böhlau

European Voices II

Cultural Listening and
Local Discourse in
Multipart Singing Traditions
in Europe

Ardian Ahmedaja (Ed.)

Ardian Ahmedaja (ed.)

European Voices II

Cultural Listening and Local Discourse
in Multipart Singing Traditions in Europe

CD and DVD with audio and video examples included

BÖHLAU VERLAG WIEN · KÖLN · WEIMAR

Contents

Contents

Tamaz Gabisonia

Terminological priorities of Georgian traditional polyphony

ABSTRACT

The variety of forms of Georgian traditional polyphony is determined by few compositional principles of polyphony. Despite this fact, traditional Georgian terminology is more oriented towards the names of individual parts than the principles of the coordination of different parts. Georgian terms for polyphony are mostly concerned with communicative, articulatory and topical factors, although spatial, processual and verbal associacions are also important.

Despite long historical interaction with other peoples, traces of non-Georgian influences on Georgian terminology for polyhony are very scarce. One of the reasons for this fact could be the position of Georgian polyphonic culture, surrounded mostly by the carriers of monophonic singing traditions of Transcaucasia and Western Asia. Even such a stable traditional institution as Orthodox liturgical singing was transformed and adjusted to Georgian terminology. Terms from vocal polyphony were also transmitted to the realm of instrumental polyphonic music.

About 120 terms for parts and functions of Georgian traditional polyphony have been recorded by scholars in different parts of Georgia. Some of these terms are closely related, and some of them have different origins. This variety suggests the original character of different musical regions (or "musical dialects" as they are known in Georgian ethnomusicolgy), and on the other hand, this suggests the original unity of the musical culture and the rich corpus of terms in all three Georgian languages (Kartvelian, Megrelian and Svan).

It is a difficult task to represent Georgian traditional terminology as a more-or-less coherent system. Despite the highly organized forms of polyphony in Georgia, terminology connected to the traditional polyphony does not offer large number of unambiguous terms. According to the literary sources and the information provided by the ethnofores (carriers of the traditions), more than a hundred terms have been recorded. They represent different aspects of the musical structure of Georgian polyphony, quite a few of them are polysemantic (bearing different meanings), and some have principally different semantic explanations. This polysemanticity suggests that recordings were made while traditional music was still in a process of change, and the changes themselves suggest that the natural processes that govern musical life of traditional society are still alive.

Georgian traditional music is primarily known for its clearly pronounced vocal character. It is not very easy to explain the main reason for this cultural trait. One of the possible (although not the principal) reasons could be the strength of Eastern

Orthodox Christianity for the last 16 centuries, which banned the use of instrumental music in liturgical practice.

Whatever might be the reason for the primacy of vocal music in Georgia, we can certainly claim that musical instruments are generally limited to the function of the accompaniment of vocal music. Therefore it should not surprise us that vocal terminology dominates the terminology in instrumental music as well. For example, the popular string instrument *chongouri*, which is a four-string long-neck lute, has three strings which are named after the vocal parts of Georgian vocal polyphony (*datskili* — "the one who starts", *momdzakhneli* — "the one who follows", and *bani* — the bass). Only the fourth, the shortest string, has a non-Georgian (Persian) term "zili" (Javakhishvili 1938:158).

Apart from the similarity of the terms between vocal and instrumental polyphony, playing of the *chongouri* is often marked by similarity to vocal polyphony. In such cases the strings that are named after the vocal parts imitate the melodic lines of the corresponding vocal parts (this does not happen with *zili* as a player cannot change the pitch of *zili*) (see CD 36).

On the other hand, parallels between the vocal and instrumental terminology are also found in an instrument which does not allow the playing of any melodic lines (because of its construction). This is a Georgian panpipe known as the *larchemi* (means "reed"). Although the names of each of the six pipes that constitute the *larchemi* have names of vocal parts, they can only play one note each. For example, the pipe that bears the name *damtskebi* ("the one who starts") can only play one pitch. In this case the terminology of vocal music is mechanically transferred to instrumental music without any real resemblance to the melodic or harmonic structure of vocal music.

