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## CONTENT

<b>GIORGI GARAQANIDZE</b>	
Labor .....	15
<b>NUN NINO SAMKHARADZE</b>	
The principle of function of the Octoechos system is in the irmoi of Shekhvetiliani .....	29
<b>MAIA GELASHVILI</b>	
At the Source of Gurian Musical Thinking .....	44
<b>MAGDA SUKHIASHVILI</b>	
Vladimer Akhobadze’s Expedition Records about Ecclesiastical Chants and Chanters .....	58
<b>NATALIA ZUMBADZE</b>	
Georgian Traditional Music in the Expedition Recordings (According to the audio album “Discover Georgia Through Traditional Music”) .....	72
<b>TAMAR CHKHEIDZE</b>	
About the Terms and Performing Forms of the Chant Kept in the Typicon of <i>Shiomghvime</i> Monastery .....	87
<b>AGOTA ZDANAČIŪTĒ-BĒKŠTĒ</b>	
Revival and Renewal Process of Traditional Lithuanian String Instrument <i>Kanklės</i> .....	99
<b>TAMAZ GABISONIA</b>	
Peculiarities of articulation in Georgian folk music .....	122
<b>LEDI KUTKHASHVILI</b>	
More than Three-part chants preserved in Bishop Stepane (Vasil) Karbelashvili’s Personal Archive .....	145

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**PECULIARITIES OF ARTICULATION  
IN GEORGIAN FOLK MUSIC**

The concept of *articulation*, like many other concepts in music, is polysemantic. In a broad sense, this is the creation of music, *musikoba* – music making. This general meaning of the concept may include the principles of the embodiment of musical thought – even through melody, rhythm and drama (Chiu, Grove Encyclopedia). For example, Zemtsovsky perceives musical-folk articulation as a concrete projection of intonation (Zemtsovsky, 1996: 101, 102). At the same time, Zemtsovsky distinguishes this concept from the notion of *performance* as in the case of principally similar semantics, but from a more vague and large volume (Zemtsovsky, 1991: 153). Similarly, we avoid direct connection of articulation with the concept of *manner of performance*.

Articulation in the narrow sense, due to its etymology (expressive speech, expressive intonation), refers to the technique of sound production, strokes – mainly in the process of sounding (the nature of the sound and the timbre). I share this definition of articulation, however, here I also attribute its area to the subsequent intonation of tones, which acquires a certain magical or artistic semantics in the musical fabric and produces visible sound complexes or figurations; More precisely, in the concept of articulation in ethnic-musical practice, I mean the technique of functioning of sounds, which is focused on the methods of sound in the original ethno-social context of tradition and not on the harmonious-functional projection or procedural development of musical thought.

I considered the notion of *articulation* to correspond to *Sakhioba* – *performance* from old Georgian terms. This term is known as a broad-general understanding of this concept (as in the old expressions – *all kinds of performers of sakhioba, a multitude of sakhiobas* (Janelidze, 1990: 160-161);

For example, we will cite an expression by Vakhushti: *the sweet variety of sakhioba* (Jadognishvili, 2004: 92-93), or: *sakhioba* – the acting as an expression, performance.

In general, more attention should be paid to the Georgian folk terminology that reflects the articulation of the voice – even those that reflect the timbre characteristics of the sound. For example, such as: *amodzakheba* – summoning, *aqvana* – taking, *bukhvi* – low voice and *mtskepri* – upper voice, *gvrini* – lament, *pitskhi* – ardent, *tsminda khma* – holy voice (Chijavadze, 2009: 9,10,13,15,67, 79,). In general, timbre may be a major component of the ethno-hearing material projection of what Zemtsovsky calls *musical substance* (Zemtsovsky, 2005: 19-20).

Clearly, many Georgian scholars have paid attention to the peculiarities of articulation in Georgian songs and playing or chants (we will cite an example from the work of Evsevi Chokhonelidze on the original timbre expression of different parts of Georgia – (Chokhonelidze 1992-95: 32). However, a purposeful focus on this issue has not yet been established as a separate research area. Dimitri Arakishvili (everyone remembers even his term *Gurian Pichikato*) and Ivane Javakhishvili (even with only the names of the voices mentioned by him) still have fundamental definitions of the performance style of Georgian traditional music. Obviously, Edisher Garaqanidze has a special merit in this regard, especially in his doctoral dissertation *Performance of Georgian Folk Song*.

