/watch?v=ac87OnPAimY>
<https://www.youtube.com/watch?v=7qK67nQmsas>

Seto multipart singing in one-three-semitone scale:

<https://www.youtube.com/watch?v=cmDgOjiR2dc>
<http://www.folklore.ee/pubte/eraamat/rahvamuusika/en/010-Kate-kaskimine>
<http://www.folklore.ee/pubte/eraamat/rahvamuusika/en/050-Peigmees-tuuakse-laua-taha>
<http://www.folklore.ee/pubte/eraamat/rahvamuusika/en/051-Ehi-veli>
<http://www.folklore.ee/pubte/eraamat/rahvamuusika/en/052-Morsja-itkeb-vennale>
<http://www.folklore.ee/pubte/eraamat/rahvamuusika/en/054-Neiud-itkevad-sopra>

Seto leelo:

<https://www.youtube.com/watch?v=mSXcYph-ODc>

Giorgi Mtatsmindeli High School of Ecclesiastical Chanting – 10

High School for Orthodox Theological Education – Giorgi Mtatsmindeli High School of Ecclesiastical Chanting originated from the “International Centre for Georgian Chant and Song” founded by Ilia II Catholicos-Patriarch of All-Georgia in 2006. Among the founders of the School were: Archimandrite Ioane (Kikvadze) - currently Prior of Gareji John the Baptist Udabno Monastery, and Anzor Erkomaishvili – a great beneficent of Georgian traditional song and chant. The idea of creating such a School was financially supported by Maecenas and businessman Ivane Chkhartishvili – an admirer of Georgian traditional song.



Nana Gotua – Head of the University Administration

In 2014 the University was conferred the status of high educational institution (University of Chanting), and the alumni were awarded diplomas of high education, recognized, for the first time, in the space of theological education in Georgia.

The School is specialized in the preparation of precentors of Georgian church chanting,

folk choir masters and researchers of ecclesiastical music, which, first of all, aims to create professional chanters' choirs in Georgian Orthodox churches, as well as in the dioceses of the Georgian Apostolic Church outside Georgia and revive Georgian traditional chant.



**Archimandrite Ioane (Kikvadze) –
Rector of the University**

The University grants Bachelor and Master degrees. It also offers preparatory courses for applicants. Bachelor studies are conducted in 4 creative workshops (three for men and one for women), graduates of this four-year program are granted the degree Bachelor of ecclesiastical music. The two-year Master Program has functioned for three years and the graduates of this level are awarded the degree Master of ecclesiastical music.

In addition to theoretical musical subjects such as History and Theory of Georgian Ecclesiastical Music, Georgian Folk Music, Music Theory, Georgian solfeggio, peculiarities of Georgian traditional musical language, Aesthetics of ecclesiastical music, Academic music – particular attention is paid to the theological program.

In general University module also interestingly presents the following subjects: History of Georgian Church, Old Georgian Language and Literature, Academic Writing, History of Church Art, Culturology, English Language.

Among the supporters of the University are Tbilisi State Conservatoire and Folklore State Centre of Georgia, which plays a major role in the professional growth and employment of the University alumni. Currently, many graduates are engaged in pedagogical activities at the regional representations of the Centre.

The University has 12 well-equipped auditoriums; the library and audio library are equipped with computers and presentation facilities. In 2016-2017 academic year, with the donation of “Georgian Chanting Foundation” and its director general Nana Gotua, the university was equipped with the Music Technology Studio of International standards, where the students learn computer notation technique, master the theoretical knowledge and practical skills for recording acoustic music – the knowledge essential for studio recording, as well as in the concert hall, in the church or in open space. The studio aims to teach the students the recording technique, cleaning up, editing, “mixing” and “mastering” of recordings, which will further increase their employment area; The expeditions carried out by the mobile studio will be the basis for creating the School’s audio and music archive. The studio will also allow cleaning and restoring old and new archival materials. Apart from the School students, the existing technical base will also be available for other interested people and specialists of the field.

“Georgian Chanting Foundation” provides employment for the students with high academic grades in different regions of Georgia, where they create choirs of chanters and sing-

ers. The Foundation also encourages students with scholarships. Every year Giorgi Mtatsmin-deli scholarship is awarded to the most successful student. The Foundation added new gift – Scholarship for Student Mothers.



students of the University at the 10th anniversary

The united University Students’ Choir directed by Giorgi Donadze – Director of the Folklore State Centre is distinguished in active concert life.

The High School regularly hosts public lectures, meetings with the figures of traditional art, with the participation of the University professors and tutors, invited specialists, including foreign scholars.

Six streams of students have graduated since the inception of the University.

