

The
V. Sarajishvili
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Ethnomusicological Life in Georgia (January–June 2017)

Festivals, Conferences, Competitions

2.04 - 3.06.2017 – Choral Society of Georgia held “III National Competition of Children’s and Juvenile Collectives”, which revealed best collectives in the following categories: A – Academic Choral Singing, B – Georgian Folk song, C – Georgian Church Chanting.

1-30.05.2017 – Tbilisi State Conservatoire held the Festival dedicated to its 100th Anniversary.

2.05.2017 – Concert of Georgian traditional music with participation of folk ensembles from Tbilisi as part of the Festival dedicated to the 100th Anniversary of Tbilisi State Conservatoire was held at Its Grand Hall.

19.05.2017 – Male folk ensemble Gorda participated in traditional International Festival “May Assembly” in Moscow.

25-28.05.2017 – Georgian scholars – ethnomusicologist Nino Makharadze and ethnologist Nino Ghambashidze participated in the International Conference “Cultural Heritage and Music Festivals in Europe” at Siena Jazz Academy.

30.05-8.06.2017 – “Olympiad of Children’s Folk art” with the participation of musical and choreographic collectives was held in all municipalities of Achara.

3-4.06.2017 – Folk ensemble Akriani of Martqopi Sulkhan Tsintsadze music school participated in the First International Chorus Festival in Istanbul (Turkey).

8.06- 12.06.2017 – Female folk ensemble Nanina participated in the “5th International Festival of Drone Music”.

12.06.2017 – Tbilisi State Conservatoire hosted the Republican Conference of Young Ethnomusicologists and folk concert.

Lectures, Meetings, Work-shops, Presentations

12.02.2017 – State Museum of Georgian Folk Song and Musical Instruments hosted the presentation ensemble Patara Kakhi’s audio album.

9.03.2017 – Presentation of ensemble Didgori’s third audio album was held at the Exhibition Hall of the Folklore State Centre of Georgia.

10.05.2017 – Exhibition hall of the Folklore State Center of Georgia hosted the presentation of the notated collection “Folk Songs of Ajara and the 4 CD audio album “traditional Music of Ajara”.

16.05.2017 – Folklore State Center of Georgia opened Choir Master’s School in Batumi.

20.05.2017 – Ethnomusicological meeting “Issues of Vocal and Instrumental Music Performance” was held at the State Museum of Georgia Folk Song and Musical Instruments.

29.05.2017 – Folklore State Center of Georgia opened Choir Master’s School in Telavi.

9.06.2017 – Tbilisi Children’s Palace of Georgian Folklore hosted the presentation of the audio album “My Song” dedicated to the 75th anniversary of the singer and choir master Mikheil Mtsuravishvili.

20.06.2017 – The evening dedicated to Ia Kargareli’s 150th anniversary was held at Ilia State University.

22.06.2017 – Presentation of ensemble Ialoni’s project “Creative-educational tours in Georgia’s regions” was held at the National Parliamentary Library of Georgia.

Expeditions

Giorgi Kraveishvili – co-founder and Director of N.E. L.E “Heyamo” held expeditions:

11-12.02.2017 – with the Laz in the villages of Kvartiati and Gonio (Khelvachauri district).

6-9.06.2017 – with the Ingiloians in the village of Samtatsqaro (Dedoplistsqaro district).

Concert Tours

7.01.2017 – State Ensemble Rustavi participated in the cultural event as part of the “Georgian-German Year” in Germany.

10.01- 13.02.2017 – Chanter-singers’ choir Adilei held concerts and work-shops in the USA

4.04.2017 – State Ensemble Rustavi held a solo concert in Riga (Latvia).

5.05-15.05.2017 – Chanter-singers’ choir Adilei held concerts and work-shops in Italy.

14-15.06.2017 – State Ensembles Basiani and Rustavi together with pianist Giorgi Mikadze participated in the events dedicated to the 25th anniversary of the diplomatic relations between Georgia and PRC and Independence Day of Georgia in Beijing.

20-24.06.2017 – State Ensemble Rustavi was on a concert tour in Krakow (Poland).

Concerts, Evenings, Exhibitions

1.01.2017 – State Ensemble Rustavi’s solo concert was held at Jansugh Kakhidze Music Center.

15.02.2017 – The evening “Love in Georgian Folklore” was held at the Museum of Folk and Applied Arts.

21.03.2017 – State Ensemble Rustavi’s solo concert was held at Tbilisi State Opera and Ballet Theatre.

17.05.2017 – Exhibition of applied art “Old and New Khevsureti” was held at the Gallery of the Folklore State Center of Georgia.

21.05.2017 – First joint concert of Ensemble Sakhioba and local chanter-singers’ choir Amaghleba and presentation of Amaghleba’s first audio album at Chokhatauri House of Culture

22.05.2017 – Fifth Award-Concert of the Georgian Chanting Foundation was held at Rustaveli State Theatre.

23.05.2017 – Concert of the pupils of Ozurgeti Choir Master’s school of the Folklore State center was held at the Assembly Hall of the Georgian Patriarchy Television.

25.05.2017 – The evening dedicated to the memory of Vakhtang Kotetishvili – renowned Georgian folklorist was held at Rustaveli State Theatre.

25. 05.2017 – Joint concert of the teachers of Si-ena Jazz Academy and Tbilisi State Conservatoire was held at Jazz College Concert Hall.

25, 26, 28.05.2017 – Dutch-Georgian concerts with the participation of Dutch wind ensemble, Anchiskhati Church Choir, ensemble Adilei, Gori Women’s Choir, Niaz Diasamidze and Levan Tskhadadze were held at the Grand Hall of Tbilisi State Conservatoire, Club 33a and Telavi Drama Theatre as part of the project “Made in Georgia”.

25. 05.2017 – Evening of folk poetry “Verse you won’t be lost” was held at Rustaveli State Theatre.

26.05.2017 – State Ensemble Rustavi’s solo concert dedicated to Georgia’ Independence Day was held in Mtskheta.

27.05.2017 – Concert of Tbilisi ensembles entitled “Singing Georgia” was held at the State Museum of Georgian Folk Song and Musical Instruments as part of the Project “Night at the Museum”.

9.06.2017 – Exhibition of the works made by the pupils of the Holy Noble King Tamar boarding-school was held at the Gallery of the Folklore State center of Georgia.

9.06.2017 – chanter-singers’ ensemble Tevani of Sairkhe St. Nino theological boarding-school held its first solo concert at Sachkhere Center of Culture.

14.06.2017 – Male chanter-singer’s ensemble Ertoba’s first concert and presentation of their third audio album was held at the Grand Hall of Tbilisi State Conservatoire.

18.06.2017 – Joint concert of Tbilisi Lurji Monastery Children’s Ethnographic Studio Amer-Imeri and folk choir Nai Na of Meliton Balanchivadze Kutaisi Central Music School was held at Kutaisi state Opera and Ballet Theatre.

23.06.2017 – Evening of the vocal music dedicated to Philimon Koridze – renowned Georgian singer was held at the Tbilisi State Conservatoire.

Publications

The third audio album of ensemble **Didgori**



The third audio album of ensemble **Ertoba**



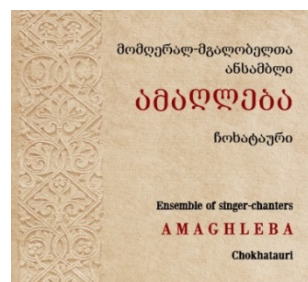
The second audio album of ensemble **Patara Kakhi**



Mikheil Mtsuravishvili's audio album



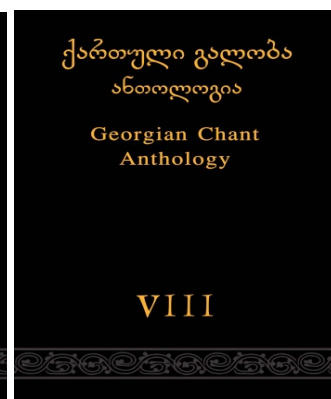
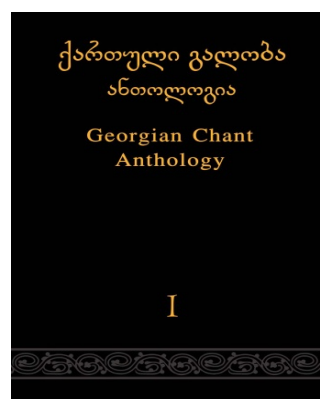
The first audio album of chanter-singer's choir **Amaghleba** of Chokhatauri District



Educational book “**Svan Folk Songs**” (Collection of Sheet Music with Two CDs for Self-study) from the series “Teach Yourself Georgian Folk Songs” (Vol.I)

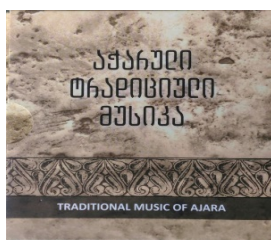
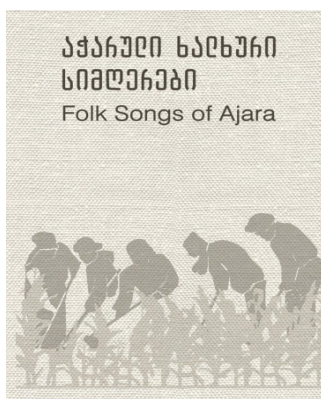


Anthology “**Georgian Chant**” (Volumes I and VIII)





Notated collection **“Folk Songs of Ajara”**
and
audio album (with 4 CDs)
“Traditional Music of Ajara”



Prepared by **Maka Khardziani**



Islam Pilpani

Islam Pilpani – a renowned tradition bearer, a beneficent of Svan folk song, choir master and *chuniri* player, a good connoisseur of tens of Svan songs and worthy successor of old singing traditions passed way on 12 March.