Let us sort the types of articulation. I think we should look at this concept from two angles: in terms of socio-aesthetics and in terms of specific musical or para-musical expression. First, from a functional point of view, I would like to single out the following facets of articulation, or in other words – aspects:

A) In terms of **historical determinants** – with a direct socio-functional dimension. This perspective refers to the genre, social backgrounds of the types of articulation, which are obviously reached down to us primarily through tradition (Zemtsovsky, 1991: 166). Clearly, the original types of Georgian ethnic musical articulation are directly correlated with the Kartvelian (all-Georgian) spoken languages (in this regard, the Megrelian consonants and the Svan umlauts of syllable meaning are emphasized),

as well as with all the behavioral rituals that were accompanied by the intonation. Not surprisingly, the earlier the tradition, the more original the sound accompanies it.

B) In terms of **emotional expression** – minor-major, differentiated reflection of sad-joy status in music is less relevant for folk music, however, the fact that emotional, *fully spent* performance is less common in stage folklore today, does not mean that earlier they did not use to sing emotionally. For example, David Machabeli confirms that the joint singing of female and male was characterized by *passion* (Bakhtadze, 27: 1986). The emotional reflection of the song is also reflected, for example, – in the performance of the song, or lament, with the *voice of sorrow* mentioned by Vakhushti Batonishvili, (Jadognishvili, 2004: 18).

In general, in articulation, emotion is most clearly expressed in mourning intonation – by shouting, counting, voice, crying, lamenting; And in fun rituals – in some round dances and wedding songs.

C) In terms of **aesthetic component** – from the present point of view of articulation, this event is perceived as a kind of accessory of the main vector of musical thought. However, in most cases, the articulatory factor of the music heard is more clearly perceived by the listener (especially the non-musician) than the structural build (Duvirak, 1986, 160-161). Therefore, it can be said that more often it is the articulation and not – the graphic structure of the musical text that identifies a particular ethnomusical style. Joseph Jordania also rightly points out that what matters is not what traditional singers sing, but *how they sing*. Specific motives are more unstable than inner grammatical peculiarities (Jordania, 2011: 50).

That is why in the secondary reflection of the folk tradition the amateurs and experts of this tradition pay great attention to the articulatory adequacy of the performance. That is why Edisher Garaqanidze (Garaqanidze, 2007: 80) perceived the flow of *Pure Lyrics* – strengthening academic nature in the manner of performing folklore as a negative event, which can be said to be the initial issue of authentic performance in Georgian ethnomusic. The author of these lines also considers the traditional stylistic factor as the main criterion of authenticity, in which event, obviously, articulation is of primary importance (Gabisonia: 2014: 29).

However, there is another position according to which the articulation of academic singing is a priority method of the musical-stage environment, while the ethnic articulation may be dangerous in terms of the concert sound. But is it impossible to achieve sound academic nature by maintaining the usual ethnic musical articulation?

The mentioned problematics sometimes takes on a local scale in the context of *folklore intonation* as a stylistic phenomenon, which is a general problem today. For example, I will focus on the difference between what Georgian traditional performers and ethnomusicologists consider to be a folk motive and what musicians and music lovers who are not in direct contact with this field consider. As Anna Piotrovskaya points out, often, *in order to justify the listener's expectations, musicians are increasingly inclined towards such a musical development in which the characteristics of true identity are less and less found* (Piotrovskaya, 2010: 576). An example of such pseudo-folklore is to regard the processed Tush motives as Khevsurian and similar practices.

We will review specific original, characteristic articulation techniques of Georgian traditional music. According to the peculiarities of manifestation, we will divide them into the following methods:

**Paramusical intonation** – in this concept we mean a sound that is less actual in terms of pitch, which is sometimes fixed on the verge of verbal and musical speech. Here we must first mention the **calls**. It is generally used in this regard *samgherisi* (vocabels) – as parts to be sung – musical sounds expressed in glossolalia or interjections – hoo, voi, va, hey, etc. As well as pitch neutral interjections. In terms of similar intonation, labor songs stand out, especially in East plain – in the form of workers', workers' call-over (heka-oka, hep-hop).

