

GEORGIAN TRADITIONAL POLYPHONY: MODERN TRENDS AND PERSPECTIVES OF DEVELOPMENT

RUSUDAN TSURTSUMIA
JOSEPH JORDANIA

MINISTRY OF CULTURE, SPORTS AND YOUTH OF GEORGIA
ANZOR ERKOMAISHVILI FOLKLORE STATE CENTRE
TBILISI STATE CONSERVATOIRE INTERNATIONAL RESEARCH CENTER
FOR TRADITIONAL POLYPHONY

**GEORGIAN TRADITIONAL POLYPHONY:
MODERN TRENDS AND PERSPECTIVES
OF DEVELOPMENT**

**Rusudan Tsurtsunia
Joseph Jordania**

Tbilisi
2023

PROJECT DIRECTOR: **GIORGI DONADZE**

COLLECTION COMPILER: **RUSUDAN TSURTSUMIA**

EDITORS: **RUSUDAN TSURTSUMIA AND
JOSEPH JORDANIA**

COORDINATORS: **SOPHIO LOBZHANIDZE AND
NINO RAZMADZE**

GEORGIAN ARTICLE TRANSLATOR AND

ENGLISH TEXT EDITOR: **EIRIK HALVORSON**

WORKED ON THE COLLECTION: **MAKA KHARDZIANI AND
ANA LOLASHVILI**

DESIGNER: **NIKOLOZ GOGASHVILI**

TYPESETTER: **MARIAM POLTAKHIENTI**

QR CODE CREATOR: **TEVDORE GOGOLADZE**

© Anzor Erkomaishvili Folklore State Centre

© Tbilisi State Conservatoire

International Research Center for Traditional Polyphony

ISBN 978-9941-8-4326-6



MINISTRY OF
CULTURE, SPORT
AND YOUTH OF
GEORGIA



Anzor Erkomaishvili
Folklore State Centre



1917 e.p.

FROM THE EDITORS

The collection *Georgian Traditional Polyphony: Modern Trends and Perspectives of Development* is compiled by Georgian and foreign scholars using articles written for a project sponsored by the Ministry of Culture, Sports, and Youth of Georgia in 2022.

Giorgi Donadze, head of the Anzor Erkomaishvili Folklore State Center and project director, proposed a partnership in implementing the project's academic portion to Tbilisi State Conservatoire International Research Center for Traditional Polyphony, for whom it was a great honor to participate in such an important project for Georgian culture.

The project consisted of two parts – some Georgian and foreign authors were selected in 2022, the studies of whom were included in the present collection.

Unfortunately, the project format did not allow for all foreign scholars working on the theoretical, as well as practical aspects of Georgian polyphony to be shown. Clearly, Georgian ethnomusicologists are also not fully represented.

It is impossible to cover all the problems modernity has thrown before Georgian traditional polyphony in a single collection. The present book introduces English-language readers to the views of article authors regarding the various challenges in Georgian ethnomusicology: Rusudan Tsurtsunia's and Tamar Chkheidze's (Georgia) article is devoted to the role of institutions in the safekeeping of Georgian traditional polyphony; articles by David Shugliashvili, Sandro Natadze, and Nino Nakashidze (Georgia) are presented on archival material dealing with Georgian traditional polyphony; the internationalization process in the study of Georgian polyphony is examined in Joseph Jordania's (Australia/Georgia) extensive essay; whereas the same process in performance is seen through the eyes of foreign ethnomusicologist Caroline Bithell (Great Britain). Some methods for teaching Georgian singing and chanting to foreigners are discussed in articles by Polo Vallejo (Spain), Frank Kane (France), Carl Linich (USA), John Graham (USA/Georgia), and Nino Naneishvili (Georgia); some studies by Andrea Kuzmich, a Ukrainian scholar living in Canada, and by Georgian ethnomusicologists Baia Zhuzhunadze, Maka Khardziani, and Teona Rukhadze are devoted to the problems of identity retention among migrants. The developmental trends of Georgian traditional polyphony in modern musical life are discussed in essays from Tamaz Gabisonia, Sopiko Kontrikadze, Teona Lomsadze (Georgia), and Nino Tsitsishvili (Australia/Georgia); whereas an article by Matthew Knight (Canada) is presented on Georgian polyphony as a cultural tourism product. We would especially single out a relatively new field for Georgian ethnomusicologists – computational ethnomusicology – pioneered and masterminded by the German scientist Frank Scherbaum and the research group he has put together, including Georgian ethnomusicologist Nana Mzhavanadze.

It is possible for the views expressed by some authors to be debatable, but we think, in all, the collection represents honest perspectives on traditional Georgian music as one of the unique phenomena of world music by Georgian, as well as foreign scholars.

