ტრადიციული მრავალხმიანობის

მეექვსე

საერთაშორისო

სიმპოზიუმი

THE SIXTH

INTERNATIONAL

SYMPOSIUM

ON TRADITIONAL POLYPHONY

SPEAKER: POLO VALLEJO

Polo Vallejo greeted the participants and briefly told them the history of organizing a Round Table session on the suggested problem. After his first acquaintance with Georgian polyphony in 2006, he started its research together with his elder colleague and teacher Simha Arom. There is no need to present Prof. Arom to the audience, he has been the participant of almost all symposia on traditional polyphony since 2002 and he is already known here as world-renowned ethnomusicologist, inventor of the original method for recording polyphony and researcher of the instrumental polyphony of Aka Pygmies and other peoples, laureate of the prestigious Fumio Koizumi Prize for Ethnomusicology. They were greatly impressed by the harmony of Georgian polyphony and they decided to explore the syntaxes of the harmony of Georgian polyphony. Their work was carried out in close contact with Georgian performers (ensembles "Basiani" and "Mzetamze") and scientists, such as Rusudan Tsurtusmia, Joseph Jordania, Tamaz Gabisonia, Davit Shughliashvili, Svimon jangulashvili and Anzor Erkomaishvili. They had particularly close cooperation with ensemble "Basiani", whose members helped the scholars check their experiment and with whom they realized a number of joint projects – held lecture-concerts of Georgian music in Spain, Italy…. In the working process of Professors Arom and Vallejo there merged considerations on the similarity between certain thinking principles in early Medieval European and Georgian polyphony.

This is why together with the International Centre for Traditional Polyphony they decided to hold a Round Table Session at the 2012 Symposium, to which specialists in medieval music were invited.

In conclusion Polo Vallejo presented to the audience two guests – **Dr. Susan Rankin**, professor of Medieval music at Cambridge University (UK), also interested in the paleography of early Medieval musical sources and who transcribes two-part hymns and **Arturo Tello**, professor at the Department of Musicology of the Universidad Complutense of Madrid and performer. He studies *Trope* – Medieval hymn in Spanish manuscripts as well as connection between expression, verbal text and writing in medieval music. From Georgian side, the reporter of the Round Table is young scholar, Dr. Svimon Jangulashvili, also director of church choir and wonderful musician. He preliminarily forwarded to us several chants of Gelati and Shemokmedi Schools (West Georgia), which enabled our foreign colleagues to familiarize with them before coming to the symposium.

The speaker passed word to Dr. Arturoo Tello Ruiz-Pérez.

Arturo Tello Ruiz-Pérez: First of all, I would like to thank Polo Vallejo and the organization of the Symposium for inviting me to sit in this interesting round table, which, I am sure, will have extraordinary results.

I feel here as coming from another reality: I come from the world of Gregorian chant, particularly the Latin liturgical song, in summary, from the monodic and polyphonic chant in the Roman liturgy of the Middle Ages. However, perhaps because of the fascination that since the beginning this liturgical music from Georgia caused me, as a Christian musical expression, I do not feel strange at all. I have to note that my speech, more than a presentation, will be a sum of questions and issues, and I also hope you are able to forgive if many of them may seem obvious.

I will try to be brief and clear as possible at this initial intervention. But above all, I would like to humbly express my desire and need to learn all I can of this wonderful liturgical polyphony of Georgia, looking forwards to my own work and in order to understand the phenomenon of liturgical music in general.

Well, the first of my questions could be very obvious. As we are discussing about chant, not on any type of chant but on liturgical chant, in every song is common that there are two essential components: word and music. In the liturgical chant, at least in the Frankish-Roman and above the music, word is the base, that is, the ultimate goal is the message, what is said. The music would be how the words are said, and we should note that in most of repertoires this word is the biblical one, the word of God.

This circumstance determines everything. Even in the strata of the repertoire that we could be called of new composition, the liturgical song, where the word is not directly taken from the Bible, this principle somehow still works as a law. The text, which can be poetic or prose (the Latin Vulgate Bible is entirely in prose) determines the structure, the points of tension and relaxation, syntactic articulations (*distinctions* like colon, comma, etc.), the style of chant (syllabic, neumatic or melismatic), the mode (we should discuss a lot about what is really a mode…), the degree of ornamentation, the type of performance (direct/soloist, antiphonal or responsorial), the genre (psalmodic recitative or free), etc. The question I want to put on the table appears by itself: does the text determine in the same way, with the same importance, the nature of the Georgian church chant? I think so, and I understand nothing of Georgian Language, but we need to think about this. Moreover, what kind of texts are sung (biblical, poetic, etc.)?

