

Historical Trends in Georgian Traditional and Sacred Music

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*A Tribute to
Anzor Erkomaishvili*

Edited by

Joseph Jordania and
Rusudan Tsurtsumia

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TABLE OF CONTENTS

Historical Trends in Georgian Traditional and Sacred Music: A Tribute to Anzor Erkomaishvili.....	1
<i>Joseph Jordania and Rusudan Tsurtsumia</i>	
Chapter One.....	6
Blackbirds in the Archive: Anzor Erkomaishvili and a Century of Georgian Folk Song <i>Brian Fairley</i>	
Chapter Two.....	37
Structural Patterns of Georgian Traditional Polyphony <i>Tamaz Gabisonia</i>	
Chapter Three.....	55
Family Ensembles in Georgia: Past, Present, and Future <i>Marina Kvizhinadze</i>	
Chapter Four.....	80
Musical Processes in the Context of Cultural Interactions (on the Example of Meskheta in the 19 th -20 th Centuries) <i>Baia Zhuzhunadze</i>	
Chapter Five.....	100
Georgian Folk Instruments and Instrumental Terminology in Old Georgian Translations of the Bible (9 – 19 centuries) <i>Nino Razmadze</i>	
Chapter Six.....	120
Georgian (Gurian) Polyphony in Historical Perspective <i>Susanne Ziegler</i>	
Chapter Seven.....	138
CD Project: Recordings from the Caucasian Region 1909 and 1915/16 <i>Gerda Lechneitner, Franz Lechneitner and Nona Lomidze</i>	

CHAPTER TWO

STRUCTURAL PATTERNS OF GEORGIAN TRADITIONAL POLYPHONY

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1. What can we include in the notion of “Georgian traditional music?”

Among various research aspects of Georgian traditional music, the structural features of musical text are one of the priorities. In this regard, the approach to Georgian modal system, as well as to melodic, harmonic and polyphonic forms, is especially diverse. Debates around some of these topics have not abated for decades. However, the issue of the dramaturgical form and architectonic structure of Georgian song and hymn was considered less problematic. Now we would like to touch upon this direction in order to better understand its mechanisms.

But, before that, I will try to more accurately define the phenomenon itself, the varieties of structural patterns we are going to discuss.

The fact that Georgian folk music, distinguished by diversity and a high level of organization, is a distinctly original cultural phenomenon in the Caucasus region, especially in relation to the cultures of its southern and eastern neighbors, is not in dispute among musicologists. Despite such a background, researchers have not yet fully presented the arguments about the historical origins of such an original profile (the author considers the influence of church chanting and multitude of dialects to be such reasons). This would have more convincingly outlined the stylistic contours of this Georgian phenomenon. One way or another, Georgian musicology agrees to the position (which is not contradicted by the views of any other school of musicology) that the manifestations of various Georgian folk musical

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dialects and the musical language of Georgian church hymns are combined into one stylistic concept, which we call “Georgian traditional music.”

Despite the conventional nature of that view, certain obstacles appear in the discourse on this topic, caused by the unspecified volumes of the underlying notions of this concept. For example, we include two branches of “Georgian urban music,” western and eastern, in “Georgian folk music” – one of the tributaries of “Georgian traditional music,” the first being a hybrid with European style, or at least a stylistic layer borrowed from European style, and the second, a mix with oriental style in similar doses. Perhaps, precisely because of this hybridity, when discussing Georgian traditional musical language, the mentioned “urban” style is always found on the periphery – the emphasis is on rural folk music.

What shall we do? In our opinion the stylistic layer clearly different from the sustainable tradition should not be placed under the umbrella of the concept Georgian traditional music.

In this regard, some of the aforementioned stylistic phenomena have one weighty argument in favor of being named polyphony, more precisely three-part singing, the leading “trend” of Georgian music.

