

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

B U L L E T I N**

Tbilisi, June, 2016

№20

The News
Ethnomusicological Life in Georgia

Beneficent of Georgian Song
Jokia Meshveliani

In Memory of Ketevan Nagervadze

Foreign Performers of Georgian Folk Music
Ensemble “Niavi” from USA

New Georgian Folk Ensemble
“Odabade”

Foreign Folk Ensemble
A Family Duet from Canada

Renowned Georgian Ethnomusicologists
Tamar Mamaladze

Foreigners about Georgian Folklore
Interview with Zoë Perret

About One Television Project
“Etnopori”

One Traditional Instrument
Salamuri

The Traditions Related to Easter in Georgia

Ch’ona

Ethnomusicological Life in Georgia (January-June 2016)

Festivals, Conferences, Seminars

24.01.2016 – Ensemble Basiani held a solo concert a “Kreshenskie vechera” Festival of Evangelical Culture in St. Petersburg, Russia.

23.02.2016 – Church Music Department of Tbilisi State Conservatoire held Ekvtime Kereselidze scientific seminar “Zakaria Chkhikvadze and Georgian Church Chant”; ethnologist Nino Ghambashidze was a guest of the Seminar.

15.04-15.05. 2016 – 2nd National Contest of Children’s Juvenile choirs was held as organized by Georgian Choral Society with the support of the Georgian Ministry of Culture and Monument Protection, in Tbilisi City Hall.

15-16.04. 2016 – Scientific Department of Tbilisi State Conservatoire held methodical conference “Methods of teaching Music”

10-15.05.2016 – Georgian children’s ensemble “Perkhisa” (dir. N. Datuashvili) participated in the 35th International Festival of Liturgical Music in Poland.

13.05.2016 – Scientific conference “Problems of church and Theoretical Musicology” was held at Giorgi Mtatsmindeli High School of Chant as organized by the School and Tbilisi State Conservatoire.

15.05.2016 – Folk concert “Jazz and Georgian Polyphony” with the participation of folk ensembles from Tbilisi was held as part of Jansugh Kakhidze 2nd International Musical Festival.

11.05.2016 – Conference of Sacred Music “Problems of Theoretical and Church Musicology” and concert of sacred music dedicated to Manana Andriadze’s memory was held at the History Museum of Tbilisi State Conservatoire.

21.05.2016 – Church Music Department of Tbilisi State Conservatoire held Ekvtime the Confessor’s scientific seminar “Georgian Manuscript” with Mikheil Kavtaria – Doctor of Philology, a scientific worker of The Georgian National Centre of Manuscripts.

24.05.2016 – Georgian Folk Music Department of Tbilisi State Conservatoire held Republican Con-

ference of Young ethnomusicologists and a folk concert with the participation of the ensembles from Georgia’s regions.

28-29.05.2016 – As part of the “Days of Acharan Culture” ensemble of singers and chanters Peritsvaleba from Batumi and choreographic ensemble Mtsvervali held a solo concert in Vilnius (Lithuania). They also held master classes of Georgian cuisine. Similar events were held in Astana, Tel-Aviv, Minsk and Warsaw, as well.

06.06.2016 – Festival “Hit-Batumi 2016” opened in Batumi. As part of the event will be organized days of folklore with the participation of folk ensembles from all over Georgia.

Lectures, Meetings, Presentations, etc.

As part of the project “Ethnomusicological meetings” The Georgian State Museum of Folk Song and Musical Instruments held:

11.03.2016 – lecture “Problem of Authenticity in Georgian Traditional Music” by Tamaz Gabisonia, professor of Ilia State University;

14.04.2016 – an evening dedicated to singing tradition of the Khukhunaishvilis – a renowned Gurian dynasty of singers;

06.05.2016 – Ethnomusicologist Nana Valishvili’s lecture “Musical-Folk Traditions of Khevi Today”;

10.06.2016 – Ethnomusicologist Gia Baghashvili’s public lecture “Folklore in Time and Time in Folklore”;

20.03.2016 – Presentation of the album of Artem Erkomaishvili’s unique audio recordings “Pearls of Georgian Chant” was held at the Recital Hall of Tbilisi State Conservatoire.

13.04.2016 – Professor Eldar Bubulashvili delivered a public lecture “Kalistrate Tsintsadze - Catholicos-Patriarch of Georgia and the problem of territorial integrity in the 1930s-1940s” at Giorgi Mtatsmindeli High School of Chant.

14.04.2016 – Nino Kalandadze – professor of Ilia State University delivered a public lecture “lullabies and Iavnana songs in Georgian women’s folklore” at Giorgi Mtatsmindeli High School of Chant.

16-18.05.2016 – Joint exhibition “Khasanbegura” of the Batumi State Museum of Folk song and Musical Instruments, the Lanchkhuti Museum of Local Lore and the Nobel Brothers’ Batumi Technologi-

cal Museum was held at the Nobel Brothers' Batumi Technological Museum.

19.05.2016 – Presentation of D. Shughlaishvili's and T. Chkheidze's book "Lexicon of Chant Terms" was held at Tbilisi State Conservatoire.

12.06.2016 – National Parliamentary Library of Georgia hosted presentation of the audio album and concert of ensemble Nanina "Nanina's Large Family".

Expeditions

23-30.05.2016 – Expedition of the Conservatoire's Doctoral Student Giorgi Kraveishvili to Klarjeti: villages of Borchkha Province: Akpinar, Tarakli, Ambarli, Avcılar, Civan, Kaynarca, Balçı; Murgul Province and its village Erenköy, village Ormanli of Artvin Province.

Concert tours, Work-shops

23.02-15.03.2016 – Ensemble Anchiskhati held solo concerts, work-shops and lectures-demonstrations at Iowa, Illinois, Chicago, Yale and Columbia Universities, Boston Conservatory and Bard College (the USA).

04-11.04.2016 – Ensemble Didgori toured with solo concerts in Bretagne and Normandy regions of France; they also held work-shops, lectures and a concert as part of the Bovel 21st Festival of Traditional Song.

16-19.04.2016 – Small membership of ensemble Didgori participated in "London Wine Fair".

18-25.04.2016 – 4 members of ensemble Anchiskhati were on a concert tour in Zurich (Switzerland).

18-24.04.2016 – Ensemble Sakhioba was on a concert tour in Poland.

8-9.05.2016 – Spanish ethnomusicologist, pedagogue and composer Polo Vallejo held work-shops for the teachers of Choir masters' schools at the State Folklore Centre of Georgia.

9-13.05.2016 – Georff – the Georgian Orff association organized work-shops of Soili Perkiö – a lecturer of Musical Education Department of Sibelius academy of Helsinki and Polo Vallejo – a Spanish ethnomusicologist on "Pedagogics and Creative Musical education".

22-28.05.2016 – Ensemble Anchiskhati participated in the opening ceremony of Shota Rustaveli's monument and festive reception dedicated to Georgia's Independence Day at the Georgian Embassy in Tashkent (Uzbekistan).

23-31.05.2016 – Ensemble Shav nabada participated in the International "A Capella" Festival in Leipzig (Germany) and held concerts in Berlin, Jena and Leipzig.

26-28.05.2016 – A small membership of ensemble Ertoba performed in a solo concert dedicated to Georgia's Independence Day in Baku (Azerbaijan).

8-13.06.2016 – Ensemble Ialoni participated in Folklore Festival in Khmelnytsky city (Ukraine).

