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Echoes from the Past

**Dr. Prof. Rusudan Tsurtsunia,
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Ethnomusicologists are well aware of the discussion between the followers of two different scientific viewpoints, which continued throughout the 20th century. According to one, ethnomusicology is a science, which is based on personal experience obtained in field expeditions; according to the other, ethnomusicology, as a science, emerged thanks to sound recordings.

Most scholars agree that ethnomusicology or comparative musicology, as it was called from the 1880s until the 1950s, deals with both “live music of oral tradition” and folk music (according to Bruno Nettl, this is found not only in Europe and America, but in Africa and Asia too). When researching this kind of music, ethnomusicologists give priority to the experience of their personal expeditions. This enables them to consider the impressions which they obtained when listening to the audio material performed in its natural environment, as well as the context of performance or ritual-magic function - in short the social, ethnological and culturological context of the audio example.

It must be admitted that two technical innovations turned to be significant factors for the development of comparative musicology in the 1880s – Edison’s gramophone and Ellis’s notation of cents for musical intervals. The former gave the possibility for repeating the performance, the latter – to compare various musical tunings.

The first phonogram-archives of Vienna (1899), Paris (1900), Berlin (1900) and Moscow (1901) gave an incentive to the comparative study of the oral musical traditions of various peoples.

For the preservation of the world’s musical diversities UNESCO adopted the “Convention for the Safeguarding of the Intangible Cultural Heritage”. The adoption was preceded by much work. I would like to make a mention of special projects, thanks to which the inventoring of traditional culture, including musical folklore, started in many countries of the world. This also



implies creation of an information database i.e. documentation of the music of oral traditions. Being a participant of UNESCO Experts Meeting on Inventoring Intangible Cultural Heritage (17-19 February, 2006, Paris), I was convinced that the only way for safeguarding and transmission of this tradition is its teaching. Hence, materialization and replication are necessary today for the preservation of oral tradition.

It is not surprising that the interest of both practicing performers and scholars to folk song recordings has significantly grown. Ronda L. Sewals writes about the factors which create theoretical barriers for ethnomusicologists in the use of archival recordings (Ronda L. Sewald, *Sound Recordings and Ethnomusicology: Theoretical Barriers to the Use of Archival Collections*, in: *Resound, A Quarterly of the Archives of Traditional Music*, Vol. 24, #1,2). Scholars can consider these barriers and use both methodologies, i.e. the synthesis of already existing recordings and personal field experiences. The current situation in Georgia provides a wonderful possibility for this; here we can still find a number of true “homo-polyphonicuses” (Zemtsovsky) and, at the same time, have at hand audio recordings of Georgian polyphony, the earliest of which was made exactly a century ago - in 1907.

The Third International Symposium on Traditional Polyphony confirmed the increased interest in the collections of audio recordings. The following presentations on this topic were presented: Dieter Christensen (USA) - “Sound Archives, Technology, Research, State”; Susanne Ziegler (Germany) - “Polyphony in Historical

Sound Recordings of the Berlin Phonogramm-Archiv”; Gerda Lechleitner & Nona Lomidze (Austria) – “Georgian and Bukharian Jews in Vienna”; Franz Lechleitner (Austria) – “The Georgian Wax Cylinder Collections - Recording Technology and Recommendations for Restoration”; Rusudan Tsurtsunia (Georgia) – “Georgian Wax Cylinder Collection”.

The readers of our Bulletin already know, that the International Research Center for Traditional Polyphony of Tbilisi State Conservatoire has carried out two projects on phonograph wax cylinder collections. One project involved the transmission of the material from wax cylinders onto digital media, which was realized together with Vienna Phonogrammarchiv and with the personal help of Dr. Franz Lechleitner; the other involved the publication of the catalogue of Georgian wax cylinder collections, as part of the Program for the Preservation of Cultural Heritage of the Georgian Ministry of Culture, Monuments Protection and Sport. In addition to this 4 CDs with the audio material have been published; publication of the remaining examples has also been planned.

This volume of Bulletin includes the paper by Dr. Susanne Ziegler, which she presented at the Third International Symposium. The paper will also be published in the book of proceedings for the Symposium, but we think that wider group of our readers would also be interested in it. Here we



also suggest the introduction to the “Catalogue of Wax Cylinder Collections in Georgia” for the Catalogue was published in small quantities. Those who would like to familiarize themselves with it can do so at the following places: Georgian State Museum of Theatre, Film, Music and Choreography; Ivane Javakhishvili Institute of History and Ethnology; Central Archive of Film-Photo-Phono Documents of the State Department of Archives and Records Management of Georgia; State Museum of Art and Culture of Achara Autonomous Republic; Simon Janashia Georgian National Museum and Vano Sarajishvili Tbilisi State Conservatoire.

Rusudan Tsurtsunia

INTRODUCTION

Rusudan Tsurtsunia

From the beginning of the 20th century up until the early 1950s, when it ceased to be used, Edison’s phonograph rendered

a significant service to researchers in the world of sound. Indeed, it was thanks to gramophone and phonograph recordings that Georgian polyphony became known outside Georgia and the rest of the world got to hear Georgian polyphony for the first time. We know that the Berlin and Vienna archives include collections of wax cylinders and gramophone records of Georgian music recorded by Adolf Dirr during his expeditions in

Georgia (1909-1913), and Georg Schunemann and Robert Lach recorded from Georgian war prisoners in 1915-1918. A similar collection is preserved at St. Petersburg Institute of Russian Literature (Pushkin House), magnetic copies of which are at the State Department of Archives and Records Management of Georgia.

In the 1970s Vladimir Babilua, a renowned song-master and head of the then Georgian State Archive Audio Department, copied this valuable material. This archival stock includes examples recorded in Guria by Nikolai Derzhavin (1910), in Dusheti and Batumi by



Josef Shilinger (1927) and Evgeni Gippius (1930 and 1935). When recording Gurian songs, Gippius used a new technique for those times, which he developed himself for this purpose – each voice part being recorded separately.

In the aforementioned Audio Department can also be found magnetic copies of expedition recordings made by Shalva Aslanishvili (Racha, 1928), Ioseb Megreliidze (Guria, 1932) and Grigol Chkhikvadze (Guria, 1933, and Pasaunauri, 1934). There are few examples of studies conducted by native ethnomusicologists into the history of the collection of recordings

of Georgian folk music. Until recently we were better aware of the collections outside Georgia, than those in our country.

At the Georgian Folk Music Department of Tbilisi State Conservatoire one could find broken phonograph and wax cylinders; these had been here for years and were regarded as cherished relics of past times for there was no possibility of listening to their content. Moreover, nothing was known about the exact number of wax cylinders in Georgia or their owners until 2005.

The efforts of Prof. Kukuri Chokhoneliidze, former Head of the Georgian Folk Music Department at Tbilisi State Conservatoire, and Prof. Anzor Erkomaishvili, Artistic Director of the Georgian Folk Song and Dance State Ensemble *Rustavi*, to create a device for making wax cylinders produce sound were unfortunately unsuccessful. When all hopes had faded,

Tbilisi State Conservatoire approached the Vienna Phonogrammarchiv for help. This well-known institution immediately responded to the request and Mr. Franz Lechleitner was invited to Tbilisi for preliminary investigations. Support from the Georgian Ministry of Culture, Monuments Protection and Sport enabled us to invite Mr. Lechleitner for a longer period of time. In November 2005 he transferred the content of wax cylinder collections onto digital media with a special apparatus that he has devised to play cylinders. By this time the International Research Center for Traditional Polyphony had gathered all available wax cylinder collections in Georgia – 528 cylinders in total. It is not improbable that there are more cylinders in some private collections. The process of transfer turned out to be fairly arduous. The poor quality of the original material complicated the issue. This, in its turn, affected the sound quality of the transferred examples.

Thus the project “Echoes from the Past” came into existence through the efforts of Tbilisi State Conservatoire with the support of the Georgian Ministry of Culture, Monuments Protection and Sport and the Vienna Phonogrammarchiv. Available data suggests that Dimitri Arakishvili was the first Georgian musician to use a phonograph in 1901. Over a period of fifteen years he transcribed recorded material and published it in the publications of the Musical-Ethnographic Commission of Moscow University. After returning from Moscow in 1903, Zakaria Paliashvili traveled around Georgia with his phonograph. Later he transcribed his recorded material and published it as separate collections of transcriptions. Phonograph was widely used until the early 1950s. According to Grigol Chkhikvadze, the professors and students of Tbilisi State Conservatoire actively started to apply phonograph for recording folk music examples in 1927. Conservatoire students

Shalva Mshvelidze, a composer, and Shalva Aslanishvili, a music historian, visited every village in Svaneti for recording purposes. In the 1920s-1940s Georgian composers and folk scholars, including Grigol Chkhikvadze, Ioseb

Megrelidze, Tamar Mamaladze, Sergi Zhghenti, Alexandre Partskhaladze and others, traveled all over Georgia and recorded almost everything currently performed in those times. Chkhikvadze states, that in 1927-1934 the All-Union Institute of Anthropology, Ethnography and Archaeology organized field expeditions in Georgia led by Evgeny Gippius, Zinaida Evald and Khristophor Kushnarev (1927), Josef Schillinger (1927), Shalva Aslanishvili (1928), Evgeny Gippius (1930), Ioseb Megrelidze (1932), Grigol Chkhikvadze, Elene Virsaladze and Shota Dzidziguri (1933) and Grigol Chkhikvadze (1934). The last such field expedition material in our possession dates from 1952. This current publication includes collections from the following sources: Georgian State Museum of Theatre, Film, Music and Choreography, Ivane Javakhishvili Institute of History and Ethnology, the State Department of Archives and Records Management of Georgia, State Museum of Art and Culture of Achara Autonomous Republic, Simon Janashia Georgian National Museum and Vano Sarajishvili Tbilisi State Conservatoire.

Included here are a total of 523 wax cylinders; 44 of these are either blank or have sustained serious damage. Specialists

claim, however, that the vast majority of the latter category could be retrieved and made audible, as and when restoration was to take place. The audio material from the remaining 474 cylinders was transferred onto laser discs without computer processing (both, the cylinders and their laser copies have been returned to their owners). In addition, full copies of each collection are preserved at Tbilisi State Conservatoire and the Vienna Phonogramm archiv with copyright reserved to original owners.

