

The
V. Sarajishvili
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The news

Ethnomusicological life in Georgia (January-June, 2013)

18.04.2013 – Information on Georgia's ethnomusicological life was published in the last volume of the ICTM (International Council of Traditional Music of UNESCO) bulletin under the headline – National and Regional Representation Report. In general the aforementioned headline includes ethnomusicological news of various countries and regions of the world (see www.ictmusic.org, Bulletin of the ICTM vol.122-April 2013, pp.44-50)

Festivals and Conferences

12.03.2013 – Ensemble “Basiani” participated in the Concerts of Lent dedicated to Alexandre Nevsky's 300th anniversary at the Grand Hall of St. Petersburg Academic Philharmonic Society, as part of the festival “Academy of Orthodox Music”.

20-23.03.2013 – Nino Makharadze, Doctor of Musicology and Lolita Surmanidze, specialist of Batumi Art University participated in the 19th Symposium of the ICTM Study Group on Folk Musical Instruments in Bamberg, Germany.

1-9.04.2013 – The Meeting of UNESCO Intangible Cultural Heritage Council was held in Paris, among the participants was Prof. Rusudan Tsurtsumia, Director of the International Research Centre for Traditional Polyphony.

6-7.04.2013 – Ensemble “Riho” performed in a solo concert at *La Maison des Cultures du Monde* as part of the 17th Festival de L'Imaginaire in Paris.

19.04.2013 – 4th International Conference-Concert of Musicology Students was held at the Museum of Tbilisi State Conservatoire.

20-25.05.2013 – Batumi hosted International Festival of the 21st Century Music.

24.05.2013 – Georgian Folk Music Department of Tbilisi State Conservatoire held the conference and concert of Young Ethnomusicologists dedicated to Dimitri Araqishvili's 140th Anniversary.

30.05.2013 – The Giorgi Mtatsmindeli High School of Church Chant and the Centre of Church Chant of the Georgian Patriarchy held a scientific conference on the theme – **tradition, canonic, performance** at Tbilisi State Conservatoire.

31.05.2013 – Student's scientific society of Tbilisi State Conservatoire held the annual scientific Conference.

Compact Discs, Work-shops, Lectures, etc.

06.01. 2013 – Ensemble “Shavnbada” released a CD for learning Georgian Chant (Vespers)

20-21.05.2013 – Professor Rob Simms of York University (Canada) delivered two lectures at Tbilisi State Conservatoire as organized by the IRCTP: 1. “Poetics of Iranian Song and Muhammad Reza Shajarian's Songs” – historical, political, poetic aspects, narrative performance, balance of the individual and collective in tradition, interrelation between tradition and contemporaneity, improvisational performance of music; 2. “West African instrumental Polyphony” – structure of the percussion instruments of the Mande people of Ghana, Senegambia, Guinea and Mali, transmission from generation to generation, its cultural context and polyphonic aspects of Kora- Harp of the Mande people. The attention was focused on new methods and approaches of ethnomusicological study.

Expeditions

April, 2013 – Georgian Folk Music Department of Tbilisi State Conservatoire organized folk-music-expedition in Achara, headed by Teona Rukhadze – a Doctoral student of the Department; other members of the expedition were: Magistracy students of the Department Teona Lomsadze and Sopo Kotrikadze.

Concert Tours

7-15.01.2013 – Ensemble “Rustavi” together with Cloud Gate – Dance Theatre of Taiwan performed in concerts at the Culture Palace ‘Istana Budaya’ in Kuala Lumpur, Malaysia.

16-20.01.2013 – Ensemble “Rustavi” held concerts in St. Petersburg and Novgorod.

29.02-4.02.2013 – Ensemble “Rustavi” was on a concert tour in Sardinia.

16-25.02.2013 – Ensemble “Rustavi” and Cloud Gate – Dance Theatre of Taiwan participated in Taiwan International Festival of Arts, at the National Theatre in Taipei, Taiwan.

3-12.04.2013 – Ensemble “Rustavi” held solo concerts at Crocus City Hall, Moscow.

19-20.05.2013 – Ensemble “Me Rustveli” held solo concerts in Krivoy Rog, Ukraine.

1.06.2013 – Ensembles “Tutarchela” and “Me Rustveli” held a solo concert in Ijevan, Armenia

Concerts and Evenings

20.01.2013 – A song and chant concert was held at the Recital Hall of Tbilisi State Conservatoire with the participation of Tbilisi-based folk ensembles.

02.02.2013 – Festive Liturgy was held at St. Ekvtime Church in the village of Kiketi dedicated to St. Ekvtime Confessor's Day with the participation of various folk ensembles and choirs of chanters: “Aghsavali”, “Basiani”, “Didgori”, “Ialoni” and children's choir from Gori.

10.03.2013 – Ensemble “Didgori” performed in a solo concert as part of the project “My Beloved Country” at the residence of Isaia Metropiltan of Nikozi and Tskhinvali, in the village of Nikozi.

10.05.2013 – Ensemble “Didgori” held a concert at Tbilisi Samepo Ubnis Teatri as part of “Tbilisi Week of Music”.

11.05. 2013 – Ensemble “Didgori” participated in the Opening concert of New Wine Festival, at Tbilisi Ethnographical Museum.

24. 05.2013 – Evening of Georgian traditional music dedicated to Georgia’s Independence Day was held at Bolnisi House of Culture, with the participation of local and visiting collectives and individual performers.

26.05.2013 – Concert dedicated to Georgia’s Independence Day was held at the central square of Rustavi with the participation of “Tutarchela” and “Me Rustveli”.

09.06.2013 – Ensemble “Shav nabada” held a solo concert at the Grand Hall of Tbilisi State Conservatoire.

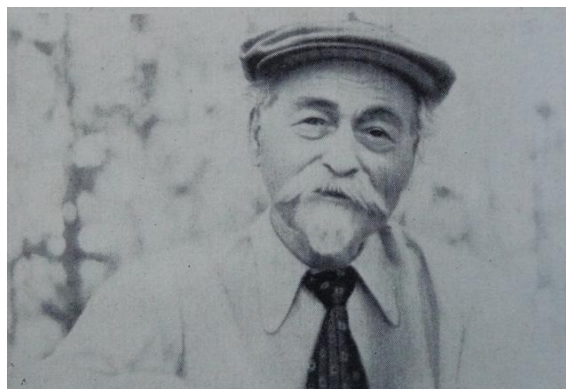
15.06.2013 – Ensemble “Tutarchela” performed in the solo concert “From the Alps to the Caucasus“ at Rustavi Drama Theatre.

18.06.2013 – Presentation-Concert of the CD “100 Folk Songs and Chants” with the participation of ensemble “Basiani” was held at the Grand Hall of Tbilisi State Conservatoire.

State Folklore Centre of Georgia realized a number of interesting projects (for more details visit www.folk.ge)

Prepared by Maka Khardziani

For Dimitri Araqishvili’s Jubilee (1873-1953)



Dimitri Araqishvili

2013 is Dimitri Araqishvili’s jubilee year-140th anniversary from his birth and 60 years from his death, but the conclusions that the scholar made half a century ago are still actual, this is why Araqishvili’s works serve as the basis for today’s Georgian ethnomusicologists. Georgian Folk Music Department of Tbilisi State Conservatoire recently held the Conference of Young Ethnomusicologists dedicated to the anniversary of the eminent scholar. The Conference papers discussed the expedition material recorded by Araqishvili in various parts of Georgia and comments to them. This invaluable material will help researchers make interesting and significant conclusions.

One of the founders of Georgian professional music, composer, musicologist-ethnographer, pedagogue, public figure, Peoples’ Artist of Georgia (1929), academician of the Georgian Academy of Sciences (1950), Laureate of the USSR State Prize (1950) Dimitri Araqishvili was born in Vladikavkaz in 1873. He spent his youth in North Caucasus – Armavir and Ekaterinograd (modern day Krasnodar).

Lado Aghniashvili’s Georgian Choir (directed by J. Ratil), to which the future scholar first listened in Armavir in 1890, gave arousal to Araqishvili’s love to music. In 1894-1901 he studied at Music Drama School of Moscow Philharmonic Society; he finished the school with merits under the supervision of A. Ilinsky (composition), S. Kruglikov (theory subjects) and V. Kess (conducting).

In Moscow (1894-1918) Araqishvili became friends with renowned Russian musicians and scholars (S. Taneev, A. Kastalsky, M. Ippolitov-Ivanov, S. Paskhalov and M. Piatnitsky). His interest to folk music determined his closeness to Music-Ethnographic Commission of Moscow University. On the instruction of the Commission Araqishvili organized four (1901, 1902, 1904, 1908) field expeditions in different provinces of Georgia and collected huge

musical material (over 500 folk examples), which he subsequently published in three thick volumes supplied with vast research and comments. Here is the short list of Araqishvili's folkloristic works: "Georgian Single-Part Folk Songs", "Georgian Music", "Description and Measurement of Georgian Musical Instruments", "Rachan Folk Songs", "Svan Folk songs", "Modal Structure of West Georgian Folk Songs", essays on Kartli-Kakhetian, Imeretian, North-Caucasian music, etc. These works showed the diversity and originality of Georgian folk music, and laid foundation to its scholarly study.

In 1906 together with prominent Russian musicians Araqishvili laid foundation to "People's Conservatoire", where he himself was a teacher. Two years later he started free courses in music for the poorest students of Arbat. In 1908 on his initiative and as a result of his efforts first journal "Muzika i Zhizn" was published in Moscow; to which he was the editor during several years. At the same time Araqishvili was an active member of the Moscow based "Georgian Society of Science, Art and Literature" headed by A. Sumbatashvili-Yuzhin.

Araqishvili combined his pedagogical and scholarly activities with intensive creative work. To this period belong more than 20 of his best romances, the opera "Tkmuleba Shota Rustavelze" ("The Story on Shota Rustaveli", 1904), performed at Tbilisi Opera House in 1919 (this work initiates the history of Georgian opera), symphonic picture "Himni Ormuzds" "Hymn to Ormuzd" ("Sazandrebs Shoris" "Among the Sazandaris", 1911) and many choral pieces.

In 1918 Araqishvili moved to Georgia aiming to train young specialists. On his initiative second Conservatoire was founded in 1921. In 1923 both Conservatoires united as Tbilisi Conservatoire and in 1926-1930 Araqishvili was Rector, Head of Department, Dean of Composition Department. In 1932 he headed Georgian Composers' Union, in Soviet Epoch Araqishvili's creative work was enriched with pieces of various genres (comic opera "Dinara", symphonies, a cantata).

The most extensive field of Araqishvili's legacy is chamber-vocal lyrics. The composer created truly classical examples.

Together with the composers of other generations (M. Balanchivadze, Z. Paliashvili, N. Sulkhani-shvili and V. Dolidze) Araqishvili is recognized as the founder of national school of composition.

