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The Vano Sarajishvili Tbilisi State Conservatoire International
Research Centre for Traditional Polyphony

June, 2025

Tbilisi

The News
Ethnomusical Life in Georgia
(January-June, 2025)

Festivals, conferences, competitions

11.04.2025-09.05.2025 – 15th International Festival of Choral Music in Tbilisi

28.04.2025- 09.05.2025 –The first round of the 9th National Competition of Children’s and Juvenile choirs across the country

1-2.05.2025 – The Anzor Erkomaishvili State Folklore Centre of Georgia hosted “Nanina” the 3rd Festival of Georgian Women’s Traditional Music

9.05.2025 – Festival “Swallows of Chanting” of choirmaster Schools of the Folklore State Centre was held at Svetitskhoveli Cathedral

12-13.05.2025 – Festival “Swallows of Chanting” of choirmaster Schools of the Folklore State Centre at Bagrati Cathedral

17.05-12.06.2025 – Olympiad of Children’s Folk Song and Dance Ensembles in Achara.

27.05.2025 – Scientific Conference of Young Ethnomusicologists at Tbilisi State Conservatoire

9-10.06.2025 –Scientific Conference of Students and Young Scholars at the University of Chanting

Concerts, exhibitions, evenings, anniversaries, etc

18.02.2025 – Report Concert of the Ilia State University student choir at Ilia State University

21-22.02.2025 – Concerts of ensemble Erisioni at Tbilisi Concert Hall

24.02.2025 – Ensemble Martve’s concert at Tbilisi Classical Gymnasium

09.03.2025 – Ensemble Adilei performed in a charity concert together with friends at Deda Ena Garden

10.04.2025 – Ensemble Basiani’s meeting-concert at the Folklore State Centre

29.04.2025 – Concert of ensemble Kirialesa and Zugdidi choirmasters’ school at the Folklore State Centre

30.04.2025 – Solo concert of ensemble Chakrulo at Tbilisi State Conservatoire

06.05.2025 – Concert of Folk Centre choir at the Small Hall of Rustaveli Theatre

10.05.2025 – Ensemble Basiani’s meeting-concert at the Folklore State Centre

12.05.2025 – Ensemble Ialoni’s concert as part of awareness Festival at Chateau Mukhrani

15.05.2025 – Nugzar Zarandia’s creative evening at the Folklore State Centre

18.05.2025 – Ensemble Erisioni’s concert in Ozurgeti

27.05.2025 – Concert of traditional music at Tbilisi State Conservatoire

27.05.2025 – Concert of Yale University Choir and ensemble Rustavi at the National Library of Georgia

30.05.2025 – Ensemble Erisioni’s concert at Jansugh Kakhidze Centre of Music

31.05.2025 – Annual event “Spring Song“ dedicated to Anzor Erkomaishvili’s memory was founded in Ozurgeti

07.06.2025 – Concert of the State ensemble of Abkhazia at Rustaveli Theatre

13.06.2025 – Evening of chamber and folk music at Tbilisi State Conservatoire

16.06.2025 – First solo concert of ensemble Martve’s girl’s choir at Anzor Erkomaishvili Concert Hall

21.06.2025 – Award Ceremony-concert for the Tbilisi Festival of Children’s Juvenile Choirs at Tbilisi State Conservatoire

23.06.2025 – Concert of Samtredia and Zestaponi choirmaster’s schools at the Folklore State Centre

24.06.2025 – Concert of Vani, Sachkhere and Baghdati choirmaster’s schools at the Folklore State Centre

Lectures, meetings, workshops, presentations, etc

27-30. 01.2025 – Employees of the State Folklore Center visited Croatian cities on a working trip within the framework of the Erasmus + project “Digital Dimension of the UNESCO Cultural Space Network”

22-24.02.2025 – Trainings for active choirmasters and choreographers in Achara as organized by the Achara Ministry of Culture

23.02.2025 – Solo concert and presentation of the first audio album of Akhali bana choir at Tbilisi State Conservatoire

17.03.2025 – Beka Bidzinashvili’s public lecture at the University of Chanting

27.03.2025 – St. Ekvtime Kereselidze Scientific Seminar at Tbilisi State Conservatoire

26-27.04.2025 – Ethnomusicologist Nino Naneishvili’s workshops of Georgian traditional Music in Edinburgh

28.04.2025 – Presentation of the documentary “Festival ‘Nanina’” at the University of Chanting

08.05.2025 – Another Scientific Seminar of St. Ekvtime Kereselidze at Tbilisi State Conservatoire

13.05.2025 – Public lecture of Greek ethnomusicologist Alexandra Balandina at the Museum of Tbilisi State Conservatoire

16.05.2025 –Ekaterine Oniani’s public lecture at the University of Chanting

19.05.2025 – Presentation of the audio album of the Gordeladze singing family at the University of Chanting

23.05.2025 – Presentation of the monograph “Mikheil Mtsuravishvili” at the University of Chanting

8-10.06.2025 – Ethnomusicologist Nino Naneishvili’s workshops of Georgian traditional Music in Belgium and Austria

11.06.2025 – Presentation of Ensemble Margaliti’s second audio album at the Writers’ House

Concert tours

08.02.2025 – Ensemble Erisioni’s concert in Bilbao (Spain)

1-14.03. 2025 – Ensemble Apkhazeti’s concert tour in Poland and Czech Republic

19-26.03.2025 – Ensemble Apkhazeti’s concert tour in Spain

20-21.05.2025 – Ensemble Rustavi participated in the official events in Thessaloniki dedicated to the Independence of Georgia

30.05.2025 – Ensemble Rustavi participated in an official event dedicated to the Independence of Georgia in Thessaloniki

06-08.06.2025 – Ensemble Rustavi participated in an official event dedicated to the Independence of Georgia in Thessaloniki

Expeditions

11.01.2025 – Ethnomusicologist Giorgi Kraveishvili's expedition to the Fereydanians living in the village of Akhasheni, Gurjaani district

Publications

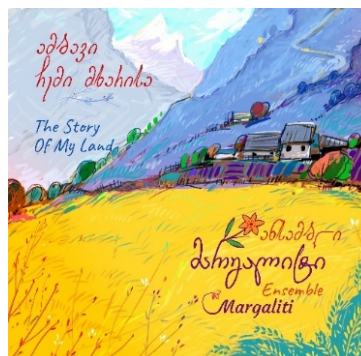
“Georgian Chanting Foundation” released the audio album of the Gordeladze singing family



Ensemble Erisioni's album dedicated to Jemal Chkvaseli's 90th anniversary



Ensemble Margaliti's second audio album



Prepared by Sophiko Kotrikadze

On Rusudan Tsurtsunia's 80th Anniversary

On 12 May, 2025, Rusudan Tsurtsunia, Professor Emeritus of Vano Sarajishvili Tbilisi State Conservatoire turned 80 years old. This anniversary is not only a personal event, but also an important stage in the history of Georgian music and culture.

