

**The
V. Sarajishvili
Tbilisi State
Conservatoire**

**International
Research
Center for
Traditional
Polyphony**

BULLETIN



TBILISI. JUNE. 2005

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**This bulletin is published bi-annually in Georgian and English
through the support of UNESCO**

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Center for Traditional Polyphony of
Tbilisi V. Sarajishvili State Conservatoire, 2005.**

ISSN 1512 - 2883

**Editors:
Rusudan Tsurtsunia, Tamaz Gabisonia**

**Translators:
Maia Kachkachishvili, Carl Linich**

**Design:
Nika Sebiskveradze,
Giorgi Kokilashvili**

**Computer services:
Tamaz Gabisonia
Kakha Maisuradze**

Printed by: Chokhi

**The V. Sarajishvili Tbilisi State Conservatoire, 8/10, Griboedov Str., Tbilisi, 0108
Georgia Tel. (+995 32) 299-89-53, Fax (+995 32) 298-71-87**

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

Expert Meeting on Inventorying Intangible Cultural Heritage at UNESCO

From March 17-19, 2005, a group of experts from UNESCO met in Paris to discuss problems with inventorying UNESCO's Intangible Cultural Heritage. Since 2003, the IRCTP has been working on a 3-year project called "Safeguarding and Promotion of Georgian Traditional Polyphony." Thanks to the successful completion of the first two stages of this project, I was invited to participate in the meeting as director of the IRCTP. The festival was held at the initiative of Mr. Ricks Smeets, director of the UNESCO Intangible Cultural Heritage Section.

Among the 25 countries represented at the meeting were Belgium, Brazil, Bulgaria, Cambodia, Columbia, France, Georgia, India, Japan, Lithuania, Mexico, Nicaragua, South Africa, the United States, and Uzbekistan.

There were four main parts to the meeting. Participants debated issues related to methodology for inventorying intangible cultural heritage, and ways to solve problems associated with this process. UNESCO had sent special questionnaires in advance to collect information from participating countries, including Georgia.

During the meeting, I had the opportunity to give Mr. Smeets a proposal from the Georgian Ministry of Culture, Monuments Protection and Sport, to hold a regional conference on issues of inventorying intangible cultural heritage in the Caucasus. Additionally, during the discus-



sions, I spoke about the conditions for preserving, reconstruction and promotion of cultural traditions, especially of musical folklore, in Georgia.

The safeguarding of Georgia's intangible cultural heritage is just beginning to become a serious political issue. The first step towards realizing this is to create a legal basis for such work, and to identify traditions in need of protection. If we don't know the value of our own culture, we cannot hope to look after it.

Of course, this idea is nothing new. In Georgia, as in many other countries, there has long existed a developed system for identifying and documenting both general and specific forms of cultural heritage. In the spheres of Georgian language and music, this began in the late nineteenth century, when folk poetry and song was first collected. By the late Soviet period, there was a system of institutes devoted to the study and research of folk poetry, folk music, crafts making, etc. where both old and new materials were added to create sizeable archives. Later, these institutes focused on inventorying and studying this material.

These institutes function to this day, and are pioneering the use of new technology for continuing their work, such as computer inventorying. One such inventory was completed in 1996 by Elguja Dadunashvili, the head of the folklore archive at the Georgian Institute of

Literature. An Internet version of this database was created in 2003 under the Goethe Institute's DAAD program.

At a time when Georgia was in especially dire straits, the Open Society - Georgia Foundation helped the Georgian Folk Music Department at TSC to transfer recordings from its archives to digital format. Simultaneously, we began thinking about creating a special database program, which we were able to start working on in 2004 with the support of UNESCO.

Unfortunately, Georgia's state archives have had insufficient funding to inventory their collections. Private foundations and international organizations like Open Society - Georgia and the World Bank have financed certain projects from time to time, but this has been too occasional to affect the sphere to any serious degree.

Georgian society is well aware of the value of its folklore and the necessity of its preservation, but in the last several years, Georgia has been too occupied to politics for anyone to devote much time to this issue. Fortunately, those people who are continuing these traditions know how important it is to preserve them for future generations. This is proven by their active participation in the process of documentation, which has been continuing for decades.

The preservation and promotion of intangible cultural heritage will always be supported by the public. Thanks to the 2003 UNESCO Convention, the Georgian Ministry of Culture, Monuments Protection and Sport plans to begin working on establishing a legal basis for this soon. The Ministry has already taken significant steps towards ratifying the Convention by creating a state commission for safeguarding intangible cultural heritage.

Rusudan Tsurtsunia

A Century of Georgian Sacred Chant

On April 14, 2005, the Tbilisi State Conservatoire's conference hall hosted a scientific conference called "A Century of Georgian Sacred Chant: 1801-1921." The following scholars presented papers on sacred music: from the IRCTP, Tamar Chkheidze, Nino Kalandadze, Ekaterine Oniani, Davit Shughliashvili, Magda Sukhiashvili, and Tinatin Zhvania; from the Batumi Conservatoire, Khatuna Managadze; from the Georgian Patriarchate's Center for Church Chant, Svimon Jangulashvili; Wesleyan University music student and Fulbright scholar John Graham; second-year student in the Music History and Composition Department at TSC, Baia Zhuzhunadze.

Tamar Chkheidze's paper, "The Eight-Voiced System in Chreli Hymn Books," presented an overview of the intonational and compositional similarities within a single style of Georgian church hymn, researching and comparing manuscripts that use the chreli symbols.

Davit Shughliashvili presented a paper called "Musical and Compositional Peculiarities of the Eight-Voiced System in Georgian Chant." He illustrated the norms of this system with examples from various schools of Georgian chant. Each unit of voice construction is designated as a section with different functions, and the alternation of these functions has very strict order. The author identifies different eight-voiced groups, some of which include several different genres of chant.

A paper called "On the Semantics of Voices (Ichos) in Divine Service Hymns" was presented by Magda Sukhiashvili. In this, the author attempted to explain some peculiarities of the



artistic aspect of divine service hymns. Her source materials included standard five-line Western notation manuscripts handwritten in the 19th century by St. Ekvtime Kereselidze, and anthologies of sacred hymns collected by Vasil and Polievktos Karbelashvili.

Khatuna Managadze, head teacher at the Zakaria Paliashvili Conservatoire in Batumi, presented a paper called "Georgian Hirni in 'The Great Canon' of St. Andrew of Crete as Recorded in 19th Century Manuscripts." The author discussed the peculiarities of the way "The Great Canon" is performed in the Georgian divine service. After having studied these transcriptions, she shared her findings related to the general principles of form construction in church canon.

Nino Kalandadze presented a paper called "On Chanting Traditions in Abkhazia (Western Georgia)." She spoke at length about various aspects of Abkhazian history, and based on various sources she confirmed that the western Georgian mode of chant was once sung in churches and monasteries in the Abkhazian diocese. Despite the difficult situation from 1801-1921, Georgian singer-chanters from Abkhazia's neighboring province of Samegrelo did their best to preserve traditional Georgian chant in Abkhazia's orthodox churches.

Ekaterine Oniani's presentation, "Ambrosi Nekreseli - a True Chanter," offered interesting information on this important church figure. According to the author, Ambrosi Nekreseli, who

was a brilliant theologian, preacher and poet, made a substantial contribution to the development of Georgian church chant.

In her paper, "Song and Chant - the Rules of Erkomaishvili Family Life," Tinatin Zhvania discussed the traditions of this famous family of singers and their contribution to the preservation of the great legacy of their ancestors - western Georgian chant.

Svimon Jangulashvili offered a paper called "Handwritten Musical Manuscripts from the Archive of Bishop Stepane (Vasil) Karbelashvili." The author discussed several interesting aspects of this material. At the end of his presentation, the choir of Holy Trinity Cathedral performed several hymns from the archive. These hymns were in 3, 4, 5, 6, 7, 8, and 11 voice parts.

Based on press material from the 1860s-1890s, Baia Zhuzhunadze discussed the activities of the Georgian Church Hymn Revival Committee, which was founded in Tbilisi in 1860, and the work of Pilimon Koridze during this same period.

John Graham spoke at length about the life of Maksime Sharadze, an eminent Georgian publisher in the 19th and 20th centuries, and of his contribution to the revival of traditional Georgian church chant.

While TSC has hosted several conferences and symposia dedicated to both secular and sacred polyphony, this event was devoted exclusively to sacred music. The event was organized by Prof. Manana Andriadze, Head of the Georgian Folk Music Department at TSC. In her opinion, the diversity of themes and great interest of the audience prove that such conferences should certainly be held again in the future. There are still many unanswered questions in sacred music. It is hoped that the results of research completed by scholars in this field can be shared annually, and that more material will be published to acquaint all interested readers.

Nino Nikoleishvili

Festival of Folklore and Sacred Music in Batumi

From May 12-13, 2005, the First Festival of Folklore and Sacred Music was held at the Z. Paliashvili Batumi State Conservatoire. This event, which was organized by the Conservatoire and the Batumi City municipality, included a scientific conference and concerts of traditional music.

Among the participants of the scientific conference dedicated to issues of Georgian secular and sacred music were representatives from the IRCTP, from the Georgian State Folk Center, from the Center for Sacred Chant at the Georgian Patriarchate, and from the Music History Department at Batumi State Conservatoire, as well as John Graham, a young American scholar of Georgian sacred chant and Fulbright scholar.

Nino Kalandaze from the IRCTP presented a paper on the funeral dirge in western Georgia. This included information on the various functions, semantics, and peculiarities of articulation in the various forms of traditional polyphonic *zari* (funeral dirge) song.

Natalia Zumbadze from the IRCTP offered a work called "Children's Repertoire and Folk Ensembles," which addressed issues related to working with children's ensembles, and the tendency of certain repertoire to be forgotten in recent years.

IRCTP member Magda Sukhiashvili presented a paper called "One Ancient Georgian Musical Term." She provided a definition for the term *mortulebi*, which is found in medieval Georgian manuscripts, and which was used to describe polyphony.

Nana Valishvili from the Georgian State Folk Center presented a paper called "Details From Razhden Khundadze's Biography," in which

she highlighted facts concerning Khundadze's life that had been unknown until today. Khundadze was a famous church chanter, historian of sacred chant, and public figure.

Luarsab Togonidze from the Center for Sacred Chant at the Georgian Patriarchate offered his paper, "Georgian Sacred Chant on Mt. Athos in the 19th-20th Centuries." In it, he spoke about Benedikte Barkalaia, the abbot of the Georgian monastery on Mt. Athos during this period, with whose help a whole generation of Georgian chanters was raised at this holy place.