Western-urban songs of European influence perfectly fit into this reality. As for the eastern-urban branch, in this respect, distinguished are monophonic, melismatic songs of the *bayat* type and more energetic, monophonic again, so-called *panogh* music, as performed by *dasta* (ensemble of oriental instruments), which are mostly characterized by the alternation of parallel tonalities characteristic of Oriental mode. Regarding the three-part versions based on Eastern mode (using the hemiola interval), with a clear couplet form, I believe they fit even the minimum requirements of Georgian traditional music, being polyphonic.

In recent years, we focused on the examples created using Georgian folk song motifs by several songwriters in the second half of the 20th century, which are still popular in the regions – they are taught with interest in children’s educational circles. It is true that the number of such circles is decreasing, but this trend is mainly related to restrictions by officialdom (as non-folklore). The main factor of this stylistic direction is the use of the chromatic (“classical”) instrument *panduri*, which, unlike diatonic (“folk”) *panduri*, provides more opportunities for tonal deviations and modulations of European character. In my opinion, this stylistic direction, as an example of the natural development of folklore, can be considered within the concept

of “Georgian traditional music” (even if some consider such an approach controversial). Our approach considers such authors’ songs within the framework of “Georgian ethnic music,” which seems sufficiently reasonable.

The term “Georgian ethnic music,” a.k.a “Georgian ethno music,” has a much larger range than its subset – “Georgian traditional music,” and academic or popular music, as kinds of various fusion genres saturated with Georgian motifs can be considered part of it. It is clear that such layers are often far from the predicate of “traditionalism.”

Besides, in my opinion, it can be said with certainty that Georgian church chanting is also a kind of hybrid system with a combination and mutual influence of Syrian-Byzantine and Georgian components. Sometimes the question arises: to what extent are the discussed styles of Georgian folk and church music on the same level? I would say that if it were not for the intermediate, connecting phenomenon of these two layers – festive chants--it might have been appropriate to consider Georgian singing and chanting as separate stylistic phenomena. But it is precisely because of this intermediate link that Georgian song and hymn represent one stylistic continuum.

Also, the “Georgianness” of hybrid style hymns was consolidated over the centuries, and today even the use of the term “hybrid” in relation to it can be considered misleading by most Georgian ethnomusicologists and music connoisseurs.

Thus, in the stylistic paradigm of Georgian traditional music, we would include Georgian rural (peasant) folk songs, Georgian church hymns, three-part urban folk songs, and Georgian authors’ songs of the second half of the 20th century.

2. “Archaic”, “classic” and “professional” contemporary folklore

It does not change much the range of the mentioned concept, but we still consider it appropriate to label, with certain assumption, the layers observed in the diachronic dimension of Georgian traditional music. In this regard, it is interesting that the concepts “archaic folklore,” “classical folklore,” and “professional folklore” are not usually used in Georgian musicology. Of course, in this field we will often come across the arguments that, for example, labor or ritual two-part songs clearly represent an archaic layer.

But on the other hand, talking about the features that could be grouped according to the chronology of folk song or hymn examples is not a priority yet.

In this regard, at least as working terms we could use: “archaic folklore,” implying examples of the ritual genre characterized by the individualism of voices; “classical folklore,” indicating an array of songs in the form of three-part couplets, including the hybrid ones; and “professional folklore” for the examples with known authors. Certainly, the last would also include the aforementioned songwriters’ songs.

3. Compositional forms

This is the general outline of the discussion in the present work – Georgian traditional music, its structural features, including the description-sorting of the structural forms of dramaturgical-horizontal, procedural perspective, which rarely attracts attention.

Of Georgian musicologists, Ketevan Tumanishvili's particular contribution to the issue is noteworthy. Ivane Zhgenti (2017) also expressed an interesting opinion on the matter, although all this is the legacy of the past century and, in our opinion, requires rethinking. It is better to bring the documentation of one-, two-, three-part couplet forms, as well as contrast-composite and through-composed forms of development, to a new level.

Undoubtedly, from a scientific standpoint, determining the boundaries of the horizontal form of Georgian folk songs and hymns is not of significant difficulty and does not go far beyond the scope of descriptive analysis. To solve the problem, it is enough to observe the degree of the organic connection or isolation of different fragments, and to dissociate them into sections of different levels.