On 19 September, 2006, at the blessing of the building of the school, his Holiness and Beatitude Ilia II noted: “We are starting a significant work. I’m sure that the choirmasters raised here will create choirs throughout Georgia, thanks to whom the entire country will glorify the Lord”. It can be said that this call is successfully implemented by the University.

Additional information is available at
www.galoba.edu.ge

Ensemble Mcheli in Switzerland

Men's folk ensemble Mcheli has existed 6 years at the State Museum of Georgian Folk Song and Musical Instruments on enthusiastic basis. The group is directed by ethnomusicologist Ketevan Baiashvili – a scientific worker of the museum and Givi Ksovreli – a soloist of ensemble Mtiebi, who, from the very beginning, aimed to find and revive the songs unjustly forgotten or for some reason “rejected” by modern performers and make them accessible for wide audiences.

Initially, the ensemble studied Kartlian examples sunk into oblivion. These were followed by the songs from East Georgian mountain regions – Khevsureti, Pshavi and Tusheti. It should be noted that today almost none of folk song performers sing Pshavian and Khevsuretian songs. Mcheli, practically, turned them into “live museum exhibits”. After this they found long-forgotten variants of Kakhetian songs... Four members of the ensemble are originally from Tianeti. Great desire to perform Tianetian songs resulted in including completely forgotten examples recorded in Tianeti into the ensemble's repertoire.

Mcheli continues to revive the “museum” examples of Georgian folk song and also seeks for West Georgian variants. The ensemble's repertoire also includes several Megrelian, Acharan, Gurian and Urban Songs.

This group also serves the visitors to the museum, among who there frequently are foreigners too. After visiting the museum the guests are willing to hear live performance of Georgian traditional songs, they attend ensemble's rehearsals and learn folk songs with enthusiasm.

Mcheli often visits different regions of Georgia with the purpose to collect lesser known songs and popularize the Museum.

“With its performance principles this ensemble continues and preserves Edisher Garaganidze's style. Authenticity – naturalness, freedom, improvisation, accompanying songs with act is the starting point for the ensemble. This performance style provoked the idea of reviving old rituals. Working on Berikaoba and mourning rituals is under way. Mcheli has a tradition of visiting different villages with Alilo and Chona for Easter and Christmas; this is an invaluable experience for this kind of ensemble and especially for rural population.



ensemble Mcheli with Swiss friends

The ensemble is a frequent guest to radio and television programs; participates in the Museum events, festivals, etc. It is also highly esteemed in the professional circles.

On 15-25 September Mcheli was on a concert tour to Switzerland. The tour was planned and realized with the efforts of a big admirer of Georgia and its culture, Thomas Häusermann – Honorary Professor of Ilia State University.

Ensemble held 7 concerts in 7 cities of Switzerland. It mostly performed in historical

locations and old churches, there also were concerts at puppet theatre and archaeological museum. In Zurich there is the Society of Georgia supporters, with Thomas Häusermann as president. The members of the society are benevolent and educated people, who are well-aware of today's state of traditional song performers in Georgia and wish to help them. The society hosted Mcheli and organized its concerts. The ensemble performed a vast program. This was the group's first concert tour outside Georgia.



concert in Switzerland

The first concert was accompanied by particular emotional tension, however the success inspired the singers and they were more courageous and free at following concerts. Swiss audience is very demanding and strict. They listened with a great attention and had amazing reactions on some activities.

Thomas Häusermann's extraordinarily accurate translations and comments of the presenter significantly contributed to Mcheli's success. All concerts, without exception, were met with great ovations. The audience greatly appreciated authentic performance of songs, free action on the stage. One of the ensemble's achievements is free attitude to dance when singing a dance song, which inspired the audi-

ence. Special mention was made of Mcheli's wide repertoire – different repertoire was performed at each concert.

Performance of rituals aroused particular interest. The ensemble presented several scenes of Berikaoba and a work ritual. After the concert, people came and inquired about different regions and singing styles, the meaning of separate song or act in rituals.

Memorable was the concert in Bern. Eleven immigrant Georgian families living in this city attended the concert, it was heartwarming to meet and talk with them, take memorable photos...

The concert organizers expressed their wish for future meeting with Mcheli. Many of them got interested in the Museum of Georgian Folk Song and Musical Instruments. The visit to Switzerland was a wonderful experience for the young ensemble.

Ketevan Baishvili

Director of ensemble Mcheli

About One New Publication

Zakaria Paliashvili

The Association of Tbilisi Municipal Museums has published a bilingual album dedicated to the life and work of the great Georgian composer, conductor, teacher and founder of national composing school Zakaria Paliashvili, entitled "Zakaria Palaishvili". The publication comprises yet unknown personal letters, rich photo material and various archival documents telling about the important events related to the creations and remarkable facts from the composer's life.. The book is aimed at showing Za-

karia Paliashvili's merit by the cultural heritage preserved in museum funds or archives.