State Academic Ensemble of Georgian Folk song and dance **Rustavi** participated:

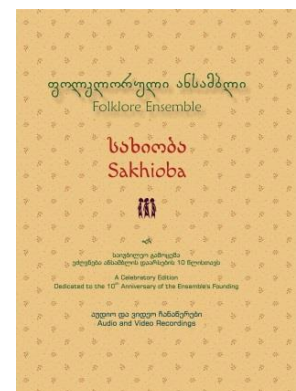
8-16.03.2016 – solo concerts with Pavlo Virsky ensemble of Ukrainian dance (Ukraine).

2-4.06.2016 – the Festival of Voice in Wales held a work-shop and performed in a concert together with a choir from Wales.

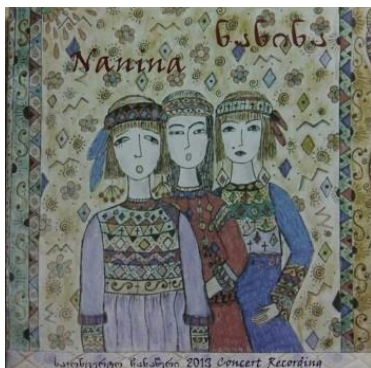
7.06.2016 – festive reception dedicated to the 25th anniversary of Georgia's Independence Day held in Vilnius (Lithuania).

Publications, CDs

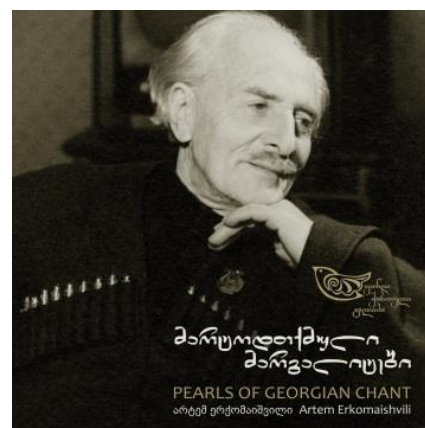
Ensemble Sakhioba released a CD and a DVD dedicated to its 10th anniversary.



Women's folk ensemble Nanina released an audio album of its solo concert.



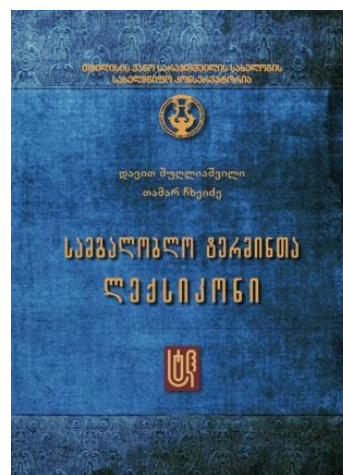
Album of Artem Erkomaishvili's unique recordings of 37 chants "Pearls of Georgian Chant" was published on the initiative of Tbilisi State Conservatoire and with the support of "Kartuli Galoba" fund.



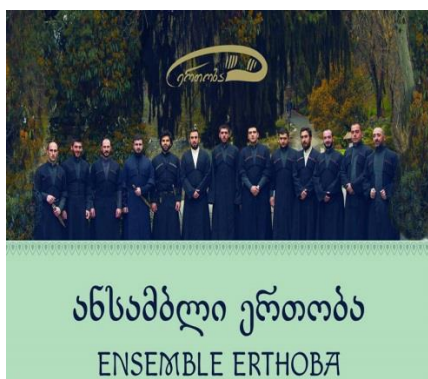
Ensemble Basiani released its 10th audio album.



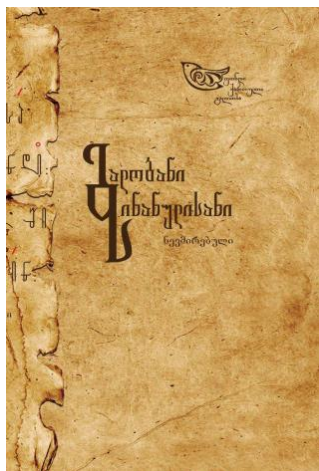
D. Shugliashvili's and T. Chkheidze's online book "Lexicon of Chant Terms" was published as a part of the Shota Rustaveli National Science Foundation.



Ensemble Ertoba released its first audio album.



Charity Fund “Kartuli Galoba” published the book “King David’s Chants of Regret” (with Zaal Tsereteli as compiler, author of introduction and neumatic texts and musical editor).



Concerts and Evenings

20.01.2016 – Concert of Christmas songs and chants was held at the Recital Hall of Tbilisi State Conservatoire as organized by the Church Music Department of Tbilisi State Conservatoire.

07.02.2016 – Ensemble Ialoni performed a solo concert at the café-pub Zoestan.

11.03.2016 – The IRCTP organized world music concert with the participation of ensemble Village Harmony (USA) and Didgori (Georgia).

30.03.2016 – A folk evening was held at the cinema hall of the National Centre for Children and Youth as part of ArtGeni Festival.

03.04.2016 – Female folk ensemble Nanina performed a solo concert at the café-pub Zoestan.

15.04.2016 – Ensemble Basiani performed a solo concert at Jansugh Kakhidze Tbilisi Music Centre

16.04.2016 – Grand Hall of Tbilisi State Conservatoire hosted the concert of ensemble Mizhe Nari of Choluri community, Lentekhi district.

17.04.2016 – Ensemble Ialoni performed a solo concert at the café-pub Zoestan.

06.05.2016 – Ensemble Sakhioba performed a solo concert at Bolnisi Centre of Culture

17.05.2016 – Ensemble Ialoni performed in a joint concert together with the choir Oktoich (Holland) at the State Museum of Georgian Folk Song and Musical Instruments

21.05.2016 – The State Museum of Georgian Folk song and Musical Instruments hosted the event “Night at the Museum” dedicated to International Museum Day with the participation of ensembles: Nanina, Amer-imeri, Mcheli, Akriani and Ertoba.

22.05.2016 – Ensemble Adilei performed a solo concert at the café-pub Zoestan.

01.06.2016 – The united student choir of Giorgi Mtatsmindeli High School of Chant won final round of folk songs on the “Student Days-2016” in Tsqaltubo.

03.06.2016 – Ertulovneba television of the Georgian Patriarchy hosted an evening of traditional music “Yale women’s choir and friends”.

05.06.2016 – Ensembles Ialoni and Aghsavali performed joint concert in Khashuri.

08.06.2016 – At the fifth award-concert “Share with generations” held by The “Kartuli galoba” Fund, the Fund awarded beneficent of Georgian traditional music, song and dance ensembles.

13.06.2016 – Ensemble Sakhioba held a solo concert dedicated to its 10th anniversary at the Grand Hall of Tbilisi State Conservatoire

25.06.2016 – Ensembles Ialoni performed a solo concert in Zugdidi.

27-29.06.2016 – The final round of Georgian National Folk Festival and an award ceremony was held in Rustaveli Theatre.

Information on the projects realized by the State Folklore centre of Georgia is available at www.folk.gov.ge

Prepared by **Maka Khardziani**

Jokia Meshveliani
(1929-1994)



Ensemble "Lile"

Jokia Meshveliani was born in Lentekhi in 1929. From early age he was distinguished for musical talent; he sang in the ensemble of Lentekhi House of Culture, directed by his brother Grigol Meshveliani.

When Jokia studied at Tbilisi Institute of Agriculture (1947-1953), he actively participated in the concert life of the Institute ensemble as a singer and *chuniri* player. The ensemble was directed by renowned choir masters: Noko Khurtsia, who taught Jokia songs from Georgia's different regions and to play the *chonguri*, Ivane Mchedlishvili, who helped him get familiarized with Kartli-Kakhetian songs, Akaki Karseladze, who taught him choir-master's technique, choir organizational sides and played important role in his formation as of a choir master. Jokia had learned Svan songs from Ilia Pilpani and Ioseb Mukbaniani – founders of Lentekhi choir.