Rusudan Tsurtsunia has tirelessly served Georgian traditional and professional music for over half a century, as a researcher-scholar, teacher, and mentor to many generations of students.

Rusudan was director of the International Research Center for Traditional Polyphony at Tbilisi State Conservatoire since the day of its establishment (2001).

She is one of the founders of the International Symposia on Traditional Polyphony, organizer and a participant in almost all of the symposia, as well as a co-chairman of the symposium organizing committee and co-editor of the symposium proceedings (together with Joseph Jordania).



In 2003-2007, Rusudan coordinated the UNESCO project “Preservation and Development of Georgian Polyphony” at Tbilisi State Conservatoire; in 2010, she was invited as an independent expert on the Intangible Cultural Heritage of UNESCO, and in 2011-2013 –as a member of the UNESCO Advisory Board. She is also a member of the UNESCO Commission at the Ministry of Foreign Affairs of Georgia.

Rusudan Tsurtsunia is the author of two monographs, over 50 scientific and journalistic works; her works have been published in scientific collections and journals both in Georgia and elsewhere. Her scholarly interests include the history of ancient and modern Georgian musical culture, issues of identity and value orientation, a composer's relations to national tradition, the relations between ancient Georgian secular and sacred music, and the problems of the sociology of folklore.

For decades, Rusudan was engaged in publishing and editorial activities, she is editor-in-chief and co-editor of numerous scientific collections.

Over years, Rusudan Tsurtsunia lectured at various educational institutions. Namely, she led a course in Ethnomusicology and History of Georgian music at Tbilisi State Conservatoire and Giorgi Mtatsmindeli Chanting University, course Intangible Cultural Heritage at Georgian University of Public Affairs (GIPA). He continues teaching at Tbilisi State Conservatoire.

In 1996, for her contribution to the field of art education, long-term and fruitful teaching activities, Rusudan Tsurtsunia was awarded Honorary Medal of the Ministry of Culture of Georgia; In 2021 - order of King Tamar by the President of Georgia. Since 1999 she has been an academician of the Georgian Academy of Sciences.

It can boldly be said that Rusudan Tsurtsunia is one of the outstanding researchers of Georgian music. The significance of her works goes beyond Georgian scientific space. Her analytical research on the history of music, identity, and polyphony occupies an important place in world ethnomusicological studies.

Rusudan Tsurtsunia's multifaceted scientific, pedagogical, publishing, and organizational activities are invaluable contribution to Georgian musical culture, both at national and international levels.

On behalf of the IRCTP team, we congratulate Rusudan on her 80th birthday with love and gratitude! We wish her health and well-being!

Rusudan enjoys great respect and love among ethnomusicologists from around the world, who have been regular participants of the symposium since the day of its inception. Here are some congratulations on her anniversary:

Caroline Bithell (UK)

Dear Rusudan,

It is a great pleasure to wish you the happiest of birthdays, and to take this opportunity to congratulate you on an extraordinary lifetime dedicated to traditional music in Georgia and far beyond. Your presence at the heart of the Conservatoire has been like a beacon for so many years, radiating wisdom and inspiration. I know how deeply committed and generous you have been as a mentor to generations of younger scholars, especially young women who continue your legacy with admiration.

I am also profoundly grateful for the warmth and hospitality you have shown me and so many other colleagues from abroad. Whether during the unforgettable symposia — true highlights of our professional journeys — or on individual visits to Georgia, you have always found time for us, making each encounter feel meaningful.

You have been a tremendous supporter and encourager of my own work, and I truly value the guidance and kindness you've extended along the way. I hope you enjoy a truly wonderful celebration, filled with joy and the recognition you so deeply deserve.

I look forward with great anticipation to our next meeting.

Gilotsav, Mtavaljamier!

Simha Arom (France)

Dear Rusiko,

We've known each other since 2002, and from the very first moment we met, I came to regard you as a true friend. Over the years, I've deeply admired your tireless involvement in organizing the symposium, as well as your dedication and kindness toward visiting researchers.

From the moment I began my own research into Georgian polyphony, you have been steadfastly by my side — helping me connect with singers, colleagues, and the wider musical community in Georgia. Your support has meant more than I can express.

Today, I would like to take this opportunity to offer my heartfelt thanks — for your friendship, your encouragement, and your unwavering presence. Sonia and I wish you a very happy birthday, filled with joy, love, and countless beautiful moments.

Joseph Jordania (Australia)

Rusiko, my dearest colleague and friend!

I would like to thank you very much, on my own behalf and on behalf of Georgian and world ethnomusicology, for your tireless and incredibly effective work! Talent is nothing new in Georgia, but the determination, ability of hard work, quick grasp of complex issues and work ethics, such as yours are truly hard to find, and not just in Georgia!

I congratulate you on your well-deserved recognition, on receiving the medal of the President of Georgia, on your international recognition as a UNESCO expert and on your anniversary, but most of all I congratulate you on the great love that you have sown among Georgian ethnomusicologists and in Georgian society as a whole!

Without any pathos, you have served Georgian culture, world culture and the rapprochement of the people of the world!

The fact that the International Research Center for Traditional Polyphony was established and has actively operated in Georgia for so long is, first and foremost, thanks to you!

Today, everyone knows that Georgian polyphony occupies a special place in world polyphony, and your contribution to this proud fact is enormous! I consider it a privilege to have been among the people who worked alongside you all these years in this truly glorious direction.

Daiva Račiūnaitė-Vičinienė (Lithuania)

Rusudan Tsurtsumia's anniversary is not only a personal celebration, but a great celebration for all researchers of traditional polyphony - not only from Georgia, but also from all over the world. I would like to compare this harmonious and broad community with a bee colony. The world of bees has always been an example of ideal community life, order, coexistence, diligence and devotion to the family. It is

noteworthy that bees can only do most of their work in community. A single bee without its colony is, so to speak, nothing: it does not bring in combs full of honey on its own. So, I would imagine the honourable jubilarian as a queen bee who is constantly concerned about the abundance and harmony of her colony (the polyphony research family).

Rusudan's ability to bring polyphony researchers together, mobilise them for common work, is demonstrated, on the one hand, by her very important and wide-ranging activities – management of the International Research Centre for Traditional Polyphony; scientific programmes, projects, organisation of International Symposia on Traditional Polyphony, editing of the proceedings of the Tbilisi Symposia, and compilation and editing of other important scientific publications. On the other hand, Rusudan's ability to bring together people from all over the world for common activities is reflected in the ever-growing number of participants of the symposia on polyphony, which is not only thanks to her authority, but also her genuine attention to every symposium participant. Thanks to the hospitality and sincerity of Rusudan and the team she has assembled, I have been going to polyphony symposia in Tbilisi for many years as if it were a reunion of extended family. The sense of familiarity and community of the symposia is particularly dear to me.

