

Part two

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Terms for Georgian Traditional and Medieval Professional Polyphonic Singing in Alphabetical Order

Numerous traditional terms, connected to the tradition of polyphonic singing (names of the parts, their function, ways of performance), had been recorded by Georgian ethnomusicologists from the second half of the 19th century. These terms comprise all 15 Georgian musical dialects (or ethnographic regions) from east and west Georgia. Number of terms are also known from earlier written sources, from the writings of the 11th century brilliant Georgian philosopher Ioane Petritsi to Ioane Bagrationi (18-19th centuries) and David Machabeli (19th century). Some of these terms survived only in written sources and are not in use any more. The exact meaning of some terms is unclear today. Some terms are widely spread throughout Georgia (terms like “Mtkmeli”, “Modzakhili”, “Bani”) but some are only used locally in some regions.

As this article is dedicated to the terms used in Georgia for **vocal** polyphonic tradition, we need to mention here that most of the terms for the instrumental polyphony (for example, names of the strings, or the names of the pipes of a panpipe) are using terms from (and designed primarily for) the vocal polyphony.

Georgian scholars from different fields contributed to the understanding of traditional terminology. Historian Ivane Javakhishvili, music theorist Shalva Aslanishvili, ethnomusicologists Grigol Chkhikvadze, Mindia Jordania, Otar Chijavadze, Kakhi Rosebashvili, Kukuri Chokhnelidze, Edisher Garakanidze, Natalia Zumbadze, Lia Gabidauri, and many others contributed to the study of this important sphere of Georgian traditional musical culture.

Otar Chijavadze and Lia Gabidauri independently compiled special Lexicons of Georgian traditional terminology. Both Lexicons are still unpublished. Authors of this article acknowledge the importance of the contribution from these two works.

TERMS

AELEBA [აელება] (non-translatable). The old Georgian term, only known today from the “Glossary of Georgian Language”, compiled by an influential Georgian politician and scholar Sul Khan-Saba Orbeliani (18th Century). The term means “nicely concordant (polyphonic) singing of the flock of the birds”. See also terms *chrinva* and *galoba*.

AKIDEBA [აკიდება] (lit. “put a luggage on someone/something”) According to Chijavadze’s Lexicon, this rarely used term denotes starting a song.

AMODZAKHEBA [ამოდახება] (lit. “calling out”) Term from Racha (mountainous region of western Georgia), means to make sound, to starts singing.

AQVANA [აყვანა] (lit. “to handle”, “to take control”) Another not so often used term for starting a song.

AVAJI [ავაჯი] (meaning is not clear) Medieval Georgian term for the older and simpler church-singing style where each syllable was tied to one musical sound (more of a musical reciting of the text).

BAMI [ბამი] or BAM [ბამ] (meaning not clear) the oldest known term for the bass, the lowest voice in Georgian church-singing. The term was famously mentioned in works of Ioane Petritsi, Georgian philosopher, follower of Neo-Platonism (11th-12th centuries). See also *bani*.

BAN LIGHRELASH [ბან ლიღრელაშ] (in Svan language “bass of a song”) According to Ivane Nizharadze’s Lexicon of Svan Language this term was used (quite controversially) for the leading middle (!) voice in Svanetian three-part songs.

BANI [ბანი] (bass). The most popular name of the lowest part of Georgian traditional two, three- and four-part polyphony. The word “Bani” in Georgian language means “flat roof”. Another possible understanding of this important term comes from the term “*bma*”, *dabma*”, lit. “to tie”, “to connect”. It is well-known that *bani* is not only a term for the lowest part in Georgia, but is a generic name for accompanying someone’s singing (both by voice/voices or by the instrument). For example, the term “Magali Bani” (“high bass”) was often used for the highest melodic voice, which was also considered as the accompanying voice for the leading (middle) part. Words of a traditional song “Play my panduri [long-neck lute in eastern Georgia], give me a good *bani*“ indicates that instrumental accompaniment could also be called *bani*. According to traditional aesthetics, bass adorns singing (“song is adorned by bass, like the garden is adorned by a red apple” – words of a traditional song).

In Georgian *zemravalkhmiani* (lit. “super-polyphonic”, consisting of six parts) church-singing *bani* was not the lowest voice, because two other low parts (*dvrini* and *gvrini*) were placed lower (presumably an octave or a fifth lower from the bass). Apart from the detailed written descriptions, no written examples of the six-part religious singing survived.

Bani is the only part that is traditionally performed by a group of singers, and at large social events (weddings, religious feasts) every member of a community was expected to contribute to the bass part. Bass is the most “democratic” part to join in singing, as it is often either a drone (pedal or with words), or is based on repetitive ostinato formulas. “He can’t even sing a bass” is a traditional saying in Georgia about a person who can not sing in tune.

Despite obviously common character and shared features, *Bani* is quite different in eastern and western Georgian traditional polyphony. The most widely spread forms of bass, present in every musical dialect of Georgia, are rhythmic drone and ostinato. In the

most developed so-called “long table songs” bass is a pedal drone, and it is sung in unison sometimes by few hundred individuals, gathered at the social event. On the other hand, in the most developed contrapuntal polyphonic songs in western Georgia (particularly in Guria and Achara, but also in Imereti and Samegrelo) bass is melodically very active and is often performed by an individual singer. This is particularly clear in so-called “trio songs”, three-part compositions performed by three singers. Because of the creative freedom and wide possibilities of changing harmonic structure of the song, the bass part is often considered in Guria to be the most complex and interesting part to perform. Interestingly, unlike eastern Georgia, where the bass singers did not have much opportunities to be well-known, the big part of widely known and respected Gurian traditional and church-singers were bass singers. At the meeting of distinguished singers in Guria the most revered singer would be offered to sing a bass part.

Singing the bass part in unison by a large group of singers always offers a possibility of the appearance of heterophonic elements. For example, the line between the pedal and rhythmic drone is sometimes blurred as in the same group of the bass singers some might be singing a pedal drone, and others – rhythmic drone. Sometimes the same singer might change from a pedal to rhythmic drone and vice versa during a song. Besides, there are also instances when the different bass singers sing different pitches. For example, if the bass line in a song needs to go from “C” to “D”, some bass singers might go there straight (C – D), while others might go from “C” first to “E” and then come down to “D” (C – E – D). Major and minor (as well as neutral) thirds between the bass singers are the most usual in such cases. Another possibility for the simultaneous appearance of two versions of the bass is when some bass singers start singing a fifth lower from the original bass line. In such cases, for example, instead of the three-part chord C-F-G, very popular chord in Georgian polyphonic songs, you will hear four-part chord F-C-F-G. Singing different versions of the bass part is never haphazard, and thirds and the fifths are almost exclusively the two intervals between two versions of the bass. Division of the bass part is a relatively rare occasion, and is more usual for western Georgian traditional polyphony. There are more than twenty traditional term for the bass part in different regions of Georgia. See: *dabali bani*, *bami*, *dvrini*, *bokhi*, *bukhvi*, *ertiani bani*, *bani ertnairi*, *banis mtkmeli*, *damjdari*, *mebane*, *mebanave*, *pentela*, *shebaneba*, *shemdegi*, *ubanebs*, *zruni*. See also terms *shemkhmobari* and *magali bani*.