The publication has been created from the collection of exhibits from Zakaria Paliashvili's memorial house; the materials of Korneli Kekelidze National Centre of Manuscripts, musicological articles published in the Georgian periodicals, and yet unpublished monographs.



The edition contains detailed information about Zakaria Paliashvili's activities, as a composer and his folkloristic work. It includes the introductions to the collections of songs recorded on the phonograph in different parts of Georgia and subsequently transcribed by the composer, which presents him, as a professional folklorist and a truly national composer.

This is the first scaly publication about Zakaria Paliashvili in terms of form, content and high polygraphic level.

*The album can be purchased at
Zakaria Paliashvili Museum*

e-mail: infotbilisimuseumsunion@gmail.com

Traditional Family Ensemble

The Gordeladzes

We continue to familiarize our readers with family ensembles, the number of which, has, fortunately, increased in Georgia. This time we will introduce Gordeladze family - a worthy successor of family singing.

The Gordeladzes live in the village of Likhauri, Ozurgeti district. Deacon Mate (Vladimer) Gordeladze and his wife, Natia Ghazhonia have 8 children.

Here is the interview with Giorgi Gordeladze - director of the family ensemble, recorded by Sopio Kotrikadze, Doctoral student of Ilia State University.

S.K. – Tell us about the Gordeladzes. How the dynasty continued the tradition of singing?

G.G. – The Gordeladzes were distinguished in Likhauri. This is confirmed by the expeditions conducted in our village. In 1963, Grigol Chkhikvadze recorded about 25 Gurian songs in Likhauri. Most of the singers were Gordeladze.

Besides, we have inherited the talent of singing from our grandmother. My grandmother came from Chavleishvili family. Her uncle - Apolon Chavleishvili was a famous singer and choir director. Apolon's father and grandfather were clergymen; grandfather was a chanter too. My grandmother had learned singing from them.

S.K. – When did you decide to create an ensemble?

G.G. – We never made decided to create an ensemble as such. We always sang and still sing at home. When there was a chance for us to sing for the audience, we decided to participate in different concerts and events. We have been in-

volved in concert activities for 3-4 years. As you know, family and stage performances significantly differ from each other. We are delighted by the fact that we are winners of the 2015-2016 Folklore National Festival in the nomination of family ensembles.



director of the Family Ensemble
Giorgi Gordeladze

S.K. – Please introduce your family who are they and what are they doing?

G.G. – The head of the family is Deacon Mate (Vladimer) Gordeladze; his wife – Natia Gha-zhonia. Eldest sister Sopio is married and lives with her family in Rustavi. She is a political scientist and works at the Caucasus International University. Ana is also married; she lives with her husband and son in the village of Chanieti, Ozurgeti district. Ephemia lives in Likhauri, she is married with one daughter – Mariam, who is a schoolgirl.

As for the sons, three of us are students: Damiane – at History Department of Ivane Javakhishvili Tbilisi State University; Saba studies art history at Shota Rustaveli Theater and Film Georgia State University; I am a student at the

University of Chanting; the youngest brother Isaia goes to school.



Gordeladze Family ensemble

S.K. – Please tell us about yourself. When did you get interested in music?

G.G. – My first encounter with music was my mother's lullaby. I loved music from early age. I remember at home we listened to the records of Varlam Simonishvili, Vladimer Berdzenishvili, Artem Erkomaishvili, ensemble Rustavi. Besides, in Likhauri my brother Damiane and I learned many songs from our neighbour Karlo Urushadze – a renowned choir master and distinguished *chonguri* player. At early age I also sang in children's choir directed by Tristan Sikharulidze – a famous singer and choir master. I would like to express gratitude to both of them.

Currently I study at Giorgi Mtatsmindeli High School of Ecclesiastical Chanting, work at Dusheti regional branch of the Folklore State Centre of Georgia and St. George parochial school. In addition, I direct ensemble Gorda, which I founded together with friends not long ago.

S.K. – What is the main source for your ensemble's repertoire?

G.G. – We basically sing Gurian repertoire: trio songs as well as antiphonal choir examples. Sometimes we sing songs from other parts of Western Georgia; most of which we have learned from our first teachers - Karlo Uru-shadze, Tristan and Guri Sikharulidze. We also listen and sing songs from archival recordings. Our repertoire comprises large number of melodies for *panduri* and *chonguri*, which are performed by Damiane - particularly interested in folk instruments.



Giorgi and Damiane Gordeladze with mother at the opening of ESEM in Tbilisi

S.K. – What are your plans for the future?