In my opinion, in such an initial observation, it is useful to use the term “phase,” which can refer to a fragment, section (phrase, sentence), however not in the sense of some kind of graphic form, but filled with procedural, dramaturgical meaning. Let us recall the use of the term by Nodar Mamisashvili, but—not in a similar sense (Mamisashvili, 2022:7).

By using the concept “phase,” we will overcome the apparent necessity of solving some dilemmas such as, whether to call the fragment in question a “sentence” or a “period.” The advantage of “phase,” in this regard, is

particularly noticeable in folk music, because here, unlike professional music, the dramaturgy is not multi-layered.

And proceeding from the essence of these phases, when discussing the structural forms of Georgian traditional music, our intention is not so much to determine the resulting forms, but the mechanisms conditioning the diversity of such forms. Any music of a certain style has more or less clear creative methods of developing its vertical or horizontal structure, especially centuries-old folk music. Such can be, for example, the type of melody, metrical organization, performance regulations of polyphony, etc.

We can refer to these creative methods as “compositional principles,” “principles of form-creation,” “methods of musical thinking,” and so on. We can use the concepts: “model,” “principle,” “mechanism,” “regulation,” “method” But they are rather static and do not reflect the creative process (let’s remember Asafiev’s “musical form as a process”). The terms listed describe the outcome of a process without the cause or motivation.

4. Structural patterns of polyphony

I tried to eliminate this shortcoming by introducing the concept “pattern.” The concept “musical patterns,” “types of musical pattern” can reflect not only the final projection, but also the middle phase of musical thinking and perception—a musical-essential phenomenon itself (similar to the interrelation between the aforementioned “phase” and “phrase”).

The term “musical pattern” may be especially relevant to folk music because the latter, in theory, in each reproduction is more of a re-creation, than an interpretation. Folk music is always a “behavioral pattern,” in contrast to professional music, where behavior is basically a translation of composer’s thought into written notes.

Of course, similar behavioral patterns are characterized by different motivations and regulations and are highly diverse. Therefore, we cannot claim the final word when listing and defining them. However, we will try not to close our eyes to the new vision by preserving the existing tradition of Georgian musicology and describe the maximum palette of details. “Georgian trichord” proposed by D. Arakishvili (1952:43), Sh. Aslanishvili’s “Octave and Fifths doubling (1954:17, 65) “Phrygian cadence: (Aslanishvili, 1970:99, on “Iavnana – type melody”), E. Chokhnelidze’s “contact” and “non-contact” melodies (1988:20-21), V. Gogotishvili’s “Fifth and fourth

diatonic scales” (2011:5), N. Zumbadze’s “Expanded scale” (1983:83-84), E. Garakanidze’s “Forms of improvisation” (1988:65), I. Zhghenti’s “polymoods” (2017:125), J. Jordania’s “mirror-like-harmonic principle” and “non-square forms” (1989:69), as well as “heterogenic and integrated forms of polyphony” by the author of this article (Gabisonia, 2009:93), etc., lend well to the definition of behavioral patterns.

At the same time, in order not to distance ourselves from the systemic nature of Georgian traditional music, we must understand that such “behavioral patterns” can be either of the usual type, easily compatible in the system, or original, exceptional, outstanding, “atypical” (as the similar phenomena referred to by Davit Shugliashvili and Natalia Zumbadze). I suggest readers to use the working terms “behavioral pattern” and “dissociated behavioral patterns,” respectively, when characterizing these typical and distinctive types of behavioral patterns.