BANI ERTNAIRI [ბანი ერთნაირი] (lit. “similar/same bass”) This term is known from Achara and is possibly connected to *shemkhmobari*, the specific pedal drone in the middle of the four-part harvest songs from Guria and Achara (see the pedal drone in a middle range in four-part harvest song “Naduri” in a musical example in an introductory part of this article).

BANIS MTKMELI [ბანის მთქმელი] (lit. “the one who sings, or “speaks” bass”) This is a widely known term for the bass singer/singers. “*Bani mitkhari*” (lit. “tell me a bass”, or “support me with a bass”) is a popular address to others when a person is going to start a song.

BOKHI [ბოხი] (lit. “thick voice”) This general Georgian term for “thick voice” is sometimes used for the bass. There are also dialectal versions of this term in

northeastern mountainous part of Georgia: BOKHVI [ბოხვი] in Pshavi, and BUKHVI [ბუხვი] in Khevsureti (antonym of *bukhvi* is *mtskepri* – a “thin” voice).

CHAKRULO [ჩაკრულო] (lit. “embraced”, “tied”, “intertwined”) the title of arguably the best known Georgian long table songs from Kakheti, East Georgia. The exact meaning of the title was hotly debated in Georgian ethnomusicology. Different possible explanations were expressed. One of the explanations connects the term *Chakrulo* with the history of vocal polyphony in East Georgia. According to this suggestion (Jordania, 1984) this term, as a name for the specific group of table songs, came into existence to mark the important stylistic feature of polyphonic singing of a group of East Georgian table songs. East Georgian table songs (as well as some other genres) are always performed by two lead singers against a pedal drone. In some songs lead singers sing alternatively, while in other songs they sing simultaneously (in most table songs both alternating and simultaneous sections are present). It was suggested that the term *Chakrulo* was possibly used for the songs where the lead melodic lines were singing simultaneously, or “tied” together, “embraced”.

CHAMKOLI [ჩამკოლი] (lit. “the one who follows after”) One of the rarely used names of the highest melodic part in three-part singing in Guria. This part follows the leading middle part.

CHAMORTMEULI [ჩამორთმეული] (lit. “taken over”) Term used in Achara for antiphonal alternation of two choirs. Same as *gamortmeuli*.

CHARTULI [ჩართული] (lit. “inserted”, “added”) term for a specific part in contemporary urban tradition of polyphonic singing. This term is mostly used for the added (fourth) part that is inserted between the leading melodic (middle) part and the lowest part (bass) in three-part urban singing. Recorded examples of songs with *chartuli* come from the 1950s, although the trend could have started earlier. (Due to the archaic character of many facets of Georgian traditional polyphony, the first generation of Georgian ethnomusicologists did not pay much attention to the urban singing traditions). After appearance of *chartuli* Georgian urban singing became four-part, although three-part singing is still more prevalent. Sometimes, particularly if a urban song is accompanied by a guitar, the lowest voice in three-piece singing group actually sings *chartuli*, not the bass part. Unlike bass part, which mostly sings the harmonic basis of the chord progressions in urban songs, *chartuli* does not follow the harmonic basis of the song, but instead sings melodically more free line, often following top parts in parallel movement, and widely uses the fifth of the European-style triadic harmonies (for example, when singing a C major triad, bass would be singing C, while *chartuli* would be singing G instead).

CHRELI [ჭრელი] (lit. “colorful”, “striped”) Medieval term from church-songs performed in a specific singing style. Georgian musicologists are still discussing the precise meaning of this term, although most agree, that the term *chreli* was used to differentiate the singing in a “simple mood” from the more developed, beautified, “colorful” (*chreli*) way. Church-songs, performed in this, more developed, improvised

style, were called *chreli*. *Chreli* was also widely used as a generic term in Medieval church singing tradition, as the name of melodic formulas that most of the church-songs were based upon. Couple of lists of *chreli* survived from the late Medieval times, most importantly, the list from Fitareti from the 18th century, listing the names of the 24 melodic formulas, is among them. It was widely believed that system of *chreli* replaced the earlier system of neumas (few manuscripts of Medieval Georgian chants with neumatic signs from 11-12th centuries survived). The research of the last decade suggested that neumas and *chreli* were used in the same epoch (at least from the 13th century) and the system of *chreli* survived longer as more practical system (see Andriadze, 2003:458).

CHRINVA [ჭრინვა] (meaning is unclear) According to the Lexicon of Sulkhani-Saba Orbeliani, this term denoted “pleasing harmonious singing of the flock of the birds”. See also *aeleba*.

DABALI MELEKSE [დაბალი მელექსე] (lit. “the one who is saying the lyrics in a low range”) the name of a middle part, leading melodic part who sings with words. See *mtkmeli*.

DABALI BAMI [დაბალი ბამი] (lit. “low bass”) According to David Machabeli (1860) this is another old term for the low voice (bass). Currently the term is not used by traditional singers. See also *dabali bani*.

DABALI BANI [დაბალი ბანი] (lit. low bass) This term has two different meanings. (1) From the description of Ioane Bagrationi (or Ioane Batonishvili, beginning of the 19th century) we know that *dabali bani* was one of the parts in six-part professional singing in Georgian churches. According to Bagrationi, *dabali bani* was the synonym of *shemdegi* and was placed lower than usual *bani*. (2) The use of this term was recorded outside of religious singing, among traditional singers as well in 19th-20th centuries, in the context of usual three-part singing (in Kakheti, upper Imereti and Achara). As we know, the term *bani* was a general term for accompanying voice (*not* only for the low voice), and we know that there were terms “high bass” and “low bass” from different parts (the top and the bottom parts of three-part singing, both accompanying the leading middle part). So this term among traditional singers must have been referring to the usual bass. See also *bani*, *dabali bani*.

DABMA [დაბმა] (lit. “binding”, “connecting”) Term widely used for performing a round dance (expression “let us bind a round-dance” is still widely used in Georgian villages). See also *shekvra*.

DAMDZAKHNELI [დამძახნელი] (lit. “the one who calls”) Rarely used Imeretian term for the top melodic part.

DAMJDARI [დამჯდარი] (lit. “sitting”) Meskhetian term for a pedal drone. The term was mostly used together with *bani*, as *damjdari bani* (“sitting bass”). Interestingly, polyphonic singing disappeared in Meskheta during the 1950-1960s.

DAMTSKEBI [დამწყებო] (lit. “the one who starts”) Traditional popular term for the voice/singer who starts a song (it is always a single voice that starts Georgian traditional polyphonic songs. Starting together is a feature of church-songs). The middle part (see *mtkeli*) starts most of Georgian traditional songs, although the top part (see *modzakhili*) also starts some songs. In western Georgia some songs are also started by the bass. There are numerous terms to indicate the voice (or singer) that starts a song. See: *akideba*, *amodzakheba*, *aqvana*, *datskebiti khmai*, *datskili*, *gemachkapali*, *metave*, *motave*, *tsina khma*, *tskeba*. See also *tavkatsi*, *tavkali*.