Rusudan Tsurtsunia

Professor Emeritus, Director of Tbilisi State Conservatoire
International Research Center for Traditional Polyphony

Joseph Jordania

Honorary Fellow of the Melbourne Conservatorium of Music at the University of Melbourne,
Head of the Foreign Department at the Tbilisi State Conservatoire
International Research Center for Traditional Polyphony

CONTENTS

CHAPTER 1. THE ROLE OF INSTITUTIONS IN SAFEGUARDING GEORGIAN TRADITIONAL POLYPHONY

Rusudan Tsurtsunia – UNESCO and Georgian Traditional Polyphony	8
Tamar Chkheidze – The Preservation of Georgian Polyphonic Chant and Singing in the Historic Past and Present.....	22

CHAPTER 2. ARCHIVAL MATERIAL, THE DYNAMICS OF ITS RESEARCH AND REVITALIZATION IN THE PERFORMANCE SPACE

David Shugliashvili – Material Sources for the Sustainability of Georgian Folk Singing: Audio Recordings and Notated Manuscripts	36
Sandro Natadze – Georgian Folk Songs in Georgia’s Archives	50
Nino Nakashidze – Georgian Folk Songs in Foreign Archives.....	61

CHAPTER 3. THE INTERNATIONALIZATION PROCESS OF GEORGIAN POLYPHONY IN RESEARCH AND PERFORMANCE

Joseph Jordania – Foreign Scholars on Georgian Polyphony	74
Caroline Bithell – Georgian Voices Go Global: Foreign Performers of Georgian Polyphony and Georgian Traditional Music on the World Music Stage	105

CHAPTER 4. MODERN METHODS AND APPROACHES FOR TEACHING GEORGIAN SINGING TO FOREIGNERS

Polo Vallejo – Georgian Music from an Orff-Schulwerk Perspective Ideas, Examples & Methodology.....	124
Frank Kane – My Observations on and Methods for Teaching the Principles of Georgian Singing	139
Carl Linich – Georgian Polyphony for Foreign Students.....	151
John A. Graham – Teaching Georgian Traditional Chant to International Audiences	163
Nino Naneishvili – Foreign Lovers of Georgian Polyphony: Interests and Peculiarities of Teaching.....	181

CHAPTER 5. MIGRATION PROCESSES AND IDENTITY

Andrea Kuzmich – Traditional Polyphony Outside of the Homeland: A Comparison of Georgian and Ukrainian Cultural Expressions	190
Baia Zhuzhunadze – The Role of Traditional Music in the Georgian Diaspora’s Ethnic Identity Preservation (Per Examples of Diasporas in the European Union, Great Britain, USA, and Canada)	206
Maka Khardziani – The Problem of Cultural Identity for the Svan Ethnographic Group Within Internal Migration	217
Teona Rukhadze – Migration from the Mountains to the Lowlands – The Past and Present of Traditional Tush Music	232

CHAPTER 6. GEORGIAN TRADITIONAL POLYPHONY AND MODERN MUSICAL TRENDS

Tamaz Gabisonia – The Layers of Georgian National Music and Their Structural Elements.....	246
Sophiko Kotrikadze – Soviet Georgian Author Songs	257
Teona Lomsadze – Georgian Traditional Polyphony in the Folk-fusion Style	265
Nino Tsitsishvili – Fusion Trends of Traditional Georgian Polyphony and Modern Music from the Standpoint of a Georgian Ethnomusicologist Living Abroad	276

CHAPTER 7. GEORGIAN POLYPHONY AS A CULTURAL TOURISM PRODUCT

Matthew E. Knight – To the Village in Search of a Song: Polyphony and Tourism	286
--	-----

CHAPTER 8. COMPUTATIONAL ETHNOMUSICOLOGY OF TRADITIONAL GEORGIAN MUSIC

Frank Scherbaum, Sebastian Rosenzweig, Reza D.D. Esfahani, Nana Mzhavanadze, Simon Schwär, Meinard Müller – Novel Representations of Traditional Georgian Vocal Music in Times of Online Access	304
Nana Mzhavanadze – TONY vs Classical Transcriptions – The “Chekasio Ramsa” Dilemma (What do computers “hear” and what has computational ethnomusicology taught me?).....	322

THE LAYERS OF GEORGIAN NATIONAL MUSIC AND THEIR STRUCTURAL ELEMENTS

Traditional Georgian music is distinguished by a clear, original expressiveness from among the stylistic manifestations of world ethnic music. Therefore, it is not surprising at all that the main arteries feeding general Georgian music culture are Georgian singing and chanting. But today in Georgian musicology there is not such a definite concept regarding the influential quality of the characteristic elements of traditional music on various musical stylistic trends within the Georgian musical realm. The aim of the current article is to discuss this topic in particular. Even an attempt at the “gestaltization” of some identifying factors will be of beneficial intent to us.

In general, the social intentions of the society interested in the music of Georgia seem fascinating regarding the phenomenon deemed Georgian polyphonic singing at home or abroad. To what extent is this phenomenon a museum exhibit, and to what extent – a source of creative inspiration (Tsurtsumia, 1997: 16)? Which facets of this phenomenon do musicologists and amateur enthusiasts of this music focus on? This is not a question satisfied with just a single answer. From this angle, we might possibly be able to see how musical creative values have changed over the course of the last two centuries (unfortunately we cannot go further into the past); as well as to what extent polyphonic musical thought has become the very essence of a Georgian (it is usually spoken of as something “genetic”) (according to a sharp-witted phrase by Zemtsovsky, the Georgians are really “homo polyphonicuses”, Zemtsovsky 2003: 9).

To get close to answering these questions, it is necessary to constrain and analyze the phenomena. I think conceptualizing the musical profile of Georgian ethnic music today as the result of a divergent process will be of help, where some kinds of musical layers might be abstracted. Moreover, marking those intonational “streams” and their “reflections” forming these layers is possible.

