

GOLDEN FLEECE
—
ART OF GEORGIA

EXHIBITION AT THE NATIONAL MUSEUM IN KRAKOW

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Muzeum
Narodowe
w Krakowie



GOLDEN FLEECE

ART OF GEORGIA

SCIENTIFIC EDITOR

Miroslaw Piotr Kruk



Muzeum
Narodowe
w Krakowie

KRAKÓW 2024

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TAMAZ GABISONIA

GEORGIAN FOLK AND SACRED POLYPHONIC CULTURE

Georgian folk songs and instrumental pieces on the one hand and religious music on the other are considered a phenomenon with a single musical language – Georgian musical tradition. These two branches of this phenomenon are equally endowed with high artistic qualities. However, Georgian musical folklore resonates better with local and foreign listeners, which is partly due to its dialectal and genre diversity, while Georgian church hymns enjoy exceptional recognition among the multi-ethnic congregation of the Orthodox Church as a unique variation of liturgical music.

What bespeaks the worldwide popularity of Georgian traditional music, especially vocal, is the fact that in all corners of the planet there are many amateur ensembles performing it. Ethnomusicologists consider Georgia to be an outstanding centre of folk music, with a variety of polyphonic forms of exotic musical creativity that many folk musical cultures cannot match up to.

Georgian polyphony has rather ancient historical roots. Discussing the unity of the Holy Trinity, Georgian philosopher Ioane Petritsi, wrote back in the 12th century that the Holy Trinity as one God is like the consonance of three voices – *mzakhri*, *zhiri*, *bami*. This kind of three-part singing was clearly spread widely in Georgia by then (Meskhi, Gabisonia 2005, 7).

The key phenomenal feature of traditional Georgian song and hymn is the variety of polyphonic forms and high organizational structure. In this regard, folk song is particularly distinguishable for its freer regulation than hymns are typically subject to. Almost twenty dialects of Georgian song (Kakheti, Khevsureti, Gurian, Svan, etc.) and a large number of genres (ballads, lullabies, work songs, drinking songs, wedding songs, mourning songs, etc.) demonstrate greater diversity than the church chants of the three main chanting schools (Svetitskhoveli, Gelati, Shemokmedi).

One of the phenomena of Georgian traditional song is pronounced three-voice polyphony both in folk songs and in church chants (especially in the latter) despite noticeable stylistic differences between these two genres. Another important stylistic feature is modulation – a change of tonality in Georgian folk song (Meskhi, Gabisonia 2005, 15), which is not very typical for folk music in general.

The traditional Georgian polyphony, developed both in song and chant, is clearly different from the monodic musical style of the neighbouring countries – Armenia, Turkey and Azerbaijan. Even though the nations of the North Caucasus are closer to Georgian musical culture (they also used polyphony in singing), a stylistic difference in this respect is easy to hear. The North Caucasian Kist and Georgian Tushetian, as well as the Abkhazian and Megrelian polyphonic styles are exceptional in their similarity.

The names of voices in Georgian songs and of sounds of Georgian instruments are quite numerous, and most of them are no longer used today. However, we can name some most important of them. In Georgian three-voice singing, the middle voice is called *mtkhameli*; the same voice is called *damskebi* when it is initial. It starts the song and sets the tone and the key of the song to the other singers. The top voice is mostly referred to as *modzakhili*, and the third, bottom voice is *bani*. The top voices are usually sung by soloists, while *bani* is oftentimes performed by several singers together. There are also other characteristic voices. For instance, the region of Guria boasts of a yodel-type top voice (with falsetto embellishment) called *krimanchuli*. Similar articulation is characteristic of the top voice *gamqivani*, which is less formulaic and repetitive than *krimanchuli*. Svan and Megrelian songs have other names for the voices as languages different from Georgian are spoken there.

The names of three voices (*mtkhameli*, *modzakhili*, *bani*) are also used in Georgian church chant, but here, the top voice – leading or “canonical” – is referred to as *mtkhameli* or *tkma*; the lower voice that follows is *modzakhili*; *bani* is *bani* here too.

Interestingly, the five- and six-voice hymns for matins *Dideba Maghaliani* documented in the 18th-century Georgian ecclesiastical practice, use *nartauli* or accompanying (embellishing) voices: *dvrini*, *zili*, *shemdegi*, *bokhi*, and *krini*.