First of all, let us clarify that musical behavior is determined by socio-psychological behavior, which is combined with the sometimes inexplicable motivation of musical content. For example, during the musical accompaniment of working (both solo and choir), the essential characteristics of the process – rhythmicity, retention of attention, energy consumption, etc. should be considered. And its musical projection is expected to be expressed, accordingly, in a clear meter, relatively free verbal text, antiphon, etc. But by the aforementioned inexplicable mechanism, it is possible to add non-rhythmic singing to a rhythmic work. But it is possible to explain this psychological mechanism (periodically repeated movements brought to the point of automatism lead to the release of singing intention, or vice versa—a melody that does not rhythmically concur with the working process, promising to become automated, provides better conditions for switching attention to the work as a whole than rhythmically concurrent melody, especially if the rhythm of working is not strictly regular). But all these are assumptions, which is why we call them “inexplicable.”

It is easily noticeable that the behaviors expressed through music but without musical content are in close correlation with the well-established concept of “genre” in ethnomusicology, which, in folk song, unlike academic and popular music, is characterized by the priority of social (rather than musical) factors. Therefore, when listing the above socio-psychological behaviors related to Georgian traditional music, we will be guided by the relevant genre spectrum. This is a kind of secondary, **situational** contextual angle of folk musical behavior, in contrast to the primary, direct **musical** contextual aspect of the same example.

5. Genre diversity

In the specified genre perspective, particularly in the aforementioned situation-contextual perspective, or situation perspective, to be short, two of its facets should be distinguished: a) **function** – motivation, targeting, and b) **format** – the norms of external action, mainly ritual.

Motivations, and, consequently, the functions of genre behaviors can be determined by ritual (mainly collectively expressed) conditions and an existential (more individual) approach. (In the lists below, the items are marked with a special code, which will help us later when building the schemes. Also, the list below considers the leveling degree of a ritual):

Ritual (social) motivation:

- **(RM1) laudatory ((a) Christian, (b) to historical heroes, (c) to Soviet addresses),**
- **(RM2) request for mercy ((a) healing, (b) weather, (c) harvest (d) hunting),**
- **(RM3) magical ((a) healing, (b) weather, (c) grief- mourning, (d) hymn, (e) lulling, (f) spell),**
- **(RM4) blessing ((a) wedding, (b) birth of a son, (c) toast),**
- **(RM5) customary ((a) funeral, (b) wedding, (c) birth of a son, (d) putting a child into the cradle, (e) work),**
- **(RM6) encouraging ((a) work, (b) war, (c) travelling, (d) signaling, (e) lullaby, (f) round dance)**

Certainly, individual components in these groups do not fit together unambiguously, rather, with a greater or lesser degree of motivation. For instance, healing examples (*Iavnana, Atlarchopa* [this Abkhasian song was also performed in the Christian Church of St George, in Ilori]) may be more appropriate in a mercy group than in a magical group. Wedding patterns may also belong to the category of blessing, etc.

Domestic (individual) motivation:

- **(DM1) caring about the baby ((a) putting to sleep, (b) putting the baby into the cradle, (c) birth of a son, (d) educational and didactic),**
- **(DM2) narrative ((a) ballad: (b) historical story, (c) personal story, (d) literary fragment),**

- **(DM3) relationship** ((a) love, (b) satire, (c) teasing, (d) family relations, (e) problematic relations),
- **(DM4) lyrical** ((a) complaint, (b) love, (c) grief-mourning),
- **(DM5) game, competition** ((a) wrestling, (b) dance, (c) impromptu verse, (d) patter, (e) trio, (f) work),
- **(DM6) respect** ((a) praise, (b) mention)
- **(DM7) festive** ((a) feast, (b) performance, (c) musicking, (d) live life, (e) pastoral music piece, (f) wedding)

We see that some genres fit into both ritual and domestic groups. For example, “Perkhuli” (round dance) can be ritual as well as festive, with elements of competition; or mourning can be domestic – lyrical, as well as ritual, collective weeping, and in the form of a hymn, dedicated to the deceased (Zari).