D. Araqishvili's basic works:

Kartuli Erovnuli Ertkhmovani Simgherebi/Georgian Single-Part Folk Songs. For the schools of Tbilisi and Kutaisi Provinces (1905). Publication #73 of the Society for Dissemination of Literacy Tbilisi: Kutateladze's Publishing (in Georgian).

Kartuli Musika/Georgian Music (1925). Tbilisi: *Metsniereba sakartveloshi*. Kutaisi: local typography (in Georgian).

Khalkhuri Samusiko sakravebis Aghtsera da Gazomva/Description and Measurement of Folk Musical Instruments (1940). Tbilisi: *Teknika da Shroma* (in Georgian).

Rachuli Khalkhuri Simgherebi/Rachan Folk Songs (1950). Tbilisi: *Khelovneba* (in Georgian).

Svanuri Khalkhuri Simgherebi/Svan Folk Songs (1950). Tbilisi: *Khelovneba* (in Georgian).

Dasavlet sakartvelos Khalkhur Simgherata Kilos Tsqoba/Modal structure of west Georgian Folk Songs (1954). Tbilisi: *Khelovenba* (in Georgian).

Kratkii Ocherk razvitia Gruzinskoi Kartalino-Kakhetinskoi Narodnoi Pesni s Prilozheniem Kratkii Ocherk Razvitia Gruzinskoi Kartalino-Kakhetinskoi Narodnoi Pesni, s Prilozheniem Notnikh Primerov i 27 Pesen v Narodnoi Garmonizacii; O Gruzinskoi Dukhovnoi narodnoi Muzike, s Prilozheniem Napevov na Liturgii Sv. Ioanna Zlatoustogo/Short Essays on Georgian Kartli-Kakhetian Folk Song with transcriptions and 27 folk examples. On Georgian Sacred Music, with the chants of St. John the Chrysosdom (1905). Moscow: Menshov Typogarchy (in Russian)

Narodnaya Pesnya zapadnoi Gruzii (Imeretii). S Prilozheniem 83 Pesen v Narodnoy Garmonizatsii /Folk Songs of Western Georgia (Imereti), with 83 examples with folk harmony (1908). Excerpts from the "Works of Musical-Ethnographic Society" vol.II. I.O.L.E.A. i E. Moscow (in Russian).

Gruzinskoe Narodnoe Muzikalnoe Tvorchestvo (Narodnaya Pesnya Vostochnoy Gruzii i Severnogo Kavkaza) s Prilozheniem 225 Pesen v Narodnoy Garmonii I 39 Instruemntalnikh melodii/Georgian Folk Musical Art (Folk Song of West Georgia and North Caucasus) with 225 songs with folk harmony and 39 instrumental pieces (1916). Excerpts from the "Works of Musical-Ethnographic Society" vol.V. Moscow (in Russian). Moscow: G. Lisener i D. Sobko Typography (in Russian).

Gruzinskaya Muzika/ Georgian Music (1925). Kutaisi: local Typography (in Russian).

Pesni Gortsev Vostochnoy Gruzii. zhurn. Sovetskaya Muzika, 1939, #4//Songs of East Georgian Mountain Dwellers; journ."Sovetskaya Muzika"1939, #4 (in Russian).

Kratkii Istoricheskii Obzor Gruzinskoy Muziki /Short Historical Review of Georgian Music (1940). Tbilisi: Georgian State Publishing. Musical- Literary Section (in Russian).

Obzor Narodnoy Pesni Vostochnoy Gruzii/Review of East Georgian Folk Music. 1948 (in Russian).

Three operas, 2 symphonic pictures, 2 symphonies, a symphonic suite, chamber-instrumental pieces for

string quartet, violoncello, piano; choral pieces; about 80 romances and songs.

Renowned Foreign Ethnomusicologists

Izaly Zemtsovsky

(1936)



Izaly Zemtsovsky

It is not accidental that we are beginning the headline with the world renowned scholar Izaly Zemtsovsky. We are proud that he is a friend of Georgian culture. He is a good connoisseur and beneficent not only of our folk music but of Georgian Culture as a whole. His close relation with everything Georgian originated in the 1980s, when with his recommendations he helped Georgian folklorists organize international conferences on polyphony at Tbilisi State Conservatoire.

All the more his paper “The Problem of Musical Dialogue: Antiphony and diaphony” delivered at the International Conference in Borjomi (1986), his well-established theory of musical dialogue made significant impact on Georgian ethnomusicology of the 1980s, determined the directions of Edisher Garqanidze’s and Joseph Jordania’s further researches.

It should also be noted that a great admirer of the Georgian philosopher Merab Mamardashvili and perfect connoisseur of his heritage, Zemtsovsky often refers to the philosopher’s considerations to substantiate his own opinions. This, in our opinion, testifies to the spiritual and mental affinity of the two great scholars.

Izaly Zemtsovsky is a foreign scholar who in the 1980s foresaw that Georgia would become one of the most important centers of polyphony. In 2002 he actively supported the creation of the International Research Center for Traditional Polyphony at Tbilisi State Conservatoire and greatly assisted us in the organization of the 1st International Symposium on

Traditional Polyphony. With his participation in Tbilisi symposia he, together with other world renowned scholars, considerably determined the scientific level of the forums.

Dr. Izaly Zemtsovsky, a folklorist and ethnomusicologist, born in St. Petersburg, a pupil of Vladimir Propp. Doctor of Arts, Professor, Honored Art Worker of Russia. From 1960 worked at the Russian Institute for the History of the Arts (St. Petersburg), from 1994 taught various courses in the United States universities (UCLA, UC Berkeley, UW Madison and Stanford). Since 2006, he is a founding Board Director of the Silk Road House – a pioneering non-profit organization in Bay Area, a New Cultural and Educational Centre in Berkeley, California. Served as an Executive Board Member at the International Council for Traditional Music (UNESCO, 1989-93); The American Jaap Kunst Prize winner (1997); Honorary Professor of V.Sarajishvili Tbilisi State Conservatoire (2006); The American Biographical Institute named him a Great Mind of the 21st Century (2006); Laureate of the Fumio Koizumi Prize in Ethnomusicology (2011); Listed in *The New Grove Dictionary of Music and Musicians*, 2nd Edition (Vol. 27, 2001);

Dr. Zemtsovsky is the author of a score of books and more than 550 articles published in different languages. The list of books includes, among others, *The Russian Drawn-Out Song: A Study* (Leningrad, 1967); *Songs of Toropets: Songs from the Homeland of Mussorgsky* (Leningrad, 1967); *The Poetry of Peasant Holidays* (1970), *The Melodics of Calendar Songs* (Leningrad, 1975); *Folklore and the Composer* (Leningrad, 1978), *On the Trail of the “Vesnianka” Melody in Tchaikovsky’s Piano Concerto: The Historical Morphology of the Folk Song* (Leningrad, 1987); *Boris Asaf’yev on Folk Music* (with Alma Kunanbaeva. Leningrad, 1987); *Jewish Folk Songs: An Anthology* (St. Petersburg, 1994); *The Heroic Epos of the Life and Works of Boris N. Putilov* (St. Petersburg: European House, 2005); *From the World of Oral Traditions: Collected Reflections* (St. Petersburg, 2006).

Education:

1955 – B.A. College Diploma, composer and pianist / College of Music, St. Petersburg, Russia, Professor Galina Ustvol’skaya’s class;

1958 – M.A., Russian Philology / St. Petersburg University, Professor Vladimir Propp’s class;

1960 – M.A., Russian Ethnomusicology / St. Petersburg Conservatory, Prof. Feodosiy Rubtsov’s class;

1961 – M.A., Composition / St. Petersburg Conservatory, Professor Vadim Salmanov’s class;

1964 – Ph.D., Ethnomusicology (Dissertation: “The Russian Drawn-Out Song”) Institute of Theatre, Music, and Cinematography (ITMK), St. Petersburg,

Russia;

1981 – Doctorate in Ethnography and Folklore (Dissertation: “The Melodics of Calendar Songs”) / Kiev Institute of Arts, Ethnography, and Folklore, Academy of Sciences, Ukraine;

1992 – Full Professor Diploma / Russian Institute for the History of the Arts, St. Petersburg.

Zemtsovsky’s entire research activity, which already extends over 56 years (if his first folklore expedition in 1956 is considered as a beginning), can be combined into three broad areas:

Folklore and the composer: not only in the traditional aspect of the musicological study of folklore origins and sources in the art of composition, but also by taking a more innovative approach – the study of how, in their works – in the very music, not in theory – composers “open” folklore and its laws, to hitherto unknown knowledge;

Russian folklore: (ritual, lyric and epic) (a) in its unique system of genres and (b) in its various Eurasian connections and relations. The scholar have proposed a new scholarly discipline, which he called *ethnogeomusicology*, as well as new research approaches, in particular the *historical morphology of the folk song*. This is the title of a series begun in 1987 with a volume called “Following the Spring Song from Tchaikovsky’s Piano Concerto”, and before that with a monograph on the Russian “prolonged” song in 1967); and finally:

The History, Theory and Methodology of Ethnomusicology: In this regard he not only endeavours to offer something of his own, but also to bring back into the academic community something which has been unjustly forgotten from the legacy of Russian thought about the music of the oral tradition. Since the 1960’s he has been concerned with fundamental questions of scholarly research, which are designed to lead to the discovery of *nature*, that is, the core, or the very essence of the music of the oral tradition. This interest intensified when he started investigating the question of “music and ethno genesis,” that is, the role and place of the music of the oral tradition in the study of the *ethnic history* of different peoples – right up to the musical basis of the modern ethnic map of Eurasia. In regard to the role of the music of the oral tradition in the history of music, he transferred traditional analytical focus from the usual history of music to music as history – music as an historical document.

These three major research areas involve three basic theses, three creeds – the three fundamental maxims of Russian scholarship – as he understands them.

The first belongs to Vladimir Odoyevsky: “Translate the Feeling of an Ethnicity into Technical Language” – that is, base your rationale for musico-

logical analysis on what forms our ethnic sense and is recognizable by ear instantly, like mother’s voice.

The second is based on Goethe’s paraphrase, formulated by the ethnographer Lev Sternberg, “Who knows one people knows none”. Hence the urgent need for comparative (and especially comparative typological) research.

The third was also taken from the covenants of Sternberg: “All humanity is one”. That implies that we are justified in discerning global features that are common to all humanity.

Zemtsovsky is the author of some neologisms such as intonational thesis, intonational field, performance interaction, ethno-hearing, melosphere, musical substance, genre generative model, cantilena-narration, musical dialogism (musical dialogics), ethnogeomusicology, musical existence, musical Yiddishism, Homo Musicus, Homo Polyphonicus, Homo Musicans Polyethnoaudience, Homo Lyricus, “Historism-at-any-price”.