There are five musical textures in Georgian folk song polyphony:

1. Bourdon songs with unchanging bass – mostly three-voiced, occasionally two-voiced;
2. Parallel voices or melodies;
3. *Ostinato* – a motif or phrase that persistently repeats in the same musical voice, (mostly bass: *basso ostinato*);
4. Synchronic, or “chordal” singing, the most common polyphonic form in Georgian singing (Gabisonia 2009, 76–77);
5. contrast (i.e., free) arrangement of vocals, which implies free modulation of different voice parts.

Along with this, Georgian song also contains synthetic forms, in which various compositional principles of polyphony coexist, such as parallel, sometimes contrasting movement of two upper voices built on drone bass in Kakhetian table songs.

An outstanding example of synthetic polyphony is Gurian and Acharan *naduri* – four-voice songs accompanying collective labour, where top voice is *krimanchuli* or *gamqivani*, below it – *mtkhameli*, which is the voice telling the text, while the other voices sing glossolalia – speech-like words and interjections, generally vocables.

The drone voice – *shemkhamobari* (voice tuner), stopped on one tone, and sung in the same register as *mtkhameli*, indicates the harmonic orientation of the song (it is performed by two or more singers, unlike the soloists of top voices), and below, as the fourth voice, we hear *bani* (bass), which is quite mobile, even though it is performed by two or more singers.

The fundamental role of parallel vocal movement is clearly observed in the polyphonic structure of Georgian church hymn. This is particularly visible in plain chant (characteristic of two out of three chanting schools – Gelati and Svetitskhoveli; Shemokmedi School hymns have survived only as embellished, not plain), with a clearly expressed octave (interval of seven tones) or fourth interval (of four tones) of the marginal (contour) voices. And two upper voices basically follow each other at a distance of one third (omitting one sound).

The hymns in embellished style – more ornate, with developed vocal movement characteristic of all the three schools – have relatively freer rules. Only distinguished, experienced singers performed in this style.

Georgian hymns are also characterized by the principle of centonization, whereby the melodic formulas are bound in an orderly sequence (Ositashvili 2003, 473). The old modal mode is more typical of Georgian chanting than singing, which implies orientation towards the tone rather than the tonal centre and a lack of functional attraction.

For the harmonic structure of both the Georgian song and hymn, the combination “fourth-fifth chord is quite characteristic,” and is often considered the quintessence of Georgian sound (Arakishvili 1950, 28).

As we have mentioned, Georgian church hymns are strictly three-voiced (with very few fragmentary exceptions), also because of their social function. Lullabies and songs sung during childbirth form one group of two-part songs. They are found mainly in Eastern Georgia as manifestations of the ritual genre. Two-voiced songs are encountered mainly in East Georgia, as manifestations of the ritual genre. This is easy to explain as this genre has ancient origins, and two-voiced singing was an earlier stage of the formation of three-voice singing. It is a generally accepted opinion that a third voice was added to the old Georgian two-voice songs at the top, in the form of a voice separated by an octave, similar to upper bass (Aslanishvili, 1954, 37). This is why the middle voice (or upper voice in old two-voice songs) is mostly called *damsqebi* (beginner) and *mtkhameli* (teller).

Georgian instrumental music is mostly perceived as a phenomenon secondary to song in Georgian folk music. Instruments are mainly used to accompany songs (Meskhi, Gabisonia 2005, 22). It is difficult to say why the role of instruments is not as significant as that of song. The answer might be the influence of church music: instruments are not allowed in Orthodox church. *Chonguri*, a four-string lute, common in West Georgia, sometimes considered a virtuoso instrument, is played both by plucking or strumming. The latter way is traditionally preferred in East Georgia with the three-string *panduri*, which is very popular throughout Georgia. A popular and “democratic” instrument in our time, it is easy to play because it has clear divisions, frets, which *chonguri* does not have. Other string instruments that need to be mentioned are *changi* and *chunir* or *chianuri*. Both are used chiefly in Svaneti – the mountainous region of West Georgia. The *changi* is a seven-string harp-type instrument, and the *shuniri* is a three-string bowed instrument. Today, *chuniri* is also played in the Racha region adjacent to Svaneti.

