

**The
V. Sarajishvili
Tbilisi State
Conservatoire

International
Research
Center for
Traditional
Polyphony

BULLETIN**



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**Editors:
Rusudan Tsurtsunia, Tamaz Gabisonia**

**Translators:
Maia Kachkachishvili, Carl Linich**

**Design:
Nika Sebiskveradze, George Kokilashvili**

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

Tel. (+995 32) 299-89-53, Fax (+995 32) 298-71-87

Email: polyphony@polyphony.ge; geomusic@conservatoire.ge
www.polyphony.ge



Prof. MANANA DOIJASHVILI
Rector, V. Sarajishvili Tbilisi State Conservatoire

Today people all over the world are singing Georgian polyphonic songs. The number of scholars interested in this has greatly increased.

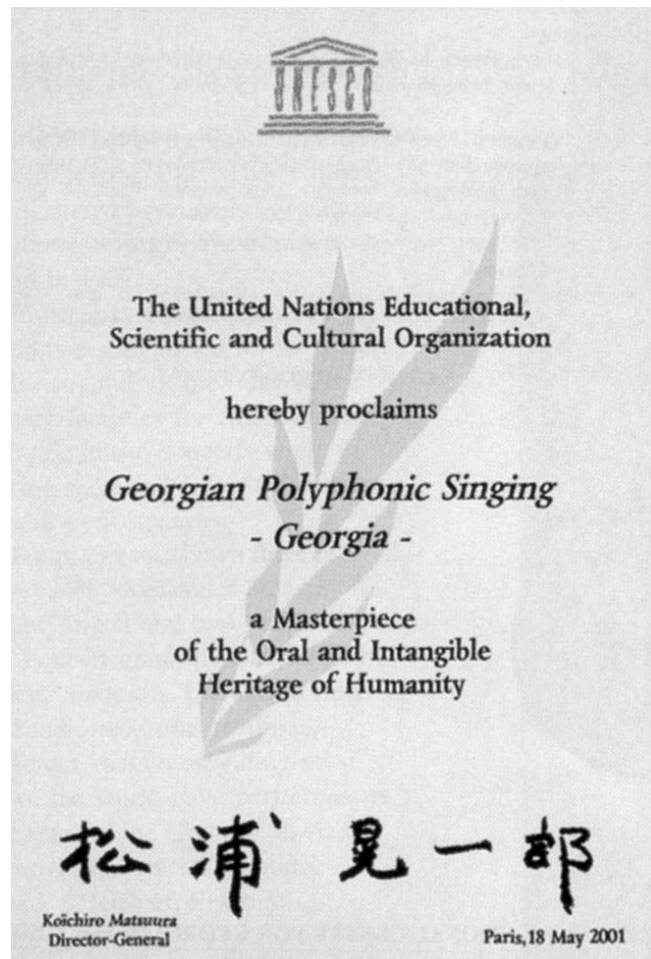
However, without the support of UNESCO it would have been impossible for us to realize our dream – to create the International Research Center for Traditional Polyphony at Tbilisi State Conservatoire, where Georgian traditional folk and sacred song is studied in the context of polyphony both in the Caucasus and worldwide.

Today, as globalization threatens the world's cultural diversity, it is essential for mankind to defend and preserve the world's material and intangible cultural heritage. We are very proud that in 2001, UNESCO proclaimed Georgian polyphonic song a "Masterpiece of the Oral and Intangible Heritage of Humanity." This put Georgian song under UNESCO's protection. We would like to thank the government of Japan especially, who at UNESCO's recommendation has been financing a 3-year project called *Safeguarding and Promotion of Georgian Traditional Polyphony*, since 2003. I have great hope for the future, since in the difficult process of rebuilding our country, the Georgian Ministry of Culture, Monuments Protection and Sport is co-financing this project. This first issue of our bulletin is part of this project.



Prof. Dr. RUSUDAN TSURTSUMIA,
V. Sarajishvili Tbilisi State Conservatoire
Director, International Research Center for
Traditional Polyphony

Georgian life has changed greatly since our country has become independent. These changes are evident in all spheres. The transition period to independence has been painful, but freedom has helped Georgian culture to find its place again in the diverse culture of the world.



These positive changes are perhaps best seen in Georgian traditional polyphony. I cannot say that the Rustavi Choir, directed by Anzor Erkomaishvili, and one of the most popular folk ensembles, did not tour abroad much in the 1970s. However, whenever they appeared in non-Soviet countries they were presented as performers of “Great Soviet Culture,” – more precisely, Russian. Despite this, many foreigners who heard Georgian singing became interested in learning more about this culture. In this way, Georgian song found its way into Japan in the 1970s, although it was not until much later that the Japanese choir Yamashiro-Gumi was able to visit Georgia, where they sang Georgian folk songs in their concert program of world choral music.

Over the past ten years, we can say that Georgian polyphony has spread throughout the world. Choirs in Australia, Europe, Asia and America are singing it. This shows us that Georgian folk and sacred song belongs not only to Georgia, but to all of the world’s modern civilization, and so is a distinguished phenomenon in the world’s cultural heritage.

Thanks to this, interest in Georgian polyphony has also grown among the world’s ethnomusicologists. Proof of this is the First International Symposium on Traditional Polyphony, held at Tbilisi State Conservatoire in 2002. Here, together with Georgian researchers, many renowned musicologists from all over the world participated, including Dieter Christensen (USA), Timothy Rice (USA), Izaly Zemtsovsky (USA), Simha Arom (France), Tran Quang Hai (France), Franz Foedermayr (Austria) and Tsutomi Oohashi (Japan). This symposium was of historic importance – it initiated a new stage of development in ethnomusicological study in Georgia.

Also at the symposium was Mrs. Noriko Aikawa, then director of UNESCO’s Intangible Heritage Section, who played an important role in the creation of the International Research

Center for Traditional Polyphony at Tbilisi State Conservatoire and the initiation of the UNESCO program for its support.

In 2004, also under this program, the Second International Symposium on Traditional Polyphony was held in Tbilisi. This further proved that musicologists worldwide, as well as foreign performers both amateur and professional, are seriously interested in Georgian folk and sacred song.

It is precisely in response to this interest that we have decided to publish this bulletin. With it, we will share information with our readers concerning:

The state of research progress in traditional polyphony;

What aids or inhibits the study of Georgian secular and sacred music;

News in Georgian folk music study;

New material collected in fieldwork expeditions;

Profiles on famous researchers and performers of Georgian song;

Musical notation for one Georgian song in each issue.

In short, we hope that this small periodical will be interesting and informative for both ethnomusicologists and all others interested in traditional music.

In our first issue, we would like to tell you about the Tbilisi State Conservatoire and the traditions of folk music study in Georgia, as well as the history of this field before our Center was established.

Here is a brief summary of the events preceding the First International Symposium on Traditional Polyphony.

The roots of Georgian ethnomusicological study lie in the second half of the nineteenth century, when eminent Georgians began publishing articles on Georgian church chant (composed music) and folk song.

The founder of folk music study in Georgia is considered to be Dimitri Araqishvili, composer, academician, and authority on the new Georgian school of composition. At the beginning of the twentieth century he took Georgian folk music outside of Georgia, publishing approximately 500 transcriptions of field recordings he made in various parts of Georgia. These publications were issued by the Musical-Ethnographic Commission at Moscow University's Society of Natural Science, Anthropology and Ethnography. During the same period (1906-1908), Araqishvili's first works, including transcriptions, were published in Moscow.

In the late 1910s, and especially in the 1920s-1930s, European researchers became interested in Georgian traditional polyphony. Works on polyphony by Robert Lach, Georg Schunemann, Marius Schneider, and especially Siegfried Nadel, are some of the key sources on Georgian polyphonic song. The first fundamental work published in Europe in 1933 was Siegfried Nadel's *Georgische Gesänge* (Georgian Songs), which included transcription of musical examples. In this work, he also asserts the local origin of Georgian polyphony, suggesting that it may have influenced the development of European polyphony. This view is more clearly stated in Marius Schneider's works published in the 1940s-1960s, among them the exceptional *History of Polyphony*.

From 1921, when Soviet power was established in Georgia, until the late Soviet period, the Soviet regime practically extinguished research of Georgian sacred chant, an inseparable part of Georgian national musical identity. However, study of folk music continued intensively. Great contributors in this sphere were Ivane Javakhishvili, Grigol Chkhikvadze, Shalva Aslanishvili, Vladimer Akhobadze, Otari Chijavadze, Valerian Maghradze, Kristepore Arakelov, Kakhi Rosebashvili, Mindia Zhordania, Kukuri Chokhanelidze, Edisher

Garaqanidze, etc. In their works we can learn about the peculiar characteristics of multi-dialectic Georgian folk music, its regional styles, rhythm and intonation, modes and harmonies, specific forms of cadence, performance manner, instrumental music, etc.

Since the 1980s, a young generation of ethnomusicologists has begun complex research of Georgian secular and sacred polyphony. Results of their research were presented at international conferences on polyphony held in Borjomi and Tbilisi in 1984, 1986 and 1988.

Participants in these conferences included representatives of various schools of ethnomusicology from the Soviet Union. Concerts performed by Georgian folk choirs after the scientific sessions laid the foundation for the synthesis of research and performance components characteristic of later conferences.

The conferences held in Borjomi in 1986, and especially in 1988, had broader international representation than the preceding period. One of the key initiators of these conferences was Joseph Jordania. Gia Kancheli and Anzor Erkomaishvili, then heads of the Georgian Composers' Union, also greatly assisted the Conservatoire in organizing the conferences, as did Rusudan Tsurtsumia, Vice-Rector of the Conservatoire, and Kukuri Chokhanelidze, Head of the Georgian Folk Music Department. The conference was held in the concert hall of the Composers' House in Borjomi. Scientific sessions were held during the day, and in the evening choirs from various regions of Georgia performed in concert. These conferences boasted unprecedented representation from Europe and America, which was unusual for smaller Soviet republics at the time. One of the faithful supporters of these conferences was Izaly Zemtsovsky, one of the most prominent Russian ethnomusicologists and a great friend of Georgian culture. His consultation greatly helped young Georgian researchers.

