

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

**Tbilisi, December, 2014**

**№ 17**

*The News*

**Ethnomusicological life in Georgia**

**7<sup>th</sup> International Symposium on Traditional Polyphony**

*Renowned Foreign Ethnomusicologists*

**Franz Foedermayr**

**Giorgi Garaqanidze Batumi 9<sup>th</sup> International Festival and Scientific Conference of Folk and Church Music**

*Renowned Georgian Ethnomusicologists*

**Zakaria Paliashvili**

*One Georgian Folk Ensemble*

**“Dziriani”**

*One foreign folk ensemble*

**Bulgarian National Folklore Ensemble**

*Beneficents of Georgian Song*

**Islam Pilpani**

*Expedition Diary*

**Expedition in Borjomi District**

*Foreign musical folklore*

**Mongolian Folk Music**

*The Centres of Georgian Science and Culture*  
**Georgian State Museum of Folk and Applied Art**

*Ancient Georgian Folk Instruments*

**Buki**

*Old press pages*

**Meliton Balanchivadze**

**Georgian Song**

*About One Genre*

**Music of Georgian Funeral Genre**

**Gurian “Zari”**

## Georgia's Ethnomusicological Life (June-December 2014)

### *Festivals and Conferences*

**3-7.07.2014** – 30<sup>th</sup> European Seminar in Ethnomusicology “Crossing Bridges” was held in Prague, with the participation of young Georgian ethnomusicologists Nino Razmadze and Sopiko Kotrikadze.

**22-26.09.2014** – 7<sup>th</sup> International Symposium on Traditional Polyphony was held at Tbilisi State Conservatoire.

**18.10.2014** – Georgian ethnomusicologist Malkhaz Erkvanidze participated in the International Orthodox Conference in Supraśl, Poland.

**4-7.11.2014** – Batumi hosted Giorgi Garaqanidze 9<sup>th</sup> International Festival and Conference of Folk and Church Music.

**26-28.11.2014** – Young Georgian ethnomusicologist Teona Lomsadze participated in the Conference of the Centre for Educational Research in Music held by the Music Academy of Norway.

**19.12.2014** – Ensemble “Imeri” participated in folk concert held as part of the 17<sup>th</sup> International Festival “New Year Musical Meetings”.

### *Compact Discs, work-shops, Lectures, Publications, etc.*

**28-30.05.2014** – Folk ensemble “Nanina” realized the project “Creative days in Achara”, as part of the project they performed a solo concert, held work-shops for the teachers of public and music schools in Batumi, performed in joint concert together with the women’s folk ensemble “Iagundi” from Keda District.

**28.05.2014** – Ethnomusicologist Tamaz Gabisonia delivered public lecture “Performance Georgian Traditional Music – Contemporary Viewpoint” at Ilia State University.

**6-19.07.2014** – Ensemble “Sakhioba” hosted the musicians of the American “Village Harmony” Association and held work-shops for them in Guria, Racha and Kakheti.

**16.07.2014** – Traditional conversations at the Blue Tablecloth – “folk song and contemporary challenges” was held at the Georgian State Museum of Folk and Applied Arts with the participation of the singer-chanters’ choir “Didgori”.

**29.09-3.10.2014** – IRCTP of Tbilisi State Conservatoire organized a week of lectures of renowned ethnomusicologists; Dr. Izaly Zemtsovsky: 1. “Why we Attend Concerts and Participate in Folk Expeditions, or What is Genre; 2. “Invisible Substance of Musical Existence”; Dr. Alma Kunanbaeva” Musical Narrative: from Teaching to Epos (from the latest American recordings of Ka-

zakh traditional music); Dr. Joseph Jordania: “The Origin of Traditional Polyphony, Double Identity and Combative Trance”.

**01.10.2014** – The Musical Centre of Ilia State University organized the lecture “Music and Speech in the Perspective of Human Evolution” by Joseph Jordania, a lecturer at Melbourne University.

**12.10.2014** – Ensemble “Ialoni” issued the second CD.

**22-23.10.2014** – Batumi hosted “Days of Juvenile Folklore”.

**25.10.2014** – Ensemble “Nanina” issued the new edition of their CD.

**24.11.2014** – Ethnomusicologist Nino Makharadze delivered public lecture “Lullabies in Georgia” as part of the public-educational project “New Enlightenment” at Ilia State University.

**25.11.2014** – A meeting with song-master Andro Simashvili – one of the best connoisseurs and performers of Kartli-Kakhetian songs was organized at Giorgi Mtatsmindeli High School of Church Chant.

**27.11.2014** – Presentation of the CD “Abkhazian Folk Music” (with the financial support of UN Women Organization; project instructor – G. Ushikishvili, author-O. Kapanadze) was held at Janashia Georgian National Museum; the CD includes audio material preserved at the archive of the Georgian National Museum.

**02.12.2014** – Anzor Erkomaishvili delivered public lecture “Unique Recordings of Georgian Songs” at Giorgi Mtatsmindeli High School of Church Chant.

**12.12.2014** – Presentation of the educational CD of Hymns of Baptism, Ordination of Priests and Holy Matrimony with the enclosed collection of transcriptions was held at the TBC Art Gallery.

**16.12.2014** – Presentation of the folkloristic expedition in Lazeti, Tao and Shavsheti organized by Giorgi Kraveishvili (2<sup>nd</sup> year Doctoral Student of Tbilisi State Conservatoire) was held at the Department of Georgian Folk Music in Tbilisi State Conservatoire.

**23.12.2014** – Church Music Laboratory of Tbilisi State Conservatoire organized a seminar of David Shugliashvili, a member of „Anchiskhati Choir“ on the topic „Concerning the chants in „Kalmasoba“ by Ioane Batonishvili“.

### *Expeditions*

**July, 2014** – Ethnomusicological Department of the Music Centre of Ilia State University organized folk expedition to Dedoplistsqaro District (with the following membership: Nino Makharadze (head), Ketevan Baiashvili, Nino Ghambashidze and Nino Naneishvili (members)).

**05-20.07.2014** – With financial support of Shota Rustaveli National Scientific Foundation Giorgi Kraveishvili organized folk expedition to Lazona - Arkabe / Arhavi/, Vitse / Findikli/; districts of Ardeşen

and Pazar; (expedition members: Tamaz Kraveishvili and Nazi Memishishi).

**22-26.07.2014** - Giorgi Kraveishvili organized folk expedition to the Laz population of the villages of Kvartati and Sarpi of Khelvachauri District.

**August, 2014** – Ethnomusicological Department of Ilia State University organized folk expedition to Borjomi Gorge (with the following membership: Tamaz Gabisonia (head), Sopiko Kotrikadze and Levan Bitarov(members)).

**02-27.08.2014** – With the financial support of Shota Rustaveli National Scientific Foundation Giorgi Kraveishvili organized folk expedition to Yusufel (historical Georgian province of Tao) and Shavsheti Districts of Turkey.

**27.09-01.10.2014** – Ensemble “Basiani” was in expedition to Guria and Achara together with Simha Arom (France) and Polo Vallejo (Spain) – the participants of the 7<sup>th</sup> International symposium on Traditional polyphony.

Choirs of different churches of Tbilisi (Anchiskhati, Mama Daviti, Kashueti, Jvaris Mama, All Saints, St. King Vakhtang Gorgasali, etc) travelled to different dioceses and participated in divine liturgies, also performed in concerts and held work-shops as part of the project **“For the Popularization of Georgian Church Hymn”** of the Chant Centre of the Georgian Patriarchy.

### *Concert Tours*

Ensemble “Rustavi” toured with concerts to several countries of the world:

**30.05.2014** – “International Ship Festival” Dublin, Ireland

**02-11.07.2014** – “Festival of Caucasian Culture in Korea 2014”, Seoul, South Korea

**20-27.07.2014** – Edisher and Giorgi Garaqanidze Children’s Ethnographic-Folk Studio “Amer-Imeri” participated in the 22<sup>nd</sup> International “Festival of the Children of Mountains” in Nowy Sacz, Poland.

**07-09.08. 2014** – Ensemble “Basiani” participated in Kilkenny Arts Festival in Ireland, performed solo concert at the ancient Gothic temple of the city.

**15-22.10.2014** – Ensemble “Sakhioba” participated in concerts in Supraśl, Białystok and Gdynia, Poland; and in the joint event “Georgian Autumn in Warsaw” organized by the Georgian Diaspora and Consulate in Warsaw.

**30.10.2014** – Ensemble “Didgori” participated in the Festival “Strings of Autumn” at the Czech Museum of Music in Prague.

**17-18.11.2014** – Ensemble “Basiani” participated in concerts together with the dancers of Ensemble “Rustavi” in Lithuania: **17.11** – Municipal centre of Culture, Klaipeda; **18.11** – Vilnius Congress Concert Hall.

**05.12.2014** – Ensemble “Kartuli Khmebi” performed in concert together with Bulgarian female folk ensemble “The Mystery of the Bulgarian Voices” in Sofia, Bulgaria.

**07.12.2014** – Foundation “Georgian Chant” organized the concert of the cycle “Georgian Polyphony – Treasure of Humanity” with the participation of Georgian parochial choirs from Brussels, Florence, Barcelona, Dusseldorf, Munich, Paris and Rome.