This concerns the functional, motivational facet of the situational perspective of musical behavior. Now, about the **format** of the above-mentioned genre behaviors. This implies the “beyond-music” situation, which creates a certain common “foundation” of different profiles for placing musical content. According to such a **format**, the following norms can be distinguished:

- **(BM1) regional** ((a) Georgian, (b) European, (c) Oriental, (d) hybrid Georgian-European, (e) hybrid Georgian-Oriental, (f) hybrid Georgian-Caucasian),
- **(BM2) confessional** ((a) Christian, (b) paganized Christian, (c) pagan),
- **(BM3) of a social group** ((a) rural, (b) urban, (c) chanting),
- **(BM4) dialectal** (musical dialects: Khevsurian, Tushian, Pshavian, Khevian, Mtiuletian, Kakhetian, Kartlian, Meskhetian, Heretian, Svan, Imeretian, Megrelian, Lechkhumian, Rachian, Gurian, Lazian, Acharian),
- **(BM5) religious** ((a) church, (b) festive hymn, (c) Christian songs, (d) paganized hymns, (e) with non-religious content),
- **(BM6) ritual** ((a) public, (b) family, (c) personal, (d) calendar, (e) undated, (f) minimal ritual),
- **(BM7) conditions of influence** ((a) ecclesiastical (on folk), (b) folk (on ecclesiastical), (c) dialectal, (d) European, (e) Oriental, (f) Caucasian),

- **(BM8) quality of communication** ((a) mutual support, (b) group performance, (c) public performance, (d) esoteric group performance, (e) solitary performance),
- **(BM9) gender-age** ((a) child, (b) youth, (c) woman, (d) man, (e) mixed),
- **(BM10) syncretic** ((a) ritualized, (b) theatricalized-performance, (c) round-dance, (d) dance, (e) vocal-instrumental, (f) vocal, (g) instrumental),
- **(BM11) kinetic conditioning** ((a) work, (b) round dance, (c) ritual, (d) traveling, (e) of neutral kinesics – feast, (f) festive),
- **(BM12) mastery** ((a) specialist, (b) practiced, (c) skillful, (d) amateur, (e) mixed),
- **(BM13) situational-emotional background** ((a) mourning, (b) amusement, (c) feast, (d) humor, (e) sorrow)

Now let us abstract the norms of “pre-performance regulations” (Gabisonia, 2009:110) of Georgian traditional music, which, unlike the previous list, have direct connection with musical content. These are the norms of directly **musical format**:

- **(MM1) by composition** ((a) solo, (b) trio, (c) ensemble, (d) choir, (e) divided performing groups),
- **(MM2) by the instruments used** ((a) solo piece, (b) ensemble piece, (c) singing with instrumental accompaniment, (d) singing accompanied with instrumental ensemble, (e) dancing with instrumental accompaniment, (f) dancing accompanied with singing, (g) dancing accompanied with singing and instruments, (h) round dance accompanied with singing and instruments)
- **(MM3) by plasticity** ((a) work, (b) theatricalized performance, (c) sports competition, (d) dance with instrumental accompaniment, (e) dance accompanied with singing, (f) dance accompanied with singing and instruments, (g) round dance accompanied with instruments, (h) round dance accompanied with singing and instruments),
- **(MM4) by the number of voice-parts** ((a) 1, (b) 2, (c) 3, (d) 4, (e) division with non-strict regulations),

Thus, all four of the above tables – ritual (social) motivations of traditional-musical behavior, domestic (individual) motivations of behavior, non-musical format of behavior and musical format of behavior— are derived from the situational-contextual sign of traditional-musical

behavior, which influences the musical content of the traditional-musical example (the mentioned tables are mainly compiled according to the following work: T. Gabisonia, “Genres of Georgian traditional music” manuscript, 2022).

6. Musical patterns

Now let's discuss the behavioral patterns of **musical context**, or behavior types of **direct musical behavior (musical behavior or musical patterns**, in short), which not only affect, but also directly, essentially determine the musical content. One aspect of these behaviors is responsible for the unchanging, local development method of musical ideas, which is reflected in the **texture** of one or several similar phases of a musical piece, and the other results in the varieties of **dramaturgical** forms via the logic of alternating phases of musical ideas extended in time.