After the collapse of the Soviet Union, these conferences were no longer held due to the dire social and political circumstances in Georgia in the early 1990s. However, thanks to the great efforts of Tbilisi State Conservatoire, this tradition was reestablished in 1998. The next conference was held in 2000 with the help of the Soros Foundation. All of the materials presented at these conferences have been published: abridged materials of the 1980s conferences were published in Russian, and complete mate-

rials of the 1998 and 2000 conferences were published in Georgian and English.

This was a series of steps leading towards the First International Symposium on Traditional Polyphony, which both summed up the century-long history of Georgian ethnomusicology, and began a new chapter in the study of Georgian polyphony in the context of world polyphonic music.

At a glance, the International Symposiums on Traditional Polyphony seem to resemble the conferences held at Borjomi in structure: scientific sessions followed by folk music concerts. In the opinion of the organizers, the chief difference lies in the scale: in the Symposium of 2002, for the first time in its century-long history, Georgian polyphony was presented to Georgian and foreign scholars as a phenomenon of world culture, rather than simply something of local interest. Georgian song is performed with just as much inspiration by Japanese, Americans, French, British, Canadians, Dutch, etc.

The Second International Symposium on Traditional Polyphony featured concert programs by Georgians and other peoples living in Georgia such as Abkhazians, Ossetians and Chechen-Kists. Unfortunately, the Abkhazian music was presented not by Abkhazians but by a choir of Georgian refugees from Abkhazia. There were also performances by singers from Saingilo, Azerbaijan (a territory populated by Georgians), Laz singers (from Georgia and Turkey), and Georgians from Iran.

It is essential for the prestige of the International Symposiums on Traditional Polyphony that everything be of the highest level, both the scientific and concert performance aspects. The program commission will work hard to ensure this for the third symposium in 2006. The International Research Center for Traditional Polyphony would like to thank all our foreign colleagues who have promised to help us with this.



The V. Sarajishvili Tbilisi State Conservatoire

In May 1, 1917, the Tbilisi State Conservatoire was established. For many years this was the first and only center for higher musical education in all the Trans-Caucasus.

The Conservatoire is located in the cultural and business center of Tbilisi. Its main building is an architectural monument protected by the Georgian government.

In 1874, Kharlampi Savaneli, Konstantin Alikhanov and Aloiz Mizandari founded a European music school in Tbilisi. In 1886, this school was changed to a music college. In 1891, Anton Rubinstein performed a charity concert to begin fundraising for the construction of a special building for the new music college. In thanks, they erected a statue of Rubinstein at the Conservatoire which still stands today.

Among the first instructors at the music college were students of Franz Liszt, Genrik Venyavski, Antoine-Francois Marmontel, Peter Tchaikovsky, Ignaz Mochelles and Friedrich Kulau, as well as Juilliard School of Music founders Rosina and Joseph Levin. Many of these later worked at the Conservatoire together with professors invited from Moscow and Leningrad. Together with the Georgian music faculty they established a great professional reputation for the Conservatoire. Among the Georgian faculty was Zakaria Paliashvili, founder of the Georgian school of national musical composition, who later became the first Georgian rector of the Tbilisi State Conservatoire; pianists Ana Tulashvili and Anastasia Virsaladze; violinists Leo Shiukashvili, Luarsab Iashvili, Shota Shanidze and Boris Chiaureli; conductors Evgeni Mikeladze and Odisei Dimitriadis; music historians Vladimir Donadze, Pavle Khuchua and Shalva Aslanishvili; ethnomusicologists Dimitri Araqishvili and Grigol Chkhikvadze.

Among the alumni of the Conservatoire are many outstanding musicians: composers Andria Balanchivadze, Shalva Mshvelidze,



Alexi Machavariani, Otar Taktakishvili, Sul Khan Tsintsadze, Revaz Laghidze, Bidzina Kvernadze, Sul Khan Nasidze, Nodar Gabunia, Gia Kancheli, Ioseb Kechaqmadze, Ioseb Bardanashvili, etc.; singers Zurab Anjaparidze, Nodar Andghuladze, Zurab Sotkilava, Maqvala Kasrashvili, Paata Burchuladze, Iano Alibegashvili and Lado Ataneli; pianists Eliso Virsaladze, Lekso Toradze, Manana Doijashvili, Eter Anjaparidze and Aleksandre Korsantia; violinists Marine Iashvili, Liana Isakadze, and many others.

Tbilisi State Conservatoire became one of the most important centers for music study from the day of its inception. Many cultural events have been presented here over the years, including national and international performance competitions, international symposiums and conferences, concerts, operas, master classes, etc.

Rectors of Tbilisi State Conservatoire after Zakaria Paliashvili were Alexandre Cherepnin, Mikhail Ipolitov-Ivanov, Dimitri Araqishvili, Grigol Kiladze, Iona Tuskia, Otar Taktakishvili,

Sulkhan Tsintsadze and Nodar Gabunia. In 2000, the first woman in the Conservatoire's history was appointed rector: pianist Manana Doijashvili, People's Artist of Georgia, International Laureate, Director of the Music Competition Foundation, and Professor. She has been active in implementing fundamental reforms in recent years. Thanks to her great efforts, and with the support of the Georgian government, the Tbilisi Mayor's Office, and other sponsors, the Grand Hall of the Conservatoire was renovated in 1997; the Conservatoire was redesigned to meet all modern standards, with new auditoriums, library facilities, sound studio, practice rooms, chamber and concert performance halls.

More than 300 students and postgraduates study today at Tbilisi Conservatoire. There are six faculties and fifteen departments. Study concentrations include fortepiano, orchestra, instrumental, solo voice, choral and opera-symphonic direction, composition, music history, and ethnomusicology. There is a student orchestra, various choirs, and an opera studio.

Study at the Conservatoire is completed in two levels: Bachelor's degree (four years) and Master's degree (two additional years). Beyond this, the Conservatoire offers Doctorates and Assistantships for performing faculties. Study at the Conservatoire is generally tuition-free, although there are also tuition-based programs.

Apart from instruction, much research work is carried out at the Conservatoire. In 2003, the International Research Center for Traditional Polyphony was established.

The Conservatory library holds almost every book and published musical scores, which has entered Georgia since the nineteenth century. Among these are works from the fifteenth to the nineteenth century. The total holdings are greater than 100,000 scores and 50,000 books.

There is also a museum of the Conservatoire's history, documenting the development of European music and musical education in Georgia.



Prof. Dr. MANANA ANDRIADZE

V. Sarajishvili Tbilisi State Conservatoire

Head of the Georgian Folk Music Department

The Tbilisi State Conservatoire's Georgian Folk Music Department

Georgian folk music studies have been part of the program at Tbilisi State Conservatoire since its inception.

In 1917, at the initiative of Zakaria Paliashvili, the Folk and Sacred Music Department was established. It's significant that these two spheres were paired from the beginning. Paliashvili, a choir director, was planning to teach Georgian church chant, as he had done at the Royal (Classical) Gymnasium. He planned to invite Dimitri Araqishvili, the top authority on musical ethnography, to join the Folk and Sacred Music Department. Unfortunately, the department was dissolved, and for several years Georgian folk music was taught and researched at different departments. It was only in 1946 that the department was restored as an independent branch. A study room for Georgian folk music was established in the Music History Department, which expanded in 1949.

All of this was greatly facilitated by the fact that a group of Georgian music his-

torians, who graduated from universities in Russia, returned to the Conservatoire in the 1930s. Among them were Shalva Aslanishvili, Vladimer Donadze, Grigol Chkhikvadze and Pavle Khuchua. They led the three main branches: music theory, music history and Georgian folk music. In 1937, the Music Theory and Music History Departments were established.

From the 1930s, the Conservatoire faculty began intensively arranging field expeditions to Georgia's various regions. Some of the most successful expeditions were carried out by Shalva Mshvelidze, Grigol Chkhikvadze, Shalva Aslanishvili and Vladimer Akhobadze. There is a letter in our archives addressed to the People's Internal Affairs Commission from the directors of the Conservatoire in which they ask for permission to bear arms on behalf of Shalva Mshvelidze, since he "often participates in expeditions to Pshavi, Khevsureti, Tusheti, Kartli, Guria, Achara, Javakheti, etc. and often has large sums of money with him." This shows us the scope of their activity and of the Conservatoire's deep interest in Georgian folk music.

In 1932, the Conservatoire's Bureau for Science and Methodology was created, headed by Shalva Mshvelidze. This bureau gave its approval of the Georgian music and musical ethnography programs, presented by Dimitri Araqishvili and Shalva Mshvelidze, along with other educational programs. In the 1940, with Grigol Chkhikvadze's help, a curriculum in Georgian musical culture was approved.

In 1970, the Georgian Folk Music Department was established, and its first director was Grigol Chkhikvadze. Among the faculty were Conservatoire alumni Mindia Zhordania, Kakhi Rosebashvili, Kukuri



Kukuri Chokhanelidze, Grigol Chkhikvadze and Kakhi Rosebashvili in the office of the Georgian Folk Music Department, 1966.

Chokhanelidze, Baram Baramidze and Otar Chijavadze. They were involved in teaching, compiling and research. Apart from expeditions, a noteworthy achievement was Kakhi Rosebashvili's recording of Georgian church hymns performed by Artem Erkomaishvili.

In 1997, the Georgian Secular and Sacred Music Laboratory was established at the Department. Other Conservatoire faculty also worked here, especially studying sacred music. At this time, the Department Head was Kukuri Chokhanelidze, who took this position after Grigol Chkhikvadze in 1977. In 2003, the International Research Center for Traditional Polyphony was established as part of the Georgian Folk Music Department, the Folklore Study Room and the Georgian Secular and Sacred Music Laboratory.