This latter method will bear some fruit for us, and therefore, before I do a review of the folkloric or liturgical musical layers of the modern Georgian musical space, we will attempt to single out their “museum” – the intonational components of singing, chant, and instrumental melodies expressing the essence of traditional Georgian music. These are the main structural elements of unified or differentiated Georgian musical layers. They are called “patterns” here and we shall try to consider them as a kind of concept that must be successful from the aspect that this kind of invariant concept, apart from some contour or form, might also be interpreted as sets worked out through creative principles.

So then, the elements of the layers of traditional Georgian music imparting clearly original nuances to Georgian singing or chant are implied in the term “traditional musical patterns”. By using and developing such motifs, modes, and rhythmic, harmonic, textural, and creative elements, musical works are given an original appearance by which they are identified as being “Georgian” (Gabisonia, 2022: 8). These features are a manifestation of a kind of identical singularity bearing a single specific meaning

through a phenomenological approach (Telcharova, 1991: 42). Bruno Nettl calls a similar phenomenon “a conceptualized musical unit, a kind of tourist” (Nettle, 2022: 119), whereas these Georgian phenomena are called “creative standards turned into a solid tradition” by Rusudan Tsurtsunia (Tsurtsunia, 2020: 226).

Clearly, an abstraction of such elements from a common musical fabric cannot avoid being seen subjectively. Neither do we have any instruments with similarities in authentic and produced musical components, therefore the thoughts expressed here provide more of a direction for discussing this topic, than clear steps of a study.

Of course, traditional Georgian music, when being broken down into a spectrum of musical expression methods within all three of its stylistic facets, offers a dizzying array of colors. Despite that, for example, even from the aspect of rhythm, that this common Georgian massif might not be of such exceptional worth as it is regarding polyphony.

By accounting for scale and specificity, we will split the patterns of traditional Georgian music into two groups: **local** and **conceptual**. In the first one, specific intonational, articulatory elements are implied, whereas original layers synthesized through various creative principles are in the second.

From this position, we will list our versions of Georgian musical patterns:

Polyphony

- **Conceptual patterns:** three-voice polyphony (the main concept of Georgian polyphony rendering even foreign melodies into something “Georgian” (Chkhikvadze, 1961: 6); Gurian-Acharan four-voice polyphony; the drone polyphony of long Kartl-Kakhetian table songs; the contrastive voice leading of Gurian trios, festive chants, and ornamented chants of the Shemokmedi and Gelati schools; a continuous and repeating ostinato bass line; a parallelistic framework of the outer voices in chants; the interphasic fragments of parallel voice leading of all three voices in the folk songs of various regions; heterophony in the Megrelian “Harira”.
- **Local patterns:** parallelism of upper voices, a drone bass, the ornamented middle voice in Svetitskhoveli school chants, caller refrains, the dialogue of the upper voices over a continual bass drone in Kartl-Kakheti.

Articulation

- **Conceptual patterns:** the restrained sonorities of Svan hymns; the grace-note-like pitch production of Gurian songs (“Gurian pizzicato”); Tush, Kakhetian, and Megrelian tremulations, Megrelian glissandi like short “sighs”.
- **Local patterns:** krimanchuli, shemkhmobari, Kartl-Kakhetian turns, the falling of a voice at the ends of phrases in Gurian-Acharan work songs.

Melody

- **Conceptual patterns:** the sequencing of Tush songs, a discrete melody in Svan hymns.
- **Local patterns:** “Iavnana” type melodies (Aslanishvili, 1954: 101); the rising tetrachords of

wedding party songs (Western Georgia); primarily Gurian melodic figurations without any jumps expressed through asemantic vocalizations; melodic figurations containing Gurian bass leaps; gruppetto type singing in chants and songs; augmented seconds in oriental melodies.

Modal-Harmonic Peculiarities

- **Conceptual patterns:** modal tones mostly in chants and partially in songs, secundal modulatory movement in Kartl-Kakhetian table songs and some songs of other regions, the eastern mountain Phrygian mode, urban hybrid songs infused with European harmony, hybrid, Eastern songs and tunes rendered in three voices, an accent on quartal harmony (the quartal-quintal chord – “the Georgian trichord” (Arakishvili, 1950: 32), tonic on the fourth, an accent on quintal harmony (cadences on a fifth, quintal nonachord), secundal harmonic steps, symmetry of harmonic steps (I. , 1989: 63), quintal (in the west) and quartal (in the east) diatonic (Gogitishvili, 2011: 5), inner, quintal cadences, and quintal and unison final cadences in songs; inner, quintal cadences, and unison final cadences in chants.

- **Local patterns:** quartal-quintachords (the Georgian trichord, Arakishvili, 1950: 32) in songs, quintal nonachords in Shemokmedi school chants and Gurian songs, septal nonachords in chants, alternation between punctum and syncopation rhythm; Locrian and extended modes in oxcart songs (M. , 1971: 51); lower tertian harmonic-functional movement in the bass in “Chakrulo” type songs.

Rhythmic Organization

- **Conceptual patterns:** triple dance rhythm.
- **Local patterns:** alternation of syncopation and punctum (chorea and iambic) in Eastern Georgian round dance songs, the quintuple meter of “Khorumi”.