Also related to the labor process are Western Georgian, more – Imereitian calls, screams or shrieks (*hia*), which already have a harmoniously oriented height. Presumably, this kind of scream was the prototype of Gurian Krimanchuli. It is generally known that upper loud sounds express more emotion than low ones (Sokhori, 1986: 34). Therefore, it is natural to connect such intonation with a combat, magical, funny, funeral situation. We will single out the screams of some Megrelian Makruli – wedding song



in Georgia (performed by Shelegia choir) or Perkhuli – round dance (in *Harira*) where it is formed as a separate functional sound.

Clearly, the intonation of the scream is especially actual in the funeral rites, especially in the tradition of lamenting, but not only. Let us recall the folk term *Zari with scream* (Chijavadze, 2009: 31).

We will also connect the above-mentioned para-musical practice with the Svan **pray-declamation** – a group prayer, to which Nana Mzhavanadze first drew attention (Mzhavanadze, 2018: 157). It is a joint recitation reminiscent of a distant Buddhist Overtone psalm.

**Soundproduction** – in this notion we would include not only *attacca*, recursion – the direct production of sound, but also – the removal of sound, the end of sound. But first we will talk about the *attacca*. I note here that we will have to use international terms as a kind of parallel and to better describe the event, because we either do not have their Georgian traditional equivalents, or we have not yet found them:

**Grace-note** – We do not mean just a clearly defined upper or lower short grace-note, but also some kind of pushes (expressed in some markers) or small gliss moves. Mostly in a Georgian song the sound is taken from below. The exception is the already mentioned *Gurian Pichikato* – a kind of upper grace-note, which can be more often deciphered as a supposed upper tertiary grace-note. However, with its quirky character, such a *Gurian biting* song can be similar to the staccato technique.

**Portamento** – This term has a double meaning. With its one meaning, it is to take sneaking up the main sound with a small glissando (from the higher, but in Georgian reality more from the lower), on the other hand, **portamento** means to take certain sounds *ramming* (something between Legato and Staccato). Taking the sound with a small glissando is especially evident in the Svan musical dialect, where the removal of the sound is glissanded in a similar way. Here, and in general, in the songs of the mountain-dwellers, the portamento *ramming* is also characterized by singing with small pushes.

Megrelian song is distinguished by taking the lower creeping or push sound, as well as the higher grace-note sounds and glissando development. Pulses are more frequent in gallant songs, while in lyrical, sharp in-



tonations predominate. Also, unlike the Gurian articulation, the Megrelian slightly glissando sound alternation is associated with legato (for Gurian staccato sounds).

It is difficult to find a parallel in the classical theory of music, but along with Portamento or Staccato we should also consider the articulation of **tongue-twister**, which is found in some Western Georgian dialects (Megrelian *Erekheli*, Gurian *Tkham Venakhi*, Imeretian *Shara-shara*).

**Sound removal** – finish the sounding. It can be said that there are two main methods in this regard: removing the sound on its own height with a small push and *elongating* it with a small glissando. Here the attention is drawn to the Gurian and Adjarian *Naduri* (a song sung by neighbours helping with harvest) – the *neighing* of the sound – a kind of a zigzag glissando. Also interesting is the sudden *jump* to the low main tone of Svan hymn songs. It is possible to present as a separate sustainable feature of the removal of a sound in general *moaning intonation* – the elongation of each sound by depicting the sound of moaning.

**Sounddrowing Intonation** – Despite the scarcity of such practices and probably not from the distant past, we think this imitative approach to articulation in terms of original sound is worth mentioning separately. In this regard, we would single out the following cases: Almaskhan Khukhunaishvili's *Kiskisi* (Ringing laughter) – in the famous record of Khasanbegura, imitation of barking in *Shavi Shashvi* (black catbird) (It is noteworthy that in the folklore of some other peoples we also find hunting songs with similar names and articulations of barking), in Megrelian humorous songs (*Arami do Sharika*, *Chiche Tura*), imitation of the lute rhythm with sound (*rirtir, rirtir*), complete imitation of lute vowel with a pursed mouth (in one of the late Imeretian compositions) and others.

**Timbre** – a component of sound, which is most associated with articulation in the Georgian ethnomusic space.

In his report on atypical performance, Davit Shughliashvili mentions the timbre features as an articulation of the atypical performance, in particular, the manner of Berdzenishvili's performance with a falsetto, the performance by "Dedas Levana" with a strong and emotional voice (Shughliashvili, 2010: 294).