Khatuna Managadze from the Batumi Conservatoire presented her paper, "Voice Parts in Church Chant According to the Georgian Translations of The `Great Canon of St. Andrew of Crete,` in which she spoke about changes in voice parts as described in the works of Giorgi and Ekvtime Mtatsmindeli. She also explained different esthetic and artistic characteristics of the chanting voice.

Tamar Chkheidze's paper, "The Eight-Voiced System in *Chreli*," dealt with the ancient Georgian notation system in the late period, and specifically the interrelationship between the *chreli* system and the canonical eight-voiced systems in the Orthodox Church.

Other participants, including Tinatin Zhvania and Ekaterine Oniani from the IRCTP and John Graham, presented the same papers that they had read at the Conference on Sacred Music in Tbilisi several days earlier.

Following the scientific conference, there were concerts of folk and sacred music by the Anchiskhati Church Choir, Mzetamze, Basiani, and the women's ensemble from the Georgian Patriarchate, who made their public debut.

On the first day of the conference, a photo exhibition prepared by Luarsab Togonidze was opened. Among other materials presented in this exhibition were photos of Georgian church chanters and others who were involved in the preservation of Georgian sacred music.

The organizers of the festival hope that it will become a regular event. This will help support the development of sacred music research at the Batumi Conservatoire, thus continuing the great work begun by A. Mskhaladze and J. Noghaideli. The Georgian Folk Music Department will soon be established at the Batumi Conservatoire, and currently two graduate students are working on theses pertaining to the history of research on Acharan folk music.

Nino Naneishvili

The Third National Festival of Children's and Youth Choirs

From May 8-9, 2005, Georgia's third National Festival of Children's and Youth Choirs was held in Batumi. The festival was organized by the Acharan Ministry of Culture, Education and Sport, and the Acharan Musical Society. The participants included both folk and professional choirs from Achara (Shuakhevi, Batumi, Chakvi, Kobuleti, Chakhati, and Kedi), and from other places throughout Georgia (Kutaisi, Ruisi, Poti, Zugdidi, Kareli, and Tbilisi). Natalia Zumbadze of the IRCTP was a member of the jury.

The majority of the children's folk choirs that participated in the festival were almost indistinguishable copies of their male choir counterparts, both in terms of repertoire and performance manner. The only exception was the group Nai-Nai from the Kutaisi Music School, directed by Ketevan Bantsadze. The jury highly approved of this group, as their performance was quite traditional and natural.

Natalia Zumbadze

"Art-Geni" Folk Festival in Tbilisi

From June 20-26, 2005, at the Tbilisi Open Air Ethnographic Museum, the "Art-Geni" festival of folk arts was held at the initiative of the Union for Community Protection and Cultural Development. The chief aim of this organization is to help people establish healthy social relations with their environment and national heritage.

This is the second year that the annual festival has been held. While last year's festival was devoted to surviving singing traditions among Georgian families, this year's was focused on folk crafts. Famous crafts makers and artisans from all parts of Georgia gathered at the Open Air Ethnographic Museum, and throughout the week of the festival they exhibited and sold their works. Every evening there were concerts of Georgian folk music as well as modern "folk-fusion" compositions.

The aim of "Art-Geni" is to present traditional folklore in the most authentic context possible, thus revealing processes of social change.

The organizers of the festival, Zaza Korinteli and Giorgi Baramidze, plan to publish a catalog-map of the festival, which will include detailed information on the participating crafts makers and authentic folk performers.

Baia Zhuzhunadze



The Second International Festival "Song of Samegrelo - 2005"

From June 17-19, 2005, the Second International Festival "Song of Samegrelo - 2005" was held in the town of Khobi in Georgia's western province of Samegrelo. The festival was organized by the International Centre for Georgian Folk Song (president: Niko Lekishvili; head of artistic council: Anzor Erkomaishvili) and by the International Charity Foundation "Khobi" (president: Khobi's majority deputy MP, Goderdzi Bukia).

As part of the festival, concerts were held in Zugdidi, Poti and Senaki, and the same evening a pop music show was held in Khobi. The next day, at the Khobi Culture House, a presentation was held for new publications from the International Centre for Georgian Folk Song (ICGFS): "Georgian Folk Songmasters: Samegrelo" (three volumes); two anthologies of musical notation called "Georgian Folk Music - Samegrelo" (volumes one and two) and "Teach Yourself Georgian Folk Song - Megrelian Songs" (book and four compact discs). This presentation may be considered the most important event at the festival, and we hope that these books will be made easily accessible for the public. Additionally, a special booklet was issued for the festival.

After the presentation, a concert of classical music was held with performances by Georgian opera singers Maqvala Kasrashvili, Zurab Sotkilava, Temur Gugushvili, the Moscow

Chamber Orchestra (directed by Vladislav Bulakhov), etc.

On June 18, the festival was officially launched at the Khobi Stadium. Alongside pop singers from Georgia and Moscow, the following Georgian folk ensembles performed in the opening concert: Tsinandali (from Telavi), Kolkheti and Momavali Kolkheti (from Khobi), Lazare (from the former Hereti region in modern-day Azerbaijan), Harira and Odoia (from Zugdidi), Riho (from Mestia), Imereti (from Kutaisi), Lomisi (from Akhalkgori), Guria (from Chokhatauri), Shvidkatsa and Iadoni (from Ozurgeti), Racha (from Oni), Samurzaqano (from Gali), Poti (from Poti), Batumi (from Batumi), Rustavi, Mtiebi, Alilo, and Kelaptari (from Tbilisi), and Pankisi (from Duisi). Also participating were the choir of the Tbilisi Church of the Ascension, choirs from the Tbilisi Art Academy, the towns of Chkhorotsqu and Akhalkalaki, and Tbilisi's all-foreigner ensemble, Okros Stumrebi.

On June 19, a gala concert was held in Khobi, which was attended by Georgian President Mikheil Saakashvili.

The festival in Khobi showed that the stadium is no place for concerts of folklore, at least in Georgia. Our folk singers typically sing without any amplification, and so most of them did not know how to use the microphones on stage, often making it difficult for the audience to hear them. This has been a problem at all such festivals. Additionally, joint performances by folk and pop singers is completely unjustifiable, especially when those folk songs are sandwiched between such base lip-synched performances of lowbrow pop music, after which the audience - mostly screaming teenagers - drowned out the folk melodies. This put the folk singers on the sidelines and greatly disappointed anyone who had gone there to hear folk singing. The images of famous Megrelian singers and songmasters such as Dzuku Lolua, Kitsi Gegechkori, Elene



*Ensemble
Riho
from
Svaneti
at the
festival*

Chubabria, Noko Khurtsia and other were projected onto giant monitors like useless anachronisms. To make things worse, the gala concert program was changed spontaneously to meet the needs of the pop stars, due to which one folk ensemble was unable to perform. In fact, another famous ensemble directed by a famous songmaster was almost scratched from the program.

Unfortunately, a festival like this could never show young people the true value of Georgian folk culture. We should not allow so many different genres and styles of music to be presented under the general and prestigious umbrella of a "folk festival." This is a disgrace to folklore, whether intentional or not. Georgians may be used to having concerts or events start two or three hours late, but this is not something characteristic of "international" festivals.

In conclusion, the festival proves just how urgent and necessary it is to hold a true, well-organized festival of authentic folk music in Georgia. We have hopes of realizing such festivals, especially given the obvious enthusiasm and willingness to do such work that the organizers of this festival have displayed

Ketevan Matiashvili

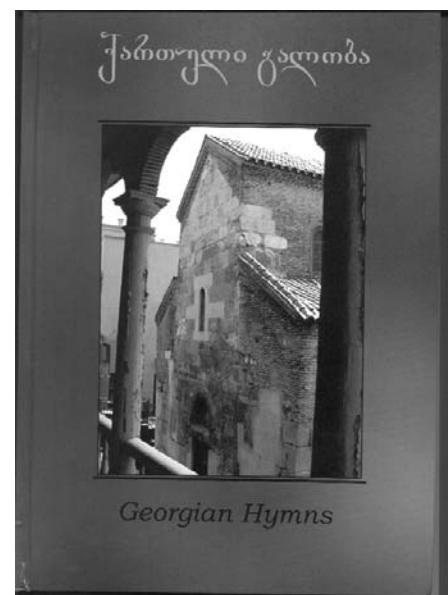
New Anthology of Georgian Sacred Chant

The Anchiskhati Church Choir has published the third volume in the series *Kartuli Galoba* (Georgian Sacred Chant), which is called *Aghmosavletis Skola / Kartl-Kakhuri Kilo* (Eastern School / Kartli-Kakhetian Mode). This includes notation for the morning and evening matins of divine Orthodox service, which was originally published by the Karbelashvili brothers and Aleksandre Molodinashvili at the turn of the 20th century. There are 239 church hymns in the

anthology, and it includes a compact disc with performances by the Anchiskhati Church Choir. The material for the anthology was assembled and the preface was written by Malkhaz Erkvanidze, director of the Anchiskhati Choir and IRCTP member. The transcriptions and texts were prepared for publication by Levan Veshapidze. Comments and proofreading were done by IRCTP members Ketevan Matiashvili, Tinatin Zhvania, and Magda Sukhiashvili.

It is worth mentioning that the Karbelaant mode, which was preserved in the Karbelashvili family, is directly linked to the Anchiskhati Church, as there was once a school of chant there that was under the supervision of the Catholicos of Georgia. From this school, teachers and performers of Georgian chant traveled and worked throughout eastern Georgia. In the 1980s, the Anchiskhati Church Choir began working on reviving this tradition of Georgian chant.

Apart from the material taken from the Karbelashvilis, this new anthology also includes an essay called *Eklesiuri Galoba* (Church Chant) by Aleksandre Molodinashvili. The original manuscript of this essay, as well as the Karbelashvili material, is kept in the K. Kekelidze Institute of Manuscripts.