G.G. – Soon we will complete our first audio album, which was recorded in the recording studio of Giorgi Mtatsmindeli High School of Church Chanting (sound engineer – Ilia Jgharkava) and will be published with the support of the “Georgian Chanting Foundation”. I would like to take a chance to thank the Foundation and Mrs. Nana Gotua – Head of the University Administration.

S.K. – We wish you success!

Viljandi Folk Music Festival – Modern Concept for the Popularization of Traditional Music

During my first visit to Estonia in response to my question about local folklore I always received the same answer and advice – “attend Viljandi Folk festival and you will understand best what's going on today in Estonian folklore”. This year my wish came true and I spent last five days of Estonian cool July in a very beautiful city of Viljandi. Particular preparations were under way for the 25th anniversary of annual folklore festival, but as a local teenager Ana told me her friends and she looked forward to these 5 days all the year round, as at this time quiet Viljandi stretched between the lakes becomes a live, colourful and magic city which hosts musicians and listeners from almost all continents. This unexpected transformation of Viljandi was also easily noticeable for me, I saw street musicians at the corner of every street, even after the completion of the Festival program sound of music did not stop until the sun disappeared for five hours following white nights, rose again and collected us in Viljandi festival space.

All this was initiated 25 years ago by the first generation of folk direction students of the then – “Viljandi School of Culture”. In 1991 after Estonia gained independence, Ando Kiviberg and his friends returned from their first trip outside the Soviet space, Swedish city of Falun. In addition to enormous impressions from the Folk festival there and Folk camp “Swedish ethno” they brought with them a strong decision to create such space in Estonia to revive local folk traditions. Near the historical castle in Viljandi they constructed “Aita” Centre of Traditional

Music and cut the ribbon of the annual festival for the first time.



Viljandi Festival 2017

During 25 years the festival gained popularity and attracted numerous visitors to Viljandi. Thus, it is not surprising that Ando Kiviberg – Director of Folk festival was elected mayor of Viljandi. Despite the busy schedule, inspired by my Georgian origin he gladly told me the history of Viljandi Folk Festival:

“On Swedish folk festival we saw how this tradition was actually kept alive by ordinary young people, wearing jeans, looking very urban but they were music lovers. They gathered and jammed all the time. We were surprised – “what’s going on?” – They were playing just for fun, for themselves and for sharing the emotions, not for performing, not for going onto the stage and gaining applause. It was something very different and we thought we had to do something like this in Estonia, because our living tradition was almost disappearing and we had to find a way how to engage young generation in preserving the vanishing tradition. So, in 1993 we started this festival and ethno camp for youngsters who were so excited of what we had offered in the camp – jam sessions, studying new tunes, playing together and having a good time. After finishing high school some of them

even came to study at Viljandi Cultural Academy”.

This year the theme of Anniversary festival was “The Old and New”, which expressed the Festival’s chief concept – balanced convergence of original traditional music and modern folk-fusion, which raises association with Georgian Art-Geni Festival, however in case of the latter the scale is much smaller. Immediately after inclusion in Estonia’s festival life I was astonished how easily they view the concept of folk festival, they regard the term folklore much wider as well – any music which contains the elements of local folklore. But at the same time, they have the term “Pärimusmuusika”, literally, people’s music, which “they consider as historical folklore the term equivalent to traditional music in English” (Ando Kiviberg). Viljandi Folk Festival is the first and the most large-scale in Estonia, which has set certain norms and basic directions in this field, including the festival program: “We wanted to get attention from the ordinary youngsters who were used to pop, rock music or whatever. We wanted to treat them in the language which they understand, that’s why we sometimes used mixture of pop and authentic music to catch them in a way. If you offer them, for instance, Trad Attack (the most popular Estonian folk-rock group), step by step they start to move deeper and suddenly they discover that they don’t need this electronics and all that stuff but the most important is this music itself – how you can make sounds on your traditional instruments in acoustic way” (Ando Kiviberg).

Indeed, at this year’s festival I listened to all Estonian music stars, participants of Viljandi Folk Festival during 25 years (Zetod, Curly Strings, Trad Attack, Marija Nuut, Kadri Voorand), all, who have found an original niche via incorporating folklore into their creative work

and are known as participants of the world's prestigious festivals. Most of them have been formed as musicians on the basis of Viljandi festivals, ethno-camps or Viljandi Cultural Academy. Ando Kiviberg considers familiarization of young musicians with their native musical language one of the Festival goals: "Literally, you can say folk music is your musical mother tongue so what we're trying to do is to spread this mother tongue to help people understand this musical language".

This year among the Festival guests were musicians from different European countries, Chile and Jamaica, who, after the festival program, improvised all night long in the special bar for the participants. For the first time in my life I happened to be in such diverse multicultural environment, witnessed sharing and fusion of music, which made unforgettable impression on me as an ethnomusicologist, a listener or simply a Georgian tourist.

