

The
V. Sarajishvili
Tbilisi State
Conservatoire
International
Research
Center for
Traditional
Polyphony
B U L L E T I N

№ 16

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Georgia's Ethnomusicological Life (January-June, 2014)

Festivals and Conferences

26.04.2014 – Tbilisi State Conservatoire hosted the 5th International Conference-Contest of Musicology Students, which was closed by the solo concert of ensemble “Didgori”

1-2.05.2014 – The 5th International Scientific Conference (Arts, Practice and Management) of Magistracy and Doctoral Students was held at Ilia State University.

19-21.05.2014 – The 2nd International Festival of Contemporary Music was held at Batumi State Art Teaching University

28-29. 05.2014 – Batumi State Art Teaching University hosted International Conference “Culture and Art: Tradition and Contemporaneity”

29.05.2014 – Georgian Folk Music Department of Tbilisi State Conservatoire and Georgian national Committee of the International Council of Organizations of Folklore Festivals (CIOFF) held the Conference of Young Ethnomusicologists and folk music concert with the participation of ensembles “Sathanao”, “Akhalukhlebi”, “Adilei” and the Conservatoire students’ choir

CDs, work-shops, lectures, etc

27. 02.2014 – Chant choir “Aghsavali” organized the presentation of their third CD

13.03.2014 – Charity lecture for the pupils of Blind Children’s School 202 was held at the State Museum of Georgian Folk Song and Musical Instruments

15.05.2014 – Tamaz Gabisonia’s public lecture “Performance of Georgian Traditional Music – Modern Standpoint” was held at Ilia State University

May, 2014 – Women singer-chanters’ group “Sathanao” recorded the CD “The Prayers of Jesus the Sweet”

17.05.2014 – Lecture-concert “Folk Song in the Past and Today” with Children’s Studio “Amer-Imeri” from Tsnori

18.05.2014 – To the International Museum Day the State Museum of Georgian Folk Song and Musical Instruments dedicated the following events: Manana Shilakadze’s memorial evening and meeting-concerts with the pupils of the Children’s Studio of the Chokhonelidze Sisters

22.05.2014 – The International Research Centre for Traditional Polyphony organized a Round Table Session “Ethnomusicological-Anthropological Aspects of Georgian Folk Music”, with the participation of Georgian scientists and Spanish ethnomusicologist Polo Vallejo

22.05.2014 – The exhibition of the State Museum of Georgian Folk Song and Musical Instruments “Ethnography and Georgian Instruments” was opened at Rustavi Museum of History

28-30.05.2014 – Woman’s folk ensemble “Nanina” realized the project “Creative Days in Achara” and as part of the project held a solo concert at Batumi State Art Teaching University, a work-shop for the music teachers of secondary and public schools, and a meeting with women’s folk ensemble “Iagundi” from Keda district

Dissertations

03.05.2014 – Teona Rukhadze defended Doctoral dissertation “Georgian Wedding Music – Issues of Genre and Style” at Tbilisi State Conservatoire

20.06.2014 – Otar Kapanadze defended Doctoral dissertation “Georgian Round-Dance Songs (Peculiarities of Musical Language)” at Tbilisi State Conservatoire

Expeditions

April, 2014 – Ethnomusicological Department of Ilia State University organized an expedition in the village of Jarisheni Gori District (expedition members: Tamaz Gabisonia, Malkhaz Razmadze, Liak Kadagishvili and Zurab Tskrialashvili)

23-28.05.2014 – Giorgi Kraveishvili, 1st year Doctoral student of Tbilisi State Conservatoire was in field expedition in the village of Sarpi, Khelvachauri District and Lazona in the cities of Findikli, Arhavi and Hopa, and in the villages of Hopa District: Pironiti, Ortahopa and Kemalpasha (other members of the expedition were Tamaz Kraveishvili and Zurab Vanilishi)

23.06-3.07.2014 – Georgian Folk Music Department of Tbilisi State Conservatoire organized an expedition in Dedoplistsqaro District (expedition members: Natalia Zumbadze, Ketevan Matiashevili, Giorgi Kraveishvili)

New Publications

“Tsitsinatela” published the book **“Georgian Music”**, vol.27 from the series “Readings for the Youth” (Compiler-editor: Nino Makharadze- Kalandadze)

The International Centre for Georgian Folk Song and Tbilisi State Conservatoire published the book **“Georgian Sacred Chant. Shemokmedi School”** (compiler: Davit Shughliashvili) /second edition

“Tsigni+Eri” published the 6th volume of the series **“Chveni Ghirsebani”**, dedicated to Georgian traditional art; the book is enclosed with audio and video material on CD

Tbilisi State Conservatoire published the book **“Gakh-seneba”** dedicated to Manana Andriadze’s memory (editor-compiler: Marina Kavtaradze)

Concerts, Evenings

24.01.2014 – Ensemble “Dziriani” held a meeting-concert at the music centre of Ilia State University

30.01.2014 – Concert Hall of I. Javakhishvili Tbilisi State University hosted a charity concert “Lalkhor-Voices for Mountains” in support of Khaishi village, with the participation of ensembles “Anchiskhati”, “Lagusheda”, “Aghsavali”, “Nanina”, “Dziriani”, “Sathanao”, “Sakhioba”, “Jvaruli”, “Ialoni” and “Kviria”

30.01.2014 – Students ensemble of Ilia State University held solo concert at the Concert Hall of the University

02.02.2014 – Concert of folk song and sacred chant dedicated to St. Ekvtime Aghmashenebeli was held at V. Sarajishvili Tbilisi State Conservatoire with the participation of ensembles: “Ialoni”, “Didgori”, “Aghsavali”, “Patara Kakhi”, men choir of Gori Centre for Cultural and Spiritual Education, male choir of Kaspi St. Vaktang Gorgasali Church

03.02.2014 – Ensemble “Mtiebi” held folk evening “Zari” at the Grand Hall of Tbilisi Rustaveli Theatre

01.03.2014 – Solo concert and presentation of a new CD of ensemble “Kartuli Khmebi” at Tbilisi Concert Hall

09.03.2014 – Female singer-chorers’ group “Sathanao” held solo concert at the Recital Hall of Tbilisi State Conservatoire

18.05.2014 – Musical evening dedicated to the opening of the renewed exposition of the Georgian Museum of Folk and Applied Arts was held as part of the week of World Museum Day

01.06.2014 – Concert of children’s folk ensembles “Kirialesa” and “Akriani” was dedicated to International Children’s Day at the State Museum of Georgian Folk Song and Musical Instruments

05.06.2014 – The patriarchal choir of the Holy Trinity Church in Tbilisi held a solo concert in the Jan-sugh Kakidze Musical-Cultural Centre of Tbilisi

Concert Tours

14.01.2014 – The Patriarchal Choir of the Holy Trinity Church in Tbilisi held a solo concert in the concert hall of the “International Music House” in Moscow, performing Georgian folk songs, church chants and choral works of contemporary Georgian composers.

23.04-02.05.2014 – “Anchiskhati Church Choir” was on a concert tour in Poland.

27.04-11.05.2014 – Ensemble “Sakhioba” held about 10 concerts, work-shops and lecture-seminars in different cities of Poland: Warsaw, Belastok, Wroclaw, Walbrzych and Katowice.

May, 2014 – Women chorers’ choir “Ialoni” participated the concerts of folk song and sacred chant in the cities of Hajnovka, Bialystok and Mikhailova as part of the “Hajnovka Orthodox Music Festival” and was awarded ‘Distinguished’ diploma.

21-30.05.2014 – Ensemble “Kartuli Khmebi” was on a concert tour in Baltic Countries: Estonia, Lithuania and Latvia

State Academic Ensemble of Georgian Folk song and Dance “**Rustavi**” was on concert tours in:

01-04.05.2014 – Wiesbaden, Germany “May Festival”;

06.05.2014 – Ingolstadt Germany, joint concert with “mbH” Ingolstadt Concert Company;

30.05-04.06.2014 – Dublin, Republic of Ireland “Ships Festival”.

State Folklore Centre of Georgia realized a number of interesting projects (more detailed information at www.folk.ge)

Prepared by Maka Khardziani

Foreign ethnomusicologists

Simha Arom

The guest of our headline is Simha Arom – renowned French ethnomusicologist, Docteur D’Etat at Sorbonne University (Paris), Emeritus Director of Research at the French National Centre for Scientific Research (C.N.R.S.), Head of the Department of Ethnomusicology of the laboratory *Oral Tradition –languages and Civilizations* (LACITO) of the C.N.R.S., great friend of Georgia, admirer and researcher of Georgian traditional music.



Simha Arom

Simha Arom is one of the few scholars who haven’t missed a symposium in Tbilisi since 2002 and determined the scientific level of each symposium with their participation.

Since 2006, Simha Arom has been interested in Georgian polyphony along with his student, Polo Valejo, another famous Spanish ethnomusicologist. Their work with the ensemble “Basiani” turned out to be fruitful, as they met various folk singers, researched Georgian music syntax and presented the results of their research on the symposium.

We are filled with a special gratitude for the love Mr. Simha and Polo show for Georgian traditional musical culture and also for the educational work done by them with the ensemble “Basiani” using lecture-concerts in Europe. It was with Mr. Simha's initiative with which a “round table” discussing Georgian-European parallels concerning medieval music was organized as part of the sixth annual symposium in 2012, and it was his authority that made the visit of the famous researcher of this music professor Susan Rankin to Tbilisi possible.