DATSKEBITI KHMAI [დამწყებოთი ხმაო] (lit. “the voice that starts”) Less known term for the voice that starts the song in Achara, southwestern corner of Georgia.

DATSKILI [დაწყილი] (from “datskeba” – “to start”) the term for the voice that starts a song in Achara. According to the 19th century Georgian poet Akaki Tsereteli (author of the lyrics of the widely known urban song “Suliko”) this term was also known as one of the tunings of Chonguri (west Georgian four-string long-neck lute).

DVRINI [დვრინო] (Old Georgian word, meaning a low intensity, “trembling” candle fire. This term was widely used for the extremely low voice, *basso profundo*) this term is known from the description of Ioane Batonishvili (Bagrationi), David Machabeli, and David Guramishvili of the six-part professional singing in Georgian churches. This tradition existed in Georgian churches at least until the end of the 18th century. According to the existing sources, *dvrini* was placed lower *bani* and fewer than *bani* (bass) singers were performing it. *Dvrini* is often mentioned as a synonym of *dabali bani* (low bass). When the tradition of six-part church-singing started disappearing in the beginning of the 19th century, *dvrini* (and four-part religious singing tradition) was the longest to survive in the 19th century (possibly until the second half of the 19th century).

DZNOBA [ძნა] (from “dzna” – “haystack”) One of the best known medieval Georgian terms for a group activity – singing and (particularly) dancing. It is generally accepted that this term was denoting dance (most likely a round dance) accompanied by a group singing. The term has not been recorded during the 20th century fieldworks. See also *mtskobri*. According to the Lexicon of Sul Khan-Saba Orbeliani (18th century), who uses the term **DZNOBI** [ძნობო] this term denotes well-agreed and harmonious singing. Singing with *dznobit* means “singing in harmony”.

EBANI [ებანო] (possibly from “bani”, to accompany with a bass) one of the most ancient instruments mentioned in medieval Georgian written sources. Besides being an instrument itself, this term is also mentioned as the generic term for the accompaniment by different type of the instruments (on different occasions – drums, string and blown instruments).

ERTIANI BANI [ერთიანო ბანო] (lit. “common bass”, or “prolonged bass”) This term, used by David Machabeli (1860) most likely was used to denote the long pedal drone.

ERTOBAI SHEKOVLEBISAI [ერთობაი შეკოვლებისაი] (lit. “unity of different elements” in old Georgian) According to Mzia Iashvili (Iashvili, 1977) this old Georgian term, used by Ioane Petritsi (11th century) was denoting the phenomenon of “polyphony” and “harmony”. Interestingly, Petritsi did not use the term “harmony” as this term at the time did not have the meaning it has today, so Petritsi might have created the term *ertobai shekovlebisai* (Petritsi is known to have created few new widely used terms in contemporary Georgian language). Petritsi also used terms “*rtva*” [lit. knitting] and “*mortuloba*” [lit. beautified] for polyphonic singing, and Sul Khan Saba Orbeliani, creator of the “Lexicon of Georgian Language” (18th century) used term “*shedgmuleba*” [from *shedgma* – inserted, putting under something] with the same meaning.

GADABMULI [გადამბული] (lit. “connected”, “tied”) This term is used in Achara for the antiphonic performance of collective harvest *Naduri* songs, when the second choir comes in before the first finishes.

GADADZAKHILI [გადადახილი] (lit. “calling over”) Specific short choral bass phrase (sung in unison) that alternates with *trio* sections (*trio* – three-part intricate contrapuntal polyphony performed by three individual singers). *Gadadzakhili* is performed by other than trio singers and is known only in Guria. *Gadamdzakhneli* [lit. “the one who does *Gadadzakhili*”] was a term for a person who was singing *Gadadzakhili* and who was responsible to connect the couplets.

GADAKHVEVA, GADAKTSEVA [გადახვევა, გადაქცევა] (lit. “turning to other direction”, and “transformation”) Dancing section at the end of few genres of traditional songs. This section has a marked dancing rhythm and was accompanied by clapping. *Gadakhveva* was often a case at the end of the best-men’s songs: after finishing ritual *makruli* (“best men’s song”), the singers would go into *gadakhveva* section and start dancing. In 20th century weddings dancing was often happening with the invited instrumental ensembles, but when the instrumental ensembles were not available, the earlier form of vocal *gadakhveva* would provide the necessary background for dancing. According to the Lexicon Otar Chijavadze, *gadakhveva* was obligatory in table songs in Upper Achara.

GADAKIDEBA [გადაკიდება] (lit. “competition”) Friendly competition in Achara during singing antiphonal harvest *Naduri* songs. Each part from the first choir was competing with the same part from the second choir. After the day of hard working in the field and singing the competition would often go on in drinking and toast-telling during the evening meal.

GADAKTSEULI NADURI [გადაქცეული ნადური] (lit. “transformed *Naduri*”, *Naduri* – harvest song) Four part section of Gurian and Acharian *Naduri* songs. *Naduri* songs always start with three part sections (without the bass), and afterwards they are “transformed” into four-part singing (when the bass joins).

GADATSKOBA [გადღაწყობა] (lit. “retuning”, “changing over”) Imeretian term for taking over the initiative of the song by someone else (usually taking over the leading middle part of the song).

GAKIDEBULI SIMGERA [გაკიდებული სიმღერა] (lit. “singing in close pursuit”, or “chase-singing”) Term used in Achara for antiphonal alternation of two choirs.

GALOBA [გაღობა] (lit. “singing of birds”, same term also means “church-singing”, and “singing for God”) This is the most popular term for religious singing in all regions of Georgia.

GAMKIDE [გამკიდე] (lit. “the one that chases after, follows”) Rachian term for the top part who follows the leading middle part of the three-part singing.

GAMQIVANI [გამყივანი] (from “qivili” – “cock-a- doodle-do”) a specific high part in western Georgian (Gurian and Acharian) traditional polyphonic songs. This voice is sung with a forced falsetto, and by the voice-production *gamqivani* is very close to *krimanchuli* (yodel). The difference between these two parts is the extreme melodic activity in *krimanchuli*, involving wide melodic jumps. According to some traditional singers from the beginning of the 20th century, *gamqivani* was more popular earlier, but was widely replaced by the end of the 19th century by a more virtuoso *krimanchuli*.

GAMORTMEULI [გამორთმეული] (lit. “taken over”) Term used in Achara for antiphonal alternation of two choirs. See also *chamortmeuli*.

GAMTANI [გამტანი] (lit. “the one who can take through, who can lead”) Imeretian term for the middle, leading vocal part in three-part singing. See also *mtkmeli*.

