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**ON ONE PECULIARITY OF ARTICULATION IN GEORGIAN
POLYPHONIC SINGING**

Articulation is a key factor in the existence of oral traditional music. In the centre of ethnomusicology there is a human and his/her articulation conditioned by a certain tradition and genetics. The process unites the creation of music, its performance and perception. In this sense, articulation is not only a "pronouncing" but a complex behavioural process. Articulation (solo and collective) is a means of helping people to consolidate their oral traditional music. Articulation is closely connected to anthropological and psychological factors and involuntarily turns into an ethnic characteristic feature. Due to the intonational ("intonatsia" - B.Asafiev, 1971) character of musical art, it excludes the possibility of translating from one musical language into another. The very process of articulation contains very powerful information. Together with the semantic meaning it also has a semiotic or sign function (Zemtsovsky, 1991).

The problem of articulation has never been a subject of separate study in Georgian ethnomusicology, though interesting opinions have been expressed about some issues. Since my graduation paper (1980-83), which was aimed at studying the interrelationship between the poetic and content-imaginary and compositional-structural study of Georgian folksongs, I have dedicated several papers to this problem (Kalandadze, 1993, 2002). My interest in these issues was aroused by my supervisor E. Chokhonelidze to whom I am very grateful. It was his long-term observations and ideas that formed the foundation of my further research. Hence I think it necessary to use the first person plural when discussing the subject.

The methodological basis of our research is B. Asafyev's intonational theory (Asafiev, 1965, 1971) and the works of his followers in folkloristics, the representatives of St.Petersburg school - Z. Evald and I. Zemtsovsky (Evald, 1934; Zemtsovsky, 1972, 1974, 1987). We use the historical-comparative and systematic methods of analysis.

Apart from the published music collections we have resorted to unpublished works, new music materials and the phono-archive of the Laboratory of the Department of Georgian Traditional Music, containing the audio-recordings from the fieldworks in different regions of Georgia, as well as videorecordings of the Tbilisi State Museum of Traditional Musical Instruments.

Articulation (Lat. articulatio) denotes the movement of the speech organs (Abashidze, 1975:589). In folksong the textual and musical text obey common phonetic laws. It can be easily noticed that proceeding from the coarticulative principles the process of singing is mainly oriented on vowel phonemes. Though in some languages (including Georgian) an interesting fact is the pronunciation of consonant phonemes. As early as the 19th century this peculiarity of the Georgian language (as one of the branches of the Iberian-Caucasian languages) attracted the attention of some scholars. The Austrian linguist and ethnographer Friedrich Müller considered the abundance of consonants and their clusters as one of the structural peculiarities of the above-mentioned group of languages (see Chikobava, 1980:69-

70). In the opinion of linguists the consonant is a speech sound which is produced by the partial or complete obstruction of the stream of air. When overcoming a complete closure or constriction the speech organs are tenser, the result being a noise, a plosion. According to linguists, the consonant phoneme cannot form a syllable (Kvachadze, 2001:47-58). As a result of our observations we have come to the conclusion that in live speech and more so in singing consonant can still be accompanied by a semi-vowel (I think such an approach can be corroborated by the name of these phonemes: in Georgian it is "Tan-xmovani" - "with a vowel", in Russian - "ñî - äë àñî ù é" - the same as in Georgian, and in Latin - "con-sonans"). Visually these phonemes can be compared with ancient twin-towers from mountainous Svaneti. (see the appendix, fig. 1).

It is noteworthy that in Georgian not only the parted consonants or sonants but the partless consonants as well are vocalized (In Georgian there are 15 toneless consonants). This phenomenon actually turns into a stylistic category of the Georgian language. There are no dialectal or genre restrictions either in village songs, chants or urban music. It is characteristic of female, male and children's traditional singing, and for both homophonic and polyphonic singing. Hence this is a common feature of Georgian culture. The further we go geographically or chronologically i.e. to the highland ethno-graphic regions, the more surprising samples we come across. (See fig. 2 – Khevsurian "Nane", lullaby and fig.3 – Mtiuletian "Nana" (lullaby), where the alveolar sonorants "r", or "l" sound for quite a long time.)