There is an interesting difference between the terminology of aerophones and chordophones in Georgian traditional music. According to the research of the late Tina Zhvania (Zhvania 2001: 264), virtually all the names of Georgian traditional aerophones have local, Georgian etymology. These instruments comprise the *gudastviri* and the *chiboni* (both names of the bagpipe), the *larchemi* (name of the panpipe), the *stviri* (flute) and the *buki* (long signalling wooden trumpet). The names of the string instruments, by contrast, mostly reveal non-Georgian etymology like *chonguri* and *fanduri* — both long-neck lutes, or *changi* — the harp. To explain this imbalance I would suggest that Georgian musical culture accepted only those instruments that allow their use for the accompaniment of vocal parts (string instruments). Local instruments must have been replaced by the new foreign instruments. As the latest example of this process I would name the replacement of soft-sounding *fandouri* by the metal-string and much louder Russian *balalaika* in the mountainous regions of North-East Georgia.

As for the string instruments that were used in other cultures as solo virtuoso instruments, they were not accepted in Georgian musical practice because of the domi-

nance of vocal practice. For the same reason, foreign wind instruments did not replace the local instruments as they were not used for accompaniment and were therefore largely uninteresting for Georgian performers.

Joseph Jordania suggested another explanation for the imbalance of Georgian and foreign names for the aerophones and chordophones in Georgian traditional music. According to his suggestion, most of the chordophones were brought to Georgia by the carriers of monophonic singing traditions together with their non-Georgian names (personal communication from August 5, 2008).

* * *

I would now like to mention the close ties between Georgian traditional and liturgical professional music. Famous traditional singers were often the singers of the local church choir. This contributed to the establishment of "professional performers' families" among traditional singers (Gabisonia 2008: 67). It is quite obvious that both folk singing and church-singing traditions influenced each other. Professional church-musicians used neume notation in the 10th–11th centuries, and the mnemonic system of *chreli* during the 17th–18th centuries, but during the 19th century, after Russia abolished the Georgian Patriarchate and banned Georgian singing in Georgian churches, church singing survived within families and was mostly transferred by the same method as traditional singing — orally. This fact also contributed to the appearance of more characteristic elements of traditional singing in church-singing practice and vice versa.

Despite these factors that contributed to the closeness of Georgian folk and church-singing traditions, the musical languages of these two domains are quite different. I am not talking here about such well known differences as the absence of vigorous contrapuntal style of Western Georgian polyphonic songs or the long-drone based metro-rhythmically free melismatic melodic development of East Georgian table songs. Apart from these easily noticeable differences, there are more subtle differences as well. Generally, most of the terminology for the names of the parts is shared between folk and church-singing traditions, although sometimes with different meanings and order (we will discuss this a bit later). Besides, the terminology for the parts in church singing is not as varied and numerous as in the folk singing tradition. This "modesty" of church-singing terminology must be a result of the more organized character of professional musical practice and also the less contrastive musical language of the different genres of church-singing practice (in comparison to the musical language of the different genres of folk music).

The term *gigini* (literary "humming") is an interesting example of the transformation of a church-singing genre into a folk genre. According to the Georgian writer

and intellectual of the 19th century, David Machabeli, *gigini* is "a secular entertaining song, organized in three parts in the way religious chants are organized, with three vocal parts: *tkma*, *modzakhili* and *bani*. This song has the same musical development as a church song and is very pleasant to hear" (Machabeli 1864:49–50). The term *gigini* ("humming") indicates that in the process of transferring the characteristics of church song into a folk song genre, not only the religious content was lost but the text was actually ignored. Most of *gigini's* today are performed with nonsense syllables (see CD 37).

It is interesting to watch how the terminological priorities changed over time in Georgia. It is clear that the major part of the old terms that were recorded in historical and literary sources (but are absent today), are the names of parts or musical instruments that no longer exist. Some of the Eastern terms that were absorbed into Georgian culture were partially changed. Other terms show the connections with earlier practice. The priority of vocal music is clear both in older as well as in new terms. Parallel (synonymous) terms are quite normal for polyphonic terms in different regions of Georgia. The same is true for the Megrelian and Svan musical dialects, despite the existence of the Megrelian and Svan languages. This similarity shows the inner integrity of Georgian musical terminology.