GEMACHKAPALI [გემაჩკაფალი] and GEMACHKAPURI [გემაჩკაფური] (in Megrelian “the one who starts”) Megrelian term for the voice which starts the song. Mostly it is a middle part. This term is also used as the name for one of the pipes of the panpipe (from the middle of the range of the panpipe). See also *damtskebi*.

GGTSOGALA [გგწოღალა] (lit. “taking over” in Megrelian) Specific form of antiphonic performance of round dances, when the second choir was singing the second half of the stanza. According to Javakhishvili (1938:85) this form of mixed men/women round-dance song, together with the term *ggtsojala* was recorded in the end of 19th century. The term has not been recorded in 20th century.

KAPIAOBA [კაფიობა] (from *kapia* – poetic form, short verse) Form of Poetic competition. This term is mostly known from northeast Georgian mountain regions, where the poetic competition is widely practiced. In Imereti (central district of western Georgia) *kapia* is also used as a term for the leading middle part of the three-part ensemble, who delivers most of the lyrics. Another term for poetic competition *dzmoba* was recorded in Imereti (from *dzma* – brother).

KHMA [ხმა] (lit. “sound”, “voice”, in traditional meaning - “melody”) This term is widely used for singing voice, For example, “lamenting with *khma*“ in north-east Georgian mountainous region Khevsureti means “lamenting with melody (with singing)”. This term is also used for the style, melody or the mode of singing (for example, “*kma* of table song”).

KHMIS MITSEMA [ხმის მიცემა] (lit. “to give a voice”) Possibly the most popular term in contemporary Georgian for giving a supporting voice, to sing in harmony. “Give me a voice” (“*mometsi khma*”) a singer often tells to someone when starting a song, or even during singing, if another person, present at the moment, fails to join the singer with a supporting voice.

KHMIS SETSKOBA [ხმის შეწყობა] (lit. “putting voices together”, “singing in harmony”) Popular and widely used term for harmony singing in Georgia

KIVAN [კივან], **KIVANI** [კივანი] (from *kivili* – screaming) Although the term *kivili* is widely known in Georgia language, this term, as a name of a part, is only used in Svaneti (and possibly in Guria). It denotes the highest part in three-part singing.

KRIMANCHULI [კრიმანჭული] (lit. “twisted falsetto”, or, another possible meaning is “twisted jaw” – “krint-manchuli”) specific part, highest in range, yodel, which sings using ostinato formulas based on wide melodic jumps (mostly using the interval of the fifths, and if three pitches are involved, the intervals are the fifths and plus a third. For example, two-pitched *krimanchuli* formula would be C-F-C-F-C-F etc. (always downwards), or in three-pitch *krimanchuli* the formula would be C-F-C-F-D-C-F-D (see the highest part in musical example of four-part harvest song). Other melodic formulas also exist, like this popular formula which starts with the lowest pitch of the three-pitch formula: D--C-F-D-C-F-D. *Krimanchuli* is known only to few regions of western Georgia, particularly in Guria and Achara, but is also known in Imereti and Samegrelo. *Krimanchuli* became a “trademark” of Georgian (particularly Gurian) contrapuntal singing. *Krimanchuli* always sings on nonsense-syllables (like *i-a-i-a*, or *i-ri-a*, *i-ri-a*, or *i-ri-a-ho*, *u-ru-a-ho*). Pitches are tied to certain vowels: “I” and “U” are always used on the highest pitches, and “O” and “A” on the low pitches (“O” is the lowest); Akhobadze made an interesting suggestion that *krimanchuli* obtains the role of the harmonic axis for other singers, particularly in the sections of songs when the bass becomes melodically very active and it is difficult for the other singers to coordinate their singing with the bass (Akhobadze, 1961).

KRINI [კრინი] (lit. “falsetto”) This is a name for the specific high part, performed in falsetto. As a name of a separate part, this term was mostly used in Georgian church-singing tradition, particularly when the number of parts was exceeding three, reaching six parts. According to the written sources from 18th and 19th centuries, *krini* was the highest part in Georgian professional six-part singing. See also *Zemravalkhmanoba* (“Super-polyphony”). A traditional term for the west Georgian yodel “*krimanchuli*” (lit. “twisted falsetto”) is also connected to the term *krini*.

KRINVA [კრინვა] (lit. to sing in falsetto) This relatively rarely used term from Georgian sources is derived from the term *krini* (falsetto)

KTSEVA [ქცევა] (lit. “change”, “shift”) According to Sul Khan-Saba Orbeliani, this term was denoting a change of a mood in a church-song. The same term was also used for the repeated musical phrase (see also *saktsevi*)

LOTBARI, or LODBARI [ლოტბარი, ლოდბარი] (choir master) According to Sul Khan-Saba Orbeliani, this term denotes “master (expert) church-singer”, or the “complete singer”, or a singer who would know and could teach all the parts of church songs. The term *lotbari* was particularly widely used in Soviet Georgia (1921-1991) and is still used in Georgia for the leaders of the ensembles (these are usually professional leaders with salaries and at least some level of European classical music education). See also the earlier term *sruli mgalobeli*.

MAGALI [მაღალი] (lit. “high”) term for the top part in three-part singing in Racha, mountainous region of western Georgia.

MAGALI BANI [მაღალი ბანი] (lit. “high bass”) one of the names for the top part of Georgian three-part singing, performed by an individual singer. *Magali bani* is considered to be the accompanying voice (it is highest in range) for *mtkmeli* (which is the leading, middle part in three-part singing tradition). *Magali bani* is often used as a synonym for another term for the same top part – *modzakhili*. Term *modzakhili* is much more common than *magali bani*. The term *magali bani* was used by Georgian ethnomusicologists as an evidence of the gradual evolution of Georgian traditional polyphony from two-part singing into three-part singing. In Georgian three-part songs the top part is often singing the octave higher from the bass (in Svaneti a fifth higher) and there are rare recordings where the top part sings only an octave higher from the bass. It was suggested that the term *magali bani* came into existence for this transitional stage, when traditional singers started doubling the bass part an octave higher (so there were two basses, low and high). See also *bani*, *Modzakhili*. Alternative idea also exists that three-part singing evolved from the merge of two two-part choirs, previously singing in responsorial way.

MAGALI MELEKSE [მაღალი მელექსე] (lit. “the one who says the lyrics in a high range”) one of the names of the high melodic part that pronounces lyrics.

MAZHOGH [მაჟოღ] or MAZHOL [მაჟოლ] Svanetian term for the middle part of three-part singing, who starts and leads songs. The range of *Mazhogh* is usually not wide (about fourth or fifth) and it is the most independent part in Svan polyphony. Top part and the bass often follow each other in parallel fifths.

MEBANE [მებანე] (lit. “the one who sings the bass”) Term denoting bass singers. Besides the vocal music, this term was used of one of the pipes of Georgian panpipe (traditional panpipes survived in Guria and Samegrelo only). All the pipes of the

panpipe had the parallel terms from Georgian traditional polyphonic singing. This one (*mebane*) was the longest (and accordingly the lowest) pipe, positioned in the middle of the traditional six-piece panpipe. See also *mebanave*.