When Islam was 14 years old his uncle Aleksi Pilpani took him to Mestia regional song and dance ensemble, then-directed by Platon Dadvani. After that during 70 years he did much for the restoration and promotion of Svan song. Ensemble Riho, which was given this name by Islam in 1989, is actively involved in Georgia's folk life and popularizes Svan folk music.

For more than two decades Islam's work has gone beyond the borders of Georgia and has caught the attention of foreign musicians. He was repeatedly invited to various European countries (France, Germany and Poland) to hold master-classes; all the year round the Pilpanis' house in Lenjeri hosted foreign visitors interested in studying songs and playing the *chuniri*.

Hopefully, this tradition will continue after his passing, as fortunately he has worthy successors: Islam's son – Vakhtang and grandchildren: Anano, Beshken and Eka Pilpanis, Who

have formed family ensemble Nanila and actively promote Svan songs. Ensemble Riho also continues its activity; from now on it will be directed by Vakhtang Pilpani.

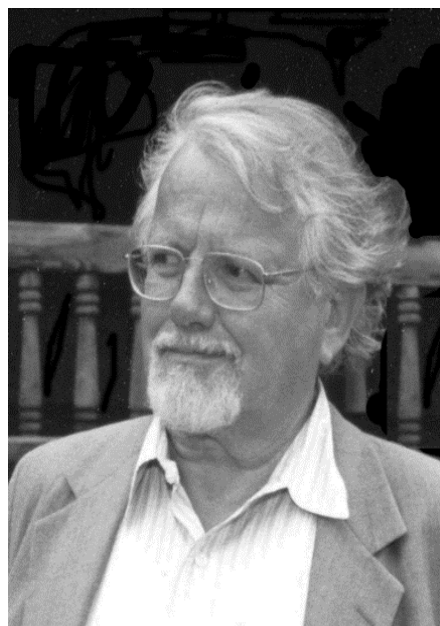
In 2013 “Georgian Chanting Foundation” rewarded Islam Pilpani as a “Beneficent of Georgian Folk song”; in 2016 for his contribution to Georgian culture he was conferred the title “Grand Master of Art”; Riho was the first-place winner among the municipal ensembles at the 2015-2016 National Inspection-Festival of Georgian Folklore; “Georgian Chanting Foundation” rewarded Riho as “Beneficent of Georgian Folklore”.

“Georgian Chanting Foundation” has published the book “Svan Folk Songs” – a collection with two audio CDs, including audio examples and notations of 13 Svan songs recorded from Riho by Melodiya in 1989.

A monograph about Islam Pilpani is being prepared for publication by “Georgian Chanting Foundation” thanks to which the readers will learn more about the life and creative work of the choir-master, who is the best example of love and devotion to Georgian folk music.

Maka Khardziani

In Memory of Dieter Christensen



Dieter Christensen

International Research Centre for Traditional Polyphony is deeply saddened by the passing of Dieter Christensen – renowned American ethnomusicologist, great friend of Georgia and supporter of our Center from the day of its foundation.

It is hard to name a significant international organization in ethnomusicology, with which Dieter Christensen honorary professor of Columbia University and long-time Director of the Centre for Ethnomusicology of Columbia University has not collaborated since the 1960s: He was a member of the International Folk Music Executive Council of UNESCO Ethnomusicological Society and a member of the International Executive Council and Board of Directors of Traditional Music, chairman and Director General of various committees, editor of their publications including the Bulletin of traditional music and Yearbook, also editor of UNESCO traditional music collections since the 1980s...

We had particular relation with him, as a friend of Georgian culture since 2001, when he significantly assisted Mr. Anzor Erkomaishvili

during the discussion on the proclamation of Georgian polyphonic singing by UNESCO.

From 2002 Prof. Christensen constantly confirmed his loyalty with his participation in the International Symposia of Tbilisi State Conservatoire and determined their high scientific level together with other world-renowned scholars. We gratefully recall his active support to establish the International Research Center for Traditional Polyphony at Tbilisi State Conservatoire; he was a member of the Center's International Council. On his initiative Round Table "New Thinking about Evolution and Expressive Behaviour – Polyphony as Part of What and How We Have Become" was planned for the 6th Symposium 2012.

In addition to all afore-mentioned Prof. Christensen was a very nice and sociable person. His boundless optimism and humour made everyone feel comfortable.

IRCTP will always remember the merited scholar with gratitude and love!

Foreign Performers of Georgian Folk Music

Finnish Ensemble Iberia

Ensemble Iberia is a finnish group of traditional Georgian folk song functioning in Helsinki. It was officially established in 2012 by father monk Damaskinos Olkinuora and Me. We both had functioning as performing musicians for many years before that. Damaskinos had been conducting orthodox choirs too.

There had not yet been ensembles of Georgian song in Finland. Only very few Georgians were living in Finland that time (and still the number is not huge). Actually some efforts were made to find some intrested ones among the few Georgians that do live in southern Finland to join. To find a Georgian teacher for the ensemble that would live in Finland didn't seem possible.



Ensemble Iberia

Now there are four members in the ensemble and none of them is Georgian. All the members of ensemble have been doing music before. Some of the members have strong classical, others – more pop or folk orientated backround in music.

In the beginning, we didn't have our own developed style at all: Iberia's repertoire concisted mostly of popular folk songs, but also some very traditional ritual songs, church chants but also suprisingly the romances composed by

Giorgi Tsabadze since one Georgian lady had suggested those to our repertoire giving a book of sheet music too! In the future we also included some songs of Inola Gurgulia too that I had arranged in Finnish.

The name suggestion for the group came from Konstantine Ioseliani then-Chargé d'Affaires of Georgia in Finland. Ioseliani was also present in that performance. Sometimes people asked what the repertoire of the ensemble Iberia had to do with Spanish music. Iberia members often had to explain what was behind the name.

The repertoire of Iberia consists of the songs learned at the workshops of Georgian song, songs learned from CDs, recordings as a source. Papers with lyrics, sometimes transcriptions would be auxiliary means for learning and performance.

Ensemble Iberia first performed for public on 30.05.2012 at the cultural center Caisa in Helsinki. There were five singers and as a surprise performer one Georgian lady sang "Tbiliso" and also joined in some traditional songs like "Asho Chela" and "Rachuli Lale". The repertoire was very versatile. On the one hand traditional and popular traditional polyphonic songs and on the other hand romances composed by Giorgi Tsabadze. Some of Tsabadze's songs had been arranged in Finnish language by Iberia. Among the audience of the first concert there were Finns, Georgians and a few Russians.

During the following year, the style of Iberia developed in more traditional way. Studies of Georgian language and chants by me, taking the programme of Georgian traditional Georgian polyphony, activities with folk music helped a lot when building the spirit of the ensemble.

In autumn 2012 a philanthropic society became a co-operator of Iberia, inviting the recently established ensemble to perform in a charity concert with the aim to get funds to support Georgian refugee families. The concert in Balders was a success. The audience was larger than at the first concert.

In addition, Iberia also performed at Helsinki orthodox cathedral, in theaters, cafes, bookstores and private occasions.

In autumn 2013 two members left the group for personal reasons. Next year a bass singer moved far from Helsinki.

Same year one of establishers moved to Joensuu, eastern Finland and announced that he was to become a monk. In the same autumn that two female voices had left, a new had joined the ensemble, but balance had changed a lot.

Iberia decided to continue despite the challenges.

Alongside Iberia there is another group of mainly Georgian folk songs; Dzveli Pepela was created about 4 years ago when a teacher of Tuva throat song also worked as a folk music journalist came to me, knowing that I was taking the programme of Georgian folk song at Tbilisi conservatoire, and asked if I could teach some Georgian song that I knew to him and his friends. The repertoire of Dzveli Pepela consists of mainly Georgian folk songs, but sometimes they also sing Epirotic polyphony in Greek and Albanian languages.