This catalogue was prepared for publication by the International Research Center for Traditional Polyphony as part of a program "Protection of Cultural Heritage" with the support of the Georgian Ministry of Culture, Monuments Protection and Sport. The aim of the catalogue is to document the wax cylinders, from which the audio material has been transferred onto digital media and thus make it

available for all those interested in Georgia's cultural heritage.

The information in the catalogue is systematized and is presented as a chart: Column 1 – specimen number 1- 479; Column 2 – the number indicated on the cylinder box in pencil or pen, presumably written either by the recorder or later by the owner. Sometimes one box provides two different numbers. In this case both numbers are included in the chart;

Column 3 – Date of recording;

Column 4 – Place of recording;

Column 5 – Title of song;

Column 6 – Name of performer;

Column 7 – Additional relevant notes.

The above information is extracted from rough paper notes inserted into the cylinder box at the time of recording, usually by the researcher. For example, it is clear in the case of Shalva Mshvelidze's collection that it was, in fact, his daughter Nana, who created the list of the recorded material based on the paper information included into the cylinder boxes when the composer was still alive. Recorded material on the cylinders themselves often contains noteworthy information; the recorder generally announces the title of a song and the name of a performer, sometimes even names the instrument played, etc.

In cases when the information provided on the paper and by the announcer does not coincide, the latter is included in the column "Recorder's note". Sometimes the announcer is inaccurate; for instance, when it is announced that a performer plays the *chonguri* and in fact the *panduri* is clearly heard. In the cases such as this, the correction is presented in the chart "Editor's Note"

In Column 5 the numbers that precede the song titles indicate the order of songs on the cylinder. In Column 6 we indicate in parentheses before the performer's name the songs which can be attributed to him / her. Some cylinder boxes in the collections of the National Museum (numbers 1, 2, 3, 8, 9, 12 and 15) and the Institute of History and Ethnology (numbers 33 and 16) contain the full written texts of the songs recorded on the corresponding cylinder. These texts remain in the posses-

sion of the above-mentioned institutions and any person interested in these should make appropriate inquiries to them. Specification of geographical names was a difficult task.

Sometimes the recorder indicates not only a province, district and village, but also a community, which does not always correspond with modern administrative geographical division. The original geographical names are included in the catalogue since they are likely to be helpful in providing a historical perspective of those times.

For the most part, the catalogue consists of songs. There are, however, purely instrumental pieces too. In such cases, column

5 provides the name of the instrumentalist. When the song in question is accompanied by an instrument, the title of the instrument is indicated in parenthesis, next to the performer's name. Separate mention should be made of Dimitri Arakishvili's collection. The daughter of the outstanding Georgian composer and scholar handed this collection over to the Georgian State Museum of Theatre, Film, Music and Choreography together with other materials. These include Arakishvili's report on Ossetian folk songs that he gave in Moscow (1923), and later at the Georgian Academy of Sciences in Tbilisi (1944). According to the manuscript, Arakishvili organized his first expedition in the North Caucasus in 1902 and recorded 6 Ossetian songs. In 1923, he recorded 38 examples in just created Autonomous Region of South Ossetia, in Georgia. All these are presented on the 12 wax cylinders included in the catalogue. The cylinder boxes provide written data and song 10 titles in Russian, which are not always accurate. It turned out to be extremely difficult to make out verbal notes before the songs, which are mostly song titles. We would like to express our gratitude to Mrs. Naira Betiev of "Caucasian House" for her kind help in clarifying this information. We followed her advice, and since the Ossetian language is phonetically much closer to Georgian than to Russian, we included all the information in the Georgian language. Investigative work was conducted to identify those who recorded the Conservatoire's collec-

tion. It transpired that the material was recorded by Grigol Chkhikvadze in Meskhet-Javakheti (1949) and Khevsureti (1953), and by Vladimir Akhobadze in Samegrelo and Zemo Svaneti (1950).

The catalogue also includes cylinders with fragments of classical music. We believe that the existence of such cylinders in

the collections of the State Department of Archives and Records Management of Georgia, Achara Museum of Art and Culture and Tbilisi State Conservatoire can be explained by the use of the so-called "second hand" cylinders by the recorders when recording folk material. This may account for the odd sounding musical variations on some cylinders, for example, operatic vocal fragments performed by a woodwind orchestra. We would like to acknowledge the valuable assistance of Gocha Bezhuashvili and Temur Eliava, professors of Tbilisi State Conservatoire, and Gvantsa Buniatishvili, a third-year

piano student with whose help we were able to piece together some of these musical fragments. The significance of the field expedition material preserved on wax cylinders deserves special mention for future generations. The catalogue provides folk songs – from one-voiced examples collected in the East Georgian mountains to the masterpieces of Georgian multipart singing collected in Kartli-Kakheti and Guria – as recorded throughout Georgia by Dimitri Arakishvili, Shalva Mshvelidze, Shalva Aslanishvili, Tamar Mamaladze, Sergi Zhghenti and Alexandre Partskhaladze, Grigol Chkhikvadze and Vladimir

Akhobadze in 1923-1953. These reflect the enormously rich diversity of traditional music, which Georgia has retained through its history up until the end of the 20th century. Part of the material (notably from the collections of Mshvelidze and Aslanishvili) has been transcribed into Western notation and published; the remainder is in handwritten form. It is our hope that this unique catalogue of wax cylinder collections will provide rich material for further in-depth study of Georgia's magnificent musical heritage.

Polyphony in Historical Sound Recordings of the Berlin Phonogramm-Archiv''

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Ethnomusicology, Ethnographical
Museum, Berlin



1. Introduction

The subject of my paper are the earliest sound recordings of polyphony in traditional music, which were recorded in the first half of the 20th century and are preserved today in the Berlin Phonogramm-Archiv. I shall follow the traces of polyphony in the Berlin Phonogramm-Archiv and discuss some of the wax cylinder recordings with special regard to their presentation (discussion and transcription) in publications. Numerous publications, mostly case studies, but also substantial theoretical papers and books have been published on this subject. Due to the limited amount of time here, I shall cite only two examples in detail: the first article on polyphony in non-European music, written by Erich M. von Hornbostel in 1909, and, second, the comprehensive book on the history of polyphony, written by Marius Schneider in 1934.

I should like to mention that my paper is related to my first visit in Georgia in Bordzhomi in 1988. At that time we discussed publications about polyphony, among them J. Jordania's paper about M. Schneider's book and my paper about Georgian polyphony in German ethnomusicological literature, which is published in Sabchota Khelovneba 1989.

At the present conference the audience is international, so I shall use the opportunity to present not only examples from Georgia, but also from other areas of the world where polyphony is found.

I would like to share with you some ideas and thoughts that emerged from my research in the Berlin Phonogramm-Archiv since 1993. This work has resulted in my recent book on the wax cylinder collections of the Berlin Phonogramm-Archiv (Ziegler 2006).

2. Polyphony in historical recordings

The recordings in the Berlin Phonogramm-Archiv date back to 1900, when Carl Stumpf, professor of psychology at Berlin University, made the first recordings for the Archive with a theatre group from Siam. Recording different kinds of non-European music was successfully continued, first in Berlin during presentations for the public of ethnic groups ("Völkerschauen"), and later also in the field. Due to the good relationship with the Museum für Völkerkunde, and especially with the director of the African and Oceanic department, Felix von Luschan, many expeditions and researchers were provided with phonographic equipment and asked to record examples of indigenous music in the area of their research or during their extensive expeditions.

Erich M. von Hornbostel was of the opinion that all kinds of musical expressions should be collected in order to gain insight into the heterogeneous practises and concepts in music, including polyphony, which was found to play an important role in many musical cultures.

The "Guidelines for Collectors" ("Anleitung für ethnographische Beobachtungen und Sammlungen in Africa und Oceanien") were first published by von Luschan in 1899, and in

cooperation with von Hornbostel, who came to Berlin 1901; the section on music was enlarged and improved. In one of the paragraphs it was recommended to pay special attention to polyphonic music and to record this music in a specific way:

"Von Musikstücken, bei denen Mehrere zusammen nicht unison musizieren, sind auch die einzelnen Stimmen, jede für sich, aufzunehmen, und zwar in der Weise, dass die eine Stimme unmittelbar vor dem Trichter, die anderen im Hintergrund aufgestellt werden, so dass bei jeder Aufnahme zwar alle spielen, aber durch den jedesmaligen Platzwechsel immer eine andere Stimme in den Vordergrund tritt." However, in practice it seemed to be very difficult to follow this instruction. Had von Luschan's advice been followed, it would have been of great value for research.

On his correspondence with collectors, von Hornbostel and later Schneider drew attention to polyphony, vocal as well as instrumental. Two examples: Hornbostel an Viktor Lebzelter (Roman Catholic Mission, Windhuk Afrika), 1927 "...Falls die Leute *mehrstimmig* singen, würde ich bitten, diese Gesänge besonders zu berücksichtigen (vgl. Punkt Bm der beiliegenden Anleitung) ... Schneider an Arnold Bake (20.III.32) "... Daß Sie jetzt nach Ceylon kommen, ist besonders wertvoll. Ich würde mich sehr freuen, wenn es Ihnen gelingen würde, ganz primitive Mehrstimmigkeit zu finden. Letzteres ist nämlich mein Steckenpferd. Für jede Auskunft, ob Sekunden, Terzen oder Quinten, wäre ich Ihnen recht dankbar!..."

The fruits of this engagement can still be followed in the Phonogramm-Archiv, not only in the overwhelming amount of sound examples of polyphonic music, but also in the written archival sources, where we sometimes find remarks indicating what kind of polyphony was found.

3. Theoretical discussion of polyphony

Recordings of polyphony from different musical cultures of the world – vocal as well as instrumental – make up a considerable

amount of the historical wax cylinder collections in the Berlin Phonogramm-Archiv. Thus, great attention was paid to all forms of polyphonic singing and multipart instrumental music, which were consequently discussed in publications, that is to say, at first in case studies, mostly written by Hornbostel himself, and later in more or less theoretical papers written by Erich von Hornbostel (1909), Carl Stumpf (1911), Georg Schünemann (1920), Mieczyslaw Kolinski (1930), Marius Schneider (1934) and others.