Last Sunday I had the good fortune to attend the worship service at Sameba Cathedral. There, apart from being entranced by the beauty of the liturgy, I was able to observe that there is also the liturgical recitative, split into three parallel voices at the fifth distance. Of course, intonation and cadence differently had more contrapuntal elaboration. This seems relevant, once again linked to the text, because the western chant of the Latin liturgy (not only the Frankish-Roman) is very likely to arise modally from the psalmody. Through a recited note, the text was gradually forcing that there was a modal sharp ascent from to the note recited, looking the accent of words or a descent in the final, seeking syntactic clarification of the text. From the simple recitative arose different melodic modes, which, for pedagogical reasons among other things, were established in eight: the *Oktoechos*. Could we consider a similar hypothesis for Georgian chant? Of course that would mean that at some point the monodic chant had to have existed, if it still exists, I do not know, in the scope of this liturgy.

The relationship between monody and polyphony brings me to another question. In the Frankish-Roman liturgy, polyphony is not constitutive of the chant, id est, it is an ornament, an amplification through rhetorical *ornatus*. Always needs a prior monodic melody, and from it, appears the *organum*, the *symphonia*. This is relevant because the compositional sense of polyphony, at least well into the Middle Ages, is not vertical but horizontal, like terraces – let me expression: the first comprises a voice, then the next, and so on. It would be good to ask if something similar happens in Georgian polyphony.

I show this principle with an example (fig. 1, ex. 1, audio ex. 1, 2, 3) from the *Codex Calixtinus* of the Cathedral of Santiago de Compostela (twelfth century). It is the Latin Kyrie *Cunctipotens genitor deus*. In each of the three sections (Pater, Filius, et Spiritus Sanctus), monodic melody comes in the voice of a child with the official Greek text, then on that tune is made *organum*, this time with the Latin text. The text says:

A. *Cunctipotens genitor Deus omnicreator eleison* [All-powerful Father, God, Creator of all things, have mercy]

B. *Christe dei forma virtus patrisque sophia eleison* [Christ, the splendor of God, strength and wisdom of the Father, have mercy]

C. *Amborum sacrum spiramen nexus amorque eleison* [The holy breath, the fusion and the love of both, have mercy]

We can also observe a maxim often in the Frankish-Roman liturgy: a chant with little text is suscep-tible of more musical ornamentation, flowery and polyphonic, while one with a lot of text runs more content in style, aiming at syllabism and note against note. Is it also fulfilled in Georgia?

I would like to end my speech leaving some questions on the mode. Are there cells in Georgian music and recurring motifs that characterize a mode beyond a simple? Is there an *ethos* assigned to each mode? What does the text in this?

Susane Rankin: I sit here before you as a kind of envoy – at least I feel like an envoy, from a far away part of western Europe (since I am Irish) and, more importantly, from a world of historical scholarship on the music of western Europe in the Middle Ages.

The centre of my scholarly work at present is notation – the earliest notations for Gregorian chant; but I also continue to work a good deal on the earliest European polyphonic music.

This music, composed and notated in the early eleventh century, is hardly known in the modern world, although it is of immense musical interest. So when Simha Arom threw down the gauntlet to me to help him think about Georgian polyphony, perhaps by finding some useful western Medieval parallels, or ways of thinking about medieval music which might help to develop ways of thinking about Georgian music, it was hard to resist. Yet the challenge Simha set me is massive: visiting a country in which identity is expressed in music almost more than any other in the world, and then to dare to speak about Georgian music – well, many times in the last two months I have thought "how did I get into this?" That is all a way of saying that I see myself as an outsider – and today can only try to open some questions about ways of looking into Georgian music.

Before looking at the materials circulated for the round table I want first to say a few words about the pioneering work by Siegfried Nadel, published in 1933. At that time a certain amount of Medieval Euro-pean polyphony and medieval theory about how to make polyphony was known – but very little existed in published form.

That would go some way to explaining why some of Nadel's remarks are simply wrong (such as his comparison between some Georgian pieces and *organum purum* of the 12th century). Perhaps the most sig-nificant correction is to the link he makes between the 'main forms of Georgian polyphony' and the parallel *organum* known of since *circa* 900.

The parallel *organum* presented in theory of this date is of two kinds: first a polyphony in strictly parallel 5ths and octaves, from which there is *never* any deviation; and then a polyphony based on parallel 4ths, but with variable intervals, above all, unison at cadences.