MEBANAVE [მებანავე] (lit. “the one who sings the bass”) – another, but rarely used term for those who were singing the bas part.

MECHIPASHE [მეჭიფაშე] or MECHIPASHI [მეჭიფაში] Megrelian term for the highest voice, who follows the leading (middle) part.

MELA-MOLE BIRAFa [მელა-მოლე ბირაფა] (lit. “here-there singing”, or “singing from different places”) specific form of competitive singing among Lazs (ethnically close to Megrelian people living south of Achara, in Turkey). This is a competition between two choirs, separated by a distance (for example, a river). Singers were competing in a poetic exchange of texts and singing, and the side that would run out of texts first, was be considered to be a loser.

MELEKSE [მელექსე] (lit. “the one who says the lyrics/poetry”) This is another term for the leading middle part of Georgian three-part singing tradition. See *mtkmeli*, *dabali melekse*, *magali melekse*.

MEORE [მეორე] (lit. “the second”, in some dialects pronounced *miore*) this term was a reference to the top part in three-part traditional singing. Unlike the European classical tradition, where the terms “first part” and “second part” refer mostly to the range of the parts, among Georgian traditional singers the terms were referred to the importance of the parts (M. Jordania, 1973). That’s why the top part was referred as “the second voice”.

MERMU [მერმუ] This is another, relatively rarely used term for the second (middle range, leading) part in Svanetian three-part singing.

MESHKHUASHE [მეშხუაშე]. According to Otar Chijavadze’s “Musical-Folkloric Encyclopedic Lexicon” this is a Megrelian term for the leading part for the specific dirge “kivilit zari” [lit. “dirge with screaming”]. This dirge was performed when the close female relative would approach the house where her died relative’s body was resting. She would start screaming and her screaming would be joined by other screaming females from her accompanying group (mostly also relatives), to form a three-part texture. “Dirge with screaming” would finish when the party would reach the place where the body was resting, and would be followed by the male three-part ritual lament *zari*.

METAVE [მეთავე] (from “tavi” – “head”) Term from Achara for the singer who starts a song.

MILEKSEBA [მილექსება] (lit. “to tell to someone impromptu verses”) Form of poetic competition in Pshavi and Khevsureti, small mountainous regions of north-eastern

Georgia. Two individuals with poetic talent would exchange impromptu lyrics, supported by the bass singers (two-part drone polyphony). This competition was an usual part of traditional feasts, at the table, connected to the secular and religious events. Mostly men were involved in this competition, but if a woman was known to be a good “*melekse*” (poetic improviser) she would be invited by men to join them and to compete with others. See also *shairoba*, *kapiaoba*.

MIMKOLI [მიმყოფი] (lit. “the one who follows”) Rachian term for the top part, who was following the leading middle part.

MODZAKHILI [მოდახილი] (lit. “the one who follows the call”) Most popular Georgian traditional term for one of the leading melodic parts of three-part singing tradition in Georgia. It is the term for the highest part, considered to be the accompanying part for the principal (middle) part (see *tkma*, *mtkmeli*). *Modzakhili* traditionally is always performed by an individual singer. (In contemporary city based ensembles *modzakhili* is usually performed by a group of tenors, therefore losing the important improvising freedom, characteristic to top melodic parts.) There was a long-lasting discussion among Georgian scholars in the beginning and the middle of the 20th century about the two leading top melodic parts – *mtkmeli* and *modzakhili*. *Modzakhili* was considered the middle part in three-part singing by some scholars. This confusion was the result of the fact that traditional singers often denote *modzakhili* as the “second voice”. It is currently agreed that the term “second voice” for traditional singers was referring to the secondary importance of this voice (in relation to the principal middle part), and not the range of the voice. According to some expressions of the traditional singers, the term *modzakhili* can be used for not only the top voice, but in fact for all the accompanying voices. For example, here is a Gurian singer’s critical comment about the performance of traditional polyphonic song “*Mtkmeli* was good, but *modzakhili*’s were not good”. As the top part (*modzakhili* itself) is traditionally always performed by an individual singer, plural form “*modzakhili*’s” from this sentence must have been a reference to other singers (basses) as well. In this regards there is a strong connection between the use of the terms *modzakhili* and *bani*. In several sources *modzakhili* is also used as the synonym of the term *Magali bani* (high bass).

In Georgian church singing tradition, however, where the top part is considered to be the of primal importance (as top part represents the original canonic melody, although the middle part is still often is the leading improviser in church songs) the term *modzakhili* is used for the middle part. There are over twenty terms for the top part of three-part singing in Georgia: *chamkoli*, *damdzakhneli*, *gamkide*, *gamqivani*, *kivan*, *kivani*, *krimanchuli*, *krini*, *magali bani*, *mechipashe*, *meore*, (see also *pirveli*), *mimkoli*, *mokivleba*, *momdzakhneli*, *momkivane*, *momqivani*, *motsintskileba*, *mzakhr*, *shekivleba*, *tsninda khma*, *tsvrili*, *ukana khma*, *zili*.

MODZAKHURA [მოდახურა] (possibly from *modzakhili*) rarely used traditional term from Khevsureti, denoting an accompaniment (with an instrument, and possibly voice) for a singer.

MOKIVLEBA [მოკივლება] (from “kivili”, lit. “screaming”, “shouting”) One of the term for the highest part in Acharian traditional polyphonic songs. This term is close to another term for the top part (which follows the leading middle part) – *modzakhili*.

MOMCHIVANI [მომჩივანი] (from “chivili” – “to speak, to complain”) Term for the lead melodic voice in Gurian and Acharian four-part Naduri songs. This voice is also known more commonly as “*tkma*” or “*mtkmeli*” (see the four-part extract from the Naduri song). This voice often sings a major second below the *shemkhembari* (specific pedal drone in the middle of the three- and four-part polyphonic textures). This is the only part in Naduri who uses the meaningful text (all other parts are singing using voice-specific nonsense-syllables only) and this must be reason for this term.

MOMDZAKHNELI [მომდახნელი] (lit. “the one who answers”, from “modzakhe” – “answer the call”). Another term for the *modzakhili*, the highest melodic voice that follows the leading middle part in three-part singing. There are dialectal versions of this term: **MOMDZAKHE** [მომდახე] (lit. “answer my call”) is a Rachian term, and **MOMDZAKHEBELI** [მომდახებელი] (lit. “the one who follows the call”) is an Acharian term for the same top voice who follows the leading middle part.

MOMGERALI [მომღერალი] (lit. “singer”) This is a general term for a singer in contemporary Georgian language (used in both classical and traditional styles). This term is also used to denote the performer of the middle, leading melodic part, *tkma* (or singer – *mtkmeli*). According to traditional singers, the middle part is a “singer”, leading a song, and other parts are following, “accompanying” the “singer”.

MOMKIVANE [მომკივანე] (lit. “the one who shouts/screams”) This term is sometimes used in Achara and Guria for the top voice, instead of a more widely used term *gamqivani*, a part with a specific singing technique and timbre.