Due to lack of material and technical equipment, the Department had long been unable to carry out its work properly at the Conservatoire or at field expeditions. Despite this, the Department continued several aspects of its work: education of ethnomusicology

students (although their numbers declined greatly in the late 1990s), arranging of folk music concerts and scientific conferences, publication of Georgian folk music scores and scientific articles. Unfortunately, several of the faculty members passed away at the peak of their activity: Mindia Zhordania, Kakhi Rosebashvili, Kukuri Chokhanelidze, and young Edisher Garaqanidze still had much to say.

Following the revival of scientific conferences on traditional polyphony and the establishment of the IRCTP with the support of UNESCO and world-renowned ethnomusicologists, the Department became more active again. The UNESCO program has helped define priorities, also providing the necessary impetus to realize them.

These events and the interesting work of the Department's young instructors have stirred interest in Georgian folk music among students. More students in recent years have selected the Folk Music curriculum. At the Department's initiative, a student folk ensemble will begin working in February, 2005. Students from other departments will be part of this as well. This has long been a dream of the Department and the Conservatoire. Instruction in playing Georgian folk instruments is also offered.

All this is essential to ensure proper study of Georgian folk music - one of the most valuable treasures of Georgian culture. This will help secure its place as a unique world phenomenon demanding international scientific study. The mission of the Georgian Folk Music Department is serious, as the Georgian government has declared the safeguarding of folk heritage a national priority.

The Scientific Program of the Second International Symposium on Traditional Polyphony (23-27 September, 2004)

General Theory of Polyphony and Musical-Aesthetic Aspects

Polyphony as "Ethnohearing" and Its "Musical Substance": Two New Concepts to Study the Action of *Homo Polyphonicus* - **IZALY ZEMTSOVSKY** (USA)

Interrogo Ergo Cogito: Responcorial Singing and the Origins of Human Intelligence - **JOSEPH JORDANIA** (Australia)

Is Polyphonic Singing Uniquely Human? - **WOOLF VAN SILVER** (UK)

The Aesthetic Polystageness of Georgian Musical Folklore - **GIA BAGHASHVILI** (Georgia)

Ioane Petritsi's Significance in the History of Georgian Hymnography - **NINO PIRTSKHALAVA** (Georgia)

The Hypotheses on the Formation of Georgian Polyphony - **TAMAZ GABISONIA** (Georgia)

Regional Styles and Musical Language of Traditional Polyphony

Vocal Polyphony in Bosnia-Hercegovina in the Georgian and Mediterranean Context - **DIETER CHRISTENSEN** (USA)

Manifestations of Drone in the Tradition of Lithuanian Polyphonic Singing - **DAIVA RACIUNAITE-VYCINIENE** (Lithuania)

Georgian Songs of *Batonebi* - **NATO ZUMBADZE** (Georgia)

Multipart Singing among the Albanians - **ARDIAN AHMEDAJA** (Austria)

Analyzing Drone Polyphony - **FRANZ FOEDERMAYR** (Austria)

Zari (dirge) in Georgian Men's Traditional Polyphony - **NINO KALANDADZE-MAKHARADZE** (Georgia)

The Role of Mode in the Early Types of Texture in the Folk Songs from Ukrainian Polissya - **EVGENI EFREMOV** (Ukraine)

On the Role of Round Dances in Svan Musical Folklore - **MAKA KHARDZIANI** (Georgia)

Application of Authentic and Plagal Types of Monotonic Mode Dominating in Georgian Folk Singing Polyphony - **VLADIMER GOGOTISHVILI** (Georgia)

The Easter Song *Chona* in the Context of the Georgian Calendar Songs - **THOMAS HAEUSERMAN** (Switzerland)

Tradition of *Chona* and Some Questions on Its Genesis - **NINO GHAMBASHIDZE** (Georgia)

Round Table - "The Information Database of Musical Folklore – How to Make it Perfect?"

The Problem of Documentation of Cultural Heritage - **ELGUJA DADUNASHVILI** (Georgia)

The Information Database of Georgian Folk Music - **LELA MAKARASHVILI** (Georgia)

The Polyphonic Performance of Folk Songs and the Systematization of Tunes - **MIKHAIL LOBANOV** (Russia)

Polyphony in Georgian Traditional Sacred Music

Interpretation of Ancient Georgian Chanting Symbols by the 20th Century Music Manuscripts – **ZAAL TSERETELI** (Georgia)

Some Peculiarities of Chanting Traditions from Eastern Georgia – **DAVIT SHUGHLIASHVILI** (Georgia)

On the Interrelation of Neumatic System and *Chreli* **TAMAR CHKHEIDZE** (Georgia)

The Hirmos in "The Great Canon of St. Andrew of Crete" – **KHATUNA MANAGADZE** (Georgia)

Some Aspects of *Dasdeblis Metsniereba* in Georgian Church Hymns – **MAGDA SUKHIASHVILI** (Georgia)

On the Interrelation between Georgian Secular and Sacred Polyphony – **MARIAM OSITASHVILI** (Georgia)

Interrelation between Round-Dance Songs from Eastern Georgia: the Mountainous Regions and Kartli-Kakheti – **OTAR KAPANADZE** (Georgia)

Yodel from Austria - A Contribution to Early European Polyvocality – **GERLINDE HAID** (Austria)

Varieties of *Krimanchuli* (Yodel) in the Folk Songs of Western Georgia – **KETEVAN MANJGALADZE** (Georgia)

On the Rhythmic-Intonational Roots of the Ritual Songs Dedicated to the God of Wine – **MARINA KVIZHINADZE** (Georgia)

Construction, Reconstruction and Revitalization of Tonality Models in "Folk Cultures" – **JOHAN WESTMAN** (Sweden)

Polyphony and Instrumental Music

Polyphony (Three-Part) of Georgian Folk Instrumental Melodies and the Term *Zili* – **MANANA SHILAKADZE** (Georgia)

The Harmonious Chord of Georgian Folk Song and the Tunes of String Instrument (based on the field-trip materials from Guria, 2004) - **TINATIN ZHVANIA** (Georgia)

Sociological Aspects of Traditional Polyphony

Polyphony: from Oral to Written Tradition. A Changed Medium = a Changed Message? – **REBECCA STEWART** (The Netherlands)

Toward a New Choral Multiculturalism – **CLAYTON PARR** (USA)

Why Do Foreigners Sing Traditional Georgian Song? – **LAURENT STEPHAN** (France)

The Embryo of Change: Heavy Rock in the Musical Culture of Georgia - **NINO TSITSISHVILI** (Australia)

Georgian Records Preserved in the Phonogram Archive of Vienna – **NONA LOMIDZE** (Austria)

First English Translation of Essays on Georgian Folk Music

There has been almost no information for readers interested in Georgian folk music studies in languages other than Georgian or Russian. Due to this, the UNESCO project has funded the first English translation of some of the early works on Georgian traditional polyphony by famous Georgian authors. This works have been selected by the members of the International Research Center for Traditional Polyphony Nino Kalandadze, Nino Pirtskhalava, Nato Zumbadze and Maka Khardziani. Included works are by Aleksandre Jambakur-Orbeliani, Ilia Chavchavadze, Dimitri Araqishvili, Ivane Javakhishvili, Shalva Aslanishvili and Grigol Chkhivdadze.

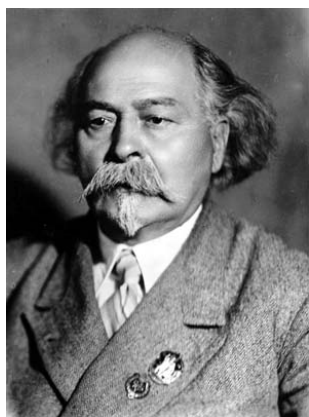


In 1861, the journal *Tsiskari* published a letter called *Iveiranelta Galoba Simghera Da Ghighini* (The Chanting Singing and *Ghigini* of the Iverians) by Aleksandre Jambakur-Orbeliani (1802-1869), a nineteenth century Georgian poet, dramatist, critic and historian. This letter was a short review of examples from various genres of Georgian folk music.



The great nineteenth century Georgian thinker and public figure Ilia Chavchavadze (1837-1907) wrote a letter called *Kartuli Khalkhuri Simghera* (Georgian Folk Song) published in the *Iveria* newspaper (1886, No. 250-251). In this letter he discusses the general aesthetics and cultural aspects of Georgian national folklore. He also states his opinion on the typology of Georgian

folk music, comparing and contrasting it with European and Asian music.



In 1925, Dimitri Araqishvili (1873-1953), considered the father of Georgian ethnomusicology, published a book called *Gruzinskaya Muzika* (Georgian Music) in Kutaisi. The book, written in Russian, was one of the first serious works on the history of Georgian folk musical culture. Almost

all aspects of Georgian musical art are discussed. The author also acquaints us with the figures who contributed to the preservation, revival and development of Georgian musical culture, secular and sacred, vocal and instrumental. Our English translation will include only those chapters dealing with folk music.

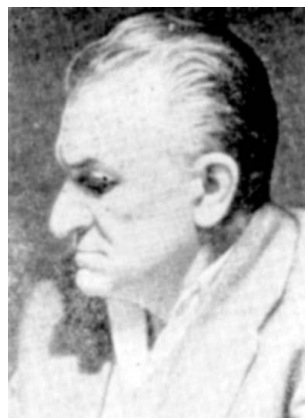
Araqishvili's second work, *Svanuri Khalkhuri Simgherebi* (Svan Folk Songs), was published in 1950 (Tbilisi, *Khelovneba* publishing). This is the first scientific attempt to survey the musical folklore of Svaneti, a mountainous region in Western Georgia. The author provides general information on the history, ethnography and daily life in Svaneti, analyzes the peculiarities of Svan musical language, and tells us the meaning of the texts. The work includes notation for 28 songs and instrumental melodies which he and other musicologists recorded. The English translation will be abridged.



We have selected the introduction from *Kartuli Musikis Istoriis Dziritadi Sakitkhebi* (Basic Questions on Georgian Music History) originally published in 1938 (Tbilisi, *Pederatsia* publishing) and reissued in 1990 (Tbilisi, *Khelovneba* publishing). This book was written by Ivane Javakhishvili (1876-1940).