Dramatic Composition

- **Conceptual patterns:** the rhapsodic organization of cyclic work songs (primarily naduris), centonization (a method of binding phrases in chants and Gurian trio songs), couplet organization, refrain organization, single turn variation (primarily within the bounds of three pitches) in the songs of various regions (Khevsuretian, Kartlian, Kakhetian, Rachan, Svan, Megrelian, Imeretian, Acharan) and in the ornamented works of all three chant schools, improvisation in Gurian trio songs, a diversity of asemantic vocalization melodies, mixed with the meagerness of a verbal-textual melody; rhapsodic instrumental variation organization, instrumental accompaniment of a song.

- **Local patterns:** a responsorium in Eastern Georgian work songs and in Megrelian dance songs, antiphons in round dance and work songs, rapidly sung songs (“Tkham venakhi”, “Shara-shara”, “Erekheli”), three-phase contamination of Kartl-Kakhetian table songs (textual fragment – fragment with glossolalia – alternation of soloists).

Before we focus on the pragmatics of using traditional Georgian musical patterns, I think it won't be too much to bring forth some diachronic aspects of the Georgian musical language to better know the semantics of these features.

We have frequently adorned naduri or “Lile” songs with epithets of their archaic qualities, but less

is usually said regarding the features bringing about such impressions. Syncretism is named as such a feature by Tsurtsunia (Tsurtsunia, 2020: 56), but I think it will be beneficial to group the early and later folk musical layers through some other criteria.

Since historical information about Georgian folk music is extremely hard to find (although literary studies still have not taken any large steps in this direction), it would be a display of excessive self-confidence to talk about works of “archaic” and/or “classical folklore periods. But I still think it is possible to distinguish two groups – “early” and “later”.

What idiosyncrasies differentiate early and late Georgian folk music? Clearly, first of all, simplicity and complexity; although this factor is also regulated by the specifics of the genre here (Tsurtsunia, 2020: 47–55). Private genres (lullabies, laments, individual work songs) not intended for any presentation will always remain simple.

On the other hand, it is the factor of genre that is the effective divisor of earlier and later layers. Folk musical works associated with cults and customs are fixed with ritualistic markers and are distinguished by greater stability than carefree, prominent genres with an aesthetic function.

And yet, to orient the grouping of examples according to their age, it is better to not pick genres, but instead peculiarities of the musical language, because this will show us more of the result, whereas genres show more of the reason. Moreover, there is in fact no such genre having a simple musical language yet containing numerous and different works attested in the Georgian musical folklore socium.

I would consider the short duration of melodic phrases, and in connection with this factor, the number of dramaturgical phases during the development of musical thought as some of the identifying criteria of an old layer. There is an accepted idea in Georgian musical folkloristics that a descending melody in simple Georgian songs is mostly an indicator of archaicism. But I would not fully concur with this idea. On the contrary, it is logical to think that like the formation of colloquial language, musical statements increased in length in line with development.

In respect to the number of phases (in this word, phrases are primarily implied, but not repeated ones), the creative method of centonization – “phrasal binding” – characteristic of Georgian church chant, and with great probability, of a folk musical genre originating from it – humming songs (as well as festive church chants) demands a special approach. This compositional principle, representative of Christian liturgics, might have been established in Georgia many centuries prior, but the fact that today it is really only manifested in the Gurian musical dialect indicates that such a multiphasic quality might be a later phenomenon.

It is fascinating that when observing Georgian musical folklore from a diachronic position, it is possible for some kind of parallels with European music to be found. I have in mind development vectors going from monody to polyphony, and then from polyphony to homophony. Let’s observe the latter, which is associated in European music with the formation of functional modes from modality and the replacement of polyphony with individualized musical themes, which in itself grew into Baroque Classicism. A clear melodic contour with auxiliary accompaniment (in Georgian reality – with a bass) is combined with the greater colorfulness of harmonic functionalism.

Later layers of Georgian folk songs exhibit such an inclination, a parallel “stitching” of two voices

with a single melodic diagram over a choral bass, where one voice is a follower of the other (the traditional Georgian term is *mimkoli*), a kind of resonator, which by the way, is quite a typical creative method of common European “chordal”, homophonic polyphony. It must be noted that features of European major-minor functionalism also characterize a significantly large body of Georgian folk songs, with these songs being called “hybrid” songs.

Therefore, if we examine works of Georgian musical folklore through the aforementioned criteria of distinguishing the leveling of vocal contrasting differences and of harmonically functional contrasting discrepancies, it will be correct to separate such layers as “monoethnic” (or homologic) and hybrid parts.

As for Georgian song examples distinguished by the evident individualism of the voices (considering each separate voice, and not, for example, 2 out of 3 voices), we realize when observing them that they primarily belong to the old genres: cult, ritual, and work songs.

By the way, the compositional principles of Georgian folk polyphony, which in the opinion of most scholars are considered archaic – drone and ostinato – fit in well with the factor of vocal individuality.

Here it must be stated that clearly, the number of voices indicates “earliness” (even the previously mentioned drone or ostinato two-voice polyphony), but not always: Gurian-Acharan work songs are in 4 voices and are quite extensive, being of a cyclic construction. However, due to the vocal individuality and short phrase duration, it is to be more thought of within an “early” layer.

Thus, we focus on two basic features of early Georgian singing: 1. The short phrase (phase) duration and lower number of phrases, and 2. Vocal individualism within a polyphonic structure. This is clear. From a social standpoint, it would not be excessive to consider 3. The criteria for the timeliness of ritual musical genres as a third feature of being from older times.