It was no less exciting, to know that the audience poll revealed three favourites from the musicians invited here during 25 years, among who was ensemble Tbilisi from Georgia. This year Tbilisi was invited to the festival as a honorary guest; despite heavy rain, their solo concert was sold out and once again I witnessed how Georgian traditional polyphony inspired the listeners.

In addition to a different musical concept I was amazed by the scale of Viljandi Folk Festival and artistic diversity of its program.

Alongside basic festival program (concerts, traditional dance meetings) distributed on 8 stages, workshops in traditional music, dance, instrument making, handicraft and cuisine were held on daily basis. As part of the additional program small stages scattered throughout the city were intended for local folk collectives and

performers, theatrical performances, film projections, exhibitions and games. Such diverse program provided desired environment for guests with any interest and taste.



Georgian ensemble Tbilisi at Viljandi Festival

Attending Viljandi Folk Festival I saw the potential which traditional music has today to become an inseparable part of social life again, rather than be a museum exhibit, even different from the past but adapted to modernity – during 25 years the Festival hosted a large number of Estonians and a small city of Viljandi acquired completely new life. Once the children attending the Festival together with their parents now attend the festival with their own families, as experienced listeners and often as performers of this music. Meanwhile the Viljandi Cultural academy gathers more and more students from different parts of Estonia and supplies Estonian musical stage with new stars.

Teona Lomsadze

Doctoral student of Tbilisi State Conservatoire

This letter, published in 1882, deals with Georgian ecclesiastical chant. The issue of chanting is still very topical in Georgia, so we considered this letter interesting to publish.

“Dissemination of Chanting”



Petre Umikashvili (“Anchkhateli”)

Much has been said about Georgian chant and more is to be said, as before doing something it should be well-thought. Some people may be bored by reading, but for those, who consider it important to preserve chanting, staying silent is a crime. Besides, this is not the case which cannot be improved. If the reader does not agree with me and thinks it is a difficult task, this should not prevent us from fulfilling our desire, if we consider its realization necessary and useful...

What is our desire concerning Georgian church chanting and secular song? I think this should be explained well. Only knowing Georgian song or chant is not enough. It is not revival if one or two people chant at the church, if one person knows all the motives and voice-parts; good knowledge of music and well-no-

tated chants cannot revive chanting; paying good salary and pension to the transcribers and a few chanters cannot revive chanting.

Revival implies dissemination, distribution among people, a large number of connoisseurs; when instead of a few humming deacons there is an organized choir of ten chanters in the church; when each eparchy has an exemplary choir; when elementary school pupils know the most important song and chant motives; when the students of theological schools have good knowledge of chanting and will chant in the churches of the towns on week-ends; when school pupils sing in choirs at the village churches; when chanting is taught at all secular and theological schools; when well-tuned Georgian singing and chanting is heard at the party, at home and elsewhere, in the street and on the ship, this will be the revival of our song and chant, this is when the task will be accomplished and the foundation laid to success.

In a word, nowadays, most appropriate is to disseminate chants and songs...

In the beginning each work needs diligence, dedication and unselfish attitude. If we want the work to succeed, we should not wait until someone invites us, but we should invite ourselves, work hard and the work will be productive. In the city not only the chanters themselves strove, but the committee spent money, paid salaries, but in vain, could not create a church choir (we believe, that it is possible to create a church choir from the lovers of chanting, free of charge...).

This is how it works here in the city, and do not ask what will be in the small cities and villages of Kartli-Kakheti. Until now we had hope for Guria-Imereti, but it turned out, that there chanting has survived only as one deacon's humming.

How can our chanting, doomed to disappearance, be revived? At Catholic and Armenian churches pupils of secular or theological schools chant free of charge. Similarly Georgian clergymen should create boy chanters' choirs in the villages and towns. Thus the work would start and if someone leaves new members will join. This will be easier in Imereti, Guria and Samegrelo, as people are more cheerful there. Nor Kartli-Kakheti will be a problem. It all depends only on the leaders: clergymen and school teachers.

We do not expect anyone to think that we want school pupils to be deacons. It can only be said that chant and song is of great pedagogical importance in the upbringing of an individual and whole nation as well...

Even laymen cannot find small assistance. Chant and song lovers would do their best, those who are not experts, but amateurs would encourage chanters and singers, help them, get closer to them and carry out the work. Here's how: I would find a partner for a chanter or singer, make the two meet in their free time and ask them to chant or sing together; give them a month to practice together, then another month and yet another.

Then I would find the third person to join them, then the fourth one and give them several months to practice. Thus I would create a group of six-ten and make them chant at church, at home and at feasts.