A wind instrument that should be mentioned is the *salamuri* (flute), which traditionally has 5–6–7 finger holes. In Racha and Achara (previously also in Kartli) bagpipes were played, called *gudastviri* and *chiboni* respectively. This is a two-part instrument with melody and bass pipes. Bagpipers were often travelling musicians in Kartli, Racha and Achara. Apart from musical pieces they used the *gudastviri* to accompany their singing. Acharan *chiboni* players additionally dance while playing. Another wind instrument is the *larchemi* – a multi-pipe *salamuri* (pan flute), which is common predominantly in Samegrelo. In Guria, a similar instrument is called *soinari*. As for percussion instruments, the *doli* is widely spread in all parts of Georgia. Multi-member ensembles are not common for Georgian folk

instrumental music. The *salamuri*, *chonguri*, *panduri* or *chuniri* are mostly played in duets with a *doli*. The Svan *chuniri* and *changi* are also played in a duet. Until recently, oriental instruments were quite popular in Georgia: the string *saz*, *tar*, and the wind *zurna* and *duduki*. The latter is especially popular even today. It is often played by several performers, frequently creating a three-voice texture, which must be a result of a later influence of Georgian three-voice singing. The ensemble of a *duduki* (nowadays clarinet) and *doli*, also includes a *garmoni*, a descendant of the traditional German accordion brought by German settlers from Russia.

Original features of Georgian folk musical types

The stylistic diversity of Georgian traditional secular music stems from the varying musical language and musical dialects. In Georgian musicology opinions about the number of their varieties are divided. However, here we will consider a more fragmented picture of the dialects and try to briefly present the original features of each of them:

East Georgia highlands

Khevsureti: This region is characterized mainly by individual songs, particularly work songs, *mtibluri* (scything).

Pshavi: One example is the song “Jvaris tsinasa” (The Cross in the Front) that accompanies the newly-wed as they walk around the hearth, which is rarely found elsewhere (sporadically in Kakheti). Also endemic is the song “Pshauri,” the same as *kapia* (a satirical-humorous verse, created impromptu during verse competition). Generally, Pshavi, which is similar to Khevsureti in terms of style, differs from the latter in the number of two-voice songs.

Gudamakari: Gudamakarian songs are midway between Khevsurietian and Mtiuletian. “Khatonebis simghera” (The Song of God’s Servants) can be considered an example typical of this region.

Tianeti: this area is characterized by mixed Khevsuretian, Kartlian, Pshavian and Kakhetian population. Accordingly, the musical style is somewhat synthetic. Basically, these are three-voice songs, similar to Kartlian although less developed.

Tusheti: Tushetian songs are distinguished by their lyrical melody, have much in common with the Vainakh (North Caucasian areas: Chechen, Ingush and Kist) and Dagestani musical folklore, are characterized by sequentially descending melody, articulation with peculiar vibrato, a large share of female repertoire and masterly play of the *panduri*, most frequently as an accompaniment for an accordion in Georgia. Interestingly, Tushetian lamentation song “Dala” is performed in unison by men. Also, it is only in Tusheti that we encounter women’s “weeping songs” commemorating their deceased.

Khevi: Mokhebian songs are mostly three-voice, performed sonorously, in slow tempo, with prolonged “sound tasting,” once also characteristic of the neighbouring Svans and Rachans (Garakanidze 2011, 42). Noteworthy are the round-dance song “Gergetula,” the laudatory “Dideba,” and the table song “Smuri,” which are not encountered elsewhere in Georgia.

Mtiuleti: in musical terms, this region is intermediate between Kartli and Khevi. The songs are three-voice; however, like in Gudamakari, traditional repertoire of Mtiuleti is quite scanty. Especially famous is the song “Lomisuri,” traditionally performed on the holiday of the Lomisi Cross.

East Georgian lowlands

Kakheti: the treasure of the Kakhetian musical dialect are the so-called “long table songs,” characterized by the melody rich in melismata of top voices with choral sustained bourdon bass in the background. One such song, “Chakrulo” is among the musical compositions on the Golden Record placed in two Voyager 2 probes that were launched into space in 1977. The CDs contain sounds and images designed to show the diversity of life and cultures on Earth – editor’s note.