It is also very important for polyphonic singing. For example, the “birth” of the Lithuanian *sutartinė* – the process of making music while singing – is not an individual but a joint creation of all participants. Individual singer disappears in this creative process – it is not each singer's ability to sing well or her beautiful voice that is valued, but the overall result of the whole group – *sutarimas* ‘consensus, harmony’.

Many *sutartinės* are sung and danced in a circle. The ritual going round in a circle, “drawing” a circle around the central object, separates it from the “alien” dangerous world and guarantees its magical protection. During my visit to Sakartvelo in 2010, the singers of Trys Keturiose, my group of *sutartinės* singers, danced the *sutartinė* “*Ratu, ratu, bitela*” (“Around, little bee”) around Rusudan thanking her for the invitation to the symposium and wishing her a good year.

I wish the jubilarian good health, bright thoughts and joys of life, surrounded by the family and close friends.

The 3rd Festival “Nanina-2025” of Georgian Women’s Traditional Music *“Women’s Labor - Tradition, Customs, Music”*

“Nanina” creative group of ethnomusicologists, founded in 2021 on the basis of women’s folk ensemble Nanina, held the Third Festival of Women’s Traditional Music “Khertalma Kheli Damghala” at the Anzor Erkomaishvili State Folklore Center of Georgia on 1-2 May. The theme of the festival was Georgian women’s labor. This is the first precedent of women’s traditional music festival in Georgia. Such a large-scale study of women’s traditional repertoire has never been conducted in Georgian ethnomusicology.

The author of the idea and initiator of the festival is ethnomusicologist Maia Gelashvili; with Maka Khardziani, Victoria Samsonadze, Maia Gelashvili herself and Sopiko Kotrikadze as organizers.



The goal of “Nanina” is studying all genres of women’s traditional music using a multidisciplinary method, which implies musical, ethnographic, choreographic, oral-folklore, applied art, linguistic, historical, etc, material related to the traditions of women’s life and demonstrating its results – in the form of a scientific conference, presentation of video clips and concerts of live folklore.

The theme of the first festival held in 2023 was “Lullaby – Tradition, Customs, Music”. The second festival in 2024 dealt with “Batonebi – Tradition, Customs, Music”.

In 2024, the group shot a documentary film, “Festival ‘Nanina’” (scriptwriter, cameraman and director – Ia Andguladze); the film was screened at this year’s festival.

The festivals received great resonance among the folklore circles and public, reviving interest in the research, recording and popularization of women’s traditional music. This was evident at this year’s festival dedicated to women’s labor and the related traditions, customs and music.

The life of Georgian women has always related to labor – household chores, farming, needlework, field work. Women not only ran household but also participated in men’s labor processes and played an important role in sacred rituals.

Georgian woman’s mastery is clearly visible in cuisine, where creative and improvisational approach is as diverse as folk songs. Each region boasts unique dishes, making a significant contribution to the rich and strong traditions of Georgian feast and hospitality.

For women needlework was not only an occupation, but also a way of expressing thoughts and emotions. After a hard day at work, they found “rest” in handicrafts, also helping each other and creating unique works of art.

Given the topic of the third festival, the three segments of previous festivals (scientific conference, video presentation, folklore concerts), were supplemented with the fourth one – exhibition of women’s handicraft examples.

Accordingly, 3rd Festival “Nanina – 2025” included:

- **Multidisciplinary scientific conference**, at which ethnomusicologists, ethnologists, researchers of oral folklore and applied arts, choreographers, art historians, philologists, linguists, historians, and orientalists presented the results of the research in various areas of Georgian women’s labor.
- **Video demonstration** of folk-ethnographic and musical material related to various processes of women’s labor, preserved in different parts of Georgia, and prepared by regional female ensembles.
- **Folk concerts** with the participation of women’s ensembles from all over Georgia.
- **Exhibition** of women’s handicraft examples from different parts of Georgia.

Thus, the 3rd Festival fully showcased women’s labor through academic research, video recording of traditions, songs and exhibition of handicrafts. This is an attempt to remember and honor the important role that women played in traditional society.

This may contribute to the recreation of “festive” examples to worthily continue Georgian cultural heritage. The financial support for Festival “Nanina” is provided by the Tbilisi City Hall, and the partners are the Anzor Erkomaishvili Folklore State Center of Georgia, where the festival is held; the “Georgian Chanting Foundation” and “Shilda” winery.

“Nanina” creative group of ethnomusicologists plans to cover all genres of women’s traditional music and give the festival an international scale starting next year.

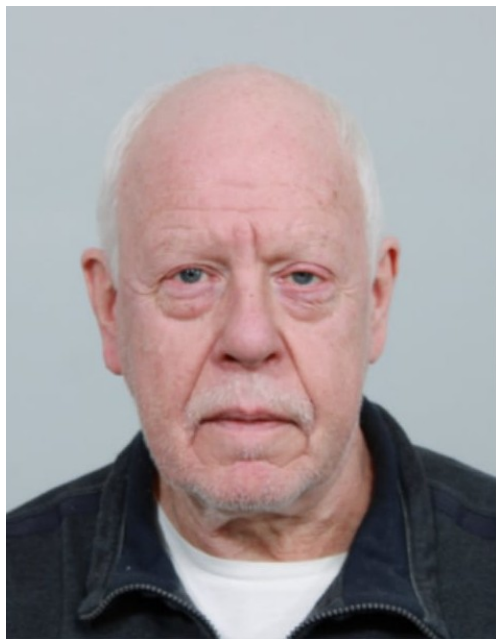


Maka Khardziani

Director of “Nanina” creative group of ethnomusicologists,

Project manager

Unknown Recordings of Georgian Music



*In 2024, at the 12th International Symposium on Traditional Polyphony held at Tbilisi State Conservatoire, one of the presenters, **Bernard Kleikamp**—a Dutch ethnomusicologist, Leiden University graduate, businessman, one of the key-persons of Dutch folk revival in the 1970s–1980s, writer, and publisher—delivered a paper on previously unknown recordings of Georgian music that he had discovered in October 2014. We believe this discovery is of interest not only to scholars attending the symposium but also to the wider public interested in Georgian folklore. With the author’s permission, we decided to share main contents of his article in our Bulletin. In the presentation the author focuses on ten gramophone records from Georgia: he recounts how they came into his possession, provides information on the performers and recordings, as well as on the Polydor Record Company, and outlines the technical details of how the discs were restored and digitized. The appendix includes a list of matrix numbers and full catalog information.*

Gramophone Records of Georgian Music (1942–1943) Under the German Polydor Label

In October 2014, I acquired a pink box containing about 85 shellac records dated between 1941 and 1943, all under the German Polydor label. It was clearly a collector’s set, as indicated by a 15-page catalog typed on a typewriter, although it had been neglected in recent years.