At my mother's cafe there functions a club of Georgian song Emännät (hosts), which sings Georgian folk songs chiefly for their own entertainment. Most of those ladies didn't know each other in the past, but we got to know each other through the interest to Georgian song. In best cases multipart singing unites.

As I have already said, I deal with Georgian music mostly as a hobby. But is it just hobby what motivates to copy, to transliterate Georgian text into Latin alphabet, to share the little that I know, to learn new voices? In addition to the beauty of music it might be the aspect of collectivity when there are people together without competition, with enthusiasm, that gives me energy. That is the biggest award.

Meri-Sofia Lakopoulos
One of the founders of Iberia

One Georgian Folk ensemble

Ertoba

Male folk ensemble Ertoba was created in 2013 on the initiative of its future director, choir-master and precentor, a soloist of ensembles Erisioni and Sakhioba Tornike Kandelaki.

Most of Ertoba members, as boys, sang in ensemble Mdzlevari. The friends often met at parties and sang; the idea to create an ensemble was born among them, its name was also collectively chosen.

The goal of the Ensemble was determined from the beginning: to create a folk group, which would perform traditional, folk examples in traditional performance manner.



Ensemble Ertoba

Only the director is a professional musician. None of the ensemble members have special musical education, they are of different professions: a lawyer, an accountant, bank employee... they have been united by the love for Georgian song and chant. Most of them are chanters at different churches.

Initially there were only eight members in the group, currently they are fifteen. Ertoba members are: Tornike Kandelaki, Amiran Ramishvili, Bacho Mushkudiani, Tazo Gogia, Temur Vashakidze (I voices), Giorgi Kobaidze, Beka Saghrishvili, Tornike Kobakhidze, Dato Tsertsvadze (II voices); Ako Gagoshidze, Karlo Kon-

tridze, Bacho Saganelidze, Giorgi Kontridze, Beka Grigalashvili and Giorgi Chachua (basses).

The ensemble's repertoire includes about 50 songs from different parts of Georgia. They do their best to encompass almost all parts of the country as much as possible. Most of the group members are originally from West Georgia. Accordingly, songs of Western Georgia prevail in their repertoire.

The repertoire is nourished with old recordings. They believe, that in old recordings song character is shown best. In the absence of archival recordings, they use the songs of new ensembles. They use notations only when learning chants.

The ensemble's repertoire is basically determined by the director, who also leads the process of working on the songs. "First we study draft material; then we concentrate on details. Boys are actively involved in the work process. There were occasions when they found interesting details in a song. We are free in terms of improvisation. I do not ask boys to accurately copy the recording. It can be said that they are absolutely free in performance. Main thing is that improvisation does not go beyond the performance area of the region. What is most important the performance manner is natural" – says Tornike Kandelaki.

Different is the approach to the performance of church hymns, as church chanting is the sphere of professional music, they think, that the freedom they have in folk song performance is unjustified in this case. Church chanting has its rules, which they obey.

At this stage Ertoba does not have many church hymns in its repertoire. However, in future they plan to release a separate CD of church hymns.

Ertoba leads active concert life. It performs in concerts in Georgia and elsewhere. In 2015 Ertoba held concerts dedicated to the Independence Day of Georgia in Poland. In 2014-2016 small membership of the ensemble was twice in Baku. Held two solo concerts for

the festival in Batumi as part of the “Check in Georgia” project; also performed solo program for the event “Night at the Museum” held at the State Museum of Georgian Folk Songs and Instruments and Folklore State Center of Georgia. Ertoba periodically participates in various festivals and concerts: Art Geni Festival (2014), ensemble Sakhioba’s jubilee concert (2016), Ertoba was a laureate of the 2015-2106 National Folklore Festival of Georgia.

Ertoba has released three audio albums. First CD includes 15 songs and chants from Georgia’s various regions. The album was published with the support of the Folklore State Center of Georgia. Second CD comprises well-known and popular variants of urban songs. The group has completed working on the third audio album, which comprises 15 lesser known examples from various parts of Georgia (Achara, Guria, Svaneti, Samegrelo, Imereti, Kartli, Kakheti, Tusheti).

On 14 June Ertoba held first solo concert and presentation of its third audio album at the Grand Hall of Tbilisi State Conservatoire.

We wish Ertoba success and advancement in the creative field!

Sopio Kotrikadze

Doctoral Student of Ilia State University

Foreigners about Georgian Folklore

“My Path to Georgian Song”



Meri-Sofia Lakopoulos

I am a Finnish free-lance musician and interpreter (of Greek and Persian languages), living in Helsinki. I grew up in eastern Helsinki having both classical music and folk music as a musical background of my childhood and youth. I started to practice folk music actively at the age of seventeen. Georgian folk song holds a very distinguished and special place among my musical activities. I consider it as a serious hobby which enriches my identity and approach as of a musician. Now I’ll try to explain how I got in touch with Georgian folk music and how I stepped on the path of exploring Georgian folk songs.

Choir Imeri from Georgian SSR had a concert at a small Lutheran church in Vuosaari a district in eastern Helsinki in the summer, 1990. I, aged 12 then, attended the concert together with my family.

The experience was unforgettable as after 26 years I still remember the details: the boys and young men in traditional Caucasian chokhas, looking serious. The rhythm of the first song reminded me of a Hungarian song that I had happened to hear, singing in breath register reminded of Greek and Finnish folk music. But the type of music was totally different from what

I had ever heard. It can be said, that I liked it then, but it was intriguing.

My interest towards Georgian polyphony didn't start immediately, but gradually as one may see: It was in 1996 when at Sibelius academy's library I was watching and listening to the video anthology of the world music and dance; suddenly in the section of the Soviet Union the part including Georgia started. Maybe it was Gurian polyphony. I was a lover of early Western polyphony. This seemed archaic and modern-avantgardistic at the same time. I was wondering if I could find that kind of songs somewhere? But it was not easy to find Georgian singing-material, neither sheet music for for that specific song or similar examples. CDs with Georgian polyphony were not easy to find either.

At that time I had started to search my own Greek identity through Finnish and Greek folk music. In september 1997 at the Festival of Greek Diaspora musicians in Athens in which I participated as a member of my father's band, I happened to hear Georgian girls from Tbilisi Conservatoire performing Georgian chants. At that time I experienced Georgian folk song as medieval polyphonic masterpieces from Western European heritage (I didn't know about the variety of Georgian polyphony). During that trip I realized the connection between the Pontic Greeks and Georgians or let's say descendants of the ancient Colchis. I continued my activities in Greek folk music becoming very interested in Pontic Greek music and history, which led me to get familiarized with the music of Asia Minor: Turkish, Persian and Kurdish.

Bridge from Pontos to Colcheti

The decision to focus on Georgian folk song was conditioned by the gradually growing interest.

The reason (or reasons since those seem to be many) is complex as Gurian polyphony may sometimes be in its most contrapuntal form. In addition to the aesthetic and emotional

enchantment, one layer may be awareness of the connection to ancient Greece through ancient Pontos; Friendship and connections I had before to that country (that time mainly with people living in Tbilisi), the stories I had heard from grandparents and neighbours related to Georgia, some chapters in Russian language books (I was in one of the rare schools in Finland with Russian as a compulsory subject) increased my interest towards Georgian culture.

The final kick off to start listening to Georgian folk songs more and get deeper into them was in 2009 in Athens when I heard one Kakhetian song *Tsinstqaro*. It was not the complexity of polyphony but the cultivated melody and the intensity in which the song was sung something special. If 13 years earlier Georgian folk song made strong impression on me was the complexity of polyphony, this time it was the cultivated melody with melismata and the feeling of continuation that captured me.

Unlike monodic music (Anatolian, Byzantine, Iranian) that I had been used to listening, instead of having instrumental accompaniment this song had two solo voices, on the background of other voices, that I later heard to be called *bani*. I couldn't compare with Byzantine psalmody or chant, because the context of church and folk in this case and the feeling was different, despite the fact that in Byzantine church singing they don't use instruments but vocal drone as they do in Georgian folk song too.

I started listening to Georgian songs on Youtube and CDs, that I had found at the library and music antiques. I also practiced some songs on my own, started to dream about regular ensemble of Georgian folk songs. Somehow the task seemed too challenging. I felt that it would be a very heavy path. Somehow I even wished that something would hinder me from that. There was no Georgian folk group in Finland at that time. I thought that maybe I could sing some Georgian songs in some of the existing ensembles basically focusing on other songs: I

introduced some Georgian folk songs to the vocal group of medieval song I used to sing with and we performed those along with medieval polyphonic and monodic songs.

In June of the same year I travelled to the city of Joensuu in Eastern Finland with the aim to participate in the Symposium of ISOCM (International Society for Orthodox Music), because there was a workshop of Georgian chant (Diasamidze – Graham, Shugliashvili –Graham).