Kartli: The Kartlian vocal repertoire mostly repeats Kakhetian, although there are a few enhanced examples, similar to Kakhetian. Otherwise, like Gurian, Megrelian, Imeretian and Kakhetian songs, this region is distinguished for a great variety of genres.

Hereti: The vocal folk repertoire of this region on the territory of Azerbaijan inhabited by Georgians has scarcely been preserved. Mostly single-voice songs, but with exceptions, like the three-voice “Aratsi.”

Meskheti: in this region of South Georgia, which was part of Turkey for a long time, the early existence of a developed type of polyphony is confirmed, although today this style has survived fragmentarily. Interesting examples of three-part songs have survived, some of which have been reconstructed from various expedition recordings. Original songs include “Mukha tsontsilebs,” “Otkhi tsqaro dis,” and “Gegutisa mindorzeda.”

North-West Georgia

Svaneti: Svan song is notable for its archaic sound (Akhobadze 1957, 16). In this regard, the ritual songs “Lile,” “Lazghvash,” “Tskhau Krisdeshi,” “Sadam,” and “Ga” stand out. Special mention should be made of the Svan “Zari” – a men’s funeral hymn-like song, which, with its modal mode, is reminiscent of “Lipanali,” when spirits of the deceased are invited to the house, where dinner parties are hosted for them to the accompaniment of songs and musical instruments.

Racha: This region is a link between Svaneti and Lechkhumi-Imereti, with a large number of round dances similar to that in Svaneti. Rachan songs have long lyrics, most of which are performed antiphonally. Popular are “Maqruli” (groomsman’s songs). The most developed is the Christmas song “Alilo” .

Lechkhumi: This region comprises the stylistic features of the neighbouring Racha, Samegrelo and Svaneti, yet is particularly close to Imeretian songs. “Naduri” and “Odiada,” songs for working together, bear out this kinship. No less frequent are humorous songs.

Central West Georgia

Imereti: Imereti is a fairly large region of Central and West Georgia. The second largest city of Georgia, Kutaisi, is located here. The city turned into a space for a fusion of the major-minor harmony with the Georgian tradition, in parallel to the export of European music in the 19th century. Georgian-European urban songs (“Suliko,” “Santelivit davdnebi,” “Martskvistucha,” “Ortav valis” and others) are associated with Kutaisi. Noteworthy Imeretian rural songs are “Maqrulior” and “Mgzavruli,” which are sung when walking. Also original are Imeretian songs “Naduri,” in some of which sustained bass drone is heard. In Imereti, just as in Samegrelo and Guria, the majority of songs are typically accompanied by the *chonguri*.

Samegrelo: Megrelian songs are known for their lyrical character. Often, male and female voices merge in upper voices. There are clearly expressed bilious (complaint, love) and joyful (groomsman’s, work, humorous) songs. Noteworthy are the wedding and Christmas song “Kuchkhi bedineri” (Happy Foot), the lyrical “Chela,” the song for work “Odoia,” or the dance song “Harira,” which is distinguishable for its heterophonic arrangement (free development of a single motif by voices).

South-West Georgia

Guria: This region is known for its developed polyphonic songs. Melodically, all the three voices are developed almost equally. Common are the virtuoso “humming” songs (*ghighini*), which originate from hymns: “Chven mshvidoba,” “Khelkvavi,” “Otkhi nana,” “Tsamokruli” etc. One of the most famous songs is “Khasanbegura” with alternating trio and choir (this form of performance is generally the most common in Guria). Frequently heard is *krimanchuli*, a high-pitched falsetto fioritura. Gurian song is a highly skilled blend of variation and improvisation.

Achara: In terms of intonation, Acharan songs are similar to Gurian, although they are less complex and the emphasis is on clear melodic line rather than polyphonic development. Well-known examples are “Maqruli,” “Vosa,” “Chagma chaqrilo,” “Moqvare.” Interesting is the melodiousness of female songs (“Gelino,” “Es akvani kharatuli,” “Khertlis naduri”). Once again, Gurian-Acharan four-part *naduri* merits attention (Kobuleti, a district of Achara that borders with Guria, is outstanding in this regard).