For for description the timbre of tthe sound in Georgia, we often choose the *closed* and *open* position of the sound device. The first of these, the closed tone – the back position of the resonator – *pushing into the throat* is typical for most mountain dialects, while the open tone – for the plain. There is a special attention of distinguished singers (for *folk professional/s*) to the culture of sound, which is mostly typical for Kakheti and Samegrelo and is expressed in intense and full of figurative sounds, partly the same can be said for Imeretian urban songs.

More specifically, in terms of specific and figurative sounds of a voice, we would name the following articulatory features:

**Vibrato** – in Kakhetian, Tush (here we often deal with trill – at the end of the phrase) and Megrelian songs; Here we can mention *thin vibrato* peculiar to the speaker in the Rachian middle voice, the closer observation of which, may turn out to be a generalization of individual cases.

**Falsetto** – Singing in the upper register by changing the voice. We distinguish between the *pushing sound*, the loud falsetto, which is found in screaming call, Krimanchuli and, in part, the part of a Gamqivani (shrieker), and the relatively unbearable or low-pitched falsetto, which we hear in Gurian *Tsvrili* (thin) or *Ghighini* (humming songs). It should also be noted that *Gamqivani* (shriek) – mostly Adjarian phenomenon, is an alternation of singing with a falsetto and an ordinary sound.

**Ghighini** (humming) is especially noteworthy, which even earlier Georgian authors considered as one of the three main Georgian performing sounds (Machabeli 1864; 54). The manner of such performance means *muffled* singing – mainly during the *Salkhino Sagalobeli* (*folk chants*). However, there are also forms of obvious folk origin, which are mostly based on the topic of mourning – the remembrance of the dead, as well as the motivation of a kind of *complaint against oneself*. Such are *Korkali*, *Ghughuni* – in Racha, *Zuzuni*, *Mitsispiruli* – in the mountains of Eastern Georgia *Dzilispiruli* is also interesting in this respect; The sound complexes and figurations should be mentioned separately, first of all – the **formulaic melodic-rhythmic movements**, characteristic of Georgian song, such as:

**Krimanchuli** – periodic rhythm-intonation figure of yodel type. It is difficult to say anything definite about its origin. Maybe it was the type

of signalling, fighting, working, imitating an instrument, imitating birds, a magical ritual, just an aesthetic variation. One way or another, Krimanchuli is one of the most important markers of Georgian musical culture today. Gamqivani is related to Krimanchuli, and it differs from Krimanchuli with its less sharpened formulas;

**Chakhveva** (twist) – types of melisma in Kartlian and especially Kakhetian songs. It is mainly based on two distinct figurations, similar to Gruppetto and similar to Mordent. The aforementioned short grace-note is also found. This group is often preceded by a two-three-tone short descending grace-note. The twists generally end in a downward motion – mostly in the middle of the voice – in the speaker 's part, though they are frequent in the call as well. A two-sound short grace-note is also found in the part of Kakhetian bass – after an ascending third movement – in condition of modulatory transition one ton above.

**Kambiata** – The name of this figuration may seem a bit confusing, but we see its precedent with Valerian Maghradze in the form of *Meskhethian Kambiata*, which implies a characteristic move for the Meskhethian melody, mainly in Cadence – from moving on the third sound and after pausing on the second phase moving on the base tone. We hear a similar movement in some Laz melodies – from the third sound going up the quarter by the lower third grace-note and again going down through the second phase to the tonic sound.

**Hemiola** – an enlarged second which we distinguish by its distinct oriental connotation for its exotic sound. It is true that hemiola of oriental sounds is often not considered as Georgian intonation, but it is an important stylistic component of Old Tbilisi, *Bayat* and *Dasta* type ensemble urban music, which is one of the components of Georgian folklore. According to Orlov, *neither face, nor form, nor thought is a directly perceptible fact. We actively produce them only on the basis of difficult habits and experience* (Orlov, 1972: 371). So the same musical hemiola – enlarged second, is formed only in the historical context as an aesthetic element unacceptable to most Georgians. However, for many Georgians living in East regions the *Bayat* style is a real Georgian.

In Georgian musical folklore we also find a pattern of hemiola's rhythmic understanding: in Gurian songs we mean the repetitive movements of the upper voice within the third, which evokes the association of hemiola rhythm – the three-part understanding of the two-part (*dilavodilavo*).