MOMQIVANI [მომკივანი] (from “qivili” – lit. “rooster’s call”) Acharian term for the top specific part, synonym for *gamqivani*.

MORIGEBITI MELEKSEoba [მორიგებობითი მეღეჭსეობა] (lit. “alternating poetic competition”) Poetic competition between two lead singers (who would tell impromptu verses to each other) on a shared drone accompaniment of one group, without alternation of choirs. This form of poetic competition is particularly popular in northeastern mountainous regions of Georgia. See also *shairoba* and *kapiaoba*.

MORTULOBA [მორთულობა] (lit. “decorated”, “beautified”) Old Georgian term for the harmony and polyphony, used by 11th century Georgian philosopher Ioane Petritsi. See also *rtva* and *ertobai shekovlebisai*.

MOSHUEI [მოშუეი] (lit. “very loosely tied string”) the term from the literary sources for the low string on traditional string instruments. *Moshuei* is used as a synonym of *boshi*, another obscure term from the Sul Khan Saba Orbeliani Lexicon, compiled during the 18th century.

MOTAVE [მოთავე] (from “tavi” – “head”) Lead singer who starts a song. It was lead singers responsibility to find a right pitch, character and tempo to start the traditional polyphonic song. See also *takvaci* (head-man) and *tavkali* (head-woman).

MOTSINTSKILEBA [მოწინწკილება] Rarely used term for *modzakhili*, the top melodic part, who follows the leading middle part in three-part singing.

MRAVALKHMIBA [მრავალხმობა] (lit. “many voices”). See “Mravalkhmanoba”

MRAVALKHMIBANOBA [მრავალხმიანობა] (lit. “many voices”) the most popular term for polyphony in contemporary Georgia, widely used in scholarly studies. Slightly different term *Mravalkhmoba* is known from the late medieval times, but possibly the earliest known term for multipart singing in Georgia is *ertobai shekovlebisai*.

MTKMELI [მთქმელი] (lit. “the one who speaks”) The most popular term for the singer of the leading melodic part in Georgian vocal polyphony. In three-part singing this is middle part, in two-part singing – top part, and in four-part singing this is often the third (from the top) part. There are around twenty traditional terms for the middle leading voice: *melekse*, *dabali melekse*, *mazhogh*, *momchivani*, *momgerali*, *mubne*, *zhir*, *pirveli*, *meore*, *tavi mtkmeli*, *tavkatsi*, *tavkali*, *gamtani*, *tkma*, *tsina khma*, *tsina mtkmeli*, *tskeba*, *upirobda*, *ban lighrelash*.

MTSKEPRI [მწკპრი] (lit. “thin”) Term for the high, “thin” voice in Khevsureti, small mountainous northeast region of Georgia.

MTSKOBRI [მწკობრი] (lit. “the group, the line”) early Georgian term for the ensemble/choir, as well as for round dance, or an orchestra of musical instruments. The earlier term for a musical ensemble was *dznoba*.

MUBNE [მუბნე] Svanetian term for the leading middle part of three-part singing.

MZAKHR [მზახრ] (meaning is unclear) the term for one of the high melodic parts in three-part polyphonic singing from the writings of Ioane Petritsi, 11th century Georgian philosopher. Possibly this term has connections to the popular term *modzakhili*.

NARTI [ნართი] (lit. “woven”, “knitted”) term for polyphonic singing used by the 11th century Georgian philosopher Ioane Petritsi. According to Sulikhan-Saba Orbeliani (18th century), *narti* is a well-tuned strings of the musical instrument.

NESTVMRAVALI [ნესტემრავალი] (lit. “many pipes”), Sulikhan-Saba Orbeliani (who possibly created this term for the new instrument that he saw in Europe) used this term to describe the organ, musical instrument with plenty of pipes. Not in use today.

OKO ZHONU [ოკო ჟონუ]– Term for the concordant singing of different voices in Lazeti (region mostly on the territory of turkey, next to Achara). Today Lazeti songs are mostly monophonic.

ORBUNI [ორბუნი] (from “ori” – “two”, and “buni” – “groups”) Term for antiphonal performance of a choral song by two alternating choirs. Tradition of “sambuni” (“three groups”) performance with three alternating choirs has been also documented in few regions.

ORGANO [ორგანო, ორღანო] (from “Organ” or “Organum”) This common European term, mentioned several times in Georgian medieval sources has received different explanations from Georgian scholars. According to Javakhishvili (1998:528-29) *organo* was a term for (1) church-singing, and/or (2) string instrument. According to Chavchavadze (1986:34-36) this was a term for the Medieval Georgian tradition of polyphonic singing (from the medieval European term “Organum”). Sul Khan –Saba Orbeliani brought the contemporary meaning to this term (as a musical instrument) after his travel to the western Europe in the 18th century.

ORPARTIAD SIMGERA [ორპარტიად სიმღერა] (lit. “singing in two groups”) Term for antiphonal singing recorded in Achara, possibly of a late origin.

ORPIRULI [ორპირული] (lit. “two-sided”, “responsive”) Out of numerous terms for the antiphonal alternation of two choirs, this is the best known term in different regions of Georgia. See also *gadabmul*, *gamortmeuli*, *chamortmeuli*, *gakidebuli simgera*, *orpartiad simgera*.

PENTELA [პენტელა] (root unknown) According to Sul Khan-Saba Orbeliani, this obscure term was used for the singer of the *dvrini*, the very low range bass.

PIRVELI [პირველი] (lit. “the first”) This term is sometimes used for the *tkma* (or *mtkmeli*) the leading part, singing in the middle of three-part harmony. The reason why the traditional singers use the term “the first voice” for the middle part is because they classify the parts according to their importance, not their pitch. Today some of the traditional singers (possibly due to the music schools and the new found classical education) also use this name for the top part as well.

RTVA [რთვა] (lit. “knitting”) One of the terms used by 11th Century Georgian philosopher Ioane Petritsi to denote harmony and polyphony in part-singing. See also *mortuloba* and *ertobai shekovlebisai*.

SAKHIOBA [სახიობა] (possibly “theatrical act/singing”) According to Sul Khan-Saba Orbeliani, this term denoted a big joined performance of the musical instruments and singing, coupled with the theatrical performance

SAKTSEVI [საქცვეი] (from *ktseva*, “a portion”, “section”) Traditional term for the musical section (phrase, couplet) that could be repeated.

SAMBUNI [სამბუნი] (from “sami” – three, and “buni” – “groups” in old Georgian) Rare (and currently extinct) tradition of performance of choral songs by three alternating choirs. See also *sampiruli simgera*.

SAMPIRULI SIMGERA [სამპირული სიმღერა] (lit. “singing in three alternating sections”) Currently extinct tradition of performance of traditional choral songs in three alternating choirs, known in Meskheti, southern Georgia, particularly during the wedding feasts. People would divide in three groups (or sit at three tables) and would compete in singing. Performance in three alternating choir has also been documented in three-stored round dance *zemkrela* (survived in Kartli until the 20th century), where the participants of each of the three levels would sing in succession. Alternation of three choirs was also documented in Tusheti, mountainous region in north-eastern Georgia.