The vocalization of consonants in the mountainous region of western Georgia (Svaneti) is particularly interesting. Here the number of semi-vowel consonants, pronounced in the round dance by all the three parts simultaneously, reaches three (See fig. 4, "Dala Kojas Khelghvadzale", where the guttural "q" (y), the alveolar sonorant "l" (l) and the bilabial "p" (p) sound one after another together with the semi-vowels before the syllable "nekh" (nex)). All available audiorecordings contain pronunciation of consonants this way. Besides, this round dance is still performed annually (at the end of July) on the celebration of Kvirike (fertility deity) in village Kala, and the above-mentioned pronunciation of consonants is obvious on all available videorecordings. The same pronunciation of consonants is also evident on the recordings of the versions of this song, performed by males with the accompaniment of chuniri and changi (accordingly traditional bowed and lyre-type instruments) without round dance (Gurasashvili, 1989).

The text tells of the goddess of hunting, Dali, who lies in labour in the rocks (see the explanation for the fig. 4, the Svan-Georgian-English text, as well as fig. 5 - three illustrations showing (a) initial position, (b) the direction of movement, and (c) two versions of the step). Dali, a character of Georgian mythology, is the patroness and protector of the "sacred" animals (tur, chamois, deer). According to the Svan myths she possesses the power of reviving and reproducing the killed animals. She could both help a hunter and injure him. Her romantic affairs with famous hunters were widely known, and if her lover jilted her he was doomed to death. She gave birth to Amiran, the main hero of Georgian mythology. Like Gilgamesh and Prometheus, he is a character common to all mankind. Amiran, chained to the Caucasus, became the symbol of struggle. The cult of Dali occurred in other nations as well - Vainakhs (Chechens & Ingushes), Sumerians and the religions of other ancient West Asian

peoples. On the astral stage of the development of religion Dali is associated with the Morning Star ('Mtiebi' in Georgian). In Georgian ethnology there is an assumption that Dali was a powerful and positive deity of the matriarchate, who later acquired the features of a wicked mermaid (Bardavelidze, 1953:88-89; Virsalasze, 1964:77). Presence of ancient ritual round dances, connected to hunting and Amirani is corroborated by archaeological findings as well (see fig. 6).

Proceeding from this context we have come to the conclusion that the phenomenon which has survived in this round dance is extremely old, referring to the stages of the evolution of the Georgian root language. It is important that when we speak about the "language" we mean the synthesis of the verbal, musical and kinesic languages. In the opinion of anthropologists, archaeologists and linguists the ancient Georgian root-language, which, in its turn, is a branch of the Iberian-Caucasian languages, must have already disintegrated in the Middle Bronze Age (the end of the 3rd millennium and the first half of the 2nd millennium). The first to cede was the Svan language and the next was the Megrelian-Chan language (Abdushelishvili et al., 1986:459). If we take into consideration that the period of disintegration must have been preceded by quite a lengthy period of formation and coexistence, this date will shift farther back and the importance of Georgian cultural heritage in world culture will become quite clear.

According to linguists, one of the most notable features of the phonetic system of Georgian language is the extraordinary conservatism phonetic elements (Gamkrelidze, 1989:125). We could add here that the most ancient layers of the phonetic system of Georgian language are best preserved in the examples of traditional singing. We may say that each song is a certain museum where the ancient linguistic and phonetic exponents are still kept alive.

The research in the articulatory processes of the Georgian polyphonic round dances is connected with the study of the ancient metric and rhythmic characteristic features. We mean three counts united in one metric measure (see the diagram in the explanation for the fig. 4). We consider this to be an ancient expression of the cosmogenic unity of three worlds. This principle, coming from the pre-Christian culture, was later adapted to the Orthodox Christian understanding of the Trinity - the union of three persons or hypostases in one.