One of the employees of the symposium and enthusiastic participants of the workshop was chanter Dr.Theol. Monk Damaskinos Olkinuora (that time Jaakko Olkinuora). One evening I spontaneously asked him “what if we establish a Georgian singing group” (I had noticed strong interest to Georgian chant and folk song). He was immediately enthusiastic. In the autumn of 2011 we started to practice Georgian songs together, and the following year when enough singers were collected, the group made first public performance under the name Iberia.

My first trip to Georgia was in 2011. I visited only Tbilisi. During the one-week trip I managed to visit Mtskheta and Tbilisi, and get a *panduri* – a chromatic one.

When I travelled to Greece I managed to find the “Caucasus Society” in Athens, where I got some lessons in chromatic *pandouri* I had bought in Tbilisi in the summer 2011. My teacher was a 17-year-old Giorgi Rokhvadze. That time I didn't know about the existence of *folk pandouri*.

In 2012 I ended up to apply for the Study Program “Georgian Folk music” at the IRCTP of Tbilisi State Conservatoire. I saved money and travelled to Tbilisi.

It was quite soon after I had started the studies that I realised how little I knew. I also came to the conclusion that deeper understanding of the song content required to understand tradition and philosophy.

When studying in Tbilisi my teachers where: Rusudan Tsurtssumia, Ketevan Baiashvili, Nino Razmadze, Tornike Skhiereli, Davit

Abramishvili, my teachers of Georgian language were Manana Tabidze and her daughter Tamar. When studying in Georgia I experienced the life of the capital city and met people of different kinds. Since 2011 I have travelled to Georgia nine times and visited other cities too. I always feel that there is so much I don't know and so many things to learn and understand.



My Teachers at Tbilisi Conservatoire

In the summer 2016, for the first time in my life I participated in Georgian folk song tour in Kobuleti organized by Maia Kachkachishvili. Our teachers were Archil Medolishvili and Tristan Sikharulidze. The participants were from Western Europe and Canada. I was surprised how experienced the participants were and how much repertoire and knowledge they had! That tour again taught humility and patience to me.

Interest for Georgian music in Finland

I think that interest to Georgian folk song will increase a lot in the coming years since the interest to the entire country has increased during last years thanks to some TV programs, books and new Georgian restaurants. More and more Finns will probably become enthusiastic about Georgian folk song too. At Orthodox churches some chants have already been practiced for several years, but folk song, in a way, is different as it may include a bigger variety of people while orthodox chant, in general, is somehow practiced

only by a small circle (only 1% of Finnish population is orthodox). Monk Damaskinos in Joensuu trains and conducts *Psaltikon* choir, its repertoire includes Georgian chants as well.

In January, 2017 a workshop of Georgian folksong was organized in Helsinki by the photographer Soili Mustapää who had participated in Nana Mzhavanadze's workshops in London and Georgia. People seemed enthusiastic and most of them were enchanted by the idea of gathering in future too. This challenged me also to remember my own engagement with Georgian song some years ago.

If, today, someone asks me why I like Georgian folk songs and why I end up to study Georgian folk songs I am not sure what I will answer. Its a complex subject just like Gurian polyphony...

Meri-Sofia Lakopoulos
Finnish freelance musician

A New Publication

Svan Folk Songs
(Collection of Sheet Music with
Two CDs for Self-study)

Georgian Chanting Foundation started a series of educational publications "Teach Yourself Georgian Folk Songs", first volume of which offers Georgian and foreign professional and amateur musicians to study Svan folk songs. This is a sheet music collection with two CDs implied specially for study purpose. The audio recordings performed by Mestia Folk Song and Dance Ensemble Riho (directed by Islam Pilpani) were made in the 1980s at the all-Union Sound Recording Studio "Melodiya".



The collection includes thirteen Svan songs: *Riho*, *Dala Kojas Khelghvazhale*, *Lile*, *Lazhghvash*, *Kviria*, *Vitsbil-Matsbil* and *Elia Lerde* (CD 1); *Kaltid*, *Mirangula*, *Shgari da Lashgari*, *Mgzavruli*, *Balskvemouri zari* and *Lataluri zari* (CD 2). *Dala Kojas Khelghvazhale*, *Vitsbil-Matsbil* and *Mirangula* are performed with the accompaniment of Svan traditional instruments – *chuniri* and *changi*. *Chuniri* is played by Islam Pilpani, *changi* – by Givi Pirtskhelani.

Educational purpose of the publication is implied by the songs recorded in four tracks: all voice parts are heard equally on track 1; separate

voice parts are marked out on the other three. Considering the complexity of Svan language, the collection is supplied with complete song texts. Together with the annotations (song genre, content, form of performance, social function), notes and explanations, which will facilitate the job to the persons interested in the study of Svan songs, whose number has fortunately increased.

The publication will help to study the songs correctly – from the stand point of mode, intoning peculiarities, vocal interrelations, degree of improvisation, singing manner, verbal text and correct interpretation of the glossolalia; and also assist in the in-depth study of the musical-verbal texts of Svan songs.

Of course, thirteen songs constitute only a small part of ensemble Riho's repertoire and rich Svan vocal heritage in general. But, hopefully this work will continue, all the more that the interest to such publications is increasing day in day out.

Maka Khardziani
Compiler

Albanian Polyphony

Albanian folk music culture is one of the wealthiest oases of traditional polyphony in the world. Here, like Georgia, there is a great variety of polyphony forms. In 2005, UNESCO proclaimed Albanian drone "Iso" polyphony a "Masterpiece of Intangible Cultural Heritage of Humanity".



Folk group from Southern Albania

Albanian polyphony is mainly performed by men - in a variety of rituals such as wedding, working process, religious and other celebrations. However, noteworthy mentioning are Albanian dirges – performed with the alternation of two soloists on the background of bass drone. A large part of the songs are performed as round dance. Most often Albanian polyphony has been heard at the famous folklore festival in Gjirokastër since 1968. About the same period, the Albanian polyphony became popular throughout the world. In 1995, another festival was opened in Berat (south-central Albania). Continuation of polyphonic tradition is prevented by severe social conditions, villages are being emptied and the locals are leaving the country in search of jobs elsewhere. Conditionally Albania is divided into two parts - northern

and southern regions. Polyphony is disseminated, though unequally, in both parts. From this viewpoint Tirana and Shkodër regions stand separately – polyphony is rare here.

In the North, among Ghegs, polyphony is less common than in the south, it is mainly encountered in the western mountainous region of north Albania. This is drone polyphony with sequential intervals characteristic to the Balkans. In general, old singing style is better preserved in this area. The Ghegs' mainly sing on epic themes. Frequent are songs about dignity, hospitality, betrayal, revenge, etc.



Women's folk song and dance ensemble

Musical language of the Labs and Tosks in the south of the country is much more polyphonic. There are several dialects here: Chabs', Labs' and Myzeqe. These all have drone-type polyphony, two- and three-part singing; sfour-part examples are also encountered (Vlorë area). In four-part songs there are voices with specific timbre and performance manner – moans, vibrato and falsetto. In Labëria two-part songs are basically performed by women, three-part examples – by both men and women, but four-part songs – mostly by men.

The Labs live in the most uninhabited mountains and have the most archaic forms of life mode. Here drone is mostly recitative and tells the verbal text together with other voice-parts. Top voices have less melismata with more clearly pronounced top and middle voices. Mid-

dle voice rarely exceeds fifth frame. This form of polyphony is often accompanied by dissonant chords comprised of seconds, fourths and fifths. Basically common here is three-part singing tradition, four-part singing is relatively rare.

In general polyphonies of Toskere and Myzeqe are much closer to each other, than to that of Labëria. In latter a female soloist sometimes sings in for-part songs as well, whilst in Toskere women and men sing in separate groups. Two-part a cappella songs of Toskere and Myzeqe is mainly encountered in female repertoire. Three-part singing is more frequent in male repertoire, with wider vocal range and more melismata.

In Toskere and Myzeqe regions polyphony is frequently accompanied by instrumental ensembles composed of a clarinet, violin, lutnia and tambourine (or “daf”-drum).

Polyphony of Chams is based on continued, sustained drone. Two soloists improvise on the background of choir drone on the same pitch sound; develop melodic line is rich with melismata. The melody is basically descending, it descends wave-like to the system support (drone). In general, Albanian drone is unmovable, without modulations or cadences. The song ends with drone glissando.

Top voice is the leading one. Sometimes middle voice is only a “shadow”, sometimes it tries to share the initiative of the leading voice. Both joint and alternating performance is encountered.

Solo voices rarely change the roles in register. Also rare is parallel movement of two top voices. It is interesting, that in Albanian music bass – low drone voice is often called “mban” (“support” -e mban).