The point here is the strictness of the parallel movement in 5ths and octaves – whereas in Georgian music movement in 5ths and octaves is often the basis of the movement of separate voices, but almost never – in anything I have seen or heard – is there strictness. And movement based on parallel fourths I have not found in Georgian music. So where Nadel saw direct links I am much more inclined to find similarities – behaviours born out of using the diatonic musical system: for now I would rather work with the model of analogies than with an idea of historical relation between western European and Georgian polyphonies. And if shared characteristics can be used to expose qualities of these culturally separate kinds of music, then we will at least have a useful basis from which to build towards ideas about historical links, if there are any.

Now I would like to present three very brief cases, each directed to a different way of enquiring into literally, how the notes of three-part polyphonies fit together: my examples of Georgian music are all taken

from the materials distributed for this round table, while my western medieval examples are all from the twelfth and early thirteenth centuries.

1. First Case Study: Melody V. Harmony (St. George's Troparion)

One of my first questions about three-part Georgian singing was how the voices relate to each other: the chordal nature of the music – a very strong interest in the vertical sound, moment by moment – was evident, and the studies of Simha Arom and PoloVallejo have already had significant results in uncovering the degree to which the chords are systematically chosen. But I am a scholar trained in melody, and I really wanted to know how melody and harmony were fused in these ways of singing. In music, above all music of an oral tradition (which is true of much European as well as Georgian music), what each singer sings must make sense to that singer as a melody, as well as within the social texture of a group. I would argue that it is because of this closeness to orality, to singing by ear without notation, that much European polyphony prizes melodic voice-leading *over* vertical consonance. This example is one of the three notated and still extant three-part pieces of the European middle ages (ex. 2, video ex.1).

Of course, it was the need to control melodic movement in more than one voice which led to the theory of counterpoint, first written in the fourteenth century: but I could not look for counterpoint in this European sense in Georgian polyphony – there was no reason to expect one to have anything to with the other. So then I started to consider a simple concept, that of the "directed progression". That is a term invented by the American scholar Sarah Fuller, to describe the contrapuntal procedure of movement in a pair of voices from tension to resolution: these procedures form the basis of contrapuntal theory – and their systematized use can be traced through music from the thirteenth through to the fifteenth centuries.

What I looked for in the Georgian examples was not these specific progressions but evidence of re-peated behaviours which acted in a tension-resolution situation. And they were easy to find: here are four cadences in the St. George's Troparion, which, if set out in parallel are easily seen to reveal similar proce-dures of arrival at a musical close (ex. 3, a, b, c, d).

And then I add a passage from *Rejoice O Virgin*, with the same closing formula (ex. 4, a, b).

With that evidence I felt that I could at least argue with Simha and Polo that there were some contra-puntal procedures at work in this music – not only in "directed progressions" in two parts, but in three parts. Surely more study is going to uncover much more of this kind of behavior.

2. Second Case Study: The Relation Between Voices

My most fundamental question about the Georgian polyphonies has been how three voices relate to each other – whether one of the three is fundamental as an organiser (or not), whether the relation between the three voices is as a pair of pairs (A and B, A and C), or as a three-part texture through and through, whether there is a stronger relation between two of the three voices (as indicated in some of the secondary literature on Georgian music).

To illustrate the source of my questions, here in *Verbum patris* the lowest of the three voices was certainly the starting point for the three-part composition. The same piece can be found elsewhere as a song for one voice and in a two-part version and the melody which is always present is the one set lowest in the polyphonic texture.

The second question, about how the three-part texture is built up can be quickly shown (ex. 2). Through the predominantly contrary movement of the pairs of voices (contrary movement being prized),

and the patterns of imperfect and perfect consonances made between the voices, it is easy to understand how this three part texture was created: it was not A + B, and then A + B + C, but A + B, then A + C, then (A+ B) + (A + C).

Of course, *you* all know that I would be unlikely to find either of these characteristics in Georgian music – but I did not know, and, more importantly, I had to look for ways to get beyond the surface of the music. And in the course of trying to find my way into these questions, I did find some interesting things going on. In some pieces I found that much movement in the two outer voices was based on intervallic relations of octaves and fifths, with a fairly constant exchange between these two intervals (ex. 5).

That is also a characteristic of European three-part textures – as here in the famous *Song of the ass (= donkey)*, sung by schoolboys at Beauvais cathedral in the thirteenth century (video ex. 2).