New Website for the IRCTP

At the beginning of 2005, the IRCTP's new website was launched at the following address: www.polyphony.ge

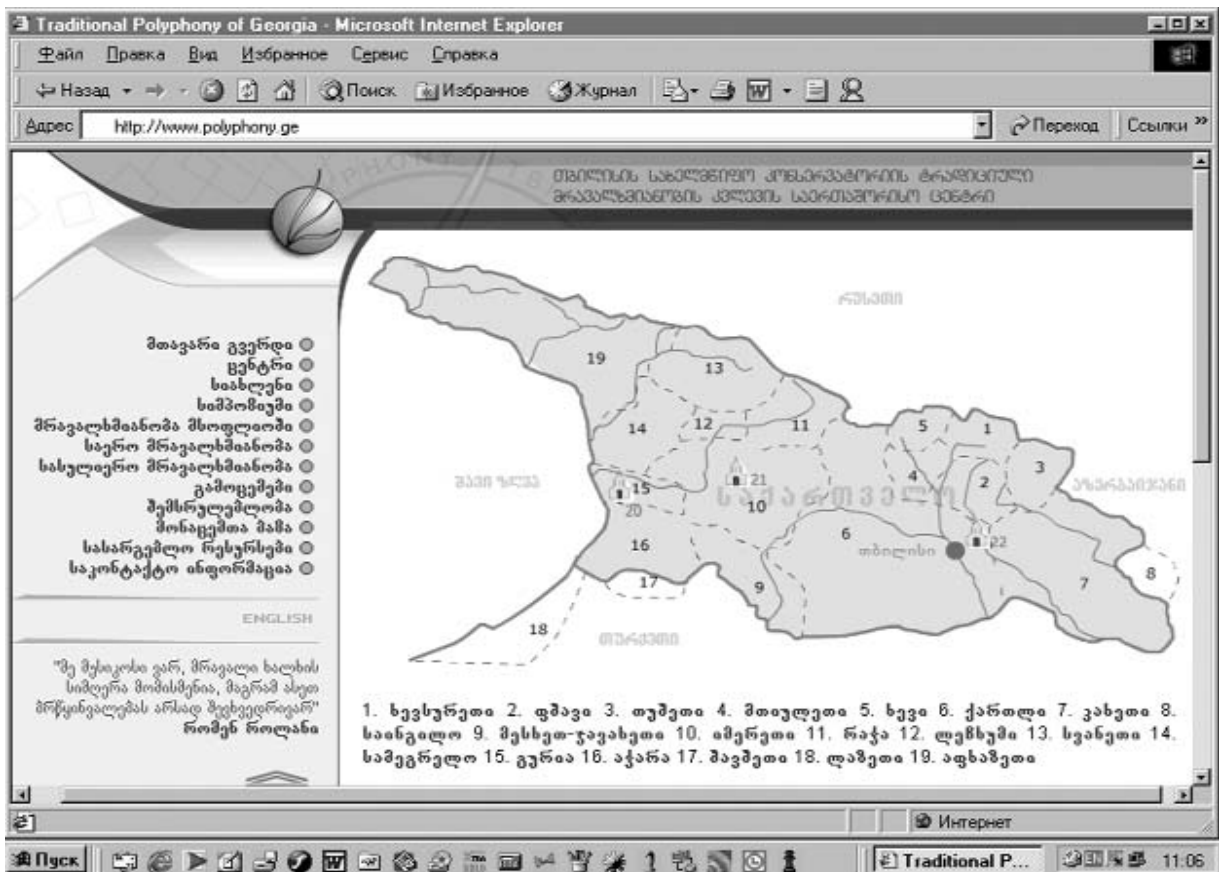
The site is bilingual (Georgian and English) and includes the following:

Home Page. Map of Georgian Musical Dialects with corresponding interactive audio-visuals; **Center.** Information on the IRCTP, on the TSC, on the history of Georgian folk music studies, and on fieldwork activities; **News.** Recent activities in Georgian folklore study and performance; **Symposium.** Information on the IRCTP's symposia and international conferences; **World Polyphony.** Text to be included on this page is featured in this bulletin. The page itself is currently under construction; **Secular Polyphony.** Information on Georgian folk polyphony, historical sources on Georgian folk music, Georgian

musical dialects, forms of polyphony, genres of Georgian folk music, forms of Georgian folk music performance, Georgian urban folklore, and Georgian folk instruments; **Sacred Polyphony.** The history of Georgian sacred music, Georgian schools of chant, and information on Ioane Petritsi; **Science/Research.** This page is under construction; **Performance.** This page is under construction; **Database.** This page is under construction; **Useful Links.** This page is under construction; **Contact Information.**

The website was designed and created by Levan Tsurtsunia from "Design Studio." The content editors are Rusudan Tsurtsunia and Tamaz Gabisonia. The English translation was done by Nino Khidesheli and the English text was edited by Maia Kachkachishvili. The information for the site was assembled by the IRCTP staff.

The website is not yet complete. In the future, we plan to finish the site, make a Russian version of it, and add an electronic version of our information database for Georgian folk music. We will gladly consider any comments or suggestions concerning our site.



Information Database for Georgian Folk Music

At the end of 2004, with the help of Elguja Dadunashvili, Head of the Folk Department Archive at the Georgian Institute of Literature, the IRCTP staff established the criteria for building a software program for the center's database of Georgian folk music (the program is called "DS_Folklore_2M"). The program was created by Lasha Tskhadadze.

It took a long time to establish these parameters. It includes the following search options:

numerical order, code, title, initial phrase (both for poetic and asemantic texts), **theme and genre, performance attributes** (use of candles, coal, knives, masks, animal skin, etc.), **authenticity of performance** (how close it comes to traditional folk performance), **type of performance** (vocal, instrumental, movement), **number of performers** (solo, duet, trio, choir), **form of performance** (antiphonal, non-antiphonal), **number of voice parts, form of polyphony** (drone, ostinato, parallel, contrast, complex), **instru-**

ment, tuning of instrument, type of repertoire (women's, men's, mixed, children's, open), **performance group** (women, men, mixed, children), **ethnic source of the song, musical dialect, choir director, name of performer, place of recording, date of recording, recording engineer, technical remarks** (fast, missing beginning, missing end, unclear passages, noisy background), **names of those who have worked on the material, notes, and song text** (a separate file for verbal text, musical notation, and audio-video examples).

We are still working on these criteria today in an effort to make the database as comprehensive as possible. However, we feel that what we have developed thus far clearly presents more than 2,000 examples of Georgian folk songs, instrumental melodies, and other audio materials. Our previous database, which was not designed for the Internet, also helped us with this process. In the near future, we plan to create an Internet version of the new database, which will be included on the IRCTP's official website: www.polyphony.ge

With the help of IRCTP staff, any visitor will be able to access the database via the index for viewing only.

Presentation of the State Folk Center

"The State Folk Center is the leader in Georgian folklore," said Georgian Minister of Culture, Giorgi Gabashvili on December 29, 2004 at a presentation for the newly named center. Prior to this, the center was called the Folk Art Center.

The State Folk Center is almost 70 years old. Its founders and early supporters included Vakhtang Kotetishvili, Mikheil Chikovani, Ksenia Sikharulidze, Dimitri Araqishvili, Shalva Mshvelidze, Tamar Mamaladze, Sergi Makalatia, Ivane Javakhishvili, Davit Javrishvili, Lili Gvaramadze, Avtandil Tataradze, Mikheil Shubashikeli, Grigol Chivadze, Valerian Tsagareishvili, Grigol Chkhikvadze, Vladimer Akhobadze, Grigol Kokeladze, Otar Chijavadze, Kakhi Rosebashvili, etc. Thanks to their efforts, the rich and unique Georgian folk art archive was created, which includes Georgian folk song and chant, oral poetry, scientific works, etc.

The chief aim of the center is to revive forgotten traditional songs and bring them back to the Georgian people. The new director of the center, young singer and choir director Giorgi Ushikishvili from the Lashari Ensemble, decided to pursue this aim with the aid of modern technology and new principles of management.

At the presentation, IRCTP director Rusudan Tsurtsunia expressed her hopes that the fruitful cooperation between the State Folk Center and the Georgian Folk Music Department at Tbilisi



State Conservatoire would continue. Other speakers included Anzor Erkomaishvili from the International Centre for Georgian Folk Song and Tbilisi State University Professor Vakhushki Kotetishvili. The presentation was enlivened by folk song performances by Lela Tataraidze and by the Lashari and Mzetamze Ensembles.

The current year is a transitional period for the center - it plans to purchase new technical support equipment, prepare an information database and website, and begin work on new projects. One of the most important projects is "The 21st Century Gold Fund," which will include joint fieldwork expeditions, festivals, and publications. As Georgian Prime Minister Zurab Zhvania stated at the presentation, "A new chapter is beginning in the preservation of Georgian folklore, which will help us share it with the rest of the world."

Preservation of Wax Cylinder Recordings in Georgia

Collaborative Project with the Vienna Phonogrammarchiv

Scholarly collection of Georgian oral folklore (poetry, stories, song, etc.) began in the 1870s. In 1901, Dimitri Araqishvili made the first sound recordings in Georgia using a wax cylinder machine. These cylinders survive to this day in the Georgian State Archive, the History and Ethnography Institute, the State Theater, Music and Film Museum, and the Tbilisi State Conservatoire. Only a few of these recordings have been transcribed. Today there are no longer any cylinder machines in Georgia. For this reason, for almost 50 years this priceless material has been inaccessible. We are certain that if we could listen to these recordings, we would learn more about Georgia's national musical heritage and the nature of its unique traditional polyphony.

In the 1990s, Kukuri Chokhonelidze and Anzor Erkomashvili asked Georgian scientists to construct a special apparatus to play these old cylinders, but due to lack of funding, this project was never realized.

In November of 2004, Tbilisi State Conservatoire Rector Prof. Manana Dojashvili and International Research Center for Traditional Polyphony (IRCTP) Director Prof. Rusudan Tsurtsunia submitted a request to the Vienna Phonogrammarchiv at the Austrian Academy of Sciences. The archive director, Dr. Dietrich Schueller, took great interest in the cylinders surviving in Georgia, and he promised to help us salvage these recordings using the latest technology, with which his archive has great experience. One participant in the discussions related to this idea was Nona Lomidze, a Georgian music historian who lives in Vienna. With her help, we initially sent one cylinder from the Georgian Folk Music Department archive at the Conservatoire to Austria.

Given the urgent nature of transferring these irreplaceable cylinders, despite problems with funding, the Tbilisi State Conservatoire invited Franz Lechleitner, a technical sound consultant from the Vienna Archives. He visited Tbilisi from June 7-14. Mr. Lechleitner is an expert who has worked for 20 years in transferring cylinder recordings to modern media. During this time, he has worked on collections in Leiden, St. Petersburg, Prague, Barcelona, etc.

Mr. Lechleitner reviewed and documented a number of collections in Tbilisi: 198 cylinders recorded by Dimitri Araqishvili and Shalva Mshvelidze, 163 cylinders at the History and Ethnography Institute, and 68 at the State Archive. Additionally, he documented 54 cylinders at the Tbilisi State Conservatoire. Most of these are standard sized, although there are also several medium and large-format cylinders, which were used for recording concert performances. These are the only cylinders of this size known to exist in Georgia. The condition of all these cylinders varies, and the best preserved are those at the History and Ethnography Institute.