Some terms suggest interesting perspectives from which to study the process of the development of Georgian polyphony. For example, the term for the leading melodic part *damtskebi* ("the one who starts") is often substituted by the term *mtkmeli* ("the one who speaks"). This is quite natural, as the process of singing is often referred to as "speaking" (Jordania M. 1973:110). Therefore, *damtskebi* is the leading part in Georgian polyphony, the one who initiates singing (the same idea is expressed by the terms *upirobda* ["the one who leads], *tavkaci* ["head man"], *tavkali* ["head woman"], *gemachkapali* "the one who starts" in Megrelian]).

It is crucially important to remember that folk singers often give the name *pirveli khma* ("the first voice") not to the highest part, but to the middle part, the part which is called *damtskebi* ("the one who starts"). This part is in the middle of the three-part polyphonic texture but it is widely considered to be the most important, leading melodic part. This part starts and leads most of the songs, hence the name "the first part".

The term *modzakhili* is very interesting. This term (from the word *modzakhis*) has two contrasting meanings in the Georgian language: (1) "the one who follows the call", or (2) "the one who calls". I think this ambiguity is connected to the influence of church-singing traditions. In folk singing tradition the leading melodic part is mostly the middle part, but in church singing the leading melodic part is the top (highest) part. In both traditions the name for the top part is *modzakhili*, but if the top part in folk singing is the part which follows the lead of the middle part, in a church-singing

tradition the top part is the leading part. The double meaning of *modzakhili* represents this ambiguity of the top part in folk and church-singing traditions very well.

We should discuss here the terms of three-part singing mentioned in the work of the medieval Georgian philosopher Ioane Petritsi (11th century) who indicated the similarity between the holy trinity and the three parts of Georgian church singing and mentions the names of three vocal and instrumental parts: *mzakhr, zhir,* and *bam* (*Petritsi 1937:220*). *Mzakhr* has the obvious features of *modzakhili*, and the fact that it is mentioned at the beginning of the list of three parts indicates its leading role. The middle part is referred to by the term *zhir* (in Megrelian this means "second"), which also indicates the secondary role of this part. Therefore, the terminology of Petritsi must be connected to the stratification of singing parts in the Georgian church-singing tradition with the top part leading, not the folk tradition with the middle part leading.

One of the important features of Georgian polyphony is the diversity of compositional principles of polyphony, often within one song. This diversity of polyphonic types has not been studied adequately in Georgian ethnomusicology. Few ideas have been expressed regarding the origins of different types of polyphony. For example, I suggested that the principle of parallel polyphony could be the result of the influence of the church-singing tradition (Gabisonia 2005: 71); while Nino Tsitsishvili has suggested that the melismatic free meter-based drone polyphony of East Georgia could be the result of the ancient migration processes from the Middle East to the Eastern Georgia (Tsitsishvili 1998:137); Malkhaz Erkvanidze has suggested that free contrapuntal polyphony could be connected to the tradition of *gavarjishebuli galoba* (term for the improvised singing in church-singing practice. Erkvanidze 2003: XI).

Musical texture in Georgian polyphony can be HETEROGENIC (when different polyphonic principles are combined within one vertical texture) or COMPILED (when different polyphonic principles change within one phrase, following each other). Most of the types of polyphony are realized in three-part texture where the two top parts are solo performers and the bass is sung by a group of singers. There are two well-known exceptions from this rule: (1) Gurian "trio" songs, which are performed by three individual singers (including the bass part), and (2) the four-part monumental Naduri songs, where the bass part is melodically very active. The use of the term *bani* ("bass") in both cases indicates that the origin of this part is to accompany, to follow the leading top melodic parts. As both of these exceptions about the active bass part come from Guria, the most polyphonic region of Georgia, it might be interesting for the readers to know that singing the bass part in *trio* songs was considered to be the most prestigious for Gurian singers, so if well-known singers decided to sing a *trio* song at a meeting, it would be suggested that the most revered singer would sing the bass part, and the majority of famous Gurian performers were singers of the bass part (Jordania N. 1985: 40–42).