To be short, the difference between the two facets is as follows: textural behavioral patterns show the process and answer the question “how?” and dramaturgical behavioral patterns show the result and answer the question “as a result of what?”

Based on these two facets, below we provide direct **musical** types of Georgian traditional musical **behavioral patterns** seen from different angles of expressive means:

7. Musical-textural behavioral patterns

In polyphony:

homophony (polyphony with a priority voice)

- With instrumental accompaniment
- With drone (both recitative and continual)
- Parallelism
- Heterophony
- Synchrony (chord, syllabic polyphony)

Polyphony (multi-part singing without clearly manifested priority of any voice)

- Contrast movement of voices

- Heterogeneity (polyphony with using specific sounds)
- Polyplasticity (two different musical examples sounding in one space)

Specific voice-parts

- Ostinato (*krimanchuli*, bass)
- *Gamqivani*
- Drone (bass, *shemkhmobari*)
- Melodic unison
- Melisma

Vertical (initial, final and supporting sound combinations)

- Chords (triad, 4-6 chord, 6-8 chord, 5-8 chord, 4-5 chord)
- Intervals
 - Emphasis on the fourth (a fourth, in 4-5 chord, in 4-6 chord)
 - Emphasis on the fifth (a fifth, in 4-5 chord, in 5-9 chord, cadence on a fifth)
 - Completion of a phrase and musical idea on the fifth and unison.

Scales

- Modal scale
- Monocentric scale (only single tonic support)
- Octave scale
- Diatonic fourths (tetrachordal scales)
- Diatonic fifths (pentachordal scales)

Meter-rhythm

- Regular meter (of two, three, five)
- Variable meter

We divide musical-dramaturgical behaviors into groups of phase dramaturgy and melody. Dramaturgical behavior of the phases is characterized by a kind of holistic approach. As for melodic behavior, we consider it not within the framework of a whole work but on a smaller scale – within a completed musical idea – a sentence, where it is regarded as a component of general dramaturgical development. Melodic behavior is a kind of subset of dramaturgical behavior. We have compiled such a

taxonomy as a convenient tool for observation. In general, the concept of melody in folk music often equals the volume of a dramaturgical phase or sum of phases.

8. Musical-dramaturgical patterns

Dramaturgy of phases

- Insufficient development
 - Continual ostinato (“Harira”, dance melody)
 - Free development (“Nanebi”, “Korkali”, “Urmuli”)
- Regular repetition
 - Repetition of strophes
 - Couplet form – verse, refrain
 - Alternation of performers
 - Choral antiphon
 - Ensemble-choral antiphon
 - Alternation of soloists (in Kakhetian table songs or Megrelian female-male songs)
 - Refrain structure
 - Responsorium (soloist- choir, soloist- instrument)
 - *Gadadzakhili*
 - Alternation of supporting steps (regular alternation of two main harmonic supports of the second, third, fourth, fifth relations)
- Through-composed forms
 - Centonization (alternation of phrase in church hymns and “trio” songs)
 - Contrast development
 - Variant development (round-dance, work and instrumental phases)
 - Mixture of the compositional principles of polyphony (horizontal alternation of principles)
- Fusion-alternation-division of songs and motifs
- Verbal factor in the development of a musical idea (the role of glossolalia, vocables in the development of musical material)
- *Tsartkma* /psalmody (singing on one step of the hymn text)
- *Avaji* (syllabic arrangement “syllable-note” in the hymn)
- Beginner’s part and cadence (as important form-making principles)

Melody

- Melody of unified development
- Two- and more-phase melody
 - Melody with the repetition of the motif
 - Sequence
 - Imitation
- Complementary melody (shifting the voices of melodic initiative to different parts, for example, in Kartli-Kakhetian table songs)
- Creative development (the emphasis on musical development)
 - Variation – round dance, work song, trio songs, *ghighini*
 - Improvisation – “Urmuli”, “Korkali,” trio songs, “Dzilispiruli”, lullabies
 - Ornamentation (singing a more difficult version of the motif in the hymn)
 - Elision (delay of the end)
 - Impromptu (fragmented innovative behavior)

Georgian folk and church music (which is partially folk owing to the large share of oral transmission) is mobile, changing and “breathing” in terms of form. But these changes are minimal in the short term, and we can judge the structural stability of the currently observed examples of traditional music.