In the introduction, he gives general description of the origin and history of Georgian mu-

sic. Based on available sources he discusses the viewpoints of Georgian and non-Georgian authors: Ioane Batonishvili, Davit Machabeli, Polievktos Karbelashvili, Dimitri Araqishvili, Zakaria Paliashvili, Siegfried Nadel, M. Belayev and Valentina Steshenko-Kuftina.



Shalva Aslanishvili (1896-1981) wrote a work entitled *Narkvevebi Kartuli Khalkhuri Simgherebis Shesakheb* (Essays on Georgian Folk Song), its first volume published in 1954 (Tbilisi, *Khelovneba* publishing). From this we have selected a chapter called *Mravalkhmi-anobis Pormebi Kartul*

Khalkhur Simgherashi (Forms of Multi-Voiced Singing in Georgian Folk Song). In this chapter, the author discusses the development of Georgian multi-voiced singing, its transition from two to three voices, and classifies forms of multi-voiced singing.



A work by Grigol Chkhikvadze (1898-1987), entitled *Doistoricheskaya Gruzinskaya Kostyanaya Salamuri-Fleita* (Prehistoric Georgian Bone Salamuri-Flute) was presented in Russian at the Ethnographic Congress in Budapest, Hungary, in 1963. In this work he describes the an-

cient bone *salamuri* discovered during archaeological excavations in Mtskheta in 1938. This instrument dates to the XV-XIII centuries, BC. The *salamuri* was found in the burial vault of a shepherd boy near the skull of an ox. Chkhikvadze discussed the similarity between this instrument and the Abkhzian *acharpan*.

Our English translation will be assembled according to chronological order of the works. The Center hopes to continue this work in the future and publish translations of other Georgian ethnomusicologists.

Nino Nakashidze

99 Georgian Songs

A collection of Georgian song transcriptions with English annotation called *99 Georgian Songs* was published in Wales by the Black Mountain Press of the Centre for Performance Research (CPR). This book is dedicated to the memory of Edisher Garaqanidze, one of the most prominent Georgian ethnomusicologists. Garaqanidze's years of contact with CPR led to his idea for creating such a songbook, and they decided to work on the project together. Garaqanidze had written the preface and had decided on the structure and title for the book before his untimely death in 1998. It was not until six years after this tragic event that CPR was able to complete and publish the book.

Garaqanidze's friends abroad greatly contributed to the realization of this project, especially Joan Mills, who edited the book and prepared it for publication. In her preface, she tells us the history leading up to the book's publication, and shares Garaqanidze's insights on the project. Another great contributor was



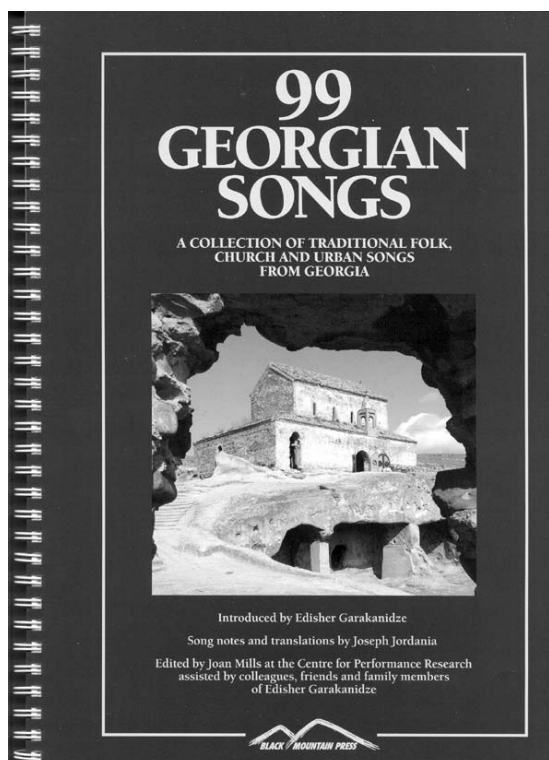
Joseph Jordania, who translated the texts of each song into English and provided brief annotation.

The preface by Edisher Garaqanidze provides a general impression of Georgia for foreigners, touching on Georgian history, geography, language and culture. It contains concise and informative information on Georgian folk music, distinguished as vocal and instrumental, rural and urban, secular and sacred music. There is discussion of performance structure, form and manner, modes, chord structure and genres. Musical dialects of East and West Georgia are compared and contrasted.

Included in the book are songs collected by Georgian ethnomusicologists at the turn of the twentieth century and in the 1990s. Some of these songs have never been published before. The songs are all excellent, and all musical dialects in Georgia are represented. There are also transcriptions of church hymns and urban songs. There is a special chart describing the peculiarities of pronunciation in the Georgian language to help readers understand how to pronounce the texts correctly in performance. There is also a discography to aid foreigners in locating recordings of Georgian folk ensembles.

99 Georgian Songs is the first such anthology prepared especially for foreign students of traditional Georgian singing. It is truly a gift for such singers, whether amateur or professional.

Otar Kapanadze



Georgian Traditional Music in 2004

January – A concert entitled *Mamebi Da Shvilebi* (Fathers and Sons) was held in the Grand Hall of the Tbilisi Conservatoire by the *Anchiskhati Church Choir* and the ensemble *Dzveli Kiloebi*. Performers of advanced age from various parts of Georgia performed in this concert as well.

February – The women's folk ensemble *Mzetamze* had a concert tour in England and Finland, also offering workshops.



March – Faculty of the IRCTP completed a training session under the UNESCO program *Safeguarding and Promotion of Georgian Traditional Polyphony*. This was a basic introduction to audio restoration and digital transfer, instruction in computer and audio-visual support technologies, archiving and inventory.

At the Tbilisi Opera House the *Basiani* Choir held a concert dedicated to the anniversary of Zviad Gamsakhurdia's birth.

April – The State Medical University Ensemble *Pesvebi* held a solo concert at the Grand Hall of the Tbilisi Conservatoire.

A field expedition was arranged in Ozurgeti, Guria by the IRCTP and the ICGFS.

May – The *Anchiskhati Church Choir* and the ensemble *Dzveli Kiloebi* had a concert tour in Germany.

The *Basiani* and *Pesvebi* ensembles traveled to Greece together with the Catholicos-Patriarch of Georgia, participating in divine service in the Georgian language held at the Holy Monastery of Iviron (founded in the 10th century by Georgian monks) on Mt. Athos.

At the State Philharmonic Hall in Tbilisi, the *Rustavi* State Song and Dance Ensemble held three concerts celebrating Georgian Independence Day.

The women's folk ensemble *Tutarchela* participated in the Choral Festival held in Rustavi.

June – A folk festival called *Art-Geni* was held at the Open-Air Ethnographic Museum in Tbilisi. The ensembles *Lashari*, *Tutarchela*, and various folk and family groups from throughout Georgia participated.

The ensemble *Lashari* held a solo concert at the Grand Hall of the Tbilisi Conservatoire, at which they launched their new CD.

The ensemble *Basiani* held a solo concert at the Grand Hall of the Tbilisi Conservatoire.

The ensemble *Universiteti* held a solo concert at the State Philharmonic Hall in Tbilisi.

The *Anchiskhati Church Choir* and the ensemble *Dzveli Kiloebi* had a concert tour in Latvia.

The ensemble *Tbilisi* had a concert tour in Holland and Sweden. They also participated in a concert celebrating the 75th anniversary of the Zutphen Rotary Club in Holland and in the International Choir Competition in Sweden.

July – The women's folk ensemble *Mzetamze* participated in the *First International Drone Singing Festival* in Alsunga, Latvia.

The ensemble *Universiteti* released a 2CD set called *Mitsa Da Zetsa* (Earth and Heaven). They also participated in the Newport Music Festival in Rhode Island, USA.

A field expedition was arranged in Lower Svaneti and Lechkhumi by the IRCTP.

August – The *Rustavi* Choir participated in the Polyphonic Music Festival in Austria.

September – The Second International Symposium on Traditional Polyphony was held at Tbilisi State Conservatoire, under the patronage of the President of Georgia and the aegis of UNESCO. Both Georgian and foreign ethnomusicologists participated. The published proceedings of the First International Symposium on Traditional Polyphony, held at Tbilisi State Conservatoire in 2002, were formally presented on the first day. Parallel to the scientific sessions, small concerts were held at the Conservatoire's Recital Hall. Participating choirs and ensembles included *The Anchiskhati Church Choir*, *Basiani*, *Rustavi*, *Me Rustveli*, *Tutarchela*, *Mtiebi*, *Zedashe*, *Dioscuria* and *Tsovata* (all from Georgia), as well as *the Eccuci Trio* (USA), *Maspindzeli* (UK), *Mze Shina* (France), *Gornai* (Australia), *Schola Cantorum Brabantiae* (The Netherlands), *Zari* (Canada), the *Lazare* ensemble (performers of ethnic Georgian origin from Azerbaijan), a

duet of ethnic Georgians from Iran, and the mixed ensemble *Heyamo* (Laz singers from Georgia and Turkey). There were also performances by choirs of non-Georgian ethnic origin living in Georgia: *Aznash* (Chechen-Kists from the Pankisi Gorge), a trio of Ossetians from Lagodekhi, and Ossetian solo performer Luiza Dudaeva from Gori. All performers participated in the closing gala concert at the Grand Hall of the Tbilisi Conservatoire.

Following the symposium, an international Georgian folk song festival called *Chven Mshvidoba* was held in Guria (West Georgia). The festival featured a wide variety of performers, and the International Centre for Georgian Folk Song presented a number of books, musical scores and CDs of Gurian songs prepared especially for this festival:

A monograph on Pilimon Koridze (one of the greatest collectors and transcribers of Georgian church hymns);
A collection of brief biographies on prominent Gurian singers;

Two different volumes of Gurian folk song notation;

Eight CDs of Gurian folk songs and sacred hymns, some including teaching materials.

During the festival, the new Museum of Church Chant opened in the village of Tskhemliskhidi in Ozurgeti and a statue of Pilimon Koridze was dedicated in Ozurgeti.