The group would gradually increase and thus entire village would know as it is in the churches of some Western and Eastern countries, the whole congregation would chant in two choirs during the Service.

I am sure that they will do this in Imereti and reap the fruits in two years. Main point is that there should be a leader. This is not a hard task to realize in Kartli-Kakheti either.

What we said about layman here, clergymen can do in Kartli-Kakheti as well as in Imereti, Guria, Samegrelo and Achara.

In addition, the teachers in villages and cities should support the clergy and laymen and make young lovers of chanting join the choirs they create. Thus the choirs will have both young and elderly members, so chanting will be transmitted from elders to the young, from nobles to peasants, and will be disseminated, be more successful, beautiful and enriched.

Yes, we should learn and teach each other chanting and singing via creating chanter-singer choirs. Those who support this should assume the responsibility and do the job.

“Anchkhateli” [Petre Umikashvili]

Newspaper “Droeba”, 17 July, 1882 # 148, pp.1-2

The letter is taken from the book

*“The Chronicle of Georgian Chant
in the periodicals of 1861-1921”*

National Library of the Georgian Parliament.

Tbilisi, 2015.

One Traditional Ritual

***Chvenieroba* Feast and Traditional Music Related to It**

“Chve” is Megrelian for an oak sapling. Chvenieri is the name of the mountain, where Martvili church stands. In Samegrelo *Chvenieroba* was celebrated on the eighth day after Easter i.e. on Monday, following Antipasch. Ethnographic materials relate its origin to the village of Bandza and Apostle Andrew. According to informers *Chvenieroba* was celebrated until the 1920’s and then was banned by the Communists.



Chqondidi (in the past) – Martvili monastery (now)

On the site of Martvili church there used to be a big oak tree (Didi Chqoni, Chqondidi) with a man’s figure, made of cast-iron (of copper, according to some data) tied to it. The idol was called Kapunia/Rokapunia, or Didgimiri/Dodgimiri. In some people’s imagination it was an eagle, which had its nest in Chqondidi. The priests of the idol were called Chqondaris. At the Idol’s feast on Tutashkhoba (the Moon’s day, Monday) or Sunday-Bzhashkha, according to some data, a mother was to sacrifice her child to Kapunia.

The story tells that Andrew-the-First-Called and Simeon the Canaanite arrived in Martvili to preach Christianity. St. Andrew demolished the idol, cut down the oak and erected a cross on the site. Before the eyes of the devout he hit the big oak with an axe and when the Christ’s disciple remained unharmed, people recognized the power of Christ. St. Andrew announced that mothers would never have to sacrifice their children any more. Following St. Andrew’s preaches the population of Samegrelo converted to Christianity. Some of the pagans wanted to impede his apostolic mission and stole the shoes and sceptre of the sleeping apostle at night. The saint went to Martvili barefoot.

When the Apostle cut down the big oak tree, the newly-converted population of Bandza told him you have cut down the old tree, but many young ones are growing on the slope. The pagans will take care of one and worship it, thus you’d better cut down all oak trees. Andrew responded: if we cut the trees they will grow any way, let’s dig them all out. Upon return from Bandza the population of Martvili turned the oak-cutting (-digging) to a feast and called it *Chveenia/Chvenieroba* as a token of the victory of Christianity over paganism. The fact of Ilia Chavchavadze’s special invitation to Meki Paghava’s family indicates to the existence of the feast in the 19th century. The guest was asked how he liked the ritual, Ilia wittily answered that the feast should be called *mshvenieroba* (lit. prettiness in Georgian). The articles about *Chvenieroba* written by Ekvtime Taqaishvili, Sergi Makalatia, Korneli Kekelidze and others are available in the 19th century periodicals.

The analysis of the material has revealed that *Chvenieroba* was always accompanied by traditional music; singing, chanting, instruments were heard everywhere. People divided into dif-

ferent groups read poetry and performed round dances. Music also accompanied sport events.

More precisely:

* In our opinion, ancient round-dance song “Mze shina da mze gareta”, which, in different parts of Georgia is also documented in the ritual of son’s birth, for women in childbirth, for healing children’s infectious diseases and putting a child to sleep could be adapted to *Chvenieroba* in the sense of child’s rebirth.

The round-dance “Mze shina” was performed when the dug-out tree was rested roots up against St. George church. Information from the 1980s tells about a very original performance of “Mze shina”: men make a circle holding each other by little fingers, which, in our opinion, implied protection of the bounded space as much as possible.

* After taking the red ball placed near the iconostasis, “the priest walks round the church, followed by people continuously chanting “Kyrie eleison”. The issue of the parallels between Byzantine-Georgian melodies of “Kyrie Eleison” and the relation of the ritual to Hellenistic world is the topic of special discussion.