According to Mr. Lechleitner, 44 cylinders are broken, and will need special restoration before they can be transferred. On most stan-

dard format cylinders there are up to three songs recorded.

During his visit, Mr. Lechleitner met with members of the IRCTP and discussed his work, including a special apparatus that he has devised to play cylinders. He looked over the various electronic equipment at the IRCTP that was purchased under the UNESCO program. He agreed to return to Tbilisi and help realize the transfer of these cylinders together with IRCTP staff, who will help determine the correct playback speed for the recordings. Archil Kharadze, a physicist who is currently working on the restoration of the Conservatoire's archival recordings, will help with technical aspects.

On June 12, together with Prof. Rusudan Tsurtsunia and IRCTP manager Maia Kachkachishvili, Mr. Lechleitner met with Mr. Nikoloz Vacheishvili, Deputy Minister of Culture, Monuments Protection and Sport, who oversees the cultural heritage sphere. Mr. Lechleitner stated that he was ready to come to Tbilisi for a month and transfer all the cylinders to compact disc format free of charge on the condition that Georgia cover the transportation costs for his apparatus and his personal expenses during his stay. In exchange, the Vienna Phonogrammarchiv will be given copies of all these unique recordings. All rights for access to this material will be reserved by the owners of the collections. Mr. Vacheishvili agreed to establish a special project for the safeguarding of the intangible cultural heritage of Georgia, and expressed his hopes that the Georgian Ministry of Culture, Monuments Protection and Sport would help finance this.



*Franz Lechleitner with members
of the IRCTP*

At the end of his visit, Mr. Lechleitner and representatives from each collection met with Tbilisi State Conservatoire Rector Prof. Manana Doijashvili, and they agreed to continue discussion pursuant to drafting a contract with the Vienna Phonogrammarchiv.

Nino Nakashidze

Musical Fieldwork Expedition in Zemo Alvani (Tusheti)

From December 16-20, 2004, a fieldwork expedition was carried out in the village of Zemo Alvani, which is located in the Akhmeta Region. This was done as part of the UNESCO program, and the following IRCTP representatives participated: Natalia Zumbadze, Ph.D., director of the expedition; Ketevan Matiashvili, supervisor of the Georgian Folklore Study Room; and Otar Kapanadze, laboratory assistant.

Zemo Alvani is populated chiefly by Tsova-Tushetians. To date, very little Tushetian - and especially Tsova-Tushetian - musical folklore has been recorded. Our expedition was an attempt to change this.

We believe that our expedition was very successful. On the very first day we recorded songs in the Georgian and Tsova-Tushetian languages and instrumental works on the *garmoni* as performed by Marika Chagoshvili (born in 1976). Her pronunciation and performance manner were very tense, loud, and piercing, which shows the influence of Chechen and Kist women's music. Many of the songs that Marika sang are clearly modern compositions, and quite far removed from traditional Tushetian folklore. However, it seems that these songs are very popular among young people there.

We next met with Lela Jamarashvili (born

in 1935). Although she is Pshavian, she grew up in Zemo Alvani. She is a poet and sings songs only with her own poems. She also plays the *garmoni* (accordion) quite well. Although we recorded very little from her at our first meeting, at subsequent meetings we recorded a number of songs and instrumental melodies.

In Zemo Alvani we met the son of famous *chianuri* player Mose Shavkhelishvili, who was named Nikoloz (Nikala) Shavkhelishvili (born in 1946). He played a number of melodies for us on the *balalaika* and *panduri*. At his home, Nikala also showed us a *chianuri* that his father had made, which is considered a family treasure. This instrument no longer has strings, a bow, or a bridge, and it hadn't been played for 20 years. Nikala promised that he would restore the instrument, and two days later we returned to find the instrument ready to be played. We recorded several instrumental melodies as played by Nikala, but only one of these was played with the bow - the rest were played by fingering. We also recorded a number of songs and instrumental melodies as performed by Nikala's son, Giorgi (born in 1988). Additionally, Nikala's nephew, Davit Shavkhelishvili, showed us some sound recordings of his grandfather, Mose, which were made on recycled x-ray plates (a curious technology from the Soviet era). Unfortunately, as we had no device for playing these recordings, we were unable to transfer them. According to Nikala, the original recordings of these songs are in Tbilisi at the State Television and Radio Archive.

We had a most interesting meeting with Levan Baikholdze (born in 1931). He played

*Lela
Jamarashvili
from
Zemo
Alvani*



Field Expeditions

several instrumentals for us on the *balalaika*, including some Kist melodies. His virtuoso performance of such works as *Tsiplovana* (a melody that is exclusively Tsova-Tushetian) and *Shamilis Dachera* left a strong impression on us.

Our next meeting was with Elene (Elane) Tsiskarishvili (born in 1936). We went to a funeral and recorded her performance of a dirge that is traditionally sung during burial. After this, she also sang other songs for us, including a lullaby that consists of several musical motifs. In retrospect, we believe that these two songs - the dirge and the lullaby - are the most interesting examples that we recorded during the expedition.

Another interesting musician we met was Repko Alkhanaidze (born in 1926). Years ago he was a famous singer and *garmoni* player. At the Tbilisi Conservatoire Folk Music Department archive, we found several recordings of performances by Repko, which had been made by Kakhi Rosebashvili in 1967. Unfortunately, Repko no longer plays on the *garmoni*, but she sang a lullaby and a dirge for us. Her remarkable regional dialect and pronunciation left a strong impression on us; this is something that is rarely heard in Georgia today.

There is a folk ensemble in Zemo Alvani called Tsovata. In 2004, this group participated in the Second International Symposium on Traditional Polyphony in Tbilisi. The group is directed by Bela Shavkhelishvili, a linguist, to whom we are extremely indebted for having

made all the arrangements for our expedition. She traveled with us to Zemo Alvani and helped us find musicians there. She arranged to have people come visit us where we were staying, which made our work process much easier. Bela herself provided us with much useful information on Tsova-Tushetian and Kist-Chechen rituals and music. With her help, we recorded songs in the Georgian and Tsova-Tushetian languages as sung by several members of her ensemble: Natela Charelishvili (born in 1948), Tsitsino Dingashvili (born in 1951), Asmat Longishvili (born in 1948), and Lali Sagishvili (born in 1961). It is interesting that the same song performed by different singers had striking differences in performance manner.

Bela also directs a second ensemble called Aznash. We met with one member of this group, Lali Imedashvili, a Kist (born in 1978). She sang Georgian and Kist songs for us, both with and without instrumental accompaniment.

We recorded a number of instrumental melodies performed by Givi Kalatozishvili (born in 1945) and Eter Tsotoidze (born in 1949). Givi's performance of *Tsiplovana* on the *garmoni* was exceptional.

Apart from musical material, we also collected some very useful information on traditional Tushetian melodies, methods for making instruments, and on such rituals as *Berikaoba*, traditional weddings, and weather and healing rituals.

Although we worked intensively for five days, we were unable to record several famous local performers, including one well-known *chianuri* player. We also failed to record any melodies on the *salamuri*. We hope to realize this on a future visit.

We would like to thank Bela Shavkhelishvili, our hosts - the Dingashvili family, the director of the Zemo Alvani Culture House - Revaz Orbetishvili, and all the performers who took the time to provide us with these valuable recordings.



*Nikoloz
Shavkhelishvili
from
Zemo
Alvani*

Otar Kapanadze

Fieldwork Expedition in Shuakhevi, (Achara)

In January and March of 2005, a two-part expedition was realized in Achara by the Open Society - Georgia Foundation and by the IRCTP. This expedition brought together musicologists and linguists for joint research, including Nino Kalandadze and Ketevan Matiashvili from the IRCTP, Elguja Dadunashvili and Gizo Chelidze from the folklore archive at the Shota Rustaveli Institute of Georgian Literature, and Elguja Makaradze and Giorgi Makharashvili from the Georgian Literature Department at Batumi State University.

During the expedition periods, the team recorded eleven 80-minute minidisks and six 60-minute digital videocassettes, and took 408 photos. This material, with complete documentation, is kept in three archives.

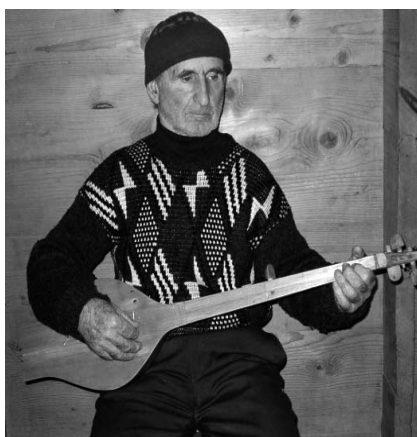
Despite difficult working conditions due to heavy snow in January and landslides in March, the team managed to work in twelve locations: Shuakhevi, Ghoreketi, Baratauli, Chvana, Khabelashvilebi, Chanchkhalo, Purtio, Lomanauri, Goginauri, Zvare, Kvashta, and Batumi.

The team recorded more than 40 oral performers of various age, four choirs (from Chvana, Purtio and Lomanauri, and the Tarieladze family choir from Baratauli), and shot video footage of local instrument makers (four *chiboni* mak-

ers, as well as *panduri*, *doli* and saz makers).

In Ghoreketi, the team observed a traditional engagement ritual in the Davitadze family, collected information on the traditions of *Lazaroba*, house building, mourning, and wedding rituals. At the Chvana Gorge, the team observed that to this day people use musical instruments while engaged in farming activities. They documented the traditional methods for making and caring for the *chiboni*, *chonguri*, *panduri*, *doli*, *salamuri*, *saz*, *garmoni*, *accordion*, and *stviri*, and learned the names of the various parts for these instruments. They also documented choreographic terminology and made video recordings of dances, chiefly performed by older villagers.

Among the songs recorded were traditional, Soviet-era, and modern folk songs: *Orira*, *Qaranai Qanashia*, *Oisa*, *Khertlis Naduri*, *Evri Da Maspindzelsa*, *Qachaghis Leksi*, *Daukar Chemo Cheguro*, *Khorumi*, *Gandagana*, *Simghera Bakhmaroze*, *Acharav Chemo Samshoblo*, and *Ghorjomeli Viqav Gana*. Additionally, video recordings were made of daily activities, crafts making, and other trades such as how to make a drop spindle for spinning yarn, how to make a sleigh, various traditional types of houses, a blacksmith's workshop, etc.



*Kazim
Tarieladze
from
Baratauli*



*Sevie
Dumbadze
from
Purtio*

Unfortunately, none of the singers from any of the local folk groups can manage to practice anymore, whether formally or informally. This certainly threatens the preservation of Georgian polyphonic singing traditions in Achara. It is also unfortunate that many performers do not have *chibonis*, nor do they have the money to buy them.