It is interesting to note that in the first years and first publications (up to ca. 1905) polyphony was not particularly stressed. However, the more field recordings from Africa and the South Seas arrived in the archive, the more they required attention and scholarly discussion. Polyphony outside of Europe was quite unexpected, and the first examples were regarded as incidental or influenced by European music. To give just one example, many missionaries recorded Christian songs, which of course stemmed from European sources. The growing amount of recordings documenting indigenous polyphony led to substantial considerations about the origin of music in general, and of polyphony in specific. Researchers were thus faced with several problems: 1. How should the findings be described? (This resulted in a terminological discussion); 2. How should the findings be classified? (This resulted in theoretical discussions and hypotheses about the origin of polyphony). The discussion was dominated by the assumption that non-European music was basically in unison, and, further, "... all these [exotic] forms of multipart music ... are clearly different in principle from our harmony, which is based on the consonance of simultaneously sounded tones" (Hornbostel 1905).

The organization of the material, in some cases quite astonishing new sounds (such as parallel seconds, fourths and fifths in recordings from the South Seas and Africa) required a special terminology. New terms were necessary, but naturally the existing vocabulary that was already in use for historical musicology

was adopted. A clarification and standardisation of terms have been undertaken several times with more or less success, but a terminology independent of European musicology is not yet in common use, even today. This is also true for the term "polyphony" itself; for polyphony was known only from European music history. Hence, it is no surprise that terms were taken from European music history, since exactly at that time (around 1900) the study of medieval music was en vogue. For Medieval, and consequently also non-European polyphony the term "Mehrstimmigkeit" (multipartite singing) was used in contrast to the term "Harmonie" (harmony), which was restricted to European polyphony only. In fact, the term "Harmonie" is not only a musicological term; it designates much more than music, namely a psychological condition as well. Of course, any kind of translation will render the situation even more difficult, especially the translation of vernacular terms. But I shall not pursue this aspect here.

In the early writings about non-European polyphony up to 1910 a difference can be recognised in the descriptions of polyphony from Africa and from the South Seas. Here I shall present two examples:

1. Africa. In his article "Wanyamwezi-Gesänge", published in the journal "Anthropos" in 1909, Hornbostel discusses recordings from East Africa, which were collected mainly by Karl Weule in 1906. In a special chapter, entitled "Harmonie" (pp. 1038-1041), the recordings of non-European polyphony are immediately viewed as Medieval: "... the harmonies of the Wanyamwezi songs correspond surprisingly with the kind of polyphony, which has been used in Europe not today, but 1000 years ago." (p. 1038).

By comparing these examples with others from West Africa, Hornbostel does not exclude the autochthonous origin of African harmony. And even if they would be merely an imitation of European models, they should be treated as "a separate form and a sign of

higher musical talents".

2. South Seas. In his article about the collection of Dr. Emil Stephan recorded in New Mecklenburg in 1904, Hornbostel does not mention polyphony at all. Unfortunately the transcriptions in this article do not include polyphonic songs. More information can be gained from Hornbostel's short contribution entitled "Musik", published in Richard Thurnwald's article "Im Bismarckarchipel und auf den Salomoinseln" (Hornbostel 1910). Hornbostel's observations are based on Richard Thurnwald's extensive wax cylinder collection from this area, recorded in 1906 – 1909 and comprising 343 cylinders. In a preliminary report Hornbostel refers to different kinds of polyphony, some of them resembling yodels of the Alps; others, namely dance songs from Baluan (Admiralty Islands), are totally new and "... most interesting and remarkable...", because they proceed in parallel seconds and also finish with this interval (Hornbostel 1910:141). (One sound example) According to Hornbostel, European influence as well as coincidental use can be eliminated in this region. "The parallel seconds on the Admiralty Islands represent a new problem for the evolution history, music theory and psychology; and in the first place they represent a crux for general music aesthetics." (ibid.)

The phenomenon of "harmony" or "polyphony" in non-European music was first observed and discussed in case studies, but it took quite a long time before any theoretical discussion about polyphony began. For instance, in Hornbostel's paper "Über den gegenwärtigen Stand der vergleichenden Musikwissenschaft", presented at a conference in 1906, published in 1907, polyphony is not mentioned at all.

An initial attempt to summarize the observations on non-European polyphony was given at the Third Conference of the International Musicological Society in Vienna in 1908 and published in 1909 ("Über Mehrstimmigkeit in der außereuropäischen Musik", mit Vorführung von Phonogrammen).

Without any introduction Hornbostel begins with the question about the origin of polyphony, which he sees as a logical consequence that follows the question on the origin of music. He states that only with the help of the phonograph is it now (means 1909) possible to access to material equivalent to European music history. He sees obvious analogies between the early medieval period and "exotic forms of polyphony". The examples found in exotic music should enable a chronological order and provide the missing links in the European polyphonic tradition. In contrast to the pure one-voice harmony ("reine Einstimmigkeit"), which he calls "Homophonie", Hornbostel distinguishes two different kinds of multi-part music, which are based on two different mental attitudes: "Harmonie" (harmony) preserves the melody in all its entirety, but provides the melody in fuller chords. On the opposite, the term "Polyphonie" (polyphony) should, according to Hornbostel, be restricted to several melodies, which are more or less separate from one another, but sounding simultaneously. He discusses the different forms of polyphony and illustrates them with sound examples, unfortunately without naming them precisely. So the aim and purpose of this article is clearly defined: it is a demonstration that non-European polyphony reveals the different early stages of European medieval polyphony. Once this hypothesis had been stated, all the articles that followed fell into the same slot.

In his publication "Anfänge der Musik" (1911:97 -101) Carl Stumpf enlarges the categories and distinguishes aside from Homophonie and Polyphonie three more categories: "Organum" which is parallel cords in octaves, fifths, and fourths as basic, thirds, sixths, seconds, only if the interval is not changed according to the scale; "Bordun", meaning one or more tones (one or more chords) sustained during the whole piece or constantly changing (ostinato); and "Heterophonie" meaning the simultaneous performance of several variants of the same

theme. All five categories cited are understood as stages of polyphony, culminating in the European functional harmony. This concept is continuously repeated in Hornbostels articles and in Curt Sachs' publications, and it also acts as the starting point for Marius Schneider's book, "Geschichte der Mehrstimmigkeit" (History of Multipart Music) (1934/1935).

Schneider, however, combines the categories with melody and tonality, resulting in four circles or "Kreise": 1. Primitive Cultures in South Asia and South America; 2. South Asia and Oceania; 3. Samoa; 4. Africa. His basic principle is: "Die Form der Melodik bestimmt die Harmonik" (the melodic form determines the harmony). A second edition of this book, published in 1969, comprises the first and second volume of Schneiders book, but is enlarged with a third part, entitled "Die Kompositionsprinzipien und ihre Verbreitung" (with 115 musical examples). In the first chapter Schneider lists 12 basic principles of polyphonic compositions; in the second part he studies the relationship between European and non-European polyphony.

4. Critical remarks

The substantial contributions of the Berlin School of Comparative Musicology to the study of multipart music in the world were valid for a long time, but they were often criticized as well. Earlier criticism concentrated mainly on the following points: 1. The cultural evolution theory which has become obsolete in the meantime; 2. The independent origin of multipart music in different corners of the world is no longer doubted; 3. in cooperation with other disciplines such as ethnology, anthropology, history, organology, archaeology, etc. the different forms of polyphony have already been or are now being studied in detail. These studies will help to enlarge our knowledge about the origin, dissemination and history of polyphony.

My criticism here is not general, but concrete and is based on contextual information.

After a long period of silence we only now

have the chance to look at the sound recordings themselves in combination with all the related material, correspondence and papers. It is a wonderful experience to have the sound of the wax cylinders available today, even if they are not of the best quality. Finally it has become possible to listen to the historical recordings, which have often been discussed and can now be compared with the music notations, and moreover, be discussed - or better re-discussed - on the basis of the available sources.

Thus we can better understand how recordings of polyphony were made in the field. Some collectors did not realize that multipart singing was substantial for the music under discussion, since "harmony" (meaning the European kind of polyphony) did not exist. We have evidence that a collector refused to record a group singing polyphonic, because he was not aware that this (in his understanding) "unorganised" polyphonic singing was essential. Therefore he asked the people to sing not simultaneously, but one after the other. Since it was not expected to find other and different forms of polyphony in the world besides the European harmony, these forms were apparently regarded as not worth being recorded. Hornbostel recommended as early as in 1907 that the choice of what should be recorded be left to the indigenous people and not decided by the collector.

In other cases collectors had great difficulties in recording polyphony due to the technical restrictions of the phonograph. The horn of a phonograph was normally too small for catching more than one or two voices; so several techniques were discussed (in the correspondence with G. Herzog, M. Küsters and others). For example M. Küsters writes (1934) to Hornbostel: ... "So bin ich für den alten Edison schon recht dankbar. Vielleicht ist es Ihnen möglich, mir dazu einen grösseren Aufnahmetrichter anfertigen zu lassen, denn mit dem kleinen Trichter muss man die Leute so nahe herantreten lassen, daß eigentlich nur die wenigen, die unmittelbar in den Trichter hineinsingen, zu Gehör kommen. Ich habe

seinerzeit bis zu 50 Personen singen lassen, ohne freilich mehr als ein leises Untergeräusch feststellen zu können. Da aber die Lieder oft mehrstimmig sind, wäre gerade von Wichtigkeit, daß der Chor zur Geltung käme...". or Hornbostel an Herzog (1930): ..." Wir haben Ihnen vor einer Weile die 3. Walzenserie geschickt und einen Trichter beigepackt, den uns Quadfasel (unser spezieller Phonograph-Mechaniker) eigens gebaut hat und den Kolinski gut fand. Er ist doppelt so breit als hoch, so dass bequem zwei Sängerköpfe davor Platz haben und vielleicht noch ein dritter zwischen diesen Köpfen über die Schultern ihrer Besitzer weg in den Trichter hineinsingen kann. "

Another problem is that we do not understand why specific kinds of polyphony were recorded, while others – no less important – are missing among the recordings. For example, in his collection from the Caucasus made between 1909 and 1914, Adolf Dirr has no examples of Georgian polyphony, but he does have Ossetian and Svan pieces. What is the possible reason for this selection? Did he not have a chance to listen to that kind of music, or did he not realize that it would be important for musicology to have examples of polyphony from Georgia? Or, quite simply, did he not have enough blank wax cylinders? On the other hand, the examples of Georgian polyphony among the recordings in Austrian and German prison camps in World War I caused a musical revolution and led to a new understanding and new theories about polyphony in Europe (here just to mention R. Pöch, Siegfried Nadel and M. Schneider).