Upon returning to his native region, from 1953, Meshveliani worked as an agronomist. On his business trips he visited far-away villages, where he met elderly people, and from them he studied ancient songs, round dances, documented rituals and traditions, in a word, he was involved in collecting activity; thanks to this the future choir master gained significant knowledge and experi-

ence; thus when he was appointed as a director of the ensemble at Lentekhi House of Culture – the ensemble in which he himself was a member as a boy; the 25-year-old young man started working hardily.

Initially, he increased the ensemble membership to 75 singers, added a group of dancers and thus total membership amounted to 110 people. And so, the foundation was laid to the Folk Song and Dance Ensemble of Lentekhi Regional House of Culture, later named Lile.

During the following 40 years (1954-1994) – Jokia Meshveliani directed Lile as an organizer and choir master. He enriched the Ensemble's repertoire with new songs and dances, and what is most important he significantly improved Lile's performance art. Lile systematically participated in republican and all-Union competitions and Olympiads, always returning home a winner.

Jokia Meshveliani strived to expand the Ensemble's repertoire. He carried out serious work for the preservation of Svan round dances and revived over 30 examples: "Mgzavruli" with round dance and dance on big toes (*tseruli*); "Lagusheda" with round dance, "Rostom Chabik" with round dance, unknown variant of "Dali Kojas"..... Also "Adrekila", "Qansav Qipiane", "Tamar Dedpal" and later their corresponding round dances. He revived and preserved different variants of over 26 ancient Svan songs.

Songs performed by Jokia Meshveliani's choir were a peculiar spectacle, as they were accompanied by round dances and had certain semantic content. His musical-choreographic compositions "Oath and Victory", "Festival in the Mountains" and "Following the Ancestors' Traces" won the recognition among the audience.

In 1962 Georgian State Radio recorded eleven Svan songs as performed by Lile, including "Adrekila", "Tsanash Dashdul", "Zari", "Kviria" and others. These examples are included in the "Gold Fund" of Georgian State Radio.

Jokia Meshveliani worked successfully with children as well: from 1961 he also directed public school ensembles in Lentekhi; he was engaged in training young singers, selected musically gifted children in school choirs, taught them to sing, dance and play various musical instruments and enlisted the best students in big ensemble.

From 1968 Meshveliani headed Regional House of Culture. He greatly contributed to the revival of musical and dramatic arts in Lentekhi. On his initiative people's theatre was founded in Lentekhi in 1976. Jokia's dream was to open folklore school in Lentekhi District; but his main concern was ensemble Lile.

In 1978 Lile was conferred the status of People's Ensemble.

In 1980 Lile was on its first concert tour abroad – in Bulgaria and Romania. In the same period Studio of Television Films made a 40-minute film-concert about ensemble Lile; 2 LPs of 25 Svan songs were released. The Ensemble's repertoire comprised about 80 folk songs and different variants of over 30 round dances.

Jokia Meshveliani also composed songs, such as "Dzveli da akhali svaneti", "Simghera ush-baze", "Simghera iaroslav ioselianze", "Simghera lentekhze", etc.

Meshveliani was a true professional of choral activity; he was a brilliant connoisseur of folk song's nature, good authority on the tradition of folk song performance. He achieved almost impossible: maintained authentic sound in large folk ensemble, which was very difficult – stage professionalism neglected regional diversity of folk songs. Meshveliani, on the contrary, held to safeguarding the originality and specific sound of Svan song. He believed, that Svan songs should be sung by the Svans, who grew up and lived in Svaneti. It is known that he turned down a Svan singer living in Tbilisi to be a member of his ensemble, saying that a city man could not sing in his group. He was right to consider that Svan song demanded unrefined vocal timbre, which a city singer had lost.

For his contribution to the study and popularization of Georgian folk music, his long and fruitful activity, in 1987 Jokia Meshveliani was conferred People's Artist of Georgia.

The result of Meshveliani's hard work is that folklore lovers inspired by Lile's success founded ethnographic ensembles and even a folk instrument orchestra in Lentekhi. On his initiative ancient public festival Skaldoba was revived in the village of Paqi (1989). Thanks to his efforts museum of local lore was founded in the region.

Jokia Meshveliani passed away at the age of 65 on 13 February, 1994.

On September, 1994, Jokia Meshveliani opened a 4-year school of folklore in Lentekhi, where children are taught history of Georgia, songs and dances of all regions. Studying at the school is free of charge – the school of folklore is financed by Jokia Meshveliani Foundation, in this way Meshveliani's children continue their father's work.

Marina Kvizhinadze
Ethnomusicologist

In Memory of Ketevan Nagervadze



Ketevan Nagervadze

Georgian musical society has suffered loss with the passing of young ethnomusicologist, theoretician and practitioner, a person gifted with creative talent – Ketevan Nagervadze. I considered Ketevan as my young friend, and pinned great hopes on her.

In January, 2016 after Ketevan's tragic passing her teacher Tamaz Gabisonia Doctor of Musicology recollected: "Keti selected polyphonic structure of Acharan songs as a theme of her research. It should be said that today young people rarely focus on the analysis of musical language due to its complexity; I had never had such long and deep scientific debate with anyone before, like I had with Keti. I have rarely met anyone with sim-

ilar scientific thinking, particularly younger than me. I often changed my opinion during such conversations, following Ketī's reasoned discussion".

I met Ketī Nagervadze in November, 2004. She was a particularly purposeful and industrious person. Thanks to Ketī's persistence, the Department of Ethnomusicology was founded at Z. Paliashvili State Conservatoire. Ethnomusicology was her vocation, and had it not been this specialty she would have quit her studies (!). As Rector, I was responsible to solve this problem. Thus I addressed appropriate official institutions. Specially elaborated educational program was approved; folklore laboratory was founded; a Memorandum was formalized with the State Folklore centre of Georgia with the support of the Ministries of Education and Culture. Ketī continued her studies under the supervision of the invited specialists (first Davit Shughliashvili, later – Tamaz Gabisonia). During her student years a female ensemble was created at the Conservatoire under her guidance, later the group was named Aidio. From 2005 the ensemble successfully performed at Batumi International Festivals of Folk and Church Music.

In 2006 Ketevan Nagervadze presented such an important diploma work (under Prof. Tamaz Gabisonia's supervision), that Prof. Doctor of Arts Rusudan Tsurtsunia – the chairperson of the commission specially invited from Tbilisi State Conservatoire offered Ketevan to continue her scientific research at Tbilisi Conservatoire, but Ketī could not leave her family in Batumi (her mother needed to be taken care of, after her mother's passing, she was completely involved in taking care of her young brother).

Over several years Ketevan Nagervadze led the lecture course in Folk Art and worked with female ensemble at Batumi Conservatoire. In 2008-2009 she directed male ensemble from Kobuleti. In 2008 at Keda House of Culture Ketevan founded folk ensemble Kharatuli, which was renamed Iagundi in 2011. Iagundi successfully held concerts and actively participated in the Batumi International Festivals of Folk and Church Music; parallel to this she participated in scientific conferences as part of the Batumi Festivals.

In 2014 Ketevan Nagervadze's project Etnopori was initiated on Achara TV. 14 programs had been broadcasted before her passing, alongside

artistic value the programs were saturated with deep knowledge of and love to her native folklore from Achara, Ketī's friends devotedly continue working for the program.

During her short life Ketevan Nagervadze deserved love and respect; her bright memory will always live in the hearts of her friends and colleagues.