Obviously, the articulation is directly related to the original folk (ethnic or social sense) **scale systems** and tendencies, clearly – in connection with their dialect re-evaluation. A lot has been written about Georgian dialect and structure and we will not dwell on this topic for long. Here are just a few of the events that were previously under less attention.

In this regard, it should be noted the cases of dialect related transformation of pitch in some performing regional styles, which is also related to the topic of articulation – with its original background look, such as: the **leading-tone in the bass** – in Pshav ritual songs; In Megrelian-Svan melody, *discovering* the neutral heights of **Seventh, Sixth and Third** (between Minor and Major); *Mixing the colors with semi-chromatic tones* mentioned by Jules Murray is interesting in this regard, which was addressed by solo singers wandering in Samegrelo, who performed wordless songs (Jadognishvili, 2004: 487).

**Syncretic articulation** – in this concept we consider the relationship between motive – word, song – instrument, music in general – plastic (as well as – mimicry). Clearly, from the phonetic composition of words to the two-storey round dance, all of these non-musical factors correlate significantly with sound production. In this regard, it is important to connect with the articulation of the performance form in two-part and three-part, as well as in responsorium *redistribution*. Here we note that for some reason the reference to the Responsorium as a *questions-answers* intonation was established in the Georgian scientific discourse. We think in this case we should use the expression *call-and-response* intonation.

An important factor in folk articulation is also the similarity of verbal and musical phraseology and accentuation. In the literal sense, articulation is just that – *the art of intelligible expression*. It seems that the difference should be rare in this respect, but in Georgian folk song and, especially, in the chant, we find a lack of accents, and even caesuras. To some extent, this is due to the fact that, unlike speech, the focus in music is oriented

not on the vowel, but on the syllable (Imkhanitsky, 2015: 107), which in turn can disintegration. But we must look for the reason for this in a more artistic consideration.

The function of Samgherisi (vocables, glossolalias) is interesting in terms of relationship between verbal and musical texts. The musical component in these elements is in the foreground, and at the same time, they are often given a special emotional load. It is also interesting to assign the role of vowel tone by a separate consonant tone through musical semantics – in the form of lengthening the consonant or division into syllables (Kalandadze-Makharadze 2005: 336).

On what layers becomes articulation component in Georgian folk instrumental music actual? Here we can recall the following factors: *chromatic* and *folk* instruments, use of instruments in a *prepared* form – playing the trumpet and bagpipes without a bag, as well as – the production of non-essential sounds (mainly rhythmic) through the instrument, some *mono timbral* – one sound or one melody instruments – Sankeri, children's instruments, whistling with hand and primitive mechanisms, etc.

**Texture articulation** – here we mean the general timbre and structural, textural appearance of a unified, ensemble voice, which evokes a certain association with the *background functions* known in music theory. Clearly, the main phenomenological feature of Georgian traditional music the diversity of polyphonic forms attracts attention in this regard. In this regard, we would distinguish heterogeneous texture from the plasts having original articulation: polyphony containing Krimanchuli, Naduri and four-voice singing with call-over, dialogue of solists dialogues on eastern Georgian drone bass, Svan hymn songs, and especially the delayed sound of *Zari*; The heterophonic sound of *Harira*, here – east Georgian solo melismatic intonation (Urmuli). We would also single out the practice of cross-voice in Western church and festive hymns, as well as in some folk songs.

**Nuance-accent articulation** – in this sense we mean agogic and dynamic nuances – in the context of the variability of the intensity of the music, which, it must be said here, is not so natural for folk performance. It is possible to observe more or less successfully the variability of tempo and



loud-voice, the emphasis of the culmination within the framework of urban lyrics, but not in Georgian folk music or chants in general. However, as an exception, we can also mention the use of a kind of *rubato* – a free meter in the part of a *Mtkmeli* – beginner singer of eastern Georgian songs.

We do not single out the *musical speech* on the verge of speech and musical intonation as a separate point, which is reflected in ethnomusial practice in spells, the summoning of animals and birds, etc. This is the so-called typical manifestation of *sound landscape – voicescape* (and not sound landscape – soundscape in general) (Johnson, 2009: 170). Now, we will avoid these layers due to the still unformed mechanism of their fixing and description.

As we can see, the articulatory peculiarities of Georgian traditional music, against the background of its highly organized development and the meager fund of types of plain intonation, as well as the fact that Georgian speech is far from tonal languages, are quite diverse.

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