The significant difference between the Medieval and the Georgian examples is the extent to which the medieval examples use contrary movement of the voices as a basic principle, where Georgian examples seem to prefer parallel movement, with short passages of contrary movement, and certainly no privileging of this principle. But I am not familiar with enough Georgian music to say more about this.

The exchange between octaves and fifths seen in both repertories constitutes one structural procedure for creating a vertical sound space within which a further voice can be situated. But the interesting result of the comparison between the medieval and the Georgian examples is the way in which it exposes the very different procedures for organizing this third voice.

In *Orientis partibus* (video ex. 2) the middle voice has three main behaviours, in terms of its place in a three-part chord: if the outer voices are an octave apart, the third voice will sit on the fifth degree; if the outer voices are a fifth apart, the third voice can either be on one of those two notes, or on the third in between. And that describes most of the piece.

As you all know, Georgian music does not have that love of thirds, of triadic behaviours, although they tend to be part of the language which signals cadences, and in a piece like *Rejoice O Virgin*, there is much use of triads. What is noticeable is the absence of the triad from moments of resolution, which will tend to sit on open fifths instead (ex. 6).

Also the open fifth seems to belong more to these moments of resolution than to any other situation (ex. 7).

But most revealing I think is the way in which the third voice behaves when the outer two are an octave apart – often sitting a sixth above the lowest voice (ex. 8).

As far as I can tell, a chord with a fifth and an octave above is rather rare, and here, tellingly, it results from voice-leading rather than being made in its own right (ex. 6).

The progression from an octave apart to a fifth, and vice versa, with the middle voice a 6th, then a 5th, then third above the lowest voice is the central harmonic sound in this one piece, *Rejoice O Virgin*.

3. Dissonance as an Aspect of Voice-Leading

I have just one last case study, and it will not take long to demonstrate my point. Earlier I showed how in Medieval examples dissonance could result from the privileging of melodic voice-leading over vertical consonance.

I realize that Georgian music delights in dissonance much more than Western Medieval music, and that intervals like 2nds and 7ths and 9ths have been given great prominence. But it is not only a question of these dissonances being enjoyed in their own terms – I think that much dissonance results from the same

concern with voice-leading.

In this set of examples, the two upper voices follow a repeated behaviour, leading to a 2nd at the end; the lower voice can behave in one of two ways, beginning on G a fifth below the top voice, or on D an octave below the top voice. And, where the upper voice heads for D, the lower voice follows in parallel fifths, whereas when the upper voice heads for G, the lower voice meets it there in unison. Whether or not this texture of three voices could be taken apart as two pairs, that is the two upper voices made in relation to each other, and the upper and lower voice made together i do not know – I think it needs more knowledge and experience of the music than I have. But I can see how dissonances between the two lower voices result from the primary melodic energy of those voices (ex. 9).

Just to close: for the Middle Ages, there are only three three-part pieces extant, and you have seen two of them today. For the thirteenth century there are many, but at this stage in time no real theorization of three-part textures. Even discussion of three-part textures in the fourteenth-century is in its infancy, since our only theoretical models are for two parts. For historians of Medieval music there are probably as many basic questions as for scholars of Georgian music (but I hope that I managed to convince Simha Arom and Polo Vallejo to go further the cord syntax!).

The speaker thanked Prof. Susan Rankin and passed the word to Dr. Svimon jangulashvili.

Svimon Jangulashvili: I will deal with Some Regularities of the Harmonic language of Georgian Chant.

It is known, that harmonic system of Georgian traditional song and sacred chant is the product of modal thinking. Many peculiarities characteristic of old modality are revealed in the harmony of Georgian sacred music (Zhghenti, 2005), namely:

1. non-tempered scale; 2) diatonic modes; 3) multi-modality; 4) harmonic vertical – the result of the linear development of polyphonic texture, is based on consonant chord, but is also characterized in emancipated and frequent application of dissonant co-sounds; 5) chord movement based on melodic basis; 6) double-functionality – steady and unsteady characteristic of harmonic thinking. Unsteady functionality is revealed in many ways (afunctional, passing, temporal, etc.), whilst only meter-rhythmically accentuated chords have steady meaning; 7) final chord the chant – is basically a meter-rhythmically accentuated unison or fifth, but also seldom ends with co-sound of phrases within chant; 8) does not determine relation between chords and performs only the ending function; 9) modal system is characterized with the technique of rich modal modulations and diverse kinds (modal, melodic, melodic-harmonious, functional) (Zhghenti, 2005).