Ketevan Gogoladze

Doctor of Arts,

Professor Emerita of Batumi Art University

Foreign Performers of Georgian Folk Music

“Niavi” Georgian Folk Ensemble from USA

Niavi, a choral ensemble, based in the Washington DC metropolitan area, is a group of singers dedicated to the study and performance of Georgian traditional folk music and Georgian chant. It is at present the only vocal ensemble in the Washington DC area that performs nothing but Georgian traditional vocal repertoire. Niavi – which means “breeze” in Georgian – was founded in 2009, and currently has 10 active singers – Andrea Dee Harris (founder), Tara Bahrapour, Nika Chavchanidze, Silvio Eberhardt, Sue Farbman, Maya Hall, Anne Harrison, Betsy Platt, Manana Sukhareva, and Elin Zurbrigg. Numerous other singers have previously sung with Niavi, although – as is often the case in Washington DC's highly mobile urban population -- many of them have moved on to other parts of the country or the globe.

The Niavi ensemble rehearses at the home of the founder and current director, Andrea Dee Harris, in a small suburb just north of Washington DC. As for learning repertoire, Niavi relies largely on the oral tradition of song teaching -- rather than on formal notation and sight singing -- and various members of the ensemble take turns teaching songs they have learned, either from other singers and groups or from recordings of other ensembles dedi-

cated to performing a Georgian repertoire. They sing folk repertoire from all regions of Georgia, and also study and perform selected chant pieces. Niavi has performed at a wide variety of venues in the DC area, including: the Folk Festival of Greater Washington at Glen Echo Park, the Takoma Park Folk Festival, the Chveneburebi Festival in Washington DC, and at various private events for the board of the American Friends of Georgia, and at the Embassy of Georgia in honour of Georgian Independence Day.



Niavi has had the great honour of studying with a number of visiting songmasters in master class format, including Dato Shugliashvili and other members of the Anchiskhati Choir, Malkhaz Erkvanidze and Sakhioba Ensemble, Shalva Chemo Trio, and others; they have attended and hosted workshops with Carl Linich of Trio Kavkazia, Frank Kane, John Graham, and with John Wurdeman and Ketis of Zedashe Ensemble. As a result, Niavi has benefitted from the coaching of both Georgian and American experts in the vocal traditions they all so deeply love and honour. A small group of Niavi singers hopes to travel in the summer of 2016 to Georgia, to study with the Pilpani family in Lenjeri.

Regarding the founding of Niavi, the group's founder shared the following personal reminiscences:

“At Niavi rehearsals, song is almost invariably shared with a hearty spirit of welcome and with a sharing of food and drink, and in essence each rehearsal is a mini-supra. Most often it also involves a bottle or two of Georgian wine, as well! So the traditions of singing around a table, and enjoying wine with song, are alive and well in Washington DC.

Niavi's members come from all walks of life, but none of us are “professional” musicians... among our ranks are an architect, a librarian, an urban planner, an engineer, a biologist, a chef, a journalist, and a specialist in international economic development, and others. What unites this group people from diverse backgrounds is our deep love of Georgia, its culture and its extraordinary vocal musical traditions. Most of Niavi's singers were born in the US, and all of our American members have either lived in Georgia for several years, or have visited Georgia on numerous occasions. Only three of Niavi's current singers were born in and grew up in Georgia. Each of us has our own story of what led us to singing and to our passion for Georgian music, But after over seven years of singing together, we all feel like one large extended family with a shared love of the special magic that is Georgian polyphony!



Andrea Dee Harris

So how did I “find” and fall in love with Georgian music? Well... I first visited Tbilisi when I was on spring break from a semester of language study in Russia in the late 1970's. During that visit I was entranced with the city, its music and dance, its food ways and the mesmerizing experience of a singing supra, and, ever since then Georgian music and culture captivated me and served as a personal inspiration to me. I returned regularly to Georgia all through the end of the cold war era, working as a citizen diplomacy tour guide in the citizen diplomacy movement, and “battling” the threat of nuclear war by introducing Americans and Georgians through cultural exchange visits all throughout the 1980's.



Ensemble “Niavi”

Almost four decades later, founding Niavi was not only the fulfilment of a long-term dream for me, it was also an absolute necessity for maintaining my spiritual wholeness when I moved home to the Washington following four wonderful years living in Tbilisi from 2003 to 2007! While I was living in Georgia, I often sang with Carl Linich’s group “Okros Stumrebi”. After this experience of focusing exclusively on Georgian repertoire, I knew I had found my musical home and I never looked back. When back in DC, I began to search for fellow singers with whom to share this fantastic musical experience. It took several years, and much luck and much kind assistance from other US enthusiasts of Georgian music, but in 2009 I managed to find a critical mass of singers, and a new singing group was born!

Niavi got its name with the kind assistance of Carl Linich. My knowledge of Georgian language was a bit limited, so he helped me translate ideas and phrases into Georgian to see what might work best. I knew I wanted something that conveyed the joy and spirituality that singing together represents. I also knew the name had to be a distinctly Georgian word or phrase, preferably one that appears in Georgian folk lyrics, but most importantly one that would not be too difficult for an average American to pronounce!

As we discussed various options and I about what makes Georgian singing so special, the image came to me... an ethereal and sweet sound of a voice, floating across a field on a breeze at twilight... a symbol of the breath of life that is Georgian song. I asked Carl how to translate ‘breeze’, and things just fell right into place.

I was a student at Yale University in the late 1970’s. That’s where I first heard and fell in love with Georgian music I sang in a ‘sister chorus’ to the Yale Russian Chorus. Our women’s group was called the Yale Slavic Chorus and it sang mostly Balkan folk repertoire, These “sister” and “brother” choirs had regular social gatherings where we sang music together. from each other’s repertoires.

Shen Khar Venakhi and *Tsmindao Ghmerto* were the first two Georgian songs I ever learned, and they are still among those that touch me deeply on a spiritual and emotional level even to this day. Niavi now knows well over 50 songs from the folklore and chant repertoire, spanning all regions of Georgia and most of the major schools of liturgical chant as well. The riches of Georgian polyphony seem almost endless, and the emotional depth of this gift of song never ceases to amaze me. Thank you, chemo saqvarelo Sakartvelo, for your precious gift to all of us!

Andrea Dee Harris
Founder of Ensemble “Niavi”

Odabade



*Foundation of folk ensembles of Georgia's various regions started in Tbilisi years ago. Currently, in Tbilisi there are several ensembles of this type: Dziriani of Rachans, Kviria of Svans, Jvaruli of Mokhevians and others. Ensemble Odabade was added to this list recently; all members of Odabade are originally from Samegrelo and their repertoire chiefly includes Megrelian songs. Despite its young history Odabade has already had several performances in the capital city and regions. About the foundation of the ensemble, repertoire and future plans we interviewed **Zaza Bachilava** – director of the ensemble.*

– Please tell us how the group's history: when and why was the idea of creating a new folk ensemble born?

– I started singing folk songs quite late when I was in the final class at school. I wanted to have my own folk ensemble. The Tbilisi-based folk ensembles performed songs from almost all parts of the country. However Megrelian song was less included into their repertoire. This is why I had an idea to create a group which would perform chiefly Megrelian songs. We had such an attempt 3-4 years ago, but without success. But we managed to realize this idea in 2015.

– How have the members been selected? Who are they and what do they do?

– Initially there were several of us – friends, with certain experience in singing together. However this was insufficient for an ensemble; so we started looking for other members, in this process we followed two basic principles: alongside being a good singer, future member of the ensemble had to be a good person and friend at the same time; Currently there are 10 members in Odabade: Levan Iosava, Taniel Vachadze, Giorgi Khvichia, Giorgi Kvilitaia, Davit Khorava, Ilia Khvichia, Lado Shonia, Akaki Kuprava, Bartlome Baghaturia and Saba Khvichia. Most of them are singers and also chant at various churches in Tbilisi; some are students at Giorgi Mtatsmindeli High School for Chant and study to be choir masters; the others are engaged in various fields, proceeding from their busy schedule, we rehearse in the evening. The ensemble members' desire and enthusiasm fills me with stimulus. Over certain time we had space for rehearsal, however currently we gather at my place to rehearse. Here I would like to thank Fathers Mikael Bukia and Davit Chanturia, who offered us a space. I think this problem will soon be solved.