Scholars studying Georgian-Turkish, Georgian-Russian, Georgian-Caucasian and Georgian-Jewish links will find fairly rich material, chiefly bilingual texts, in Achara. In our opinion this is very important from the standpoint of cultural dialogue.

The team was surprised to see a traditional Kurdish dance called *Kurtbari*, complete with local character and forms of performance. Another interesting and unusual event which the team documented on video was vocal incantations and readings from the Koran by Georgian Muslims, which to our knowledge had never been documented before.

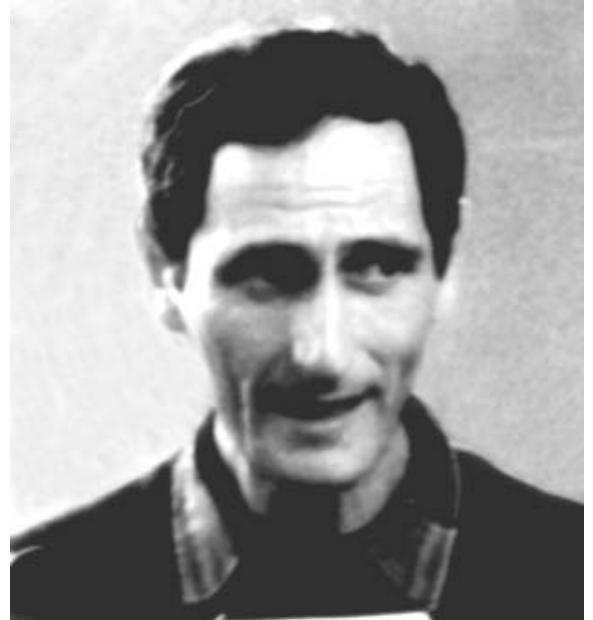
On May 20, 2005, a presentation of the materials collected during the expedition was held at the Open Society - Georgia conference hall. A photo exhibition was arranged, as well as video screenings of excerpts from the materials prepared by Elguja Dadunashvili and Imeda Maghlakelidze. It is hoped that the materials of the expedition will be useful for both research and practice.

The members of the expedition would like to thank Mr. Temur Zoidze, the local administrative head of the Shuakhevi district, and Mr. Vaso Khimshiashvili, head of the local cultural office. They would also like to thank everyone who helped realize this project.

Nino Kalandadze

Georgian Ethnomusicologist

Edisher Garaqanidze **(1957-1998)**



When I decided to write a letter about Edisher Garaqanidze, my colleague and kindred spirit, I realized that it was my professional responsibility to take another look at his life and work. I was amazed at what I found: the ideas and themes that he worked on then remain as topical and problematic today as ever before. We sorely miss his civic, professional, and personal merits.

When someone dies in Georgia it is something that stirs special attention. We often look back at the life and work of the deceased, and in many cases we exaggerate the achievements and good aspects. Sometimes people even say things that are completely untrue. For this reason, it is often difficult to see the dividing line between truth and fable. In this respect, Edisher Garaqanidze is an exception - his work needs no exaggeration, invention, or embellishment. In his short lifetime, he contributed greatly to

the collection, study, teaching, and performance of Georgian folk music. In losing him, Georgia has lost a true patriot.

Edisher Garaqanidze was a devoted son of his country, and this is easily seen in his life and work. He was distinguished from many of his colleagues by his extreme devotion to his profession.

His activity was built on the experience of his own expeditions and on those of other researchers. He was extremely well acquainted with archival materials, and he greatly respected all the scholars who had collected this material. This respect was mutual.

Edisher began collecting Georgian folk music when he was a student at Tbilisi State Conservatoire. His graduate dissertation was devoted to material he had collected in Kartli. He went on many fieldwork expeditions throughout Georgia together with his colleagues and students, with his fellow singers in the Mtiebi ensemble, and with his pupils from the Amer-Imeri children's studio. Among his many expeditions, he worked in Kartli, Meskheti, Imereti, Samegrelo, Kakheti, Svaneti, Guria, Pshavi, Achara, Racha, Tusheti, Khevi, and Daghestan. Some songs that he recorded have never been found by anyone else. One such example is the Kartlian *Mze Shina*.

For Edisher, the research of Georgian folk music was his life's mission. His talent, diligence, and honesty are the defining features of his professional character. Along with his high level of professionalism, his deep knowledge of Russian, Polish, German and English greatly helped him in national and international symposia and conferences. He published much material in Georgia and abroad; he wrote approximately fifty articles on research and teaching methodology alone.

Despite the great need for it, to this day Edisher's dissertations have never been published.



His master's dissertation, which was called *Georgian Musical Dialects and Their Interrelationships*, is a remarkably comprehensive study of Georgian folk music that is used as support material for the folk music program at Tbilisi State Conservatoire. His doctoral dissertation, *Georgian Folk Song Performance*, is especially valuable from a practical standpoint. Unfortunately, he did not live to defend this dissertation. Had this been published, many positive changes would have occurred in Georgian folk song performance.

Edisher paid attention to every aspect of Georgian folk song and problems associated with it; he was always willing to listen to opposing opinions from other professionals in hopes of finding the truth through debate.

Despite the fact that Georgia does not have a strong tradition of folk music criticism, and that even those few that criticize are not well respected by the public, Edisher never hesitated to give constructive criticism to such famous groups as the Georgian State Ensemble of Song and Dance, the Georgian State Television and Radio Folk Ensemble, Shvidkatsa, Gordela, Rustavi, and Pazisi. Always objective, he also tried to stress the positive aspects of what he heard. Among the things that he opposed were: calling something "folklore" that was neither traditional nor performed in a traditional manner; the use of professional classically-trained vocal-

ists in folk ensembles; the teaching of Georgian folk song with the aid of piano or Western notation; the constant repetition of folk songs that had been sung countless times by countless ensembles; the performance of contemporary "folk-style" compositions presented as "folk music"; excessive arrangement of folk songs by choir directors; the artificial substitution of voice parts; academic performance manner; ballet or other classical elements in Georgian dances and round dances, etc.

Edisher knew very well that everything - including Georgian folk song - changes, evolves, and grows ever distant from its original source over time. It's impossible to stop this process, but "the loss of the elemental principles of national culture" is equal to assimilation. In his words: "Changing that which has developed over so many centuries demands a tremendous amount of care and responsibility!"

It is interesting to look back at young Edisher's ideas concerning the Borjomi Scientific Conference on Folk Polyphony (1986). He liked fact that so many respected scholars participated in the conference, and that musicians tried to answer theoretical questions through live performance demonstration. He approved of the fact that much attention was given to the work of young folklorists, and that their more experienced peers and senior colleagues were ready to give them advice and direction. Edisher expressed his hopes that the themes of future conferences would be better selected; that comprehensive information on the key aspects of Georgian folk music would be addressed. His comments and criticism of the folk ensembles that participated in the concert program of the conference were always professional and constructive.

Edisher supported the promotion and teaching of Georgian folk music worldwide, and he

paid much attention to its popularization. In this respect, he felt it essential that information and scholarly views on Georgian folk music be made available internationally. He also considered it very important to find and support young researchers and their work, as they are hard to come by. In Edisher's opinion, the Conservatoire spent too much time teaching general topics and not enough on specialized research. He agreed that it was essential to learn from the positive experience of foreign educational institutions.

One of the most important aspects of Edisher's work was his pedagogy. He did not simply teach his students - he brought them along on fieldwork expeditions throughout Georgia and acquainted them with Georgian villagers and their traditions, building a love between them. The result of this was that his student's dissertations, written under his supervision, are distinguished both for timeliness of the theme and deep knowledge of the subject. He always encouraged his students to express their own opinions.

Edisher was one of the first to teach Georgian folk songs to foreigners, working in such places as the Netherlands, Germany, the United Kingdom and France. All those who worked with him were delighted by his professional and personal qualities, and to this day they remember him with great respect and love. Thanks to Edisher, many of these people learned about Georgia, and became good friends of Georgia and its people. Georgian folk song has spread so far across the globe and earned so many devotees because of people like him. In 2004, a collection of Georgian folk, church and urban songs called 99 Georgian Folk Songs was published by the Black Mountain Press of the Centre for Performance Research (CPR) in Wales. This proves how deeply Edisher's work is respected by his friends in the United Kingdom.

Edisher paid a great deal of attention to performance manner. His men's choir, Mtiebi, founded in 1980, paved the way for a new era in the history of Georgian folk song performance. The group's chief professional principle is to offer the most authentic performance possible. Edisher's level of professionalism was clearly seen in his direction of Mtiebi - his deep knowledge of the true folk traditions in all regions of Georgia, and their forms and manners of performance. No other ensemble anywhere in Georgia has done as much to promote Georgian folk music as Mtiebi, especially in regions where Georgians are in the minority.

In 1986, Edisher suggested an idea to his colleagues to create a women's ensemble called Mzetamze. This ensemble is the only group of its kind, seeking out, reviving, and performing traditional women's repertoire. He was always attentive and encouraging to this group.

In the end of the 1980s, Edisher founded and directed the folklore-ethnographic children's studio Amer-Imeri. This was an extension of the work he had already begun with Mtiebi and Mzetamze, and was the first attempt to teach Georgian children's repertoire in a formal setting.

In the last years of his life, Edisher directed the Folklore Theater of the Young Artists' Union. In 1998, he staged a performance with this group, in which its artistic mission was revealed.

Those who saw and heard them will never forget Edisher's television and radio programs, which supported and promoted Georgian folk song.

We know almost nothing of Edisher's composition work, and much research needs to be done in this respect. What we do know, however, includes wonderful songs, music for theater performances, church hymns, and works in other genres.

Edisher Garaqanidze's life is an ideal example of how someone can serve the interests of his country with his profession. A tireless devotee of Georgian folk music, he earned an honored place as a national folklorist during his lifetime.