Besides, in general modulations in Georgian chant can be divided into 3 kinds:

a) modulations, when modal centers alternate within/under the conditions of one scale; b) modulations, when both scale and modal centers alternate (when it is possible not to change, but transpose mode); c) modulations, when mode and scale alternate within one support or modal center.

These are briefly basic and general peculiarities of old modal system of Georgian sacred music.

Modal organization of Georgian chant is dialectical:

1) Revealed is non-centralized modal system typical for chants: in the development of polyphonic texture revealed is different modal steadiness, functional alternations of which are possible.

2) Revealed are modal structures directed towards various modal steadiness and supports; they have organized nature and regularities. These regularities are:

a) One basic modal center, which is "central element of the system". It is the centre of attraction and

mainly determines the functionality of other sounds" (Chokhonelidze, 1983:3). This centre is called tonic, but harmonic occurrence is called mono-tonicity[1]; b) attraction to the basic tone of the mode (from two sides-from the sounds above and below it); c) existence of mid fifth or/and fourth supports; d) octave duplication of tones without their functional identity; e) harsh, hesitant functional nature of the above octave repetition of the upper tone in the mode.

Correspondingly, modal organization of chant can briefly be described as follows: modal structures and polyphonic constructions with different meaning and "influence" alternate during polyphonic intoning. Also possible is the formation of the fragment, in which modal steadiness-center is not revealed. Modal centre or steady sound reveals itself in the final phrases of stanzas.

When analyzing harmonic regularities in polyphonic structure[2] it is significant to elucidate chant tune as well as modal peculiarities of *cantus firmus*, as low voices tune with it and polyphonic structure is the result of their interrelation.

Final sounds of stanzas and phrases in traditional tune do not often represent central, support step of the scale in polyphonic structure (ex. 10).

These sounds acquire steadiness as a result of tuning with the other two voices.

When cadencing with fifth chords, in most cases, main step of mode is the sound a fifth below from first voice (as well as often is second voice in uniosn with it) (ex. 11).

Another harmonic peculiarity caused by the fifth coordination factor of outer voices-difference between keys of two top voices and bass clef and scales, was described in Georgian musicology over a century ago, in the epoch of chant transcription. Namely, in the case of sharps, bass has one alteration marks less as compared to top voices, but in the case of flat one alteration mark more (Karbelashvili, 1899: III). Frequently such difference between alteration marks provokes poly-modality or similar occurrence in the polyphonic syntactical construction – when two bottom voices have the same modal support in a cadence, whilst before that the scales of voices are different (ex. 12, a, b, c).

In the afore-provided examples, the modal centre of cadences is 'd', tuned to the 'a' of first voice. Besides, before the fifth is revealed, top voices develop in a scale with single sharp, whilst the bass develops in a scale without key. In second voice of cadences 'd' Myxolidian is present; first voice is in the same mode. In bass d Dorian is present. In bass there is 'f' in Karbelashvilis' and Koridze's examples, but there is 'fis' in second or first voices.

It is obvious, that in church chants polyphonic texture contributes to the origin and formation of various modal structures.

In the scales with different interval structure the intonational formule "found' in certain sound fields together with the co-sounds tuned to them determine the modal type and final steps of chant stanzas. Besides, in notated material we frequently encounter the cases, when the formula-models with melodic line or same outline (micromotive, motive, phrase, stanza) is taken from different sounds of a scale and mode within the same or different chants, different versions of one hymn and correspondingly is characterized in different intonational peculiarity and modal belonging. from this standpoint noteworthy are the Karbelahsvilis' transcriptions, where not only separate phrases or stanzas, but often chant variants differ from each other in harmonic aspect.

Supposedly, such cases do not show the real sound of chants, but represent the hymn transcribers – the Karbelashvilis' attempt to accurately reflect, "translate" the harmonic side of chants with non-tempered, zonal scale in five-line system and temperation.

Of course, it is impossible to accurately reflect zonal hearing and micro-interval gradations (both of traditional and professional music) in notation system; but it is hard to imagine that such connoisseurs of chanting as Karbelashvili brothers (Vasil also had professional musical education) gifted with phenomenal musical talent could have transcribed chants in the way radically different from reality, their knowledge and performance, as well as published and disseminated them.

Anyway, it is a fact, that in the transcriptions same formulas and polyphonic constructions are documented with different key and non-key signs and in different modes.

In relation to this it should be said that traditional polyphonic intoning, zonal or approximated to tempered (which is zonal anyway), is characterized in the variation and/or microvariation of interval and micro interval aspects. In vocal intoning operation with micro intervals is achieved naturally, by the performers' mastery.