We wish Prof. Zemtsovsky health, prosperity, and have hope for future cooperation with him.

Foreign musical folklore

Propane lamps, Car-battery Amps, and the Occasional Cobra: The Chaotic Culture of Marrakech's Djemaa el Fna



Ben Wheeler

The sights, smells, and sounds of Djemaa el Fna (a large central square in the center of Marrakech, Morocco) spike the senses of the uninitiated with unforgiving force. This sensory overload can make it difficult to fully grasp the social, culinary, and musical phenomena flourishing all around you. So let's focus on one sense at a time.

Smells: Ginseng tea with cinnamon and ginger wafting out of a line of little stalls. Pungent smoke from the dozens of make-shift kitchens grilling kebabs of lamb and fat soaked with saffron, steaming goat heads, boiling enormous pots of chickpea and tomato soup. Towers of snails cooked with anise and hot peppers that are sold by the bowl-full from wooden carts. Gasoline from the lines of motorized scooters charging through the crowds, dust and dirt flung up by the foot traffic, and little clouds of cigarette smoke drifting over the groups of spectators.

Sights: Snake charmers crouching on carpets, covering their cobra's with small drums during intermissions. Monkeys of all sizes being led around on a chain posing for pictures or being encouraged by their owners to jump on the shoulders of unsuspecting tourists. Old men in djellabas (a thick, hooded, long-sleeved robe worn throughout most of North Africa) strolling with their hands held behind their backs. Tourists of all types wandering wide-eyed, most carrying an expression of both the excited and the shell-shocked. Stalls stacked full of dried fruit and nuts, medicine men from the Sahara sitting cross-legged on faded carpets, hawking potions, incense, and dried

lizards, dentists selling dentures and trays full of loose teeth. And of course, the musicians.

Sounds: the music of Djemaa el Fna flares up suddenly and dies out in an equally abrupt fashion. But this is happening all around you, each ensemble or solo musician's tunes bleeding into one another, each tune surface and resurfacing in a 360 degree radius. To find some kind of order in this musical chaos, one must determine the instruments being used and the genre that is played. In the afternoon, you'll most likely hear zurna, a powerful double-reeded wood wind instrument whose thin piercing tone cuts through the clamor of the crowds. Zurna, along with a frame drum called the Bendir, are the instruments of the snake charmers.



Central square in the center of Marrakech Djemaa el Fna

These performances are most common during the daylight hours for what seems to be a fairly practical reason: its hard to keep track of a dark skinned cobra at night. Many of these men are associated with the Esawa cult, founded by Sidi Muhammad Ibn 'Aisa. Certain members of this religious cult are expected to bite off the heads of snakes or fill their mouths with scorpions but milder practices usually involve only the protection and possession of these creatures.

The snake charmers who perform in modern Djemaa el Fna will usually stand or sit in groups of 4 or 5, with one man playing the zurna and charming the snake, while the others accompany him on drums or walk up to tourists with smaller snakes in their hands, asking for money and posing for photos. The music of the snake charmer's zurna is restless and frenetic, usually beginning with a low tonic note followed by an abrupt skip to the 5th and a ornamented descent back down to the tonic where this melodic cycle will start again until the performer has finished. The range and scale most often heard by this author was something resembling a phrygian mode that went as follows [m-minor, M - major, P- perfect] : m7 - tonic – m2 – m3 – P4 – P5. But there are also songs featuring an

augmented 2nd between the 2nd and 3rd scale degrees. Less common to my experience was the phenomena of multiple zurna players performing together but the few times I did witness it, the nature of the music was heterophonic: both men played essentially the same melody within the same range using different ornamentations.

Later in the afternoon, an auditory competition begins: the squealing zurnas are contested by a cacophonous metallic clacking. These are the shaqshaqa or qarqabat, large metal castanets that constitute an essential element in the performance of Gnawa music. This tradition is said to have originated with the slaves brought from Senegal to Morocco who subsequently became blacksmiths. Thus, the importance of metal castanets in their music. But this percussion instrument is not the only essential element to the Gnawa tradition. Drums are often played, usually slung over the performer's side with a strap and hit with two different mallets. One is a thick, curved stick and the other a thin straight one. These drums are called "ganga". The other important instrumental element of this tradition is the hajhuj or gumbri. This is a large bass instrument with a body made from wood and hide and a round fretless neck made from what looks like a broom stick. The hajhuj has two long strings and one short drone string. The technique utilized by hajhuj performers is very similar to "claw hammer" or "frailing", terms used for banjo. The fingers of the right hand are curled like a claw and the hand is brought down into the strings, with the thumb plucking only the lowest string. The shorter string is plucked by the first or second fingers. This technique also creates a percussive element, with the right hand hitting the hide during this process.

Typically, a Gnawa performance goes as follows: the shaqshaqa, using string to keep them in the performers grasp, are placed in the hands of multiple musicians who will repeat this pattern ad nauseam (Gnawa music is traditionally used for healing practices and to cause the listener to fall into a trance, thus the repetitive nature of the castanets): clack, clack, click, clack clack click, (or right hand right hand left hand). In some circumstances these instruments are doubled by hand claps from Moroccan spectators or the group's singers. These are polyrhythmic patterns, usually one clapper with take the offbeats (or a pattern that emphasizes those beats) and the other clappers the down beats, creating a rich and complex rhythmic texture which is especially interesting due to the fact that any Moroccan, be it musician or spectator, seems capable of instantaneously partaking in this polyrhythmic practice. This texture, combined with the hajhuj (and the drums on some occasions) will accompany the groups singing. Typically the hajhuj players sing a solo line and then there is a response from the rest of the performers.

Meanwhile, the propane lamps and amplifiers attached to car batteries are being carted out into the

square and set up in small circles, complete with benches, chairs, and a small collection of different drums. One member of this new group will start gathering spectators, asking them for money to fund the upcoming performance. This is often done in a good natured and comical fashion, through the use of stories or anecdotes. Once a crowd has gathered and sufficient funds have been collected, the music can begin. The instruments played by these different groups vary: most often there is an assortment of percussion, frame drums, different Arab drums, and in one case, part of a steel barrel on top of which one performer, with great enthusiasm and finesse, will dance different rhythms along with the music. You may also find ouds in various states of disrepair: missing strings or with holes in the body, that are plugged into small amplifiers. Violin is common, placed vertically with the bridge-end placed in the lap and the bow running left to right. Different traditional lutes are also played, the loutar or the gunbri. These are Berber instruments made using goat skin for the body and a round stick for the neck. These different groups perform more modern songs, from Moroccan bands like "Nass el Ghiwane", and other popular tunes. Spectators who are willing to chip in a few extra dirham can also make requests. Whatever the combination of instruments or the songs that are performed, the moment the music begins, so will the spectators clapping and singing. This polyrhythmic audience participation is an essential part of the music in Djemaa el Fna.

One has to experience all of these phenomena simultaneously to fully appreciate the chaotic culture of Djemaa el Fna. This isn't difficult because you have no choice. While the square is large, the music is too loud, the food is too fragrant, and the crowds of roving performers and spectators make any kind of isolation impossible. This blend of musical, culinary, and cultural phenomena is what truly makes Djemaa el Fna.

Ben Wheeler

Student of the short course in Georgian
Folk Music of the International Research
Centre for Traditional Polyphony

Georgian Children's Folk Ensembles

Martve

In 1976 Anzor Erkomaishvili founded boys' ensemble "Martve". It is one of the most popular merited boys' ensembles; it is already 37 years old. The membership of the ensemble and its prep studio counts 5 generations- over 1000 children have studied folk songs.

With its concert life, television presentations, radio recordings and other forms of activity "Martve" promoted Georgian folk song during years, arousing big interest among young generation. The ensemble greatly contributed to the appearance of a large number of children's ensembles in Georgia. Former members of the ensemble now teach folk songs to their children; they have revived the centuries-old tradition of music playing in families.

Many former members of "Martve" graduated from the Conservatoire, Institute of Culture and Music Schools. Today they direct their own ensembles and teach folk songs to children. Since 1995 "Martve" has been directed by Varlam Kutidze himself an alumni of the ensemble.



The first generation of "Martve"

"Martve" performed concerts in many countries of the world, thus rendering a service to Georgia and its culture. But the greatest merit is probably that in the last quarter of the 20th century, when almost entire world was carried away with low quality music and aesthetic upbringing of adolescents was threatened, "Martve" aroused national aspiration among the young and turned them toward folk singing. Today the youth holds the reins of folk singing; which indicates to its immortality!

At the concert dedicated to the ensemble's 20th anniversary over 1000 young men representing all generations of "Martve" stood on the stage and sang "Chakrulo". This was a true festival of song and love, showing that the fate of Georgian song is in reliable hands. First generation of "Martve" declared this date as the ensemble's day; from then on "Martve" celebrates every 31 May.



New generation of "Martve"

During its existence the ensemble held over 1500 concerts, participated in a number of television and radio programs. Zaal Kakabadze made the film "*Mgheris Martve*" ("Martve is singing"). Film maker Gia Mataradze shot the film "*Shvidi Novela Siqvarulze*" ("Seven Short Stories on Love") with the participation of Martve boys as actors and singers. Soviet sound recording studio Melodiya released several LPs of "Martve", the book "*Martve 20 Tslisaa*" ("Martve is 20") was dedicated to the date, Japanese sound label 'Victor' released the ensemble's songs on CDs.

On 8 April, 2011 the star of "Martve" was opened at Tbilisi Concert Hall (the ensemble's Web Site is www.martve.ge)

Mdzlevari

After Alan Lomax called Georgia the Capital of the World's Folk Music and UNESCO's proclamation of Georgian traditional polyphonic singing as a Masterpiece of the Intangible Cultural Heritage of Humanity the upbringing of young generation on national musical basis became especially actual and necessary, as the formation of aesthetic-artistic thinking of young generation is starts at early age.

Boys' folk ensemble "Mdzlevari" has been in this truly patriotic activity since 1994. Scholars are of the opinion that the word "*mdzlevari*" could be related to old Georgian term "*dznoba*" meaning chant. According to I. Javakhishvili "*dznoba* and *mdznobari* could relate to choir practice in ancient times"; the explanation dictionary explains the word *mdzlevari* as the one who surmounts, surpasses, in another dictionary of Georgian sub-dialects it is explained as a migratory singing bird.

"Mdzlevari" is directed by, the soloist of the State Ensemble of Georgian Folk Song and Dance "Rustavi" the father and son Taniel and Kakhaber

Onashvili, worthy representatives of the traditional Onashvili family.

Erkvani



Involved in the teaching process are other representatives of the ensemble's older generation: Giorgi Bajelidze, Archil Roinishvili, Shota Migriauli and others. They aim to develop the interest to folklore into serious relation, and make folk songs an inseparable companion of the Georgian youth's life.