In Albania drone is referred to as “Iso”, this term was also used in Byzantium as “Isokratema”, “Ison” – sustained drone performed in unison. The word “unison” itself implies unified ison. In Toskere Iso (Izo) is basically sung by sustained drone, on the sound “e” – often with chain breathing; and with rhythmic figuration

drone among the Labs. Albanian melody may have been influenced by Muezzin Muslim intoning (today Albanian population is comprised of 70% Muslim, 20% Orthodox and 10% Catholic believers).

Albanian Iso-polyphony chiefly bases on two opposing soloists, with their counterparts and drone-accompanied singing. Unlike Ison-based polyphony, modern forms of chordal polyphony, created under the influence of European style, bases on parallel thirds and sixths. This singing style is particularly popular in the cities of South Albania.

It should be said that, generally, one or two upper voices on the background of sustained drone is characteristic of almost all Balkan population. However, the Albanian style of polyphonic layers is encountered near Albanian border: the Epirus Mountains (Greece), Gostivar (Macedonia) and Malesia-e-Madi (Montenegro).

Tamaz Gabisonia
Associate Professor of
Ilia State University

Traditional Family Ensemble

The Urushadzes

The tradition of family music performance has existed in Georgia from olden times. It is thanks to this tradition that numerous folk examples have survived. In Georgia there were many families of singers, singers' dynasties: the Erkomaishvilis, Berdzenishvilis, Chavleishvilis, Khukhunaishvilis... Noteworthy among them, undoubtedly, are the Urushadzes, who still continue family performance tradition of folk examples. They are the descendants of famous Gurian singer Karlo Urushadze – his grandchildren and great grandchildren, who worthily continue the road paved by their ancestors...

*Here is the interview with the family ensemble members – **Sergo and Lela Urushadzes.***

M.K. First of all, interesting is your opinion about the tradition of family music performance.

L.U. I think this is a very important tradition. Singing brings family closer and makes them feel more fulfilled; it is also important that children learn singing, fall in love with folk music and consider it inseparable from their life from early age.

S.U. This tradition was transmitted from generation to generation. In the past a family ensemble was referred to by the family name, for instance family traditions of the Khukhunaishvilis, Berdzenishvilis, Erkomaishvilis... I am happy that this is our case too. I think this tradition played significant role in the preservation of songs and chants.

M.K. When and how was the idea of creating a family ensemble born?

L.U. Our family ensemble was created largely thanks to our grandfather Karlo Urushadze. He learned to sing in the family and sang with his parents and brother. Then he continued the tradition and taught us all to sing.

S.U. As long as I remember myself, grandfather taught us songs. Any honourable guest was sent

to the Urushadzes to film. Once Anzor Erkomashvili told grandfather what he thought about recording a family album... That's where the history of the Urushadze family ensemble started.



Karlo Urushadze with his grandchildren – Lela and Sergo

M.K. What was the initial membership and who joined gradually?

S.U. Initially we sang as a whole family: grandfather – Karlo Urushadze, grandmother – Nunu Taqaishvili, father – Zaal Urushadze, mother – Mzia Tskvitinidze, my sisters – Lela and Bela Urushadzes and I. When our aunts – Lia and Tamar Urushadzes came for a visit, they also joined the ensemble. After grandfather's passing, we – his grandchildren continue the tradition and now we teach our children to sing.

M.K. As I know Karlo Urushadze himself came from a renowned dynasty of singers. What can you say about his ancestors?

L.U. Karlo's grandfather Giorgi Iobishvili was a celebrated chanter-singer, a member of Gigo Erkomashvili's choir; his father – Sergo Urushadze was a student of Hegumen Nestor Kontridze – priest at the Virgin Mary Church in the village of Likhauri; together with his mother and uncle – Olia and Tele Iobishvilis Karlo sang in Varlam Simonishvili's choir.

M.K. At what age were you taught to sing?

L.U. We started learning songs when we were 2-3 years old. Grandfather spent much time with us, we sang together, but his relation with Sergo was special. When Sergo was born, grandfather no had quit working and had much free time. They spent days together; when Sergo was 3-4 years old he could already sing *Chven mshvidoba* and *Supris khelkhvavi*!

M.K. Sergo, Could you, please, recall episodes of your elation with grandfather, his advice on teaching songs, his attitude to this process?

S.U. For grandfather singing was all his life, he often told us about his ancestors, his teacher Varlam Simonishvili and other singers; he taught us different variants of songs. He used to say that song could not be taught by force, it should come from heart, I vaguely remember myself playing in the yard and listening to Varlam Simonishvili's recordings. Probably this is when my love for folk song started. He taught me easy songs with *chonguri* accompaniment; however first thing I remember is the beginning of *Khasanbegura*, we keep its recording at home. I was 2 years old then! Later, when I returned from school or helped in the work around the house, he taught me *Chven mshvidoba*, *Madlobeli* and similar difficult songs during breaks. This was our rest. Grandpa used to say that song was for listening and enjoying. He did not like when people boasted for having another singer "pushed out" of singing and asked me never to do so; in the learning process yes, but not when singing. Initially he always taught us easy variants, so that we did not give up. Singing stood above his family, song was in the first place for him, and then followed everything else. He often gave strict comments even to the officials who spoke during singing and did not listen.

M.K. Which songs did you learn from your grandfather?

L.U. A lot of Gurian songs: *Dila*, *Maspindzelsa*, *Mkhiarulsa*, *Adila-Alipasha*, *Chven Mshvidoba*, *Shavi Shashvi*, *Supris Khelkhvavi*, *Natvra*, *Madlobeli*, *Brevalo* and many others.

S.U. 90% of what I know I have learned from grandfather, I learned a lot of variants on my own, but I know main songs from him.

M.K. How do you teach your children?

L.U. We teach our children relatively simple songs with *chonguri* accompaniment, like grandfather did. We do not force them, but do everything to make them interested, when we start singing they also become willing to; we want them to know what we know and continue the tradition. I think that child's love to song starts from the moment he hears his mother's lullaby. This is why our children grew up listening to lullabies.

M.K. Please introduce the young generation of your family. Do all of them sing?

L.U. All of them, without exception, have musical ear, however Sergo's children are distinguished. Young generation of the family ensemble is: Sergo's three daughters Mariam (aged 6), Keso (aged 4) and Tamar (aged 2) Urushadzes; Bela's two sons: Konstantine (2) and Tengo (11) Gabidzashvilis; and my three sons: Giorgi (9), Nikoloz (5) and Ana (4) Kaladzes.

M.K. Thus Urushadze family ensemble has a reliable future!

L.U. We have a great hope for this.

M.K. I know that your repertoire is mainly comprised of Gurian songs. What is the source for your creative work?

L.U. Yes, that is true, because grandfather taught us Gurian songs. But we may expand our repertoire in future. The source for our creative work is still the songs taught by him, as well as unique archival recordings, of course. I, personally, often listen to old recordings, also remember grandfather's variants and often sing their combination.

M.K. Please tell us about your family ensemble's creative achievements.

S.U. So far we have one family album. Together with grandfather we often participated in concerts and festivals. After his passing we continue our creative life together with our children, take part in different events, for instance, we were second place winners in the "Family Ensembles" nomination of the 2015-2016 Georgian National Folklore Inspection Festival. The festival has further deepened our children's interest in singing, for which I want to thank the Folklore State Centre of Georgia.



Urushadze family ensemble

M.K. What are your plans for future?

L.U. Main thing for us is not to lose the tradition of family music performance, teach songs to our children and continue creative life together with them; this was grandfather's great dream.

M.K. On behalf of the International Research Center for Traditional Polyphony I wish success to Urushadze family ensemble and hope that they will preserve and continue the rooted tradition of family music performance!

The interview was recorded by
Maka Khardziani

“Georgian Polyphony is a Masterpiece”

This interview recorded from Izaly Zemtsovsky after the 2nd International Symposium on Traditional polyphony in 2004 was published in the March volume of newspaper “Tavisupali Sakartvelo”.



Izaly Zemtsovsky

Izaly Zemtsovsky, Doctor of Arts, professor, Merited Art Worker of Russia, was born and lived in St. Petersburg, conducted scientific-research activities at the Institute of Art History of the Russian Academy of Sciences. As he says in Soviet epoch he studied art in a broad sense, including ethnic music, East-European and Russian-European music and... even Shamanism! He was an organizer of all-Union Art Seminars, which boasted the attendance of the best specialists from the Soviet Union. It was there that in the 1960s-1970s he met the Georgians and their art, rooted in the depths of centuries. “They surprised me with their emotions” – Zemtsovsky recalls. Later, in the 1990s he moved to California and was amazed to meet the same kind of Georgians there: “Change the place of residence had not affected them”.

At the International Symposium on Traditional Polyphony in Tbilisi Zemtsovsky said:

“Georgian polyphony is the masterpiece of world folk art”.

J.I. It is commonly believed that the Georgian polyphony is aging, can it disappear with time?