### *Concerts and evenings*

**08.07.2014** – State Ensemble of Georgian Song and Dance “Rustavi” together with Georgian national Ballet “Sukhishvilebi” performed in charity concert for the children with cancer at Tbilisi Concert hall.

**22.07.2014** – Tbilisi Open air ethnographic museum hosted the solo concert of folk ensemble “Dziriani”

**25.07.2014** – Ensemble “Peritsvaleba” participated in the Divine Liturgy dedicated to Pilimonoba in Ozurgeti and held a solo concert.

**20.09.2014** – Ensemble “Ialoni” performed solo concert at the bar “At Zoe’s”

**20-21.09.2014** – Ensemble “Rustavi” performed in a show together with Taiwanese ballet troupe “Cloud Gate” at the grand hall of Rustaveli Drama Theatre as part of Tbilisi International Theatre Festival.

**25.09.2014** – Concert “Georgian Motives” with the participation of State Choir Latvija and ensemble of singer-chanters “Didgori” was held as part of the 7<sup>th</sup> International Symposium on Traditional Polyphony at the Grand Hall of Tbilisi State Conservatoire.

**25-26.09.2014** – Ensemble “Rustavi” performed in solo concerts at L. Meskhishvili Kutaisi Drama Theatre and Poti Drama Theatre.

**04.10.2014** – Tbilisi and Telavi hosted “A Day of Georgian wine”, along wine tasting Georgian wine folk collectives performed in concerts in both cities.

**05.10.2014** – Ensemble “Tutarchela” and a Swiss choir “Singfrauen Winterhurt” performed in a concert-meeting.

**12.10.2014** – Ensemble “Rustavi” held a concert as part of J. Kakhidze International Music Festival “Autumn Tbilisi”.

**24.10.2014** – Ensemble “Tutarchela” participated in a concert-meeting together with the German Choir “Die Fixen-Nixen” (Berlin) in Rustavi.

**26.10.2014** – Concerts of Tbilisi and regional folk ensembles, exhibition of folk craftsmanship and handmade works were held as part of traditional annual “Tbilisoba” festival.

**21.10.2014** – Ensemble “Rustavi” performed in solo concert at Tbilisi Concert Hall.

**08.11.2014** – Ensemble “Basiani” performed a solo concert in Ozurgeti dedicated to the revival of old festival “Aleghoba- Ozurgetoba” .

**09.11.2014** – Edisher and Giorgi Garaqanidze Ethnomusic Theatre “Mtiebi” and Children’s Folk Studio “Amer-Imeri” participated in the joint concert in the village of Machkhaani, Tsnori District together with the studio’s Tsnori branch directed by T. Shervashidze.

**15.11.2014** – Tbilisi State Medical University hosted the concert dedicated to the 30<sup>th</sup> anniversary of the University’s folk song and dance ensemble, with the participation of the old and young generation members of the ensemble.

**05.12.2014** – Concert dedicated to the 90<sup>th</sup> anniversary of the renowned song-master Polikarpe Khubulava was held in Zugdidi

**14.12.2014** – Concert of Levan Mughalashvili ensemble of Georgian song and chant “Gurjaani” was held at the Grand Hall of Tbilisi State Conservatoire

*Prepared by Maka Khardziani*

## 7<sup>th</sup> International Symposium on Traditional Polyphony

Symposia are the most important events in the life of the International Research Centre for Traditional Polyphony. Fortunately, this is already a well-established tradition, held biannually and awaited by Georgian and Western scholars and folk music lovers. During its existence the symposia have hosted a large number of scholars and folk ensembles from many countries of the world, greatly contributed to the popularization of Georgian multi-part singing, presenting it in the context of world polyphony.



**The Opening ceremony**

In various years presented at the symposium were unique cultures of world polyphony: Ainu (Japan), native Americans’, Latvian, African, Tibetan, Corsican, Austrian, etc., which significantly expanded the Georgian scholars’ worldview and knowledge on the centres of world polyphony. This scientific forum has particular importance for young Georgian researchers, giving them good opportunity to get acquainted with the representatives of foreign schools of ethnomusicology, get familiarized with modern approaches and methods of research, which is an impetus for their further scientific activity. Most important is that the symposium gives chance to young researchers to participate in it and to see their papers in the book of proceedings of the symposium alongside the works of renowned scientists.

This year the Symposium on Traditional Polyphony was jubiliary: 30 years have passed from the first conference on polyphony held in Borjomi.

Similar to previous years, this symposium was distinguished in diverse themes. 25 foreign and 18 Georgian scholars presented papers; special theme of the symposium was the music of ethnic minorities, papers on the music of Nuristan (Afghanistan), Amis (Taiwan), Kists (Pankisi Gorge/Georgia) and others etc. The scientific sessions were dedicated to general theory and musical-aesthetic aspects of polyphony, regional styles and musical language of traditional polyphony, polyphony in instrumental and sacred music; performance, etc. Two panel presentations dealt with the joint project of Berlin Phonogramm-archiv and Tbilisi State Conservatoire entitled “Georgian Recordings made in German Prison Camps (1916-1918)”.

Traditionally separate block was dedicated to panel presentations where young Georgian and foreign researchers provided short papers on their work.

7<sup>th</sup> symposium was particular, as the renowned American ethnomusicologist, author of several basic ethnomusicological books, Bruno Nettl presented his viewpoints on the polyphony of native Americans to the symposium participants via Skype from Illinois, and also took part in the discussion.

Prof. Nettl is the laureate of Fumio Koizumi Prize for Ethnomusicology – one of the most prestigious ethnomusicological awards. Among the symposium participants were three other holders of the Prize: Joseph Jordania- head of the IRCTP International Bureau (Australia/Georgia), Simha Arom (France) and Izaly Zemtsovsky (USA/Russia). Prof. Zemtsovsky attended the symposium as guest of honour and headed the Round Table Session “Let’s talk about Drone”. Upon the completion of the symposium prof. Zemtsovsky, his spouse renowned ethnomusicologist Alma Kunanbaeva (USA/Kazakhstan) and Joseph Jordania delivered several lectures at the Conservatoire.





**Scientific session**

Such titular and world renowned scholars are frequent guests to the Symposium, which definitely determines its prestige and elevates the scientific level of the forum. With the consideration of this, following Izaly Zemtsovsky, this year the title of Honorary Professor was awarded to Joseph Jordania, Simha Arom, Polo Vallejo and Dieter Christensen. The latter participated in all previous symposia and greatly contributed to the recognition of Georgian polyphonic singing by UNESCO in 2001.



**Izaly Zemtsovsky and Rusudan Tsurtsumia**

As always, demonstration of films on polyphonic singing was a distinguished part of the symposium. This year presented were three films. "Su Concordu" by Renato Morelli (Italy) describing the rituals of the Holy Week; "Swiss Yodelling- 30 Years Later" by Zugo Zemp (France) narrated about today's performers of the tradition and their creative work; "Polyphonia-Albania's forgotten Voices" joint film by Eckehard Pistrick and Bjorn Reinhardt gave realistic pictures from the life of one Albanian village and matted reflection of Albanian traditional polyphony there. These films, at one glance fairly different from each other, created wholeness in which clearly marked out was polyphony and its existence in modern world.



**Group from Taiwan**

As always, the topic of Western scholars' particular interest was the concert of Georgian regional folk ensembles, who revived traditional rural atmosphere on the stage and made the dialectal diversity of Georgian folklore more clearly understandable for foreigners.

Particular mention should be made of the joint concert of the State Choir Latvia and Georgian folk ensemble "Didgori" held as part of the symposium. The Tbilisi premiere of "Georgian Motives" was held with the support of Latvian Embassy in Georgia, the concert audience included Ilia II – Catholicos-Patriarch of Georgia and Irakli Gharibashvili- Prime-minister of Georgia; Ministers of Culture of Latvia and Georgia opened the concert with special speeches.

Cooperation of the musicians with different musical traditions is a positive occurrence per se; in this case this was foreign composers' attempt of considering Georgian traditional polyphony anew. Historically, many foreign composers applied Georgian folklore in their creative work; however in the case of Latvian-Georgian project Georgian polyphonic song was the solid element around which the entire composition was spun like a web, created was a totally new musical piece in which Georgian and European music maintained individuality.



**Concert of ethnographic groups**

Separate mention should be made of State Choir Latvia, its high professional level and amazing mastery

of performance. I think the visit of such a collective was one of the most distinguished events not only for the 7<sup>th</sup> symposium, but for Georgian musical culture in general.

Experimental character of this project, at certain extent, was continued at the closing Gala concert of the Symposium with the participation of Georgian and foreign performers. All concert participants together sang “Khasanbegura” – one of the most distinguished examples of Georgian polyphony, as the conclusive song.



**Gala closing concert**

The peculiarity of the experiment was that each trio sang different variant of the song, but in last stanza their singing created sonorous, cosmic sound and greatly inspired the audience.



**Concert of the State Choir Latvija and Georgian folk ensemble “Didgori”**

Traditionally one day of the symposium was allotted for cultural program. This year we took the Symposium guests to Uplistsikhe, the guests were greatly impressed by this ancient cave city and the spontaneous concert of foreign performers together with the singers from Gori.