The ensemble's membership counts over 50 young men; they often perform in concerts, participate in television and radio programs, promote folk music. "Mdzlevari" has had a number of victories and is one of the best children's collectives today. Among its merits is first degree diploma at "Okros Martve" Festival and participation in the World First Delphiade, in Tbilisi Folk Festival, first place at the Festival "Momavlis Khmebi", Prize for best performance at the Festival of Orthodox Voices in Pomorje (Bulgaria), successful performance in Macedonia, Bulgaria, Egypt, Switzerland, Sankt Petersburg and Moscow together with Ensemble "Rustavi" and Tbilisi Symphony Orchestra (under Vakhtang Kakhidze's baton).



The repertoire of "Mdzlevari" includes over 80 examples of different genres from various parts of Georgia. The ensemble has released two CDs; its Web Site is www.mdzlevari.ge

Male Folk choir "Erkvani" was created in 2001 on the basis of Music School of Georgian Pupils' Palace of Folklore. The choir is directed by a singer and song-master Kakhaber Shakishvili, who has worked as a song master at the Palace for over two decades and greatly contributes to the upbringing of young generation. The age of the choir members is 8-18 years; today's membership of the choir is the fourth generation; however among them also are several representatives of the 2nd and 3rd generations.

During the 10 years of its biography "Erkvani" has been success at a number of international and national folk festivals; is the three-fold Grand Prix holder.

"Erkvani" has successfully performed at the World Folklore Festivals in Ukraine and Lithuania.

The choir co-operates with Georgian Patriarchy and chants at the Holy Trinity Cathedral Church at Easter and Christmas; has released two CDs of the songs of various genres



In 2008 "Erkvani" was conferred the title of "The Young Envoy of Georgian Culture", was the winner of the State Diploma of V-Vega.

In 2011 "Erkvani" celebrated its 10th anniversary with the jubilee concert at the Grand Hall of Tbilisi State Conservatoire. On 17 April, 2013 "Erkvani" was awarded Georgian Trade Unions' Prize, was conferred the title of the best ensemble of the year. In near future the ensemble plans to release the third CD and participation in a Choir Festival in Paris. The ensemble's Web Site is www.erkvani.ge



ari”; These are professionals, who thoroughly follow the principle of authentic performance of folk songs inculcated in the ensemble by Giorgi Ushikishvili.

Prepared by Maka Khardziani

Lasharela

Children’s folk ensemble “Lasharela” was created in 1998 by Giorgi Ushikishvili a song master and Director of the State Folk Centre of Georgia.

The ensemble’s members are school children and so the alternation of generations is a frequent occurrence; in the collective’s repertoire are folk examples from almost all parts of Georgia, including those revived by the members of ensemble “Lashari”.

“Lasharela” successfully holds concerts in various regions of Georgia, participates in television and radio programs, charity concerts; has recorded a CD abroad.

In 2009 the ensemble participated in the International Folk Festival in Austria and was awarded a special diploma.

In 2010 at “The Days of Georgian Culture” in Turkey the Ensemble was awarded the diploma “For the Presentation of Best Folk Examples”.

In August, 2013 “Lasharela” will take part in the International Folk Festival in Nerebar (Bulgaria). “Lasharela” frequently participates in the festivals in Georgia such as “*Momavlis Khma*”, “*Mtatsmindis Hangebi*”, “*Tbilisoba*” where it is awarded diplomas and deeds.



The ensemble’s success is greatly determined by the experienced teachers and song masters: Ucha Pataridze and Tornike Skhiereli – members of ensemble “Lash-

Expedition Diary **Expedition in Zemo Achara (Keda District)**

In Achara and Svaneti, like other regions of Georgia, traditional folk song can still be heard, where there are traditional musical instrument masters and rich ethnographic-folk material can be collected. Renowned scholars, such as Shalva Mshvelidze, Dimitri Araqishvili, Tamar Mamaladze, Vladimer Akhobadze, Kakhi Rosebashvili, Mindia Zhordania, Evsevi Chokhonelidze, Edisher Garaqanidze, Nato Zumbadze, Yvette Grimaud visited the region with field expeditions.

In April, 2013 Georgian Folk Music Department of Tbilisi State Conservatoire organized folk-music expedition in the region. The members of the expedition led by Teona Rukhadze-a Doctoral student of the Department were Teona Lomsadze and me - Sopiko Kotrikadze. We performed our activities in several villages of various communities in Keda district, such as Makhuntseti Community- villages Kveda Makhuntseti and Kveda Bzubzu, Zvare Village Council – villages Vaio and Kvashta, Dolingo Community – villages Dologani and Zemo Agara, Tskhmorisi Community – villages Tskhmorisi and Kokotauri, Dandalo Community – villages Dandalo and Kharaula, Octomberi Community – village Medzibna, Merisi Community – villages Didi Merisi and Gundauri.

The expedition documented several individual performers of various ages and a group of singers, instrumentalists playing the *panduri*, *chonguri*, *chiboni* and *garmoni*; we also recorded examples of oral folklore and videotaped folk games, collected interesting ethnographic material on Lazaroba and wedding rituals, also recorded folk ensembles “Elesa” and “Iagundi” in Keda District.



Fadime Lortkipanidze
singer and *panduri* player

The expedition material contains rich song repertoire, alongside local Acharan songs (“Khintskala”, “Maqruli”, “Vosa”, etc) we encountered song examples of other regions. It is noteworthy that the songs of the so-called “new formation”, such as “Stalin, Stalin, Saqvarelo”, “Singhera Acharaze”, “Ganakhlebuli Achara” and others have survived to this day.

Most songs are three-part, single-part songs are basically solo repertoire for *panduri* or *Nanebi*. We have not encountered two-part songs; apparently they are gradually being buried in oblivion.

Most common instrument in Keda District is *panduri*, we encountered *panduri* players in almost all villages there. Alongside Acharan instrumental pieces (“Khorumi”, “Gadakhveuli Khorumi”, “Gandagana”) we also documented single-part pieces and comic verses. Here *Chonguri* – common West-Georgian instrument is darkened by *panduri*.

Special mention should be made of *chiboni* and its tradition in Achara. Unlike Rachan *gudastviri* the tradition of *chiboni* is still alive in Achara. All three *chibobi* players that we recorded make the instrument themselves and have students. Renowned *chiboni* player Vasil Iremadze added third pipe to the instrument and turned two-part *chiboni* into three-part one. His students still follow this tradition and make both two-pipe and three-pipe *chiboni*.



Bichiko Diasamidze
chibobi player

Noteworthy is the fact that alongside Acharan instrumental pieces (“Gandagana”, “Qolsama”, “Shalakho”, “Khorumi”) a new tendency has been mentioned – to perform the songs such as “Kekela da Maro”, “Mtashi Salamurs Vakvneseb” with *chiboni* accompaniment.

Separate mention should be made of village Merisi rich in musical traditions, here various types of songs are sung in almost all families, including local Merisi variants of Acharan songs. There is a youth ensemble in the village; together with the ensemble we also recorded a group of elderly singers and the Turmanidze family. The Merisi repertoire is truly distinguished from that of other villages.



Ensemble Merisi

It should be noted, that young ethnomusicologist Nino Razmadze cooperated with Merisi dwellers in 2006-2007; she prepared and presented the evening “The Folklore of One Village” at the Grand Hall of Tbilisi State Conservatoire in 2010. The example of this village gives hope that song will never be forgotten in Achara.

Sopiko Kotrikadze
Magistracy student of V. Sarajishvili
Tbilisi State Conservatoire

One foreign folk ensemble

The Traditional Singing Group “Saucējas” from Latvia

The traditional singing group of the Latvian Academy of Culture, “Saucējas” was founded in 2003 in Rīga and currently has nine singers: Iveta Tāle (director), Marianna Auliciema, Kristīne Jansone, Indra Mētra, Janta Meža, Signe Pujāte, Vineta Romāne, Ieva Tihovska and Vija Veinberga. The singers are united with a common goal – to learn and promote Latvian traditional singing styles and techniques, paying special attention to local traditions that feature multipart singing. The repertoire of “Saucējas” includes various types of Latvian traditional polyphony, mostly documented in Latvia’s three regions – Kurzeme (West), Selonja (South East) and Latgale (East).



Group “Saucējas”

These samples provide an insight into different types of archaic drone singing, and various forms of recent-origin polyphony. Another priority in the choice of repertoire is related to the availability of archival sound recordings or direct contact with singers – the carriers of tradition during field work. In order to gain a more comprehensive impression of the available musical material, the members of the group are also interested in the functional contexts of songs, terminology used in singing, the individual experience of particular singers, language dialects, etc.

Thematically the repertoire of “Saucējas” is associated with seasonal celebrations (midsummer’s eve, Christmas), family traditions (weddings, funerals) and work life (herding, collective work in the field), as well as the traditional practice of singing outdoors during spring and summer (*rotāšanas*, *gavilēšanas*), when singing was used as a tool for communication, and expressing joy about singing and the beauty of surrounding nature.



d. Telesja. Turpat. K. Blauberga saimo dz.

Vilcejas:

1. Celet, bra-li, angsta se-tu, ro-ta, ro-ta, No ta-lee-nes
2. Zi-da puš-ki, zid' ee-lo-ki, ro-ta, ro-ta, Sneedzes an-sta

Locitajas:

1. ma-sa na-ca, ro-ta - - ja!
2. vil-nai-ni-te, ro-ta - - ja!

The manuscript for a *rotāšana* springtime song (Archive of Latvian Folklore) and the published version (Andrejs Jurjāns Larvju tautas muzikas materiāli II, 1903, p.46)

“Saucējas” has prepared a number of concert programmes dedicated to different Latvian vocal traditions. The group has released two albums (2007, 2012). The last of these, “Dziediet meitas, vakorā”, is the winner of the Latvian annual music award for the best folk album in 2012. This album is dedicated to the traditional music of two Latvian parishes, Sēlpils and Vārnavas, unique with their vibrant multipart harmony with tense second intervals. The most impressive songs in this collection are three and four-part spring *rotāšana* songs.

As the only remaining evidence of this singing style comprises transcriptions made by Andrejs Jurjāns in 1891 and sparse ethnographic notes, “Saucējas” undertook reconstruction of the songs in collaboration with ethnomusicologists, specialists in traditional vocal technique and dialectology, and also experimented with singing in authentic acoustic environment.

“Saucējas” has performed abroad: in Lithuania, Estonia, Georgia, Poland, Belarus, Russia, Bulgaria, Austria and France.



“Saucējas” with Ucha Pataridze of “Lashari” and Tea Kasaburi of “Nanina” at the International Simpozium of Tradition Polyphony in Tbilisi

In 2008 the group performed at the International Symposium on Traditional Polyphony at Tbilisi State Conservatory. The most recent creative achievement of the group on international level is the solo concert in “Theatre de la Ville” in Paris in April, 2013.