Any notated text intended for non-tempered performance is only the skeleton of real sound, attempt to graphically depict the sound matter with unique intoning in each case.

Proceeding from human hearing and zonal nature of intoning each vocal performance is a unique, inimitable variant, but in the process of transcription multiform, improvisational sound matter is put within one particular scheme; out of numerous possible variants only one -model, modus is selected.

In the process of notation this spectral riches becomes more concrete, with less transitional tones, but intonational-spectral gradations are revealed in vocal performance.

According to the afore-mentioned we consider it permissible to "discover" traditional formulas and their polyphonic constructions with different harmonic coloring and to present them this way in the transcriptions.

Apart from the above-mentioned another reason of this diversity in chants is creation-performance and improvisational nature immanent to Georgian traditional music.

Bottom voices tune to of *cantus*, harmonically "design" its international formulas. Before finishing any stanza is rather neutral and diverse from modal standpoint, rich in harmonic colors. As said above, here different supports and their constructions alternate in the process of intoning. Only the chanter's intonational formula indicates to bottom voices which of these will be final.

Continuous alternation of chords with different intonational and harmonic peculiarities is one of the secrets of the inimitable beauty of Georgian chant. The more "ornamented" or polyphonized is the chant the more intensive is this harmonic-emotional diversity.

In many chants (particularly in "ornamented" ones) it is permissible that bottom voices do not steady for cadancing by unison or fifth, but form a structure with open cadence function "around" the *finalis*, in which modal centre is not emphasized, but avoided is attraction to it. Thanks to these constructions the sharpness of seizure is neutralized and achieved is the effect of the continuity of linear development, linkage of syntactic units.

Another interesting peculiarity of Georgian chant melos is that here restricted is the area for the application of top sounds of modal scale. The appearance of the uppermost sounds of the mode in tune always carries particular spiritual disposition and that of artistic-emotional culmination. Highest possible limit, "reached" by chant tune, is conditionally ninth step of the Aeolian mode (or Mixolydian, rarely decimal of the Ionian). As seen from the examples in chants encountered are two ways of sound application – high and semi-tone lower (ex. 13).

In Kartli-Kakhetian chant step VIII of Aeolian and IX of Mixolidian introduce the mood of reaching

the summit. Cords obtained by the tuning of these sounds with low voices is typical (ex. 14).

When coping with sound space in chant the scale increases from top sounds (Aeolian IX, Mixolydian or Ionian X) downwards (in a number of cases in "ornamented" chants the bass even moves an octave below the central tone of Aeolian mode). The use of sounds higher than these in a chant, results in the change of scale and mode, or mode pitch.

In a large number of chants the jump of the scale in tune mode is applied to create particularly elevated festive, culmination, spiritual and artistic disposition.

It should be mentioned, that E. Chokhonelidze's statute on the "harsh and hesitant functional nature" of the octave duplication of basic support is natural for old Georgian secular and sacred music, but there are many exceptions in chants: In specific cadence constructions of West Georgian "ornamented" hymns stanzas and phrases frequently end in octave unison (ex. 15).

Together with ending on octave cadences inside stanzas and phrases, in the chant tradition of Gelati School there are cases (Koridze, 1895: 75, 80; Kereselidze, Q-674) when the chant ends on the chord resulting from different kinds of octave duplication of the basic tone of mode (ex. 16, 17).

Such cases, particularly the frequency of octave open cadences in the "ornamented" chants of Gelati School indicated to the fact, that in old Georgian sacred music the principle of octave duplication of the modal steadiness, basic tone, coexists with the principle of "monotonicality".

Alternation of "polyphonized" intonational formulas or syntactic units of 'es' within one scale is a melodious-harmonic or functional modulation within a scale. In this case only modal centre and interval structure of a mode change but not the scale.

For instance, if in a scale with one flat an intonational formula ends on 'a' of minor octave and bass is tuned to it a fifth below (and second voice joins either bass or first voice), the cadence phrase ends in 'd' Aeolian mode. If bottom voices join the 'a' in unison 'a' Phrygian can be observed here, if the formula ends on 'g' and bass is tuned to fifth, we will have 'c' Mixolydian. But if voices join in unison s, 'g' mode is formed. Any step or sound of scale can be modal a centre/support; for instance in the scale with one sharp most often modal supports are minor octave 'd' or 'c', also above them 'e, f, g, a, b, c' (ex. 18).