Ensemble "Odabade"

– *What does Odebade mean and why have you selected this name for your group?*

– We thought discussed and argued much about the name. Initially it was my idea to call the group Odebade; later we discussed other variants as well, such as: Khareba, Bedinera, etc. However, it turned out that there already had been groups with these names. Finally we decided on the initial variant. “Odebade” is a Megrelian word and literally means “place of birth”, “homeland”. All members of the group are originally from Samegrelo i.e. Samegrelo is their *odebade*. Probably for this reason the name is so close and native for them, Odebade is the place, where your relatives – your beloved people live. Our listeners also came to love this name.

– *What is your repertoire like? Do you perform the folk examples from only one region?*

– Odebade’s repertoire basically comprises church hymns and Megrelian-Abkhazian folk songs. We perform traditional chants practically from all schools. As for me, personally, Pilimon Koridze’s chants are my favourite. Concerning our repertoire the examples from other regions also occupy certain, but not basic place in it. To make our repertoire diverse, we try to perform songs from all parts of Georgia. This is how we express our respect and love to them, although we study songs from old recordings, we do not accurately copy them. It is very important for each of us to master the song we perform in our own way.

Working on songs is a creative and favourite process for us. I lead rehearsal, but, of course all members are actively involved in the process. When offering a new song I always ask for the others’ opinion: how they like it and whether they want to perform it, only after this we distribute voice parts. I give as much freedom to the performers as possible, I do not interfere in performance manner either; they sing the way that fits them. Often the initiative to sing the song comes from the members, which delights me... As I have mentioned several of our members study to become choir masters and for them working process within the ensemble is a good practice. Our love of singing and the work we do is of utmost importance.

– *What do you think distinguishes Odabade from other folk groups?*

– Odabade is only one year old, thus for me it is difficult to answer your question; of course each ensemble has a distinctive feature. We are the group directed to the performance of Megrelian songs and I believe that we sing them better than the song from Georgia’s other regions. This is natural, as no one can sing Kakhetian songs better than Kakhetians, or Gurian songs better than Gurians, etc. As you know Megrelian songs are characterized by particular sweetness, lyricism. In my opinion Odabade is distinguished in performing songs in such lyrical manner.



One of the first performances of the ensemble “Odabade”

– *How active is your creative life? Do you participate in concerts and other events?*

– The ensemble was founded not long ago, and we have not had opportunity to participate in many events, but there were several significant performances, such as solo concert in Poti, few months after the ensemble’s foundation; this was a kind of presentation for the group. It is a rare case when an ensemble starts creative activity with a solo concert, but we took the risk; first performance for the audience was preceded by long and labour-consuming rehearsals; despite this, we were very nervous before the concert. I can say that we took the risk and it was successful. This was a strong impetus for all of us.

This was followed by several charity concerts, such as the concert for the presentation of “Kolkheti” Television in Samegrelo at Tbilisi Concert Hall; among the participants of the concert there also were other folk ensembles from Samegrelo. On the invitation of Khobi Municipality, we performed at the concert of the festival “Tsotneoba” dedicated to Tsotne the Confessor. I would also like to mention the tradition we have in the ensemble: on our members’ initiative we chant at ordered Divine services at various churches in Tbilisi: for the deceased and also for the ensemble’s well-being, mostly at the churches where there are no chanter’s choirs, in this way we try to promote Georgian traditional chant.

– *Please tell us about your future plans*

– We are currently working new repertoire, we are planning to revive rare and lesser known variants. We would like to record and release a two CD album; one CD will include old, lesser known variants of Megrelian songs revived by us. This is our first-rate objective, the other CD will include relatively popular and better known examples. First CD will more interest scientific circles and professionals, of course church chants will also be included; and so we expect that this album will be interesting for all kinds of listeners. As soon as the album is published we will hold its presentation and a solo concert in Tbilisi, we also plan to organize concerts in several districts of Samegrelo.

– *We wish you success!*

*The interview was recorded
by Sopo Kotrikadze,
doctoral student at Ilia State University*

Foreign Folk Ensemble

A Family Duet From Canada

*Two musicians interested in meeting Georgian folk performers and recording old variants of folk examples visited Georgia not long ago. After amazing performance of Ukrainian folk songs at the State Folklore centre of Georgia we decided to introduce the family duet of **Mark and Marichka Marczyk** to Georgian readers.*

The family duet has an interesting history; Mark and Marichka met each other in Maidan during revolution in Kiev, 2014.

Mark is a Canadian of Ukrainian origin, a singer and violinist, director of well-known Canadian folk-punk group Lemon Bucket Orchestra. The group members are about 15 musicians of different nationalities, who perform East European peoples’ traditional music.



Mark and Marichka Marczyks

Marichka is a Ukrainian ethnomusicologist and singer, founder of a folk group Божичі in Ukraine. The group sang on Maidan in memory of the Ukrainians who died in 2014. Meanwhile Mark arrived in Ukraine at this time to find and record performers of Ukrainian folk music for the Canadian film about Ukrainian famine.

Thus they met each other and spend the tragic 2014-2015 winter together. In spring they decided to make a joint, experimental musical project in support of the Ukrainian people. The idea of

the project was: musicians from different countries –Canadians, Mexicans, French, Romanians, Ukrainians had to met and hold concerts, sing songs about war and revolution in different languages on the central squares of different Ukrainian cities during 2 months.



A family duet

The project entitles “Lemonchiki Project” was successful.

Six months later Mark returned to Ukraine and together with Marichka visited all front-line hospitals and sang folk songs for wounded soldiers. At the same time they had an idea to compose a folk opera about Ukrainian revolution and war entitled “Counting Sheep”.

The opera was staged in Canada, with the participation of Mark’s group Lemon Bucket Orkestra.

The opera based on old Ukrainian folk songs, recorded by Marichka’s group Божичі; there is no speech in the opera it consists solely of songs, videos from Youtube and Ukrainian traditional dishes, served to the audience by the participants; this was an interactive opera, in which the listeners not simply participated in revolution, but experienced the power of Ukrainian traditional polyphony.

is planned to perform the opera at the most renowned world theatre festivals.

Currently Mark and Marichka live in Toronto, in the spring, 2015 they had public wedding – anyone willing could attend it. This was not just wedding, but festival of folk culture, where Ukrainian, Belorussian, Georgian, Brazilian traditional songs and wedding rituals were performed as well as those of many other countries. Georgian traditional folklore was presented by trio “Zari” from Canada.

Mark and Marichka actively continue popularization of folk music together with Lemon Bucket Orkestra, which tours around the world.



Lemon Bucket Orkestra

At the same time Mark and Marichka founded the organization “Ukrop”, which organizes weekly evenings of Ukrainian culture and workshops of traditional songs, dances and handicrafts. Mark’s and Marichka’s duet participates in different folk festivals; they are working on a new visual-musical-literary project “Blaklava blues” which unites folk and experimental music.