Iveta Tāle
Head of “Saucējas”

Beneficents of Georgian Song **The Erkomaishvilis**

“Singing is the spiritual mirror of a nation, a sound chronicle, which reflects the centuries-old historical process of nation’s development; this is why the Georgian spirit and ancestors’ traditions are best preserved in song. Song is eternal as long as it follows generations, but will die out, if it is forgotten by the young. If you want to preserve folk song, you should teach them to children; if a child studies folk song at an early age and falls in love with it, the song will be with him all his life and so ancient traditions will be preserved” (A. Erkomaishvili).

The result of such attitude is that not one person, but a whole family with 300 years of musical tradition has been beneficent of Georgian folk song. Proceeding from this the family name Erkomaishvili is associated with folk song in Guria and not only there. From this family of singer-chanters (Toma, Ivane, Giorgi, Gigo, Gigo’s 10 children and grandchildren) most distinguished is Gigo, his three sons –Artem, Anania and Vladimer and Artem’s grandson –Anzor Erkomaishvili.

Gigo Erkomaishvili (1840-1947) was born in the village of Aketi Lanchkhuti District in 1840. His first teacher was his father Ivane renowned for peculiar voice *gamqivani*. Later Gigo mastered his skills with the singers from Aketi. In the 1870s he became good friends with Nestor Kontridze – a renowned chanter-singer and public figure and clergyman, from whom he studied many chants. At the age of 20 Gigo created a trio together with Giorgi Babilodze (*gamqivani*) and Giorgi Iobishvili. The trio became famous all over Guria; later Ivliane Kechaqmadze, Naniko Burdzgla and Ermile Molarishvili joined the group. They created their own variants of the songs they had heard in different villages.

In 1907 British “Gramophone” Company released the records of 49 songs performed by Gigo’s ensemble. In 1918 Gigo, Anania, Artem and Ladiko Erkomaishvilis, Giorgi Babilodze and Nestor Kontridze were invited to Tbilis; where renowned Georgian composers Meliton Balanchivadze, Dimitri Araqishvili, Ia Kargareteli, Kote Meghvinetukhutsesi, Kote Potskhverashvili recorded the songs as performed by them.

Gigo was a brilliant performer of *naduri* songs – many people wished to study “Naduri” songs from him. Many people also studied song –chants from Gigo.

Gigo Erkomaishvili served folk song until his last day, at very old age he still supported his children who suitably continued musical traditions of the family.



Gigo and Artem Erkomaishvilis

Artem Erkomaishvili (1887-1967) a self-taught composer, song master, singer, Merited Art Worker of Georgia; studied Gurian songs at an early age and started his teaching activity as a young man. He directed folk choirs in Makvaneti, Batumi, Ozurgeti and held concerts in the cities of Georgia and neighbouring countries. At the phonogram archive of the Russian Academy of Sciences preserved are unique examples performed by Artem's Choir.

Artem was also a talented chanter; he studied all three voice parts of about 2000 chants and thus became an accomplished chanter. Fortunately the archive of the laboratory of Georgian Folk Music Department of Tbilisi State Conservatoire holds Artem's recordings of about 200 chants.

It was thanks to his father Gigo and brother Artem, that **Anania Erkomaishvili** (1891-1977) mastered the fundamentals of singing-chanting. In 1918 Anania together with Artem, Vladimer and Gigo Erkomaishvili and Giorgi Babilodze participated in the transcribing sessions of Gurian songs in Tbilisi, Anania was a member of Artem's choir until 1936 and from then on he was a soloist of West Georgian Ethnographic Choir. In 1977 he recorded three voice-parts at Georgian State Radio. Anani had the voice of flexible range; he equally masterly sang bass, *tsvrili* and *krimanchuli*. For his contribution to Georgian Folkloristics Anania Erkomaishvili was conferred the title of the Merited Artist of Georgia.

Vladimer (Ladime) Erkomaishvili (1897-1982) studied Gurian songs from his elder sisters and brothers and *chonguri* playing from his mother. Like Anania he wonderfully sang all voice-parts: *damtsqebi*, *modzakhili*, *gamqivani*, *krimanchuli* and bass; he wonderfully played the *chonguri*, *panduri*, *salamuri*, *doli*, *garmoni* and was also a good dancer.

At the age of 17 he was enlisted in his father's –Gigo Erkomaishvili's ensemble. When he was 20 Vladimer started his pedagogical activity; at various times he was a singer and folk music teacher in the State Choir of Achara, artistic director of Gurian-Acharan choir of Batumi sea-port workers, song master of the Song and dance Ensemble of Makharadze (modern day Ozurgeti) Regional house of culture. Under Vladimer's direction the ensemble was awarded a number of prizes.



Erkomaishvili Brothers (From left to right: Anania, Artem and Vladimer)

In 1968 on Vladimer's initiative a school for the revival and study of Gurian folk song was founded in Ozurgeti; here he himself worked as a teacher. In 1979-1981 he was a consultant to children's studios for studying Gurian songs. From 1979 until death he directed Ensemble "Elesa".

The Erkomaishvilis worthily preserve and continue family traditions. Anzor Erkomaishvili Artem's grandson – the son of Davit (Datiko) Erkomaishvili was born in 1940. From his ancestors Anzor inherited profound knowledge of folk music and its performance traditions.

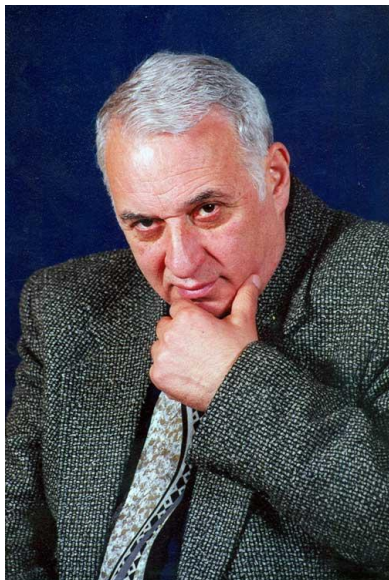
At the age of 5 Anzor already sang with his father – Davit, grandfather Artem and great grandfather – Gigo. From then on Anzor tirelessly seeks for Georgian folk music examples, revives and promotes them. People's Artist of Georgia Anzor Erkomaishvili is the laureate of Shota Rustaveli, Iakob Gogebashvili, Niko Berdzenishvili, Ekvtime Taqaishvili, Zakaria Paliashvili and Albert Schweitzer Prizes.

He graduated from Tbilisi State Conservatoire. Together with his friends Anzor founded ensemble "Gordela" in 1961 and ensemble "Rustavi" in 1968; with "Rustavi" he has been on concert tours in many countries of the world as the artistic director. Anzor has taught Georgian folk songs to many

foreigners and today Georgian folk music is performed in the USA, France, Sweden, Japan, Israel, UK, Canada, etc.

In 1976 Anzor founded boys' ensemble "Martve". Today the alumni of the ensemble direct their own collectives.

In various archives of the world Anzor has found over 500 audio recordings of Georgian folk songs made in 1901-1930, released as LPs and CDs.



Anzor Erkomaishvili

During many years Anzor Erkomaishvili visited all regions of Georgia, recorded unique examples of national folk treasure from elderly singers, transcribed and published them as collections. Most noteworthy among them are: "Transcriptions from Artem Erkomaishvili's Repertoire", the catalogue of Georgian songs recorded in 1901-1950 and the work "Georgian Folk Song. The First Sound recordings. 1901-1914"

Anzor has published several interesting books: "Babua" ("Grandfather"), "Shavi Shashvi Chioda" ("Black Thrush Said"), "Mival Guriashi Mara" ("I am going to Guria, But") and others. He is also the author of a number of interesting works and researches. For more than 20 years he led popular series of television program "Mravalzhamier" (aimed to safeguard and promote Georgian folk song) on Georgian State television.

In 2001-2006 Anzor was a member of UNESCO Commission of Folklore; He prepared and presented the project "Chakrulo" to UNESCO, which was proclaimed a Masterpiece of the Intangible Cultural Heritage of Humanity on 18 May, 2001.

In 2001 Anzor Erkomaishvili founded the International Centre for Georgian Folk Song and has been its Head ever since. He is a true beneficent of Georgian folklore and an exemplary protector of family traditions.

The Erkomaishvilis' performance is the result of the co-existence of harmony and taste. Amazing unity

and simplicity of form and content determines their distinguished place in Gurian music. It can easily be said, that the family greatly contributed to national folk treasure.

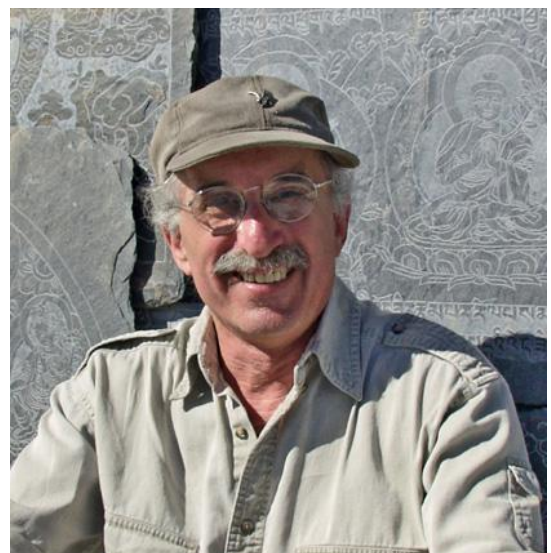
Prepared by Maka Khardziani

(Material is taken from the book "Masters of Georgian Folk song". Guria, The Erkomaishvilis, vol.II, "Sakartvelos Matsne", Tbilisi, 2004)

Foreigners on Georgian Folklore

Peter Gold

Georgian Folk Music from Turkey



Peter Gold

In the previous volume of the Bulletin we told you about Peter Gold- American ethnomusicologist, anthropologist and archaeologist, who first visited Georgia 44 years ago. On Prof Grigol Chkhikvadze's advice Prof. Gold organized an expedition in Turkey in the summer, 1968; he visited Georgia's historical territories (Rize, Artvin), the village of Hairye (Inegol District), as well as Istanbul where he recorded mostly Laz and Acharan music; Laz instrumental pieces for chiboni, Acharan solo and two-part songs and instrumental pieces on accordion.

Peter Gold recorded invaluable material: no other material of the Georgians from Turkey was recorded from then until the 1990s. This material was released as a CD "Georgian Folk Music from Turkey

(1968)” with an extensive annotation including Peter Gold’s historical-geographic, ethnographic and musical data on the Georgians from Turkey.

Complete version of the annotation is available on our web site www.polyphony.ge

Here presented are musical fragments of the annotation.

Laz mountain musical tradition centers around the *tulum* (bagpipe), meaning skin in Turkish. It shares a common origin with the bagpipes of the Caucasus (*chiboni* in West Georgia and *gudastviri* in East Georgia). The *tulum* consists of a goatskin sac with a blow tube projecting from the top, and at the bottom there is a chanter made from two river reed pipes, with finger stops. These pipes end in an animal horn bell used to increase the resonance.