Types of polyphony in Georgian vocal or instrumental polyphony are very rarely indicated in generic terminology. Of course, there are a few terms that indicate group polyphonic singing, like *tanamekhmeoba* ("to sing in different parts"), *mortuloba* ("to beautify"), *etobai shekovlebisai* ("the unity of different elements") and *shetskoba* ("co-singing"). These terms are mostly recorded in the literary sources of the Middle Ages, and there are no further indications of more concrete links between these terms and the variety of forms of polyphony in Georgia.

Generally speaking, terminology mostly describes those phenomena that can be perceived as *Gestalt* and can therefore be easily identified. In Georgian singing separate parts fit this criterion better than the principles of polyphony, or the coordination between the parts (Gabisonia 2000: 50).

We should also note that together with the melodically active top parts a variety of terms are used for the bass part, and when it comes to name the type of polyphony, bass part is the most convenient for this. Drone bass, or the ostinato bass, or the free, melodically active bass gives its name to the following polyphonic types: "drone polyphony", "ostinato polyphony" and "contrapuntal polyphony".

Joseph Jordania suggested that theoretical understanding and the classification of musical practice is much more typical for cultures with monophonic traditions than for cultures with polyphonic traditions (Jordania 2006: 144–145). He explains this as a logical consequence of the professionalization of musical performance in monophonic cultures, where musical activity is often connected to individual semi- or fully professional performers. On the other hand, in polyphonic cultures musical performance often includes all the present. Georgian musicologists and ethnomusicologists have mostly failed to find native terminology for the theoretical classification of traditional polyphony, apart from the array of the terms for the different parts and their functions of course. As I have mentioned before, the parts are more readily named than the principles or the types of polyphony.

Now I would like to discuss a few traditional terms that might be used in the future as Georgian terms to denote different types of Georgian polyphony:

Mimkoli (literally "the one who follows") — this term is usually used for the two top parts when they follow each other (mostly in parallel thirds). We could use this term to indicate PARALLEL POLYPHONY in general, although this term (in its current meaning) does not cover the parallel movement of the bass (CD 38).

Khmis triali, gavarjisheba (literally "twisting the voice", "improvising") — this term could be used to indicate CONTRAPUNTAL POLYPHONY. These terms were used in the church singing tradition. There is no doubt that improvisation was widely used in folk singing practice as well, but the term for improvisation was introduced in the professional singing tradition (see CD 39).

Damjdari bani, ertiani bani (literally "sitting bass" and "unified bass") — these terms are for the bass part (specifically the pedal drone bass), but as the motionless bass is the most important element of drone polyphony the same term could be used as a Georgian name for DRONE POLYPHONY (see CD 40).

The term for the bass part, *bani* (which in Georgian means "the flat roof") is the same for various types of the bass: the Kakhetian pedal drone bass, the ostinato bass of round dances, or the melodically very active bass for the Gurian contrapuntal songs. Another important term for the drone bass is *shemkhmobari* — (literally "the one who gives supporting voice"). This term is still used in Gurian and Acharan harvest songs, referred to as "Naduri", and is usually placed not on the bottom of the polyphonic texture, but in the middle of three or four-part texture (see CD 41).

I must mention here that the term *bani*, apart from being the generic term for the different types of the low part (bass), also means "to accompany", "to tie together".

Mtskobri (literally: "well organized line", like "a line of soldiers"). This term could be used to indicate a so-called "chordal unit" or "synchronic polyphony" where all the parts maintain rhythmic synchrony (see CD 42).

This type of polyphony could be connected to the church-singing tradition, where rhythmic synchrony is very important. This is indicated by the term *shetskobilobani xmatani* "well lined-up voices". In church singing there is another term to indicate rhythmic synchrony — the term *avaji*. This term means simple syllabic singing when each syllable is sung on one pitch. In earlier sources this term was used for the church-singing mode. Possibly this term was used to indicate an older and easier style of singing.

We do not have terms that could be used to indicate OSTINATO POLYPHONY, although ostinato-type polyphony is closely related to antiphonic performance and there are a few Georgian terms for antiphonic performance. One of them is the term *orpiruli* (literally "two alternating sides") (see CD 43).

I wish to repeat here that these terms are hardly ever used by traditional singers to indicate the polyphonic types of Georgian folk or medieval professional polyphony. These are chiefly the names of separate singing parts, but I suggest they could be used in the future if we want to have Georgian terms for the different types of Georgian polyphony.