Similar to the phases of compositional creative process, idea - genre selection - creation - example, the folk music-creation process, which is disseminated over time (and is not limited to the time scale of an individual or a generation), will go through the phases described above, **motivation-format-behavior**, and in the end, we get the result – **a structural form**.

9. A structural form

Let us discuss this very phenomenon – processual, dramaturgical structural forms of Georgian traditional music. Which aspects of musical behavior have priority in its formation? Certainly, musical and dramaturgical behaviors. Textural behavior is less directed to the development of the musical idea by the gradation method. For example, out of various compositional principles of polyphony, ostinato behavior has a more direct influence on the dramaturgical form. But we should also remember that the ostinato principle itself is more of a dramaturgically insufficient behavior than polyphonic, textural behavior.

Does the concept of “behavior” exhaust the palette of structural peculiarities of Georgian singing? Certainly not. One behavior and, especially, interaction of behaviors can be reflected in the projection of different structural forms. The above list of behaviors is not defined by the same criteria and is not of equal scale.

Currently, it is difficult to say which angle and which specific behavior create the characteristics of the general, collective style of Georgian traditional music. The fact is that, due to their specific “formula,” such “structural results” – characteristic layers of different scales--acquire an identifiable function. Structurally expressed signs of this kind can be called a “formula,” “invariant,” and “sample,” but these terms imply a certain amount of generalization and are, to an extent, distanced from the specificity of musicking. In our opinion, it would be more correct to call them “**patterns**” as organic elements of the Georgian traditional musical body manifesting themselves in various examples.

10. Rare cases

In addition, “where there is a rule, there is also an exception.” In the space of Georgian traditional music, we see many such artistic behaviors which do not fit into traditional norms but also attract special attention with their original appearance. For example, the parallel-voiced song “Misdevs mela lomsa” from Achara or the parallel-voiced example (with secondal interval) recorded by G. Kraveishvili in Klarjeti, or the hymn of “learning kilo” – “Daghatsatu nebsit tvisit” with fourth-octave parallelism.

We think of calling such isolated units “separate patterns” (or “rare structural variety”). A pattern, can be a) “relic”, “vestige” – the result of the behavior, usual in the early period, which is currently rare; or b) “mutation” – an example of “random behavior,” which sometimes is a manifestation of purposeful individual initiative or artistic originality, which “survived” the filter of public taste. It often turns out that the authors of such examples are renowned masters (for example, the strange meter in Iobishvili’s “Natvra,” an unexpected move to the fifth-ninth chord in Erkomaishvili’s “Baghia chemi kveqana,” the barking of a dog in Gugunava’s “Shavi shashvi,” etc.). However, the aforementioned examples from Achara and Klarjeti seem to be more relics.

By the binary opposite of “separate” we mean usual, widespread, characteristic “regular patterns.” Naturally, these patterns are not considered on the same layer. After all, they have different manifestations of different

behavior. Therefore, we will divide them into at least two groups. Namely, we will single out **unified patterns**, by which we mean the look expressed in the entire musical example, and **component patterns**, which refer to individual local patterns identified in the process of singing.