The Laz and Georgians are the only people native to Asian Turkey who play the bagpipe. Unlike the *gajda* played by Thracian Turks and most Balkan peoples, the *tulum* is structurally unique to the Caucasus. While the bagpipes of the Balkans and Western Europe are capable of playing only drone polyphony, the *tulum* can produce two independent, mobile lines.

In the *tulum* style of the Laz, one chanter pipe is used to play melody while the other frequently plays a counterpoint consisting of two pitches: the tonic and the minor seventh degree of the scale a full step below. The durational values of these pitches are very short, providing a melodic-percussive effect. At other times the second voice will play in unison with the melody.

While the *tulum* is used primarily for instrumental accompaniment to the dance, it can also be employed as an accompaniment to a vocal by the musician performing on it. The instrumentalist /vocalist fills the sac with air and brings the end of the blowpipe to his cheek while he sings in order that none of the precious air leaks out. In this manner, the sac retains enough air to carry it through an entire vocal strophe without the need of refilling. The result is a kind of three-part polyphony consisting of the vocal part, one chanter playing a variation of the melody, and counterpoint played on the second chanter.

Hairiye has one *tulum* player. It can be established that his style can be characterized as a melodic line played over pedal tones. It differs from the Laz *tulum* style in this respect and in its emphasis on the harmonic intervals between the two lines. In general, however, the similarity to Laz style is overwhelming, and both may be placed within the general framework of West Georgian bagpipe style, which is illustrated in the recordings from Artvin.

European influence is evidenced by the use of the standard *accordion* and the button accordion (known as *bayan* in Russian) in the music of the Georgians and the other Caucasian groups in Turkey: Circassians, Abkhazians and Azeri Turks. One finds accordions for

sale in practically every music shop in the Marmara Sea region. However, while the instrument itself, with its tempered scale, is European, the music remains basically Caucasian. Unlike much Russian accordion music, which is in a major/minor tonality, this music is more akin to the bagpipe style, where the accompanying line consists of individual notes.

Accordion music is more subject to European influence than is that of the bagpipe, which it has all but eclipsed as the primary instrument used to accompany the dance in the Caucasus. Many accordion songs may be considered as pan-Caucasian due to their widespread popularity, which transcends ethnic and political boundaries.

One of the most widespread of musical instruments is the double-reeded shawm, known to Turkish and Georgian language speakers as the *zurna*, which has counterparts ranging from China to Spain. *Zurna* style in Georgia is distinguished from that of Turkish and other Moslem cultures, as is the vocal style, by its lack of profuse ornamental embellishment; *Zurna* music in Artvin shows characteristics of both cultures.

Horon is the distinctive dance of the Laz. Performed by mountain and coastal Laz alike, there is evidence to indicate a possible link with the Balkans and Greece in the dance style and rhythm of the music. The Laz have leg lifts which are encountered in Bulgarian dance, and the name *horon* shares a common root with the Greek, Bulgarian and Rumanian words for the dance: *choros*, *khoro* and *hora*, respectively.

Similarity to the Balkans lies in the use of the asymmetric meter, which consists of short and long pulses grouped in various combinations. 5/8 meter, common among the Laz and in Bulgaria, where it is known as *paidushko*, consists of a short pulse (a quarter note) followed by a longer one (a dotted quarter) (2+3/8). Also found among the Laz (and in Bulgaria, where it is known as *ruchenitza*) is the 7/8 or 7/16 meter. This consists of two short and one long pulse. *Horons* are danced to music in this meter as well.

While in the Balkans the progress of the dance is controlled by a dance leader who is usually at the lead of the line, Laz dancing is led by the musician, either the *tulum* or *kemenche* (bowed lute of the coastal people) player. He communicates his instructions through shouted phrases such as *Bozma horoni* (Don’t spoil the dance!), *Sallama kolini* (Don’t shake your arm!), *Deli kanli* (Young man! (Literally “crazy blood”)) and *Git ha, geri bas* (Go ahead, step back!).

Two stylistic layers are present in the musical repertoire of the Georgians: 1) the old Caucasian, and 2) the exogenous style, showing European or Eastern influence.

Old Caucasian musical style is best illustrated in the vocal music. Unlike the surrounding Turkish folk or popular music, Georgian vocal style is relatively open-voiced, relaxed, and free of ornamental embellishment. The Georgians and the Abkhazians are only groups in the Caucasus to have developed vocal polyphony to any great degree (It is also found among Daghestanians and Ossetians). Isolated because of the mountainous topography of the southern Caucasus, each Georgian tribe or regional group developed its own style of vocal polyphony. In the east of Georgia melismatic melodies sung over long pedal tones are most common, while in the west there are triadic chordal structures and extreme linear polyphony. Among the Adcharians, two-, three-, and (though extremely rare) four-part indigenous polyphony are sung.

The former Shavshetians of Hayriye village possess a repertoire of two-part vocal polyphony, which may be classified according to the nature of the bass line. The basso-ostinato is encountered in every regional style in Georgia. In Hayriye it is most commonly employed in the second parts to some songs ("Pach'vis Singhera", "Vosa Vorera"), but it can also progress throughout the entire length of the song ("Nanina").

Many of the songs are executed by two antiphonal choirs; that is, two soloists sing the upper line, the melody (known as *lek'si*), and are accompanied by their respective choirs of three or more men singing the *bani*, a bass line which consists of nonsense syllables, such as *he*, *ho*, *ha*. Another form of group singing employed is the leader-response style. The soloist sings a short improvised phrase to which the choir responds with a stock refrain ("Tirini Horerama").

Unfortunately, most of these songs are on the verge of disappearing. The causes for their decline are manifold. It may be due to the impact of Turkicization upon the young and the consequent lack of comprehension of old symbols and customs. It may be due to the impact of the mass media: radio and phonograph records inundate every corner of Turkey with Turkish style folk and popular music. And, finally, as young people increasingly leave the village for work in urban canters both inside Turkey and in foreign countries, there will not be enough good singers on hand to assure the continuance of the tradition. As the situation presently exists, perhaps only "Dedop'lis Simghera", which is associated with the marriage ceremony, and the second section of "Vosa Vorera", a favorite dance song, will survive the old men who now sing them.

The texts to most of these songs are interchangeable depending upon the memory or whim

the soloist. Because the bass line is always sung using nonsense syllables, no coordination with the poetic (melodic) line is necessary. Thus, the choral music is, at once, highly democratic in that any good singer might join in on the bass part, and artistically demanding in that only certain individuals possess the qualification to sing the solo line.

Women in Hayriye village have a separate musical tradition. Unlike the men's songs, their group songs are not polyphonic. Their repertoire consists of dance songs, some sung *a capella* and some accompanied by accordion, and specialized songs for particular social uses such as laments for the dead. The texts of such songs often remain the same regardless of the identity of the deceased. The only alteration consists of a change in appellation, such as: *chemo dzmav* (oh my brother), *chemo dedav* (oh my mother), etc. The short-phrased strophes and descending contour lines are typical of Georgian laments.

Male solo songs tend to be in the lyrical-love song genre. In these songs we find a suggestion of the city style of Georgian folk music, a music which was influenced by Persian, Armenian and Turkish cultures from the seventeenth century until the end of the nineteenth century. The mode of these songs is never encountered in the old Caucasian style, but it is quite common in many Eastern music. The texts of the songs show a good deal of Turkish admixture.

Centres of Georgian Culture and Science
Simon Janashia National Museum
of Georgia



The history of the Museum starts on 22 May, 1852. Initially this was the Museum of the Caucasian Department of the Russian Imperial Geographical Society. The Museum evolved on Gustav Radde's initiative in 1865. He organized the first exhibition in 1867 and took active part in the World Congress of Archaeologists in 1881.

In 1919 the Museum was renamed into the Museum of Georgia. In 1921 it was subordinated to the Peoples' Education Commissariat of Georgian SSR. In 1941 on the inception of the Georgian Academy of Sciences it became a part of the system. In 1947 the Museum was named after academician Simon Janashia. The Museum was constructed in Rustaveli Avenue in 1913-1929 (by architect G. Neprintsev, façade architecture by N. Severov – the best example of Georgian architecture of the time.). This central museum Georgian History and Nature, is also a scientific-research and educational institution. It encompasses humanitarian (archaeology, history, ethnography, numismatics) and nature (geology, botany, zoology) branches. The Museum collections include numerous first-rate exhibits of nature and material culture of Georgia, the Caucasus and near East. The collections of the Museum included 1006520 exhibits by 31 December, 1984. Its Funds consist of rich archaeological collections from ancient times until the 4th century A.D., Middle Ages (5th -18th centuries), exhibits of city life and material culture (1801-1921), those reflecting industry, agriculture and revolutionary activity, Soviet time and contemporary achievements, ancient traditions and 19th century ethnographic collections, rich numismatic material, big funds of geology, botany and zoology, including unique monuments: ancient things of precious metal from burial grounds in Kakheti (3rd millennium B.C), renowned II millennium B.C. golden

and silver bowls and other things from Trialeti Burrows.

Jewelry from Vani, Akhlagori, Algeti burial grounds (VI-IV centuries B.C.), golden adornments testifying to highly developed goldsmithry from Mtskheta, Armaztsikhe, Armaziskhevi, Zghuderi, Kldeeti, etc, rich glyptic material and rare collection of Urartian graphics (VII- VIII centuries, B.C.), Vespasian's inscription (1st century A.D.), The Bilingual inscription from Armazi (2nd century A.D.), ancient Georgian inscription from Bolnisi Sioni (5th century A.D.), mosaic from Shukhuti (4th -5th centuries A.D.), a collection of wooden doors, the rarest example from the Chukuli Church (11th century), Dmanisi collection of silver adornments (12th c.), a collection of metal ware including copper plates with the inscriptions of King Vakhtang VI, King Bakar, Princess Tekla (18th c.) and a plate with the inscription: "I belong to Giorgi and Shioshi Saakadzes" (17th c.), the bowl with the inscription of King Erekle II, his gun and sabre, the guns of Bakar and King Solomon II, etc.



Chased Silver bowl from Trialeti with ritual round-dance (II millennium B.C.)

Ethnographic materials – ploughing instruments, most distinguished of which is "Big Georgian plough", ceramics from all centres of production, silver things and arms made by Georgian masters, rarest collection of costumes of the Georgians and other Caucasian peoples, oriental weapons, etc. Richest collection of Georgian coins, including the rarest golden stater of Colchian King Ake (3rd millennium B.C.), Lasha-Giorgi's copper coin (13th century), Roman silver coin collections from the village of Eki (907 pieces), a collection of King Tamar's copper coins from the village of Vejini (2759 pieces), etc. Geological Funds –the remnant of the ape

first found in the Soviet Union, skeleton of an elephant from the village of Taribana, originals of invertebrate fauna, typical forms and herbarium from other regions and countries, including significant part from the collections of the 19th century researchers of Caucasian flora, primarily described examples of many species-nomenclature types and other collections from various groups, including endemics, relicts, rare and extinct animal species.