Natalia Zumbadze

Edisher Garaqanidze's Chief Scientific, Educational, Methodological and Other Publications

1. Polyphony in Kartli today (1985), in the collection *Aspects of Traditional Polyphony*, Joseph Jordania (editor), Tbilisi, *Sabchota Sakartvelo* publishing, pp. 33-35 (in Russian with English annotation)
2. Thoughts on Georgian Folk Song Performance (1985), *Journal Sabchota Khelovneba*, No. 1, pp. 72-83
3. A Great Contributor to Georgian Song (1985), *Journal Sabchota Khelovneba*, No. 6, pp. 108-113
4. From the Moscow Festival Diary; Results of Folk Studio Activities (1986), *Journal Sabchota Khelovneba*, No. 1, pp. 123-129
5. At the Borjomi Conference (1987), *Journal Sabchota Khelovneba*, No. 2, pp. 43-47
6. On Some Georgian Musical Dialects (1987), *Journal Sabchota Khelovneba*, No. 6, pp. 91-96
7. Search is the Basis for Success! (1987), *Journal Sabchota Khelovneba*, No. 12, pp. 56-62
8. Answer to the Respected Opponent (1988), *Journal Sabchota Khelovneba*, No. 12, pp. 36-42
9. Types of Improvisation in Georgian Folk Songs in the collection *Questions of Georgian Musical Polyphony* (1988) N. Gabunia, R. Tsurtsunia et al. (editors), Tbilisi: Tbilisi State Conservatoire, pp. 62-76
10. Some Aspects of Georgian Folk Song Performance and the Ensemble Mtiebi in the collection *Folklore and Folklore Studies, Vol. II., Traditional Folklore and Modern Folk Choirs and Ensembles* (1989), V. Lapin (editor), Leningrad, LGITM&K Publishing, pp. 124-132 (in Russian).
11. Georgien. Dreistimmigkeit, Volksmusik, Stadtische Muzik in the collection *Muzik aus Kaukasus* (1991), Berlin (in German)
12. Georgische Kirchengesange (1992), Nana Kalandadze (co-author), Tbilisi (Preface in German)
13. Mixed Performance in Georgian Folk Singing Art (1994), *Journal Khelovneba*, Nos. 1-3, pp. 24-29

14. Wein, Tisch und Gesang (1995), booklet for compact disc, Hamburg, Sony Music Entertainment, pp. 6-20 (in German)

15. On One Early Stage in the Development of Georgian Folk Song in the collection *Aspects of Musicology* (1997), R. Tsurtsumia (editor), Tbilisi, *Meridiani publishing*, pp. 18-38 (annotations in Russian and English)

16. On the Meaning and Etymology of Some Georgian Musical Terms in the collection *Aspects of Musicology* (1997) R. Tsurtsumia (editor), Tbilisi, *Meridiani publishing*, pp. 39-50 (annotations in Russian and English)

17. Several Views on Children's Musical Education (1997), *Journal Khelovneba*, Nos. 1-2-3, pp. 154-157

18. About Gurian Musical Dialect in the collection *Guria: Results of a Regional Study, Vol. II* (1997), V. Sadradze (editor), Tbilisi, *Metsniereba publishing*, pp. 187-196 (annotations in Russian and English)

19. Folk Song Performance - Yesterday and Today in the bulletin of Georgian Musical Information Centre *Musical Georgia* (1999), No. 1, pp. 15-17

20. 99 Georgian Songs. A Collection of Traditional Folk, Church and Urban Songs from Georgia (2004), Aberystwyth, Black Mountain Press (in English)

Georgian Folk Groups

Georgian Women's Folk Ensemble Mzetamze

In a country where respect of women was a matter of honor for men, it is remarkable that the musical aspects of Georgian women's lives remained unknown to the general public until 1986. Of course, there were many famous women in Georgian folk music - singers and instrumentalists such as Maro and Ekaterine Tarkhnishvili, Ana Vardiashvili, Nino Togonidze, Mariam Arjevnishvili, Luba and Vera Shelegia, Elene Chubabria, and others. However, most of them sang either men's repertoire or modern Soviet folk-style compositions, or sometimes they sang love songs in duets with men. They rarely sang any women's solos or group songs. Despite the high artistic level of certain performances, this was all designed exclusively for concert presentation.

Indeed, at this time, all sorts of men's songs were presented on the concert stage: work songs, round dances, ritual songs, mourning songs, ballads, etc. Any comparable women's repertoire remained hidden in the shadow of the men's music. One of the reasons for this was that most of the people involved in collecting folklore were chiefly focused on complex men's

repertoire, such as table songs. For this reason, women's and children's repertoire was neglected, as were many comparatively simple men's songs. Among the Georgian ethnomusicologists who paid equal attention to both men's and women's musical folklore, whether simple or complex, were Mindia Zhordania, Kakhi Rosebashvili, and later, Edisher Garaqanidze. Edisher's work provided the impetus to create an ensemble exclusively for women's traditional repertoire.

It was almost twenty years ago that Mzetamze made their public debut at a concert celebrating the 100-year anniversary of the birth of



Mzetamze's original membership

Georgian language scholar Akaki Shanidze. From the start, the ensemble had a number of guarantees for success: all of them were ethnomusicologists, and some of them had sung with Shalva Mosidze in the women's academic choir at TSC.

The ensemble soon became successful, and with Mzetamze's help, Georgian audiences "discovered" the musical aspect of Georgian women's life - and by referring to "life," we mean that the ensemble does its best to mirror field recordings, which are often those they have made on their own expeditions. For example, they perform round dances, play traditional instruments, and imitate the peculiar articulation of village women, giving us the impression that we are in the home of a Georgian peasant and the man has gone off somewhere.

Until Mzetamze, Georgian listeners had not experienced the warmth of the Georgian mother's song, which is no less pleasant than the jubilant *Mravalzhamier* or the boisterous *Khasanbegura*. The Svan *zari* (funeral dirge) gives us a sense of elevated emotion, but this is something quite different from the Mokhebian women's lament, *Khmit Tirili*. Would a young Georgian man grow up with the same Georgian soul without hearing the song *Mze Shina* (a special women's song for the birth of a son)?

Initially, Mzetamze had six members: Natalia Zumbadze, Ketevan Baiashvili, Ketevan Nikoladze, Nino Kalandadze, Nunuka Shvelidze, and Nana Valishvili. At various times, they were joined by Baia Asieshvili and Dodo Taktakishvili. Recently, Tea Kasaburi also joined the ensemble. Today, two members of the ensemble - Natalia and Nino - are members of the IRCTP, while Nana, Tea and Nunuka work at the Georgian State Folk Center. The name Mzetamze, which was chosen by Nino Kalandadze, is a metaphor for the word "god."



Mzetamze on stage with Edisher Garaqanidze

The ensemble has toured many countries in Europe, and everyone interested in traditional music in Georgia knows them. Mzetamze has also been featured in several films, and has participated in various charity and educational events. Despite the fact that the ensemble's repertoire is quite popular with their audience, they always strive to find new repertoire, not just for concert presentation, but also for the preservation of such traditional material for future generation and scientific study. The members of the ensemble are actively involved in fieldwork, and each of them directs children's folk ensembles, where they try to instill a sense of Georgian spirit and tradition in their young pupils.

Tamaz Gabisonia

Mzetamze Discography

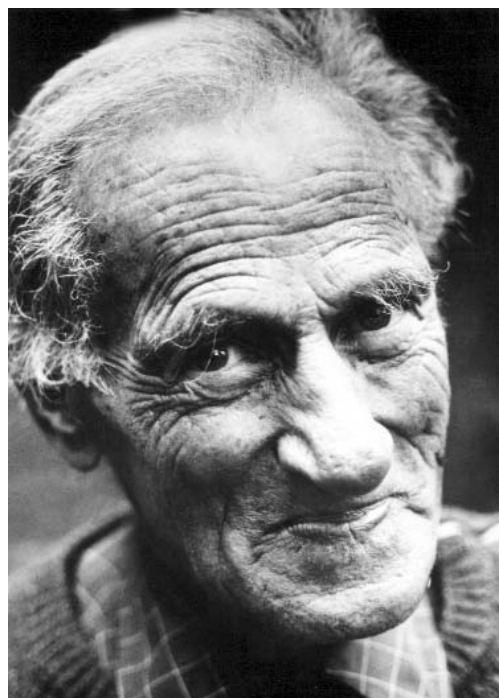
1. Ensemble Mzetamze, Georgian Women's Traditional Songs, Vol. 1, Face Music Switzerland - FM 50016, © 1996
2. Ensemble Mzetamze, Georgian Women's Traditional Songs, Vol. 2, Face Music Switzerland - FM 50016, © 2000
3. *Mzev Shin Shemodio*, Georgian Folk Music for Children, IRCTP, Bank Republic, Tbilisi, 2004

Ernst Emsheimer - Friend of Caucasus Folklore

I believe that my work in musical folklore would have taken a completely different direction had it not been for the kind advice and professional assistance of Ernst Emsheimer. Some questions would have remained unanswered for me. It is very interesting to look at how such friendship began between this great ethnomusicologist, director of the Stockholm Music History Museum, and a young scholarly researcher at the Pushkin House.

In 1967, after completing my studies at the Conservatoire, I started working in Kalinin (modern-day town of Tver). After returning to Leningrad, I was hired at the Russian Literature Institute Phonoarchive (Pushkin House) at the USSR Academy of Sciences. In the early 1970s, my graduate thesis advisor, Prof. M. Druskin, made a request. He told me that he had a friend in Sweden named Ernst Emsheimer, whom he had met before World War II, and who had worked in the Phonoarchive in the early 1930s. Among other things, Emsheimer made transcriptions of songs from Georgia's province of Guria, which were recorded on wax cylinders.

Six or seven years had passed since the Ministry of Internal Affairs had handed over the archives to public institutions. After this, the senior employees of the archives - especially those who had been involved in safeguarding the materials - were liable to the strict regulation of the ministry. For this reason, Emsheimer's request seemed quite extravagant, as we had never before been asked to send any phonoarchive materials abroad. I told Prof. Druskin that I was skeptical that this would be possible. As I was new at the



phonoarchive, Prof. Druskin told me, "You're new here - let's see what happens."

At this time, the temporary director of the Pushkin House was P. Prima, who was a winner of the Lenin Prize. He was an austere figure, and people said that he always seemed to avoid making decisions. I translated Emsheimer's letter from German into Russian and gave it to the director. To my great surprise, he authorized the request.

The material that Emsheimer was interested in was safe and well preserved. I had no problem making copies of his transcriptions, but I had to get special permission to work on the Gurian songs from Ioseb Megrelidze, who had been Niko Marr's secretary in the early 1930s, had also worked with Gurian singers. Legally, we needed his permission to make copies of this material. Emsheimer also sent a request to Megrelidze for this purpose. I wrote the letter from Pushkin House to Tbilisi. Prof. Megrelidze granted us permission, sending his best wishes to us in his letter.

Archive official V. Korguzalov was charged with transporting more than 90 wax cylinders to

the Radio, where they were transferred to magnetic tape, which was the finest quality at the time. Emsheimer's request was fulfilled to the maximum degree possible in the USSR at the time and the transferred recordings were sent to Sweden.

Following this, we continued corresponding almost until his death. He sent me a number of his works, and so I have an excellent idea of his ethnomusicological activities.