A special kind of criticism is connected with M. Schneider, who in his comprehensive "Geschichte der Mehrstimmigkeit" never published the whole piece, but only excerpts which are (coincidentally) polyphonic. If we wish to understand polyphony, we must view the whole piece and not excerpts of it. A wax cylinder recording of 2 or 4 minutes can only present a small part of a more extensive piece, and it is by no means justified to reduce it to only a few notes. Today by listening to the

complete recording on a wax cylinder we can finally judge the role of multipart music in the given context.

5. Summary

It is the first time since World War I, that the different materials of the Berlin Phonogramm-Archiv may be reviewed in entirety. With the unification of Germany the wax cylinders were returned to the Phonogramm-Archiv in 1991. Since then we have been devoted to making the collections accessible to the public, together with the necessary additional information. Many collections are now available on digital sound carriers; their publication is part of the Archive's work. Even if the sound quality lacks hifi-quality, the historical sound examples are more than (acoustical) sound. They represent the individual and personal history of the collectors as well as of the informants, while they also reveal the history of a discipline and its methods at different times.

Thus, examples of multipart music on wax cylinders must be presented against a background of the correspondence and publications, in which they have been used and discussed. The value of the historical sound recordings is unique, and it increases the more we know about their history and especially the circumstances surrounding their recordings.

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Online Terminological Lexicon of Georgian Traditional Polyphony

A new scholarly center for folk polyphony was created in Vienna not long ago. At the initiative of renowned ethnomusicologists Gerlinde Haid and Ardian Ahmedaja The Research Center for European Polyphony was founded at the premises of Vienna University. The International Research Center for Traditional Polyphony, as the institution working on the study of Georgian polyphony – one of the most important traditional phenomena in Europe, immediately established

close contacts with the newly established organization. As a result of this cooperation the way was paved for the members of the IRCTP to take active part in the very first project of the Vienna scholarly center. Namely, The Research Center for European Polyphony decided to create a lexicon of folk terminology for European polyphony. Georgian ethnomusicologists Joseph Jordania (from Melbourne University) and Tnaz Gabisonia (from the IRCTP) were pro-

posed to participate in the project. As a consequence of this, the terminological lexicon of Georgian folk music terminology was prepared. This includes 104 concise articles so far. The suggested material will be added to other similar data from all over Europe and will be displayed on the corresponding site. In a year a scientific forum on folk terminology

is planned to be held in Vienna as well as publication of its result as a separate volume.

The terminology of Georgian folk polyphony mostly includes the names of separate voice parts of traditional three-part singing and comparatively small number of terms denoting performing peculiarities of polyphonic singing.

MASTER-CLASSES FOR FOLK ENSEMBLES

To date both ethnomusicologists and the wide circle of people interested in traditional Georgian music have paid particular attention to the problem of how the performance manner of today's Georgian folk ensembles corresponds to the traditional one. A noteworthy project was realized in May-June 2007, as part of the Georgian President's Program for the Support of Folklore. At the initiative of the Georgian Ministry of Culture Monuments Protection and Sport a program "For the Revival of Georgian Folk Song" was prepared. Specialist ethnomusicologists were directed to different regions of Georgia - Eastern Georgia in the first instance - to conduct master-classes. This aimed to offer the singers a traditional manner of performance, which having been formed through the centuries, has been remarkably distorted in recent years.

The fact is that most of today's folk ensembles are estranged from the traditional folk performance environment and have practically turned into scenic collectives. Thus, the Georgian Folk Music Department of Tbilisi State Conservatoire approved the mission, which implied instructing the performers on the "rules" of traditional folk performance. And so we shouldered the responsibility for the realization of this project.

The teachers from the Georgian Folk

Music Department – Natalia Zumbadze, Davit Shughliashvili, Malkhaz Erkvanidze and Tamaz Gabisonia (project coordinator) - conducted master-classes for 25 folk groups. It is noteworthy that, after having listened to the performance, they offered their remarks and suggestions to the singers in the form of recommendations rather than directives.

The master-classes were held in Akhaltsikhe, Dedoplistsqaro, Signaghi, Khashuri, Dmanisi, Kaspi, Borjomi, Zhinvali, Telavi, Akhmeta, Tianeti, Mtskheta, Qazbegi, Kakhi (historical Saingilo, in Azerbaijan since 1921), Gori, Qvareli, Rustavi, Tsalka, Aspindza, Sagarejo and Kareli.

Each group had two classes from each teacher and received gifts as part of the project: a CD player; a collection of 5 CDs of East Georgian folk songs specially prepared for this purpose (these included folk examples from the archive of Georgian Folk Music Laboratory selected by Ketevan Matiashvili, Nino Nakashidze and Nino Makharadze); and a booklet "Georgian Folk Song Performance" written by Natalia Zumbadze.

It must be said that both the members of the ensembles and their instructors were happy with the program. The singers would carefully listen to the instructions and immediately tried to follow them at the spot.

They also learned new (i.e. unknown to them) songs. As for us, we were granted a wonderful opportunity to get a better knowledge of the ensembles' repertoire, their activities and their problems. We recorded the songs as performed by them as well as the master classes. It must be mentioned, that the major problem for the choirs is poor financial support from local governments. Due to this, the ensembles from Mtskheta, Khashuri, Tianeti, Borjomi, Tsalka, Aspindza, Dedoplistsqaro, Akhmeta and Kaspi cannot rehearse; they only gather for this or that occasion. We found no better financial situation in the other ensembles. However, it is a comforting factor that some

ensembles from Rustavi and Sagarejo, mainly of young singers, achieve an active artistic life without financial support.

In conclusion, the performing mastery of regional ensembles can be considered satisfactory for now. The project coordinators apply to the Ministry of Culture, Monuments Protection and Sport of Georgia with a recommendation to pay more attention to the financial support of regional folk ensembles - the most effective means for the support of traditional music in the regions.

A similar project is planned to be carried out in Western Georgia as well.

Tamaz Gabisonia

Georgian Ethnomusicologists

Kakhi Rosebashvili **(1930-1988)**

Kakhi Rosebashvili is one of those who devoted their life to national musical culture. His life was too short to fully express his views and artistic skills. He experienced the kindness and distress of his time; he worked noiselessly, distanced himself from the advantages of career and titles, and made his own path rather than following those of others.

Rosebashvili was different from those people who parade their achievements and strive to make an impression. His personality combined knightly appearance, sedateness, multi-lateral talent, a thoroughly wide education, high professionalism, spiritual purity and patriotism. Being an incorrigible seeker with an artistic nature, he upset the stereotypical rectilinear flow of professional self-perfection. He was a talented child; he played the violin fairly well; he was a model aircraft



constructor. Then he took great interest in Georgian folk song, which he served devotedly and selflessly all his life. After completing his studies in music history and folk music in 1955, and post-graduate course in 1962 (under Professor Grigol Chkhikvadze's supervision), Rosebashvili graduated from the Composition Department at Tbilisi State Conservatoire (under Professor Alexi Machavariani's supervision), and later completed post-graduate studies at the Institute of Archaeology and Ethnography (under Professor Giorgi Chitaia's supervision).

In 1959-1977 Rosebashvili was Head of Georgian Folk Music Laboratory; from 1970 he was a senior teacher at Georgian Folk Music Department, Dean of Faculty, and a member of the Composers' Union.

Rosebashvili's activities developed in several directions. He searched for, collected and performed scholarly studies of examples representing various layers of Georgian folk music. In parallel with this, he was an enthusiastic and fruitful composer.

Folklore was the magic power which captured him and held him tightly throughout his life. But composition, as the new object of Rosebashvili's interests, was determined by several factors; firstly, the search for novelty and an unquenchable thirst for cognition; attempts to feel the artistic pulse of contemporaneity, and craving for the elucidation of new compositional technologies. He was seriously carried away by Arnold Schoenberg, Samuel Barber, Krzysztof Penderecki and, especially, by dodecaphony. He wrote a serious theoretical analysis on the technique of dodecaphony and created a number of compositions with the use of this technique, such as: concert for a piano and string orchestra, vocal-symphonic poems *Gmiruli* and *Vepkhi Da Moqme*, piano pieces, one-act television opera *Sakhrchobelis Tsinashe*, symphonies, vocal-symphonic and chamber-instrumental pieces (string quartet, polyphonic sonata, *Claviphonia* for clavecin and instrumental ensemble), music for various plays and telefilms, and a great number of chamber-vocal works, etc. These were presented at various contests and were awarded prizes.

This kind of professional "bifurcation" did

not result in Rosebashvili's estrangement from his lifetime ideal – folk music. He made first steps in ethnomusicology when the pupils of Grigol Chkhikvadze – the patriarch of the Georgian school of musical folklore – appeared on the scene: Mindia Zhordania, Kukuri Chokhanelidze and others.

Beginning from his student years Rosebashvili took an active part in field expeditions - first as a member, and later as a leader. He collected and documented ancient pagan and cult examples, ritual hymns and distinguished variants of songs of various genres. It is worth mentioning, that for recording folk songs he used his own hand-made tape recorder, as there was no other recording equipment available in those times. He also created a catalogue of the Georgian Folk Music Laboratory and kept records in the register book which he had started.

As a teacher and mentor, Rosebashvili was a brilliant example of civil consciousness to his students. He encouraged their boundless love of national culture, and directed their professional responsibility towards preservation, care and solution of relevant problems in the Georgian musical treasury.

Parallel to his lectures in Georgian folk music, he led a comprehensive course of general folklore, which included the musical cultures of Africa, America, Asia Minor and the Mediterranean, ancient Egypt, Mesopotamia, China, India, Byzantium, the Slavic peoples, Germany, England, Spain, the Baltic peoples, the Middle East, etc. For this purpose he studied a number of works of various scholars from various times as well as Georgian sources.

As a researcher Rosebashvili's focus was

lesser-studied problems. His personal archive includes many significant documents; namely, his notes on the original works by Arsen Iqaltoeli, Giorgi Mtatsmindeli, Ioane Petritsi and Ioane Bagrationi; Anania Erkomaishvili's manuscripts and other valuable materials. He was greatly interested in ancient Georgian, Russian and oriental notation systems, and studied Greek manuscripts with the neumatic system. In his works he makes mention of the chanters Shalva Saakadze, Nikoloz Aivazashvili, Vladimer Chopurishvili, Nikoloz Khutsidze, Nestor Jibladze and others, who he himself, found in various parts of the country.

Among the central themes of Rosebashvili's research activity, as of a deeply religious person, were then-tabooed church chanting and problems of Georgian hymnography. The latter consumed a lot of his talent and energy. His personal archives include a letter written by Ilia II, the Catholicos Patriarch of All Georgia, addressed to Rosebashvili. In it the Catholicos confirms Rosebashvili's particular authority as of a professional.