I would also like to say that according to the terminology, different types of Georgian polyphony do not show any priorities. The only exception is possibly the most important polyphonic term, *bani* (bass), the term which indicates the very idea of polyphonic singing (or the idea of co-singing, or *shebaneba*) and besides, the term *bani* single-handedly defines drone and ostinato types of polyphony.

The etymology of Georgian terms for polyphony shows various associative links. Let me mention a few such terms:

The examples of COMMUNICATIVE ASSOCIATION: the term *shelaparikeba* (literally "answering back") is a singing part which grows out from the middle part and joins the bass part (or vice versa). Another term *dagadzakhili* (literary "answering call") is also used in Guria and indicates the choral response to the virtuoso section sung by the three individual singers (see CD 44).

The examples of SOUND-PRODUCTION ASSOCIATION: *kivan* (literally "shouting, screaming"), *momqivani, gamqivani* (these terms are connected to the specific sounds made by the rooster).

Examples of topical association: *damjdari bani* (literally "sitting bass" in Meskheti) indicates the pedal drone bass; *gadabmuli* (literally "tied together") antiphonic performance in Gurian four-part harvest songs; *krimanchuli* (literally "twisted falsetto", or "twisted jaw"), the term for the yodel (see CD 45).

Examples of SPATIAL ASSOCIATION: *magali bani* (literally "the high bass"), this is the term for the high part which doubles the bass part in octave. This term is close to the term modzakhili — the name of the high part; The term *dabali bani* (literary "the low bass") is the term for the bass part that sounds lower than the usual bass part; the terms *tsvrili* (literary "thin") and *tsminda khma* (literary "thin, clean voice") are the terms for the top parts.

Examples of PROCESSUAL ASSOCIATIONS: the term *damtskebi* (literary "the one who starts") is the name of the part which starts the song. In folk tradition this is mostly the middle part. Another processual term, *gadabmuli* (literally "tied to each other"), is the term for the antiphonic response.

Examples of VERBAL ASSOCIATION are the terms *mtkmeli* (literally "the one who speaks") and the term *melekse* (literally "the one who pronounces the poetry"). Both of these terms denote the leading middle part of the three-part folk tradition which usually pronounces the verbal text.

I have prepared a diagram of Georgian traditional terms where I included the one hundred and ten most-used Georgian terms. I grouped these terms according to different criteria:

(a) The source of the terms;
(b) Ethnic (linguistic) origin of the term;
(c) Connection to the singing process;
(d) Poly-semantic meaning of the terms;
(e) Grouping according to genres;
(f) Etymology of the terms;
(g) Identification of the terms in the sources;
(h) Types of terms: absolute and relative terms;
(i) Types of terms: additive and simple terms;

TABLE for the distribution of Georgian musical terms according to various aspects.

Aspect	Ethnophores	Lexicographer	Literature	Foreign	Imeretian	Rachian	Acharan Gurian	Eastern Mountain	Kartl-Kakhetian and Meskhetian
THE SOURCE OF THE TERMS / 110	60 (21)	10 (25)	6 (22)						
ETHNIC (LINGUISTIC) ORIGIN OF THE TERM / 110	Georgian 54	Megrelian, Lazian 6	Svan 5	6	3	5	17	8	3
CONNECTION TO THE SINGING PROCESS / 110	Name of voices, strings, and holes 45 (8)	Methods of performance 40 (14)	Terms typical for not only multipart music 8 (13)	Defined					
POLY-SEMANTIC MEANING OF THE TERMS / 110	One meaning 74	Two meanings 21	Three meanings 8	Defined					
GROUPING ACCORDING TO THE GENRES / 110	Singing terms 61 (24)	Instrumental terms 6 (17)	Sacred terms 5 (24)	Defined	Defined				
ETYMOLOGY OF THE TERMS / 110	Comminicative and processual associations 21 (2)	Topical and spatial associations 56 (3)	Articulatory da verbal associations 14 (1)	Without Association 9	7				
IDENTIFICATION OF THE TERMS IN THE SOURCES / 110	One time fixation 36	Multi time fixation 66	Defined 8						
ABSOLUTE AND RELATIVE TERMS / 110	ABSOLUTE 79	RELATIVE 31							
ADDITIVE AND SIMPLE TERMS / 110	Additive 29	Simple 79	defined 2						
ISOMORPHIC AND PARALLEL TERMS / 110	Isomorphic 53	Parallel 57							

(j) Types of terms: isomorphic and parallel terms;

Under each graph the number of the terms that are included in this category are given.