What did we need to separate the layers of “early” and “later” folklore for? According to Zemtsovsky, “Folklore is rightfully called an art laboratory” (Zemtsovski, 1986: 89). Despite having the complete technological means today of playing any old or new musical work, “folkloricism” primarily subsists through the parameters of “later” folklore. It is difficult to say whether this inertia is the logical pursuit of a trend or the result of musical globalization; it seems, bit by bit, to be all these factors.

Now regarding the conformity of patterns and the versions reflected in their various layers: in my opinion, works of traditional Georgian music – their fragments or patterns – are used in the common Georgian musical space through the following methods: a. citation, b. clear patterns, c. transformation, d. allusion. Along with this a monoethnic foundation, foreign cultural influences, and innovative elements are also noticed in Georgian musical works, apart from Georgian patterns.

By considering the aforementioned, let’s put together a general picture of the reflection of these Georgian music patterns on various planes. For this, the layers of musical currents distinguished by Georgian national motifs, or already considered today as “Georgian” will be defined – apart from Georgian “monoethnic” traditional music. Clearly, traditional Georgian patterns sound out at varying levels within them, and we will try to indicate such connections – by considering the corresponding numbers are not always jointly characterized by the spectrum of these components:

Hybrid Layers of Traditional Georgian Music

- **Georgian urban songs** – Distinct patterns are primarily used here – three-voice polyphony, parallelism in the upper voices, figurations expressed with asemantic vocalizations, couplet organization, clearly European influences. This layer is proportionate with a modal harmonic conceptual pattern – “urban hybrid songs infused with European harmony”.
- **Festive chants** – Distinct and transformed patterns – contrastive voice leading, three-voice polyphony, Gurian pitch production like grace-notes expressed through asemantic vocalizations, primarily Gurian figurations without any leaps, gruppetto-type ornamentation in chants and songs, modal tones, inner quintal cadences and final unison cadences in chants, quintal nonachords in Gurian songs, centonization: the powerful influence of chant is not observed here, but rather an origin from chant itself is striking; monoethnic.
- **Duduk three-voice polyphony** – Transformed patterns: three-voice polyphony, parallelism in the upper voices, augmented seconds, “Iavnana” type melodies, drone polyphony of long Kartl-Kakhetian table songs, secundal harmonic steps, triple dance rhythm, couplet organization; clearly Oriental influences expressed in Eastern instrumental accompaniment as well.

Peripheral Layers of Georgian Ethnic Music

- **Bayatis** – Distinct Eastern melodic, modal, harmonic patterns, augmented seconds (also of non-Georgian origin); monoethnic (except non-Georgian).
- **Georgian Eastern instrumental, *panoghuri*¹ music** – transformed Eastern influence patterns – augmented seconds, secundal harmonic motion, couplet organization, triple dance rhythm.

Transformed and Innovative Layers of Georgian Church Chant

- **Eclectic Russian-Georgian chant** – transformed patterns – three-voice or four-voice harmony, parallelism in the upper voices, centonization, Russian influence.
- **Quasi-traditional original composed chants** – (Pavle Berishvili, Ioseb Kechakmadze, Ekvtime Kochlamazashvili, Edisher Garakanidze, Nodar Gighauri, Nun Mariami) – transformed patterns – three-voice polyphony, upper voice parallelism, quartal quintachords, quintal nonachords, secundal harmonic steps, parallel framework of outer voices in chants, ornamented middle voice in Svetitskhoveli school chants, gruppetto-type ornamentation in chants and songs, secundal modulational movement, European harmonic motion, quintal inner cadences and unison final cadences in chants, centonization – in fact, the patterns wholly characteristic of traditional chant, except combined in eclectic ways; monoethnic approach.
- **Original composed chants** – (Nino Janjghava, Givi Alaznishvili, Nana Mikaberidze) – allusive patterns – eclectic layer with Georgian chant and European intonational components; basically, an innovative method.
- **So-called Georgian-Byzantine chant** – (setting a Georgian text to Greek chant motifs) –

¹ It is difficult to translate this word simply, but these are songs making fun of, or roasting someone or something (trans.).

monoethnic (except non-Georgian).

- **So-called Old Syrian chant** – (the old Syrian origins of which are doubtful) – allusive patterns – continual drone characteristic of Kartl-Kakhetian table songs: probably an innovative method.

Non-traditional Branch of Georgian Ethnic Music – Ethno-music (World Music):

- **“Restored” Georgian folk songs** – (Valerian Maghradze, Tutarchela, the Keria Ensemble, and other experiments) – transformed patterns – three-voice polyphony (having the significance of being rendered in three voices), secundal harmonic steps (with the importance of adding a bass): monoethnic method. We suppose that it will be a fully legitimate view if restored folklore works are examined within the realm of traditional music.

- **Georgian folkloric original composed songs** – (Dzuku Lolua, Sandro Kavsadze, Vano Mchedlishvili, Varlam Simonishvili, Mariam Arjevnishvili, Artem Erkomaishvili) – a less innovative Georgian monoethnic layer, a product of natural development, distinct or slightly transformed patterns: modern works composed by following all the rules of the traditional musical language can also be considered within this set (the Gorda Ensemble, naduris by L. Veshapidze).