Lazeti: The majority of this ethnic group lives in Turkey, yet as they have a linguistic and ethnographic affinity with the Magrelians, they are considered part of the Georgian singing space. Laz songs have survived as single-voice examples. Their lyricism and melody approximate to Megrelian songs. Distinguished songs are “Guris modzin,” “Hemioli,” “Helesa,” etc.



Fig. 1
The Ethnographic Ensemble of the East Georgia Expedition under the leadership of Mikheil Kavsadze, 1920

Georgian three-voice songs are largely performed according to certain rules: upper voices are sung by soloists, bass – by a choir or ensemble. Ritual, work and wedding songs are often sung antiphonally, with the choirs singing phrases alternately. In some cases, there are two-story round dances (“Gergetula” in Khevi, “Mirmikela” in Svaneti, “Zemkrela” in Kartli, “Korbeghela” in Tusheti). “Trio” songs performed by experienced singers are common mainly in Guria and they differ from the rest in that the bass part is also sung by one soloist. Free impromptu voice-movement is much in demand in this genre.

Renowned Georgian polyphonic music is mainly performed by male singers. In religious music this tradition has a solid liturgical basis, and in secular music, men have a customary dominant role. Women’s repertoire mainly comprises ritual intonations: bed-time songs like “Nana,” mourning intonations (“Tirili”); songs to rid infectious diseases (“Batonebo,” “Sabodisho”), *ghighini* songs for work (“Korkali,” “Dzilispiruli,” “Zuzuni”), ritual songs for weather change (“Gonja,” “Lazare”) and cult laudatory songs (“Dideba,” “Iavnana”).

In East Georgia, men and women sing separately. Exceptions are found in Tusheti, where women’s repertoire is fairly rich. In West Georgia, joint male-female performances are quite common, especially of the folk songs with *chonguri* accompaniment from the lowland regions (Samegrelo, Guria) and round-dance songs from the highland regions (Svaneti, Racha).

The social context that has spawned the largest number of approximate Georgian polyphonic songs is wedding. Groomsmen’s songs were sung in the first place – to accompany the bride to the groom’s family but also at the wedding table. There are other songs that can be traced back to groomsmen’s songs: “Mgzavruli,” “Tskhenosnuri” (travelling songs) or “Lashkruli” (campaigning songs). Some of the table songs also come from “Maqruli” (“Mravalzhamieri,” “Khasanbegura”). Table songs are as numerous. No wonder there is a great variety of amusing, entertaining (humorous, flirting) songs.

Songs for working together deserve mention: “Mushuri” (agricultural) in East Georgia, and “Naduri” in West Georgia (Guria, Achara, Imereti, Samegrelo). Popular are lyrical songs, mostly on love themes or lamentations. Ballad-type songs with instrumental accompaniment are popular in highland regions.

Georgian secular repertoire comprises quite a large volume of songs on Christian themes. Most numerous among them are equivalents of carols, “Alilo” (from the word “Halleluja”), in which the vocal ensemble make Christmas wishes to their neighbours. The Easter song “Chona” has preserved in relatively few places, mainly in Kartli and Imereti. Interesting is the Rachan Easter song “Kriste aghdga, gikharoden,”