The analyses of this graphic figure suggest that:

1. The major part of the recorded terms is provided by the ethnophores (carriers of the traditions) during the fieldwork. Most of the parallel terms are also by the carriers of the traditions. The are relatively few terms that are only recorded in the historical sources. Terms that are recorded in two (out of three) different sources are relatively numerous.
2. About a third of all known terms are mentioned in the sources only once.
3. Out of the 110 terms of Georgian traditional polyphony only five show non-Georgian origin. These five terms are: *trio* (the ensemble of the three performers), *zili* (the name of the highest string on the chonguri and one of the high parts of the six-part church-singing tradition), *hangi* (literary "the melody", "motif"), *lodbari* (leader of a choir), and *krini* (high falsetto voice).
4. There are more terms for the separate vocal parts, the holes of the blown instruments, or the names of the strings than terms to indicate the method of performance. Only few terms have partial connections to polyphony, and very few terms are general.
5. The majority of terms have only one straightforward meaning. Only a handful of terms have two meanings, and eight terms have three meanings.
6. Terms from folk polyphonic singing are much more numerous than terms from the fields of church singing or instrumental music. Terms with more than one meaning come from vocal music.
7. There are about twice as many terms with spatial and topical associations than terms which have communicative and processual associations. The smallest number of terms have connections with articulatory and verbal associations.

The terms that have an absolute meaning (the ones that denote one event or phenomenon) are much more numerous than relative terms (the ones that denote more than one event or phenomenon. The same ratio is maintained between compiled and simple terms. There are roughly the same number of terms with either parallel or isomorphic meanings (or terms with multiple or single meanings).

In the conclusion we should say that in the corpus of Georgian terms the most numerous are the terms for single parts that are associated to their role, their articulative, communicative, and topical factors. Such individualization is connected to the functional individuality of each part of the polyphonic texture. At the same time there

are very few terms which could be used to indicate the polyphonic types. In addition, Georgian folk and church singing traditions share most of the terminology, although folk singing has a much greater variety of terms. Another conclusion is that the names and the functions of different parts in different regions of Georgia share the most salient features (particularly the functions of the three main parts).

Generally speaking, the core of Georgian polyphonic terminology could be represented by the three terms mtkmeli, modzakhili and bani, which are connected to the medieval triad of the parts described by Ioanne Petritsi — *mzakhr, zhir and bam*. This hereditary connection confirms the stability of three-part singing tradition in Georgian traditional music.

References

Erkvanidze, Malkhaz. 2003. "წინათქმა/*Tsinaktma* [Preface]." In ქართული საეკლესიო და საერო საგალობლები, გურული კილო./*Kartuli saeklesio da saero sagaloblebi. Guruli kilo [Georgian Church and Feast Hymns. Gurian Mode]*. Recorded from Dimitry Patarava by Mamia Patarava. Malkhaz Erkvanidze, ed. Tbilisi: Georgian Patriarchate Chanting Centre. 1–11.

Gabisonia, Tamaz. 2000. "ქართული ხალხური (ვოკალური) მრავალხმიანობის ტიპოლოგიური კლასიფიკაცია./*Kartuli khalkhuri (vokaluri) mravalkhmianobis tipologiuri klasifikatsia* [Classification of Georgian folk (vocal) polyphony]." In ხალხური მრავალხმიანობის პრობლემები./*Khalkhuri mravalkhmianobis problemebi* [Issues of Georgian polyphony]. Proceedings of the international conference dedicated to the 80th anniversary of Tbilisi State Conservatory. Rusudan Tsurtsumia, ed. Tbilisi: Tbilisi State Conservatory. 49–65. [in Georgian with English resume]

Gabisonia, Tamaz. 2005. "*Hypotheses about the process of formation of Georgian polyphony.*" In *The 2nd International Symposium on Traditional polyphony*. Rusudan Tsurtsumia and Joseph Jordania, eds. Tbilisi: International Research Center for Traditional Polyphony: Chokhi. 68–78. [in English and Georgian]