The limit of maximal development of tune in a single-flat scale is 'e'. If an intonational formula will be above it (Aeolian IX or Mixolydian X sounds); or the high octave repetition will be longer sung in the chant of Kartli-Kakhetian hymn; or the same sound will appear in the context stimulating, convenience for tune modulation or deviation (and often when the tune approaches highest notes of mode in Kartli-Kakhetian chant), in such cases ascending modulation (or deviation) with scale change is possible in hymn. In this case upheaval of the entire system with one tone will take place; only new scale will maintain old interval structure.

With scale change modulations also represent particular cases of melodic-harmonious or functional modulation. During such upward modulation steps VI and III move semi-tone up in Aeolian mode, step II of the old Aeolian mode becomes the centre of the new Aeolian mode. Steps VII and IV elevate in a semi-tone in Mixolydian mode; here the centre will also go a semi-tone up …… i.e. in the case of the scale provided as an example here 'b' and 'f' (in bass 'e' and 'b' will go a semi-tone up), this results in a new scale (Kartli-Kakhetian *Tsmidao ghmerto*) (ex. 19).

A kind of modulation is the scale movement one tone below – when steps II and V of Aeolian mode (or steps III and VI of Mixolydian mode) move a semi-tone down and mode supports move one tone down (a fragment from Kartli-Kakhetian Eucharistic canon) (ex. 20).

In Kartli-Kakhetian chant often encountered is the recitation of *first voice,* stimulating this modulation, on step VI of Aeolian or (step VII of Mixolydian) or longer singing of these sounds and melodic movement and coordination with certain intervals of second voice on this background (*Akurtkhevs Suli Chemi Upalsa*) (ex. 21).

In Karbelashvilis' publications documented are two other kinds of modulation with scale change, rarely encountered in the chants transcribed in 5-line system.

The first case is presented in the hymn *Netar ars katsi* (Karbelashvili, 1897:9) (ex. 22).

In this example the cadence construction is built on step II lowered due to the necessity of coordination between step VI of Aeolian and fifth. 'd' dominating earlier loses its significance as of a modal support; in the first half of the microstructure built on the meter-rhythmically emphasized 'es' support, 'd' step V, then VI of Aeolian mode, dominating before, goes down in the melodic phrase of *second voice.* In the second half of cadence phrase (following a comma) the obtained 'es' Aeolian mode is reinforced, in which the hymn continues. As we see in *Netar ars katsi* the scale has moved a semi-tone upward.

And second case the hymns included in Karbelashvilis' collection *Sagalobelni shobis dghesastsaulisa* (Karbelahsvili, 1899: 1) are characterized in the hymn *movedit erno* (ex. 23).

In this fragment of the hymn the intonation flows from 'c' Aeolian to 'es' Ioanian, then 'f' Dorian (*Saidumlosa)*, after this the pitches of 4 sounds are changed in the scale (as a; es e; b h; f fis), the 3-flat-scale is substituted with single-sharp one, intoning goes in the modes constructed in this scale.

In chants frequent are cases, when mode also changes under the conditions of one support; the example of such is the endings of stanzas in Polievktos Karbelashvili's *Movedit taqvanis vstset* (ex. 24).

All tunes end in 'g' /ending phrases II and IV are identical/ . But as a result of the harmonic activity of bottom voices, in case I the construction "was found" in c Dorian, whilst in case II-it was found in 'g' Aeolian (by means of bass 'es'), in case III –in 'c' Mixolydian, and in case IV-in 'g' Dorian.

Cases of mode coloration are also frequent in Kartli-Kakhetian chant (ex. 25, a, b).

In many hymns often encountered are modal deviations determined by interval coordination.

Modulation or deviation with scale change in chant is linked with form or the polyphonic nature of texture i.e. increase of "ornamentation", this is mostly determined by:

1.   the traditional structure of voice/echos/or tune;

2.   coloration of mode in the process of improvisational performance-creation, original "play" with harmonic colors of one or all voices;

3.   Appearance of extreme voices of scale in tune (*for chanting, chant melos)*;

4.   Step in a tune which gives impetus for modal coloration or deviation to separate voice. In such cases it is important to change the pitch of any step in order to avoid triton between voices and of pure fifth or fourth sound (the example of preventing triton between bass and *madzakhili* can be found in the modulations of the 18th and 19th century examples);

5.   Typical and traditional kinds of interval coordination;

6.   Polyphonic-textural occurrences which break typical principles of coordination between fifth or octave and third coordination of top voices and enrich "normative" interrelation between voices with new traits. Here we imply syncopated upward movements on bass towards ending unisons; as well as its melodic or motive initiatives when it upwardly exceeds its natural intonation-register frame and joins or crisscrosses II voice. At this point the regularities of "interrelation" between first and second voices start acting this is why it makes the before "absent" notes of the scale sound. The same may "happen" to the

other voices in the cases of violent polyphony, improvisational-register "self-oblivion, particularly during vocal crisscrossing.