In ethnomusicological circles Simha Arom is known as the researcher of Central African polyphony; to this music he dedicated one of his most serious works: “African Polyphony and Polyrhythm: Musical Structure and Methodology”. As a result of decades of his work Prof. Arom developed the Method for Interactive Exploration of Musical Scales, allowing the transcription and analysis of any orally transmitted polyphonic music.



Simha Arom in Africa

The French ethnomusicologist was born in 1930. Studied at Paris conservatoire, was a member of an orchestra in Jerusalem, but he is internationally recognized as an ethnomusicologist after the Ministry of Foreign Affairs of Israel sent him to Central African Republic for intensive field expedition activity by as part of the cultural exchange program, later he took the course in ethnomusicology at Paris Sorbonne University and was awarded the degree of Doctor of Philosophy.

A short story can be written about Simha Arom, how an orchestra musician from Israel became a world-expert in Central African Pygmy music.

During last ten years Prof. Arom became interested in Georgian polyphony, he has been an immutable participant of the International Symposia on Traditional

Polyphony held by the IRCTP of Tbilisi State Conservatoire which is a big honor for us, as with this Prof. Arom confirms his devotion and together with other famous scholars determines high scientific level of our Forums; His articles on the syntactic theory of the chords in Georgian polyphony, which he presents at the symposia together with renowned Spanish scholar Polo Vallejo, is the expression of respect to our country in general and to Georgian traditional music in particular. These two scholars have travelled to various regions of Georgia, fruitfully cooperate with ensemble “Basiani” and carry out the scientific study of Georgian folk music.

Prof. Arom is the author of a large number of scholarly articles, recordings (CD), books and films received prestigious rewards at various times.

In 2011 Simha Arom was awarded Fumio Koizumi Prize for Ethnomusicology.

We are proud that Mr. Simha is a friend of the International Centre of Traditional Polyphony, and we want to preserve our sincere relationship with him very much, just as it has been all along.

Awards:

1971 : Grand Prix International du Disque, Académie Charles Cros

1978 : Grand Prix International du Disque, Académie Charles Cros, Mention In Honorem, "Prix du Président de la République"

1984 : Médaille d'Argent du C.N.R.S.

1985 : Grand Prix International du Disque, Académie Charles Cros, "Prix André Schaeffner"

1988 : Grand Prix du Disque, Nouvelle Académie du Disque, 'Palmarès des palmarès'

1992 : ASCAP (American Society of Composers, Authors & Publishers), Deems Taylor Award for Excellence in Music literature, New York

1998 : Prix Moebius International

Grand Prix Investigation et publication scientifique, 3ème Festival du Film de Chercheur, Nancy

7e Prix Möbius France, Multimédia, Sciences, Cultures, Éducation

Honorary life member, European Seminar in Ethnomusicology

1999 : Prix Spécial “Cédéròms”, 4ème Festival du Film de Chercheur, Nancy

2007 : Chevalier des Arts et des Lettres

2008 : 20th Annual Koizumi Fumio Prize for Ethnomusicology (Tokyo)

Prix International de la Fondation Fyssen (Paris)

2012 : Honorary Member, International Musicological Society.

List of works, Discography and Filmography of Simha Arom at http://en.wikipedia.org/wiki/Simha_Arom

Shalva Mshvelidze

Shalva Mshvelidze is renowned 20th century Georgian composer, whose operas, symphonies and choral pieces are distinguished in national character. This is due to the fact that the biography of the future composer started in the entrails of his native people- he got familiarized with folk music art at early age, which became organic part of his life and became object of his admiration and love.



Shalva Mshvelidze

When Mshvelidze was 8, he sang in a choir; for years his teacher was Ia Kargareli -great beneficent of Georgian music; from the age of 16 Mshvelidze sang in Dzuku Lolua's ethnographic choir, later he himself created folk choirs first in Surami and Gori, later in Tbilisi.

Numerous field expeditions occupy significant place in Mshvelidze's biography. He started travelling around Georgia and collecting folk songs when he was a student; thus he followed the path of other Georgian composers of previous time, who studied folk art before started their own creative work.

Initially Mshvelidze visited Svaneti (1927), he was the first Georgian composer who got familiarized with the ancient folklore of East Georgian mountain regions: Tusheti, Pshavi and Khevsureti (1929). A year later he visited Kakheti and with the help of the renowned folk singer Dedas Levana he documented precious examples. In 1930 Mshvelidze traveled throughout Guria, where he made friends with Chavleishvili brothers. After this the composer's scientific scope encompassed folk music of Kiziqi, Achara and Meskhet-Javakheti.

During 7 years Shalva Mshvelidze visited almost all parts of highland and lowland regions of Georgia and collected a large number of folk materials. He thoroughly studied musical dialects of all regions. At that time Georgian folk music was the topic of his theoretical

research. His folkloristic works suggest very interesting analysis of folk songs.

Mshvelidze's attitude to traditional music is clear from all his creative work, distinguished from this standpoint is his choral music in which epic-valiant character of folk songs is expressed by means of the regularities of folk musical language. Folk music played crucial role in the formation of Mshvelidze's choral texture.

Declamation and singing sources characteristic of Kartli-Kakhetian folk music are synthesized in the musical language of his operas. Besides, following Zakaria Paliashvili Mshvelidze manages to merge the elements of e.g. Pshavian and Megrelian, Gurian and Kakhetian folklore in solo parts.

National specificity of Georgian musical style is also maintained in Mshvelidze's solo songs. To the influence of urban folklore, characteristic of his contemporary composers, Mshvelidze opposed song genre of pure folk style and created classical songs in folk style, to which testify their titles: "Orovela", "Tushis kalebi", "Svanuri nana", "Khevsuruli nana" and others.

S. Mshvelidze was the first person to acquaint Georgian professional music with mountain folklore (the folklore of mountainous regions). His symphonic poem "Zviadauri", his first and best symphonic creation written in 1940, holds a special place in this field, as it is entirely based on folk modes. The composer beautifully transforms the patterns of the musical language of the mountain music in this score to convey the epic-heroic spirit of Vazha-Pshavela's poetry.

The melodic, harmonic and rhythmic features of folk singing in this poem are naturally synthesized with the European form of music, which makes Mshvelidze's symphonic poem a unique example of Georgian music.

An archaic Pshav song with an original scale turned out to be particularly "familiar" for him, which is nearer to the Phrygian mode among medieval modes. It is this scale which is sounded in "Zviadauri", with a low 2nd step and high 3rd and 6th steps, which S. Mshvelidze has named the "Pshav mode" in professional music.

S. Mshvelidze's method for working with folk material should be also especially noted, which Bela Bartok has called 'the conveying of the peasant atmosphere into professional music'. The composer usually doesn't use citation(s), but creates his own musical material using new combinations of folk intonations. With this, he creates the illusion of folk music in professional music. He develops the simple, limited range of melodics of Pshav singing with the improvisational manner typical for Kakhetian songs and creates the aforementioned "folk" illusion in professional music.

Mshvelidze was first to introduce mountain epos into professional music and revive its pagan spirit. From this standpoint particularly noteworthy is East Georgian

mountain folklore, thanks to which the composer significantly enriched and expanded the “lexicon” of Georgian professional music with new intonations and rhythms.

Part of Mshvelidze’s expedition recordings is preserved at the Laboratory of Georgian Folk Music Department of Tbilisi State Conservatoire, another part recorded on wax cylinders has been transmitted to digital media and issued as a collection of CDs “Echoes from Past” by the International Research Centre for Traditional Polyphony of Tbilisi State Conservatoire.

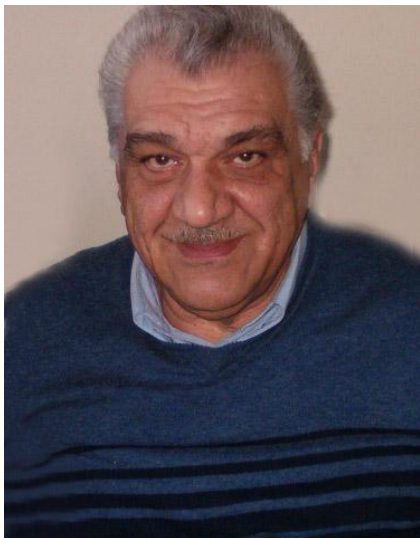
Fortunately, the content of these old recordings has enriched the repertoire of a number of today’s Georgian folk ensembles.

Prepared by Maka Khardziani

In Memory of Kukuri Chokhonelidze Beneficent of Georgian song-chant

In March 2014 it was ten years after the demise of Kukuri Chokhonelidze renowned Georgian ethnomusicologist, Head of the Georgian Folk Music Department of Tbilisi State Conservatoire for decades.

We would like to remember batoni Kukuri with gratitude and offer a letter of one of his numerous students-Marika Ositashvili, dedicated to the teacher.



Kukuri Chokhonelidze

Kukuri Chokhonelidze was a significant part of life for all his students. I cannot call him only a tutor, teacher, elder friend and adviser. He was something other, a bright phenomenon for each of us; he made us feel Georgia and everything Georgian in a different way, made our feeling of homeland more violent and familiar-

ized us with the wonderful world of Georgian song-chant.