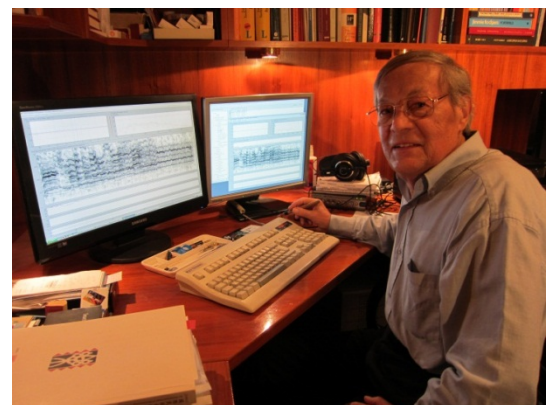
**Cultural program in Uplistsikhe**

Thus, another international forum of traditional polyphony with old and new participants was a success. We hope that they will have indelible memories of their time in Georgia and will visit us many more times.

**Teona Lomsadze**  
*Specialist at IRCTP*

### ***Renowned Foreign Ethnomusicologists***

#### **Franz Foedermayr**



**Franz Foedermayr**

The guest of our headline is Austrian ethnomusicologist Franz Foedermayr M.A. Ph.D. Honorary Professor of Vienna University, a great lover of Georgian music, a good friend of our Centre and loyal participant of the Symposia on Traditional Polyphony. Prof. Foedermayr is one of the Western scholars who supported the creation of the International Research Centre for Traditional Polyphony in 2002, and has been an immutable participant of the symposia ever since, and together



with other titular researchers determines high scientific level of our forums.

The topic of Prof. Foedermayr's research is the analysis and interpretation of psychoacoustic and phonetic factors in vocal polyphony. As he says "psychoacoustics is the bridge between the physical substrate of music and its perception". With this psychoacoustic analysis the scholar explores different polyphonic music: Bulgarian Orthodox chants, African and Balinese songs Georgian urban music with *duduk* accompaniment, etc. Besides, Prof. Foedermayr is interested in the recordings of Georgian prisoners of WWI made by Robert Lach, namely, he discusses the difficulties of transcribing these recordings and additional subsidiary computer methods on the example of Megrelian, Gurian and Kakhétian songs.

Franz Foedermayr was born on 13 September, 1933 in Grieskirchen (Upper Austria); graduated from Vienna University in the specialty of music, musicology and cultural anthropology, in 1964 defended Doctoral dissertation. In 1958-1964 was a school-teacher, assistant-professor at the University Of Comparative Musicology at Vienna University and in 1973-1999 – full professor. In 1986-1990 he was President of Austrian Musical Society. Since 1983 he has been a corresponding member of Austrian Academy of Sciences.

Franz Foedermayr is the author of tens of scientific works; his scholarly scope is broad and comprehensive, to which testify the titles of his works: "Dance of Primitive Man", "Music of Primitive People", "Ethnomusicology and Folklore", "Musical Timbre and Vocal style", "Indian Classical Music", "Comparative and Systemic Musicology", "Rhythmic Construction of Austrian Folk Music", "Cultural Regions of the World", a number of researches on Austrian Yodel, etc.

Prof. Foedermayr is a refined, moderate, cultured person which makes communication with him attractive and interesting.

We express deep gratitude to Prof Franz Foedermayr for his loyal, long-standing friendship, wish him long and healthy life, and success.

#### **The IRCTP team**

## **Giorgi Garaqanidze Batumi 9<sup>th</sup> International Festival and Scientific Conference of Folk and Church Music**

Giorgi Garaqanidze Batumi International Conference of Folk and Church Music is one of the most significant forums in the country's cultural life; it stands alongside with Tbilisi International Symposium on Traditional Polyphony, held bi-annually since 2002.

This year Batumi hosted Giorgi Garaqanidze International Festival of Folk and Church Music for the 9<sup>th</sup> time. On 4-6 November folk concerts were held at the Hall of Shota Rustaveli University, the conference sessions were held at the Art University. Among the Festival participants were folk ensembles and scholars from Georgia, Lithuania, Ukraine and Turkey.



Doctor of Musicology Khatuna Managadze – the organizer and inspirer of the Festival, invested her creative energy and talent into the realization of this idea with the support of the then-rector of Batumi Conservatoire Ketevan Gogoladze, thanks to their efforts the Festival is held annually. This year the organizers of the Forum were the Music Department of Batumi Art University and Batumi Municipality.

The themes of Batumi Conferences is not limited, but considering the increasing number of participants and geography of the Conference each year, the themes could be preliminarily selected in future. These conferences gives young Georgian researchers good opportunity to publish the results of their annual work and present them to wide audience, they also get experience, which is an impetus for further research. The youngest scholar at the 2014 Conference was Sister Nino (Samkharadze) -2<sup>nd</sup> year student of Tbilisi State Conservatoire; the topic of her paper was the manuscripts of St. Ekvtime the Confessor preserved at Samtavro Convent. The participants of the Conference were: Abdullah Akat (Turkey), Natalia Serbina (Ukraine), Justé Michailinaite (Lithuania), Georgian

researchers: Teona Rukhadze, Nato Zumbadze and Nana Valishvili (State Folklore Centre of Georgia); Ketevan Baiashvili, Eka Shoshiashvili and Sopo Kotrikadze (the State Museum of Georgian Folk Song and Musical Instruments); Davit Shughliashvili, Magda Sukhiashvili, Ekaterine Oniani, Giorgi Kraveishvili, Ekaterine Qazarashvili, Nino Razmadze, Shorena Metreveli, Teona Lomsadze, (Tbilisi State Conservatoire); Marina Khukhunaishvili (Folk music teacher at Sister Chokhoniidze Music Studio); Tamaz Gabisonia, Nino Makharadze and Nino Naneishvili (Ilia State University), Madona Ujmajuridze (Tbilisi State University), Lolita Surmanidze, Ketevan Nagervadze, and Inga Khalvashi (Batumi). It is noteworthy that among the Conference participants the number of young researchers –the alumni of Music Department of Batumi Art University is increasing. We believe that this is good grounds for establishing the research laboratory for traditional music at the University.



**Scientific session**

Also noteworthy is the meeting part of the Batumi Festival; the Festival aims to support traditional performance. The revival of this direction is related to ensemble “Mtiebi” and its founder Edisher Garqanidze, Giorgi (Gigi) Garaqanidze was active participant and supporter of this Festival from the day of its inception; this determined the fact that the Festival was given Giorgi Garqanidze’s name after his passing.

It should be said, that so far the share of folk song exceeds that of church music, however we greatly enjoy Georgian church hymns chanted by the singer-chanters from Batumi and Achara in general.

The Batumi Festival is a very important and stimulating for performers. It has become tradition that the Festival blesses the road for new ensembles: two-three new ensembles participate in Batumi Festival every year to present their art to wide audience.

This year among the guests of the Festival were two new ensembles: “Mcheli” and “Dziriani”; the former directed by Ketevan Baiashvili is the young ensemble of the State Museum of Georgian Folk Song and Musical Instruments; the latter is directed by young song-master and researcher Tornike Skhiereli. The

honorary guests of the Festival were ensembles “Mzetamze”; and “Nanina” (directed by Tea Kasaburi); the visiting collectives: “Ratilio” (Lithuania) and Bayar Shahin-Gundaridze’s group (Turkey); the host ensemble was the choir of Batumi Akhalsheni Church of Transfiguration (dir. Eduard Gorgiladze), the opening and closing concerts of the festival were more academic, but improvisation took over: the ensembles, attending the Festival concerts: “Adilei” /from Tbilisi/ directed by Demetre Kiria and “Shemokmedi”/from Ozurgeti/ directed by Lasha Chkhartishvili unexpectedly joined the performing ensembles on the stage, practically announcing their participation in the 10<sup>th</sup> jubiliary Festival next year.



**Closing concert**

The biggest problem of the Festival is the scantiness of listeners; sadly there are always fewer listeners than desired for such scaly Forum. We believe that this is a general problem in our reality. However devoted listeners of folk concerts from different regions of Achara, Ozurgeti and even Tbilisi always manage to attend Batumi concerts.

Such Forums provide best chance for the approximation of generations: frequently young generation is not familiar with the art of renowned ensembles, which do not lead active concert life any more for various reasons (e.g “Mzetamze”); besides, the Tbilisi listeners are devoid of the opportunity to listen to young ensembles and follow their creative work. Here there are best conditions for this: three-four days of Festival life, familiarization with ensembles in informal situation....

Another good tradition of the Festival is demonstration of ethnographic films; this year Tinatin Chabukiani’s film “*Gurjis Guli*” (“The heart of a Gurji”), narrating about the life and traditions of the Georgians from Turkey, was the debutant. “The Meadows of Khikhadziri” by Givi Nakhutsrishvili – the annalist of the Festival familiarized the audience with the amazing traditions of the Gorge.

**Nana Valishvili**  
*Ethnomusicologist*



## **Zakaria Paliashvili**



**Zakaria Paliashvili**

Zakaria Paliashvili – the classic of Georgian professional music greatly contributed to the collection and research of national folk music; Paliashvili's creative work was considerably nourished by Georgian traditional music. His efforts were directed towards the creation of national professional musical thinking, for which it was necessary to carry out the fundamental study of European musical thinking and genres, and awareness of national traditional musical thinking, which he did under Prof. Taneev's supervision at Moscow Conservatory. For this purpose Paliashvili not only documented and theoretically comprehended traditional multi-part songs and chants, but also strived to emotionally and psychologically comprehend and make them inseparable from his own system of musical thinking. His long-standing activity was directed to this, before setting about his compositional work (1908).