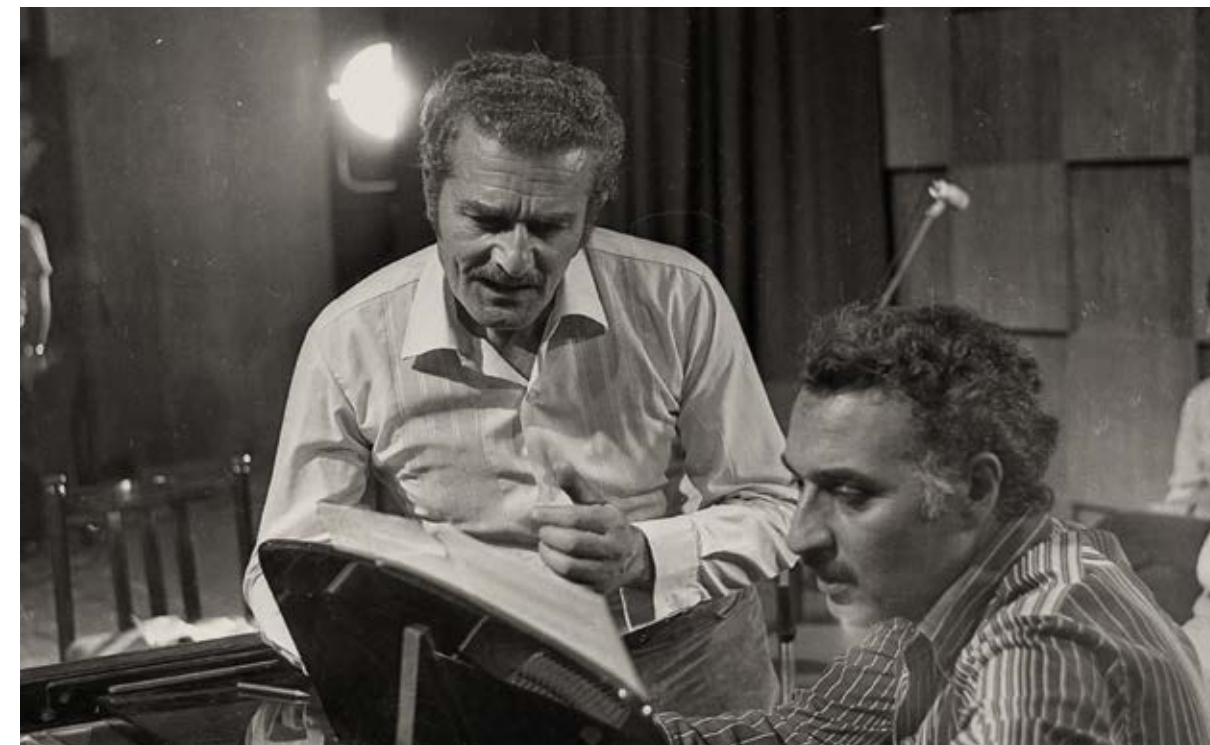


Fig. 2
Hamlet Gonashvili and Anzor Erkomaishvili, 1976. Photo from the archive of Anzor Erkomaishvili

which is often performed jointly by men and women in the form of round dance. The song “Mravalzhamier” (*Polychronion* in Greek) has moved from church service to the secular space and has become an essential part of table rituals; it differs from the hymn in that it makes a toast to a specific person. Christian songs are rarely found in Meskheta and Achara, which were long controlled by Muslim Turkey.

Georgian folk music has cherished the memory of many prominent performers, especially in the regions where the singing style reaches particular artistic heights. In Kakheti: Levan Asabashvili, Mikha Zhigauri, Vano Mchedlishvili, Levan Mughalashvili, Hamlet Gonashvili (Fig. 2), Temur Kevkhashvili, Andro Simashvili; in Samegrelo: Dzuku Lolua, Rema Shelegia, Noko Khurtsia, Kirile Pachkoria (Fig. 3), Tripon Khuhua, Polikarpe Khubulava; in Svaneti: Ivane Margiani, Ilia Paliani, Platon Dadvani, Jokia Meshveliani, Islam Pilpani; In Guria: Samuel Chavleishvili, Vladimer and Otar Berdzenishvili, Varlam Simonishvili (Fig. 4); Gigo, Vladimer, Anania, Artem and Anzor Erkomaishvili (Fig. 5), the Khukhunaishvili brothers, Avksenti Megrelidze, Jemal Chkuaseli, Tristan Sikharulidze.

Georgian chant is stylistically close to Georgian folk song, which makes them two branches of the same musical language. Certainly, the social function of chant is different and it required rather professional performance, partly because the 18th and 19th centuries saw a relative decline of the Georgian original way of notation of hymns, consisting of *neumes* (small signs indicating the movement of melody above and below the verbal text) and *chreli* (the formulae indicated by the word of the necessary motif). The *neumes* appear in manuscripts as early as the 10th century, and the *chrelis* in the hymns of the 17th–18th centuries. Although the *neumes* reached the 20th century in modified form, in the 18th–19th centuries the scant examples of them were transmitted orally, as was folk music.

However, the Georgian hymn is completely different in style from Georgian song, with the exception of “festive hymns” (quasi liturgical) and *ghighini* – songs of hymn structure with glossolalia texts, which are transitional forms from hymn to song (Erkvanidze 2004, II).