- **Georgian quasi-folkloric original composed songs** – (Kevkhishvili, Psuturi, Anzor Erkomaishvili) – Distinct, transformed, and allusive patterns: three-voice polyphony, drone bass, upper voice parallelism, Kartl-Kakhetian turns, the sequencing of Tush songs, “Iavnana” type melodies, secundal modulational motion in Kartl-Kakhetian table songs and in some songs of other regions, secundal harmonic steps, couplet organization, instrumental accompaniment: a mix of monoethnic and innovative methods.

- **Para-folklore** (Gabisonia, 2014: 39) – (Teona Kumsiashvili, the singing sisters of the Gogochuri, Zviadauri, and Nayeuri families, Davit Kenchiashvili, Mariam Elieshvili, Bani, Manana Menabde) – transformed patterns: elements analogous to Georgian quasi-folkloric author songs, a mix of monoethnic and innovative methods (abrupt alternations of major and minor).

- **Tbilisian urban songs** – transformed and allusive patterns, resulting from the development of hybrid urban songs, has a European influence and an innovative method (the fourth voice has been added).

- **Georgian Eastern stage music** – (Nino Chkheidze) – Allusive patterns: triple dance rhythm, innovative method.

Georgian National Music – A musical layer considered to be an original manifestation of Georgian musical culture, despite indirect connections to the patterns of traditional Georgian music.

- **Georgian academic music** – (Folkloric and chant motifs in the works of professional Georgian composers) – citations, distinct patterns, transformation, allusion; it can be said that many various patterns are used by Georgian composers, therefore it is better to point out such patterns not given due attention – Gurian-Acharan four-voice polyphony, continual and repeating ostinato bass, refrains by a caller, the discrete melodies of Svan hymns, single turn variation, a responsorium, the three-phase contamination of Kartl-Kakhetian table songs: monoethnic, influential (the creative methods of professional European music), and innovative approaches.

- **Georgian cinema music** – (Revaz Laghidze, Sul Khan Tsintsadze, Gogi Tsabadze, Archil

Kereselidze, Kve
Iavnana type mel
urban hybrid song
innovative approa

- **Georgian**
urban songs: inn

- **Georgian**
allusive patterns:
song sequencing,
expressed through
steps, quartal qui
accompaniment o

- **Georgian**
Malazonia, the Sh
innovative method

- **Georgian**
allusion: an innova

It is possible to

1. Some case:
with traditional Ge
urban music, quas
Eastern stage musi

2. Georgian si
Moreover, Europea
influence (augmen

3. In the layer
folkloric patterns a
ways.

Let's promote
ceptional intensity,
para-folklore, jazz

Now let's exam
considered features
performers and con
and experience, pa
popularity, folkloric
tive or transformed
of sequences typica
style” (frequently e

Kereselidze, Kvernadze, Kancheli) – citations, transformation, and allusion: three-voice polyphony, *Iavnana* type melodies, figurations with asemantic vocalizations, the eastern mountain Phrygian mode, urban hybrid songs imbued with European harmony, couplet construction, songs sung at quick tempos: innovative approaches.

- **Georgian bards** – (Inola Gurgulia, Otar Ramishvili, Jansugh Kakhidze) – allusive patterns of urban songs: innovative methods.

- **Georgian stage music** – (Orera, Dielo, Bermukha, Iveria, Via 75, 33a) – transformation and allusive patterns: upper voice parallelism, Gurian *pizzicato*, *krimanchuli*, Kartl-Kakhetian turns, Tush song sequencing, the rising tetrachord of wedding party songs, Gurian figurations with no leaps primarily expressed through asemantic vocalizations, augmented seconds in Oriental melodies, secundal harmonic steps, quartal quintachords, the quintuple rhythm of “Khorumi”, couplet construction, instrumental accompaniment of songs, songs sung at fast tempos: an innovative approach.

- **Georgian jazz-fusion** – (Temur Kvitelashvili, Giorgi Mikadze, Vakhtang Kakhidze, Davit Malazonia, the Shin, Egari) – transformation and allusion, improvisation on mostly Eastern motifs: an innovative method.

- **Georgian electronic music** – (Machaidze, Dzodzuashvili) – basically folkloric citations, allusion: an innovative method.

It is possible to make a few deductions from this list:

1. Some cases of hereditariness are seen in these various tendencies, or certain intermediary links with traditional Georgian patterns. For example: Georgian urban music is a direct precursor to Tbilisian urban music, quasi-folkloric author songs originate from folkloric author songs, whereas Georgian Eastern stage music is primarily an offshoot of the *duduk* and *panoghuri* style.

2. Georgian singing more naturally meshes with European modal harmony and melody than Eastern. Moreover, European influence layers exhibit more of a stylistic unity (major-minor harmony), than Asian influence (augmented seconds).

3. In the layers where a professional composer is the author (academic, cinema music, jazz fusion), folkloric patterns are employed using all four previously mentioned methods, in diverse, yet fragmentary ways.

Let's promote those layers where traditional Georgian musical patterns are demonstrated with exceptional intensity. These are restored and author songs, original composed (quasi-traditional) chants, para-folklore, jazz fusion, and in part, Georgian academic music, popular music, and electronic music.