Marichka Marczyk

**Tamar Mamaladze
(1908-1972)**



Tamar Mamaladze – a Georgian historian-ethnographer, musicologist-folklorist was born in Tbilisi in 1908. After graduating from Tbilisi State Conservatoire in 1933 she worked first as music teacher, then as editor of musical programs at Georgian State Radio and later as Head of Folklore Department at the House of Georgian Folk Art. From 1950 until her passing Mamaladze was a scientific worker at I. Javakhishvili Institute of History, Archaeology and Ethnography. During 22 years she led a number of interesting and fruitful field expeditions; recorded about 1000 examples of Georgian folk songs of different genres, many of which had been unknown before and are of great scientific value. In the field expedition activity Mamaladze followed the method of Georgian school of ethnography, which implies complex-historical approach. This significantly determined her success in the study of folk music – an inseparable part of Georgian folk life.

Thanks to Tamar Mamaladze Department of Georgian Ethnography holds a rich audio archive, with the material recorded by Georgian folk researchers on wax cylinders and magnetic tapes. Tamar Mamaladze both collected and processed the material.

Mamaladze is the author of several scientific works on the essential issues of Georgian folk music; her particular focus was one of the most ancient genres – work songs. To this topic she dedicated a monograph “Work Songs in Kakheti” (1963), which was also the theme of her Doctoral dissertation. Mamaladze also researched Georgian ritual songs; in this regard most noteworthy is her work dedicated to the songs “Ch’ona”, and “Nana”.

Particular mention should be made of Mamaladze’s ethnomusicological attitude to the musical material to be studied. In her research obvious is the interest not to the dry analysis of musical tissue, but also to social environment, in which the example was created and performed.

In the last years of her life Tamar Mamaladze carried out fundamental study of Georgia’s separate musical dialects. She researched the peculiarities of Svan, Imeretian, Gurian, Acharan musical dialects, but sadly this was her last research.

Tamar Mamaladze actively participated in scientific sessions and conferences, delivered public lectures on Georgian traditional music.

Tamar Mamaladze left interesting materials; most part of which is still to be processed and published.

Manana Shilakadze
Journal “Matsne”. #1, 1972

Interview with Zoë Perret



Zoë Perret

Today the guest of our headline is the person who the interest to the culture, folklore and ethnography of foreign countries has brought to Georgia. Zoë Perret – is a young French musician, she has lived in Tbilisi for 10 years, who loves Georgia no less than any Georgian person, we asked her to talk about this.

Hello, I am Zoë Perret from France. I have lived in Georgia for the last 10 years and I have a feeling that I have found my second homeland. I was born in a small French city of Pau, where my 88-year-old grandmother still lives. She is planning to visit Tbilisi this summer, which delights me as I want her to get well familiarized with Georgia.

Since early age I remember my father singing French songs, in general all my family love music and I started going to music school when I was 5. I played the violin and sang at children's opera.

After finishing school I moved to Paris, where I studied music theory at the Conservatoire and ethnomusicology at Paris-Sorbonne University. To my delight, together with profession, music is also my hobby. Besides music, I love dancing. During my student years at the Conservatoire I actively mastered contemporary ballet.

Georgia

I had had certain information on Georgian culture when studying at Ethnomusicology Department. I first met the Georgians in France at the Festival of

Caucasian Culture; these were: Shota Iatashvili, Malkhaz Kharbedia and group Stumari, the members of which made such strong impression on me that I visited Georgia a month after. In the beginning I worked as a volunteer during a year, this was when I clearly understood that I had to stay; I was interested in both Georgian folk songs and Georgian people. The Georgians have strong cultural identity, which is specific and exceptional.

For me particularly attractive is the cultural diversity on a small territory such as Georgia's. I think Georgian folklore is not only singing, this is the form of establishing different and valuable relations, which evokes amazing feeling of unity in people.



Zoë Perret with Ensemble "Ialoni"

During my years in Georgia I was involved in various activities: I was a French language teacher at a school, at Red Cross... 2 years ago I opened a café "At Zoe", where evenings of music, including those of Georgian traditional music, are occasionally held. Recently I joined a female chanter-singers choir Ialoni. I always dreamed of singing in a Georgian ensemble and I am happy to have become a member of the group of such wonderful singers.

Besides, I get private lessons from Georgian ethnomusicologists, in summer from France I bring people interested in learning Georgian folk songs. My hobby is travelling; I love wild nature and hospitable village people. I have visited almost all parts of Georgia, but I would like to mark out the Turmanidze family of singers from the village of Merisi (Keda district, mountainous Achara), I often visit the family and consider them my close

friends. I have brought several groups of foreigners to them to teach songs.

In closing, I would like to better know Georgian folk song, found my own group and create the life conditions for myself allowing to have more time for music. I am also planning to make a documentary on the musical traditions of the Georgians and ethnic minorities residing in Georgia. For this I am learning art of photography and shooting video.

On behalf of the IRCTP we thank Zoë and wish her success!

About One Television Project

Etnopori

In November 2014 Achara TV initiated a series of television programs “Etnopori”. These programs have regularly been on air every Wednesday and is one of the most highly rated on Achara TV. This is a national project, popularizing Georgian traditional music. The production crew travels to different parts of Georgia, seeks for and films traditional music performers, and offers as a short film to spectators.

*For more detailed information we interviewed **Mikheil Gabaidze** – presenter of the program, manager of Batumi State Drama Theatre, Batumi centre of Culture and ensemble Peritsvaleba.*

– “Etnopori” is a tradition bearer, who represents the ethnicity with his mode of life, character, ancient traditions and creative work i.e. a bearer of certain ethnic features; such people are rarely encounter today in the epoch of technical progress, even more so that it implies amateur performance. Under the influence of television-radio communication folk amateur performance does not practically exist anymore; but it has sagged in the memory of tradition bearers and continues living with them.

– **How was born the idea of such a program?**

– At the television I was asked opinion about the program seeking for and filming Georgian traditional songs and offering them the spectators in the most possible attractive way. The idea of the program was to create conditions corresponding to the songs performed by tradition bearers i.e. to film the songs in their usual social environment.



Mikheil Gabaidze

– **What can you say about the production crew?**

– Luckily, this is the team of people who perfectly understand each other and started working without problems.

I would like to name these people for readers and spectators – producers: Mamuka Chkhikvadze and Giorgi Beridze; montage director Giorgi Murvanidze; I would like to make special mention of our driver Merab Ch'anidze, who both provides our safe transportation and is involved in filming process.

– **As far as I know one of the authors of the program was Ketevan Nagervadze.**

– I was delighted by the work with Ketevan Nagervadze, as you know, I am neither ethnomusicologist nor journalist; Ketevan was an ethnomusicologist, which is vitally important for the program.

– How does the program go on after Ketevan's passing?

– We worked on 15 programs together with Ketī; on behalf of the production crew I would like to say that we have not ceased working after Ketī's car accident. After her passing we have been orphaned, but continue working. Currently there are already over 60 programs in our archive. I would like to emphasize, that after Ketī's passing many people supported and encouraged me to continue the program and maintain its professional level. Most devoted among them was Nana Valishvili; she provided contact and other necessary information and helped to prepare the program.

– Which regions have you “conquered” during two years?

– In the first place it is Achara, then the others follow: Guria, Imereti, Samegrelo, Svaneti, Racha, Kakheti, different villages in Meskhetian and finally Tbilisi.

– What the effect of “Etnopori” and have you achieved any result in terms of increasing the audience’s interest in folklore?

– At regular intervals Achara TV performs research and “Etnopori” is almost always among the most highly rated programs, which indicates that the society has interest in traditional music, and thanks to this fact the project has remained in television network. and we hope this will be so for a long time. As for viewpoints, there are many opinions and letters of appreciation on Facebook; I have personally received many such letters for which I am very grateful to everyone.

It is noteworthy that after featuring in “Etnopori” many groups started intensive work to enrich the repertoire; salaries of some groups were increased, some groups found source for financing, some were made costumes for, etc.

Besides, the program acquires spectators who became aware of true folklore thanks to “Etnopori”.