On the closing day of the festival, a gala concert was held in the town of Ureki, where many performers who had participated in the symposium were joined by the M. Kukhianidze State Ensemble from Batumi, the ensemble *Batumi*, ensemble *Guria*, a group of singers from Ozurgeti, the Kutaisi State Song and Dance Ensemble,



ensemble *Riho* from Svaneti, ensemble *Racha* from Oni, the Zugdidi State Song and Dance Ensemble *Chela*, and the *Odoia* Choir from Zugdidi.

The *Rustavi* State Song and Dance Ensemble performed in the World Music Festival in New York.

The women's folk ensemble *Mzetamze* participated in the *Flanders Festival* in Brussels, Belgium.

The ensemble *Universiteti* participated in the *Chants Polyphoniques de Calvi* festival in Corsica.

The ensemble *Kartvelebi* recorded a CD.

One concert of traditional folk music was held during the annual week-long festival *Shemodgomis Tbilisi* (Tbilisi Autumn). Participants in this concert were the ensembles *Rera*, *Zarebi*, and the folk instrumental ensemble *Khorumi*.

A field expedition was arranged in Kartli by the IRCTP.

October - The *Rustavi* Choir held a solo concert at the Vienna Concert House, and two solo concerts celebrating *Tbilisoba* (Tbilisi Festival) at the State Philharmonic Hall in Tbilisi.

The State Medical University Ensemble *Pesvebi* held a solo concert called *Pesvebi and Friends* at the State Philharmonic Hall in Tbilisi.

The State Medical University Ensemble *Pesvebi*, together with the church choir of Svetitskhoveli Cathedral, recorded an audio-cassette of church hymns.

An evening of folk music and presentation of a project called *Chveneburebi* was held at Grand Hall of the Tbilisi Conservatoire. Organizers of this event were the association *Georgian Culture in Georgia and Beyond Its Borders* (Giuli Alasania, president), the International Centre for Georgian Folk Song, and the International Research Center for Traditional Polyphony at Tbilisi State Conservatoire. At the concert, Georgian-Turkish singer Bayar Shahin (Gundaridze) sang together with Georgian performers.

November - In conjunction with the dedication of the new Tsminda Sameba Cathedral in Tbilisi, a gala concert was held at the Tbilisi Opera House featuring some of the most prominent folk ensembles and church choirs in Georgia.

Six members of the State Medical University Ensemble *Pesvebi*, who are also members of the church choir at Svetitskhoveli Cathedral participated in the First International Festival of Orthodox Chant in Kiev.

An international festival called *Chveneburebi* was held at the State Philharmonic Hall in Tbilisi. This concert was arranged at the initiative of the Georgian Patriarchate and the association *Georgian Culture in Georgia and Beyond Its Borders*. Georgian performers were joined in this concert by ethnic Georgians from Azerbaijan, Turkey, Iran and Israel.

December - The ensemble *Universiteti* held a solo concert at the State Philharmonic Hall in Tbilisi. At this concert the ensemble's name was officially changed to *Kartuli Khmebi* (Georgian Voices).

Maka Khardziani

Ethnomusicological Field Expedition in Dmanisi

In December, 2003, the International Research Center for Traditional Polyphony at Tbilisi State Conservatoire organized a field expedition to Dmanisi to settlements of Svans relocated to Lower Kartli in 1988 due to natural disaster.

Director of the expedition was Nato Zumbadze, PhD, assistant professor at Georgian Folk Music Department. Other members of the group were Music History Department students Otar Kapanadze, Nino Nadirashvili and Teona Rukhadze, and video technician Lasha Martashvili.

The last days of December were bleary in Dmanisi, but the hosts there were warm-hearted and welcoming.

We recorded oral accounts from Zhivlen Chkhetiani (64), Nikoloz Pakeliani (70) and Guram Chkhvimiani (50) containing significant information about various surviving and forgotten rituals in Svaneti.

Dmanisians claim that, of the ancient rituals surviving in Svaneti, the most widely-celebrated is *Lamproba* (also called *Limpria*). This feast day is celebrated on the appropriate day aligning with the lunar calendar, as opposed to a fixed day of the calendar, and almost always falls in the middle of February. On the day before the feast day wooden torches are made for each man of the village. Before dawn all the men light their torches and take them to the Church of St. George, where they pray and sing the hymn to St. George, *Jgragish*. After this the ritual is continued outside around a fire, singing various hymns and performing round dances. Dmanisians believe that *Lamproba* has a more symbolic context today, and has lost its ancient function. They told us of a legend about the origin of the feast day. Georgian ethnographers and ethnomusicologists agree that this ritual originated in pagan times.

Vakhtang and Zhivlen Chkhetiani shared important information with us concerning the traditions of *Mekvleoba* (judging one's luck for the coming year based on the first person to en-



ter the house after the New Year's arrival) and *Khelis Gakhsna*, and rituals dedicated to weather deities *Ga* and *Elia* (originally a pagan deity, now transformed to signify the Christian prophet Elijah). They also told us at length about *Lipnali*, the ritual cycle for honoring the souls of the dead. As they tell us, there was a women's ritual in Svaneti called *Barboli* (*Barbali*), a children's game called *Bombgha*, and a theatrical ritual called *Ughlashoba*. They mentioned that the round dances *Mirmikela*, *Jangulashi* and *Shgarida* have been lost today.

Misha Tsindeli (58) played melodies on the *chuniri* for us: *Mirangula*, *Lazhghvash*, *Vitsbil-Matsbil*, etc. He also described the tradition of making the *chuniri* and *changi*, how they should be maintained, and legends of their origins.

We also recorded Natela Gvarniani (79), recalling prayers to heal children afflicted with infectious disease, Mariam Kordzaia (64) and Maiso Subeliani (38), singing *Akvnis Nanebi* (lullabies) and other songs.

We recorded the ensemble *Shgarida* performing ancient hymns and songs restored by director Gurgen Gurchiani. Between 1985-1998, Gurchiani traveled throughout Svaneti, recording separate voice parts for Svan hymns as sung

by singers of advanced age such as Gierg Pirtskhelani, Maksime Gvarliani, Uka and Sepe Vezdeni. Using these recordings, he was able to reconstruct many of the hymns.

In January, 2004, the ensemble *Shgarida* performed a solo concert at the Grand Hall of the Tbilisi Conservatoire, in which they performed the restored hymns *O Krisdeshi*, *Tskhau Krisdeshi*, *Qaiosuma*, *Ga*, *Zashinava*, and others.

Friendship between the Dmanisi Svans and the fieldwork team members continues to this day.

Teona Rukhadze

Ethnomusicological Field Expedition in Ozurgeti Region, Guria

Under a UNESCO program, the International Research Center for Traditional Polyphony together with the International Centre for Georgian Folk Song organized a field expedition to Ozurgeti from April 26-30, 2004. Participants included researchers from the Conservatoire Tinatin Zhvania, Ketevan Matiashvili, Nino Kalandadze, Lela Makarashvili, and students Mikheil Javakhishvili, Nino Nadirashvili and Nino Nikoleishvili.

Gurian musical dialect has always received much attention in the Georgian Folk Music Department. In 1949, Vladimer Akhobadze (1918-1971) recorded eleven ancient Gurian church hymns performed by famous Gurian singers and chanters Artem Erkomaishvili, Varlam Simonishvili and Dimitri Patarava. In 1959, Kakhi Rosebashvili (1930-1988) recorded melodies played on the ancient Georgian pan-pipes called *soinari* in Guria, and the Gurian work song *Qanuri* in the Chokhatauri district. In 1960, Akhobadze recorded 30 songs in Guria's Lanchkhuti district, 15 in Chokhatauri and 50 in Ozurgeti, most of which were work songs. In 1963, Grigol Chkhikvadze (1900-1986) recorded 25 songs in the village of Likhauri, Ozurgeti



district. In 1964, Otar Chijavadze (1919-1998) recorded 80 songs in Lanchkhuti, 23 in Chokhatauri, and in 1965, 80 songs in Chokhatauri. In 1965, Artem Erkomaishvili was brought to Tbilisi from Makvaneti to restore ancient Gurian hymns. He was an unparalleled expert of ancient Gurian church chant and an eminent song-master. The Conservatoire recorded Erkomaishvili singing individual voice parts for 105 church songs. In the 1970s, Mindia Zhordania (1929-1978) and Kukuri Chokhonelidze (1940-2004) made several field expeditions to Guria and Achara (Kobuleti and Batumi) to record Gurian folk songs. In 1990, Edisher Garaqanidze (1957-1998) led a field expedition to Chokhatauri together with German ethnomusicologist Susanne Ziegler.

The purpose of our expedition to the village of Likhauri was to visit Karlo Urushadze (77), one of the greatest experts on the Gurian singing tradition. We especially hoped to record Gurian repertoire for *chonguri*. We made recordings of four different tunings for the *chonguri*.

We arranged a meeting of three great Gurian singers: Karlo Urushadze, Guri Sikharulidze (73) and Valerian Berishvili (87). Despite the fact that they were singing together for the first time, they were able to perform many old songs, including *Chven Mshvidoba*, *Me Rustveli*, *Kalos Khelkhvavi*, *Mravalzhamieri*, *Patara Saqvarelo*, *Tsamokruli* and *Shavi Shashvi*.

We made copies of materials from the sound, photo and video archives of the local museums in Ozurgeti and Chokhatauri. This material pertains to old singers and chanters in Guria.

Tinatin Zhvania

Ethnomusicological Field Expedition in Lentekhi (Lower Svaneti) and Tsageri (Lechkhumi)

Under a UNESCO program, the International Research Center for Traditional Polyphony organized a field expedition to Lentekhi and Tsageri from July 16 – August 4, 2004. Participants were Malkhaz Erkvanidze and Ketevan Matiashvili, faculty at the Conservatoire's Georgian Folk Music Department. During the expedition we visited Lentekhi's villages of Kakhura, Tekali, Khopuri, Tsana and Kheledi.

On the first day of the expedition, we recorded about ten songs with *chuniri* accompaniment performed by Lentekhi resident Eter (Shura) Liparteliani (62).