Ernst Emsheimer was born in Germany in 1904. He studied with Guido Adler, Willibald Gurlitt, and Heinrich Bessler. He worked as an organist and wrote his dissertation on music history when he was young. In 1933, at the age of 28, Emsheimer began working at the Russian Institute of Art History and at the State Hermitage Museum. Parallel to this, he worked at the *Kunstkamera* (present-day Peter the Great's Museum of Anthropology and Ethnography). This institute was home to the phonoarchive directed by Evgeny Gippius. During this period, a folklore commission was established at the institute, led by M. Azadovsky. Druskin, who had just returned from Germany, also worked with this commission. He participated in the preparation of a comprehensive collection of revolutionary songs.

Emsheimer was not a full-fledged member of the staff, but still he made great contributions - he transcribed multi-voiced songs from the Caucasus. His first assignment was to transcribe 100 Ossetian songs recorded by B. Galaev in 1929. These transcriptions together with his transcriptions of Gurian songs were preserved in the phonoarchive as finished drafts. Years later, in the late 1950s and early 1960s, Gippius and Galaev made new transcriptions of most of these recordings. These were published as an anthology called "Osetinskie Narodnie Pesni, sobran-

nie B. Galaevim, M., 1964" (Ossetian folk songs, collected by B. Galaev, Moscow, 1964). Music historians have often referred to this work, especially since Gippius included his own statement concerning analytical notation in the preface to the collection.

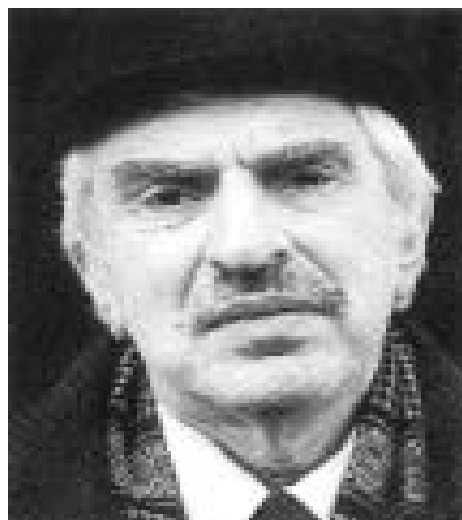
I decided to compare the transcriptions in this anthology with those that Emsheimer had made, and I published my findings in an article, "Folklor Narodov RSFSR v Fonogramarkhive Instituta Russkoi Literaturi (Pushkinski Dom) AN SSR" (Foklore of the Peoples of RSFSR at the Phonogram Archive at the Institute of Russian Literature [Pushkin House] AS SSR // the Folkloristics of the Russian Federation - Chief Editor, O. Alekseeva, Leningrad, 1975, pp. 182-183). Gippius' and Galaev's rhythmic construction was more complex than Emsheimer's, and accurately reflected the tempo rubato of performance, and the quantitative peculiarities of Ossetian poetic structure. Like K. Kvitka, Gippius used the bar line to separate melodic sections from semi-couplets in Ossetian song. This principle comes from the collection "Pesni Pinezhia" (Songs from Pinezhie) and allows for larger bar lengths to accommodate such time signatures as 19:8, etc.

It seems that Emsheimer believed that Ossetian song was performed freely, and that the musical phrases were based solely on the dictates of the verbal text. He used bar lines only to indicate poetic or melodic elements. In Emsheimer's transcriptions, he typically used 2:4 and 3:4 time signatures. There are no irregular or unusually long bars. Without considering the rhythmic nuances of the solo voice, two transcriptions of the same song by Emsheimer or by Gippius and Galaev are virtually identical, i.e. the melodic construction and polyphonic expression show only slight differences.

If we consider the quality of the sound recordings on the cylinders and the difficulty of the transcription process, we see that Emsheimer's work is very important and influential.

One question remains today concerning the comparison of these two sets of transcriptions: what actual source was used for the transcription in "Osetinskie Narodnie Pesni"? It could have been the actual cylinders or their copies, as it takes much time to work using cylinders. Gippius lived and worked in Moscow, and he could not have stayed in Leningrad for long. There is no information about this in his personal archive, which is quite exhaustive (*Materiali i Statii k 100-Letiu So Dnia Rozhdenia E. V. Gippiusa* ["Materials and Articles Dedicated to the 100th Birthday of E. V. Gippius"] Edited by Pashina, Moscow, 2003, pp. 193-214). For this reason, we do not know whether Emsheimer used copies of the cylinders made by Galaev. It is possible that Galaev himself sang on these recordings to indicate rhythmic transcription. Emsheimer could have made his transcriptions before Gippius and Galaev, or at the same time. For now, this remains unknown. The fact remains that both sets of transcriptions are remarkably similar.

Emsheimer praised the anthology of Ossetian song published by Gippius and Galaev, but stated, "The division of melodic phrases in bars does not accurately reflect the free recitative style of the melody. I think that the authors would have benefited from using other transcription methods that have become standard ethnomusicological practice in the past 50 years (Emsheimer, E., "Ossetian Folk Songs Collected by Galaev," // *Journal of the International Folk Music Council*, Vol. 19, 1967, p. 131). It is regrettable that Emsheimer did not cite these "other methods," as I believe that the interrelationship



Prof. Mikhail Lobanov

of length in Gippius' and Galaev's transcriptions only partly reflects the speech rhythm in songs from the Caucasus.

The next big project in the archive for Emsheimer was recordings of Gurian song. In 1933, a group of ten singers from Georgia traveled to Leningrad, including Ioseb Megrelidze. Niko Marr's relatives were living in Guria at the time, and it's possible that this visit was the initiative of Marr, and that Megrelidze helped him realize it. Although they were obliged to sing songs like "Gurian Song to Lenin," they focused on recording traditional songs.

Gippius decided to use three separate cylinder machines to record the singers, with each machine devoted to a single voice part. It was very difficult to separate voices this way at the time, but he managed nonetheless. This was the first attempt at "multi-track" recording in the history of Soviet folklore, and aimed to facilitate the most accurate transcription.

The group performed 30 songs for the recording session, and as each song required several cylinders for the various voice parts, more than 90 cylinders were used. Emsheimer was assigned with transcribing the recordings. We do not know who helped him transcribe the text, but it could have been Megrelidze. Neither do

we know whether Emsheimer ever finished this project, or whether something may have prevented him from publishing the songs. His transcriptions remained in the Pushkin House until he wrote and asked for them to be sent to him in Sweden.

As soon as he received them he passed them to his student, Susanne Ziegler, to prepare them for publication. By this time, Emsheimer was quite old, and could no longer realize his hopes of undertaking new fieldwork projects with the aim of starting new research into Gurian song. He wanted to visit Georgia and find the singers who had visited Leningrad years earlier to make new recordings using modern equipment, etc. Unfortunately, despite the fact that more than 30 years have passed since Emsheimer reclaimed his transcriptions, their publication has still not been realized to this day.

Gippius said that Emsheimer sensed the changing political situation, and had he not fled the Soviet Union in 1936, he would have been exiled like so many other foreign specialists who had worked in the Soviet Union. As he did not wish to return to fascist Germany, he chose Sweden as his new home.

Emsheimer was trained as an ethnomusicologist in Leningrad; before coming to the Soviet Union he had never worked in musical folklore. The four years he spent in Leningrad were filled with stressful work, as we can see by his transcriptions of Ossetian and Georgian song. When he arrived in Sweden he was hailed as a great expert. He began working in the Ethnographic Museum, where there was a great collection of musical instruments.

In 1939, a joint Chinese-Swedish fieldwork expedition in Asia was completed. One participant was Danish scholar Henning Haslund-Christensen, who first joined the group in Mongolia

in 1928, and for the next eleven years he recorded a great collection of folk and sacred music using an Edison phonograph. In Stockholm in 1943, with the financial support of a Danish foundation, the first volume of "The Music of the Mongols" was published. Haslund-Cristensen was an ethnographer, and so he entrusted his materials to a musicologist and a linguist to prepare for publication. The poetic texts were included in the book using Buddhist graphemes, and were translated into English by K. Gronbech. The musical material was prepared by Emsheimer, who transcribed more than 90 complex Mongolian songs with lengthy annotation on traditional Mongolian songs and instruments. This was Emsheimer's first major work in ethnomusicology, and I believe that it shows his knowledge and experience gained in Leningrad. Emsheimer was well versed in the works of Russian scholars on Mongolian music and general Mongolian studies. This was quite uncommon for a Western ethnomusicologist at this time, and Emsheimer included references to the many variants of Mongolian song that he knew from these Russian works.

In the anthology "The Music of the Mongols," the songs are grouped according to local traditions in Mongolia's various historical provinces. This is similar to the structure in "Pesni Pinezhia," in which the material is classified the same way, although according to village groups rather than provinces. Emsheimer specially selected this method, which was different from the common principles used in German, Finnish, and other folk music collections, in which melodies are grouped "according to musical principles rather than lexicology." ("The Music of the Mongols, Part 1 - Eastern Mongolia," Stockholm, pp. 73-74).

In this collection, Emsheimer presents material in a manner that was unheard of in

Soviet publications of the 1930s. He includes notation of multi-versed examples in the form of "comparative scores" (this was Emsheimer's own term). This principle became firmly established later, after analytical notation became standard in the Soviet Union. With this method, Emsheimer gives us a complete picture of the first verse, followed by variants for subsequent verses, placing them in the corresponding places in the "comparative score." In these later verses, he does not indicate passages that are identical. This method is certainly useful for studying verse variants, as it allows us to see the differences clearly. However, the musical notation of such oral traditions raises many questions, such as how to deal with the text.

Emsheimer found himself facing a serious dilemma. In the collection "The Music of the Mongols" includes no song texts. It is true that the Buddhist graphemes are impossible to use with Western notation, as they are written vertically. However, Emsheimer could have used phonetic transliteration in the scores. Even if it were only approximate, it would have been better than having no texts at all.

Despite the obvious shortcomings of this collection, "The Music of the Mongols" is nonetheless a great contribution to the traditional culture of this nation. It is unfortunate that the subsequent volumes of this series were never published.

Emsheimer's subsequent work was focused solely on the study of musical instruments. In 1949, he was appointed as director of the Stockholm Music Museum, where he continued working for the rest of his life. Proof of Emsheimer's success at the museum is the publication of a series called "Studia Instrumentorum Musicae Popularis."

All aspects of these volumes are of the highest quality, both in terms of printing and content. During this period, Emsheimer did not write much. Chiefly he worked on small research articles with detailed analysis of the sources, taking advantage of fundamental scientific concepts.