As soon as the program broadcasted it is uploaded on the official Facebook page:

<http://www.facebook.com/profile.php?id=100005376558699&fref=ts>

http://www.youtube.com/results?search_query=5E1%83%94%E1%83%97%E1%83%0C%E1%

Anyone interested can watch and download it; photos of all programs are also uploaded on FB.

– Please tell us about your future plans.

– We have contract until the end of the year, however I hope we will expand it. We plan to visit Zemo Racha, Zemo Svaneti, Tianeti, Keda, Guria, Kartli, Kakheti..... and Shavsheti – particular place...

The interview was recorded by
Maka Khardziani

About One Traditional Instrument

Salamuri

In 1938 archaeological expedition in Samtavro (Mtskheta) unearthed a small tongueless *sal-amuri* with three finger holes, made of Swan shin bone; supposedly the instrument dates back to the 15th-14th centuries B.C. The age of the instrument testifies to the developed musical thinking of the Georgians three thousand years ago.

Today there are two kinds of *salamuri* in Georgia: tongueless (*stviri*) and tongued. Tongue of *salamuri* is a small thin plate of reed, 12-15mm long pipe-like plug, inserted in the instrument, which facilitates blowing in for performer. Tongueless *salamuri* is made of apricot tree, tongued one – of reed or European elderberry; tongued *salamuri* is more difficult to make, than tongueless one.



Tongueless *salamuri* made of swan shin bone

Tongueless *salamuri* is about 38-40 cm long tube with 5-6 finger holes, sometimes a finger hole is also made on the back side of the instrument. The end of the instrument is slightly pointed.

Tongued *salamuri* is shorter than tongueless; it is 23-26 cm long with a truncated end; it has 6 or 7 (however there are ones with 5) finger holes. One finger hole is made on the back between first and second finger holes.

The range of tongueless *salamuri* is up to the seventh, it is possible to take an octave higher sounds by overblowing on tongued *salamuri*, correspondingly its range is about two octaves.

When playing *salamuri* is held in both hands slightly askew, the sound is produced by blowing, the pitch is regulated by the fingers on finger holes. The timbre depends on blowing, normal blowing produces calm delicate sound; whilst overblowing produces loud whistling sounds, the instrument is blown through the hole on the top.



Tongued *salamuri*

To produce sound on tongueless *salamuri* takes much effort of a performer; his breathing should be well-regulated to produce linked sounds. Presence of a tongue facilitates blowing tongued *salamuri*.

There is certain distance between the finger holes of both tongued and tongueless *salamuri*. On tongued *salamuri* finger holes are cut out after the tongue is inserted.

Salamuri is disseminated in East Georgia: Kartli, Kakheti, Meskheta, Tusheti, Pshavi.

Salamuri is played solely by men; it is a necessary attribute for a shepherd. The *salamuri* from Samtavro was found in the grave beside a 14-15-year-old boy, supposedly a shepherd.

Only shepherds' melodies are played on *salamuri*. Particularly interesting is "Vatsebis gakechva" recorded by Shalva Aslanishvili. There also existed melodies for collecting sheep, etc. The shepherd, who led the heard, played the *salamuri*, other shepherds watched the sheep. Shepherds also played the *salamuri* at night, to stay awake and entertain themselves.

Tongued *salamuri* has technically more possibilities as compared to tongueless one, this is why diverse dance melodies are also played on it. Tongued *salamuri* is supposed to be created later than tongueless one. Technical imperfection of tongueless *salamuri* indicates to this, as well as the fact that tongueless *salamuri* has maintained the instrument's chief prescript – connection with shepherds' mode of life (proceeding from ancient times).

Tongued *salamuri* is often used together with drum or with panduri in traditional instrumental ensembles.

Multi-piped *salamuri* was also inseparable part of shepherds' life and was spread in Guria and Samegrelo. It was called *soinari* in Guria and *larchemi* in Samegrelo. There is no particular difference between them. *Larchemi* is smaller in size than *soinari*.



Larchemi-Soinari

Multi-piped *salamuri* consists of six different-sized reed pipes, which are arranged in certain order: long pipes in the centre and short ones on the

left and right sides. Its scale is original and unique and is constructed by tones and semitones.

Sound can be achieved by blowing in two pipes at the same time, which ensures sonority of two-voiced tunes. Shepherds' and dancing melodies can be played on this instrument.

Multi-piped *salamuri* has loud swishy timbre. That's why it had a signal function for the hunters' in long-distance.

Larchemi and *soinari* could be played by two people. This method was called "Nirzi".

Some scholars think that creation of multi-piped *salamuri* was linked to a development of multipart thinking. The names of the pipes of *Larchemi* and *soinari* are matched with the names of vocal voices in Samegrelo and Guria.

Unfortunately, nowadays, nobody plays on multi-piped *salamuri* and it turned into a showpiece of a museum.

Material is taken from the book:
**M. Shilakadze - Georgian folk instruments
and instrumental music. Tbilisi, 1970**

The Traditions Related to Easter in Georgia



Nino Kalandadze-Makharadze

In the 1st century Andrew the First-Called and Saint Simon the Apostle preached new religion in West Georgia. After Christianity was adopted as the state religion in the 4th century the Georgians always celebrated this day particularly. Raids of numerous foreign invaders could not change the nation's attitude the resurrection of Christ.

During forty days after Easter believers greet each other saying "Christ is risen", and get the response "He is risen indeed". During forty days from Easter to Ascension Easter chant is heard at Orthodox Church. Thanks to our ancestors and beneficients of chant several examples of festive liturgy have survived to this day, including "Kriste aghdga", "Aghdgomisa dghe ars" and "aghdgoma kristesi". Fortunately, their different variants have been preserved at Chant Schools of East and West Georgia.

Secular Easter tradition of "ch'ona" is also related to Easter. Scholars relate the word *chon* to the tailor of leather, fur, head-dress, clothes and consider as allusion of dressing, masks (in Georgian language dialects the word denotes a maker of fur, leather and head-dress). Hosts should not recognize *ch'ona* participants; this is why they were dressed differently and walked with smeared faces. The word *ch'ona* has disappeared from modern Georgian speech, but has survived in the ritual with the same name and its accompanying song, as well as in a family name (Ch'onishvili). Since *cho'na* singers dressed in leather and fur for both Easter and Christmas, the scholars presume that *Ch'ona*

may have been a common name for Christmas and Easter carols.

Today available is the ethnographic material on the *Ch'ona* ritual from Kartli, Imereti, Meskheta, Racha and Mtiuleti-Gudamaqari. Song example entitled “Ch'ona” has so far been recorded only in Kartli and Imereti. However, round-dance songs “Krialeso” (Imereti), “Kirialesa” (Samegrelo) and “Kriste aghdga” (Racha) are also related to Easter tradition.

The Ch'ona ritual traditionally started on Good Friday, at some places it started on the Holy Week Monday and lasted until Easter. 7-8 men dressed in leather clothes, as well as women and children according to some data, walked door to door and congratulated the families with singing:

“Oh, house constructed for feast,
Who has put an oak-tree cornerstone?
May your builder be blessed?
And the soul of your resident's mother
rest in peace!
.....I will hang the basket,
Oh, mothers give me an egg,
God will grant you abundance!
A wolf ran out of the forest,
Ate up my goat named Nisla,
Hey host look out,
We have to visit other families too”!

Hosts gifted them with food, sometimes Ch'ona carolers conversed with hosts, the latter responded with comic verses to the visitors; sometimes they performed a round dance, played the *salamuri*, wrestled, etc. Letting the visitors leave without empty hands was a bad sign, in the courtyard of the house where they were not given eggs, the carolers left hawk's feathers; thanks to this the hawk would steal the miserly host's chickens.