11. Unified patterns

- **Drone-synthetic polyphony** with contrasting and parallel movements in upper voices (due to the synthetic homophony, contrast-through-composed development of specific drone-continuum bass, complementary melody, melisma) – Kartli-Kakhetian table songs;
- **Ghighini** (conditioned by the behaviors of improvisation, through-composed form development, glossolalia) – Gurian and its similar West Georgian festive trio songs;
- Single-part **songs of through-composed forms** (conditioned by solo, through-composed forms, improvisation behaviors) - some examples of Korkali, Nana, East Georgian Urmuli, Orovela;
- **Multi-phase labor songs** (with variant, specific sound (*shemkhembari*, *krimanchuli*, *gamqivani*), with the behaviors of choral antiphon, overlapping antiphon, sufficient and insufficient development, multiphase contrasting development, use of glossolalia, fusion of songs and division of motifs) – mainly Gurian *naduri* songs;
- **Three-part songs with *krimanchuli*** (behavior of vocal specificity, two- and multi-phase development, contrasting voice movement, sometimes ensemble-choral antiphon or echo, the use of glossolalia) – Gurian;
- **Kapia-shemgherneba** (soloists alternately performing bass and solo)
- **Instrument-song antiphon** (in Khevsuretian songs with *panduri* accompaniment)
- **Five-beat meter of Khorumi**
- **Alternation of syncopation and punctuation** (in East Georgian three-part round dances)
- **Tushetian sequential songs** (homophonic, sequence, melismatic behavior)
- **Ornamented hymn** (behaviors of multi-phase melody, centonization, modal key, embellishment, contrasting voice-movement) – multi-phase church and festive hymns

- **Songs with two-phase secondal harmonious support** (behaviors of rhythmic drone, two-phase melody, strophic form, two harmonious supports of secondal alternation)
- **Songs with glossolalia refrain** (West-Georgian)
- **Songs with conclusive structure** (mixture of drone polyphony with the synchronic one) – Kartlian
- **Patter** (სწრაფსათქმელი) **songs** (West Georgian)
- **Songs and hymns with synchronic structure** (basic array of Georgian traditional music – chordal-unit polyphony)

Component patterns

- **Melody**
 - “Iavnana”-type of melody
 - Ascending tetrachord of “Maquli”/travelers’ song (West-Georgian)
 - Broad-phrase part of beginner (East-Georgian)
- **Specificity of voices**
 - *krimanchuli* (Georgian yodel)
 - *shemkhmobari* (high pedal drone in “Naduri”)
 - **bass drone** (continuous choral bass in table, ritual and work songs)
 - **ostinato bass-continuum**
 - **ostinato refrain**
 - *gadadzakhili* (periodic insert of melodious bass phrase in West Georgian songs)
 - Ornamentation of voice (melismatic phrase in Kakhetian table songs)
 - **Movable middle voice** in East-Georgian embellished hymn;
 - Giving originality to a particular voice-part by **glossolalia** and its role in embellishment in general;
- **Mixture of polyphony principles**
 - Alternation of **drone-parallel and drone-contrast patterns**
 - **Fragmentary parallelism** under the conditions of choral-unit polyphony (fifth, octave, triad, fifth-ninth chord)
 - **Parallel vocal-movement of two adjacent phases**
- **Harmony and Mode**
 - **Fifth-ninth chord** in the hymns of Shemokmedi school
 - **Sixth-ninth chord** in West Georgian hymns
 - Orientation to the **fourth** interval
 - Melodies with tritone (augmented fourth)

- Shift of the harmonious support step a major third downwards, characteristic of **Chakrulo**
- The cadence of “Grdzeli kakhuri mravalzhamieri” (the so-called “complex modulatory fourth cadence”)
- The cadence on the fourth fifth chord (song “Indi Mindi”, Chant “Netar Iqynen”)

How significant is the result we have achieved in analyzing the layers of Georgian traditional music by using the vector: **motivation-format-behavior-pattern**? We think that, in the first place, the structural diversity of Georgian folk music and church hymns has become more vivid; certain ways for the research of musical thinking within the framework of this phenomenon have been outlined; and several working (so far) notions and terms that better explain Georgian traditional musical patterns have been selected. When observing the layers of Georgian traditional music, the system of concepts presented above may not always turn out to be convenient due to the abundance of terms and a certain “perfectionist” fragmentation. But, in our opinion, such a systematic approach can be fruitful to better understand the logic and historically formed methodology of Georgian (and possibly, general) folk musical thinking.

We provide a visual scheme of the reasoning presented in the article in the color insert of this volume.

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