Amazing was the depth and range of his extraordinary thinking. I was particularly surprised how this congenial to me person, found time to think about everything. There was hardly any key problem in the history and theory of Georgian song, that he did not have thought deeply and uttered very original and correct considerations. No less surprising was the fact that he was devoid of ambition, he always remained in shade and directed and carried out the activity of national importance. He directed all his energy, scholarly talent and thinking towards his students. It was in the relation with us that he revealed himself as a true researcher. But he never liked laudation and speaking about himself, he never allowed us to loudly express our endless gratitude to him. Only a person with these qualities is high-minded. This trait of a Georgian man’s nature is brilliantly described in Georgian song and chant, where “we” dominates over “I”. Three-part song is performed by three voices, three people, but the individual features of each, their improvisational talent is revealed in doing common affair, creation of one artistic image. Same is the case in chant. This amazing phenomenon is clearly carved in the Georgian genetic code; it was the rule of *batoni* Kukuri’s life. For him important was “we” and not “I”. This is why all his interesting ideas or considerations were embodied in his students’ various works.

He headed Georgian Folk Music Department of Tbilisi State Conservatoire from 1976. From that time no distinguished thinker, interesting student stayed beyond his attention, he was always ready for admonition, and employed the distinguished students at the Department... Thus gradually in front of our eyes Kukuri Chokhonelidze realized a glorious deed- created Georgian musical-folkloric school.

For him, as for a truly Georgian man, his family was of utmost importance. He was a devoted spouse, father and grandfather.

We believe that the seeds of kindness planted by *batoni* Kukuri and his scientific heritage will greatly assist many more young scholars to be a good Georgian and to show the stateliness of Georgian song and chant.

Marika Ositashvili

Doctor of Arts

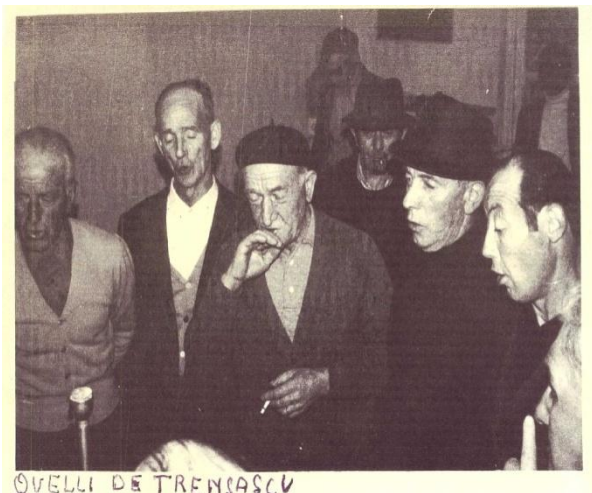
(Journal: Literaturuli Sakartvelo #16, 2004)

Trallalero –Genoan Polyphony

Trallalero – is a kind of polyphonic folk music, from the Ligurian region of Genoa, in Northern Italy. It is traditionally performed by men, though there are also some female performers in the modern era. The name is derived from the monosyllabic vocables: *tra-la-la*.

In the 1950s *Trallalero* was nearly extinct; however American ethnomusicologist Alan Lomax and Diego Carpitella recorded it. Later Lomax called it the most significant work in his long and storied career. Edward Neill worked to revitalize the tradition in the middle of the 20th century.

Trallalero group consists of tenor, baritone and bass parts, accompanied by a contralto and a singer whose voice imitates a guitar (*chitarra*). Nine singers are considered a normal line-up: one each of *chitarra*, tenor, contralto, baritone and five basses.

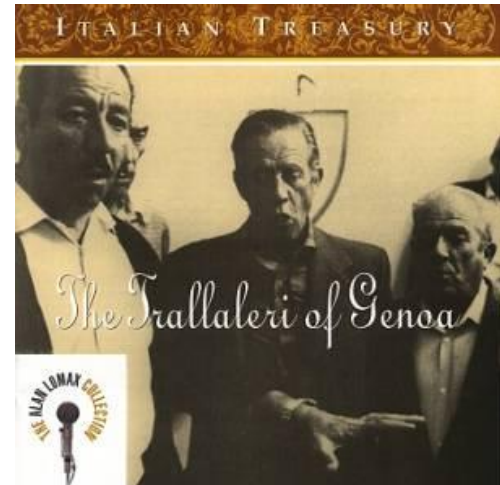


Trallalero in 20th

Group harmony in Liguria is historically associated with mountain villages, where two voices (usually a tenor and a baritone) sang over accompaniment by bass or drone. The repertoire of traditional songs evolved over time, and the style moved to the docks of Genoa, a noted port city. There, metal-workers, long-shoremen and stevedores, who had come to Genoa from Ligurian Mountains in search of work and had brought their songs with them, sang *trallalero*. Later imitation of guitar was added as accompaniment to the parts of tenor and baritone and man's contralto is presumably borrowed from urban church choir, where top voice is performed by castrates.

Nowadays at the mention of folk music the Italians immediately think of *trallalero*. It is surprising that most people remember the the same song performed by one group, recorded by Alan Lomax and Diego Carpitella in 1954. Apparently, audio impression is so pecu-

liar, that whoever has once heard this song will never forget it.



Genoan Trallatero

Trallalero tradition is also unique, as the ordinary composition of baritone and bass is reinforced by the parts of male contralto and guitar imitator; also uncommon is the repertoire (consisting of only about 60 songs) and the area of its dissemination, encompassing a rather small town of Genoa, in Geonua - the smallest region of Ital.

Trallalero singers create a kind of cluster around the central tone, corresponding to their position during singing (standing in a circle or sitting at table).

There about sixty "true" melodies in *Trallalero* repertoire, most of which are short (about 3 minutes) and anonymous; the others are created by Bruschetti - a former student of the conservatoire, Lodero - an organist and Santoni - a pianist.

The contents of *Trallalero* songs are related to drinking tradition and tell happy stories; the thematics of sea and village life has almost disappeared.

Trallalero singing reached the highest level in the beginning of the 20th century, when about one hundred such groups sang in the seafront bars of Genoa. The members of the groups were people of various professions including bakers and nurse boys. By the 1950s *Trallalero* had significantly lost its topicality, it was very difficult to perform and preserve it. For this it was necessary to maintain old standards and train new singers simultaneously. The *Trallalero* repertoire and stylistic model was revived in the late 1960s.

Luckily, there is a large number of *Trallalero* groups in Italy today, which testifies that the tendency of preserving folk musical traditions is topical all over the world.

One Georgian Folk ensemble

“Sakhioba”

Ensemble “Sakhioba” debuted on the stage on 17 January, 2006. The group was founded by ethnomusicologist, founder of “Anchiskhati Church Choir”, teacher at V.Sarajishvili Tbilisi State Conservatoire, precentor of Mama Davit Garejeli Church choir in Tbilisi – Malkhaz Erkvanidze.

The idea of creating an ensemble emerged among the students of Tbilisi Theological Seminary-Academy. They created a choir, which existed only for a year and was known only at the Seminary-Academy, but the then rector of the Seminary Metropolitan Teodore Chuadze’s assistance encouraged the students’ enthusiasm. Particularly noteworthy is the contribution of Lia Salaqaia, thanks to whom most members of “Sakhioba” learned chanting.

Soon the group was joined by Kldisubani St. George and Blue Monastery church choirs, and students of Tbilisi Academy of Arts and several other students willing to sing and chant. At some point the collective consisted of 40 members – three artistic groups: choir of Theological seminary-Academy (directed by Rezo Shanidze), Kldisubani St. George church choir (directed by Giorgi Gvimradze) and the choir of Academy of Arts (directed by Rezo Shashviashvili).



Sakhioba’s last solo concert

With this membership the collective performed at the newly established ArtGeni Festival at Tbilisi Ethnographical Museum in 2004, however even this membership did not last long and Malkhaz Erkvanidze became official director of the 20-member choir with Rezo Shanidze as co-director, who assisted Erkvanidze in arranging technical issues.

Presently there are 14 members in the ensemble and it is called “Sakhioba” (*sakhioba* is an old Georgian word meaning music, according to Sulkhan-Saba Orbeliani *sakhioba* is a musical ensemble of instruments, sacred and secular songs (“Dictionary of Georgian Language”). At a rehearsal on 17 January, 20106, it was decided to name the newly-established folk ensemble

“Sakhioba”, because in its members opinion this old Georgian word accurately denotes their artistic principles and goal.

“Sakhioba” bases on the experience and artistic principles of “Anchiskhati” choir, tries to acquire deep understanding of traditional song-chant and say its word in the restoration of Georgian music scale. It aims to: revive and promote Georgian Medieval chant, promote authentic performance of Georgian folk music, edit manuscripts and publish collection of Georgian chants with CDs, share the knowledge of Georgian song and chant masters and present it to the wide audience, organize field expeditions in various parts of the country in order to restore and revive local folklore, etc.