The men's ensemble *Mizhe Nari* (Sunlight) is comprised of residents from the *Choluri* area. The ensemble was created in the 1990s and its members are Vaso Babluani, Vakhtang Mukbaniani, Valodia Babluani, Mamuka Mukbaniani, Gerasime Zurabiani and Davit Mukbaniani. Founder and director of the group is Jumber Mukbaniani (74) who was a member of the *Lentekhi Song and Dance Ensemble* in the 1960s when it was directed by Jokia Meshveliani, Honored Artist of Georgia. We met this group in the village of Tekali at the home of Jumber Mukbaniani. Despite the fact that his wife had died two years earlier and he had not sung since then, Jumber did not refuse to sing for us, stressing that the work we were doing was very important. We recorded seven songs from the ensemble and videotaped fragments of round dances. Significantly, young people and old alike perform in the ensemble, indicating that there is much interest in their local folklore.

Nana Zurabiani (34) recalled an incantation that her grandmother used to speak to protect livestock from wild animals. We also recorded several such incantations from Sara Shavrishiani (75).

In the village of Khopuri we met the family of Shota Kurasbediani (74). Here a group of four men gathered: Kurasbediani himself, Boris Gugava, Amiran and Gulad Liparteliani, all former members of Jokia Meshveliani's ensemble. We recorded five of their songs. It is worth noting that the Lower Svan variants of *Tsmindao Ghmerto* and *Alilo* exist only in the Georgian Language.

In the village of Kheledi, we visited the Kardava family. Shalva Kardava (83) and his wife, Magrapi Charkseliani barely managed to recall a couple of songs. Here we also met the head of the village, Jambul Gazdeliani (72), from whom we also made four recordings of songs and instrumentals for the *chuniri*, as he is a skilful *chuniri* player. He apologized that he couldn't sing more, as he was still mourning the death of his mother.

In Lentekhi we visited Tsiala Gurabanidze, the widow of Jokia Meshveliani. She received us very graciously and gave us access to materials from the family archive.

We were fortunate to attend concerts at the Lentekhi House of Culture by performers from local ensembles existing throughout the region. The Lentekhi House of Culture is directed by Gela Gugava. Sadly, the performances we saw led us to believe that most of today's performers in Lower Svaneti have lost connection with their traditions. Their repertoire was sparse, and all ensembles seemed to sing the same songs, many of which are of non-local origin (Georgian, as opposed to Svan) and accompanied by *pan-duri*.

Our expedition to Tsageri district took us to the regional center, the town of Tsageri, and to the village of Chkhuteli. We met the folk group based at the Tsageri House of Culture. The group is directed by Zaza Qurashvili, and its members include Tamaz Kopaliani, Sozar Bendeliani and Aleksandre Gogidze. They sang eight Lechkhumian songs for us, as well as several songs from other parts of Georgia.



We were very pleased to meet an ensemble of elderly men called *Lechkhumi*. This ensemble was established in 1974, and is directed by Rapiel Kopaliani (79). This group was originally called *Salkhino* when it was directed by Davit Kopaliani, Rapiel's father. None of the original members of *Salkhino* are alive. *Salkhino* was recorded in 1967 by Grigol Chkhikvadze, professor at the Conservatoire.

The aim of the six-member ensemble *Lechkhumi* is to preserve local Lechkhumian songs, passing them to future generation. The members of the ensemble are Rapiel Kopaliani (79), Guja Chakvetadze (75), Grigol Bendeliani (74), Jumber Saghinadze (76), Vilgelm Kopaliani (68) and Otar Saghinadze (74). We recorded 32 Lechkhumian songs from the ensemble.

In the neighboring village of Chkhuteli, Shalva Kvirikashvili (68), Omar Akhvlediani (73), Jemal Tvaradze (63), Shalva Svanidze (72), Davit Svanidze (70) and Grigol Meshveliani (67) sang eight songs for us.

During the expedition we also made video copies of material recorded sometime in the 1970s. Included in this footage are performances by the *Lentekhi Song and Dance Ensemble*. There was also video footage of ensembles *Mizhe Nari* and *Lechkhumi*. This material will be preserved at the Conservatoire's International Research Center for Traditional Polyphony.

We believe that our expedition was partly successful, and gave us an idea of what work could be done in these places in the future. The



villages of Kheledi (which has been called *Singers' Village*) and a few other villages disappointed us. Many people were not at home, away for the summer. This showed us that the summer is not the best time for such expeditions in Georgia. So much work takes place at this time of year that it is difficult to gather people for singing. In the village of Kakhura there is only one man who is known as a source of knowledge on local ancient traditions, and he was not at home. In Khopuri we were inhibited due to lack of transport, preventing us from recording women's repertoire. In fact, we did not record any women's songs during the expedition, which we consider most unfortunate. We did, however, record many names and addresses which should help us in future visits.

We had also wished to meet with Ushguli villagers, but due to transportation difficulties we were unable to go there. Instead, we went to the dedication of the new church in Tsana, one of the highest villages in Lentekhi. Villagers from Ushguli were supposed to be there as well, but for some reason they did not come.

The members of the expedition would like to thank all those who helped us throughout the course of our work: Besarion Liparteliani (student at the Tbilisi Theological Seminary), Gulad Liparteliani, Tamaz Kopaliani and Zaza Qurashvili. Special thanks to Father Ioseb (Niguriani), local priest of the Tsageri-Lentekhi Eparchy, without whose moral and practical guidance the expedition would not have been so successful.

Ketevan Matiashvili

Ethnomusicological Field Expedition in Telatgori (Kartli)

In Tbilisi in March, 2003, I met a 72-year-old *stviri* (pipe) master named Elguja Mukhigulashvili. In September, 2004, I was able to travel to his village of Telatgori in the Kaspi district. In this brief expedition arranged by the International Research Center for Traditional Polyphony I was joined by Lela Makarashvili, staff member at the Conservatoire's Georgian Folk Music Department, and Elguja Dadunashvili, staff member in the folklore department at the Shota Rustaveli Georgian Institute of Literature. Video materials from this expedition were edited by Giorgi Tsomaia.

This expedition had a concrete goal: to record Elguja Mukhigulashvili describing the process of *stviri*-making, then record him actually making one, and then examples of melodies for the instrument. Besides this, we were able to collect various interesting oral ethnographic materials, folk arts, and examples of folk song and dance.

We knew about the *stviri* from the works of Ivane Javakhishvili, Kakhi Rosebashvili, Manana Shilakadze, Tinatin Zhvania and Ketevan Nikoladze. In 1998, Giorgi Michnigauri from the village of Akhalsopeli in Kartli prepared a similar instrument from stems of the sweetbrier (*rosa eglanteria*) rose bush. As we know, in



Guria and Samegrelo, wind instruments such as the *larchemi-soinari* panpipes are made from stems of *phragmites communis trin* (common reed), while in East Georgia they used the same material for making the *salamuri*.

The *stviri* can also be made from dried stems of common reed. It is approximately 20-21 cm long, and 0.7-1cm in diameter. It has a tapered mouth-hole and six finger-holes. One performer may play two of these *stviris* at the same time, as with the sweetbrier *stviri*. The player blows the main *stviri*, which has finger-holes, at the same time playing a shorter, tongued *stviri*, which has no finger-holes. In this case, a simple drone-based polyphonic melody is produced.

Elguja Mukhigulashvili learned to play the *stviri* in his youth from a shepherd from the neighboring village of Lavriskhevi. Today he makes these instruments for children and for sale. He sometimes blows the *stviri* as a signal. He also plays traditional Georgian wrestling, dance, and other melodies. Children use his *stviris* as whistles during football and other games.

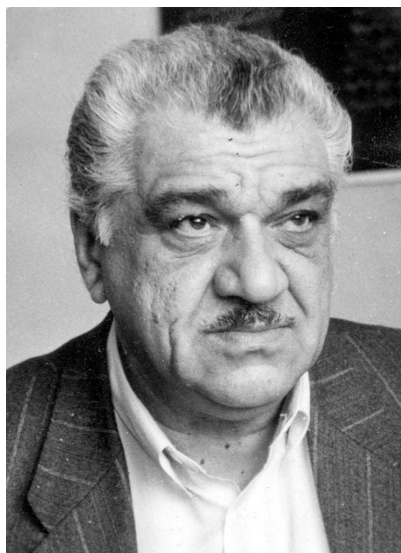
Material collected during the expedition amounts to 40 minutes of audio and video. Elguja Dadunashvili assembled and presented fragments of this material for a presentation of the project results arranged by Georgian and German researchers at the Goethe Institute. He also presented fragments during discussion of the creation of an information database at the Second Symposium on Traditional Polyphony.

Hardly any research has been done on Children's musical instruments by Georgian ethnomusicologists or organologists. Both, the simple design and everyday function of these instruments are very important and worthy of study to help determine the genesis of instrumental music.

Nino Kalandadze

Georgian Ethnomusicologists

**Evsevi (Kukuri)
Chokhonelidze**



Evsevi (Kukuri) Chokhonelidze (1940-2004) was professor and head of the Georgian Folk Music Department at the V. Sarajishvili Tbilisi State Conservatoire. He was head researcher at the International International Research Center for Traditional Polyphony, board member of the International Centre for Georgian Folk Song, professor and founding faculty member at the Ekvtime Taqaishvili State University of Culture and Art, and director of the musical program at the folklore studies lab there. He was vice-president of the Georgian branch of CIOFF (Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels). In the 1960s, he was a founding member of the ensemble *Gordela*, and in the 1980s he was a consultant for the *Tsinandali*, *Mtiebi*, *Mzetamze*, *Anchiskhati* and *Basiani* ensembles. In 1994, he founded the Georgian Folk Theater of the Young Artists Union.

Kukuri Chokhonelidze was born on July 13, 1940, in Tbilisi. In 1967, he graduated from

the Tbilisi State Conservatoire's faculty of music history, with a concentration in Georgian folk music. In 1970, he completed his post-graduate studies under Professor Grigol Chkhikvadze.