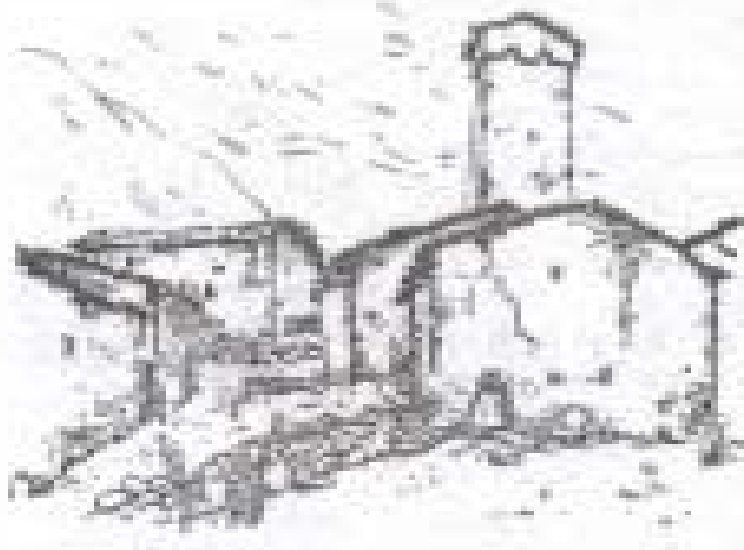
Acknowledgement of this fact will lead us to consideration of a new interpretation of its adequate transcription and the metric and rhythmic measures, which are outside the scope of this paper.

Translated by LIANA GABECHAVA

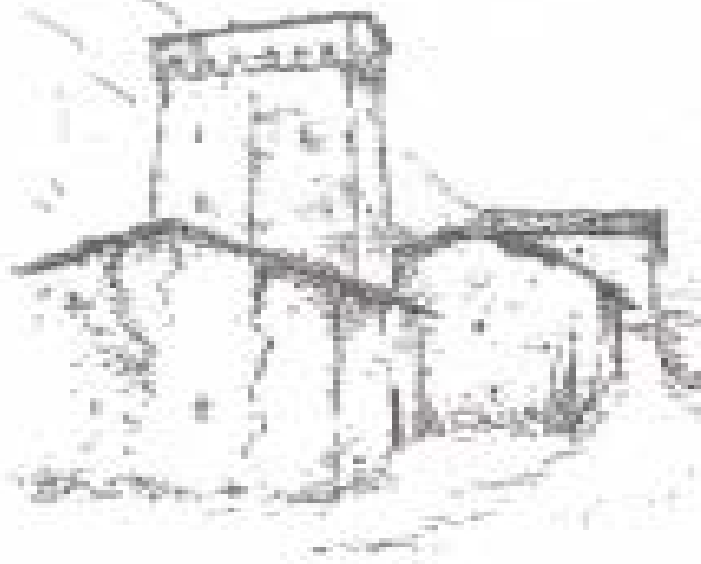
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სურათი 1. უშგულის ხედი. ზ. ლეჟავას ნახატი (ლეჟავა, 2002:25)
FIGURE 1. Ushguly. Painter Z. Lejava (Lejava, 2002:25)



შენწყვილებული კოშკი. უშგული. ზ. ლეჟავას ნახატი (ლეჟავა, 2002:23)
Ushguly. Twin-tower. Painter Z. Lejava (Lejava, 2002:23)



სურათი 4. დალა კოჯას ხელღვალი. ფრაგმენტი. (ხელნაწერის უფლებით). ჩან. ი. ჟორდანიას მიერ სოფ. კალაში (მესტიის რ-ნი), 1985 წ., ნოტიო. ნ. კალანდაძის, ნ. გალიშვილის, ე. ნულუკიანის, ვ. სამსონაძის და ლ. მაკარაშვილის მიერ.

FIGURE 4. Dala kodjas khelghvajale (Dala gave birth on a cliff Extract). Recorded in 1985 in Svaneti, Kala (discr. of Mestia) on the holiday of Kvirike, by J. Jordania. Transcription by N. Kalandadze, N. ValiShvili, E. Tsulukiani, V. Samsonadze, L. Maqarashvili.

The image shows a musical score for a piece titled "Dala kodjas khelghvajale". The score is written on a grand staff with three systems of staves. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment with a double bar line and repeat signs. The lyrics are written in Latin script below the vocal line. The score is transcribed by N. Kalandadze, N. ValiShvili, E. Tsulukiani, V. Samsonadze, and L. Maqarashvili.

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განმარტება სურათი 4-თვის.

EXPLANATION FOR THE FIGURE 4.



ka - y - da - a - re - ka
khi - k' - l - p - uc - kha



* * *

I შაი, ვოი, რირე, რაშა, რეროშა, რაშა,
დალა კოჯას ხელღვაჯალე, რეროშა რაშა, შაი.

შაი.