A significant portion of the records features performances by the members of various legions of the Nazi German army. These units included Azerbaijanis, Turkic-speaking peoples (specifically Muslim groups from Central Asia—Turkmens, Uzbeks, Kazakhs, Karakalpaks, and Tajiks), Georgians, Volga Tatars, and North Caucasian volunteers. These legions were part of the so-called *Ostlegionen* (“Eastern Legions”) and were often composed of Soviet POWs who voluntarily fought against Stalin on the Eastern Front. Among them, talented musicians were selected for studio recordings.

Although much is known about the foreign legions of the German army, very little information exists about their musical recordings under the Polydor label. As far as I know, no ledger books (records of company transactions) have survived – likely destroyed during Allied bombings of Berlin in 1943, 1944, and 1945. We can assume the recordings were made in Polydor’s Berlin studio, located at 32, Alte Jakobstrasse. Composer Sascha von Stolberg, presumably a Polydor employee, is credited as arranger on several records in the collection. Discographer Lotz states that Polydor catalogs from this period are nonexistent.

Main purpose of recording music from various Soviet ethnic groups was propaganda. “Vineta” – a subdivision of the German Ministry of Propaganda’s Eastern Department—published printed materials and 78 RPM gramophone records for the occupied eastern territories. It also managed traveling theater troupes in these zones. In 1942 and 1943, “Vineta” sponsored the German labels Polydor and Deutsche Grammophon to produce recordings of Russian, Ukrainian, Cossack, Armenian, Azerbaijani, Georgian, Kazakh, and Turkmen (Tajik and Uzbek) folk songs, Orthodox church music, Russian operatic excerpts, and popular dance tunes. These records were not for commercial resale, nor were they included in public gramophone catalogs. Instead, they were used by the Ministry of Propaganda for radio broadcasts in the occupied eastern territories.

Several names appear on the Polydor labels with Georgian music: Sascha von Stolberg, A. Darijanidze (instrumentalist), and Archil Metreveli (orchestra conductor). In other cases, the labels simply state generic roles, such as *Chor* (choir), *Orchester* (orchestra), or *Tenor* (tenor).

I could not find any information on A. Darijanidze. Archil Metreveli, however, is known as a Georgian publisher and translator of Georgian authors into German. Born in Tbilisi in 1888, he later emigrated to Germany. In addition to his work in publishing and translation, he lectured at the University of Munich. In 1942–1943, he was involved in German administration, which may have included work at Polydor studio. I assume that the conductor and the translator/publisher/lecturer are the same person.

As mentioned, many of the records were warped and had to be flattened before playback. The process involves placing the warped record on a sheet of glass and leaving it in the sun. Once softened and flattened, a second sheet of glass is placed on top, then the record is cooled. If a second glass sheet is not used, the shellac record will return to its original warped shape. Unfortunately, about 15% of the records got spits during cooling, likely due to having been warped for decades and resisting restoration.



Nevertheless, this did not prevent playback. During digitization, the stylus produced audible clicks at the damaged sections—common in digitized versions of such old recordings. In most cases, these clicks can be removed using modern audio editing software.

The warped records were flattened in summer 2015 and digitized in the fall. The process involves playing the records on a modern turntable capable of 78 RPM (ideally Lenco L50 or L75) with an elliptical diamond stylus. The resulting digital file is processed using *Steinberg Wavelab* software, ensuring consistent sound quality.

As I began studying the Polydor collection, I gradually realized that it

ГРУЗИНСКИЕ.		
96. „Чехотомия“ (танец)	Оркестр	
98. „Цхкматака“	„	
97. „Онеатура“	Хор	
97. „Монтура“	„	
98. „Дидеба“	„	
98. „Сакхоса“	„	
99. „Абхазурх Сацхива“ (Абхазский танец)	Хор.	
99. „Шакреби“ (Грузинские частушки)	„	
100. „ОУЛНКО“	„	
100.		
101. „Сабоджшо“	Хор.	
101. „Дайгмалас“	Тенор и хор.	
102. „Сампоса“	„	
102. „Сампоса“	Грузинский танец	Напик.-оркестр
104. „Шур атта“	„	Оркестр
104. „Захиде“	„	Тенор
106. „Янццо“	Грузинский	Хор.
106. „Тамарка“	„	„
107. „Мон сакли“	„	„
107. „Гульшара“	„	„
101. „ОУЛНКО“	„	„
101. „Лакурш“ танец из оперы „Дайон“	оркестр	
109. „Дачганский хезгинка“	„	
109. „Алла зорди“	„	
110. „Баддурш“	Грузинский танец.	„
110. „Кето-Кота“	„	„
1-6. Песни из Кавказских пьес.	„	„

was virtually unknown among the musicians and archivists I consulted. I reached out to specialists in Georgia, Azerbaijan, Ukraine, and Russia, but none had any knowledge of these recordings.

In 2021, I contacted the International Research Center for Traditional Polyphony at the Tbilisi State Conservatoire, which expressed interest in these previously unknown Georgian shellac recordings. At the end of my presentation, I donated the records to the center's archive.

In time, I intend to gift copies of these recordings to the countries whose music is represented in this collection.

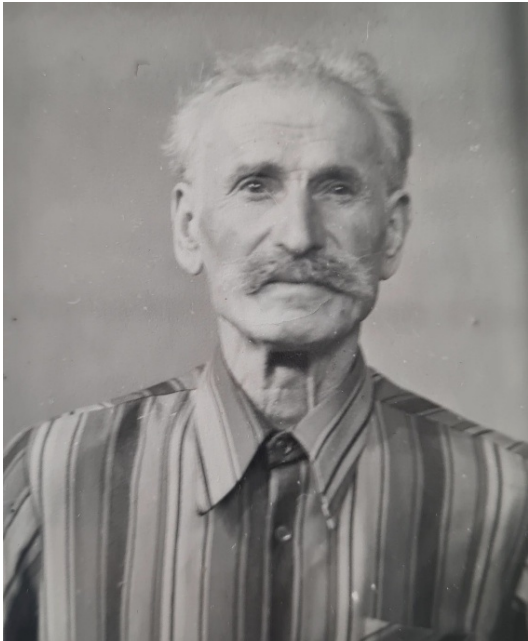
Thus, we are in possession of a rare wartime gramophone collection—a unique historical artifact previously unknown to researchers. I hope that digitizing this material will prove valuable for future studies, and that this article will serve as a first step in drawing scholarly attention to the collection.