I.Z. Those who say this should attend Georgian folk song concerts. I'm sure they will change their opinion. One might rarely listen to something more amazing than folk music. It contains open spirit of the ancient people, which the Georgians protected from foreign influence over centuries. How can the art, which endured centuries, disappear? Moreover, Georgian folk art intensively develops and is being enriched with new genres. Georgian songs are often compared to a Nightingale's whistle, but it is not a good comparison. I would rather compare it to a lark, who sings far from the ground high up in the sky. Georgian folk song also goes up higher and higher and easily defeats the distance. As its geographic boundaries are very narrow, it overcomes them and gifts other peoples with the happiness of art. Georgian multi-part singing was echoed in the vocal arts of many peoples. Georgian polyphony sounds in the repertoires of the Japanese, Americans, Germans and British.

The activities of Mr. Anzor Erkomaishvili – Head of the International Center for Georgian Folk Song greatly contributed to the dissemination of Georgian folk song in the world. The International Research Center for Traditional Polyphony of Tbilisi State Conservatoire (headed by Professor Rusudan Tsurtsumia) also does a great job as it publishes books and CDs which provide most valuable material on Georgian folk repertoire for its foreign admirers.

Your conservatory carries out truly deep scientific research of folk music, which is impossible without folklore and sacred music. Some of these issues were not at all studied. Now science bases on them, serious research is carried out, but I'd like to stress one detail – your musicology is slightly behind the music. You need musicological science, which will explain greatness of music in words. This is quite difficult.

J. I. Georgian music reflects traditions of the people. You mentioned its multidisciplinary nature.

I.Z. The genius of Georgian folk song is its deep content. Main themes have been attributed national importance. Even table songs aim to “carry” civil burden. Besides, in Georgia table songs gather the guests around *tamada*. I believe that Western countries can learn a lot from the peoples of the Caucasus, including traditional feast – one of the most important. Let’s compare Western fashionable buffets with Caucasian feast...

The Caucasus and, more precisely, Georgia is distinguished as its modern art is nourished by the roots leading deep in the centuries. That is what makes the Caucasus unique.

J. I. Does “the Caucasian program” of Berkeley University include foreigners’ interest in Georgian polyphony?

I.Z. The University issues Bulletin, which prints materials about the Caucasus. For example, I published the article “Georgia: Music in the Center”, in which I wrote about the Tbilisi International Symposia on Traditional Polyphony and the researchers of Georgian folk heritage. The interest in the Caucasus and Georgia encompasses many other aspects as well: among them priority is given to Georgian language, which at Berkeley University is taught by the son of famous ethnographer Mikheil Chikovani Vakhtang and his wife. My wife Alma Kunanbaeva, a descendant of the ancient family of Abay Qunanbayuli referred to as “Kazakh Pushkin”, teaches Kazakh Language via folklore, mythology and poetry at Berkley University.

The Americans believe that after the the collapse of the Soviet Union it is necessary to talk with the people of independent countries in their language. They study Georgian with this purpose.

J. I. As I know, during your last visit in Georgia, you were not only engaged with polyphony, but were looking for a sculptor. Did you find him?

I.Z. Unfortunately, I did not; the thing is that once political scientist Edward Walker – Executive Director of the Berkeley Program in Soviet Studies showed me two bronze sculptures of dancing couples with the sculptor’s signature: R. Mdivani. The owner only knew that the sculptor was a woman and lived in her grandmother’s house. Given the fact that this woman was an immigrant and donated the statues to the host as an expression of gratitude. In search of the author, the owner of the statues explored the genealogical table of all Mdivanis. 17 computer pages include all “found” noblemen and counts, who ever lived in old Europe and long time ago became “French” or “Russian”... One Mdivani leads to the ancestry of Prince Trubetskoy, but the initial letter “R” of a woman-sculptor is not found anywhere. My searches in Tbilisi were also unsuccessful. However, I hope to continue the searches during my next visits in Georgia.

The interview recorded by Jilda Ivanishvili

“Tavisupali sakartvelo” newspaper,
22.03.2005

P.S. Sadly, Prof Zemtsovsky could not find the sculptor during his subsequent visits to Georgia.

One Traditional Ritual

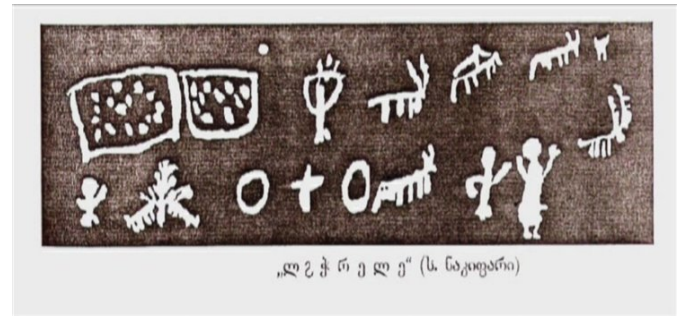
“Lipaanal”

From time immemorial almost in all parts of Georgia including Svaneti people believed in the life of the other world. Moreover, in their beliefs the deceased members of the family could decide the fate of the living, so they did everything to gain their favour. One of the traditional rituals that the Svans have preserved alive is “Lipaanal” – special day of the dead. This is a new-year-cycle holiday that starts on 18 January and ends on the first Monday after Epiphany, thus it has different duration each year. Besarion Nizharadze writes: “Every year the spirits come from the other world (from the graves, as some others say) and stay with their living family ... until Monday, the family cooks special dinner for the deceased and this time is called “lipaanal” (literally “blessing”).

The rituals of “lipaanal” are based on the archaic belief that the deceased could positively influence lives of the living and entreat the deities for their welfare. It is also related to the resurgence of the nature and this is why it has been included into the cycle of new-year holidays, the idea of the cycle was to bring the sun back to renew fertility forces. Similar holidays (*sultakrepa*, *suntoba*, etc) are documented in many parts of Georgia at different times of year. Similar beliefs existed among different peoples of the ancient world - Indians, Greeks and Romans. The Svans had special preparations for “lipaanal”: the house was cleaned, vessels and clothes were washed and memorial meal was cooked. No matter how poor the family was, they should not cover themselves with shame. The Svans would rather reject clothes and food all the year round, than not care enough about the souls during “lipaanal”. The responsibility for the unprotected dead was greater; memorial meal was cooked for them by the village or the owner of his property.

During “lipaanal” the Svans entreated the deceased for health, abundance of harvest and

cattle. For this purpose, during “lipaanal” with a special mix of purified flour and ashes they painted silhouettes of humans, domestic animals, birds or useful wild animals, linear images and astral-cosmic signs on the house walls, partitions of the stall, chests, etc., which have survived in old Svan houses to this day.



linear images and astral-cosmic signs on the house wall

On the first day of “lipaanal”, called *adgom* (lit. Easter) by the Svans, the family would lay the table with fast meal. Head of the family, who led the ritual, did not eat and did not speak all day long, when the table was laid in the evening men would line up, women would squat, in silence head of the family would say the names of all dead, prayed for them and pardoned them, entreating to come in and leave the house with good foot, to protect the family members and cattle from all harm, and forgive them if they were not happy with the hospitality. After dinner they made a big fire to keep the souls warm and entertained them telling fairy tales and playing *chuniri* and *changi*.

The Svans believed that on “lipaanal” Thursday the dead met in one place and resolved their family's destiny for one year. This was called *lalkhor* (lit. gathering). The same evening when the souls returned, the family should greet them with wheat porridge; the lame and ill could not reach the house until Saturday, for them the table was laid on Saturday. This day was called *naltakhvra* (lit. return). After midnight on

Sunday farewell meal was cooked and the souls would leave on Monday – head of the family, would lead them out of the house, sprinkling milk here and there from the mug, begged the

dead to protect the family from all harm. In the morning, young people would gather and walk door to door, with crosses and burning candles in their hands praying for the souls of the deceased: Oh, Christ God, magnanimous, multiply the youth of this family, have mercy on the souls of all the dead of the family...

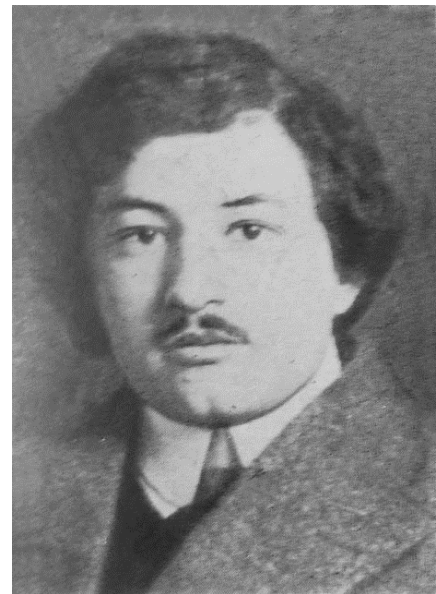
It is interesting, alongside Svaneti the ritual of “lipaanal” is also performed in different parts of Georgia inhabited by the Svans. Although most of the Svans follow ecclesiastical mode of life and attend public funerals for the dead on the days established by the church, they still celebrate “lipaanal” every year.