Now let's examine a kind of emic approach in discussing folkloric patterns: it is interesting what is considered features characteristic of traditional music, or folkloric motifs by the previously mentioned performers and composers. It will turn out that in contrast to creative individuals with musical educations and experience, para-folklore performers having some principal attributes of folk art (unprecedented popularity, folkloric self-identification) consider such intonational turns that are clearly of a later innovative or transformed nature as peculiarities of the folk style. We will list some features here: excessive use of sequences typical of Tush melodies and perception of the according style as “the common mountain style” (frequently even the Khevsuretian style); the primacy of romantic themes, frequent oscillations

between major and minor sonorities, an eclectic synthesis of the European IV subdominant with the 7th step of the Georgian dominant... When we observe these features, it turns out that their initiation is primarily stipulated by the usage of a modern tuned instrument, the so-called “classic” panduri as an accompaniment to a solo melody. Such a modernized Georgian instrument, to say, the most “democratic” one, the panduri, creates a broad range of new modal, modulational possibilities.

It is fascinating that the harmonic progression described above – SIV-DVII-TI also characterizes some original composed, as well as “dilettante” chants, with the turn being perceived by music aficionados as a kind of kitsch. Here, a type of “contagious effect” (Medushevski, 1976: 37) is in operation, usually showing this harmonic progression as a dominant turn.

It must be pointed out that the creation of new works by combining folkloric motifs is approached much more delicately by experts of this layer, than by the “dilettantes”. The latter do not feel any discomfort from musical criticism, because there really is in fact no such criticism. Para-folklore performers have actually ignored the supporting official line (Folklore State Center, Conservatoire, Ministry of Culture) of folkloric music. As pointed out by Merriam, a listener’s reaction to music is largely governed by the situation and the listener’s role within it (Merriam, 1964: 144). Thus, “democratic” folklore music is oftentimes more popular than the “authentic”. In this regard, it is possible to call para-folklore folklore pop.

Yet one more typical detail: it is known that traditional Georgian songs and chants capture the attention through organized and multifaceted structures. It is natural to think that it is really the various creative methods of polyphony that might be the touchstone a Georgian music creative uses to convey an ethnic color. But such a priority, it may be said, is not clearly distinct – even during the contrastive Gurian jazz improvisations of the voices. But, at a glance, with some unclear motivation, it is more a creative intensity focused on isolated melodic development within the aforementioned realm. Therefore, the layer infused with Tbilisian, urban orientalist layers, in this aspect, appears more fertile, especially in ethno-jazz (still, justness demands it be pointed out that the national motifs in ethno-jazz are clearly pronounced in the non-folklore realm).

By the way, this trend is encountered with the very first classicist of Georgian music, Zakaria Paliashvili, who in the first decades of the 20th century switched from traditional folk motifs to working more on Eastern-urban motifs in the opera *Daisi*, following his unequalled opera *Abesalom and Eteri*.

It is interesting that the most memorable artistic images of national motifs – transformed patterns – have been preserved for us through vocal-instrumental ensembles of popular music (Orera, Bermukha, Iveria). The reason for this is partially that such works in most of their repertoires only bore a fragmentary character and did not obscure a free individual arena. Whereas among creative people, individualism is most clearly distinguished in the art of the Georgian “bards” – traditional Georgian patterns are quite rare in their work (with the exception of Jansugh Kakhidze). Here, the pop music of the last decades of the 20th century is being spoken of, and not modern pop music, which is prominent for a lack of Georgian motifs.

Here are some folklore patterns especially in demand within the realm of nontraditional music, such “Georgian motifs” as, in our opinion, melodies constructed on Gurian glossolalia, the VI–VII–I harmonic cadence, and quartal quintachords.

At this point, we will also point out some works where traditional Georgian patterns have been transformed with exceptional skill. We will not make an effort with works of professional Georgian music, regarding which we have less competency (Zakaria Paliashvili's *Abesalom and Eteri*, *Daisi*, Shalva Mshvelidze's *Zviadauri*, Taktakishvili's *Mindia*, etc.), whereas on the palette of the remaining trends would be "Tu ase turpa" and "Khokhbis kelivit" by Anzor Erkomaishvili, Jansugh Kakhidze's soundtrack for the film *Sherekilebi*, as well as some of his songs, "Krimanchuli" by the Orera Ensemble, "Khorumi" by the Bermukha Ensemble, "Shara-shara" by the Iveria Ensemble, "Ghvtivkurtkheuli kartveli eri" by Ioseb Kechakmadze, The Cherubic Hymn by Edisher Garakanidze, "Psalmunebi" by Nino Janjghava, folk jazz by the Shin, Giorgi Mikadze's improvisations, "Evropis kartuli himni" by Davit Malažonia...

In the end, it must be stated that the structural elements typical of the traditional Georgian unified or differentiated musical layers are presented quite meagerly in modern musical practice, which seems inappropriate to the significance of the international phenomenon of Georgian singing and chanting. Moreover, such traditional elements – patterns – frequently labeled as being folkloric, have been inadequately replaced by nontraditional elements in the perceptions of Georgian listeners.