Sakhioba’s last solo concert

The current membership of “Sakhioba” is as follows: malkhaz Erkvanidze (director, ethnomusicologist), Soso Kopaleishvili (theologian, Bachelor of musicology), Davit Abramishvili (Bachelor of ecclesiastical musicology), Tornike Kandelaki (Bachelor of ecclesiastical musicology), Beka Kovziashvili (Bachelor of ecclesiastical musicology), Davit Jamrishvili (artist-restorer), Giorgi Gvimradze (Magister of Political Sciences, Magister of Theology), Davit Shukakidze (economist), Davit Batirashvili (theologian), Vladimer Shonia (Magister of Theology), Giorgi Dzaganaashvili (economist), Vakhtang Tsetskhladze (Bachelor of ecclesiastical musicology), Beka Kemularia (manager of culture), Tornike Skhiereli (Bachelor of ecclesiastical musicology).

The members of ‘Sakhioba’ are distinguished in their unselfish, devoted activity; to this testifies the fact that the ensemble’s repertoire includes 120 songs and a large number of church hymns from the collections of “Georgian Traditional Chant”. During 8 years the collective has recorded and issued two CDs of church hymns and five CDs of songs- 2 studio and 3 concert recordings. Traditionally “Sakhioba” holds annual solo concerts, each time offering renewed repertoire to the audience. The group is often invited to participate in concerts and hold work-shops, in different cities, universities of Europe and USA, they also participate in international festivals, symposia and anniversary, charity events, hold seminars and cognitive concerts of song and chant.

The repertoire of “Sakhioba” is based on old archival recordings from the funds of Tbilisi state Conservatoire, State Folklore Centre, “Golden Fund” of the Georgian State Radio and Television, National Centre of Manuscripts as well as the expedition recordings of Malkhaz Erkvanidze and other members of the ensemble.

At the end of 2014 “Sakhioba” will traditional solo concert with completely new repertoire, on which they are currently working. Alongside other projects the ensemble plans to hold a concert dedicated to Benia Mikadze’s 100th anniversary.

On behalf of the International Research Centre for Traditional Polyphony we wish further success to “Sakhioba”!

Beneficents of Georgian Song

The Kavsadzes

Many renowned figures of Georgian culture grew up in Kavsadze family. It can be said, that no other ancestral family had so many famous musicians as uninterrupted tradition.

Grigol Kavsadze – was a clergyman and a good chanter and singer in the village of Khovle, Kaspi District. Of his 7 children first Sandro and Longinoz continued musical traditions, then their descendants –Andro, Mikheil, Higusha, Davit (Datashka) and Nikoloz joined; another distinguished member of the family was renowned choir conductor Anzor Kavsadze (born 1930)-Gigusha’s son; Imer Kavsadze (born 1937), Davit’s son was a tenor; also distinguished in musical talent is the renowned actor Kakhi Kavsadze (born 1935), Davit’s son.

Alexandre (Sandro) Kavsadze (1874-1939) is one of the most distinguished figures in Georgian choral art.



Sandro Kavsadze

He collected, restored, adjusted for stage performance and popularized Kartli-Kakhetian folk songs. At various times Kavsadze established choirs in Tbilisi, Gori, Poti, Tqibuli, Cgiatura, Sachkhere, Zestaponi and Kutaisi.

Recordings made in 1907-1911 have preserved Sandro Kavsadze’s voice of wide range, of rare beauty, Kartlian coloring, and several songs and chants performed by his choir.

Mikheil Kavsadze (1880-1951) Longinoz Kavsadze’s eldest son was familiar with singing from childhood. After finishing Theological School in Gori he studied at the Georgian Gymnasium in Tbilisi, where his teachers were Zakaria Chkhikvadze and Ia Kargareteli. Mikheil studied West Georgian songs from Pilimon Koridze.

With Ilia Chavchavadze’s help Mikheil created a *company of friends of Georgian Theatre*, at the same time he sang in his uncle Sandro’s choir.

20-year-old Mikheil Kavsadze created a choir of 15 members, which toured with concerts to different regions of the country, delivered lecture-concerts and boasted popularity.



Mikheil Kavsadze

Among the members of Mikheil’s choir were Ivane Javakhishvili and his brother Davit. It is an interesting fact, that at the Javakhishvili’s request Zakaria Paliashvili recorded the Kavsadzes’ singing on phonograph.

In 1910 Mikheil Kavsadze directed three choirs at a time- workers’, peasants’ and employees’. They often held concerts in West Georgian cities, villages and small towns. Several examples performed by these choirs have survived on the recordings from 1914.

It is noteworthy, that Mikheil Kavsadze published articles in the periodicals under different pseudonyms such as *Khovleli*, etc.

Mikheils’s brother Andro was a brilliant dancer - a member of the State Ensemble; his other brother Nikoloz (Kola) often sang *damtsqebi* (beginner’s) part in the choir and also directed choirs in Kartli and Kakheti. For a long time he was director of the Borjomi House of Culture. At various times he was a song-master of choirs in Borjomi, Kareli and Tbilisi.

Among the members of Sandro Kavsadze's choir was Vladimer /Lado (1886-1953) –Longinoz Kavsadze's son, later People's Artist of Georgia, opera singer (lyric tenor).

Davit (Datashka) Kavsadze (1907-1952) at the age of 14 already directed a school choir. From 1929 he studied at Tbilisi Music School №2, and then at the Composition Department of Tbilisi State Conservatoire. Later he continued his moved to Choir Conducting Department. In the same years he himself led groups and sang in his father's choirs. In 1937-1939 due to his father's illness Davit had to direct East Georgian Ethnographic Choir. In 1939 east and west Georgian Ethnographic Choirs united as State Ensemble of Georgian Folk Song and Dance with Grigol Kokeladze as Artistic Director, Kirile Pachkoria and Datashka Kavsadze as song-masters, Jano Bagrationi as choreographer and avksenti Megrelidze as director of instrumental group.



Davit Kavsadze

34-year-old Datashka Kavsadze was conscripted into the army in Kerch in 1941. There he was taken prisoner, but he managed to create a choir of prisoners; it is known that the repertoire of the choir was recorded in France, but we have no information about them so far.

Anzor Kavsadze's mother was a singer too. At the age of 7 he knew notes and could play the piano. When studying at the Choir Conducting Department he directed the choir of Georgian Radio together with his teacher Giorgi Khakhanashvili.

In 1959 Anzor Kavsadze was hired as a conductor of State Ensemble of Georgian Folk Song and Dance. During his leadership there were singing renowned Georgian singers: Vano Mchedlishvili, Shalva Kovziridze, Hamlet Gonashvili, Jemal Tskhvediani, Mikheil Shavishvili... At that time Ilia Zakaidze and Rostom Saginashvili performed legendary "Chakrulo", which was sent in space.



Anzor kavsadze

Anzor Kavsadze was guided Ensemble of Gurdjaani Cultural house for 15 years and Ensemble of Folk song and dance in Zugdidi for 18 years. He had been on concert tours in 24 countries of the world.

International Centre of Georgian Folk Song has published recordings of Anzor Kavsadze's Choir.

Thus Legendary members of Kavsadzes' family inculcated peculiar place upon Georgian renowned figures.

One foreign folk ensemble

An Introduction to Chu-Yin Culture and Arts Troupe



The oldest performers of Chu-Yin Culture and Arts Troupe

Tribe of the Amis in Taiwan is well known for their talents in singing and dancing. They used to sing across the fields and in mountains; they sang during work and at leisure. They sang and danced in many occasions in life. However, as machines replaced manual work, the chances for singing dropped dramatically, and young generation lost their opportunities to learn the songs passed on from their ancestors. To revive the song and dance traditions of the Amis, Ms. Kao Shu-Chuan established Chu-Yin Culture and Arts Troupe in June,

1997. The mission she gave to the group is to reserve the traditional Amis music preserved by the senior people in the tribe, and have the young generation well learned and pass on the songs chanted by their ancestors. Because of research needs, I was introduced to Mrs. Kao in 2000. She and her group provided me a great resource for study, and I am pleased to offer her another perspective to view her own culture in return.

Under the lead of Ms. Kao, the Chu-Yin Culture and Arts Troupe has grown to be a team of about 80 members of different ages. Leading singers are still the senior because of the complexity and mastery of singing skills. Through their piercing voices, the old tribal life is once again brought to live. With the help from the administration team (mainly the middle-aged), young people learn much from the senior. They are main dancers when the group performs on the stage.

In the past few years, the Chu-Yin Culture and Arts Troupe presented the Amis songs and dances they recollect in the form of musical plays. New plays were introduced almost every two years. They have performed not only on the island, but also in other countries such as America, New Zealand, Mexico and Malaysia, and have earned a reputation. Two music CDs were published in 2001 and 2004 respectively. In the year of 2011, published was “*A Rolling Age - Farmer’s Songs in Malan*” - complete presentation of the great Amis music collected and studied by Ms. Kao Shu-Chuan and Prof. Lu Yu-Hsiu in five years, in which the once lost Amis farming songs are included. This publication was nominated at the 23th Golden Melody Awards, and is a good documentary resource.

In 2013, a music album “Searching for Polyphony” was produced by Prof. Lu with the assistance from Ms. Kao, in which the Amis songs from 9 villages were performed by the best singers of the time for the possibilities of future study in different Amis singing styles. Articles from top scholars are included to provide more in-depth guidance to the music.