Gabisonia, Tamaz. 2008. "*Concept of 'polyphony' according to the example of Georgian musical folklore.*" In *The Third International Symposium on Traditional Polyphony*. Rusudan Tsurtsumia and Joseph Jordania, eds. Tbilisi: International Research Center for Traditional Polyphony. 66–83. [in English and Georgian]

Javakhishvili, Ivane. 1938. ქართული მუსიკის ისტორიის ძირითადი საკითხები./*Kartuli Musikis Istoriis Dziritadi Sakitkhebi* [Basic questions of the History of Georgian Music]. Tbilisi: Pederatsia.

Javakhishvili, Ivane. 1990 (2nd edition). ქართული მუსიკის ისტორიის ძირითადი

საკითხები./*Kartuli Musikis Istoriis Dziritadi Sakitkhebi* [Basic questions of the History of Georgian Music]. Tbilisi: Khelovneba.

Jordania, Joseph 2006. *Who Asked the First Question? The Origins of Human Choral Singing, Intelligence, Language and Speech*. Tbilisi: Logos.

Jordania, Nugzar. 1985. "ბანის როლი გურულ მრავალხმიან სიმღერებში./*Banis roli gurul mravalkhmian simgerashi* [Role of the bass in Gurian polyphonic songs]." Sabchota Khelovneba 9: 36–42. [in Georgian]

Jordania, Mindia. 1973. "მოძახილი-მაღალი ბანის საკითხისათვის./*Modzakhili – magali banis*" sakitkhisatvis [*On the issue of Modzakhili — high bass*]." In *Scientific works of Tbilisi State Conservatory*. Alexander Shaverzashvili, ed. in chief. Tbilisi: Tbilisi State Conservatory. 103–126.

Machabeli, Davit. 1864. ქართუელთა ზნეობა./*Kartuelta Zneoba* [The Mores of Georgians]. *Tsiskari* 5 (May): 49–73.

Petritsi, Ioane. 1937. შრომათა კრებული./*Shromata krebuli* [*Collection of Works*]. *Vol. II*. Compiled and Edited by Shalva Nutsubidze. Publishing House of the Tbilisi State University. [in Georgian]

Tsitsishvili, Nino. 1998. *Table and Work Song Genres from Kartli-Kakheti, Eastern Georgia: Context of Performance, Musical Style, and Culture Contact*. MA Thesis. Melbourne: Monash University.

Zhvania, Tinatin 2001. "*Role of Instruments in Georgian Polyphony (relationship between vocal and instrumental music)*." In *Problems of Polyphony in Sacred and Secular Music. Reports of the International Scientific Conference Dedicated to the 3000th Anniversary of Georgia's Statehood and the 2000th Anniversary of Christ's Birth*. Rusudan Tsurtsumia, ed. Tbilisi: Tbilisi V. Sarajishvili State Conservatory. 260–271.

Place: Flachau, Pongau, Salzburg, Austria.
Date: 11.07.1986.
Recorded by: Maria Walcher.
Source: Archive of the Austrian Folk Music Society T 335, 14.
Duration: 0:31.

TAMAZ GABISONIA
Examples to accompany his contribution:
"Terminological Priorities of Georgian Traditional Polyphony."

CD 36   Polyphony imitation on the chonguri in Guria *"Batonebo"*.
(p. 208)   Recorded by: Otar Chijavadze.
            Place: Vani, Guria (western Georgia).
            Date: 1965.
            Source: Phonogram Archive of the Laboratory of Georgian Folk Music of
            Tbilisi State Conservatoire.
            Duration: 0:48.
CD 37   Singing with glossolalias in Gurian song *"Grdzeli ghighini"*.
(p. 210)   Place: Makharadze, Guria (western Georgia).
            Recorded by: Vladimer Akhobadze.
            Date: 1960.
            Source: Phonogram Archive of the Laboratory of Georgian Folk Music of
            Tbilisi State Conservatoire.
            Duration: 1:00.
CD 38   Mimqoli — the voice accompanying the partner voice in triade, in Imere-
            tian song *"Batonebis nanina"*.
(p. 212)   Place: Ghvankiti, ImereTi.
            Recorded by: Grigol Chkhikvadze.
            Date: 1967.
            Source: Phonogram Archive of the Laboratory of Georgian Folk Music of
            Tbilisi State Conservatoire.
            Duration: 0:20.
CD 39   Inclination to improvisation in Gurian song similar to chant *"Chven msh-*
            vidoba".
(p. 212)   Place: Kvemo aketi, Guria (western Georgia).
            Recorded by: Otar Chijavadze.
            Date: 1965.
            Source: Phonogram Archive of the Laboratory of Georgian Folk Music of