From 1964, he worked in the Conservatoire's folklore department as a lab assistant, becoming an instructor in 1970, finally becoming department head in 1977.

From 1974, he was head of the folklore commission at the Georgian Composers' Union, becoming a board member in 1979.

Chokhonelidze made great contributions to the collection, transcription, performance, research, publication and popularization of Georgian folk song. Under his direction, field expeditions were made to Racha, Guria, Achara, Imereti, Kakheti, etc. He made exceptional contributions to the revival and promotion of Georgian church chant. During the communist period he worked with Kakhi Rosebashvili and Anzor Erkomaishvili to record church hymns performed by Artem Erkomaishvili, the last great proponent of the Gurian school of chant. Together with Rosebashvili, he helped initiate research of Georgian sacred music, paving the way for many others.

Chokhonelidze was one of the founders of the new school of Georgian ethnomusicology. Under his direction several theses and dissertations were realized. He was opposed to cold scientific research. He had broad interests and was always willing to hear new ideas. His research concerned almost all aspects of Georgian folk music history and theory. He participated in a number of scientific forums and wrote about forty research works, 20 of which have been published in abstract or complete form in Georgian, Russian and German. He composed a music textbook for Georgian public schools, and worked on a Georgian folklore dictionary and encyclopedic entries for the *Kartuli Entsiklopedia* (Georgian Encyclopedia) publishing house.

He was one of the co-authors for various books of Georgian folk song transcriptions, and editor of a similar collection of Georgian and Abkhazian folk songs. He assembled a 4LP anthology of Georgian folk songs published by Melodiya. He was consultant for the Georgian Film Studio, author of many newspaper articles and reviews, and writer for Georgian TV and radio programs.

In his last years, he was author and director of a project called The Treasure of Georgian Folk Music, which aimed to systematize, catalog and classify the genres of Georgian folk songs, sponsored by the Soros Foundation. He composed a dialectic dictionary of Georgian music, the first volume (Samegrelo) of a multi-volume anthology sponsored by the international foundation Khobi, and a children's book of Georgian folk songs called *Mzev Shin Shemodio*, sponsored by the *Bank Respublica*.

He was kindhearted, humble and self-demanding. He was always happy to share his knowledge with anyone. Scholars and performers alike came to him for advice, as well as instrument makers and those simply interested in folk culture. During the days of the Georgian Civil War, he stayed at the Conservatoire to protect the folklore archive. He was largely responsible for the success of the Georgian Folklore School. Together with the other senior members of the department, he worked tirelessly to maintain Georgian national identity, preserve the treasure of Georgian folklore, and continue research of it.

In July, 2005, Kukuri Chokhonelidze would have turned 65.

Among the works of Kukuri Chokhonelidze, the most significant include:

1. *Diatonic Modes in Georgian Folk Music* (1973), in *Collection of Scientific Works*, A. Shaverzashvili, K. Tumanishvili, et al, editors, Tbilisi: Tbilisi State Conservatoire, pp. 127-143 (in Georgian).

2. *Modal Basis of Georgian Folk Song* (1983) in *Mode, Melody and Rhythm in Georgian Folk Music*, collection of



scientific works, A. Shaverzashvili, editor, Tbilisi: Tbilisi State Conservatoire, pp. 3-30 (in Georgian with Russian summary).

3. *Peculiarities of Voice Coordination and Harmony in Georgian Polyphonic Folk Music* in *Questions on Georgian Polyphony*, collection of scientific works, (1988) N. Gabunia, R. Tsurtsunia, et al, editors, Tbilisi: Tbilisi State Conservatoire, pp. 29-42 (in Georgian).

4. Tschochonelidse, Evsevi (1988) *Das Wesen der georgischen polyphonen Volksmusik*, Zeitschrift Georgika. Veröffentlicht der Friedrich-Schiller. Voritzende des Redaktionskollegiums: Fahnrich, Heinz (Jena) und Lortkipanidse, Mariam (Tbilisi). Universität Jena and der Staatlichen Georgischen Universität Tbilisi, Heft 11. (In German)

5. *The Art of Improvization in Georgian Polyphonic Music* (2000), in *Questions on Traditional Polyphony* (Materials of the International Conference for the 80th Anniversary of the Tbilisi State Conservatoire), R. Tsurtsunia, editor, Tbilisi: Tbilisi State Conservatoire, pp. 195-206 (In Georgian with English Summary).

6. *On Some Historical and Theoretical Aspects of Mode* (2001), in *Questions on Secular and Sacred Polyphony* (presentations for the International Scientific Conference Celebrating 2000 Years of Christianity and 3000 years of Georgian statehood), Tbilisi: Tbilisi State Conservatoire, pp. 304-315 (In Georgian with English summary).

7. *On an Important Period of a Qualitative Shift in Georgian Musical-Aesthetic Thinking* (2002), in *Proceedings of the First International Symposium on Traditional Polyphony*, R. Tsurtsunia, J. Jordania, editors, Tbilisi: International International Research Center for Traditional Polyphony at Tbilisi State Conservatoire, pp. 99, 105 (In Georgian and English).

8. *Georgian Folk Music: Samegrelo* (2003), K. Chokhonelidze, author, anthology of song transcriptions with annotation, Tbilisi: International Centre for Georgian Folk Song and International Research Center for Traditional Polyphony at Tbilisi State Conservatoire (In Georgian and English).

Nino Kalandadze
Nino Nakashidze

The *Anchiskhati Church Choir* and Folk Group *Dzveli Kiloebi*

The two names above have long been synonymous for high professionalism and taste in Georgian traditional music.

These groups, established at different times but on the same principles, are working closely together today. They usually appear in concert as one and the same group.

In the mid 1980s, several young students of the Tbilisi State Conservatoire with common credo, interest and taste met. They were soon joined by a mathematician. Their informal meetings were always accompanied by song, including jazz, classical piano, and Georgian folk song and church chant, which were novelty at the Conservatoire at that time. Very soon these friendly meetings led to the creation of a definite group, which intensely and purposefully studied Georgian folk and sacred music.

This interest in Georgian folk art was inspired by the appearance of the ensemble *Mtiebi*, a group founded at the end of the 1970s by Edisher Garaqanidze, who later became a prominent Georgian ethnomusicologist. The creation of *Mtiebi* was the beginning of a new era. They began presenting Georgian folk art as it existed in its original, traditional context. The group's sound, performance manner, use of dance and musical instruments were all strikingly different. *Mtiebi* brought to their audiences many songs that other folk groups had "rejected".

This revival of village folklore became the main direction for the newly established ensemble of students directed by Malkhaz Erkvanidze. The most significant difference in their repertoire was the addition of Georgian church chant.

In the late 1980s, this group initiated the restoration of the traditional Georgian liturgy and forgotten canonical hymns, which had been neglected due to historical difficulties in Georgia over the centuries.

In 1987, the divine service for Easter at Betania Monastery was celebrated with tradi-

tional Georgian canonical chant performed by these young singers. Following this, they began chanting at Anchiskhati Church in Tbilisi. Since then, the *Anchiskhati Church Choir* has done much to restore Georgian canonical chant, continuing their work with great success. Thanks to their efforts and activities to promote their work, today ancient Georgian chant can be heard in Tbilisi and throughout Georgia.

Apart from Georgian chant, the *Anchiskhati Church Choir* also pays great attention to Georgian folk song. For them these two branches of Georgian tradition have always been of equal interest. Notably, the choir members actively travel throughout Georgia, collecting Georgian folklore. Some of them are involved in scientific research of Georgian song and chant. Malkhaz Erkvanidze and Davit Shughliashvili are members of the International Research Center for Traditional Polyphony.

In 1999, *Dzveli Kiloebi* was founded. This group has successfully continued the work of the *Anchiskhati Church Choir* to restore tradi-



tional performance manner and tuning in modern Georgian performance practice. The results of these two groups' work can clearly be seen at their concerts, where Georgian folk, sacred and instrumental music is presented in broad context. Recently, they have added dance. These concerts, which they have held annually at the Grand Hall of the Conservatoire, are no longer simply demonstrations of their year's work. They have become informative and educational. Since 1999, they have combined their high-level performance with discussion of Georgian music with the audience, giving them opportunity to hear some of the great surviving performers from various parts of Georgia.

The *Anchiskhati Church Choir* and *Dzveli Kiloebi* have toured in Greece, Russia, Germany, Switzerland, Austria, France, England, Canada and the Baltic States. In 2005, they plan another concert at the Grand Hall of the Conservatoire.

Members of the *Anchiskhati Church Choir* are: Davit Zatiashvili (I voice, *krimanchuli*), Zaal Tsereteli (I, II voices), Malkhaz Erkvanidze (II, III voices, instruments), Vasil Tsetskhladze (I, II voices), Davit Shughliashvili (III voice), and Grigol Bulia (III voice). Founding members of the choir also included Revaz Kiknadze (composer, currently living in Germany), Aleksandre Khakhishvili, Teimuraz Imnadze and Guram Gagoshidze.

Members of *Dzveli Kiloebi* are: Levan Veshapidze (I, II voices, *krimanchuli*, *chiboni*), Mamuka Kiknadze (III voice), Davit Megrelidze (I, II voices), Gocha Balavadze (III voice), Gocha Giorgadze (I, II voices) and Nikoloz Beriashvili (I voice).

The *Anchiskhati Church Choir* has realized several projects to reissue collections of ancient Georgian church hymns in Western notation originally published in the nineteenth and twentieth centuries. These collections were edited by Malkhaz Erkvanidze:

1. *Kartuli Galoba* (Georgian Chant: Night Vigil Prayers and Divine Service Hymns), Vol. I, first edition, Tbilisi, 2000.

2. *Kartuli Galoba* (Georgian Chant: Night Vigil Prayers and Service Hymns), Vol. I, second edition, including CD of hymns performed by *Dzveli Kiloebi*, Tbilisi, 2001.

3. *Kartuli Galoba* (Georgian Chant: The Hymns of Immovable Celebrations and Twelve Celebrations of Our Lord), Vol. II, including CD of hymns performed by the *Anchiskhati Church Choir*, Tbilisi, 2002.