Yung performers of Chu-Yin Culture and Arts Troupe

Through annual performance and continuous education of young generation, the Chu-Yin Culture and

Arts Troupe does its best to carry out its mission. They also pray that the beautiful ethnic group music, especially polyphony, can be passed on as it was throughout the long history.

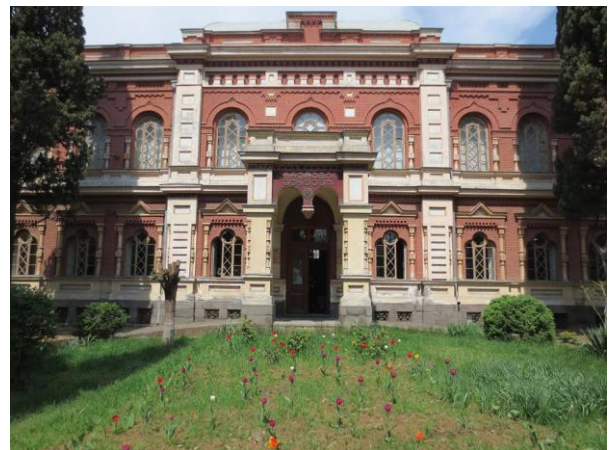
Centres of Georgian Science and Culture

State Silk Museum

In 1887 young Russian scholar and naturalist Nikolay Shavrov founded a sericulture Centre in Tbilisi. Shavrov had spent several years abroad studying silk-worm breeding. The knowledge and experience obtained in Europe, as well as valuable collections he had brought with him Shavrov contributed to the Silk Museum and Library.

The sericulture Station in Tbilisi was built by Tbilisi-based polish architect Alexandre Shimkevich- the author of a number of architecturally distinguished and stylistically diverse public and residential buildings, including V. Sarajishvili Tbilisi State Conservatoire and Shota Rustaveli Theatre.

The Museum funds include herbariums of different mulberry-tree species, inventory applied in sericulture, butterfly collections domestic things and musical instruments: *panduri*, *chonguri*, *chuniri* made of mulberry tree and known to often have silk strings.



State Silk Museum

A large cocoon collection of over 5 000 species, as well as hand made and manufactured silk thread, textile; plant, animal, mineral and chemical tints from different countries and various parts of Georgia are also part of the Museum fund.

The Museum periodically organizes exhibitions, training courses, carries out educational programs for the popularization of silk.

One such educational program implies close cooperation with the Educational System of Georgia. Pupils are taught how to look after, feed and take care of silk worm under domestic conditions.

From 1997 to 2005, the museum hosted five international symposia dedicated to artistic textiles. As a result of a long-term partnership, information about the existence and importance of the museum spread to many countries in the world; the National Silk Museum is a member of the European Textile Network (ETN) and main address for European textiles in Georgia.

The museum cooperates with painters and curators involved in many fields of contemporary art. Different projects are undertaken and many exhibitions are held.

On May 7th, 2014, exhibition (“Blood on Silk”) of Australian visual artist Fiona Davis was opened at the National Silk Museum. This is the first exhibition in this museum that relates to the possibilities of unusual use of silk.

The purpose of one of the oldest museums in the world dedicated to silk is to emphasize and popularize manufacturing and many possible applications of silk.

Foreign Performers of Georgian Folk Song

Trio “Kavkasia” (USA)



**Trio Kavkasia in Tbilisi, 1995.
Photo by Gia Chkhatarashvili**

Trio “Kavkasia” was formed in 1994 by Alan Gasser, Stuart Gelzer, and Carl Linich. All three had been singing in America's Kartuli Ensemble, but they decided to pursue Georgian singing more deeply. In their twenty years as a trio, they have recorded three compact discs, travelled extensively in Georgia doing field research, performed at numerous venues in North America, and delved into the question of Georgian scales and tuning. In 2002, at the first International Symposium on Traditional Polyphony at Tbilisi State Conservatoire, Stuart Gelzer presented a paper summarizing the work the trio had been doing, and their attempts to understand Georgian scales. While it drew no firm conclusions, it was very well received, and has led to further discourse with both native and foreign scholars of Georgian polyphony. For their work in popularizing and preserving Georgian folk songs, each of the trio members has been honoured as a Silver Medal Laureate by the Georgian government, Carl Linich is also the recipient of the President's Order of Merit.

In January of 2014, Trio Kavkasia performed a series of concerts to celebrate their 20th anniversary, with performances in New York City, Washington DC, and Philadelphia, also at Yale and Princeton Universities. The Georgian Ambassador to the United States, Archil Gegeshidze, spoke at their concert in Washington, DC. The trio would like to thank everyone who has helped them over the years, especially the teachers, scholars, and song masters they have learned from.

The trio's web site is: kavkasia.com

“Anchiskhati Church Choir” in Poland

*“Anchiskhati Church Choir” participated in “Traditional Festival of Sacred Music” in Poland on 25 April-3 May and held solo concerts in various cities of Poland. Here is the interview with **Davit Shughliashvili** one of the members of the group.*

-Who invited you to Poland and which events did you participate in?

- “Anchiskhati Church Choir” was invited to the festival of sacred music in Bielsko-Biala; the festival was held for the 18th time. Vladimir Reshetov from Lithuania, who had twice invited us to Riga, helped us organize the participation in the Festival.



Concert in Bielsko-Biala

-Which other cities did you perform in?

-Alongside Bielsko-Biala Anchiskhati Choir held two concerts in Krakow and Czestochowa with the assistance of Nikoloz Nikiolozishvili, Ambassador of Georgia in Poland, who connected us with Mr. Pshemislav Notsun, Head of the newly-founded Association “Bridge with Georgia” in Krakow. This person, who is in love with Georgia, was a precious discovery for all member of the group. Mirian Khukhunaishvili, Georgian conductor who continues his studies in Krakow was also very helpful. He organized our concert at St. Catherine Church, where our repertoire consisted of Georgian folk songs and several sacred chants. The concert was led by Joanna Zeber, who has passed the course of Georgian folk music at Tbilisi State Conservatoire.



Concert in Krakow

-How did the audience welcome Georgian choir?

-About 700 listeners attended our concert in Krakow, like Bielsko-Biala. It should be mentioned, that the concert date coincided with the birthday of the Krakow-born Pope John-Paul II, consecrated as saint; in connection with this many cultural events were included in the program; but apparently the interest of the Poles to Georgian culture is so big, that our audience was still fairly big. Special mention should be made of the Polish listeners’ big interest to and enthusiastic appraisal of our culture.

-Did they show interest in your CD collections?

-Yes, they did, many of them purchased our new CD “Nadi”, released for our 25th anniversary concert.

-Had they known you in Poland before?

-This was not the ensemble’s first visit to Poland; in 2002 we participated in the festival ‘Song of our Roots’ in Jaroslaw.

-Did you have a meeting with Georgian Diaspora?

-Mostly in Krakow; we were invited to the wine cellar “Krakow Slow Wines”, where together with the hosts we met Georgian students from Krakow; we tasted delicious wine and sang, our hosts willingly joined us in singing.



Concert in Czestochowa

-Is there a folk ensemble of Georgian folk songs in Poland?

-A small group of Georgian amateurs has been created by Mirian Khukhunaishvili in Krakow, it was with them that we sang at the afore-mentioned meeting.

-Did you hold work-shops?

-Not this time, though we may think about this for the future, as the interest to Georgian song is fairly big in Poland.

-What kind of repertoire did the Polish audience like most?

- At the concert in Bielsko-Biala our repertoire consisted mostly of church chants, though we also sang 6 folk songs; which pleased the audience. At Krakow and Częstochowa concerts we sang mostly folk songs.

For years Anchiskhati choir offers the audience different *naduri* as the crown of the concert. At the end of all three concerts in Poland we also sang *naduri*, which were met with particular enthusiasm.

-Has anything been planned for the future?

-With this visit to Poland we 'broke' the long-term interval in the history of our tours. Polish people's favourable welcome greatly inspired us; this was reinforced by the hosts' suggestion to organize similar tours in future.

-Thank you very much and wish you success!

Interviewed by Maka Khardziani

Ancient Folk Instruments

Santur

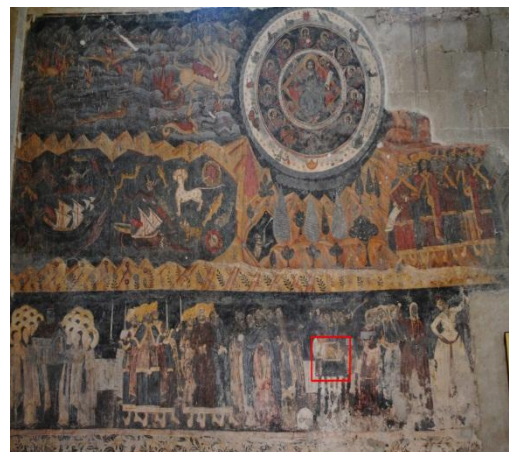
One old and very original musical instrument always attracts special attention of the visitors at the State Museum of Georgian Folk Song and Musical Instruments. This is *Santur*.

Santur is a stringed instrument, on which the sound can be produced with several techniques: fingers, plectrum or mallets. It can be played seated or walking. Similar instruments with minor differences and same or other names are encountered in many countries of the world.

There are few considerations on the creation and etymology of the instrument.