Beneficents of Georgian Song

Samuel Robakidze

From the second half of the 19th century, when traditional singing and chanting began to attract increasing attention of Georgian society, several important initiatives were successfully implemented: creation of the first choir, transmission of Georgian songs and hymns into Western notation system, then their documentation on sound recording devices, etc. This attention continues to this day! However, researchers fascinated by Georgian singing and chanting initially paid less attention to individual performers, their lives and personal stories. This void began to be partially filled in the mid-20th century, when Lado Gegechkori, Vano Shilakadze, Varlam (Guguli) Gabisonia, and others published biographies of prominent choirmasters, choir directors, and singers. To this day, various organizations and individuals continue this noble work and often surprise us with new monographs. The focus, as mentioned above, is on prominent choirmasters, singers and chanters. Certainly, compiling a monograph on every singer is a virtually impossible task, but I have always been interested in people who remained out of the spotlight, the peasants who passed on their knowledge to next generations unnoticed, without undue publicity and this is how the treasure that we boast of worldwide today, has come to us. I believe that their free singing (that is how our ancestors approached singing, otherwise it would have lost its vitality) was influenced by many things: personal life stories; worldview, any detail. This correlation was not perfect, and as a result my interest was constantly piqued. However, in 2021, when I started working on Tamar Mamaladze's archive at the Folklore Centre and preparing it for publication, after reading the expedition diaries, even though they also indicated the name of the performer of each song, I decided to follow the same path that she did and meet the descendants of the singers from whom she had recorded up to 30 hours of folk material. The task seemed a bit unrealistic, as it involved about 140 villages and about 1500 old singers. We started these expeditions in 2023 and will finish in August of this year. We had quite an adventure. In some cases, we would visit the families without warning, and when the families learned that we had come to

hear about their grandparents, they often burst into tears. I remember every such emotional story like a scene from a movie! Now I would like to dwell on one story and introduce to you an old singer from Imereti, Samuel (Samvel) Robakidze (1899-1983), from the village of Etseri.



If I'm not mistaken, it was 2016, or 2017, when I had the opportunity to get familiarized with some of Tamar Mamaladze's expedition audio recordings. At that time, I heard many unknown variants, but the one that made the biggest impression on me was "Imeruli Alilo", which we soon learned in ensemble Adilei. It is a truly stunning variant that captures the true nature of Alilo through sort of a merger of singing with chanting.

When I looked through Mamaladze's field expedition diaries, I first started searching for where and from whom this unique "Alilo" was recorded. It didn't take me long, I found it in the expedition diary of Etseri, a village in Terjola district, Imereti. The diary revealed that unique hymns were also recorded in Etseri, which was surprising given the period (1964 – Soviet Union). The Etseri diary is truly remarkable: Mamaladze describes

how elderly singer-chanters accompanied her and helped in her work!

On 12 September 2023, I arrived in the village of Etseri, there I visited a family where the descendants of old singers had gathered. One of them was Mamuka Robakidze. When I read the list of singers from the diary, he told me that he was a descendant of Samvel (Samuel) Robakidze, that he was related to him, but unfortunately didn't remember much, none of Robakidze's direct descendants were left in the village, that his house had burned down and probably nothing from his time had survived. I was heartbroken... However, there were moments during these expeditions when my heart dictated: "Sandro, don't give up, there must be something somewhere." The same happened in this case. I started asking Mamuka if he had any relatives left in another village. He thought for a long time, waving his hands in despair, but someone on the side reminded him: Mzia is alive, isn't she?

Oh, Mzia, how I could have forgotten, yes, yes, Samuel's daughter is married in another village, she is alive, we can go there. I was surprised, Samuel himself was born in 1899, and it was hard to imagine his daughter alive. But it turned out that his last child was born when he was already of elderly age. I inquired the others about the stories of other singers, and as soon as I finished working in Etseri, I headed to the village of Chkhari, to Samuel's daughter, Mzia Abuladze-Robakidze, who recollected amazing stories about her father: that he chanted in church until the 1950s, sang together with his friends, etc. I was getting to know this man so well that I became interested in his appearance and asked Mzia if she had taken her father's photo with her when she moved to this village. "Oh, no, son, I wish I had taken at least one photo", I left, and the house completely burned down, everything was destroyed. Is there anyone in your family who could have taken photographs from the house before the fire? She thought for a moment and replied,

"Of course, of course, Guliko may have saved something." Guliko was Samuel Robakidze's daughter-in-law. I asked Guliko's address, and it turned out that we were going to Kutaisi. We were in a hurry, and it was already quite late, but the day could not have passed without meeting Guliko. It was already late when we got to Guliko's. As soon as she started talking about Samuel, her eyes filled with tears: "I had a unique father-in-law, we were like father and daughter. He kept saying that he was more of a chanter than a singer. I was very young; a new member of the family, and it was the Soviet Union, and his attitude towards chanting made me think. As I know from the narrations, services were held in the village church until the 1950s,, and Samvel and his fellow villagers chanted during the service. Then the church closed, his friends went their separate ways, and I remember well how on Easter day, left alone, he would take out an icon hidden in the closet, put it in the corner, close his eyes and start chanting "Kriste aghsdga", he would then chant a few more hymns and put the icon back in the closet. He had no education, but he would say things that drove us, young people, crazy... Samuel spoke about what is happening now (this was the period when Georgia received the status of an EU member - S.N.) back in the 1960s... Every morning when we were brought newspaper "Komunisti", which we had subscribed; Samuel would take it, go straight to the outhouse and burn it. He kept telling me : "I won't be alive, but the time will come when the Soviet Union will no longer exist! We are an independent country, and that's how it will be!" He liked America, he would say: "America is the country." He kept repeating: "The time will come, and Georgia will be part of Europe" I couldn't understand what he was saying, and I warned my children not to listen to their grandfather..."

Guliko continued telling miracles, and my amazement knew no bounds. I was so stunned that I remembered neither the photograph nor anything else... Then she continued: "I was smart enough to take Samuel's photograph from Etseri before the house burned down." It was a stunning photo; he as if was looking into the future! We had an unforgettable and in many ways promising evening! It's a grand feeling when you get to know singers this way. As I have said above, singing is determined by a number of personal characteristics of performers! And when you learn about their history, life, character, and worldview, you listen to them and learn about the unique musical pieces they perform in a completely different way!

In conclusion, I wish we could soon live in the country that Samuel Robakidze saw and longed for!



Sandro Natadze

The Anzor Erkomaishvili Folklore State Center of Georgia

Conference of Students and Young Researchers *"Problems of Musicology and Ethnology"*

On 9-10 June 2025, Giorgi Mtatsmindeli University of Chanting hosted the International scientific conference of students and young researchers, dedicated to the memory of Professor Manana Andriadze, a well-known Georgian musicologist. . The musical community is well- aware of Professor Manana Andriadze and her scientific works.