References

- Arakishvili, Dimitri. (1950). *Svan Folk Songs*. Tbilisi: Khelovneba. (In Georgia).
- Aslanishvili, Shalva. (1954). *Essays about Georgian Folk Songs*. Volume I. Tbilisi: Khelovneba. (In Georgia).
- Gabisonia Tamaz. (2022). "Behavior, Structural Forms and Patterns of Georgian Traditional Music". Tbilisi: manuscript.
- Gabisonia Tamaz. (2014). "Criteria of "Authenticity" in Georgian Folk Music Performance". In: *Musicology, a peer-reviewed journal of the Institute of Musicology of Serbian Academy of Sciences and Arts* (17). Pp. 21–45.
- Gogotishvili, Vladimir. (2011). "About Some Features of the Kilo Pile of the Georgian Polyphonic Folk Song". In: *Issues of the Theory of Georgian Folk Music*. Eds.: D. Arutinov-Jincharadze, G. Toradze. Tbilisi: Tbilisi State Conservatoire..
- Jordania, Joseph. (1989). *Georgian Traditional Polyphony in the International Context of Polyphonic Cultures (on the Issue of the Genesis of Polyphony)*, Tbilisi: Tbilisi State University, Laboratory for the Study of Mediterranean Cultures. (In Russian),=

- Khikvadze, Grigol. (1961). *Modern Georgian Musical Folklore*. Tbilisi: Georgian SSR Political and Scientific Knowledge Spreading Society.
- Medushevsky, Vyacheslav. (1976). *On the Laws and Means of the Artistic Influence of Music*. Moscow: Publishing house "Music". (In Russian).
- Merriam, Alan P. (1964). *The Anthropology of Music*. Northwestern University Press.
- Nettle, Bruno. (2015). *The Study of Ethnomusicology: Thirty-three Diskussions*. According to the third Edition. University of Illinois Chicago (UIC).
- Telcharova, Rome. (1991). *Introduction to the Phenomenology of Music*, Vladimir: State ped. Institute named after P. I. Lebedev-Polyansky, USSR Academy of Sciences, Institute of Philosophy. – M.; Vladimir: VSPI. (In Russian)
- Tsurtsunia, Rusudan. (1997). "Georgian Folk Song Today – Live Process or Museum Exhibit? (An Attempt at Sociological Analysis)". In: *Scientific works. Issues of musicology*. Tsurtsunia, Rusudan (ed.). Tbilisi: Tbilisi State Conservatoire.
- Tsurtsunia, Rusudan. (2020). *History of Georgian Music from Ancient Times to the 20th Century*. Tbilisi: Tbilisi State Conservatoire.
- Zemtsovsky, Izaly. (1986). "Perception Theory and Ethnomusicological Practice". *Musical Perception as a subject of complex research*. Collection of articles, compiled by A. G. Kostyuk. Kyiv: Musical Ukraine. (In Russian).
- Zemtsovsky, Izaly. (2003). "Polyphony as a Means of Creation and Thought: The Musical Identity of Homopolyphonicus". In: *Proceedings of the 1st International Symposium on Traditional Polyphony*. Tsurtsunia, Rusudan & Jordania, Joseph (eds.). Pp. 35–53. Tbilisi: Tbilisi State Conservatoire.
- , Mindia. (1971). "Lokrian Kilo in Georgian Folk Music". Tbilisi: Journ. *Sabchota Khelovneba*, #7: 49–53.

CONTRIBUTORS

1. BITHELL CAROLINE, UK. MA Oxon, PhD Wales. Professor of Ethnomusicology at the University of Manchester, UK. Has published widely on traditional music in Corsica, the natural voice movement, and music revivals. Her new book (forthcoming) focuses on traditional music and dance in Georgia. Email: caroline.bithell@manchester.ac.uk

2. CHKHEIDZE TAMAR, GEORGIA. Musicologist, Ph.D. in Art Studies, researcher of Church music and music theory, Professor at Giorgi Mtatsmindeli Chanting University and Dean of the Faculty, Head of the church music department of TSC. Email: tchkheidze69@gmail.com

3. DOKHT DOLATABADI ESFAHANI REZA, GERMANY. Ph.D. student at the University of Potsdam, Germany. reza@gfz-potsdam.de

4. GABISONIA TAMAZ, GEORGIA. Doctor of Music, ethnomusicologist, Associate Professor at Ilia State University, director of the Ilia State University students' folk choir, Former dean at Giorgi Mtatsmindeli Higher Educational Institution of Ecclesiastical Chant. Email: tamaz.gabisonia@iliauni.edu.ge

5. GRAHAM JOHN A., USA/GEORGIA. Independent scholar. His PhD dissertation (Princeton, 2015) is titled: *The Transcription and Transmission of Georgian Liturgical Chant*. He lectures and teaches on Georgian chant regularly, and maintains the online resource www.GeorgianChant.org including a YouTube channel. Publications can be found at www.JohnAGraham.com.

6. JORDANIA JOSEPH, AUSTRALIA/GEORGIA. Honorary Fellow of the Conservatory of Music at Melbourne University. Head of the Foreign Bureau of the International Research Center for Traditional Polyphony. Recipient of the Koizumi Prize in Ethnomusicology. Member of the Georgian National Academy of Sciences. Honorary Professor at Vano Sarajishvili Tbilisi State Conservatoire. Email: josephjordania@yahoo.com.au

7. KANE FRANK, FRANCE. The voice teacher. Has been studying, singing and teaching Georgian songs for almost forty years. Established Georgian vocal folk ensembles in the USA and France. Leader of the Marani Association in Paris, directed a cultural exchange program with Georgian village singers and musicologists to work with the Marani Ensemble and to give public workshops to France. His teaching is influenced by his experiences of working with Georgian singers, but the techniques that he has developed are appreciated by singers of many different repertoires. He coaches vocal ensembles and leads public workshops all over Europe, particularly as a regular teacher at the Ateliers d'Ethnomusicologie of Geneva, Switzerland. Email: kane.frank@gmail.com