* Archangelo Lamberti – the 17th century Italian, Theatinian missionary, also described singing “Kirialesa” when walking door to door to congratulate New Year (rarely Christmas) in Samegrelo. It is also known that the singers carried *chichilaki* (Christmas tree) decorated with apples, pomegranates and flowers.

Like at Christmas “Alilo” and Easter “Chona”, the “Kirialesa” singers collected food-savings and money. The round-dance performance undoubtedly indicates to the pagan origin of the ritual. Intonational connection with work songs also confirms the antiquity of the example and its relation to fertility cults.

* “Eisado kirie” with exclamations was sung when an old man was shaking branches of the tree he had climbed up at the cemetery. Multi-part example with the same name accompanied the process of digging the tree out. Its intonation and structure resemble *naduri* songs and “Elesa” accompanying the process of moving a heavy load or wine-press.

* Musical instruments were also heard at *Chvenieroba*: an aerophone *buki* (long and short) and an idiophone *bell* with the same semantics were used for signalling. The sounds of *buki* and *bell* also accompanied sports games.

A complex study of *Chvenieroba* allows to follow real process of replacing pagan customs by Christian ones, to observe the co-existence of secular and ecclesiastical traditions, to research the problems of interrelation between multi-part chants and folk songs, as well as the genesis and evolution of some vocal examples.

Nino Ghambashidze ,
ethnologist
Nino Makharadze-Kalandadze,
ethnomusicologist

Double Wind Instruments and Vocal Polyphony



Ketevan Nikoladze-Burke

Development of instrumental polyphony is essentially linked to vocal polyphony and cannot be discussed separately. In this respect, wind instruments are especially noteworthy, as they are close to vocal performances with the peculiarities of their sound-formation and are directly related to breathing process.

Wind instruments are single-part by nature. Multi-part or multi-pipe wind instrument is a specific phenomenon. That is why it should be studied in relation to polyphonic vocal traditions.

In Georgia multi-pipe wind instruments are: dual wind instruments – *gudastviri*, *chiboni*, *ormagi stviri* (double pipe) without bag and multi-pipe *larchem-soinari*. Currently, I will only focus on double wind instruments.

The dissemination area for *gudastviri*, *chiboni* and *ormagi stviri* in Georgia is very limited today. No one plays the *ormagi stviri* any more. “Khaishi treasure” from Svaneti (I century AD), discovered by Alexandre Javakhishvili in 1948 includes a small golden pendant – a miniature tower with an awning. Under the awning

there are two figurines playing a double-pipe *salamuri* and *chianuri*.

Basing on the translations of the Genesis Ivane Javakhishvili concludes that *stviri* an analogue of Greek wind instrument – *Aulos*. According to Kurt Zach *Aulos* almost always implied a double oboe or clarinet; it can be assumed that Georgian *stviri*, as a rule, also functioned in pair.

The technologically improved versions of double wind instruments are *gudastviri* and *chiboni*. Today they are encountered only in Racha (*gudastviri*) and Achara (*chiboni*). However, it is known that their six varieties were disseminated in Georgia: Kartlian *gudastviri*, Rachan *pshtviri* or *stviri*, Laz and Acharan *chiboni* and Javakhetian *tulumi*. It is noteworthy that the bass of Rachan instrumental piece is drone, which is not strange for Rachan vocal polyphony. “Tanano” – a Kartlian instrumental piece for *gudastviri* is also close to the examples of vocal polyphony. Acharan instrumental pieces for *chiboni* also testify to the proximity of double wind instruments to the traditions of vocal polyphony.

It is very interesting that the connection between singing and wind instruments was the focus of attention in ancient Egypt five thousand years ago, there singing and playing the flute was denoted by the same hieroglyph.

In his book “Sutartines” Lithuanian musicologist Z. Slaviunas mentions that in Lithuania alongside vocal *Sutartines* there are two types of instrumental *Sutartines*:

1. Vocal *Sutartines* performed on instrument and
2. Purely instrumental *Sutartines*.

I will focus on the first type, which is basically performed on wind instruments – *skuduc* and *daudites*, rarely on string instrument

Kanklës. Interestingly, the *Sutartines* performed on wind instruments differs from the vocal ones only in *tembre*, but those performed on *Kanklës* are very different from vocal *Sutartines*. They have different melody and rhythm.

Interesting is the opinion of Russian music scholar and instrument researcher K. Vertkov about the internal connection between wind instruments and singing; he believes that creation of a double pipe was determined by the appearance of polyphony in folk singing.