According to one the name *Santur* is the modification of the Byzantine "psalter" (Greek "psalterion"): psalter- santer-*Santur*. According to another, *Santur* was an ancient Indian instrument called *shata-tantri veena*. In ancient times *veena* denoted string instrument and *shata-tantri* - multiple strings in Sanskrit. The other name of the instrument *Santur*, meaning multiple strings in Persian (santar - 100 strings) could have been intro-

duced to India via Persia. Yet another source tells that the ancestor of *Santur* was created in Mesopotamia, from where it disseminated to different oriental countries.



Santur on the Svetitskhoveli fresco

As for the history of *Santur* in Georgia, this instrument was first mentioned in Sulkhan-Saba Orbeliani's "Travelling in Europe", thus we can presume, that *Santur* was known in Georgia in the second half of the 17th century. The instrument is also mentioned in a number of Georgian literary monuments of the 17th-18th centuries.

Santur was first depicted on a fresco at in Svetitskhoveli cathedral. The history tells that the interior of the Cathedral was covered with frescoes in the 17th century.

Some scholars hold the opinion, that the Georgian equivalent for *Santur* is *Sapsalmune*. Gregory of Nyssa's notice on *Sapsalmune* also confirms this: "*psalmuni* is a musical word and hymn dedicated to the Lord; its name comes from the instrument called *Sapsalmune*. This is why other written texts not sung with the accompaniment of this instrument are not called *psalmuni*". When describing the instrument Athanasius of Alexandria notes: "*Sapsalmune* is a ten-string musical instrument". The fact that the instrument had 10 strings is also confirmed in a psalm: "Chant to the lord with ten-string *Sapsalmune*".

In one of the translations of "Old Testament" *Sapsalmune* is translated as Lyre; other equivalents of *Santur* such as *Ebani*, *Knari* and *Changi* are encountered in dictionaries. *Ebani* is ancient Georgian multiple-string instrument, known from pagan times, it was a part of instrumental ensemble, and its function was to accompany singing and chanting. Almost the same function was attributed to lyre, which was first mentioned in the 5th century literature. Another ancient musical instrument is *Changi*, which must have been of two kinds: large, to be placed in front of the player and small to be held in hands. Supposedly, large *Changi* is considered as an equivalent of *Santur*.



Santur at the State Museum of Georgian Folk Song and Musical Instruments

Here arises the question: if all these terms denote the same instrument is there any need for so many names?

Knari and *Changi* are foreign words. *Knari* corresponds to the Jewish *kinnor* and Armenian *knar*, *changi* – to Persian *chank*. *Knari* should have become known in Georgia upon the introduction of Christianity, more precisely upon the translation of holy books into Georgian; inculcation of Persian etymology in Georgian literature and life can be explained by the influence of the translations of Persian write. As for *Santur*- the name of this instrument became in Georgia in the 17th century.

Thus, out of similar instruments disseminated in Georgia only *Ebani* and *Sapsalmune* correspond to it. The names *Santuri*, *Knari* and *Changi* should have been introduced and inculcated with the translation of foreign literature.

Santur is still traditional and very popular instrument in many countries Iran, Greece, India, Iraq and Arabic world.

Iranian *Santur* is the instrument, for both ensemble and solo performance. It is played at high society gatherings. In olden times *Santur* was used as a sort of healing means; doctors advised patients to listen to *Santur*, which would bring them peace and heal from disease.

In India *Santur* is regarded as the accompanying instrument for Kashmir folk music. “Sufana Musiqi”-religious, mystical-philosophical ritual hymns are also played on it.

In ancient Greece *Santur* was played in the ensemble together with other musical instruments. It was also played at various public celebrations and weddings, when the groomsman went to take the bride from her parental house.

The material preserved at the State Museum of Georgian Folk Song and Musical Instruments also confirm its use at the battle field, where its function was to inspire and encourage tired soldiers.

According to other data, *Santur* was disseminated in Kartli, which like *Rachan Gudastviri* was used to accompany recitative song.

Sadly, the tradition of playing the *Santur* is lost in Georgia today.

Ekaterine Shoshiashvili

Employee at the State Museum of Georgian Folk Song and Musical Instruments

About one Genre

***Naduri* songs**



Gia Bagashvili

Work songs, nourished with ancient beliefs take roots in the depth of centuries. In the 7th century B.C. King Sargon of Assyria paid attention to the high level of farming of the people residing on the territory of modern day Georgia, and to the fact, that they cheered up their farming activities with songs”. Foreign missionaries- Italian Arcangelo Lamberti (came to Georgia in 1630) and French Jacques François De Gamba (came to Georgia in 1820) provide extensive description of the field work traditions, including singing and express their amazement with the voices of performers and strength of their lungs.

Of the songs accompanying farming activities particularly noteworthy are *naduri* songs.

Nadi – the village gratuitous help of neighbours in hoeing, reaping, harvesting, house-constructing is an old-Georgian tradition, usually ending with a feast.

Nadi is a group of relatives and neighbours, who gratuitously help the host in field work. Sometimes people from neighboring villages also join *nadi*; the host would offer three meals as compensation for the help. *Nadi* was invited for various purposes: sowing millet, wheat and corn, hoeing corn field, weeding, bringing wood and other construction material from the forest, picking grapes, scotching and spinning wool. Singing occupied particular place in *nadi*, the number of helpers was determined by singers, amounting to 8-12 or sometimes 30-40 people.

Naduri is a collective name for the songs performed during *nadi*. They are basically encountered in West Georgia, in East Georgia the term “*nadi*” has survived only in Hereti (Saingilo). In Kakheti and Kartli this form of help in reaping is called *mamitadi*, *mushani* or *rig-riga*.

Particularly large is the number of songs performed in corn-field; these are often referred to as *qanuri*; they are two- or three-part, sometimes even four-part. Four-part Gurian and Acharan *naduri* songs are particularly difficult to perform, they were traditionally sung by two groups. In Achara such form of performance is called *gadabmul*. There exist data about three-group performance of *naduri*.

Three-part *naduri* was called *pirdapiri naduri*, and four-part songs - *gadabrunebuli*. It is noteworthy that the fourth voice part usually joins in the second half of the song. In four-part songs the voices are as follows: one *damtsqebi* (mid part), one *gamqivani*, *tsvrili* or *krimanchuli* (top part), one or more *shemkhembari* (specific voice between bass and mid part) and one or more *bani* (bass). *Shemkhembari* is melodically most restricted, it is a prolonged sound sometimes with short melodic phrases and glissandos in cadences. *Shemkhembari* plays particular role in the uninterrupted development of the work process, maintenance of the general pitch in the song, supporting sound- “so that the pitch does not run up” 9 (however, sometimes even *shemkhembari* cannot hold the song, as the competition between singers and increase of emotional tension pushes up the supporting tone). In three-part sections of *naduri* songs *shemkhembari* has the function of bass, but after joining of base-parts (in four-part texture) it bears lesser stable harmonious function and bases on the fifth.

Original names of *naduri* voice-parts are encountered in Imerti: *dvrini*, *dabali*, *bani*, *krini*, *maghali khma*, *pitskhi*, *shedzakhili*, *damdzakhneli*, *kapia*, *gam-tani*. In Imeretian *naduri* songs *krimanchuli* is rarely encountered, here it does not reach as high level of development as in Guria.

Traditionally *mtkme* starts *naduri*, leads the main melody and tells the text of the song. The other parts sing on interjections, separate vowels and syllables.

Each part has definite function, which, in whole, creates rather regulated and, at the same time, complex polyphonic tissue.

Naduri song start slowly, then stanza becomes shorter and the tempo accelerates. Both the singers and workers follow in the rhythmical movement of hoes.

In Achara if two families had *nadi* at the same time, one family would invite singers and the other- *chiboni* player; who would lead *nadi* all day long and play the tunes corresponding to the speed of work. In Chvana Gorge of Zemo Achara sometimes a *doli* player was invited together with *chiboni* player.

There are many kinds of *naduri* songs. Most of them are called after the places of origin (e.g. Sajavakhura, Shemokmedura, Chochkhatura, Guriantula, Bailetura), others are called according to peculiar form of performance (*Jikura*- attacking the field, *Gordela* – a short *naduri*, *gorda* /literaly short sabre/). Names of some examples come from the beginning of first verses (*Mtas khokhobi aprenila*, *Qaranai qanashi*, *Beri katsi Chachnaberi*, *Vai tu dilas kurdghelma*, *Kali viqav aznauri*). Most *naduri* songs are sung on glossolalias /meaningless words/ (*rasha*, *rashavrera*, *dielo*, *odoia*, *epoia*, *adila*, *vaidila*, *rimtiri*, etc).

It was preliminarily determined when and which *naduri* was to be sung. A cycle of *naduri* songs was performed early in the morning, before starting work a stick was driven in the ground at the edge of the corn field. When the sun reached the zenith the shadow of the stick disappeared, they would start singing noon *naduri*. The host would bring food, called *zarmeli* (*samkhari*) in Guria. *Zarmeli* was followed by corresponding songs; a short *naduri* was sung in the evening. *Naduri* was sung so energetically that it was heard kilometres away.