SHAKHDOMA [შახდომა] (lit. “to jump in”) Rarely used term from the mountainous northeastern Georgia for a supporting voice, who joins to sing in harmony.

SHAIROBA [შაირობა] (lit. “to tell shairi”, from “shairi” – short poetic verse) Very popular tradition of poetic competition when two singers sing alternatively (often on the drone of the villagers). Masters of *shairoba* were individuals who could impromptu come up with humorous verses (both men and women). This tradition is still popular, particularly in mountainous northeastern corner of Georgia. See also *kapiaoba*.

SHEBANEBBA [შებანება] (lit. “to accompany with a bass”, “to give a bass”) One of the most widely used terms throughout Georgia for supporting singing with a bass. This term also has a wider meaning, not for the low voice only, and not for vocal music only. It was used for both vocal and the instrumental accompaniment (see, for example, song lyrics of the song from Khevsureti “Play my chonguri, give me a good bass”). The use of this term is recorded in many literary sources from the medieval sources with the same meaning.

SHEDGMULEBA [შედგმულება] (from “shedgma” – “to put under something”, “to insert”). Term used by Georgian intellectual and political figure from 18th century, Sulkhan-Saba Orbeliani, for harmony and polyphony.

SHEKHMOBA [შეხმობა] (lit. “to give a voice for the accompaniment”) This is another quite widely used term for the co-singing in harmony, or for the accompanying the leading melodic part by other part (or even by an instrument).

SHEKIVLEBA [შეკივლება] (lit. “scream”) One of the rarely used terms for the top melodic part in Achara.

SHEKVRA [შეკვრა] (lit. “tying”) Term used for the performance of round dances (“to tie a round dance”). See also *dabma*.

SHELAPARIKEBA [შელაპარიკება] (lit. “to start a conversation”, “to respond”) this term from Acharian traditional singing denotes a voice which grows out of another voice (mostly bass, but sometimes from the middle part as well) and joins other neighboring voice.

SHEMDEGI [შემდეგი] (lit. “the next”) The term for the very low bass, synonym for the term *dabali bani* (low bass). This term was only used in the context of six-part singing tradition in Georgian church. See *zemravalkhmianoba*.

SHEMGERNEBA [შემდგერნება] (lit. “to sing in support, to answer”) Khevsurian term for a specific tradition of two-part singing: it involves two people singing together, one singing the lead melodic line and the other singing the bass, and then the two singers exchange their functions – the bass singer starts singing the lead melody and the former lead melody starts singing the bass. In Khevsureti this tradition was often connected to the ritual drinking of home-made alcoholic drink (mostly *ludi* – beer), when two people (mostly the guest and the host) would sing to each other, usually kneeling on one leg as a sign of honoring each other, and rising a cup with beer while singing. Singers usually were using the impromptu texts to address each other.

SHEMKHMOBARI [შემხმობარი] (from “shekhmoba” – “to give a voice to accompany”) A specific part, a pedal drone in the middle of the four-part polyphonic texture of Gurian and Acharian harvest “Naduri” songs. In three-part opening of the song *shemkhmobari* is the only bass of the song, but later the lower part – *bani* (bass) joins in a fifth below the *shemkhmobari*, and the song become four-part. In the very end of the song the lowest voice (*bani* – bass) drops out and the song is finished in three parts, as it started. *Shemkhmobari* is traditionally performed by a group of singers, and Naduri songs are traditionally performed as an antiphon of two equal parts of the choir (at least 6 singers in each side: 2 basses (*bani*), 2 *shemkhmobari*’s, and two individual singers for *tkma* and *krimanchuli/gamqivani*). See the musical example (extract) from the four-part Naduri song in the opening part of this article.

SHEMKHMOBRIT SATKMELI SIMGERA [შემხმობრივ სათქმელი სიმღერა] (lit. “song that must be performed with *shemkhmobari*”) Three-part Naduri (harvest) songs in Guria and Achara, which does not have *bani* (bass) and is performed with *shemkhmobari* as an accompanying part. Most Gurian and Acharian Naduri songs were performed in four parts, with two bass parts: *shemkhmobari* (pedal drone in the middle range), and *bani* (melodically active part in the lowest range). Both *shemkhmobari* and *bass* were traditionally performed by the group of workers.

SHEMKTSEVI [შემქცევი] (lit. “the one who takes over”) This is a term from Pshavi (northeastern Georgia) for the second soloist who joins and takes over after the

first soloist starts the song. Pshavian songs are usually performed as alternation of two soloists on the drone.

SHEMTSKOBNI [შემწეობნი] (lit. “those who sing in a good harmony”) Often used in medieval Georgia term for the singers, singing in harmony. According to Ioane Bagrationi, David Machabeli and Chakhrukhadze, good singers were much appreciated for their ability to sing well together in harmony.

SRULI MGALOBELI [სრული მგალობელი] (lit. “complete church-singer”) term for the experts of Georgian church singing who would know all the six parts of the Medieval Georgian six-part church-singing tradition. According to Ioane Batonishvili and David Machabeli, this tradition was disappearing after the end of the 18th century.

TANAMEKHMEOBA [თანამეხმეობა] (lit. “co-sounding”, “sounding in agreement”) According to Sul Khan-Saba Orbeliani, this rarely used term was possibly denoting singing of a same melody by different people (possibly in unison).

TANAMGALOBELI [თანამგალობელი] (plural *tanamgalobelni* or *tanamgaloblebi*, lit. “co-church-singer/singers”) A term often used for the members of the same church ensemble.

TAVI MTKMELI [თავი მთქმელი] (lit. “head speaker”) Another rarely used term for *mtkmeli* (leading middle part in three-part singing) when it starts a song.

TAVKATSI [თავკაცი] (lit. “head-man”) A male leader of a traditional village singing group, the most acknowledged singer of a community, who would start and lead the performance of traditional songs at different social events. It is mostly a singer of the middle part in three-part singing, although could be the top part (or even bass in western Georgia). *Tavkatsi* did not have any formal privileges, or a payment, and was a precursor of later formal ensemble leaders and conductors, who appeared first in stage ensembles of Georgian polyphonic songs (from the 1880s), and later (particularly during the Soviet Period) penetrated in semi-formal and formal ensembles from many villages.

TAVKALI [თავკალი] (lit. “head-woman”) A female counterpart of *tavkatsi*, a female leader of women’s singing groups in Georgian villages. Distinguished female singers on rare occasions could also become leaders of male ensembles as well (Kakhetian singer Maro Tarkhnishvili was possibly the best-known figure among them, brought to the prominence by the social politics of Communist government, who declared equal rights for women and men).