His love of folk music was kindled by Lado Aghniashvili's "First Georgian Choir", where he was a member together with his brother Ivane (1885). Later on, when studying at Tbilisi School of Music, Zakaria became interested in folk songs, their mode-harmonious, melodic and rhythmic peculiarities.

Paliashvili started his folkloristic activity in 1901, when still a student at Moscow Conservatory. During 15 years he visited almost all parts of Georgia, recorded about 300 songs and church hymns on the phonograph, classified and notated them. Unfortunately due to indigence most of these were never published.

First he travelled to Kakheti, visited Tsinandali, Kisiskhevi, Saniore, Shilda, Qvareli and Telavi. In 1908 he visited Kakheti again. His impressions of the visit Paliashvili published in the newspaper "Amirani" (#151, 1908) under the title "My Trip to Kakheti and Today's State of Georgian Folk Songs". Zakaria enthusiastically speaks of the singers from the village of Shilda: Levan

Asabashvili ('Dedas Levana'), Bato Rostomashvili and Alexi Elishvili, from whom he recorded 15 songs; he sadly mentions that old Kakhetian folk song was gradually degenerating, and 'new quasi Georgia songs' were being disseminated, which had nothing in common with the former. In the composer's opinion the only way out of this was that song and chant teachers notated old recordings and actively taught them to the youth. In 1903 Paliashvili visited Guria, Imereti and Racha. But the surviving documental material only mentions the villages and number of songs he recorded there. In Guria he visited Ozurgeti and Lanchkhuti Districts; of the songs recorded here 8 are included in folk song collections; part of handwritten transcriptions are preserved at Paliashvili's Memorial Museum, the others are lost.

23 of 47 published songs are Svan, which indicates to the composer's particular interest to the folk music of one of the most beautiful parts of Georgia.

In 1903 Paliashvili organized expedition to Svaneti with the support of "The Society for Spreading Literacy among the Georgians", he was accompanied by Alexandre Khakhanashvili – professor of Moscow University, who was interested in the study of historical monuments.



**Z. Paliashvili in Svaneti**  
(The first standing on the left)

They visited the villages of Leushieri, Lashkheti, Ipari, Ushguli and Etseri. The songs recorded here are known to us from the collection published by the Philharmonic Society with the composer's foreword, also published in the "Iveria" newspaper (1903, # 175) under the title "My Trip to Svaneti and Svan Folk Songs". It is noteworthy that Paliashvili also provides information on folk musical instruments.

In the beginning of his musical-folkloristic activity Zakaria Paliashvili uttered his opinion on the stylistic unity of Georgian traditional music. The composer was convinced in this by the similarity of the songs recorded in Svaneti with Kartli-Kakhetian and Rachan examples. He writes: "This fact could indicate that the Georgians might have had common music everywhere in olden times; due to different circumstances this unity

remained unchanged as in Svaneti and Racha, and slightly changed as in Guria-Imereti. This viewpoint is grounded by common mode-harmonious structure of folk songs from different parts of the country.

Of particular importance for Georgian musical culture is Paliashvili's "Collection of Georgian Folk Songs" and "Eight Georgian Folk Songs". The former includes 42 songs (Imeretian, Gurian, Rachan, Svan and Kartli-Kakhetian) and is enclosed by the composer's vast introduction. In the collection accurately indicated is the place of recording of each song, specified are separate sound pitches (e.g. between E and F), tempo and character of the song, explained are foreign words.

The collection "Eight Georgian Folk Songs" includes the songs arranged by the composer for "Female and male choirs with piano accompaniment". This collection is the example of Paliashvili's high professional mastery.

Invaluable is Zakaria Paliashvili's merit in the history of Georgian sacred music. His believed that centuries-old Georgian church hymns of high artistic level were equal to the world-renowned masterpieces. This determined the composer's interest to them.

In the early 1900s Paliashvili directed a choir of chanters, which competed with Russian choir of chanters at the sanctification of the newly built Kashueti Church in Tbilisi, in 1910. Alongside folk songs, he seriously worked on the arrangement of Georgian church hymns. Paliashvili united John Crysostom's liturgy chants documented from Ippolitov-Ivanov and the Karbelashvilis as one cycle, for an a cappella mixed choir, arranged them and created an exceptionally interesting concert example – "Georgian Church Hymns of John Crysostom's liturgy (Kartli-Kakhetian mode) for female and male choir Arranged by Zakaria Paliashvili". Unfortunately, this work is lesser known to the Georgians; though it premiered in the USA (2010) and Holland (2011).

"If folk colouring is still preserved in Georgian voices in the more or less unchanged form (ed.) this is Georgian chant" – Paliashvili wrote.

The musical language of Paliashvili's works is grown from Georgian traditional music. Upon return from expedition he would immediately start transcribing and arranging the obtained material, and preparing them for his works. As he himself writes, in the work process he was very careful with the harmonization of Georgian song; he left "national characteristics" established by people inviolable and unchanged. This is why his creative work is so deeply national.

Zakaria Paliashvili, was particularly assiduous in collecting-arrangement and publication of folk song material, at the same time he tried to engender the same desire in others and convince them in the significance of this activity. He was at the sources of Georgian musical folkloristics together with Dimitri Araqishvili and with his interesting observations he set perspectives for multi-

lateral scientific-research work. Despite this, in the first place Paliashvili was a creator; his attitude to Georgian traditional music clearly shows his aspiration to create "folk atmosphere" (Bartok) in his own music. His entire heritage testifies to this, particularly unfading "Abesalom and Eteri", which left indelible mark in 20<sup>th</sup> century Georgian professional music and greatly determined its originality.

Lit.: Shalva Kashmadze *Zakaria Paliashvili*, Tb. 1948

Vladimer Donadze *Zakaria Paliashvili*, Tb. 1971

Pavle Khuchua *Zakaria Paliashvili*, Tb. 1974

Otar Chijavadze *Zakaria Paliashvili*, Tb. 1976

### *One Georgian Folk Ensemble*

#### **"Dziriani"**

*Folk-ethnographic group "Dziriani" was created few years ago, but already boasts approval and love of the audience. This is greatly thanks to the group's membership and authentic performance manner. They revived Rachan spirit on the stage and introduced to listener the folklore of Racha – one of Georgia's most beautiful regions.*

**Tornike Skhiereli** - the director of the group will tell us more.



**Tornike Skhiereli – the director of the group**

**M.K.** When and why did you decide to create such a group?

**T.S.** The idea was born long ago, but everything started when I moved to Tbilisi and witnessed the scantiness of Rachan folk music .... I asked friends for assistance and consultation to make my wish come true, wondering whether it was worth making such a step. This is a big responsibility in such a big city, to present your folklore to the sharp-eared and 'ambush' audience....

In short, folk-ethnographic group “Dziriani” was created in November, 2011. The idea was to collect the young people originally from Racha and revive what was so scarce for them and the audience too.

**M.K.** What does “Dziriani “ mean and why did you this name for your group?

**T.S.** Dziriani is the name of the village from where my family name originated; today this village is called Skhieri. Archaeologist and ethnologist Giorgi Bochoridze discovered the altar stone with such inscription. He tried to decipher the inscription and presented several versions..... Few years ago my friend historian Davit Japaridze started workin on this issue, after long observation and exploration he deciphered the inscription... It reads as follows: “St. George, have mercy on the village Dziriani, this church and martyrs....” I had heard this name from the elderly but in different interpretation – as Dzvelsopeli. The new variant made great impression on me.... This finding almost coincided with the creation of the group.... Correspondingly, I suggested this version to the members and they accepted it. I think our activity justifies the name, as our roots and genes come from Racha, we revive folk examples which are lesser known and buried in oblivion.



“Dziriani” on the closing concert of The VIIth Simposium

**M.K.** How many members are in the ensemble? Please introduce them

**T.S.** Initially there were 17 members; currently there are 12 members (both women and men), all are of different professions musicians, producers, agronomists, even a schoolboy. They are: Lasha Svani, Ana Bakuradze, Gvantsa Metreveli, Tatia Skhiereli, Nikusha Khidesheli, Nika Gagnidze, Tornike Gagnidze, Zaza Sultanishvili, Giorgi Skhirtladze, Tornike Kobakhidze, Iuri Beshidze, Zazaz Chaladze and me.

**M.K.** How often do you meet and do you have a rehearsal venue?

**T.S.** We have rehearsals regularly twice a week, but if there is any special event we practice more often, three-four times....

Nikoloz Rachveli kindly gave us space for rehearsing, but we cannot always practice there due to the large number of people.



Ensemble “Dziriani”

**M.K.** Please tell us few words about the repertoire.

**T.S.** We aim to revive lesser known Rachan folk examples; we also sing the songs from other parts of the country, but only on amateur level, because I think, that there is no necessity for this. ... We promote Rachan folk music examples via traditional performance.

**M. K.** What are your plans for future?

**T. S.** We have big plans.... We want to release a CD, if we find someone to support us in this, for we cannot afford this, at this stage we work on pure enthusiasm; if we manage to do so, we will organize the presentation “An evening of Rachan Folklore”.

This is all for now. There is still much to do- sing and dance.