Mention should be made of Rosebashvili's work, in which he presents ten church hymns of Easter Liturgy recorded as performed by Artem Erkomaishvili. Another significant work of his is the work including twenty-one church hymns of Imeretian-Gurian Mode. These were selected with consideration of their artistic value, mode-intonational and constructional peculiarities. It is to be noted that Erkomaishvili was alone, as his co-singers had died; so each voice part was recorded separately and then combined.

In answer to Rosebashvili's letter, Rodion

Schedrin – a famous composer, wrote: “Your personality and love of this ancient treasury arouses deep interest and admiration”.

In 1980-1981 Rosebashvili published the books entitled *Otsdaati Khalkhuri Simghera* (Thirty Folk Songs) and *Kartuli Khalkhuri Simgherebi* (Georgian Folk Songs). In them he included a number of highly artistic examples of various musical dialects, such as *Khasanbegura*, *Shavi Shashvi*, *Kviria*, *Kalos Khelkhvavi*, *Alilo*, *Imeruli Naduri*, *Vakhtanguri*, *Odoia*, etc.

Being a leading specialist in instrumental music, he had a thorough knowledge of construction peculiarities of instruments, technology of their making, musical tunings, and acoustic and technical potentials. He made efforts to restore and revive ancient musical instruments, which had disappeared from national folk practice. He dedicated special study to such folk instruments as *larchem-soinari*, tongued and tongueless *salamuri* (flute), *gudastviri* (bagpipe).

Apart from intensive research on chanting and instrumental music, Rosebashvili's interest was drawn to dialectology as well. He investigated the interconnection between music and everyday life, and the interdependence of traditional and modern folklore.

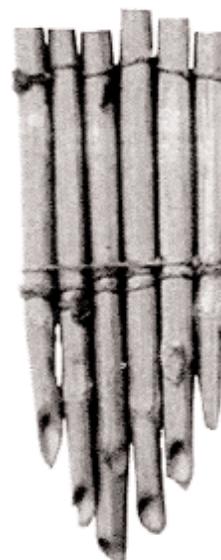
Rosebashvili remains an example of professional consciousness and honesty. The musicologist Mikhail Bialik wrote: “There is nothing to be said in consolation, when a person, gifted with such generosity and talent, passes away”.

Rosebashvili lived an unsullied life, and served his favourite work with devotion, leaving on it a significant trace.

Tamar Meskhi

Kakhi Rosebashvili

Georgian Panpipe Larchem-Soinari (scholarly work, from the manu- script, 1986)



One of the monuments of Georgian musical culture - a panpipe and the live technique of its playing survived in Georgia until the 1970s.

The territory of its distribution encompasses entire Samegrelo and Guria. Some unofficial data testify panpipe was also popular in Apkhazeti (Abkhazia) and Imereti, neighbouring with Guria. According to Iskander Tsitashi, a Laz expert, panpipe named *ostvinon* was widely spread among the Laz population, who now live within the borders of today's Turkey.

As for Eastern Georgia, not a single evidence of a panpipe has been found so far.

The name of a panpipe is *larchemi* in Samegrelo and *soinari* in Guria.

Here we will discuss both types of the panpipe basing on musical and ethnographic material collected in Tsalenjikha and Chokhatauri Districts in 1958-1959.

Unfortunately, the days of *larchem-soinari* in Georgia are numbered. The problem is that in these regions young people had never seen the instrument, and most of elderly and old people could not play it. After a long search in the village of Kurzu, Gegechkori (today's Martvili) District, we found one person – Kosta Pirtskhalava, 66, who could not play the instrument any more because he was toothless. He only made an instrument for us. Another person – Pavle Poniava could only make the instrument for

he, too, could not play it anymore. In the high mountain village of Tsalenjikha District we met three *larchemi* players: Aronia, 70, in the village of Muzhava and, Gera and Grigol Kukhilava in the village of Chkvaleri. As they say, Chkvaleri had a rich tradition of playing the *larchemi*. Here the instrument had been popular since olden times and the tradition of its playing was transmitted from generation to generation. The best *larchemi* players in Chkvaleri were the Kukhilavas, Kantarias and Pipias. Here we also met Kotsia Kukhilava and Vitsi Pipia, who were virtuoso players in the whole of mountain Samegrelo some 20 years ago.

We documented noteworthy material about Gurian *soinari* from Varden Meparishvili in the village of Tsiplnari, Chokhatauri District.

The study of a panpipe one of the most archaic instruments, which is widely spread in many parts of the world, is hampered due to the lack of special monographs and literary sources. Kurt Sachs, Felix Behn, Erich Hornbostel, Fritz Graebner, Max Ebert and Jacob Reineggs provide stingy, but considerable data about the instrument in their works and articles. Another important work on this subject is *Fleita Pana* ("A Panpipe"), a monograph by Valentina

Steshenko-Kuftina. Her the author displays her opinion about the instrument. In his work *Kartuli Musikis Istoriis Dziritadi Sakitkhebi* (“Basic Issues on the History of Georgian Music”) Ivane Javakhishvili provides wide speculation on the terminology of *larchem-soinari*.

As has been mentioned, panpipe is found in many parts of the world. The territory of its distribution starts in the equatorial zone of South America (Brazil, Bolivia and Perus), passes onto Oceania – Western Polynesia and Indonesia, Indo-China and China, where it reaches the highest level of development. Then it passes by / round India, where no sign of the instrument has ever been documented, and moves to Africa. Here the instrument is found in the southern parts of Congo. Panpipes are also widely spread in Europe.

Scholars draw their attention to the culture of Asia Minor, from where *syrinx* - Greek panpipe and Georgian *larchem-soinari* originate.

A Hittite stone slab from Rum Kale (Steshenko-Kuftina, p.63) depicts a male figure dressed in *chokha* (traditional Georgian male garment today) with a dagger on the waist. In his right hand he is holding a ear of wheat and in the left hand – a clearly carved panpipe very much resembling Georgian *larchem-soinary*. It should be mentioned that the *larchemi* on the bas-relief consists of six pipes. Georgian traditional *larchemi* has always had six pipes and the players have never heard or seen other number of pipes.

The territorial difference in the area of instrument distribution would naturally cause the difference in the construction, size and tuning of instruments as well. This is due to the geographical environment, economical and social system and aesthetics of the owner community. For instance, the construction and tuning of a panpipe from Oceania absolutely differs from its confrere

in Greece and Europe. The same can be said about Chinese-Japanese, Bolivian-Peruvian, etc. panpipes. This testifies to the groundlessness of the search for the homeland of a panpipe. In an article from 1913 Felix Behn, a German scholar, writes about a clay panpipe discovered on the territory of Lower Rein. He believes, that panpipe originated in France. In literature the instrument was first documented with Trojans in *Iliad* by Homer. Others have opinion that it came into existence in Arcadia. In reality panpipe, just like a simple pipe, is a true “folk invention”.

Many scholars, including Steshenko-Kuftina, emphasize two moments when discussing panpipe:

1. Panpipe is the very first, initial type of woodwind instrument; a single-stem pipe with finger-holes is the next stage of its development.

2. Panpipe laid foundation to vocal polyphony.

Today it is impossible to claim the soundness of the first viewpoint as both a panpipe and a single-stem pipe with finger-holes have passed a long way of development. Undoubtedly, the priority in terms of technical peculiarities and timbre should be given to a single-stem pipe. The transcriptions of musical pieces on both instruments also testify to his. More archaism is felt in mode, meter and melody of the pieces played on a panpipe. At one glance, this point is decided and needs no more discussion, but entirely different picture emerges after the geographical and historical analysis of the two instruments.

The existing material shows, that in the places where people practice a panpipe, there is no knowledge of a single-stem pipe with finger-holes. Melanesia is an exception; here a panpipe as well as a short pipes without finger-holes are found at the same time. These two do not condition each other; moreover, they have nothing in common. Similar interconnection is between them in

Georgian too.

Steshenko-Kuftina regards a panpipe as the basis for vocal-polyphony as follows: “The role of a panpipe in the history of Georgian folk music is connected with the initial processes, when tunings and ancient types of harmonies were formed. Without considering this fact it will be impossible to find the foundations of Georgian vocal polyphony. Vocal art based on the changeable / unsteady nature of sounds, could not have worked out clear harmonic abutment without experiencing instrumental intervals.”

Musical culture originated and developed as soon as musical consciousness emerged i.e. man became aware of tone, interval and combination of two tones. At the sources of this culture the rhythmic order for multi-tonal instruments, like panpipe, was being introduced thanks to percussion and plucking instruments.” (Steshenko-Kuftina, pp. 3-4)

We believe that this theory is wide of the mark.

Man would make any instrument, including woodwind instruments, according to his requirements and auditory corrections (including development and innovations) and not vice versa.

Musical instrument is a monument of intangible heritage. It was made by man after preliminary understanding. In the instrument he developed the knowledge acquired from his own experience. It must be noted that the surviving tuning and sound compositions of *larchemi* have very little in common with the regularities of Georgian vocal style.

When claiming this or that point of view, scholars very often turn to the culture of lesser developed tribes and looks for the answers to certain questions in their life. The best example for this is the rich culture of Australian aborigines.

Let us take this approach to the study of

polyphony and regard Australian musical culture. We see that the Australians, who have no multi-tonal instruments, have developed polyphony chiefly by “building” octave, fourth and fifth on the basic voice part.

Georgian *larchemi* is distinguished and original type of all panpipes in the world. This instrument, with all its qualities, comes from Georgia’s ancient history. Unfortunately there are very few written and other sources about it. Among the latter is the aforementioned Hittite bas-relief, which depicts a man with a panpipe in his hand. Basing on this monument, it can be concluded that a panpipe was very popular among our ancestors.

The term *larchemi* has not been documented in Georgian written sources; but the name of a similar instrument from Guria called *soinari* is defined by Sul Khan-Saba Orbeliani as “pipes attached together in harmonious order”.

In the Georgian translation of “The Holy Bible” a woodwind instrument named *sastvineli* (pipe) is mentioned several times. For instance, Chapter 3.5 of “Daniel” reads: “That when you hear the sound of the horn, pipe, lyre . . . “. *Sastvineli* is also mentioned in “The Holy Gospel of Jesus Christ”. Ivane Javakhishvili () explains that *sastvineli* is the same as *syrinx* – a popular Greek panpipe. Thus, it can be concluded, that in Georgian sources there is no direct mention of *larchemi*, but is referred to as a similar instrument *sastvineli*.