TKMA [თქმა] (lit. “to say”, “to speak”) and **MTKMELI** [მთქმელი] (lit. “the one who speaks”, or “the singer of *tkma* part”) arguably the most universally used Georgian term for the leading melodic part in Georgian traditional polyphony. In two part singing this is the upper part, in three part songs this is the middle part, and in four-part Naduri songs this is the third (from the top) part. There was a general confusion regarding this term, as traditional singers often refer to *tkma* as the “first voice” (*pirveli khma*), and

it was sometimes assumed that *tkma* was the highest part, but later it became clear that traditional singers were denoting *tkma* as the first voice not according to its range, but according to its importance (see M. Jordania, 1973). *Tkma* (*mtkmeli*) usually starts the song, so in most of Georgian songs it is *damtskebi* as well (“the beginner”, “the one who begins”).

TRIO [ტრიო] (three singers) European term often used by western Georgian (particularly Gurian) singers for the traditional songs, performed by three singers only. Due to the technical complexity of these songs, *trio* songs were performed only by very good singers, and were not designed for everyone to join in (like most other Georgian polyphonic songs). Some *trio* songs have a special section (see *Gadadzakhili*) for everyone to join in the song. *Trio* was also used in antiphonal alternation together with another, bigger group of singers (where the bass would be performed by a group of singers). Character of most of the *trio* songs is soft, subdued, without the use of yodel and fast tempo, and the song structure is often unusually asymmetrical. Nugzar Jordania pointed out the existing stylistic resemblance of some *trio* songs with Gurian church-singing tradition and suggested that they were created by church-singers under the influence of church-singing tradition (N. Jordania, 1986). Some *trio* songs are fast and energetic (see the excerpt from “Adila”). There is also a group of songs that are performed alternating by the *trio* and the bigger group of singers (Gurian *Khasanbegura* is arguably the best known example of such songs). These songs are usually very fast and energetic.

TSALPA SIMGERA [ცალფა სიმღერა] (lit. “singing in one side”) Two different meanings are known for this term: (1) singing in one choir, without alternation with choir, and (2) solo (individual) songs with specific richly embellished melismatic melody and free meter from Kartli and Kakheti, central region of eastern Georgia.

TSINA KHMA [წინა ხმა] (lit. “front voice”) Upper Kartli term for the voice who starts the song (mostly a middle part).

TSINA MTKMELI [წინა მთქმელი] (lit. “front speaker”) another, rarely used term for the voice (singer) who starts the song (mostly the middle part).

TSKEBA [წყება] (from “datskeba” – “to start”) This popular Gurian term refers to the singer who starts the song. Traditional Georgian songs always start with one part, and this term refers to the singer who starts the song. In most cases the beginner of the song was the singer of the middle part (leading melodic part), although there are songs both in East and West Georgia which start with the top voice, and there also are few songs (in western Georgian only) that start with the bass. Since the introduction of formal ensemble leaders and professional conductors after the 1920-1930s, this principle is sometimes neglected and all parts start song together.

TSMINDA KHMA [წმინდა ხმა] (lit. “thin (clear) voice”) Another rarely used term for the highest part in traditional three-part singing, mentioned in the lexicon of Sul Khan-Saba Orbeliani. Survived in traditional terminology in Racha.

TSVRILI [წვერილი] (lit. “thin”) Specific high part in Gurian polyphonic songs, often sung softly, with “gigini” (humming). In Achara the same term is also used in other version – *tsrili*.

UBANEBS [უბანებს] (lit. “gives a bass”, “gives an accompaniment”) The term derived from the widely used term *shebaneba*, denoting both vocal and instrumental accompaniment to the lead singer. The term is known from Medieval literary sources and is used today as well. See also *bani*.

UKANA KHMA [უკანა ხმა] (lit. “back voice”) Another term for the top melodic part, the one that follows the leading middle part of three-part singing. This term was recorded in upper Kartli.

UPIROBDA [უპირობდა] (meaning not clear, possibly “leading”) According to Sul Khan – Saba Orbeliani, this term was possibly denoting the highest voice in Georgian church-singing, which was considered to be a leading voice. Unlike the traditional singing in Georgia, where the leading melodic part was the middle part, the leading (canonic) part in Georgian church-singing tradition was the highest part.

ZARI [ზარი] (lit. “the bell”, also “a great tragedy”). According to Sul Khan-Saba Orbeliani, *zari* was a term for the lamenting group of people. There are several forms of polyphonic laments in different regions of Georgia. *Zari* is also a name of the men’s ritual lament in several regions of Western Georgia, mostly based on meaningless interjections expressing sorrow (such as “vai”)

ZEMRAVALXMIANOBA [ზემრავალხმიანობა] (lit. “hyper-polyphony, or “super-polyphony”) This is a non-traditional term, used by Georgian musicologists from the 1960s (Jordania M., 1967) for the six-part singing tradition that was still around in Georgian churches at the end of 18th century-beginning of the 19th century. According to Ioane Batonishvili (beginning of the 19th century), in the beginning of the 19th century this tradition was dying out, although, as he pointed out “if you could hear and compare them [the older six-part and surviving three-part singing traditions], you would easily hear which of them sounds better”. David Machabeli in his 1860 article “Mores of Georgians” also describes the tradition of six-part singing at the Georgian church. Both authors agree, that there are no more good and knowledgeable singers to sing in full six parts, and they also agree that Georgian church-singing tradition at least needs three parts, otherwise “it is not pleasing for hearing” (Batonishvili, 1948:56)

ZHAMOBA [ჯამობა] (from “zhami”, term with few meanings, among them the lethal contagious disease) Besides the traditional meaning of the bad contagious disease, decimating the populations of the villages, according to Sul Khan-Saba Orbeliani, this term also denoted “weeping (singing) with voice”.

ZHIR [ჯირ] (possibly from Megrelian term “zhir” – “second”) One of the most ancient terms of one of the top melodic parts (possibly the middle part), used in literary

sources by Ioane Petritsi (11th century). Sulokhan –Saba Orbeliani (18th century) mentions *zhir* as a middle (second) string on three-string instrument. This term has not been recorded as a term for the polyphonic parts during the fieldworks carried out in the 19-20th centuries.

ZILI [ზილი]. This is a rare non-Georgian (Persian) term, used in Georgian church-singing as a term for the highest part in medieval six-part church-singing tradition. This term also was (and still is) used as the name of the specific very short string on four-string west Georgian Chonguri. This string can not be stopped while playing. Akhobadze (1961) expressed a controversial idea of possible historical connections between the phenomenon of the fourth string on chonguri (*zili*) and vocal part *shemkhnobari* – a specific pedal drone of West Georgian four-part working songs “Naduri”.

ZRIALI [ზრიალი] (onomatopoetic term for the unpleasant noise) According to Sulokhan-Saba Orbeliani, this term denoted “terrible (scary) polyphony”.

ZRUNI [ზრუნვა] (from “zrunva” – “taking care of someone”) The bass for the traditional dirge in mountainous region of western Georgia Racha. This is also a name for a form of dirge in Racha.

ZUM-ZUMI [ზუმ-ზუმი] (possibly onomatopoetic) Khevsurian term for the competition/exchange of short impromptu verses, a form of poetic competition, performed in a low, soft voice.

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