It has been 12 years since Prof. Andriadze's passing. To perpetuate her name and the scientific legacy she left behind, and to once again celebrate her contribution to the upbringing of young generations, scientific conference was established, first at Tbilisi State Conservatoire in 2015; then at Giorgi Mtatsmindeli University of Chanting in 2016. The first M. Andriadze Conference, held at Tbilisi State Conservatoire covered current problems of ecclesiastical and theoretical musicology. This topic was selected for the student scientific conference by the University of Chanting. However, at the University of Chanting, the issues of Christian theology were added to the issues of musicology, since the University had theological status until 2022 and, along with the study of traditional music, teaching and research were also conducted in the field of theology. Student conference "The Issues of Christian Theology and Musicology" was held in 2016-2023; in 2024-2025, the Conference topics were further enriched, its name was changed, and currently, the conference dedicated to

Prof. M. Andriadze touches upon the problems of musicology and ethnology.

The conference features participation of students and young researchers of all three levels from various Georgian art universities. This year, for the first time, the conference was granted international status and saw participation of the representatives from other countries.

Given the increased interest of the participants, the conference lasted two days. Traditionally, the speakers are young researchers with high academic achievements and diverse interests. This year's presentations also touched upon the research of traditional music as well as the issues of various epochs, styles and genres of academic

music. At the end of the conference, all student participants were awarded diplomas for the participation; and the students with the best presentations were awarded special certificates and the monetary prize established by Professor Manana Andriadze' family.



This year, special certificates and prizes were awarded to two participants: Elene Eliazishvili, a second-year Master student of Tbilisi State Conservatoire, for the paper “Archetypal Stories in the Examples of Rock Opera Genre Model,” and Zurab Tskrialashvil, a young researcher, choirmaster and director of a church choir, an alumnus the University of Chanting for the paper “About Giorgi Svanidze’s One Expedition. For the first time this year, the certificate “For Best Debut” was awarded to Gvantsa Maisuradze, a first-year student at the University of Chanting. Since the day of its inception the student conference has had several winners. In 2022



under the auspices of Giorgi Mtatsmindeli Chanting University, a collection of student research papers was published, comprising the best papers of the winner students.

The student conference lives up to its purpose every year, as evidenced by the great interest of students and young researchers, the expansion of the geography and number of participating universities, as well as the diversity and

depth of the topics presented.

The Organizing committee of the Conference, together with the administration of the University of Chanting, is always ready to host a conference dedicated to renowned musicologist Prof. Manana Andriadze, which serves to promote research activities of young researchers and practical realization of the achieved results in an appropriate scientific environment.

Ekaterine Kazarashvili

Chanting University,

a member of the Organizing Committee for the

International Scientific Conference of Students

and Young Researchers

Samaia - A Women's Trio from Wales, UK

Linda Gwillim, Joan Mills, and Liz Walmsley, are three women who share a love of singing, especially Georgian harmonies, along with good food, friendship and laughter. We live in rural west Wales in the UK. As *Samaia*, we enjoy the pleasures of working on the small detail of each Georgian song we learn. Whilst aware that our singing can never “be” Georgian, we aim to understand and respect the essence of each song and hope that our love of this beautiful, unique music is reflected in performance. This short article will explain something of the context within which *Samaia* evolved.

Samaia began to work together in late 2020, but the idea for a trio studying mainly women's songs had emerged in late 2019, when I received a gift from my friend Lucy Bronwen: the *Songbook Georgia* collection by Tamar Buadze and Imke Mc Murrie. Lucy knew I had worked with Joseph Jordania, members of Mtiebi and many UK friends, to complete and edit Edisher Garakanidze's book *99 Georgian Songs*, after Edisher's untimely death in 1998, and so she thought I would be interested to have this new collection.



Edisher and Joseph were the catalyst for the introduction of Georgian polyphony here in Wales when they came to help the Centre for Performance Research create a supra to conclude a Centre for Performance Research's (CPR) project focused on 'Performance Food and Cookery'. In another issue of this bulletin, Magda Kevlishvili has described this first invitation to Wales in 1994, and its subsequent influence on the spread of Georgian singing throughout the UK, so I will not go into detail here, other than to say it involved my finding 25 people who like me, were willing to learn eighteen Georgian songs in a week, so that we

could become the 'Cardiff Georgian Choir' and sing at the feast.

I, like others who were inspired by meeting Edisher and Joseph and experiencing their encouraging and generous teaching, have continued to learn and share Georgian songs in choirs and through workshops over the 20 years since their first visit. In 2019 Linda and I formed a Georgian choir that only sang Georgian songs, later naming the choir, *K'ak'ali*.

Liz, who joined *K'ak'ali* in 2019, had also talked to Lucy about the *Songbook Georgia* and was excited to think about singing songs from the collection. We three began discussing the idea of working as a trio

focusing on Georgian women's songs in 2020, after the most serious lockdown had been lifted in the UK, allowing small groups to meet outdoors. We met in an outbuilding of my house, wrapped in warm coats, with the wind blowing through open doors all winter, and in the garden once spring and summer arrived. The pleasure of exploring a new repertoire of women's songs, from *Songbook Georgia*, and from *99 Georgian Songs*, as well as through studying various recordings, kept us warm and very happy through the difficulties Covid 19 had brought and through the times when the larger choir was not allowed to meet except online.

At first, we had no name for our trio, but we called ourselves the '*Papermates*' because we each used the roll down Papermate pencils to write song notes or mark the score! We even tried (unsuccessfully!), translating that into Georgian but when Amer-Imeri came to the UK in 2024 and we hosted them in Machynlleth, we were able to consult with our friends Magda Kevlishvili and Tiko Shervashidze about a simple Georgian name suggesting women as a trio, and they immediately said: 'Samaia'!

We were incredibly pleased to be asked to perform in the concerts of the Sakartvelo Festival in September 2024 and learned so much from the interaction with Georgian groups as well as the other international groups. The opportunity to feast and sing together, visit the Rachan mountains, churches, villages as well as experience the city life in Tbilisi was invaluable as was listening to the songs sung by different groups, and the patient, generous teaching we received.

As *Samaia* we continue to explore the songs we love and to improve our understanding and abilities. Rehearsals never fail to bring us joy: much laughter at our mistakes and struggles but also tears of gratitude that such beautiful music is available to us and that, at times, we can sing with ease and feel linked to the history and legacy of a very special culture through exquisite harmony.

Joan Mills

Member of trio Samaia

Remembering Merab Kalandadze

Less than a year has passed since Merab Kalandadze, one of the brilliant performers of Gurian song, a member of trio Shalva Chemo, ensembles Batumi and Shvidkatsa, left this world. It can boldly be said that he was a great master of Gurian song, rare performer of Gurian bass.

Merab Kalandadze's passing is a great loss for Georgian folk music, Georgian culture...