The Megrelian name for a panpipe – *larchemi* comes from the name of a plant *larchema* or *larchama* from which it is made and which is the Georgian word for “reed”. This is a long and narrow, about 10-12mm-wide, tube. Interior partitions divide its interior space into sections. These sections are used for making pipe stems. According to *larchemi* players, they traditionally cut the plant at the end of August or beginning of

September. This time it is already dry and does not crack when processed. For longer flutes i.e. bass pipes, they specially select the sections closer to the bottom on the plant. The exclusive instrument used by instrument masters is a pocket-knife. Similar technique is used for Gurian *soinari*.

Each pipe of *larchem-soinari* has corresponding name. For example: first pipe from the right, the shortest one, is *mechipashe* – first voice; second is *mebane* – bass; third is *meshkhuashe*, also called *gemachqapali* – beginner. The following three pipes on the left, attached symmetrically, have the same names as those on the right side, but definition *kholo umos* meaning “longer” is added before the name. The musical analysis of the pipes has shown that indeed *kholo umos mechipane*, *kholo umos meshkhuashe* and *kholo umos mebane* produce lower sound as compared to the analogous pipes in the right side. Thus *larchemi* consists of six pipes or six tubes (stopped at one end). The longest pipes are placed in the middle, the shortest – at the edges. The pipes are attached to each other with a string, called *bulishi sartqe* in Megrelian, which was made of the bark of a cherry tree. Noteworthy is how *larchemi* had to be carried. As Gera Kukhilava, a master and a player, says nobody would ever put the instrument into the pocket. *Larchemi* was carried hanging on the neck / chest with a string *gina bunapali*.

In Guria there were two kinds of *soinari* – the so-called pocket *soinari* and a larger one.

In Samegrelo, apart from a six-pipe, there existed a three-pipe *larchemi*. The pipes were attached to each other in a similar way – with a string made from the bark of a cherry-tree. At one glance this looked as a different instrument, but it cannot be considered as such, for there are no musical pieces specially composed for it. Besides, its tuning is exactly the tuning of one side or half of the six-pipe *larchemi*.

The existence of a three-pipe *larchemi* can be explained by a certain way of performance the so-called *nirzi* or competition – two players would divide the six-pipe instrument into halves and compete in the length / durability of performance and making beautiful sounds. Six-pipe *larchemi* was never used during *nirzi* for it is very difficult to play on two instruments with different tunings. Two three-pipe *larchemi* should, by all means, be made by one master which probably means that the tuning of the two instruments creates that of a six-pipe one. This very fact testifies against the independent existence of a three-pipe *larchemi*.

The original shape of a Georgian *larchem-soinari* – a rectangle with a triangular bottom is another noteworthy factor. Instrument of this shape has not been documented in Europe and Asia. The exception is Bolivia, where they practice a seven-pipe instrument, very similar to Megrelian *larchemi* in shape. This is another evidence of the originality of a Georgian panpipe.

Larchemi was an essential part of people's life; it is shepherds' instrument, and according to legend, their invention too. *Larchemi* was also played during various village festivals. According to Lavrenti Pipia there were virtuoso performers in the village of Chkvaleri, who would play various dance melodies. *Larchemi* was an inseparable part of a hunters' life too. They would use it for both entertainment and signaling.

No one in Samegrelo remembers *larchemi* played in ensemble with other musical instrument. The only documented ensemble performance is *nirzi*. Indeed, it is hard to combine the sound and intonation of this instrument with other instruments from Guri, Samegrelo and neighbouring regions.

Lavrenti Pipia from Chkvaleri claimed to have seen the ritual of evoking the soul of a hunter, who fell off the cliff, in Abkhazia. Four *larchemi* players from Samegrelo were taking part in this. As he said, two *larchemi*

players spent the night at the spot where the accident had happened, and played the instrument in turns until the soul started to whistle, just like *larchemi*, at the dawn.

Julius Lips describes similar occurrence from the life of people from New Guinea in his work “The Origin of Things. A Cultural History of Man”: “In the times when people are being called by the sound of drums, the dignity of souls requirements other from of invitation – the sound of a flute, a sacred instrument. The New Guineans refer to the sound of a flute as to a holy spirit”. (this piece needs to be checked; I will do it later)

There is a musical piece for *larchemi* in Guria and Samegrelo, which is an alteration of instrument and outcries. Unfortunately the meaning of such performance is lost. *Larchemi* could have been connected with other rituals too, which were eventually forgotten.

The musical and acoustic peculiarities of the Georgian panpipe is an interesting material for music scholars. The pipes obey the principle of organ pipes i.e. the stopped ones give a note an octave lower. The figures calculated from the acoustic data entirely coincide with the theoretical principles of acoustics; there are some minor diversities in millimeters, which can be explained by differences between folk and tempered tunings.

There is a fixed tuning of *larchemi-sonari* in Georgia (Steshenko-Kuftina, pp. 167-187). But as ethnophores say, this does not imply accurate intervals between notes, however it is based on one general principle. We compared the tunings of two panpipes made by Dzokia Aronia from Muzhava; one *larchemi* was tuned a semi-tone higher, but there was only a slight difference between the two instruments. The tuning of *larchemi* is as follows: ascending movement in fixed intervals if started from the middle or bass pipe, and descending movement followed by an ascending one if startled from the extreme pipe.

On the panpipes we had at hand the intervals between the pipes were second, third and fourth. The length of these intervals depend on the musical taste and performance skills of the master, namely what intervals and sound combinations he would like to make in musical pieces. Reasoning from the fact, that the tuning and construction of *larchem-sonari* relies on the auditory amendments of a player, and that the Megrelian master obeys the fixed sequence of sounds, we have to do with a definite musical system.

The distribution of sounds on *larchemi* is within fifth or sixth diapason and their sequence according to height does not provide an established mode.

In musical pieces composed for *larchemi* we come across the germ of mode and tonality. Here the division of sound order into two groups should be considered. If we regard the *larchemi* pipes according to the length, we will get odd numbers on one side of the bass and even numbers on the other side, which differ from each other in pitch. Such distribution of sounds on *larchemi* can be explained by two-voiced performance on the instrument. Musical pieces for *larchemi* are alterations of parallel seconds, thirds and fifths. The player can move within of five intervals. Two-voiceness enriches the harmonious side of *larchemi* on the one hand and makes it more attractive, but reserves its tonal peculiarity. Naturally, five notes, that make complex movements towards each other when played, do not make mode.

It should be noted that the basic tone in the musical pieces for *larchemi* is not the sound made by the longest bass pipe, but by its neighbouring *maghali bani* (high bass). *Dabali bani* (low bass) is used not as tonics, but as the 7th step. In most cases the stanza of a musical piece ends on the 7th step moving onto the first step of the third. Thus there is a cadence, which is typical occurrence in

Georgian folk music, and which indicated to the phonation of the instrument. The center of gravity in musical pieces lies on the basic tone. It is the ending sound and at the same time the “turning” sound, after which the stanza is repeated. Here the germs of variation development are observed.

In the repertoire that we have recorded, there is not a single case of producing new i.e. a duodecimo high sounds by overblowing of *larchemi*. Violent blowing produces semi-tone higher sounds than the basic tone, which can be explained by the requirement of the musical piece; at the same time this demonstrates high skills of the master.

All the above-mentioned ethnographical and musical elements about *larchemi* indicate to the ancient origin of the instrument. In general, ancient melodious, rhythmic and harmonious peculiarities of Georgian musical culture can be found in the tunings and musical forms of Georgian panpipes.

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Georgian Folk Ensembles

MTIEBI

The Men's folk ensemble *Mtiebi* was founded in 1980 by a famous musician and folklorist, later to be a well-known ethnomusicologist, Edisher Garakanidze. Musical circles immediately focused their attention on the pivotal artistic principles of the group – to sing the songs in the authentic manner - i.e. the way they are performed in their traditional context. They adhered to the peculiar regional manners of performance and intonation and mode systems. “Without this it will be impossible to preserve our national identity. Otherwise *Tsintsqaro* and *Aka Si Rekisho* can be mistaken for the songs from the same region” – said Garakanidze in one of his first interviews.

Mtiebi accompanied their songs with dances and various musical instruments just like in the traditional environment. These were real folk instruments - the leader of the group considered chromatic instruments to have deviated from tra-

ditional tuning.

The “village manner” of performance naturally demanded the balance of voices as is heard in the earliest sound recordings and which had previously been ignored by modern ensembles - namely, one first voice, one second voice and a group of basses. Only this kind of performance enables a singer to improvise, which is the most organic feature of Georgian folk song. *Mtiebi* followed this path. “Improvisation is more important for us, than balance” – the members of the ensemble would say.

They danced just like peasants do. “Falling down on the knees, whirling and acrobatic jumps – this is all sport” – said Garakanidze. He considered folklore primarily as a means to express personal freedom. This is why he gave preference to the free arrangement of singers on the stage, rather than to the academic style of standing in a semicircle.



The repertoire of *Mtiebi* was rich in terms of genre and dialectal diversity. It included examples of almost all genres from all over Georgia, as well as “simple” and the so-called “classical” folk songs. Thus the ensemble perfectly displayed the diversity of national folk music.

Mtiebi included the folk tradition of simple round-dances and *shairi* (two singers singing in turns humorous, teasing couplets with musical accompaniment); they were the first to perform the folklore of the Georgians living in Turkey.

For the realization of their principles, the members of the ensemble organized field expeditions to various parts of Georgia. They greatly benefited from contact with the village life. Their purpose was not only to collect songs, but to revive some of the lost traditions in situ - for example they encouraged the villagers to practice the ancient traditions of *Alilo* and *Chona*.

Their “peasant” style of performance naturally meant wearing corresponding garments. Each member of *Mtiebi* wore a national costume that he himself had selected from archival ethnographic photo material.

Mtiebi had concerts in many countries of the world. Parallel to this they held master classes of Georgian folk songs for foreigners. They were laureates of a number of international festivals (Vilnius, Copenhagen, Moscow and Lvov. In 1992 *Mtiebi* became a laureate of the international festival of sacred music in Germany. In 1990 the members of the ensemble were elected Honorary Citizens of Lowell, Massachusetts. They have produced five compact discs and

Dimitri Gugunava, a film producer, made a film about them.

It is of great importance that *Mtiebi* introduced authentic traditions of national folklore to the young. Garakanidze founded the children’s ethnographic studio *Amer-Imeri*, where children learned folk songs, national folk instruments, dance, folk games, etc. This way *Mtiebi* brought up the followers of their art.