Prepared by **Maka Khardziani**
basing on the materials of **E. Gabliani,**
B. Nizharadze and V. Bardavelidze

Centers of Georgian Science and Culture

Shalva Amiranashvili **Museum of Fine Arts**

Georgian Artist Dimitri Shevardnadze's efforts and long-term activity as a collector resulted in the opening of National Gallery in Tbilisi on 1 February, 1920; actually this can be considered the opening date for the State Museum of Fine Art.



Dimitri Shevardnadze

D. Shevardnadze's care for the development of national culture resulted in the sharp growth of the museum's exhibits. Gradually it became impossible to allocate them in the gallery and the items were distributed in various organizations. Large part of the collection was kept at Tbilisi State University. Soon, in 1924 with academician Giorgi Chubinashvili's efforts Museum of Fine Art was opened here, which was an important basis for the research of Georgian Art History.

In 1932 the collections of the Georgian Museum of History and Ethnography, Society for Distribution of Literacy and old Georgian art museum of Tbilisi State University were united and National Gallery was renamed “Central Museum of Fine Art”.

In 1933 the Museum moved to a new building on the territory of Metekhi church in old Tbilisi which, due to the location, was referred to as Art Museum “Metekhi”. D. Shevardnadze, its founder, was director of the Museum until 1937.



Shalva Amiranashvili

Dimitri Shevardnadze (1885-1937) was one of the most distinguished figures in Georgia’s cultural life in the first half of the 20th century. He received education at St. Petersburg and Munich Academies of Art. In 1916 upon his return from Munich the artist founded “The Society of Georgian artists”, which became the basis for the creating the Museum of Arts. Also significant is Shevardnadze’s contribution to the foundation of the Academy of Arts (1922), and creation of the Institute of Art History. Over the years Shevardnadze was deputy-chairman of the Georgian Committee for Monument Protection. He sought for and protected examples of ancient Georgian art, supported their scholarly study and cared about the development of contemporary Georgian art. He managed to collect the examples of the 18th-19th Georgian portrait painting. Noteworthy is Shevardnadze’s contribution to the identification of Niko Pirosmani’s works and creation of his collection. D. Shevardnadze was victim of the 1937 political repressions.

From 1945 Academician Shalva Amiranashvili directed the Museum during 30 years; he made significant contribution to the development and enrichment of the Museum. Since his passing the Museum has been named after him.

In 1950 the Museum of Art was conferred the status of the State Museum, it moved to a new building in 2, Gudiashvili Street, where it is still located. The Museum building, constructed in 1825 by architect Bernaduzzi on Iakob Zubalashvili’s order, was initially intended for a hotel. In 1838 this building was purchased by the Church for Theological Seminary and Synod.

With its architecture the Museum building is an example of late classicism.

In 2004 the Sh. Amiranashvili State Museum of Art became part of National Museum. In 2006 the collections were merged in the new system. Currently the Museum holds 5 collections: 1. collection of new and contemporary art; 2. Collection of Oriental art; 3. Collection of Georgian Medieval art; 4. Archaeological collection; 5. Collection of embroidery and textile. In addition the Museum also holds the fund of handwritten memoirs, library and photo archive. The latter has been part of Ermakov’s laboratory since 2008.



Shalva Amiranashvili Museum of Fine Arts

Since 2006 inventory and creation of the collection online database has been in progress. The work on the collections of painting, sculpture and applied arts has already been completed.

The work on the collection of graphics is under way.

Shalva Amiranashvili State Museum of Arts holds world-important exhibits such as: the Khakhuli triptych, the Tsilkani icon of Virgin Mary, the polyptych of Paolo Veneziano – the founder of Venetian School of painting, “Picture with the Circle” of Kandinsky – the founder and theoretician of abstractionism. The Museum collection also holds N. Pirosmiani’s “Giraffe”, L. Gudiashvili’s “Self-Portrait”, D. Kakabadze’s “Decorative landscape” and many others.

Nino Khundadze

Chief curator of new and contemporary art collections of the Georgian National Museum

One Traditional Instrument

“Georgian *Garmoni*”

According to the classification of renowned ethnomusicologists, organologists – Erich Hornbostel and Curt Sachs *garmoni* is an aerophone. Several scientific sources (encyclopaedias, Instrument Atlas of the USSR Peoples, internet sources) refer to it as a representative of pneumatic key subgroup of bellows-driven free-reed instruments. Stretching and compression of bellows make the metal reeds vibrate. Ancient ancestor of reed instruments is Chinese Sheng.



Bayan

It is known that the formation of *garmoni*-type instruments started in the 18th century Germany. First harmonica was created by a German master Friedrich Buschmann in 1822. The instrument was widely disseminated throughout Europe and various parts of Russian empire. One of its kinds became popular in Europe under the name of accordion. This instrument was first patented by Cyrill Demian in Vienna. The instrument’s French name is conditioned by the fact that accordion has ready-made accords (chord meaning accord, consonance). Russian *bayan*, created in Tula in 1870 has similar ready-made chords. Its name comes from the wandering musicians of the Middle Ages called *bayans*. Bayan has ready-made chords on both sides, and has a bigger range than accordion.

Concertina – a *garmoni*-type instrument was invented by Sir Charles Wheatstone in 1829. German concertina was made by Otto Schlicht (there also is a concertina of American production).

Of other varieties noteworthy is bandoneon, from German *Bandoneon*, named after Heinrich Band; it was originally intended as an instrument for religious music in the second half of the 19th century. Later bandoneon became particularly popular in Argentina. In some Western countries (Germany, Austria, etc) it is referred to as harmonica.



“Georgian Garmoni”

Garmoni can be diatonic and chromatic. This instrument has been modified in the music of different peoples. The result of such adaptation is its variety disseminated in the Caucasus – Caucasian *garmoni*, aka Asian *garmoni*. In the Caucasus *garmoni* was introduced in the 19th century. The notion Caucasian *garmoni* is general, as it implies its national varieties, such as: Georgian and Azerbaijani *garmonis*, Ossetian *iron-kandzal-pandir*, Adyghean and Kabardyno-Balkarian *pshine*, Dagestanian *komuz*.

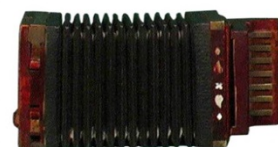
Formation of the Georgian *garmoni* should have started in the second half of the 19th century. It was made individually in the workshops.

There are three types of Georgian *garmoni*: 1) early – the so-called Tushetian *garmoni*; 2) miniature (*buzika*, *tsiko-tsiko*) and 3) late – the so-called bass *garmoni*.

Garmoni can be of different size depending on the type and individual customer's request.

By my observation and descriptions of the museum of musical instruments Tushetian *garmoni* is 35 cm high, 17 cm wide; the sizes of *tsiko-tsiko* are 10 cm / 4 cm, those of bass *garmoni* – 40 cm / 20 cm.

Tushetian *garmoni* is especially popular in East Georgian mountainous regions, more precisely in Tusheti. This type of Georgian *garmoni* was formed relatively early. Tushetian *garmoni* can be both diatonic and chromatic, they have different bass systems. These *garmonis* basically have 19 basses, however there also are the ones with 12, 11 and 8 basses. As a rule, Tushetian *garmoni* has 18 diatonic keys. Accordingly chromatic instrument has 12 additional semitone keys. Bass system can also be diatonic or chromatic, Tushetian *garmoni* has characteristic appearance, but there also are Tushetian *garmonis* with different design. Most Georgian *garmonis* have an interesting shutter mechanism – a hook and a loop inside the corpus. It opens when the instrument is moved forward and closes when moved back. Miniature diatonic pocket *garmoni* (*tsiko-tsiko* and *buzika/muzika*) which is visually similar to Georgian traditional *garmoni* is disseminated in Kartli-Kakheti, East Georgian mountainous regions and Racha. *Buzika* is a little bigger than *tsiko-tsiko*, as a rule, they both have one diatonic octave and 2-3 basses; in some cases they have no bass at all.



Tsiko-tsiko

Later type of Georgian *garmoni* is the so-called bass *garmoni*. It can be said, that it origi-

nate as a result of the development of Tushetian *garmoni*. Unlike Tushetian *garmoni* bass *garmoni* has 80 basses, and so its name implies multiplicity of basses. This type of *garmoni* is larger in size and has 21 diatonic and 14 semitone keys. Its keys are wider as compared to Caucasian *garmoni*. Tushetian and miniature *garmonis* have different playing techniques. The technique for Tushetian *garmoni* is similar in Tusheti and Racha. However, the Tushetian style of musical thinking is more ornamented and melismatic.