*We asked **Tristan Sikharulidze**, a renowned Gurian singer and holder of the title "Priest of the Arts", with whom Merab Kalandadze had many years of friendship and singing, to write a memoir about him.*



Merab Kalandadze – Giorgi Salukvadze's student, was well termed with the creativity of famous singers Artem and Vladimir Erkomaishvili and meticulously followed their manner and style of performing Gurian bass, which he did very skillfully. Anzor Erkomaishvili even jokingly called him Artem.

Merab joined my ensemble Shvidkatsa late, but he immediately became the lead singer. He gained greatest knowledge in the Gurian trio, which Guri, Merab and I formed and called it Shalva Chemo. It was in this trio that he acquired mastery and became a successful singer. He often noted: "If I know anything in Gurian singing, it's thanks to Tristan and Guri Sikharulidze."

Trio Shalva Chemo soon became renowned not only in Georgia, but also in Europe, for performing unique variants of Gurian songs with Merab Kalandadze's masterly sung bass-part.

It is a pity that this wonderful musician and incomparable singer left us so early. I am very saddened by his passing. However, I believe that young, skillful performers of Gurian folk songs will show up to continue popularizing Georgian folklore, to which brilliant singer Merab Kalandadze dedicated his entire life.

May our Merab rest in peace!

Tristan Sikharulidze
"Priest of the Arts"

One Regional Ensemble

Ensemble Iavnana from Racha

Ensemble Iavnana was created under the leadership of Marina Chikhradze at Ambrolauri House of Culture (Racha) in 1975. The name Iavnana was chosen by Marina herself. She gathered the first generation of singers from local clubs and libraries; thus, the ensemble's creative journey started.

Generations have changed over time, and this continues today. Currently, the ensemble includes women of various ages—the youngest is 30, and the eldest is 85.



Iavnana has always prioritized traditional songs from Racha region, and this remains true to this day. The ensemble's repertoire is primarily based on authentic folk material collected from villages, although they also perform songs from other regions of Georgia.

The ensemble is actively engaged in contemporary ethnomusical life, participates in festivals, organizes outreach concerts, and frequently appears on television and radio programs. Iavnana is a regular guest at the Art-Geni Festival and was a semi-finalist in the Georgian edition of the talent show "Nichieri." It is also featured as one of the

most successful ensembles in Giorgi Ushikishvili's book "Folk Ensembles in Georgia."

In addition to folk songs, the ensemble's repertoire includes a rich selection of sacred hymns. One of its most impressive creative works is the theatrical performance "Sanakhsho"—a 19th-century ballad-style performance included in the national "Golden Fund." It features rare songs discovered in Lower Racha, including a unique dialogue between a woman and a man expressed through song and dance.

The ensemble has been a multiple-time laureate of all-Union and Republican festivals, earning many prizes and first-degree diplomas. In 2020, Iavnana was honored with its own commemorative star.

Today, the ensemble is led by Marina and Irina Chikhradze.

Iavnana has not yet released an audio album but plans to do so in the future to preserve and share these authentic gems of Rachan traditional music with future generations.

Georgian Polyphony – A Jewel in My Life

I can truly say that Georgian polyphony and my journeys in Georgia changed the course of my life. I was born in a Highland Scottish village into a family of poets, musicians, and singers. Traditional music came to me from my mother's breast, bringing with it a deep sense of connection and well-being.

Professionally, my life led me into the heart of human suffering — pioneering trauma resolution with young children who had experienced abuse. I worked internationally, and in 2001, I was nominated as European Woman of the Year for humanitarian work, including in war zones and post-conflict regions. The God-given flow of song from my own tradition sustained me through the most difficult challenges, including the Russian invasion of Georgia — during which I found myself singing on Rustaveli Avenue.

In my therapy practice, I had already begun to understand that the sounds traumatized children made were often dissonant and visceral. But as healing began, the sounds softened, and I realized that human harmonization can be heard — and felt — through sound and vibration.



This led me to seek music from indigenous cultures, hoping their ancient wisdom might illuminate my own search. Georgia — the "cradle of harmony" — called to me. I sought out Batonebi songs and Iavnanas.

It was Frank Kane's work that first brought me to Georgia, for which I remain deeply grateful.

For years, I followed music from village to village. My ear, refined by my musical upbringing, absorbed the sounds like litmus paper. I never aimed to learn notation — I learned by immersion and listening. As Andro Simashvili once told me, "Madgie, our music is for sweetening the soul." Those words still echo within me.

I wrote articles based on these experiences.

I was blessed to be guided by many remarkable singers — Polycarpe Khobulava, Islam Pilpani, Tristan Sikharlidze, and

Muradi Pirtskhelani, among others.

One of my most profound experiences came through the women's repertoire, introduced to me by Tata Megreldze and the Sathanao Choir in 2008. Months later, I first heard *Ghvtis Kharze Iavnana*. I was stopped in my tracks — utterly captivated by its beauty. I learned it from a field recording of Salome Agniashvili from Shilda. It took me six months to master it, syllable by syllable, in Scotland — a meditative process.

At a *supra* in Artana, I was asked to sing it. I recall my shyness — to sing such a treasured song, especially with my rudimentary Georgian. When I finished, silence fell. My host Eliko gently stroked my face and asked me to sing it again. When I hesitated, she smiled and said, “Do as your mother tells you!”

I sang it again and again as more villagers gathered in the night — as if reunited with a long-lost friend.

A few months later, I was invited back to the village to lead a feast ritual with this song — one that plumbs the depths of sacred feminine energy and opens the golden chain to the Divine. My dear friend and mentor, storyteller Gia Razmadze, helped me understand that I had brought this gift back to hungry ears and hearts.

In 2013, the Chamgeliani family invited me to Lakhushdi in Upper Svaneti. The village was fading — people were leaving. Together with my beloved friend Nana Mzhavanadze, we explored the possibility of bringing guests — not tourists — to participate in the Limkheri village feast.

Though it seemed impossible at the time, the Chamgeliani family made it happen. Over the years, Nana and I carved out a path to what is now known as the Singing Village, which today has its own Folk House. Hundreds, perhaps thousands, of foreigners have since come to live alongside this music and the remnants of Svan culture.

It became a way for me to serve the music that has given me so much.

My participation in Svan *Zari* and its transformative soundscapes awakened something ancient in me — a lost Scottish women’s grief tradition once held within the keening laments of our bagpipes. The cultural retrieval of that tradition now enriches my life. In partnership with the Scottish Government, I am helping to create a musical resource so that future generations can drink from our own ancient songstreams in the service of grief healing. Nana Mzhavanadze’s academic work on *Zari* is instrumental to this cross-cultural exchange.

Every Sunday, I still sing with *Bukhari*, our small Georgian choir in the Scottish Highlands.

Today, I have a beloved Georgian godson and a close community of Georgian friends in Glasgow.

Georgia — what more can I say?