Most interesting for ethnomusicologists is the silver bowl from Trialeti, with the scene of cult ritual round-dance, testifying to the existence of this genre and the antiquity of round-dance performance in Georgia in the 2nd millennium B.C.



Mindia Jalabadze – Head of the Archaeological Department of the Museum

Also, ancient musical instrument *tsintsila* a prototype of modern day cymbals made of bronze dating back to the 2nd millennium B.C. According to Sulkhan-Saba Orbeliani *tsintsila* had pleasant sound, and was used to accompany church hymns, as a symbol of heavenly sounds, and also during feasts, various festive occasions of high social circles and at the end of mourning, some scholars even suppose, that *tsintsila* was used for whooping at the battlefield. *Tsintsila* belongs to the group of musical instruments which has been lost. Mindia Jalabadze – Head of the Museum's Archaeological Department, allowed us to take this photo; for which we are very grateful.

Mindia Jalabadze helped us get in touch with Vera Chikhladze – researcher of musical instruments unearthed by archaeological excavations; who is the author of a special work on old musical instruments ready for publication.



Tsintsila from Zhinvali burial grounds (3rd-4th centuries A.D.)

Few Georgian scholars have studied these instruments. *Tsintsila* was found in different parts of Georgia. It was considered as rattling (O. Chijavadze), tinkling (I. Javkhishvili), sound-making, percussion idiophone (M. Shilakadze).

Alongside *tsintsila* the Museum collections include another tinkling instrument, encountered among many peoples of the world; its function is mostly to frighten evil spirits; such rattle was often used to emphasize dance rhythm. It could also be a prototype of today's children's rattle toy, with which children would frighten evil spirits. As Jalabadze told us this clay rattle counts at least 28 centuries.



Rattle, found in the village of Bukhurcha /Samegrelo about 8th-7th centuries B.C.

In 2011, after the completion of repairs and rehabilitation works, some the Museum halls were opened for visitors. Currently the Museum holds 1 200 000 exhibits.

At the renewed Museum there is a permanent exhibition "Archaeological Treasure" as well as other temporary exhibitions.

The Museum's Web Site is www.museum.ge

*Prepared by Ketevan Baiashvili
and Maka Khardziani*

One foreign folk ensemble **Ensemble “Darbazi” from Canada**

What started almost twenty years ago as a bi-monthly living room gathering to sing strange polyphonic songs from some distant post-Soviet republic has transformed into an unexplainable passion for the 12 singers who currently represent the choir. Darbazi, a community choir consisting of professional and hobbyist musicians as well as others just moved to sing, has encountered a number of interesting twist and turns along the way. What defines the choir and its direction, however, is this enigmatic drive to not just sing Georgian polyphony but to experience it.

Under the initiation of Alan Gasser, a Toronto-based member of the US trio Kavkasia, Darbazi started in 1995 as simply an opportunity for Gasser to sing Georgian music while he was away from his beloved Kavkasia. Darbazi soon grew into a real choir with regular weekly rehearsals and performances all over Ontario as well as Montreal, Quebec and St. Johns, Newfoundland. It was instrumental, however, that a small contingent of the group went to Georgia in 1997, to realize the profundity of Georgian hospitality and feel the music as a part of this broader cultural expression. A little over a year later, a trio from the Anchiskhati Choir (Malkhaz Erkvanidze, Dato Shughliashvili and Zaza Tsereteli) nurtured this feeling further with their spirited singing and teaching abilities that remarkably transformed moments in Toronto into authentic Georgian experiences.



Ensemble “Darbazi” at the VI International Symposium

Rather serendipitously, less than a year later, Darabzi stumbled upon a group of six Georgian singers from the Rustavi-based choir Hereti, who were staying in Toronto while they considered immigrating to Canada. Hereti and Darbazi spent lots of time together, initially communicating through song since neither Darbazi nor Hereti members had sufficient skills in the other’s language. Predictably, they found many opportunities to sing – at weddings, New Year’s celebrations, family gatherings, and a number of concerts; however, this Georgian-Canadian collaboration

soon passed since not all the Georgians stayed in Toronto. Yet a very significant long-term development resulted: one member of Hereti, Shalva Makharashvili, not only stayed in Toronto but took over artistic directorship of Darbazi when Gasser left the group in 2003. Markhashvili’s leadership provides a closeness to the Georgian temperament that arguably navigates Darbazi’s realism and authenticity when singing Georgian songs.



Ensemble “Darbazi”

Something must also be said about the geographical positioning of Canada in relation to the homeland, which makes travel to and from Georgia so difficult. Almost every member of the choir has spent time in Georgia, listening to and studying from Georgian singers. More often than not, however, only a few members can afford to travel to Georgia at a given time. Upon their return, new songs learned are shared through stories as well as through collectively listening to field recordings guided by the travellers as well as Makharashvili. This is a common process for all songs Darbazi studies and performs. Even when they use transcriptions, songs are supplemented by stories, oral variations and collective listening to Georgian recordings.

Interestingly, while being commended by Georgian traditional singers and ethnomusicologists in Georgia, Darbazi receives little support from the Toronto Georgian community. Nonetheless, Darbazi seems to have established itself as a choral presence in Toronto. In 2008 they won semi-finalist prize in the Canadian Broadcasting Corporation’s Amateur Choral Competition (Pan Cultural Traditions) and are involved in more and more collaborations with established choral and instrumental groups, such as those with the Shevchenko Ukrainian Ensemble (2007, 2012), VIVA! Youth Choir (2011), The University of Toronto Vocal Jazz Ensemble (2012), Aradia Early Music Ensemble (2012), and the SING! Festival (2012, 2013). Although it gives them great pleasure and pride to share Georgian polyphony with new audiences, Darbazi’s desire and motivation are always

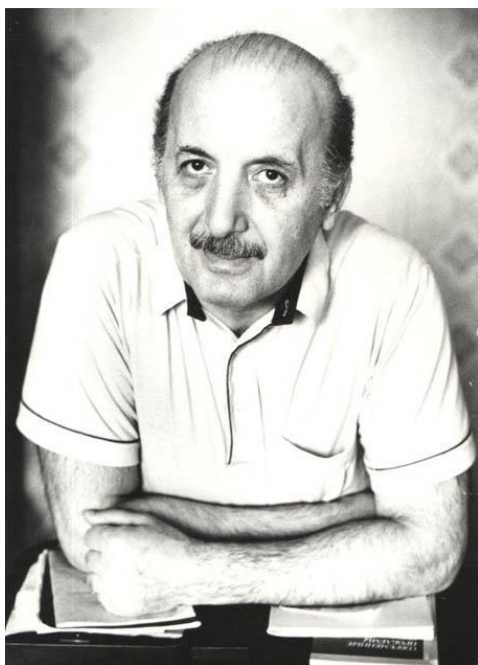
to return to the motherland. *Thank you so much, Georgia!*

Andrea Kuzmich
The member of “Darbazi”

Old Press Pages

I Could not Have Lived Without this Song...

(Excerpt from the article)



Kakhi Rosebashvili

When I was a student my friend and I went from village to village with a phonograph and recorded folk songs. We visited all parts of Georgia; people laughed at us saying “you have nothing else to do. When I was young it was blamable to be a folklorist, but it has become fashionable and prestigious lately.... folk singing is heard everywhere – on the stage, radio and television... many folk ensembles are created; there is hardly any institution without such ensemble. Though it is a pity that of them have almost same repertoire; they sing “Kviria”, “Kakhuri Shemodzakhili”, “Shen, Bicho Anagurelo”, “Tsintsqaro”, “Khasanbegura”, “Odoia”... I call these commercial songs. They are performed as Georgian folk examples. But I can convincingly say and prove that none of them is a folk song; they all have authors. In 1958-1960 I walked throughout Samegrelo;

nobody sings “Odoia” there, they sing “Tokhnuri”, “Oqonuri”. Not a single peasant in Georgia sings “Shen Bicho Anagurelo”... this is a piece created by Vano Mchedlishvili (a renowned Kakhetian singer) on folk motives. Neither “Tsintsqaro” is sung anywhere in Kakheti. People know the song from the radio and television. The variant of “Kviria”, sung by our ensembles, was created by Ilia Paliani and has nothing to do with real Svan “Kviria”. These songs have done their best. Now it is time to take care of the true ‘nest’ of Georgian folk songs, which, fortunately, has survived to this day. They should urgently be recorded and transcribed...

It is important, that folk songs should be performed in a true folk manner. Our folk music is characterized in pure tuning- deviation from modern (tempered) tuning. **C** indicated in the transcription is not **C** in fact, but a note slightly higher between **C** and **C sharp**. This is how our ancestors sang, and we should sing the same way.

Georgian song is fairly chamber, with the exception of pompous songs such as *Mravalzhamier* and Groomsman’s songs. Even Kakhetian “Supruli” was sung by two soloist and three bases from olden times. Sadly, we cannot demand chamber performance from ensembles and choirs consisting of 40, 80 or 100 singers. Such ensembles copy the songs, devoid them of benefaction and attractiveness, sometimes completely lost is the spirit of the song, which it had in abundance when sung by a peasant.

For our ancestors singing was not the means to satisfy aesthetic demands, but the means to survive. The Ramishvilis from the village of Surebi, Chokhatauri District sing amazingly. We decided to record them; so went to the village and invited them to the local club. They went on stage, tossed about, but could not sing anything. In the end somebody advised to take them to the corn field; where they would sing “Qanuri”. We all went to the corn field dragged our huge equipment. The Ramishvilis took hoes and started working. How they sang... one of them turned to us with the words: “These are not songs; songs are what you broadcast on radio; if not these songs we would not be able to sow, hoe and reap, in a word, we would die of hunger”.

My father had an aunt; she was an exceptional weeper in Kartli. Her sons died in war; I could not record her weeping, she would stop immediately, her tears would dry up when I prepared the microphone.... In my village of Kvemo Gomi there lived an exceptional singer of “Urmuli”. He was called Sekla. I could not record him either. Once he said to me: let’s climb on the cart and I will sing.

This is the nature of Georgian song, its root and origin, everything else comes from here.