Georgian chanting suffered great difficulties from the beginning of the 19th century, when, following the conquest of Georgia, Tsarist Russia abolished the autocephaly of the Georgian Church, dissolved the administrative structure and subordinated it to the Russian Synod. The exarchs appointed to the Georgian Church, for the most part purposefully fought against Georgian hymn, leading to the latter being gradually supplanted in church service by the European-style Russian chanting.



Fig. 3
Ethnographic choir of Western Georgia named after Dzuku Lolua, led by Kirile Pachkoria, Tbilisi, 1930

Custodians of the Georgian chanting tradition and other prominent Georgian public figures opposed that policy and in late 19th century they managed to record thousands of hymns in the form of musical notation and publish them as collections of sheet music. The person who did particularly remarkable work for the project was the outstanding Georgian singer, soloist of La Scala Opera Pilimon Koridze, who abandoned his career as an opera singer and noted down over five thousand hymns in one and three voices from the above-mentioned singers. He was supported by the typographer, and later hieromonk Ekvtime Kereselidze (Fig. 6), who arranged a large part of Koridze's recordings in three voices (he was partially assisted by Razhden Khundadze and Ivliane Nikoladze), copied all the notes, catalogued the works, carried them through difficult times and passed this treasure to the museum in the middle of the 20th century. Pilimon Koridze, Ekvtime Kereselidze and the Karbelashvili brothers have been canonized by the Georgian Church.

Another person who made an outstanding contribution to the project was the singer-chanter Artem Erkomaishvili, who, already advanced in age, recorded all the three-voice parts of 105 hymns from memory on two tape recorders at Tbilisi State Conservatoire in 1986 and thus preserved greatest part of the hymns of the Shemokmedi School of Chanting.

The tradition of Georgian church music has evolved into three schools of chanting. The East Georgian, Svetitskhoveli School (this name was given in 1865, on the initiative of King Erekle and Catholicos Anton), founded at Svetitskhoveli, which gave a new impetus to the revival of singing in Eastern Georgia), It is also referred to as *Karbelaant Kilo* (lit. Karbelashvilis' mode). It has simple and embellished (enhanced) variants. Simple variants are mainly chordal, with synchronous polyphony. Karbelashvilis' chants in embellished style are characterized by an octave or fifth parallelism of marginal voices and a greater mobility of middle voice.

The leading style in West Georgia is the chanting of the Gelati school, which also has simple and embellished styles. Its simple style is quite close to East Georgian, Kartli-Kakhetian simple style, whereas embellished hymns are characterized by movable voices, especially the upper ones, which often go beyond parallelism and create a contrasting picture. The representatives of this school are: Anton Dumbadze, Ivliane Tsereteli, Dimitri Chalaganidze, Ivliane Nikoladze, Razhden Khundadze, Maksime Sharadze, Ekvtime Kereselidze, Aristovle Kutateladze.



Fig. 4
Varlam Simonishvili's ensemble, Ozurgeti, 1935



Fig. 5
Gigo Erkomaishvili's choir, 1934. National Archive of Georgia



Fig. 6
Ekvtime Kereselidze, 1933. Archive of the Patriarchate of Georgia

Hymns of the Shemokmedi School are preserved in a small number, up to 130 total. They are characterized by relatively archaic sound, also found is the parallel movement of double fifth – a fourth/fifth chord. It is represented by Anton Dumbadze, Melkisedek Nakashidze, Samuel Chavleishvili, Dimitri Patarava, Varlam Simonishvili, Artem Erkomaishvili. In addition to the schools mentioned, few examples of Georgian hymns have been recorded in Racha, Svaneti, Samegrelo but they do warrant a claim for stylistically distinct, strong chanting traditions.

On a final note, Georgian church hymns and the Georgian folk songs are primarily known for their polyphonic structure that occupies a prominent place in the global musical ethno-culture.

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Temple pendants, 4th century BC, unknown place of manufacture; gold, chasing, soldering; H: 13 cm, W: 3.5 cm; Eastern Georgia, riv. Qsani Valley, v. Sadzeguri; Simon Janashia Museum of Georgia, GNM, Inv. No. cm-26

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