**M.K.** Thank you very much. We wish success to “Dziriani”.

*Interviewed by Maka Khardziani*



## **Bulgarian National Folklore Ensemble**

Bulgarian National Folklore Ensemble was founded in 1951 by the eminent Bulgarian composer and one of the most important folklorists in the Bulgarian history Philip Kutev (1903-1982), whose lifelong dream was to bring his country's folklore tradition to the stage. He established the ensemble with the goal to integrate the rich heritage of Bulgarian folk songs for vocal singers and the traditional dance with its harmonies and arrangements that would highlight their beautiful timbres and irregular rhythms.



**Philip Kutev**

The members of the ensemble were originally recruited from the smallest villages throughout Bulgaria.

The first performance of the Philip Kutev Folklore Ensemble was in Sofia in 1952. The specific colour of Bulgarian voice sound making appeared for the first time in the history of professional choirs to immediately impose an impressive and even shocking effect onto the audience. For the first time traditional Bulgarian folk instruments and dances were introduced on stage and brought along extraordinary rhythms and images.

The ensemble was an instant success and soon its formula became a model for other ensembles that were formed elsewhere in the country. This was a good basis for the popularisation of a great number of bigger and smaller Bulgarian folk groups and choirs that appeared later and were greatly appreciated by audiences worldwide. Several songs that are performed by the Philip Kutev Folklore Ensemble are included in their first two CDs. The closest and most devoted friend, assistant and follower of Philip Kutev throughout his life was his wife Maria Kuteva (1918-2002).

Since 1994, Philip Kutev's daughter Prof. Dr. Elena Kuteva has been the chief artistic director of the Philip Kutev Ensemble.

The members of the current leading team of the Ensemble are: Chief Conductor and Orchestra, Conductor - Georgi Andreev, Choir Conductor - Georgi Genov, Cho-

reographer - Ivaylo Ivanov, Concertmaster - Dimitar Todorov, Chief Accountant - Iliana Tzoneva.



Historically, there have been three basic stages in the development of the Philip Kutev Folklore Ensemble. We may call "classical" the years from its foundation till 1982 when Philip Kutev passed away. This period is very closely connected with the name of the founder, his works and his personal devotion and involvement with the Ensemble's establishment.

Chief artistic directors and composers Mikhail Boukureshtliev and Stefan Dragostinov, artistic manager Teodosi Spassov, Maria Kuteva (philologist and folklorist), conductors and composers Krassimir Kyurkchiyski and Mikhail Yordanov, choreographers Margarita Dikova, Kiril Djenev and Yordan Yanakiev, and many others, enriched the repertoire of the ensemble with authentic interpretations of Bulgarian folk music and dances as well as with arrangements by Bulgaria's most esteemed composers and choreographers in the ensemble's "post-classical" period.



Nowadays the Philip Kutev Folklore Ensemble follows the stylistic and genre crossovers of the late 20th and early 21st centuries that are based on the rich and soulful Bulgarian music traditions, reflecting old time village life and the intermingling of cultures on the Balkan Peninsula through the centuries, by developing its own polyphonic sound while encountering Western harmony. The concerts with the participation of the So-

fia Soloists Chamber Ensemble, the performances with the Albena Theater, the multi-stylistic suites with the bluegrass are indicative of the Ensemble's non-traditional approach to the various genres. This makes the Philip Kutev Folklore Ensemble well known for its innovative fast-paced virtuoso performances.

The current repertoire of the ensemble has been developed throughout the years based on the three main performing groups: Female Folk Choir, Mixed Folk Dance Group, and Folk Instruments Orchestra

The masters in the orchestra, playing the traditional Bulgarian folk instruments gayda (bagpipe), kaval (wooden flute), gadulka (vertical fiddle), and tambura (long-necked lute), the brilliant dancers, and the amazing vocal techniques of the choir have made the Philip Kutev Folklore Ensemble famous worldwide. Generations of folk singers, dancers and instrumentalists have shown over 500 unique pieces of Bulgarian musical art during more than 50 years of its existence. The Philip Kutev Folklore Ensemble has given over 5300 performances in Bulgaria and in 49 countries throughout Europe, Asia, America and Africa. Hundreds of thousands of fans worldwide, numerous LPs, CDs, audiotapes and videotapes, video clips, TV and big-screen films – all these give indisputable evidence of the massive success of the Philip Kutev Folklore Ensemble over the years.

Material is taken from  
[www.collegiummusicum.org](http://www.collegiummusicum.org)

## *Beneficents of Georgian Song*

### **Islam Pilpani**

*Sadly, there are very few song-masters in today's Georgia, who strive for preservation, revival and promotion of Georgian folk music; one of them is Islam Pilpani – a true beneficent and incomparable performer, director of the Ensemble "Riho" from Mestia.*



**Islam Pilpani**

**M.K.** – Batono Islam, as we know you grew up in the family of traditional singers; tell us about them (parents, sisters and brothers, etc)

**I. P** – Everyone sang in my family-my parents one brother and three sisters.

**M.K.** – When was “Riho” created and how did you select the repertoire?

**I.P.** – In 1967 I was appointed the director of the ensemble of song and dance at Mestia House of Culture, which had been headed by Platon Dadvani; the ensemble was named “Riho” later.

**M.K.** – The group is still very active, please tell us about it (generations of singers, selection of repertoire, concert tours, work-shops...)

**I.P.** – There is already second generation in “Riho”, only 4-5 singers are of old generation, the others are young singers, 25-30 members altogether including dancers. We sing all surviving Svan songs; we do not frequently go on concert tours.; in 2013 “Riho” participated in the Festival organized by the Maison des Cultures du Monde of Paris for the second time; we first participated in similar Festival in 1999; the group was such a big success, that they invited us again.

**M.K.** – Do you also sing the songs of other parts of Georgia? (as I am aware you know a large number of Megrelian songs too)?

**I.P.** – I worked for 2 years in Samegrelo, this is why I also know many Megrelian songs. “Riho” performs



Svan, Megrelian and Gurian songs, in fact the songs from all parts of the country.

**M.K.** – Alongside being a song-master you also compose songs in Svan style, please tell us about that.

**I.P.** – I have composed a few songs: “Nanila”, “*Simghera mtamsvlelebze*” and “*Simghera vitsbil-matsbilze*”.

**M.K.** – You are an incomparable *chuniri* player, there exist your *chuniri* variants of Svan songs.

**I.P.** – I learned playing my father’s *chuniri* on my own, I have my own style.

**M.K.** – Your son Vakhtang suitably continues family traditions

**I.P.** – Yes, this family tradition must be continued even if it is against his will. Currently he is the manager of “Riho” and also directs a young group –future members of “Riho”.



Ensemble “Riho”

**M.K.** – Interesting is your opinion on the attitude of the youth to folklore and today’s folk ensembles. What would you advice to be changed in children’s and young ensembles?

**I.P.** – This is a touchy topic; the repertoire of today’s young ensembles often includes the so-called remixed variants of folk examples, which “oppresses” ancient songs. We do our best to consult them and direct towards respecting antiquities.

**M.K.** – And finally a few words about your future plans

**I.P.** – We plan to popularize all lesser performed Svan songs on the basis of “Riho”. There are few such examples in our repertoire, e.g. “O, krisdesh”, “Shekhe Abram”, “Tskhav krisdesh”, “Goginola”, etc.

*Interviewed by Maka Khardziani*

## Expedition in Borjomi District

For its geographical location Borjomi District is an interesting region for ethnomusicological research. It is located on the border between Kartli and Meskheta. These parts of Georgia are better studied from musical viewpoint and are characterized on diverse traditions. The fact that several ethnic minorities reside here, in my opinion, increases interest to the region.

The only field expedition to Borjomi was organized in the 1967 by Otar Chijavadze. The manuscripts preserved at the archive of the Laboratory of Georgian Folk Music Department of Tbilisi State Conservatoire tell that between 3 July-2 August the scholar visited 12 villages and documented only 25 examples, unfortunately we cannot say anything about the material due to the absence of the recordings.

In August, 2014 The School of Arts and Sciences of Ilia State University organized a special ethnomusicological expedition in Borjomi District. The expedition was led by Tamaz Gabisonia - Associated Professor of the University, the expedition members were Levan Bitarov – a Magistracy student of the University, Sopiko Kotrikadze – a Doctoral Student. The expedition aimed to document surviving local songs and instrumental pieces, as well as oral folklore and ethnographic material. During a week the expedition visited 11 villages (Borjomi, Tsaghveri, Mzetamze, Timotesubani, Bakuriani, Sakire, Dviri, Sadgeri, Daba, Akhaldaba, Tba) of the region.



Tamar Modebadze

Similar to other regions of Georgia, musical picture in Borjomi District is not alluring. Singers are rarely encountered in villages, recording traditional repertoire is difficult. Despite the fact, that the material collected by us is fairly diverse, sadly the share of traditional genres is small, practically, we could not document three-part traditional songs; the material mostly includes contemporary songs and author’s songs from the Soviet epoch, Eastern branch of urban folklore – *bayat*-type songs and instrumental pieces.



Of traditional examples in Borjomi Gorge the best remembered is Easter ritual and its accompaning song *Chona*. Evidently Thanks to the proximity to Kartli the tradiutional of *Chona* was also practiced here. It is still alive in Akhaldaba: here two groups: of men and children separately walk at *Chona*. It is noteworthy, that the male population of the village performed the song with accordion accompaniment. In this case the instrument served as sustained drone. Apparently such, “strange” form of performance was determined by the demand of coordination between voice-parts.