Women also sang *naduri*. “*Khertlis naduri*” is related to female labour, more precisely to scotching and spinning wool, (“*khertali*” *kherltari* – spindle). The verbal text of the song is humorous verse on love theme. The spinner-women competed during *nadi*; they even danced during break. It is interesting; that the melody of women’s “*Khertlis Naduri*” is similar to that of men’s reaping songs. One of the variants of “*Khertlis Naduri*” is performed by men today. This may be the echo of joint female-male labor in the past.

There are many variants of *naduris* in different parts of Georgia. Their abundance indicates to the long history of the genre in Georgia. The scholars suppose that the origin of *naduris* dates back to B.C.

Naduri is the beauty of Georgian work songs. The four-part examples, with complex musical dramaturgy encountered in Guria and Achara can be called ‘work symphonies’. It can easily be said, that with structure and original musical language, *naduris* are the crown of the world people’s work songs.

Gia Bagashvili

Ethnomusicologist, Doctor of Musicology

History of One Song

Chochkhatura

Chochkhatura is a Gurian work song, performed in corn field when hoeing or weeding corn by the neighbors helping a family in work. Singing cheered up the working process and provided fast completion of the many-days-work.



Avksenti Megrelidze

The work song *Chochkhatura* originated in the village of Chochkhati and spread throughout all Guria. The presented variant, performed by K. Jijeishvili, I. and T. Gujabidzes, M. Chaknelidze, I. Vasadze and P. Mikashavidze, was recorded by Avksenti Megrelidze in Supsa in 1927-1928 (the manuscript is preserved at the archive of the State Folklore Centre – S ##902 - 903).

In his remark dating in 1947 Avksenti Megrelidze writes: “*Naduri* significantly differs from other ordinary folk songs in terms of performance and membership of performers. Here the tuning of voices is completely different, for instance bass part is absent; each group of singers is as follows: *damtsqebi* (one singer, as a rule), *tsvrili* and *krimanchuli* (also one singer, as a rule) and *shemkhmobni* (two singers). The latter which is as if bass part, in most cases sounds higher than *modzakhili* and *tsvrili*, is not at all mobile and is sung on one sound from the beginning to the end.

Damtsqebi and *krimanchuli*, on the contrary, are very mobile, first group advances, the other invariably repeats whatever the first group “says”.

Avksenti Megrelidze recorded *Chochkhatura* from Gurian peasants, although he had known the song since childhood and even sang *krimanchuli* in it. ‘If someone wants to study Gurian folk songs, he should first get familiarized with Gurian *naduri* songs, which represent entire symphony, Each *naduri* consists of 20-24 different stanzas, so brilliantly bound to each other, that even a skilful composer would be jealous..... It should be said, that *naduri* does not impress the listeners in the concert hall as much as it does during the work process in the corn field. *Naduri* is the fulcrum of Gurian folk songs, no other song is as complex and interesting as *Naduri*’- Megrelidze writes.

It should be said that, like the folk songs of other genres- inseparable from the rural mode of life, *Naduri* has also lost its function and is no longer performed in the corn field. This is why its performance on the stage is the only way for its revival and popularization. Luckily today *Naduri* songs are included into the repertoire of many folk ensembles, *Chochkhatura* among them, always received by the burst of applause both by Georgian and foreign audiences.

Prepared by Maka Khardziani

Chochkhatura recorded and transcribed by Avksenti Megrelidze is taken from the book “Georgian Folk Music from Avksenti Megrelidze’s Archive” (compiled by N. Moistsrapishvili, Tbilisi, 2005)

ჩოჩხატურაი

čočxaturai

Andantino ♩ = 72

I დასი
I group

II დასი
II group

I დასი, II დასი (მონაცვლეობით)
I group, II group (alternately)

ვო ჰო ჰო ჰო
vo ho ho ho

ვო ჰო ჰო ჰო
vo ho ho ho

ვო ჰო ი - ო ვო ჰო
vo ho i - o vo ho

ვო დე-ლო ჰო
vo de - lo ho

ვო ჰო
vo ho

ჰე - ი და ო - - - ჰო
he - i da o - - - ho

ჰე
he

ჰე
he

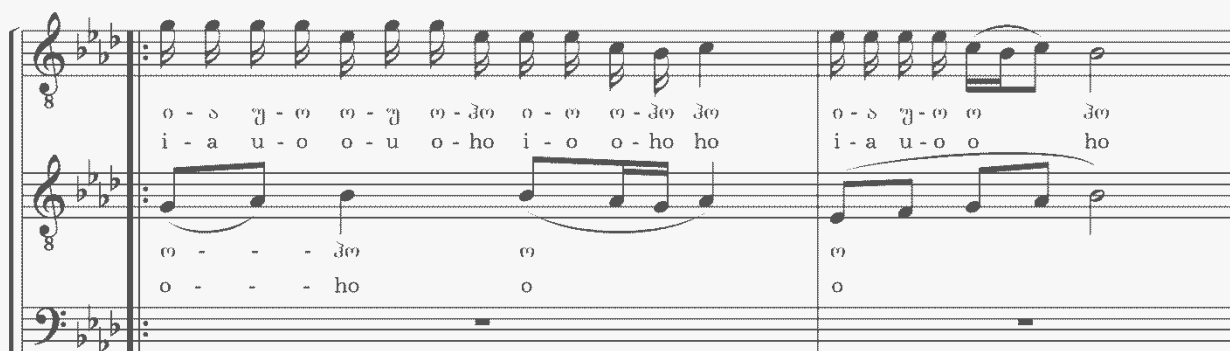
ე - რი-ო ო ო - ა უ-ო ჰო
ev - ri - o o i - a u - o ho

ე - რი დე - ლი-ა - სავ და
e - ri de - li - a - sav da

ო - ა უ-ო ო - ო ო - ჰო ჰო
i - a u - o i - o o - ho ho

ო - ჰო ჰო ჰო
o - ho ho ho

ჰე
he

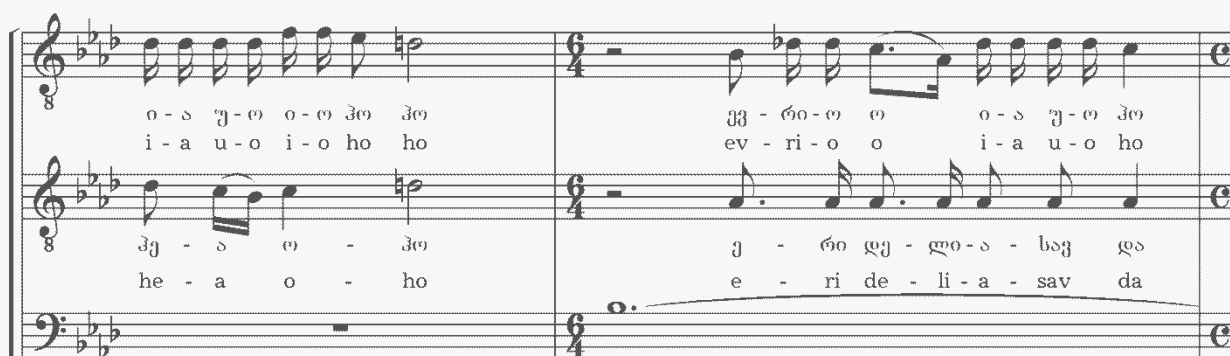


o - s u - o o - u o - ho i - o o - ho ho

i - a u - o o ho

o - - - ho o

o - - - ho o



o - s u - o o - u o - ho ho

i - a u - o i - o ho ho

ჰე - ა - - - ho

he - a o - ho

ჰე - რი - - - o o i - a u - o ho

ev - ri - o o i - a u - o ho

ე - რი - - - ღო - - - სავ და

e - ri de - li - a - sav da

ჰე
he



o - s u - o o - u o - ho hi

i - a u - o i - o o - ho hi

o - ho ho ho

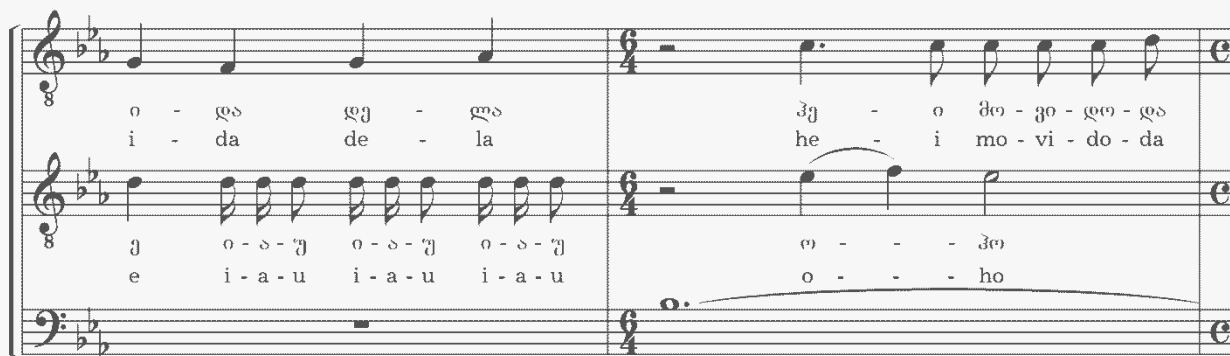
o - ho ho ho

ე - ჰა ჰა ჰა

e - ha ha ha

ე ი - ა - - - u i - ა - - - u i - ა - - - u

e i - a - u i - a - u i - a - u



o - და დე - ღა

i - da de - la

ე ი - ა - - - u i - ა - - - u i - ა - - - u

e i - a - u i - a - u i - a - u

ჰე - ი მო - ვი - დო - და

he - i mo - vi - do - da

o - - - - ho

o - - - - ho

ჰა
ha

და წყა-ლი შა - ვი პო
da çqa - li şa - vi ho

ე - ჰა ე - ა ო - ჰო პო
e - ha he - a o - ho ho

ი - ავ და რი-რავ და რე - რა
i - av da ri - rav da re - ra

რამდენჯერმე
Several times

ნა - ნი-ნა და მო - ვი - დო - და წყა - ლი შა - ვი წყა-ლი შა - ვი და
na - ni-na da mo - vi - do - da çqa - li şa - vi çqa - li şa - vi da