“Urmuli”, “Gutnuri”, “Qanuri”, laments, dirges... are still sung in Georgia. These ancient songs

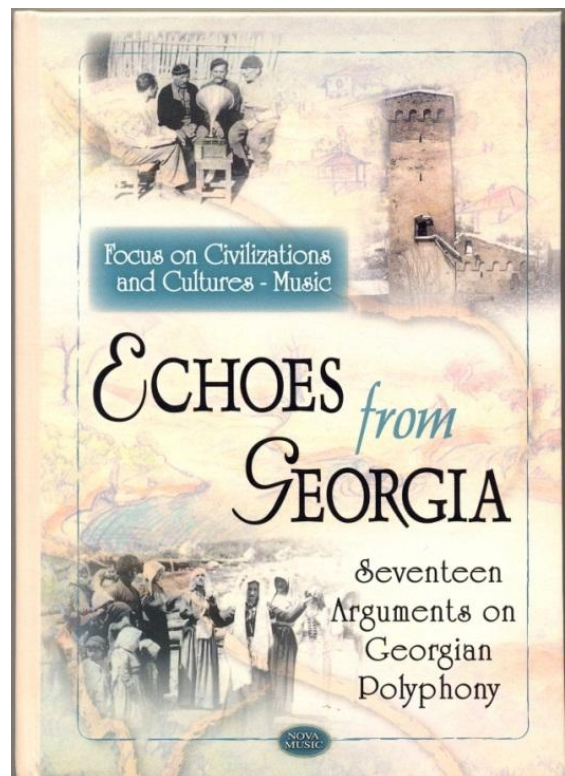
can still be recorded and transcribed, for this we have sufficient knowledge and equipment... our children should be brought up on these songs.

In recent years folk music has occupied significant place in the upbringing of the youth. Many children's ensembles have been created, many children sing folk songs, but I think this process is not going in the right direction. When I listen to children's ensembles I have a feeling of insufficiency, they sing epitomized, scrapped patterns... Let's teach round-dance, ceremonial, ritual songs to the children. Georgian children should know these from early age... Why not teach them church hymns? Why should they not chant? Chanting will refine their taste, feeling of harmony, the ability to perceive diversity. We should teach Bible and chants to children, this will do them a lot of good...

Kakhi Rosebashvili

The "Tbilisi" newspaper (1990s)

Comment on the book: "Echoes from Georgia"



Nova Science Publishers has published a book "Echoes from Georgia. Seventeen Arguments on Georgian Polyphony". The book was prepared by the International Research Center for Traditional Polyphony of Tbilisi State Conservatoire.

This is the first English language collection, which sheds light on Georgian polyphony in many respects. It offers the scientific knowledge on the phenomenon, with which the world familiarized lately thanks to the concert tours of Georgian folk ensembles. To foreigners' growing interest testify a number of ensembles performing Georgian polyphony in various countries of the world. This can also explain the interest of the American publishing house to this theme.

It should be said that the cover of the book is impressionable; it indicates to the antiquity and inimitable nuances of Georgian culture. The collection is brilliantly compiled; it includes diverse spectrum of authors. In my opinion the fact, that both Georgian and foreign authors discuss the origin and evolution of Georgian polyphony, diversity and uniqueness of its forms. In this regard noteworthy are the fragments from Siegfried Nadel's book "Georgian Songs" which open the book. The German scholar was the first to take interest in the phenomenon of Georgian polyphony and dedicated special monograph to it (Berlin, 1932). He was also the first foreigner to point out that Georgian polyphony is a self-originated phenomenon (Ilia Chavchavadze). Interesting also is

Izaly Zemtsovsky's article "The Georgian Model: Toward the Ethnogeomusical Approach to the World of Oral Polyphony". In which the author discusses Georgian polyphony as the model of traditional polyphony in general, because in it represented are all basic types of polyphony forms and because such diversity of the forms of polyphony on a small territory, such as Georgia, is not encountered anywhere else in the world.

Georgian polyphony is presented by general and specific arguments in the works of Georgian authors of the past and present times – Ivane Javakhishvili, Dimitri Arakishvili, Shalva Aslanishvili, Vladimer Akhobadze, Grigol Chkhikvadze, Mindia Zhordania, Valerian Maghradze, Evsevi Chokhonelidze, Vladimer Gogotishvili, Edisher Garakanidze, Manana Shilakadze, Tamaz Gabisonia, Nino Tsitsishvili, Joseph Jordania and Rusudan Tsurtsunia. In the works discussed are the questions of the forms of Georgian traditional polyphony, vocal movements, mode-harmonic peculiarities in various dialects, questions of instrumental music, problems of intercultural relations of Georgian music, problems of national identity, etc.

Majority of the works were written in the past, some of them have been published in other languages (but English), some were preserved at the archive of the Georgian Folk Music Laboratory of Tbilisi State Conservatoire, some had been written specially for this publication.

Separate mention should be made of the level of academic publication of the collection – it has two reviewers: Renowned researcher of world polyphony Simha Arom (France) and ethnomusicologist Polo Vallejo (Spain); their extensive review opens the book together with the introduction of the editors Rusudan Tsurtsunia and Joseph Jordania. The articles of the authors already published in the past are accompanied by the editors' comments, the data about the authors, vast bibliography of Georgian polyphony and indices are supplied at the end of the book.

The collection can be purchased by internet at the Publisher's site:

https://www.novapublishers.com/catalog/index.php?cPath=23_318

I believe this book is a wonderful gift for non-Georgian readers interested in Georgian musical culture.

Nino Gambashidze

Doctor of historical sciences,
Institute of History and Ethnology of Tbilisi
Ivane Javakhishvili State University

One of the oldest layers of Georgian folk music is work songs, which are encountered throughout Georgia as single-, two-, three- and four-part examples; however the number of voice parts does not determine the artistic level of a song, Georgian work songs confirm this best. This is the case when a single-part song may be on a higher level of artistic-expression than a multi-part one. This is the case of Kartli-Kakhetian cart man's songs which for their highly artistic value can be placed beside Acharan three- and four-part work songs.

"*Urmuli*" is a single-part song, connected with individual labour – transportation of load; its single-part performance is determined by its social function – when singing "*Urmuli*" cart man is alone. This is a peasant tired with labour, who sings about joys and sorrows of his life. Unlike the single-part songs of East Georgian Mountains here the verbal text is clearly given priority as compared with musical texts. In Kartli-Kakhetian cart man's songs highlighted is musical expression which accurately matches with lyrical content of the song. Some scholars regard "*Urmuli*" as an example of travellers' song genre, Ilia Zurabishvili calls it "Song of Thought"...

Musical expression of "*Urmuli*" is determined by the minor, meter-rhythmically unlimited melismatic melody of wide range, in which prevails the descending movement from high texture towards modal support. Improvisation characteristic of Georgian folk songs is especially obvious in cart man's songs.

Unlike other work songs "*Urmuli*" (similar to "*Orovela*") is characterized in free meter-rhythm which can be explained by the fact that the performer does not work physically, he is a passive participant of the labour process (sitting on the cart pulled by an ox). Melodic and meter-rhythmic freedom determines the form of cart man's songs. They structure is constructed stanza after stanza, and each of which is an augmented period.

Each stanza in "*Urmuli*" starts at a different pitch which is peculiar to Kartli-Kakhetian songs; most obvious is the modulation a quarter below.

It can be said, that single-part "*Urmuli*" is a specifically Kartli-Kakhetian song, as it has not been documented in any other part of the country. However, in Western Georgia, more precisely in Samegrelo few three-part songs are encountered: "*Meuremesh Obiru*" (cart man's song), "*Meureme*", "*Chela*" (cart man's song, Chela-is the name of an ox), "*Ma do Chkimi Araba*" (My Cart and Me), Shalva Mshvelidze recorded "*Urmuli*" in Guria. Megrelian cart man's songs have sad texts, telling cart man's thoughts and sorrow, they relate to Kartli-Kakhetian "*Urmuli*" songs, but are

lyrical examples characteristic of this region; the text of Gurian “Urmuli” is of social content, otherwise it is a typical Gurian song with antiphonal performance of two trios. It has nothing in common with the spirit and expressiveness of Kartli-Kakhetian cart man’s songs.

In Kartli and Kakheti different variants of the song existed in different villages, moreover almost every renowned singer performed his own variant of “Urmuli”. From this viewpoint large number of “Urmuli” in Kartli-Kakheti can be compared with large number of “Khasanbegura” variants in Guria.

Nino Tsitsishvili considers, that east Georgian folk music, more precisely Kartli-Kakhetian and *orivela-urmuli* songs on the one hand significantly differ from all west Georgian singing genres, but on the other hand are related to the monodic cultures of Transcaucasia and Central Asia, this allows to suppose that their formation is linked with ancient migration processes, namely with the appearance of Indo-European tribes on the territory of Transcaucasia.

“Urmuli” is also interesting for the co-existence of archaic and highly-developed thinking. As a single-part song mostly constructed on glossolalias (meaningless words, such as: *arali, aralo, ariarale, hararalo, ialali, ialalo*, etc.), the song belongs to the archaic layer of Georgian folk music, however with the improvisation of melody, meter-rhythmic freedom, abundant modulations and degree of modal development this is an example of highly developed thinking.

The melody with plenty of complex Kakhetian ornamentations, modal “hesitance”, abundance of modulations, meter-rhythmic freedom makes the song specifically difficult to perform demanding high improvisation technique. This may explain why this song is less encountered in the repertoire of today’s ensembles.

Georgian composers and folk scholars – D. araqishvili, Z. paliashvili, G. Chkhikvadze, M. Zhor-dania and others recorded many “Urmuli” variants in Kartli and Kakheti at different times. But it should also be said, that the transcription of the song is an approximate documentation of its rich in melismata and ornamentation melody, which the transcribers indicate as notes.

Prepared by Maka Khardziani

Urmuli

Andante

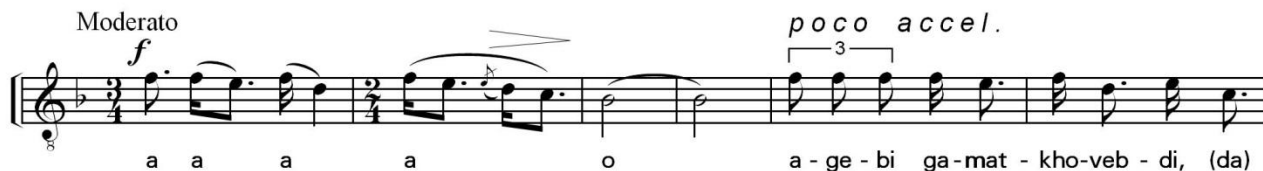
Recorded by D. Araqishvili in Kartli, 1901.



ad libit.



Moderato



poco accel.



poco ritard.



accel.



lalali, lalali, ialalo da!

Oh my mother, you gave birth to me,

If you let me get married,

My husband would take away from you

Alualalu, alalu, alalo, oh you buffalo!

I am your drover oh oxen,

I am holding a switch,

I will switch you so hard

That your sides will be as red as a beetroot.

I lost my buffalos yesterday

My Loma and Mitara,

I wish I got drunk with wine

And was with beautiful girls.

Editor:
Maka Khardziani

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