Of tarditional genres we paid attention to weather monitoring examples: According to Sergi Makalatia, during drought the plough of “Lazare” was put into flowing water and the heaven was entreated for rain; But in order to avoid rain with hail and (thunder) storm a kid was sacrificed to Elia. Our informants could not recall the tune of “Lazare”, but confirmed the existance of the ritual addressing Elia.



**Vakhtang Gelashvili**

Few words about female repertoire. Our respondents were mostly women, from them we recorded several examples of lullabies and incantations. One of the lullaby variants was sung on the melody of “*Mze shina*”. Similar facts were also documented in other parts of Georgia (e.g. Dimitri Araqishvili recorded a *chonguri* variant of “*Mze shina*” performed with the sleeping function). The respondents could not remember any special song dedicated to *Batonebi*.

We do not exclude that the dissemination of the Eastern branch of urban folklore in Borjomi District was grately determined by the abundance of non-Georgian population. Our expedition recorded several *bayats* and instrumentalm pieces for *duduki*. Besides traditional *duduki* repertoire (“*Dilis saari*”, “*Ijazi*”) the respondents also performed “*Tsaghveri da tbilisi*” for us.

It is noteworthy, that the *duduki* player- 76-year-old Vakhtang Gelashvili was a shepherd in his

childhood. He also played several interesting pieces on *salamuri* such as “*Dzrokhebis dasayreli*” to collect the cows gone far from the house, etc.

When talking about instrumental music we cannot pass by *panduri*, which similar to other Georgian provinces is a popular instrument in Borjomi Gorge. We alswo recorded few female *panduri* players; in Borjomi Gorge; here comic, *shairi*-type verses are performed on this instrument.

Of course, entire expedition material cannot be discussed in a small article. At this stage I focused on the examples , characterized in local musical peculiarities and can be regarded as of uniquely local Borjomi Gorge origin. It was very hard to find such traditional repertoire. All the more that most informants were from Kartli, Meskheta or Imereti. The songs dedicated to Tsemi, Bakuriani and Borjomi, created in Soviet epoch can be considered as characteristic of Borjomi Gorge, which are focused on the resort peculiarities of the region. According to the informants these songs were fairly popular in Soviet epoch and were frequently performed at Exhibition-Festivals and Olympiads.

Thus, unfortunately, it is difficult to discuss the local peculiarities and dilaectal belonging of the folk music from Borjomi Gorge.

**Sopiko Kotrikadze**

*Doctoral student at Ilia State University*

## Mongolian Folk Music

Mongolian musical culture has ancient traditions, its carriers were Khuurches (players on traditional musical instrument *khuur*), Üligerches (narrator-rhapsodes), Duuches (singer-soloists) and khogzhimches (musiciain-istrumentalists).

Mongolian traditional music is based on pentatonic scale, it is mainly vocal with instrumental accompaniment. Different vocal styles, transmitted from generation to generation, have survived to this day despite the fact, that Mongolian music underwent the influence of many tribes and nations.

Two genres are distinguished in Mongolian: Tuul (epic song genre) and Ardin Duu (folk music genre).

Mongolian music characterized by sustained vocal melodies with wide breath. Majority of songs is eulogic. The Mongolians laud their homeland, beloved horse; they also sing lyrical-love, travelers', shepherds' songs. Some of these are slow and continuous, with wide vocal range and an abundance of ornamentations, some songs are 'short' (Bogino Duu) with simpler rhythm and form.



Mongolian singers

**Urtin-Duu** is the treasure of ancient Mongolian culture. It is performed by men, whose vocal range encompasses 3 octaves (including falsetto). Most impressive in Urtin-Duu are ornamental-melismatic solos. Their abundance determines broad, rhythmically free melodic expression. The broader vocal part, the more intertwined are ornaments and applause. The song is performed in full voice, the performer takes breath so that not to violate the effect of musical unity.

**Bogino-Duu.** Throughout centuries of nomadic life the Mongolians were engaged in cattle breeding and they elaborated the ways of 'settling' things with domestic animals. For instance, they say, more precisely sing certain melodies to evoke the ability of caring their offsprings in female animals. Besides they apply different melodies with different animals: with sheep it is "toig", with goats- "choig", with camels- "khoo", etc. With the

lapse of time these addresses turned into poems and songs.

Urtin-Duu and Bogino-Duu are performed with instrumental accompaniment. The Mongolians have string, percussion and wind musical instruments. String instruments: *morin khuur*, *huuchir*, *shanz*; percussions: *yoochin*, *drun* and *tsan*. wind: *limbe* and hooters of various kinds and functions. Most of these instruments have high sound, which according to Mongolian legends and stories was very important for hunting and collecting the cattle.

Most popular Mongolian musical instrument is *Morin khuur*. As the legend tells it was made of flying horse's mane and tail, and produced fascinating sounds in flight.

### Throat singing

The Mongolians have peculiar, original singing style – Khoomii, also referred to as throat singing. This unique type of singing involves the production of two distinctively audible pitches at the same time derived from the fundamental frequency of the vocal cord vibrations, and higher melodic notes that result when the singer's mouth acts as a filter selecting one note at a time from among the drone's natural overtone series pitches; only vowels are pronounced to underline the melody.



Khoomii singer

There are few technical ways for performing Hoomii involving nose, throat or chest. Khoomii is performed by men, as it needs much physical exercise, however women are also allowed to perform it.

It is said that Khoomii is as old as nature itself. It originated when a man started to imitate mountain echoes and bubbling of a spring. Khoomii is disseminated in West Mongolia, though this singing style is also encountered among other peoples of Central Asia; among the Bashkirs, the ethnic groups of Altai and Ural Mountains.

**Maka Khardziani**  
Specialist at IRCTP



## **Georgian State Museum of Folk and Applied Art**

Georgian State Museum of Folk and Applied Art is one of the oldest in the country, in its funds house particular collections. Alongside the examples of decorative and applied art of Georgian folk and professional artists preserved here are about 300 pictorial works, but most unique is the Museum's rich archive of valuable photo material grouped and packed in albums, glass negatives, depicting the work of the *Caucasian Committee of Handicrafts*, part of the photos were taken by the renowned photographers Ermakov and Roinashvili. The Museum was founded on the basis of the aforementioned Committee.

In 1899 Ministry of Agriculture of the Russian Empire established The Caucasian Committee of Handicrafts in Tbilisi. The function of the Committee was to register and study the centers of folk craft throughout the Caucasus, and to protect these centers from the surge of modern standard mass tendencies. The organization shared the artistic ideals of the then popular in Europe *arts and crafts* movement; according to William Morris and John Ruskin –the founders of the movement, classical and traditional folk art was the source of inspiration for new artistic forms and ideas.

On the basis of the folk examples collected by the Committee, in a specially constructed building on the territory of the modern-day Mushtaidi garden, the Museum of folk and applied art was opened in 1913.



**The old building of the Museum**

After the disintegration of Russian Empire (February, 1921) the activities of the Caucasian Committee of Crafts and Museum was performed only in Georgia. After the Bolshevik occupation of Georgia in 1922 Yuli Straume- chief artist and the inspirer of all projects left the Committee and the Museum; this caused a number of difficulties, however the Committee endeavored to continue its activity in different directions such as design, folk craft and collection of examples for the Museum.

Due to the long-standing financial and political difficulties with the Bolshevik government the Committee's practical and theoretical directions distanced from each other, the artists lost connections with masters, the state ceased to support laboratories and workshops. But after the difficulties (loss of the part of the collection, frequent change of location, insolvency, etc) the Museum managed to gain institutional independence and maintain the collections.

Today the Museum faces new challenges. It has to regain its educational function in decorative-applied and folk arts, to regain the position in today's Georgian society for which it was initially created.

For this purpose the Museum frequently organizes temporary exhibitions, here there is permanent exposition showroom, as well as Yuli Straume library, where a student or researcher can familiarize with the unique archive of Caucasian Committee of Handicrafts.

For the first time in Georgia, any guest can become a member of "Blue Tablecloth" and attend the cycle of lectures "Discussions at blue tablecloth" at 18:30 every Wednesday.



**"Discussions at blue tablecloth"**

At the Museum there is the Department of Educational Programs, offering various educational programs to children (from first age)/schoolchildren: seven educational programs, annual subscription and excursion, open lessons, individual and family programs.

In closing, the Museum has a tea-room "Mush-taidi", where one can taste only Georgian delights, Georgian tea and purchase the works of best artists and designers.

Thus, the collections of the Georgian State Museum of Folk and Applied Art can become new source of inspiration for folk and professional artists, and students.



## **Buki**



**Educational program**

Via permanent and temporary exhibitions, lectures, work-shops, meetings and symposia the Museum will help modern Georgian society comprehend its past, roots, traditions, identity and at the same time familiarize with newest artistic tendencies in decorative-applied and folk art.

We believe that the Georgian State Museum of Folk and Applied Art will turn into the live, contemporary educational centre of education and aesthetic enjoyment, the Museum, for which there is high demand in the society.