477

Tbilisi State Conservatoire.

Duration: 0:26.

CD 40   Drone bass in Kakhetian song *"Chakrulo"*.

(p. 213)   Place: Gurjaani, Kakheti.

Recorded by: Grigol Chkhikvadze.

Date: 1952.

Source: Phonogram Archive of the Laboratory of Georgian Folk Music of Tbilisi State Conservatoire.

Duration: 0:36.

CD 41   Episodic drone bass in the work song from Achara *"Tetri kori chandarze"*.

(p. 213)   Place: Kobuleti, Achara.

Recorded by: Vladimer Akhobadze.

Date: 1964.

Source: Phonogram Archive of the Laboratory of Georgian Folk Music of Tbilisi State Conservatoire.

Duration: 0:34.

CD 42   Syncronic polyphony in Svan song *"Barbal dolash"*.

(p. 213)   Place: Mestia, Svaneti.

Recorded by: Otar Chijavadze.

Date: 1959.

Source: Phonogram Archive of the Laboratory of Georgian Folk Music of Tbilisi State Conservatoire.

Duration: 0:38.

CD 43   Ostinato polyphony in Kakhetian song "Dideba".

(p. 213)   Place: Shilda, Kakheti, Eastern Georgia.

Recorded by: Grigol Chkhikvadze.

Date: 1957.

Source: Phonogram archive of the Laboratory of Georgian folk music of Tbilisi state conservatoire.

Duration: 0:31.

CD 44   Episodic bass alternating with trio in Gurian song with *gadadzakhili* "Me patara qartveli var".

(p. 214)   Place: Vani, Guria, Western Georgia.

Recorded by: Otar Chijavadze.

Date: 1965.

Source: Phonogram archive of the Laboratory of Georgian folk music of Tbilisi state conservatoire.

Duration: 0:47.

CD 45   Gurian Yodel — *Krimanchuli* in gurian song "Perkhuli".

(p. 214)   Place: Guria, Western Georgia.
             Recorded by: Otar Chijavadze.
             Date: 1964.
             Source: Phonogram archive of the Laboratory of Georgian folk music of
             Tbilisi state conservatoire.
             Duration: 0:31.

Addendum

Approaches to a "Lexicon of Local Terminology on Multipart Singing in Europe"

ŽANNA PÄRTLAS
Examples to accompany her approach to the:
"Local Terminology of Multipart Singing in Estonia. The Setu multipart song tradition."

CD 46   The game song *Käsikivi* ("The Grinding Stone")
(p. 320)   Performers: Anne Vabarna (1877) and Ode Vabarna (19??).
             Place: Tonja village.
             Date: 1959.
             Source: RKM, Mgn. II 321 a).
             Duration: 1:16.
CD 47   The harvest song (*Lelotaminõ*)
(p. 320)   Performers: *leelokuur* "Helmine", *iistütlejä* — Laine Pai (1938) and *killõ* —
             Veera Lunda (1921).
             Place: Mikitamäe village.
             Source: CD "Helmine". ISBN 9985–9218–7–9, Eesti Kirjandusmuuseum,
             Eesti Keele Instituut, Tartu, 1999, no 4.
             Duration: 1:10.

MAURO BALMA
Examples to accompany his approach to the:
"Lexicon of multipart singing in Liguria and in the area of the Four Provinces
(Apennine of the provinces of Genoa, Alessandria, Pavia and Piacenza — Italy)."

CD 48   *Majulin.*
(p. 376)   Genre: *Buiàsca.*
             Comments: Singing style of Bogli, Piacenza, Italy.
             Performers: *Cantori di Bogli.*

479