In Racha and Imereti “Kriste aghdga, gikharoden” was sung at Easter. Ch'ona carolers were also encountered in Tbilisi. In the early 1900s newspaper “Iveria” wrote, that Georgian Ch'ona chant had been replaced by the Russian one i.e. instead of traditional Ch'ona chant the troparion “Ganatldi, ganatldi” was chanted in Russian language, all the more incorrectly.

Some information claim that before “Ch'ona”, during a week at the same season (in spring) the song “Mkhiaruli gazapkhuli” (merry spring)

was sung, accompanied with certain ritual. According to the narrators this song preceded Ch'ona ritual, but had the same meaning as “Ch'ona”.

Like Ch'ona carolers the singers of “Mkhiaruli gazapkhuli” walked around the village and instead of eggs collected small things or gifts made by an unmarried young lady. She had to give gifts to all the visitors, visit and singing of the ritual participants indicated that the young lady was ready to get married. Singing “Mkhiaruli gazapkhuli” was also a herald of spring season. Elene Virsaladze and Giorgi Svanidze linked the song “Mkhiaruli gazapkhuli” and verbal texts of “Ch'ona” with the cycle of pre-Christian festivals and noticed the traces of *vardoba* festival (“Cho'na, ch'ona, vardis kona!”, “Hoi, Cho'nao, shekrulo vardis konao”).

Ethnologist Nino Ghambashidze considers that the information preserved at the folklore archive of Tbilisi State University echoes “Mkhiaruli gazapkhuli”; according to the info the youth, small children and elderly men gathered 2 weeks before Easter, put on old clothes and shoes, some would also put a shepherd's fur hat on the head, or put a many-coloured piece of cloth or pull a sock on the head and walked door to door, from village to village. Such walking was intended for entertainment and spending pre-festival days merrily, which completely contradicts strict rules of the last week of Lent; joy describes the aspiration of the “Mkhiaruli gazapkhuli” participants, who play basin, sing and dance in the middle of the village. After this they would visit every family of the village and sing for them.

Comparison of the verbal texts of these examples (“Mkhiaruli gazapkhuli”, “Ch'ona” and “Kriste aghdga, gikharoden”) reveals pre-Christian and Christian layers of spring festivals on the one hand, and their relation to the festival of nature revival, *Berikaoba-qeenoba* festival of fertility and Christmas “Alilo”.

Georgian scholars correctly speak about the similarity between Ch'ona, merry spring, *Berikaoba-qeenoba* and Alilo rituals, all of these were performed when walking door to door; also similar is felicitation-singing, collecting food (particularly eggs), ritual participants' clothes and objective – help and feed the poor.

The thinking inculcated after Christ's crucifixion filled the afore-mentioned rituals with Chris-

tian essence: festive “Alilo” inseparable part of Christmas turned into the presentation of an evangelic picture of the annunciation of Christ’s birth; “Ch’ona” – of his resurrection. As for *Berikaoba-queenoba* Christian worldview did not affect it and the festival was shifted to Pancake week preparation period for Lent.

Nino Ghmabashidze writes that “Mkhiaruli gazapkhuli” had its specific prescript and function. If we remember that the ritual includes the themes of a young lady’s expectation of marriage, future husband, preparation of a fragrant gift for the groom and flower theme presented by rose, it should undoubtedly have been pre-Christian festival for the revival of the female initial.

Following the Easter Liturgy festivity continued in the church yard. In Zemo Imereti and Racha women and men, the elderly and youth – everyone took part in the festive round dance. Sometimes the round dance was performed in two rows or two storeys, the latter was performed solely by men.

Nino Kalandadze-Makharadze
Ethnomusicologist,
Associated Professor
at Ilia State University

Ch'ona

(Kartli)

ha, hei - da,

The first system of musical notation for 'Ch'ona'. It features a treble clef with a key signature of two flats (B-flat and E-flat). The melody begins with a half note 'ha,' followed by a series of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' and a bracket, leading to 'hei - da,'. The system includes three staves: a vocal line, a piano accompaniment line, and a bass line. The piano and bass lines are currently empty, indicated by a horizontal bar.

hai, ha,

a

The second system of musical notation. The vocal line continues with 'hai,' followed by a series of eighth and sixteenth notes, then 'ha,'. The piano accompaniment line features a series of sixteenth notes. The bass line has a few notes and rests. The system includes three staves: a vocal line, a piano accompaniment line, and a bass line. The piano and bass lines are currently empty, indicated by a horizontal bar.

de - di ch'o-nas mo - ga-khse - neb, tu a-ra khar mglo - vi - a - re,

The third system of musical notation. The vocal line continues with 'de - di ch'o-nas mo - ga-khse - neb, tu a-ra khar mglo - vi - a - re,'. The piano accompaniment line features a series of sixteenth notes. The bass line has a few notes and rests. The system includes three staves: a vocal line, a piano accompaniment line, and a bass line. The piano and bass lines are currently empty, indicated by a horizontal bar.

ma - ghal - ma ghmer - tma gi - tso - tskhlos

The fourth system of musical notation. The vocal line continues with 'ma - ghal - ma ghmer - tma gi - tso - tskhlos'. The piano accompaniment line features a series of sixteenth notes. The bass line has a few notes and rests. The system includes three staves: a vocal line, a piano accompaniment line, and a bass line. The piano and bass lines are currently empty, indicated by a horizontal bar.

mag a - kvan - shi mts'o - li - a - re,

The fifth system of musical notation. The vocal line continues with 'mag a - kvan - shi mts'o - li - a - re,'. The piano accompaniment line features a series of sixteenth notes. The bass line has a few notes and rests. The system includes three staves: a vocal line, a piano accompaniment line, and a bass line. The piano and bass lines are currently empty, indicated by a horizontal bar.

hai, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha,

a a

This system contains three staves. The top staff has a melody with six eighth notes and a final quarter note, with lyrics 'hai, ha, ha, ha, ha, ha,'. The middle staff has a melody with six eighth notes and a final quarter note, with lyrics 'ha, ha, ha, ha, ha, ha,'. The bottom staff has a long, low note with a fermata, marked with 'a' at both ends.

ha, ha, hai,

a

This system contains three staves. The top staff has a melody with six eighth notes and a final quarter note, with lyrics 'ha, ha, hai,'. The middle staff is empty. The bottom staff has a long, low note with a fermata, marked with 'a' at both ends.

ha, ha, ha, ho, ho - a

a

This system contains three staves. The top staff has a melody with six eighth notes and a final quarter note, with lyrics 'ha, ha, ha, ho, ho - a'. The middle staff is empty. The bottom staff has a long, low note with a fermata, marked with 'a' at both ends.

ha, ho, ho - a, Fine

a

This system contains three staves. The top staff has a melody with six eighth notes and a final quarter note, with lyrics 'ha, ho, ho - a, Fine'. The middle staff is empty. The bottom staff has a long, low note with a fermata, marked with 'a' at both ends.

hai, hai, hai.

a

This system contains three staves. The top staff has a melody with six eighth notes and a final quarter note, with lyrics 'hai, hai, hai.'. The middle staff is empty. The bottom staff has a long, low note with a fermata, marked with 'a' at both ends.

Editor:

Maka Khardziani

Translator:

Maia Kachkachishvili

Computer services:

Maka Khardziani

Levan Veshapidze

© International Research Center for Traditional Polyphony of the V. Sarajishvili
Tbilisi State Conservatoire, 2016.

eISSN 2346-7614

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

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

E mail: polyphony@conservatoire.edu.ge

www.polyphony.ge

www.symposium.polyphony.ge

Next issue will be published in December, 2016