Truly, Sakartvelo! Shen Khar Venakhi! Me var udardelad!

Marjery Bray
Scotland, UK

Marriage Traditions in Svaneti

(Part 1)

Parents always tried to find a bride for their son while she was still in her mother's womb. This was explained by relatively small number of women compared to men. It was difficult to find an adult bride.

If two Svan women were pregnant at the same time, their husbands would verbally promise each other that if one's wife would have a son and the other – a daughter, they would be married (Mothers could also make such a promise.). If this really happened – one's wife gave birth to a son and the other's – to a daughter, the son's father would immediately run to the girl's parents, bring them gunpowder (*pintishi*) as a sign of engagement and say: "Here is this gunpowder, as a sign of engagement, and when she grows up if you allow her to marry someone else, or if someone takes her away against your will, then I will kill you or you will kill me." This kind of engagement was called *ligche* (not free), or *likdani* (caught) in Svan. Such a woman was in engagement from the cradle.

After the engagement, the bride's parents would invite the little groom and his mother (since he would be breastfed) to their house for *chishkhi lipshdune* i.e. to step his foot into his bride's house. The mother would put her baby son into the cradle, smear coal on his forehead, put a piece of coal and some metal object e.g. a knife near his head... She would carry the cradle under her arm and head to the bride's house. The groom was taken to the bride's house at night. Both mothers prayed to God that their children's first encounter be happy. The groom, brought in a cradle, would be met by the bride in the cradle. The cradles would be placed side by side, as if the parents wanted to unite the little bride and groom with an eternal bond and instill in them love for each other that was rarely fulfilled in the future. The groom and his mother would stay in the bride's house for a week and then return home. The bride's parents would give the groom some small domestic animal (sheep, goat, pig) as a gift, and after some time would send him a bull or cow, which was called *nakdanvir* (retainer). *Chishkhi lupshdune* was also to be conducted for the bride by the groom's parents, in the same manner and with gifts.

Besides the engagement in mother's womb, a bride was also engaged after the death of her fiancé or husband. Here it was all about being on time: he, who was first to engage the bride, was a winner.

Engagement of a bride in the mother's womb was entirely dependent on the parents' will; engagement of an adult or widowed woman also depended on the parents; however, the parents' rights prevailed here as well.

Groom's parents tried to get their son married to a woman from a strong community or a wealthy family.

A strong community was needed for the groom as a "backbone", a support and helper in times of need; attention-giver in times of trouble and joy. A wealthy family was financially reliable and comforting for the groom; in any case, the Svans gave an advantage to the community.

Chishkhi lupshudune is over... The bride and groom have grown up; at the age of 8-10, they spend most of their time playing together (if both are from the same village). However, this does not end their connection, their dependence on each other. For example, the groom helps the bride with some of the difficult tasks for her... The bride also reciprocates the groom with what she can: for the groom she sews leather shoes, shin guards, torn clothes, and more. Time has passed. Time for the wedding has arrived. The groom's parents send a messenger to the bride's parents, informing them that on the appointed night they want to take their daughter and discuss *nachvlashi* (the gift that the groom's side gives to the bride's parents). The bride's parents have the right to request a period of one to three years for the bride to stay with her family, depending on how long time she needs for her necessities; if the bride's parents did not need her as a helper at home, they preferred her to move to the groom's house (they were afraid that someone else would abduct her) and celebrate the wedding as soon as possible. In olden times, *nachvlashi* was already defined; therefore, it did not take much time to reach agreement; it mainly referred to cattle.

After the intermediaries handed over the *nachvlashi* to the bride's parents, they could take her from her parental house. At this time, the bride was already dressed; 10-15 of her peer-friends were also present, as were 10-20 escorting men. By this time, the bride's parents had prepared food, bread and vodka enough for a meal for 30-40 people. According to custom, the bride's parents had to send the food to the groom's house before the bride was brought there and had to serve it to the guest groomsmen and the groom's other guests, the number of whom always exceeded the number of the guests invited by the bride.

On the way, the bride's escort, armed with rifles and muskets, were laughing and having fun. As they approached the groom's house, they would fire the rifles, the groomsmen would respond by firing from their own rifles.

They would bring the bride to the door of the groom's house on the background of shooting rifles.

Here, the head of the family would greet the bride with flour; after touching the flour the bride would be led into the house. Two men from the bride's escort would lead her three times around the hearth, singing the "wedding" song, and then seat her in the designated spot. The people outside would enter the house.

The bride behaved as freely as she did in her parental house; the brides in Svaneti knew no shyness at that time. The bride's peer-friends and a bridesmaid would sit beside her. The head of the family would place a wooden dish with a few loaves of bread in front of the bride and seat a little boy on the bride's lap until she got bored. Bread on the wooden dish expressed the wish that the new daughter-in-law would never go hungry (never become poor). By putting a little boy on the bride's lap, the groom's family believed that the bride would have more sons than daughters.

The material processed by **Maka Khardziani** from
Besarion Nizharadze's book "Historic-Ethnographic Letters",
vol. 1. Tbilisi 1962

Svan wedding song traditionally performed during the bride's arrival at the groom's household

Svanuri Maqruli

I choir

vo ho vo re ra vo re ra i re ra

o ri vo ho i vo ho i vo vo re ra da re ra

vo ho vo re ra da re ra

vo di la di la vo re ra ho ho di la ho re ra o de li a o re ra da

vo de la di la vo re ra vo ho ri ra re ra re ho ho ri ra ho ho

ha ha va ho ho re ra ho ho

II choir

he i o re ra ho oi ho re ri vo re ra ho ho re ra re ro re ra

de la da o ho ho ho vo ho ho re ri vo re a ba ho re ra re ra

he ho ho ho ho vo re ra da re ra

ho o re ra ho ho vo re ra o vo ri ra re ra da

o re ra o o de li a vo ho i vo ho i vo de li a o ho de la da

ha ho ho o ho i ho ho he ho

I choir

ho vo vo ho vo re ra ho re ra o ho i vo vo vo
 o re ra re ra i o re ra ho vo re ra ho re ra re ra vo re ra ri ra vo re ra vo
 ho ho ho vo re ra ho re ra ho

II choir

ho vo ho vo ho ho vo re ri a ho ho ho ho
 ho ho ho re ra vo ri ra vo re ri a de la da o ishlek-de be-dni-e-ri
 ho ho re ra ho ho he ho ho

vo vo ho vo re ra ho re ho re ra ho vo re ri a ho
 vo vo de ri vo re ra ho re ra re ra o re ra vo re ri a vo
 ho ho vo re ra ho re ra ho

ho ho re ra re ro vo re ra ho re ri a ho vo vo ho ho ho ho.
 ho ho i vo re ra vo re ra vo re ri ha vo re ra ho.
 ho ho re ra ho ho he ho ho.

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