Here is an interview with Giorgi Garakanidze, Edisher’s Son, who himself is an alumnus of *Amer-Imeri*, and the successor of his father’s work. He has been the leader of *Mtiebi* since 2001, two years after Edisher’s tragic death. In 2003 he changed *Mtiebi* into a mixed male-female group which, in 2004, was named “Edisher Garakanidze Ethnomusic Theatre *Mtiebi*”.

M.K. Great responsibility has fallen to your lot – continue Edisher’s work. What have you maintained untouched in the ensemble and what is that you have changed?

G.G. As you know, *Mtiebi*’s elder generation performed folk art in the authentic way. Modern *Mtiebi* follows Edisher’s creed of “authentic direction”. The name of the group and membership have been changed, but not the principles. On the contrary, this enables us to more fully present Georgian folklore. Since 2003 *Mtiebi* is a mixed – male-female group i.e. performs both men’s and women’s repertoire.

M.K. What is so peculiar about “Ethnomusic Theatre”?

G.G. *Mtiebi* realized the results of Edisher’s scholarly research in practice. “Ethnomusic Theatre” is connected with my activities as a scholar (the theme of my theses for Master’s Degree was “Georgian Ethnomusic Theatre”, which will soon be published). This is a theatre

not in its traditional dramatic concept, but as part of everyday life, where song and traditions are inseparable. Ethnomusicology studies folk examples as components of a traditional context. This is why we selected the name “Ethnomusic Theatre”; together with folk songs we revive the traditions and rituals, which accompanied the songs in the original environment. This is the continuation of Edisher’s path. We try to maintain the character of a folk example in form and manner of performance, and in mode system as much as we can, just like Edisher did.

M.K. *Mtiebi*’s repertoire was rich in the folk examples that Edisher came across during field expeditions. How do you select the repertoire?

G.G. As time passes the number of bearers of traditions is reducing, together with the number of living folk examples. When seeking for scientific material I also keep musical material in my range of vision. Besides, we often select songs from the anthology of Georgian folklore.

M.K. As it is known, *Mtiebi* always led active educational activity in various parts of Georgia.

G.G. One of the meanings of the word “*mtiebi*”, apart from “morning star”, is “enlightener”. One of the main reasons when selecting this name was to “enlighten” and familiarize the people, distanced from folk culture, with true folklore. *Mtiebi* traveled a lot around the country and performed in concerts, during which the programs with annotations for each performed song were distributed among the audience. Within the limits of possibility, we keep to this tradition. Last year we performed in the village of Jikhaishi in Imereti. We plan to perform in Svaneti in near future. Just recently we had a concert in Tsnori. Here we created children’s group, which is directed by Tinatin Shervashidze, a *Mtiebi* member. We visit school after school, organize concert-lessons, sing for sick children, etc. Unfortunately our wishes do not always correspond to our available resources, as everything that we do is with our



own financial possibilities. . .

M.K. You are former member of the children’s studio *Amer-Imeri*, which was founded by Edisher. As far as I know, this studio still exists. What is the age of children in the studio and what do they study?

G.G. *Amer-Imeri* is a studio at the Andrew the First Called Church (also called the Blue Monastery). The members are of 6-12 years of age. The studio aims at bringing up children in a traditional Georgian environment. They study various dialects of Georgian musical folklore, folk dances, children’s traditional games, folk musical instruments, oral folklore, ethnography and mythology. They also acquire theoretical knowledge of the peculiarities of folk craftsmanship; the examples of the latter, made by various masters, are displayed for them. They also study Georgian chant and attend discussions on theology. In short the studio teaches one general subject – “Study of the Homeland” (my mother Nino Baghaturia introduced this notion, which precisely shows Edisher’s outlook as well as that of *Mtiebi*). Besides, this is a kind of Sunday School for the congregation of the church. Thus *Amer-Imeri* continues the traditions and we have hope that the studio will bring up many more fans of Georgian folklore.

M.K. How much does Edisher’s name and heritage help you?

G.G. Edisher's name makes our work easy wherever we go and whatever we do. We, and not just us, practically walk on the road paved by him. Edisher sowed and we are reaping.

M.K. I wish you success.

Maka Khardziani

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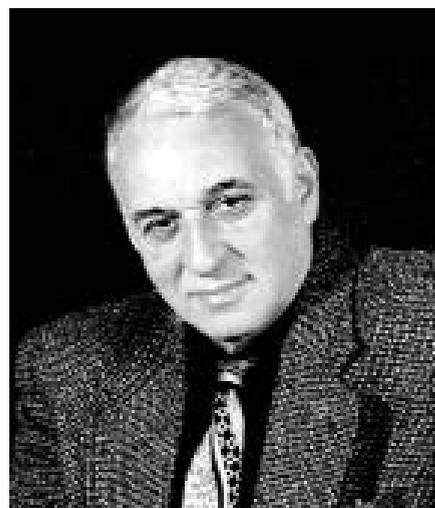
A Song Dies When Young People Forget It

Interview with Anzor Erkomaishvili, a songmaster, director of the State Ensemble of Georgian Folk Song and Dance *Rustavi*

- Batono Anzor, your have made great contribution to the search of the earliest Georgian recordings. What gave you the incentive for this activity?

- My family has borne musical folk traditions for 300 years. I remeber my great-grandfather Gigo Erkomaishvili – my grandfather Artem's father - who died at the age of 107. I learned songs from him too. Gigo directed the famous folk ensemble from Makvaneti, which recorded 49 songs for the Tbilisi office of Gramophone Company in 1907. These songs were later published and were on sale in many countries of the world.

And also, I still have a 100-year-old family gramophone. As a boy I would listen to the records of Gigo Erkomaishvili, Samuel Chavleishvili and other great folk singers from grandfather Artem's fairly large collection. He had great respect for all of the singers. When I grew up and became a student at Tbilisi State Conservatoire in the 1950s, Georgian folk song was ill-esteemed. Georgian pop music was making its very first steps; but the status folk song was shameful. Only elderly people would



sing at wedding parties or other celebration gatherings. The epoch of national folk contests and inspections was coming to end. Nobody remembered the records mentioned above. I realized that it was urgently necessary to retain this heritage and started seeking recordings. First I brought to Tbilisi my family collection. Later I obtained a number of recordings, with not only Gurian folk songs, from families in Tbilisi and other parts of Georgia. From Grandfather Artem I knew a lot about Dedas Levana, Mikho Jighauri, Maro Tarkhnishvili, Vano Mchedlishvili, Dzuku Lolua, Rema Shelegia, Noko Khurtsia and other renowned folk songmasters. I took these recordings for restoration to the Melodiya sound recording studio in Moscow.

- Did anybody else apart from you work in this direction?

- These were hard times. I was the only one to work in this field. My conservatoire teacher Shalva Aslanishvili believed that these record-

ings would be of great scientific value.

Before starting the restoration of this huge amount of material, I was given advice to search for their originals in Moscow. And indeed, they were in the Moscow Phono Archive. I spend a lot of time searching for the right recordings and finally found a carton box inscribed: “Babilodze”, “D. Levana” (i.e the renowned song-masters Giorgi Babilodze and Dedas Levana); I immediately understood that I had found what I was looking for. A film producer Soso Chkhaidze was with me then. He was shooting a documentary “Shvidkatsa” and included the whole technological process into the film.

Georgian people welcomed the news about the restoration of old gramophone recordings with great enthusiasm; the press and television broadly covered each new discovery. The sound of Vano Sarajishvili’s voice was met with special interest. Manana Akhmeteli, a renowned Georgian musicologist, published the first article on this topic in the journal *Sabchota Khelovneba*. On my part I revived and included the discovered material in the repertoire of the newly-established ensemble *Rustavi*.

In addition, I tell my recollections in the books *Babua* (“Grandfather” about grandfather Artem) and *Ori Ansambli Istorია* (“The History of Two Ensembles”). In the 1980s a collection of 5 LPs entitled “First Gramophone Recordings in Georgia” was published. This collection was also sent to Moscow archive, where anyone, who is interested in old Georgian songs, can get familiarized with the folk examples from these recordings.

As I know you also carried your activities outside Russia.

Undoubtedly. At that time I had concert tours with ensemble *Rustavi* in various countries of the

world. This enabled me to conduct searching activities there too. I worked in the central archives of Germany, Britain and France. For instance, in Berlin and Vienna phonoarchives, together with the songs recorded from the prisoners of World War I, there is fairly rich pho-

netic material as well. This includes examples of Svan dialect, texts in Megrelian dialect and folk poetry recorded by Derzhavin.

Separate mention should be made of Georgian recordings in the Leningrad (today’s St. Petersburg) archive. I was given permission for their recopying only after I persuaded a certain Korguzalov, head of department, of my intentions. Sometimes it was necessary to pay or give presents (which would often be our records) to people like him in order to get consent. Having the right contacts was extremely important.

I would like to make special mention of: Givi Ehlukidze, then director of Georgian Television Station - without his assistance we would not have been able to restore the records and bring them to Tbilisi; Soso Chkhaidze, who absorbed the expenses for recopying the Georgian material in Leningrad into the budget of his film; and renowned ethnomusicologists Alan Lomax and Ted Levin, whose help in London was invaluable. I happened to visit London after the breakdown of the Soviet Union. This time our finances were ample and I recopied Vano Sarajishvili’s collection together with other material.

Significant recordings were also made by Pathé sound recording company, whose office was opened in Tbilisi in 1906. We obtained their collection from the Paris archive.

All this material is preserved at Georgian State Radio and Television Archive, State Archive of Georgia, my personal fund and that of the International Centre for Georgian Folk Song. The Centre also possesses the recordings made by Melodiya, which we are slowly re-releasing. We recently published a book “Catalogue of Georgian Phonorecordings Abroad”. The book presents all the catalogues of Georgian folk songs, published in Georgia and elsewhere, in the beginning of the 20th century: Riga, London, Vienna, Berlin and Leningrad catalogues giving a full view of which song was recorded where and by whom as well as where exactly it is kept.

It took us 40-45 years to collect and publish this material. I can say that songs which had been practically lost were saved and names,

long forgotten, were reintroduced.

It must also be noted that some of the songs can be found on the *Rustavi* LPs “60 Georgian Folk Songs” and later on “100 Georgian Folk Songs”. It can be said without exaggeration that these songs were taken up all over Georgia.