II შაი, ვოი, რირე, რაშა, რეროშა, რაშა,
დალა კოჯას ხელღვაჯალე, რეროშა, რაშა, შაი.

ხელღვაჯალე თეთნამ კოჯა+ არს, რეროშა, რაშა, შაი.

ჟიქან ღვამლა+ არ ხენდერიალე, რეროშა, რაშა, შაი.

ჩუქან თხეროლ **ხოყღღპნეს**, რეროშა, რაშა, შაი.

დალა კლდეში მშობიარობს,

მშობიარობს თეთრ კლდეში,

ზემოდან ყორნები დასტრიალებენ,

ქვემოთ მგლები პირდაღებული გადაყლაპვას ლამობენ.

I Shaij, voij, rire, rasha, rerosha, rasha,

Dala gives birth on a cliff, rerosha, rasha, shaij

Saij,...

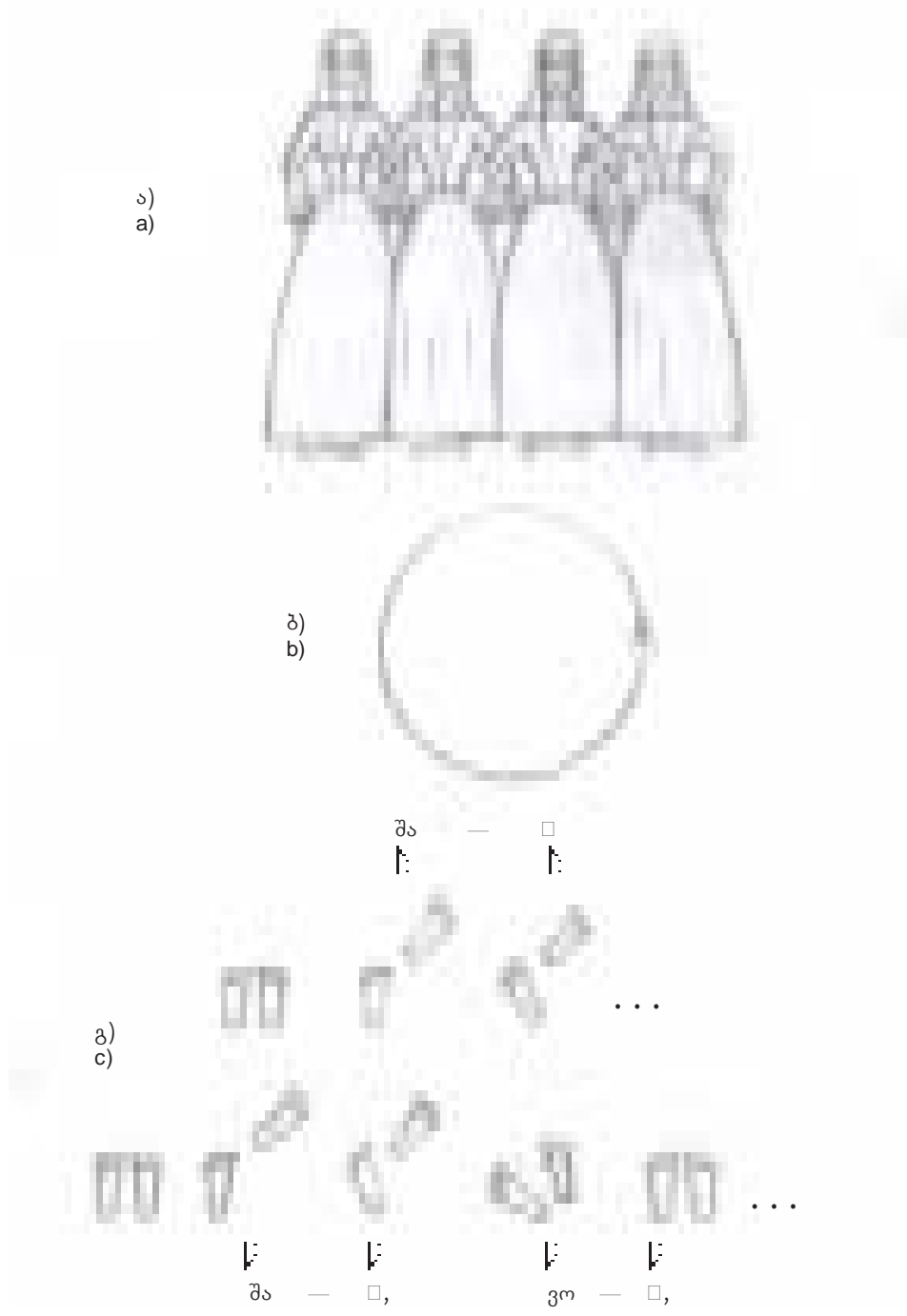
II Shaij, voj, rire, rasha, rerosha, radha, ...