4. *Kartuli Galoba, Gelati School* (Matins, Vespers, Divine Service, Prayers, Fixed Holy Day Hymns, Paschal, Requiem and Wedding Hymns) Tbilisi, 2003.



5. *Kartuli Saeklesio Da Salkhino Sagaloblebi, Guruli Kilo*, including CD of hymns performed by *Dzveli Kiloebi*, Tbilisi, 2003.

6. *Kartuli Galoba* (Georgian Chant: Night Vigil Prayers and Divine Service Hymns), Vol. I, third edition, including CD of hymns performed by *Dzveli Kiloebi*, Tbilisi, 2004.

THE ANCHISKHATI CHURCH CHOIR AND FOLK GROUP DZVELI KILOEBI DISCOGRAPHY:

1. *Aghdgomis Sagaloblebi* (Easter Hymns), *Anchiskhati Church Choir*, 1990 (LP)

2. *Sashobao Sagaloblebi* (Christmas Hymns), *Anchiskhati Church Choir*, 1991 (audio cassette)

3. *Gelatis Skolis Sagaloblebi* (Gelati School Hymns), *Anchiskhati Church Choir*, 1995 (audio cassette)

4. *Shua Saukuneebis Kartuli Saeklesio Musika* (Georgian Church Music from the Middle Ages), *Anchiskhati Church Choir*, 2000 (audio cassette)

5. *Panashvidis Sagaloblebi* (Requiem Hymns), *Anchiskhati Church Choir*, 2000 (audio cassette)

6. *Kartuli Saeklesio Galoba – Movedit Takvanis-Vstset* (Georgian Church Chant – Come Let Us Worship), *Anchiskhati Church Choir*, 2003 (audio cassette and CD)

7. *Guruli Saeklesio Da Salkhino Sagaloblebi* (Gurian Church and Festive Hymns), *Dzveli Kiloebi*, 2003 (audio cassette and CD)

8. *Shua Saukuneebis Kartuli Saeklesio Galoba* (Georgian Church Chant from the Middle Ages), *Anchiskhati Church Choir*, 1998 (CD)

9. *Kartuli Khalkhuri Simgherebi* (Georgian Folk Songs), *Anchiskhati Church Choir*, 1999 (CD)

9. *Kartuli Khalkhuri Da Saeklesio Musika* (Georgian Folk and Church Music), *Anchiskhati Church Choir and Dzveli Kiloebi*, 2001 (Live CD)

10. *Kartuli Khalkhuri Simgherebi* (Georgian Folk Songs), *Anchiskhati Church Choir and Dzveli Kiloebi*, 2003 (Live CD)

11. *Kartuli Khalkhuri Simgherebi Da Saeklesio Musika* (Georgian Folk Songs and Church Music) *Anchiskhati Church Choir and Dzveli Kiloebi*, 2003 (2CD)

Georgian Songmasters

“Each Time I Sing It Differently”

An Interview with Eminent Songmaster Otar Berdzenishvili

Tamaz Gabisonia - “Mr. Berdzenishvili, what is your opinion on the state of Gurian song performance today?”

Otar Berdzenishvili - “True Gurian folk performance is very rare these days. They can’t sing in the mode. When a song-master teaches a song he should preserve this mode, but not everyone is capable of this. Of course, this is not just a problem with Gurian song. Each region of Georgia has its own mode. The number of great singers gets smaller and smaller each year. Years ago, each village had good singers and choirs, as well. There are still a few people who pass their art to the young generation. Some of these young people also learn songs from recordings.”

TG - “Today, who do you consider to be carriers of the Gurian singing tradition?”

OB - “There are several groups and a trio in Ozurgeti who are trying to preserve this tradition. There is also a group of about 40 pupils at the Chokhatauri music school under the instruction of Lali Koripadze. Last summer, they invited me for consultation, and I hope that they will take my advice.”

TG - “Your father, Vladimir Berdzenishvili, was distinguished for his incomparable ability to improvise. What can you say about the state of improvisational art in Gurian song today?”

OB - “Of course, improvisation is very important, but it’s quite limited when the good singer does not have comparably skilled partners. A skilled improviser can never sing freely with someone who only sings from fixed memorized variants. This is because the skilled improviser is always worried that the other singer will get lost.”



TG - “We know that years ago, great singers would test their pupils by improvising in ways to confuse them...”

OB - “Yes, we would. Some of these pupils managed to finish, but without really being inside the song. More often, I have to sing simple variants with other people. Although, I must admit, it’s my nature that I’m never able to sing my part exactly the same way for any song.”

TG - “Yes, but isn’t there some kind of basic structure in Gurian song around which the singer improvises? Don’t we have ‘original’ versions of these songs?”

OB - “Of course there are many ‘original’ versions. When I plan to teach someone, I first decide on the main structure, and then select a variant. As I’ve already said, when I sing a song myself, each time I sing it differently.”

TG - “Do singing partners create the conditions necessary for good improvisation?”

OB - “Yes, this should always be the case.”

TG - “Which voice is most important in Gurian song?”

OB - “I’d say the key voice is the bass. This isn’t just because I sing bass myself. Each of the three voices has different and essential functions. The song is always considered ‘good’ when all three voices are performed well. This does not mean that all three voices must necessarily improvise at once. My father often said, “The three voices should never go crazy at the same time.” For example, my father sang with a remarkable *krini* (thin, high voice) in *Chven*

Mshvidoba and *Latariis Simghera*, where he greatly improvised. If I improvised to this degree at the same time it would just make a mess.”

TG - “How can a singer sense that his partner is about to start or end improvisation?”

OB - “He will certainly feel it. It’s also largely dependent on the phrases.”

TG - “What can you say about *krimanchuli*?”

OB - “*Krimanchuli* weaves the song together. Many of my father’s pupils became great *krimanchuli* singers, including Vano Gudavadze and Shota Dolidze. There have also been some women *krimanchuli* singers, such as Zina Bersenadze. Once Anzor Kavsadze asked my father his opinion on women *krimanchuli* singers. He replied, “What can we do if we don’t have a man? We can’t just forget these songs because of this.” Although, in Guria we have a saying: if the hen starts crowing you should kill it.”

TG - “Is the *gamqivani* voice any easier?”

OB - “Yes, in comparison. *Krimanchuli* demands more skill. When I listen to Teopile Lomtadidze’s *krimanchuli* it gives me goosebumps.”

TG - “Can you tell us what your favorite song is?”

OB - “Every Gurian song is my favorite. I usually prefer the more complex songs when I sing in concert, but sometimes I like simpler songs to relax.”

TG - “There have always been ‘professional’ singers in Guria, but did the average Gurian sing?”

OB - “They all sang at the table, at home, during work – although how much they sang depended on their talent.”

TG - “How does Gurian mode correspond to tempered Western scales?”

OB - “Gurian song does not fit in tempered scales. There are pitches that are neither *c* nor *c sharp*. This is true in all voices. Given the choice, I always try to sing in the true mode. I used to think my father was like a bat – and indeed, when he came to points in the song where there were fourths, he tuned to his partners in

such a way that it seemed he had heard it in advance.”

TG - “If a Gurian is alone, singing to himself, what voice will he sing? Will it be the voice part he usually sings?”

OB - “I think he would choose the *damtsqebi* (beginning) part, because this is the voice that has the text. For example, during the pressing of the grapes, men usually sang the *damtsqebi* quietly to themselves. Of course, if the song began with the first or bass voice, it’s possible a singer would choose those voices.”

TG - “Songs from what part of Georgia are your favorite after Gurian songs?”

OB - “Megrelian, and, of course, Acharan; Guria and Achara were the same province for centuries. I also like Imeretian song – but Gurian performance is incomparable.”

TG - “Are there any songs you know that you have never performed?”

OB - “Yes, in fact, more than one. I’m sad to say that I haven’t yet recorded some songs that have never been performed in public. For example, in my childhood I heard a song – which I still remember – which was sung when they were making the bride’s dress. They would sing to bless the bride.”

TG - “Have you heard songs in their original context?”

OB - “Of course - *Kalos Khelkhvavi*, for example, which is sung during the corn har-



Vladimer Berdzenishvili

vest, and *Naduri*. These songs were obviously much longer during the work process than on stage. I once asked my father how someone could manage singing during such hard labor. He told me that singing created divine power which gave more energy to the workers.”

TG - “What do you think of the contemporary ‘remixes’ of Georgian folk songs?”

OB - “These are ridiculous. I’d say it’s like putting rusty things in your jewelry box. This is a serious crime. I’ve made some arrangements myself, but in the traditional, local folk style, which I know very well.”

TG - “Thank you for such an interesting interview.”

Kiziq Boloze

A round-dance song from Khevi
transcribed by Otar Kapanadze

$\bullet = 130$

I

8

ki - ziq bo - lo - ze bo - lo - ze ki - ziq bo - lo - ze - o - da - o
ქი - ზიყ ბო - ლო - ზე ბო - ლო - ზე ქი - ზიყ ბო - ლო - ზე - ო - და - ო

II

8

ki - zi - q bo - lo - ze bo - lo - ze ki - ziq bo - lo - ze - o.
ქი - ზი - ყ ბო - ლო - ზე ბო - ლო - ზე ქი - ზიყ ბო - ლო - ზე - ო.

I

8

te - tri ka - ta - mi mo - mi - kles ki - ziq bo - lo - ze - o - da - o
თე - ტრი კა - ტა - მი მო - მი - კლეს ქი - ზიყ ბო - ლო - ზე - ო - და - ო

II

8

te - tri ka - ta - mi mo - mi - kles da ki - ziq bo - lo - ze - o - da - vo
თე - ტრი კა - ტა - მი მო - მი - კლეს და ქი - ზიყ ბო - ლო - ზე - ო - და - ვო

I

8

ki - zi - q bo - lo - ze bo - lo - ze ki - ziq bo - lo - ze - o.
ქი - ზი - ყ ბო - ლო - ზე ბო - ლო - ზე ქი - ზიყ ბო - ლო - ზე - ო.