ო - ვო რა-ნი-ნა და
o - vo ra-ni-na da

ჰე - ი და ჰე - ი და მო - ვი-დო-და ჰე - ი და ჰე-ი და მო-ვი-დო-და ჰეი და
he - i da he - i da mo - vi-do-da he - i da he-i da mo-vi-do-da hej da

პო
ho

პო
ho

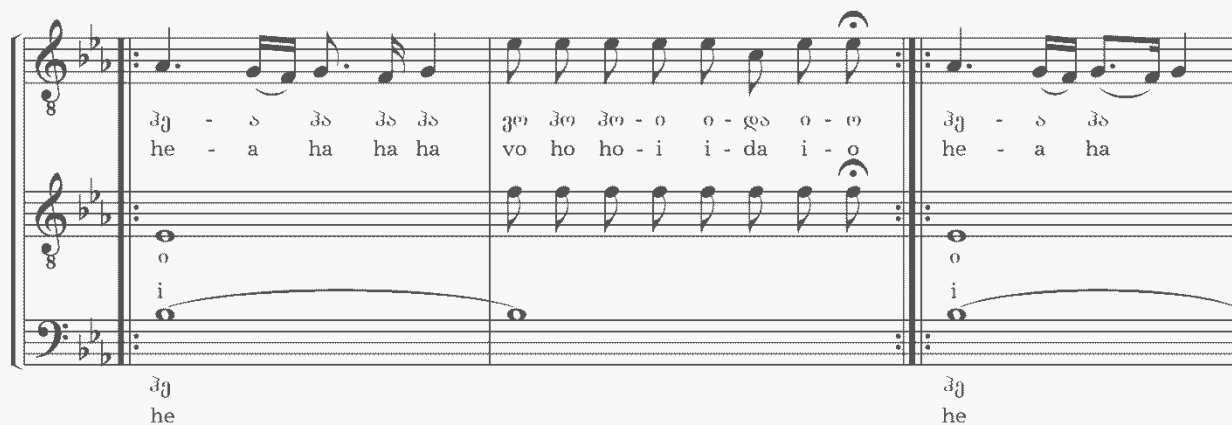
4x

ჰეი და ა - დი-ლე ჰეი და დი-ე - ლა და ო - პო პო
hej da a - di - le hej da di - e - la da o - ho ho

პო
ho

ჰე
he

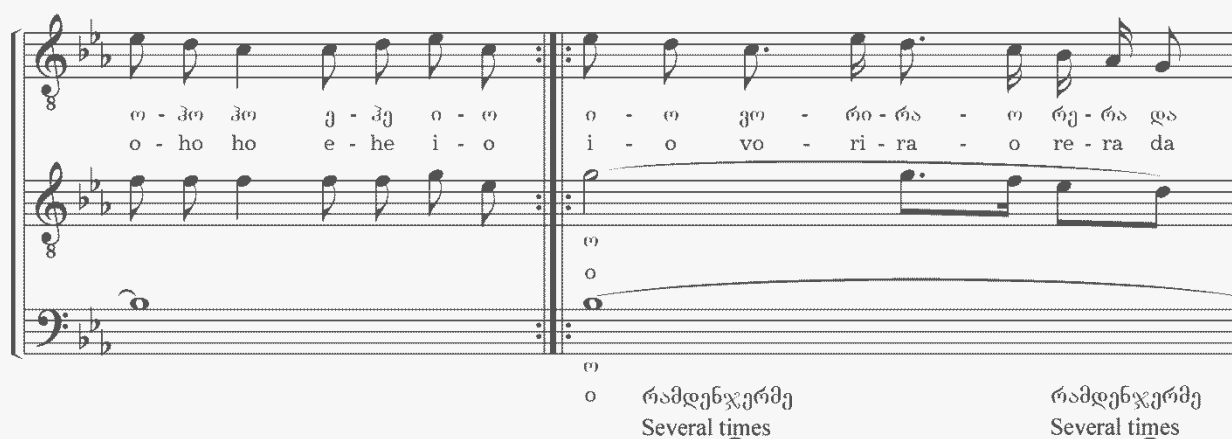
4x



ჰე - ა ჰა ჰა ჰა ვო ჰო ჰო - ი ი - და ი - ო ჰე - ა ჰა
 he - a ha ha ha vo ho ho - i i - da i - o he - a ha

ო
 ი

ჰე
 he



ო - ჰო ჰო ე - ჰე ი - ო ო - ო ვო - რი - რა - ო რე - რა და
 o - ho ho e - he i - o i - o vo - ri - ra - o re - ra da

ო
 ო

ო
 ო

რამდენჯერმე რამდენჯერმე
 Several times Several times



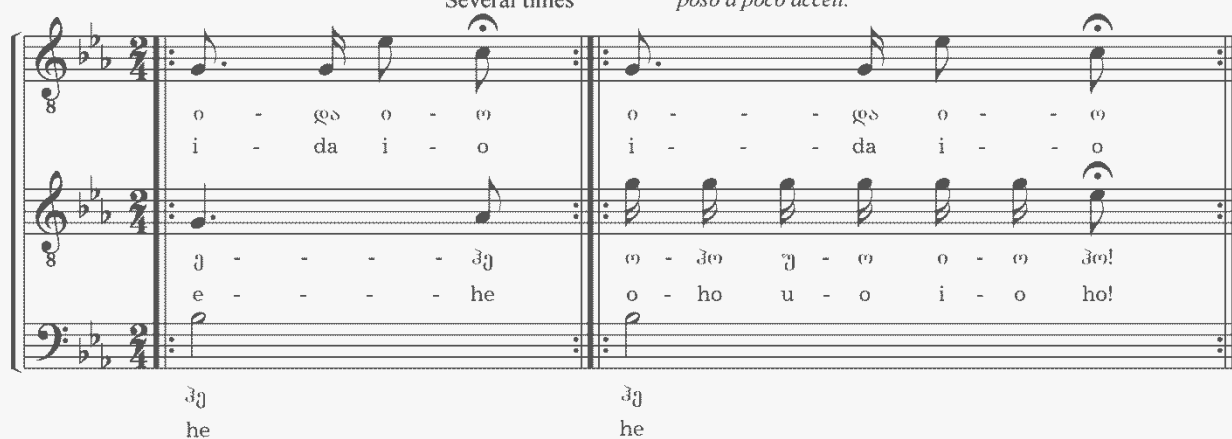
ნა - ნი - ნა ე - ჰე ი - ო ო - ოვ ვო - რი - რა და ი - ო
 na - ni - na e - he i - o i - ov vo - ri - ra da i - o

ო - ა უ - ო ჰო უ - ო ჰო ო - რი - ა უ - რუ - ო ო - რი - ა ჰო
 i - a u - o ho u - o ho i - ri - a u - ru - o i - ri - a ho

ო
 ო

ო - ო ჰო
 i - o ho

რამდენჯერმე ო
 Several times *poso a poco accell.*



ო - და ო - ო ო - - - და ო - - - ო
 i - da i - o i - - - da i - - - o

ე - - - - ჰე ო - ჰო უ - ო ო - ო ჰო!
 e - - - - he o - ho u - o i - o ho!

ჰე
 he

ჰე
 he

4x

o - და o - ო
i - da i - o

ჰე - რი - ო ჰე
ev - ri - o ho

o o - ო
i i - o

o o - ო
i i - o

ჟ - - - ჰე
e - - - he

o - ა უ - ა o - ო ჰე
i - a u - a i - o ho

ჰე
he

Allegretto

poso a poco accell.

I დასი
I group

რამდენჯერმე
Several times

რამდენჯერმე
Several times

მრავალჯერ
Many times

o - ო
i - o

o - ო
i - o

o - ო
i - o

ჟ - ჰე
e - he

ჰე
he

II დასი
II group

ჰე
he

ჰე
he

o - ო
i - o

o - ო
i - o

o - ო
i - o

ჟ - ჰე
e - he

ჰე
he

ჰე
he

ჰე
he

მრავალჯერ
Many times

მრავალჯერ
Many times

მრავალჯერ
Many times

ჰე
he

ჰე
he

ჰე
he

ჰე
he

ჰე
he

ჰე
he

მრავალჯერ
Many times

მრავალჯერ
Many times

A tempo

ჰე
he

ჰე
he

ჰე
he

ჰე
he

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V. Sarajishvili Tbilisi State Conservatoire, 2014.

eISSN 2346-7614

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Next issue will be published in December, 2014