gives birth on a white cliff,

overhead (corvus, corax) ravens circle,

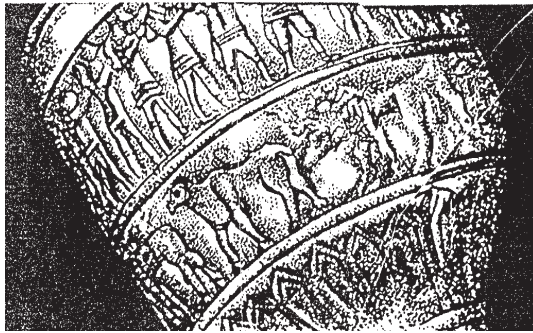
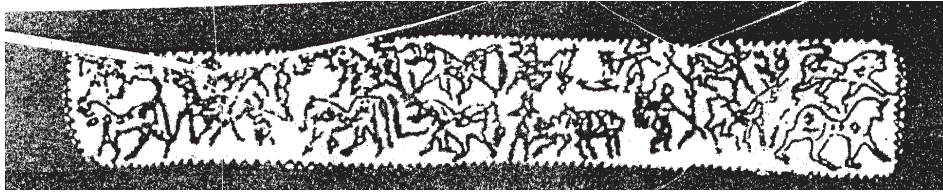
below wolves wait.

სურათი 5. მხატვარი მ. ლოლიშვილი
 FIGURE 5. Painter M. Lolishvili



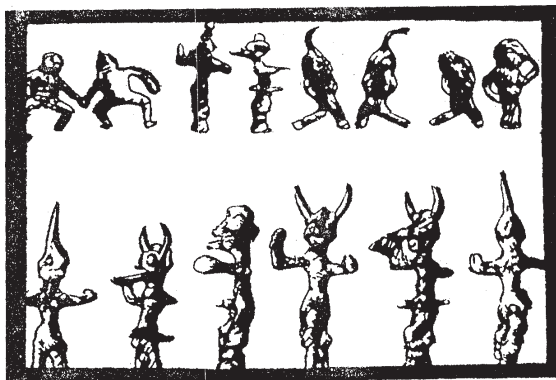
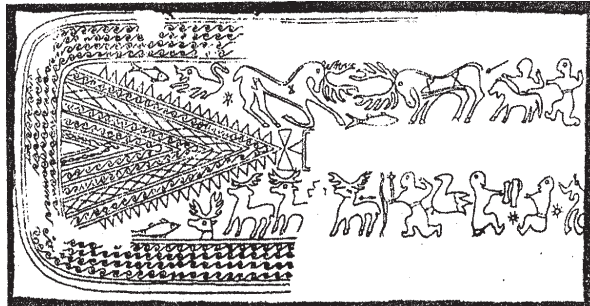
სურათი 6. არქეოლოგიური მასალა (გვარამაძე, 1997:190-191)
FIGURE 6. Archeological materials (Gvaramadze, 1997:190-191)

ბრინჯაოს სარტყელი (II ათასწლ. ჩვ. წ. აღ-მდე) ნადირობა
The bronze belt (II thousand years Old chronology) The hunt



ვერცხლის თასი. (II ათასწლ. ჩვ. წ. აღ-მდე) რიტუალური ფერხული
The silver bowl (II thousand years Old chronology) Ritual round dance.

ბრინჯაოს სარტყელი (IX-VIII ს.ს. ჩვ. წ. აღ-მდე) ნადირობა. ფრაგმენტი
The bronze belt (IX-VIII centuries Old chronology) The hunt. fragment.



ბრინჯაოს ფიგურები
(II ათასწლ. ჩვ. წ. აღ-მდე)
The bronze figure (II thousand years Old chronology)