**Nino Kovziashvili**

*PR manager of the Museum*

The collection of the State Museum of Georgian Folk Song and Musical Instruments includes several instruments, which have lost their social function and naturally, are not encountered in everyday life any more; one of such is *buki*.

In general, the study of the technology Georgian instrument making reveals, that our ancestors always carefully selected the material for musical instruments, and advantaged natural material. This why particularly interesting is the existence of metal instruments.

Musical instruments in Georgia and elsewhere all over the world were used in different functions: 1. Accompanying; 2. Healing; 3. Hunting and combatant; 4. Sacred (ritual) – animistic, blessing, execration. 5. Feast; 6. Funeral; 7. Signaling.....

According to Sulkhan-Saba Orbeliani *buki* is a large trumpet. As far as the instrument is no more encountered in everyday life, its study is carried out basing on historical sources.



**Buki**

In scholarly literature trumpets are included in the sub-group of tongued-wind instruments.

From the 7<sup>th</sup> century the terms *saqviri* ("trumpet") and *buki* ("bugle") are frequently mentioned in old Georgian written monuments; however the instrument was made much earlier.

*Buki* aka *saqviri* is many times mentioned in the Bible (both Old and New Testament). Basing on Egyptian and Old Jewish sources, also Greek Mythology it has been ascertained that it counts about 3,600 years of existence.

Trumpet played significant role in almost all nations' traditional mode of life, having basically signaling function, it was used to announce important occurrences: in struggle – before war and after victory; as alarm, at knight duel; in campaign, at coronation of a monarch;

when announcing good news; at hunting and carousal; at the reception of distinguished guests.....

Several names of trumpet were introduced in Georgia with the translation of foreign literature.



Svan "Sanker"

Basing on available written sources I. Javakhishvili concludes: "*Saqviri* is the same as Greek *salpinx*, Latin *buccina* or *tuba* and Armenian *fol* (I. Javakhishvili, 1938: 177).

The term *saqviri* can be the terminological descendant of the Latin *buccina*. Comparison of their descriptions will make us sure, that these are similar or identical instruments disseminated among different nations under different names.

As for the term *saqviri*, in her work "Traditional Musical Instruments and Georgian-North Caucasian Ethnocultural Relations" Manana Shilakadze refers to it as to Georgian instrument. Equivalents of the term *buki* are the Svan *sanker*, Megrelian *oqe* or *oqelia*, Kartlian *ghorototo*, Abkhazian *abik*, Ossetian *pidiouag* or *pidiog*.

According to Javakhishvili frequent are the cases when in different editions of the same source the instrument is referred to with different name; e.g. In the editions of the Bible from Oshki and Mtskheta the word *nestvi* is used instead of *saqviri*, considering this example Javakhishvili presumed that these two terms may have been synonyms at the time, but later he excluded their complete identity and considered the term *nestvi* as general name for wind instruments.

In his work "Instruments in Old Georgia" renowned Georgian researcher Otar Chijavadze, basing on Georgian written sources, considers both *nestvi* and *saqviri* as general terms for wind instruments. He supposes that *nestvi* is a more general term and implies two groups of wind instruments: trumpets and whistles.

In his work "Description and Measurement of Folk Musical Instruments" Dimitri Araqishvili describes trumpets of three different sizes, each time referring to the instrument as *saqviri* and notes that the Svan equiva-

lent of the instrument is *sanqviri* (D. Araqishvili, 1940: 24).

The afore-mentioned data testify that both names *sanqviri* and *sankeri* are phonetic-dialectal variations of *saqviri*.

Thus if the term *saqviri* was a general name for the instruments from calling- signaling group. The afore-mentioned sources testify to its independent existence as well, at least in certain period of time.

Apart from the discussed terms, other names of the instrument are also encountered in translated and original Georgian literature such as: *zrokhakudi*, *spilendzchuri*, *spermuri*, *karana* (or *kanara*), *iobelisni*.....

According to the Bible translations all *knari* and *stviri* players came from Tubal -Cain's descendant. The same source writes that *iobelisni* was made of horn: "Seven clergymen took seven *iobelisnis*: on the seventh day we arrived in the city and the clergymen blew the horn-made instruments (Bible, old testament, "Genesis").

Basing on these two quotes we think that *iobelisnis* may mean Tubal's wind instruments.

The instruments mentioned in the Bible were traditionally made of best quality wood, stretched animal skin, metal and bone; the strings were made of -plant fiber or animal guts.

Metal signaling instrument was a long tube bell-shaped at the end. In Georgia each king had his own *saqviri*.

It is known that alongside signaling function bell had symbolic function as well. In Georgia each king had his own trumpet-bell; it can be presumed that the bells of different rulers had different timbre.

According to other data trumpet or *buki* sound was the sign of king's official pacing and since it was considered as a symbol of royal power.

The strength of the instrument sound was determined by the size of the instrument and the material it was made of. Metal and horn instruments were of different length. The least being only 91 cm. Sulkhan-Saba Orbeliani's "Georgian Dictionary" confirms this, it writes that *zrokhakudi* and *qvirostviri* were small in size; but *buki* was a large instrument.

In "Description and Measurement of Folk Musical Instruments" Dimitri Araqishvili provides three different sizes of instruments; one is 1245mm long with 185mm tube, the second – 1270mm long with 220mm tube, the third one similar to modern trumpet, old European copper trumpet – 470mm long with 165mm tube.

In Georgia of Christian times a trumpeting angel is depicted on the left side of the portal icon of crucifixion from Tsalenjikha; angels holding trumpets and other instruments are depicted in the composition on the theme of the Psalms 148-150 on the southern wall of the Svetitskhoveli Cathedral.

## Georgian Song



Angels with trumpets



Meliton Balanchivadze

As we have already mentioned *buki*-trumpet was also rather popular and actual before Christianity. But it is unknown how the instruments of the epoch looked like, as there is no corresponding archaeological material; we can judge about them only from artists' imaginary interpretations. It is difficult to discuss the musical potential of this instrument, due to the scantiness of data; from historical sources we learn, that the instrument of this kind survived only in Svaneti until the 1900s. Basing on her own expedition materials Manana Shilakadze underlines that *buki* the same as trumpet, being a signalling instrument, produced only one sound, due to the limited range of sounds its rhythmic side was the basic focus. Known are high, low, strong, short and long sounds of the instrument depending on the occasion, but it is supposed that the instrument could have the capacity of other pitch sounds by over blowing.

Considering all afore-mentioned we conclude that all historical sources testify that *buki*-trumpet is: 1. old instrument; 2. was disseminated in many countries all over the world; 3. signalling was its main function; 4. was a symbol of royal power; 5. had limited musical capacity; 6. was made of metal unlike other Georgian instruments, which could have been determined by its social function.

**Ekaterine Shoshiashvili**

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

In Georgian language there are particular terms for music and other fields. The term "song" is used in secular music, the term "chant" - in sacred music.

Contemporary authors cannot distinguish these particular terms from each other and often use one in the place of the other, whilst neither contemporary, nor old Georgian authors make such a mistake; lending definite meaning to each of them.

Unfortunately, Georgian historical sources do not provide any information on the inception, development, influences and changes of Georgian national song throughout centuries. As we see today it has passed a long path, maintained original peculiarities of musical expression, colouring and stylistic features.

In old Georgian monuments there are many notation signs of historical significance. Their existence indicates to high level of the musical thinking of the Georgians.

Alongside the primeval notation signs a large number of terms denoting pitch such as: *damtsqebi* (first voice), *modzakhili* (second voice), *maghali bani, bani, dvrini* (low bass), *gamqivani* (when singer detains the voice on the highest step) and *krimanchuli* (yodel); there exists a special *krimanchuli* singer called *mokrimanchule*.

Picturesque beauty of Georgia has also been imprinted on the diversity of musical expression of its provinces. For instance, Gurian songs (the musically richest part of the country) are imprinted with heroic and at the same time lyrical nature; Megrelian songs - with classical feminine beauty and tenderness; Kartli-Kakhetian ones - with staid nature and philosophical depth; Svan and Pshavi-Khevsuretian songs have preserved the spirited echoes of Pre-Christian past.

To the diversity of Georgian music testifies to the fact that music accompanied all vital situations of the Georgians: when a woman was preparing for motherhood, according to the tradition a group of her maiden friends performed a song-hymn to the sun - personifica-



tion of the deity of fertility (implied here is the song “*Mze shina*”, ed.); the mother predicted the life-road paved with violets and roses to her child in the cradle. Spiritual state of a Georgian was expressed during ploughing, sowing, reaping or scything, in a campaign, at the wedding, during illness and mourning.

Georgians were not for “silent” dance and always accompanied dance with singing; these two were inseparable, which explains the rhythm and plasticity so characteristic of Georgian dance song.

Also noteworthy is that the Georgians attributed healing properties to song and gave it advantage over medicine.

In recent years Georgian music has become the subject of foreigners’ attention. Among the composers who used Georgian melodies in their pieces Anton Rubinstein, the author of “*Demon*”, holds honorary place; he masterly applied the material and provided true artistic description of Georgian music. The same cannot be said about Tchaikovsky, who used the same source, but treated it in his own way. He turned antiphonal and deeply national song “*Mze shina*” into a dance and included it in his ballet “*Nutcracker*” as “*Arabic dance*”.

Georgian music is exceptionally vocal ; songs are almost always accompanied by musical instruments.