Nikoloz Jokhadze

Performed on traditional *garmoni* are dance melodies, lyrical-love, epic and humorous, rarely travelers' songs and dirges. There is a footage where the *garmoni* player plays the ritual song melody standing in the centre of the two-storey round dance "Korbeghela". The *garmoni* does not follow the melody, but has the function of bass.

It should be mentioned that in the music of some ethnographic regions *garmoni* has replaced traditional instruments (such as *panduri*, *chianuri*, *chiboni*). It has become an ensemble instrument in the city.

Unlike the instruments introduced from abroad (mandolin, guitar, *dududki*, *zurna*), *garmoni* underwent serious changes in Georgia – acquired original form and appearance. I think this fact and almost two hundred years of *garmoni* in Georgia allows to boldly declare: *Georgian garmoni is already a traditional instrument; its preservation and transmission to future generations is very important.*

Nikoloz Jokhadze

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Georgian Children's Games

Children's and adults' folk song repertoire does not differ much in today's Georgia. Moreover, the performance criterion for the evaluation of children's ensembles is determined by complex songs. The exceptions are ensembles Amer-Imeri, Erula and Tutarchela, but actually adult repertoire prevails in children's folk performance in Georgia. Old and new special literature writes about the benefit and significance of children's games at various ages. On the initiative of the renowned ethnomusicologist Edisher Garaqanidze - the founder of Georgian Musical Society and ensembles Mtiebi, Mzetamze and Amer-Imeri, first Republican Conference dedicated to the issues of folk music teaching was held in 1996. The Conference discussed many problems related to children's collectives; one of the most important among them was inclusion of the surviving children's folk games in the learning process.

Most noteworthy are musical games with their syncretism, i.e. syncretic perception of folklore, indubitably is its sensation and cognition at an early age. Theoreticians of folklore consider syncretism one of its main features. Folk song is an inseparable part of life, but a game – a fairy tale, a verse, a song and dance, a proverb and a tongue twister is spiritual, mental, ethical, aesthetic, moral food as necessary for a child as air. If we look at these things, we will be convinced of their indivisibility. What does this mean? This means that a child will never perceive singing, dancing, playing, tongue twisters, etc. as separate branches. At certain age, for him all this is one whole thing. Syncretic perception of the syncretically acknowledged! One may find analogy with polyphonic thinking. Let's have a look: simultaneous understanding and expression of several layers! Therefore, this is a form of human perception, a way of thinking i.e. here we deal with polyphonic thinking. Thus polyphonic thinking is a general human feature, as everyone in the world in both monodic and

polyphonic cultures has such syncretism, which finds direct analogy with polyphony. Renowned Georgian ethnomusicologist Joseph Jordania directly points to the priority of polyphonic thinking in the development of the earliest music theory.

In the folklore manual and lecture course Professor Zurab Kiknadze justly touches upon some genres of folklore, encountered everywhere, in all countries, referring to them as universals; Nino Makharadze rightly attributes children's intonations to universals i.e. the intonations which are common to various peoples of the world.

Otar Chijavadze, Nino Makharadze, Edisher and Gigi Garaqanidzes are of the same opinion about the very important issue, how these games were studied via oral tradition; that life was (and still is) the best teacher. In fact all spheres of human life essentially included peculiar training for children. From the works of music anthropologists it is known that imitation of adults acquires particular meaning at early age. It is not difficult to notice that a lot of children's games are constructed on the imitation of adults, later they were formed as separate games. There are a lot of such examples in Georgian life: game of wedding (*Kortsilobana*), clergyman (*Mghvdelobana*), ttailor (*Mkeravobana*), blacksmith (*Mchedlobana*) etc. (By the way, these games can be considered universals, as they are encountered with the children of many nationalities).

Now let's have a look at the children's games which the author of this article applied many years ago and still applies with children at the State Museum of Georgian Folk song and Musical Instruments. It should be noted that children meet these games with great excitement and joy...

Agangala – is a game-riddle. Pikria Zandukeli describes it in her book "Thoughts about Children's Folklore". The researcher discusses Imeretian material. The author had also documented this game with minor differences in

Kakheti, Tianeti and Pshavi. Children make a circle, one of them declares herself a mother, stands in the middle of the circle, starts imitating an animal or a bird and with children's two-sound intonation announces: I have such a head, I have a long nose and I am called a liar, I have a fluffy tail, I love chickens, the other children say *agangala* twice with the same intonation clapping and rhythmically moving right wise and left wise; when the so-called mother finishes describing an animal or a bird, she asks: who am I? The children in the circle should guess (a fox, in this case). The children run away, the mother runs after them; the child who she catches will be next mother. Even from dry description it is clear that in addition to responsoriality this game also includes acting and rhythmic moments, develops rhythmic and intonation sides, and parallel kinetics, as well as improvisation i.e. it is syncretic!

Very important is the wedding game *Kortsilobana*. In this case children's round dance – it is your wedding today, is added to the common wedding dramaturgy. In my opinion, *Mezobelo* (“neighbor”) which is currently performed separately, is also a part of this game, thematically it is part of *Kortsilobana*. In my practice I have done these games both separately and jointly, the latter makes me think, that *Mezobelo* should have been part of *Kortsilobana*. The game starts with a counting rhyme; elected are a bride, a groom, bridesmaids, groomsmen and best men.

Bride and groom stand in the middle of the circle with flower crowns on their heads, repeating the two-sound intonation, “It's your wedding today” walk round and round, hand in hand, until they feel giddy. The children take flowers from the crowns and throw them on their heads. This perfectly segues into *Mezobelo*: one child from another group standing aside calls: *mezobelo, mezobelo!!!*

“What's up?” – a best man asks.

“It is a wedding” – group 1, “What shall I bring?” “Sheep” (group 2 walks towards group 1 saying *baa* – sheep sound), meanwhile group 1 makes an arch with hands, group 2 should go through the arch without deleting the row or stopping the cries, those who fail to go through the arch will stay with group 1, the others will run away and the same dialogue is repeated; another response to the question:

“What shall I bring?”

“Crows” (the group walks crowing); then comes the response

“Horses”, and the group walks neighing;

Following the response – “cows” the group walks mooing and so on. Finally the response is “dance” and the group walks with jumping and dancing. Then group 1 invites group 2 to the table, and various wedding activities e.g. religious wedding (marriage) ceremony follows, one child plays the role of a clergyman and amazingly imitates priest's readings, another is a *tamada*, offering toasts, someone else is a singer, etc.

Unfortunately, many of children's games are lost, some have survived as minor fragments, but they carry an amazing mystery. Children's games are composed of the exercises for reading, rhyme, motion, intelligence, musical memory, which, if adapted with modernity will contribute to the upbringing of intellectual and harmonious generations.

Ketevan Baiashvili


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Georgian Children's Song Games

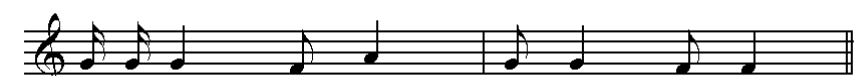
"Firefly come to me!" (for catching a firefly, from Racha region)

recorded by Kakhi Rosebashvili in Tbilisi, 1967

№1



ცო-ცო-ნა - თე-ლა, ჩე-მთან მო-დი, ე - რბოს გა - ჭმევ, ხა - ჭვას გა - ჭმევ,
tsi - tsi-na - te - la, che-mtan mo - di, e - rbos ga-chmev, kha-chvas ga-chmev,



ი - სე გა - გი - შვებ დე - და - შე - ნთან.
i - se ga - gi - shveb de - da - she - ntan.

"Ladybird, ladybird" (for predicting the weather)

recorded by Nino Makharadze in Tbilisi, 1997

№2




ჭი - ა ჭი - ა - მა - ი - ა, ხვალ თუ კა - რგი და - რი - ა, გა - ფრი - ნდი!
chi - a chi - a - ma - i - a, khval tu ka - rgi da - ri - a, ga - pri - ndi!

"Khachapuro" (Birthday round dance-game, from Achara region)

recorded by Edisher Garaqanidze in Achara, 1988

№3



დღეს ნეს - ტა - ნის დღე - ო - ბა - ზე გა - მო - ვა - ცხეთ ხა - ჭა - პუ - რი
dghes nes - t'a - nis dghe - o - ba - ze ga - mo - va - tskhet kha - ch'a - p'u - ri



ა - ი, ა - მის სი - მა - ლლე - ზე, ა - ი, ა - მის სი - და - ბლე - ზე,
a - i, a - mis si - ma - ghle - ze, a - i, a - mis si - da - ble - ze,



ა - ი, ა - მის სი - ფარ - თე - ზე, ა - ი, ა - მის სი - ჭუჭ - ნე - ზე.
a - i, a - mis si - par - te - ze, a - i, a - mis si - ch'uch' - ne - ze.

Samples are provided by Nino Makharadze, Associate Professor of Ilia State University

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