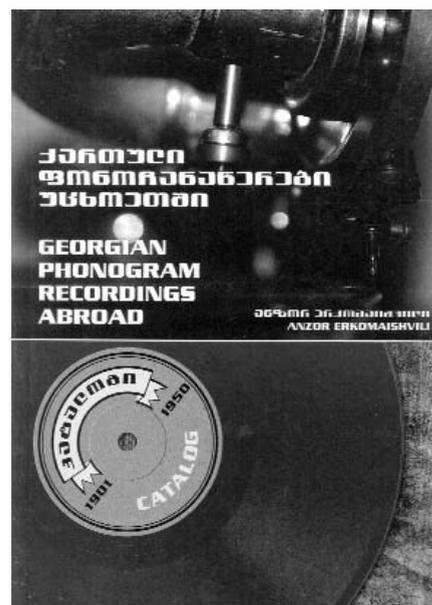
- **On my part, I also learned many songs from these collections. They also included hymns - Georgian sacred chants.**

- You are right. This was our initiative. Singing sacred hymns was forbidden. I grew up in a family of chanters, but I never learned a single one. Grandfather Artem would conceal even from me the invaluable treasury he owned. He knew more than two thousand church hymns.

In the 1970s, when the family members of our great singers and chanters were still alive, I would write down their recollections. I would use them in my TV programs, where I would speak about the performers and play old recordings with their performance. These programs generated public excitement. Another noteworthy event was the creation of *Martve* – a children’s folk ensemble – in the late 1970s. Most thrilled were these children’s grandparents. Today most of those little boys, now skilled singers, sing in various youth ensembles or lead them in Tbilisi and other parts of the country. *Martve*’s biggest contribution was that it revived the interest in native folk song. The best way to preserve songs, is to teach them to young people. A song dies when young people forget it.

- **In your opinion, was the Soviet practice of folk song contests and inspections any good?**

- This tradition had both positive and negative sides. Negative was the mass character of performance and the repertoire - songs about communist party, Lenin, Stalin and Politburo. It was thanks to the wisdom of our songmasters the choirs would first perform the obligatory modern songs, and only then true folk songs like *Chakrulo*, *Odoia*, *Khasanbegura* and others would follow. For an opportunity like this, the renowned songmasters themselves composed songs about tractors, heroes of work, etc.



- **But those so-called modern songs also had some artistic value, did not they?**

- Of course, they did. Some songs are still nice to listen to. Let us not pay attention to the text and not forget that those songmasters created their own new variants of folk songs; they were somewhat like public composers, this is why they could easily compose songs on new texts and of course, they would use old intonations in them.

- **Batono Anzor, I would like to know your opinion about the following: there are songs, whose authors are well-known - folk performers, with distinguished talent and experience. Could the songs be considered folk?**

- There were talented musicians, who made invaluable contributions to safeguarding and arrangement of many songs. For instance: Dzuku Lolua – the saviour of Megrelian songs, also composed songs; and Vano Mchedlishvili, who would walk from village to village and collect folk examples. Sometimes it happened so, that he would forget a song, that he had memorized (as he had no knowledge of notes and only relied on his memory); he would go back to the village and learn the song again. These people also made new variants of their own. From this viewpoint we can call Samuel Chavleishvili a reformer of Gurian song. His variants of songs significantly differ from those of Gigo Erkomaishvili. I do not mean,

that the latter was a less important figure, but Chavleishvili brought the performance of Gurian song up to virtuoso level as compared to simpler variants of the same song as widely sung by other people.

- But there are songs such as *Dila* and *Tsintsqaro*, which are considered folk despite knowing the names of the authors. These songs have their prototypes, do not they?

- Of course. One song often resembles another. A talented singer would usually add new intonation to the song. But people are wise; they are the principal measure of quality in oral traditions. One person created an example, but others beautified and polished it. Good variants survived; poor variants were forgotten. This kind of creativity always went on. We are lucky to live in times when the recordings of our recent ancestors are available. In the times of oral transmission, the names of authors were usually lost.

I remember in Soviet times, government representatives would come to grandfather Artem and ask him to compose a song to some communist holiday. In fact this was not a request, but an order. And grandfather Artem would obey. Other songmasters had the same experience. Later, but without any pressure, I also created few songs, for example *Khareba Da Gogia* for a film, *Mival Guriashi* (my own variant) for the theatre play, *Tu Ase Turpa Iqavi* and others.

In general, there are as many variants of a song as good performers. Don't take this as boasting, but each time I sing the same song differently. But this does not mean that this my own variant. People still remember Vano Mchedlishvili's and Varlam Simonishvili's variants. If a song stands up to the test of time, people will accept it and then it is a true folk example. The name of the author might not be remembered. Though the author sometimes says: "This is my song!", but other people consider it as theirs. And so the names of the authors were forgotten throughout the centuries. Moreover, people added their own

nuances to the newly created variant and even changed it.

- Batono Anzor, most of today's ensembles are busy restoring song variants. Does this mean that the songs, performed with such photographic accuracy, will petrify? Maybe a more free approach to old recordings would do better?

- The thing is that the old singers had this ability from their ancestors; their knowledge and experience was transmitted from generation to generation. They could allow themselves to be more audacious in the search of novelty. Today we must be grateful to the young generation for what they are doing; they seek for old examples, to learn and imitate. In the present time I regard this as a normal process. The most important thing is that they have love for folk song. And when they know the songs well, the desire for new variants will emerge. There have already been few attempts.

- Batono Anzor, most of today's young singers do their best to approximate their performance manner to that of old, village style. Some of them go even further and blame you for *Rustavi's* non-traditional and too "vocal" singing. What would you say to such reproach?

- The attitude of such people is understandable to me. My family holds three hundred years of traditional singing; not many people might know better than me how a folk song should be sung. The thing is that in the time when *Shvidkatsa* and *Gordela* were created, the main purpose was to popularize Georgian song both in Georgia and elsewhere. By the way, Jansugh Kakhidze's *Shvidkatsa* was first to pave way for Georgian song abroad. Soon *Gordela* and *Rustavi* followed. We must not forget that we lived in the Soviet Union, where there were such organizations as *Goskontsert* and *Soyuzkontsert*. They would never permit you to go abroad unless the ensemble had an academic manner of performance. But we aimed at exporting Georgian song to the big cities of the Soviet Union and the West, which clearly explains the academic manner of our

performance. When one comes onto the stage of Madison Square Garden, Royal Albert Hall or Paris Olympia, where thousands of people have come to listen to Georgian folk song and are ready to watch the show, it is extremely hard to do with the village style of singing. The academic manner of performance was best for better perception.

Sometimes this kind of performance is not so estranged from the folk one as is depicted.

- I agree. Besides, when a large state ensemble come on stage, it is hard to speak about authenticity. Exactly this academic manner roused interest of young people to our national treasury. It is not fair to blame *Rustavi* for its singing manner. It cannot sing differently. Scientific approach is one thing and scenic performance is other. Thanks to *Rustavi*'s academic singing, UNESCO proclaimed Georgian polyphonic singing "A Masterpiece of the Oral and Intangible Heritage of Humanity" on May 18, 2001. This was declared by the international jury of 19 members (including me), most of which were not at all musicians. I believe, that another kind of singing might not have resulted in this.

I do not propagate that people should sing the way *Rustavi* does. By the way, a number of Georgian ensembles, singing in the manner approximated to village style, take part in various international festivals. But when an impresario plans commercial concert tour, he takes into account many things including the taste of audiences. There was a big rumor about the concert show of another Georgian folk song and dance ensemble *Erisioni*. Jemal Chkuaseli, *Erisioni*'s director, is one of those who is well aware of folk performance, but there was price

to be paid to the genre. With its show *Erisioni* brought fame to Georgian culture.

- Batono Anzor, I think it is doubtless, that Gurian song is distinguished from the songs from other regions of Georgia. I do not mean high artistic merit, but special attitude to song and inclination to improvisation. There are many evidences from history on this matter. In the beginning of the 20th century Gurian singers would specially gather to sing. What explains such special attitude to singing?

- It is difficult to say, now when there are very few highly skilled singers in Guria. But probably this was a strong tradition consolidated throughout centuries. Singing was vitally important for Guria. Here everybody tried to sing. My grandparents used to say, that if a man could not sing, he wouldn't be considered a desirable groom. A young lady had to play the *chonguri* and sing in order to find a good fiancé. Apolon Tsuladze wrote about one young lady: "Her singing with the *chonguri* accompaniment would revive the dead".

I remember from grandfather Artem, that a singer was highly respected by everybody. Such great singers as Varlam Simonishvili and Samuel Chavleishvili were regarded as public figures: they would be invited to parties and seated in a special honorary place. They would behave in a different way too, as they were always in the centre of attention. Everybody strived for a status like that. Such attitudes greatly determined the success of singing.

Thank you for such an interesting conversation.

Tamaz Gabisonia

Georgian Folk Song - New Transcription

transcribed by
Tamaz Gabisonia

მოყვარე
moqvare

Moderato

დე-დი-ლა-ვო, დი-ლა-ვო, დე-ლი ვო-დე-ლი ვო-დე-ლა,
div - di - la - vo, di - la - vo, de - li vov - de - li vo - de - la,

მო-ყვა-რე-ო და, მო-ყვა - რე-ო და, დე-ლი ვო-დე-ლი ვო-დე-ლა,
mo - qva - re - o da, mo - qva - re - o da, de - li vov - de - li - vo - de - la,

ჰე, ჰე

ვო-დე-ლი-ა ნა - ვ და, ო-ვო-რე-რა, ო-რე-რი-რა ვო-რე-რა,
vov - de - li - a na - v, da, o - vo - re - ra, o - re - ri - ra vo - re - ra,

ვო-დე-ლი-ა რა-მი-ნავ და, ჰო-რი-ნავ, ჰე, ვო-დე-ლა და,
vov - de - li - a ra - mi - nav da, ho - ri - nav, he, vo - de - la da,

ნა - ნე-და, ჰა, ჰე, ჰა, ჰე,
na - nav - da, ha, he, ha, he,

ჰო - ი - და, ო-რი ო-რე-რო ჰე, ჰე, ჰე,
ho - i - da, o - ri o - re - ro he, he, he,

ო - რე-რა, ო - რე-რო ჰე, ჰე, ჰე, ჰე,
o - re - ra, o - re - ro he, he, he, he,

ნა - ნა - ი - და, ჰე, ჰე, ჰე, ჰე, ჰე,
na - na - i - da, he, he, he, he, he,