The oldest form of Georgian music is unison performance; however its thorough study reveals that unison performance was replaced by the harmonious (evidently meaning multi-part performance, ed.) one in old times. Many Georgian songs have obvious harmonious signs.

In this oldest Christian country, with its own religious life, sacred music was the focus of particular attention at churches and monasteries, where it had protectors and propagators. Secular music was devoid of such attention, there had never existed special schools despite the fact that it saturated the Georgians’ entire life. Singers boasted universal love and were always desired guests.

On the road of natural development Georgian music was influenced by foreign cultures and music; but its growth and development was never inhibited, and it never lost its original nature.

Unfortunately, the negative side of the lately introduced European culture stamps Georgian secular music. Songs from cheap operettas, often encountered in Georgian villages, bring disharmony to Georgian traditional music.

Georgian music can serve as the best source for Georgian composers’ artistic works. Paying attention and applying it in musical-pedagogical schools, will significantly contribute to art, bring new light into world music and enrich common treasure. This way it will deserve the attention and love of Europe.

**Meliton Balanchivadze**

“*Russkaya muzikaljnaya gazeta*”, 1899

## Music of Georgian Funeral Genre

Ethnomusicologists of all countries consider funeral as one of the oldest rituals. Basic way of expressing mourning is human voice, but in certain cultures instrumental music is priority-driven. Music is an inseparable part of funeral ritual and alongside sound it is accompanied by a number of actions. In order to have a full picture it is necessary to consider all its elements and details. Performance of funeral music is regarded with the consideration of syncretism, improvisation, kinetics, disposition, social environment and other peculiarities. Besides, proceeding from the multidialectal nature of Georgian folk music also considered should be local differences between funeral examples from various regions.

In different parts of Georgia the mourning ritual is performed on interment day. On the fortieth day after death, at obit, and on commemoration days particular dirges are performed at home and at the cemetery.

In Georgia distinguished are individual and group dirges, which, on their part, are fairly diverse. Thus there are many kinds of individual dirges, basically performed by women. Interesting from this standpoint is funeral terminology. The title of the dirge is determined by the social function and kind of lamentation example e.g. “*Datvla tirili*” is the most disseminated kind of individual dirge implying the enumeration of all qualities of the deceased; “*Dzakhilit tirili*” – calling the name of the deceased; in people’s belief during “*Sulit tirili*” the soul of the deceased temporarily installs itself in the weeper and this way announces its wishes to the audience; “*Khmit tirili*” is the most disseminated kind of individual dirge, its music is also best-marked, there also is “*Mot-kmit tirili*”, “*Chadzakhebit tirili*” and others.

Fairly interesting is the ritual of bidding farewell to the deceased when moving the body out of the courtyard. At this moment the emotions of weepers are particularly desperate and frequently one weeper starts dirge before another weeper completes, third weeper may also join in, thus creating very odd polyphony, which does not consider each other’s voice-parts, but subconsciously there is modal correlation between weepers. Such dirge can be called “Unconscious polyphony”.

It is symptomatic that individual dirge is regarded as part of group dirge. To this clearly testifies sobbing of the people around at the end of the weeper’s phrases which is a part of musical tissue.

Group dirge basically called “*Zari*” is performed by men, in Racha besides “*Zari*” they also sing “*Zruni*”, often performed by women. In Abkhazia male group dirge is called “*Azar*”; of West Georgian regions especially well-known are Svan, Rachan, Gurian, Megrelian, Imeretian dirges. It is important, that “*Zari*” has its par-

ticular, strictly specified place in funeral ritual, which indicates to the compulsory existence of its musical dramaturgy. Zakaria Paliashvili provides accurate data on this. According to him in Svaneti “*Zari*” was performed in four stages: in the room, in the courtyard, on the way from the house to the cemetery, and near the tomb. Vladimer Akhobadze – a renowned researcher of Svan folk music also confirms this. It should be mentioned that many variants of Svan “*Zari*” have been recorded; it can be said that in Svaneti each village has its own “*Zari*”. No less important is the fact, that in Svaneti and in various regions with Svan population the tradition of performing “*Zari*” on funeral day is still alive.

In east Georgia group lamentation is basically performed by women. For instance, women’s “*Zari*” is known in Kakheti; in Kartli and Mtiuleti women’s group dirge is called “*Banit tirili*” (dirge with bass).

In Tusheti the ritual “*Dalaoba*” has survived, which was performed in unison by men at obit, for this it stands separately from other examples of Georgian dirges. The horse of the deceased was brought to the courtyard; his clothes and arms were put on the ground, the mourners would make a circle around these and sing “*Dala*”, in which they recalled the deceased person and asked his soul for blessing.

Frequent is simultaneous performance of individual and group dirge examples. This mostly takes place at funeral when men sing “*Zari*” whilst women wail. In such performance revealed is a sort of “polyphonic relations”, but modal correlation still takes place subconsciously among the weepers. Such weeping can be called “unconscious polyphony”. This indicates to the fact, that mourning unites people and binds the socium as one organism.

Similar to other genres of music dirge is syncretic: merged in it is melody, verbal text and certain act, body movements connected with melody: hand movement, body swinging, feet stomping during walking, etc. These movements are psycho-somatic. Besides, performance of a dirge is characterized with improvisation – another significant condition for syncretic performance. Its verbal text is traditionally and socially improvisational. Important is the interrelation between verbal text and music in dirge examples as it deals with text creation, putting the text to the tune and performance, intonational

and meter-rhythmic side of dirge is determined by accents and intonations of speech dialect indicating to the simultaneous existence of improvisation and syncretism in dirge genre.

Particularly interesting is the existence of international formulae in individual and group dirge examples, which cause the feeling of rotation, thus they can be referred to as “rotating formulas”. They play significant role in the creation of musical tissue and determination of the melody direction.

Comparative analysis of Georgian dirge examples reveals many common customs and forms of music.

Comparison of dirge examples with other genres of Georgian folk music (work, scything, reaping, *ghughuni*, *korkali*, cart driver’s songs, etc) confirms the antiquity of dirge melody and its indisputable influence on other genres.

Generally, dirge examples constitute part of national musical language and correspondingly, are based on common laws of vocal movement. Thus, dirge music bears all features of Georgian folk music and preserves all of its ancient layers.

**Ketevan Baiashvili**  
*Ethnomusicologist*

*Gurian “Zari”, version of Nestor kontridze, recorded by Mamia Patarava, the son of the renowned singer and chanter Dimitri Patarava.*

# ზარი Zari

First system of the musical score for 'Zari'. It consists of three staves (treble, alto, and bass clef). The melody is written in the treble clef. The lyrics are written below the staves. The first staff has the lyrics 'ვა - ი ვა - ი ვა' and 'ვაა ვა - ი ვა'. The second staff has the lyrics 'ვა' and 'ვაა ვა - ი ვა'. The third staff has the lyrics '(va)-(i) (va)-(i) (va)' and 'va vai va - i va'. The system ends with the lyrics 'va - i va - i va - i'.

Second system of the musical score for 'Zari'. It consists of three staves. The melody is written in the treble clef. The lyrics are written below the staves. The first staff has the lyrics 'ვა - ი ვა' and 'ვაა ვა'. The second staff has the lyrics 'ვა - ი ვა' and 'ვაა ვა'. The third staff has the lyrics 'va - i va' and 'vai va (va) vai'. The system ends with the lyrics 'vai'.

Third system of the musical score for 'Zari'. It consists of three staves. The melody is written in the treble clef. The lyrics are written below the staves. The first staff has the lyrics 'ვა - ი ვა' and 'ვა - ი ვა - ი ვა'. The second staff has the lyrics 'ვა - ი ვა' and 'ვა - ი ვა'. The third staff has the lyrics '(va) - (i) (va)' and 'va - i va - i va va - i va'. The system ends with the lyrics 'va'.

Fourth system of the musical score for 'Zari'. It consists of three staves. The melody is written in the treble clef. The lyrics are written below the staves. The first staff has the lyrics 'ვა - ი ვა - ი ვა - ი' and 'ვა - ი ვა'. The second staff has the lyrics 'ვა - ი ვა - ი ვა - ი' and 'ვა - ი ვა'. The third staff has the lyrics 'va - i va - i va - i' and 'va - i va'. The system ends with the lyrics 'va'.



3<sup>o</sup> 3<sup>o</sup> 3<sup>o</sup> 3<sup>o</sup> - o 3<sup>o</sup> - o 3<sup>o</sup>

va va vai (va)(i) (va) - (i) (va)

3<sup>o</sup> 3<sup>o</sup> - o 3<sup>o</sup> - o 3<sup>o</sup> - o 3<sup>o</sup>

va - i va - i va - i vai

**Editor:**  
**Maka Khardziani**

**Translator:**  
**Maia Kachkachishvili**

**Computer services:**  
**Maka Khardziani**  
**Levan Veshapidze**

**International Research Center for Traditional Polyphony of the V. Sarajishvili  
Tbilisi State Conservatoire, 2014.**

**eISSN 2346-7614**

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

**Tel: (+995 32) 998953 Fax: (+995 32) 987187**

**[www.polyphony.ge](http://www.polyphony.ge)**

**E mail: [polyphony@conservatoire.edu.ge](mailto:polyphony@conservatoire.edu.ge)**

**Next issue will be published in June, 2015**