Estonian musicologist Tinurist emphasizes the interaction between vocal polyphony and double flute, on the example of a very interesting ethnic group *Seto*. He believes that in folk music of the *Seto* there already existed polyphony, more precisely two- and three-part singing, which was an important condition for the dissemination of double flute.

As we see, the connection between vocal polyphony and dual wind instruments is discussed on the example of separate local traditions. I think that these parallels can be discussed in more details together with the statements about the coincidence of vocal and wind polyphonic traditions in general.

Comparative-typological study of dual-wind instruments helped me make one notable conclusion – the area of their distribution directly coincides with the centres of vocal polyphony: England, Ireland, Scotland, Mediterranean countries, Georgia, Egypt, Western and Eastern Slavs, Ukraine, Belarus, Mordovia and others. Natural question may arise here: what explains the existence of dual-wind instruments in the regions where there is no vocal polyphony?

Such are Uzbekistan, Turkmenistan, Daghestan, Azerbaijan, Armenia and others. It should be emphasized that double wind instruments in these regions have unison sound, and doubling serves to the strengthening of *tembre*. Thus, in the existence of dual wind instruments, considered should be the instrument type i.e. length of the pipes, number of finger holes and their arrangement. With the exception of some ethnic groups of the Carpathian Mountains, Egypt and South Georgia – Javakheti, where double wind instruments are encountered in the presence of unison singing tradition. With the consideration of the historical past of Javakheti, this phenomenon can have explanation for other regions as well.

Thus, on the example of double wind instruments close connection between vocal and instrumental polyphony is undoubted. It is utterly important that these parallels are not limited to the existence of polyphony and encompasses important factors such as: form of polyphony, intervals, type of melody, etc. This is why it is not accidental that on wind instruments drone sounds in Mordovia, seconds in the Balkans, polyphony – in West Georgia and drone in East Georgia.

Subsequent study of these ties may well reveal the existence of polyphony in the lost civilizations.

Ketevan Nikoladze-Burke
ethnomusicologist

“Alilo”

On January 7 Orthodox world celebrates the birth of the Savior. On behalf of the IRCTP, we congratulate you with this holiday and offer traditional Christmas folk song “Alilo”, which is an integral part of the Alilo ritual all over Georgia. Alilo is the ritual of walking door to door, which is encountered in many countries of the world, such as Germany, Switzerland, Romania, Albania, Russia, etc.

The visit of Alilo participants was a great honour for any family. In Samegrelo they said: “If a man comes and sings on Christmas day, it is like giving a big gift to the family”.

Together with the proximity to pagan traditions, the connection of “Alilo” with Christianity is seen in its name, which in common opinion comes from the word “hallelujah” – “Glory to You, O God!”

Revival of *Alilooba* tradition is associated with famous Georgian Ethnomusicologist Edisher Garaqanidze and his ensemble Mtiebi in the 1980s. This tradition continues today.

*Present example of “Alilo” is a Lechkhumian variant, transcribed by ethnomusicologist **Levan Veshapidze** from archival recordings.*

Alilo

First system of the musical score for 'Alilo'. It consists of three staves (treble, alto, and bass clefs) in 4/4 time. The melody is in B-flat major. The lyrics are: a - li - lo a - li - lo a - i - a - li - lo. The first staff has a whole rest in the first measure, followed by a half note 'a' and a quarter note 'li'. The second staff has a half note 'a' and a quarter note 'li'. The third staff has a whole rest in the first measure, followed by a half note 'a' and a quarter note 'li'.

Second system of the musical score for 'Alilo'. It consists of three staves (treble, alto, and bass clefs) in 4/4 time. The melody is in B-flat major. The lyrics are: a - i ots - da - khut - sa a - i - am tve - sa ghmer - ti da - . The first staff has a half note 'a' and a quarter note 'ots'. The second staff has a half note 'a' and a quarter note 'ots'. The third staff has a half note 'a' and a quarter note 'ots'.

Third system of the musical score for 'Alilo'. It consists of three staves (treble, alto, and bass clefs) in 4/4 time. The melody is in B-flat major. The lyrics are: de - bu - la - o ho i a - i - a - li - lo a - i ghmert - ma qve - las. The first staff has a half note 'de' and a quarter note 'bu'. The second staff has a half note 'de' and a quarter note 'bu'. The third staff has a half note 'de' and a quarter note 'bu'.

Fourth system of the musical score for 'Alilo'. It consists of three staves (treble, alto, and bass clefs) in 4/4 time. The melody is in B-flat major. The lyrics are: ga - i ghmert - ma qve - las ga - gi - te - nos sho - ba - a - khal ts'e - li - ts'a - di o. The first staff has a half note 'ga' and a quarter note 'i'. The second staff has a half note 'ga' and a quarter note 'i'. The third staff has a half note 'ga' and a quarter note 'i'.

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