Upon his retirement, Emsheimer returned to the first great work of his career: Gurian songs. It was in this way that we became acquainted, although we met in person only once. In 1974, a conference on the history of music instruments was held in Moscow. Some of the guests expressed their desire to visit Leningrad. Emsheimer was among them. As soon as he arrived in Leningrad, he went directly to the Pushkin House archive. The entire day had been planned in advance, and my supervisor had ordered me to leave the premises. I was on my way out the door when I ran into a group of foreign guests who were hurrying in the direction of the phonoarchive. I was introduced to Emsheimer and we shook hands. Then we both continued on our way. Of course, this brief meeting did not change the official nature of our relationship - we simply continued our written correspondence.

In 1989, I received a letter from someone at the Stockholm Music History informing me that Emsheimer had died. About two years later in Leningrad - or rather, St. Petersburg - Emsheimer's student, Suzanne Zeigler, came and asked me to give her the letters that Emsheimer had written to me. She was preparing a book on Emsheimer's correspondence. I agreed gladly, but since then I have no idea whether this book has ever been published, or what has become of the collection of Gurian songs.

Georgian Songmasters

"In Our Village Alone There Were Eleven Krimanchuli Singers at One Time"

Interview With Famous
Songmaster Vazha Gogoladze
Tbilisi, 23 February 2005

Vahza Gogoladze has been singing Gurian songs since his childhood, and has directed numerous choirs throughout his lifetime. He is recognized as one of the greatest surviving Gurian singers and songmasters, and in 2004 he traveled to Australia at the invitation of Georgian ethnomusicologist Joseph Jordania. He now has invitations to travel to France and England as well, and so it seems that he has achieved some international recognition. We spoke with him about his life and his musical activities.

Q: Can you please tell us about your family?

A: Our name comes from the village of Gogoletubani in the Chokhatauri district. My mother was from the Jibladze family and she was a good singer. Her father was involved in the church, and was known as a great master of sacred chant. My father was also a good singer. He had a clear voice and sang *krimanchuli*. He was one of four brothers, and they had a great variety of voices: two *krimanchuli* singers, one middle voice, and one bass. My father was a carpenter and a prosperous farmer. He was arrested on November 27, 1937, and after that we never saw him again. My mother was left with her three children - two daughters and a son. My oldest sister, Shura, sang bass. Our middle sister, Margalita, like our father, sang all three parts in the regional ensemble. I sang middle voice. In short, my sisters and I made a good little team.



Q: What can you say about the history of sacred chant in Guria?

A: Despite the fact that the Soviets prohibited church hymns, sacred chant still managed to survive in Gurian singers' repertoire. Many Gurian chants were passed down to us by Artem Erkomaishvili, one of the greatest masters of sacred chant. Ozurgeti has one of the oldest schools of chant. The Dumbadzes, Nakashidzes, and Chavleishvilis were all singers and chanters. Many people traveled from Chokhatauri and elsewhere to study song and chant with Samuel Chavleishvili, for example.

In my childhood, I listened to sacred chant in the church at Shuaganakhleba. I often went to visit my godmother at the Jikheti Convent, where nuns sang church hymns.

Once, when I was in the tenth form, my whole class was sent to shuck corn for the collective farm. It was raining, and so we stopped at the Jikheti Convent. At noontime, we heard the sound of beautiful chanting - *Meupeo Zetsatao*, *Movedit Da Vsvat*. So many years have passed and I still remember those voices.

Q: Who taught you Georgian folk song, and what famous songmasters have you had contact with in your lifetime?

A: I had just graduated from school when Chokhatauri began preparing for the Ninth Republic Song and Dance Competition. Chokhatauri's

newly-formed regional choir was being directed by Vladimer Berdzenishvili, a legendary Gurian singer and incomparable bass. I was appointed as his assistant. At the end of the competition, Vladimer Berdzenishvili was awarded the title of Honored Cultural Worker, while several other choir members and I were given certificates. Although Vladimer and I came from the same village, I never knew him in my youth. He heard me sing once at a school function and said to me, "Come with me, my boy." He sang something to me and asked me to repeat it, which I did. Everything he sang I repeated... and so he became my teacher.

Vladimer Berdzenishvili's singing partner in the Georgian State Ensemble, Ermalo Sikharulidze, a remarkable middle voice, was in Chokhatauri at the time. The third member of their trio was Samuel Chkhikvishvili.

Once when I was young, Varlam Simonishvili performed together with Vladimer Berdzenishvili in concert. I asked Vladimer if he could possibly bring Varlam to my house, saying that I would ask my mother to arrange a banquet for him. Vladimer was quite surprised, and asked me how I could afford this. I told him that at home I had wine from the village of Bukistsikhe, which my aunt had sent to me. The guests came - Vladimer, Varlam, Ermalo Sikharulidze, Shalva Makharadze, Domenti Karchava, and Vladimer's little son Otar. "What's this boy like?" Varlam asked, referring to Otar. "He's still very young," they said. "I can see that - I mean, can he sing?" Varlam replied. Vladimer said, "Start singing something and he'll join in." Varlam said, "You start." Otar would not sing. A little while later Otar and I began singing, and Vladimer sang bass with us - his voice was so sweet, you couldn't imagine anything better.

I would also mention Shalva Makharadze, Ladiko Jincharadze, and Arsena Paichadze, all from Chokhatauri, and all of whom were great singers and choir directors. I'd like to make special mention of Artem Erkomaishvili, who came from a family of great singers. He was a brilliant songmaster and singer, and a wonderful

person. I was also good friends with eminent songmaster Vaso Makharadze.

In recent years we've lost many of them: Dimitri Imedaishvili, an excellent master of Gurian song; Shota Dolidze, a *krimanchuli* singer; Sandro Kalandadze, first voice; Givi Atsanelidze, who was a great singer...

Q: What can you say about the state of Gurian song today and the way it's being taught?

A: No one can possibly learn, sing, or record everything in a single lifetime. Over the years, only a few people have come forward with exceptional talent to learn and sing. It takes a lot of work - nothing will come otherwise. Last year I went to Australia to teach Gurian songs. You should have seen how eager they were! Each of them wanted to learn not just one, but all three voice parts. This is not the case in Georgia today. They learn one voice part and then they want to sing in choirs. Years ago, things were much different. When someone had a guest, before the cornbread was ready or the meat was cooked, they would have little "practice" singing sessions. They could spend the entire night by the fire with a bottle of wine for each singer, working out variants for just one or two songs. For example, Samuel Chavleishvili would go to Shuamta and take Kotsia Shilakadze or Nikipore Chavleishvili, drop in on Ermalo and Vakhtang Sikharulidze, and spend the whole night on two or three songs.

Varlam had private students. Shalva Makharadze also wanted to study with him but he couldn't afford it. He and his friend Dimitri Imedaishvili would sneak over to Varlam's house, creep into the space under the foundation, and listen in on the lessons. Sometimes they'd spend the whole night there. Shalva once told me, "Sometimes the pigs would wake us up, sometimes a dog's barking. We'd just lie there in the dirt."

Today we teach - sometimes we even help our pupils out with their needs - but still they miss their lessons, and in the end they learn nothing.

Today in Guria, people consider someone who knows ten or fifteen songs in three voic-

es to be a "good" singer. You have to search far and wide to find someone that can really sing all three parts well. For example, Otar Berdzenishvili sometimes sings with one choir in Ozurgeti because they don't have a good bass. We call one of our basses in Tbilisi to sing with our choir in *Chokhatauri* when we have a concert because there's no one else who can sing his part. This is the state of things today, but in our village alone there were eleven *krimanchuli* singers at one time.

Q: Can you recall any forgotten Gurian songs that you wish people still sang?

A: When people go to Guria they should hear *Chven Mshvidoba*, *Maspindzelsa*, *Shavi Shashvi*, *Dalotsva*, *Madlobeli*, *Tamadebs Gaumarjos*, *Latariis Simghera*, *Khasanbegura*...

Dimitri Imedaishvili taught me an old song called *Sazeimo Simghera*, which I worked up with my choir. We should also revive church hymns like *Tsmidao Ghmerto*, *Movedit Da Vsvat*, and the song *Nepe-Dedoplis Dalotsva*, which has the following text:

Glory to God! I have a drinking horn in my hand.

God bless you, O groom, and you too, O bride.

May you have twelve sons and may they grow up to be great heroes.

I am not drunk, and I'm in no hurry to drink wine.

Let's start our poetry contest quickly!

Glory to God, and I'll drink again.

Q: Have you ever heard one-voiced or two-voiced Gurian songs?

A: Only if there are not enough singers - then sometimes Gurian song is sung in two voices, but only then. Otherwise, Gurian song is always in three parts.

Q: Which would you say came first? Krimanchuli or gamqivani?

A: In the oldest *Naduri* work songs, we sing *gamqivani*. *Krimanchuli* is something that developed later. However, it also depends on the song. For example, some songs really need *krimanchuli*, while others need *gamqivani*.

Q: How were songs sung at the supra? Could you sing any song you liked?

A: Work songs were never sung at the table, and neither were healing songs.

Q: What do you think of Surebis Naduri, the work song from the village of Surebi in Chokhatauri district? Otar Berdzenishvili says that this is the best naduri from Chokhatauri.

A: Yes, this is true. In the 1983 film *Guriis Mtebi, Krimanchuli* (The Mountains of Guria - *Krimanchuli*) this *naduri* is performed by old singers from the Mamaladze family, who were from the village of Khevi.

Q: Can you share your thoughts on folk instruments in Guria?

A: It's a sad situation. You can't find a single *chonguri* maker in any of Guria's three districts. We still have instruments, it's true, but there's no longer anyone who can make them. As for the Gurian *soinari* (panpipe), there's no one left who knows how to play. 90-year-old Vaso Makharadze remembers that his grandfather used to play.

Q: Do you remember any dances from Guria? Did you ever dance?

A: Gurians danced Perkhuli, Khorumi, Kartuli, and the Abkhazian dance Otlarchoba, which was performed together with song.

Q: We've heard that you have a family archive.

A: Yes - the most significant part of it is about 300 photos I have pertaining to the history of Gurian song.

Interviewed by: Nino Kalandadze, Giorgi Donadze, Malkhaz Erkvanidze

Prepared for publication by: Tinatin Zhvania

Georgian Folk Song - New Transcription

transcribed by
Vladimer Gogotishvili

Aslanuri Mravalzhamieri

Table songe

1 *ad libit.* **Largo** $\text{♩} = 44$

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meno mosso $\text{♩} = 60$ *accel.*

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Georgian Folk Song - New Transcription

2 *ad libit.*

Largo $\text{♩} = 40$

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poco a poco accel.

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PIU MOSSO $\text{♩} = 40$

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