Thus, the alternation of support notes and their corresponding constructions proceed from the inter-relation between intonation formula and polyphonic structure. In the polyphonic tissue tuned to *first voice* the interrelation between the steps of a scale is determined by harmonic regularities typical to Georgian traditional polyphony. To this original modal peculiarity added is the afore-mentioned alteration of support notes and their constructions: until the syntactic unit, model-formula of cantus ends and "shows" bottom voices where they should "go", but before that any idea of textual configuration (parallel, outline contra-distinction of outer voices, poly-linear, different-melodic, contrast) and laws of attraction to basic modal (bottom) steadiness acts in musical structure on the whole.

During the polyphonic activity of bottom voices (second voice and bass), in some constructions their attraction to modal centre is overcome by their orientation to the intonation of first voice. Due to this very occurrence and strive of the voices to polyphonic independence most steady and repetitive support is sub-stituted by another step i.e. modal vagueness is created.

Harmonic speech tightly connected with textural configuration of various types determines aesthetic peculiarities of Georgian Schools of chant. The process of textural polyphonization in different ways, the increase of polyphony is accompanied by the complication of harmonic language and maximal exposure of the entire riches of harmonic thinking of a chant.

Differences between the chords formed by the peculiarities of polyphonic-textural thinking, racy ver-tical co-sounds are particularly distinguished.

The musical language of all three schools surviving to this day is characterized in the frequent ap-plication of second and third co-sounds. In West-Georgian hymns fourth co-sounds are also frequently encountered. One of the stylistic features of Shemokmedi School is frequent application of fourth-octave-chords and fifth-ninth-chords. In West-Georgian hymns, particularly those from Gelati School the examples of application of broader-sounds (undecima or duodecima between outer voices, middle voice distanced in sixth, seventh or octave interval from them) increases together with the increase of "ornamentation" and be-comes as a stylistic feature. The chants from Svetitskhoveli School are characterized in wavy alteration of consonant and dissonant co-sounds. Here maximal interval of second voice below first voice may be sixth, very rarely – seventh. Besides, in chants from these three schools, in the "knots" with polyphonic-melodic incandescence, co-sounds built by adjacent sounds, second-third or second-fourth (sometimes even second-cluster) are frequently encountered.

Proceeding from the afore-mentioned the mode of Georgian chant, as harmonic-intonational system is revealed, determined and realized by the factor of traditional intonational formula, on the one hand (this peculiarity of Georgian music is common with Byzantine, Gregorian and Znamenny traditions) and the factor of polyphonic multi-part singing, on the other hand.

The analysis of chants shows that in the realization of archetypal, traditional *cantus firmus* most sig-nificant was "to discover" formula-models of chant in various harmonic context.

The 19th century material transcribed in 5-line system surviving to this day confirms, that other ele-ments of musical language, including mode – a "frame" of tradition on the one hand and the sphere of polyphonic improvisation on the other hand, were also imprinted with the signs of improvisational freedom. Traditional Intonation formula-models "regulate" creative freedom. Chant is the realization of different modifications and polyphonization.

Harmony of chant is a component of the polyphonic process of such realization.

The speaker thanked S. Jangulashvili, all Georgian scholars and singer-practitioners whose art inspires the audience.

After a short break Simha Arom mentioned, that one of the most significant problems in the understanding of Georgian polyphony is terminology, in which Georgian and foreign scholars put different meanings.

For instance, one of the key terms is "mode" ("modus"). Everyone who uses this term, gives different meanings. What do Georgian scholars mean when speaking of mode? You say, that mode depends on cadence. Let's not speak of mode in general. In Middle Ages the term was applied in relation to monody. But you are speaking of mode in polyphony, its changeability, transmission from one mode into another and then finishing musical example in the third mode; what does it mean when you say that an example is in this or that mode? We took the disicion ake the Svimon spoke of "co-sounds", but it is unclear what is meant under this. For me co-sounds is not only consonance; it can also be dissonance, particular meter-rhythmic formula. Does it mean that this cadence has particular meter-rhythm? He also spoke of scale modulation, what does this mean, and what the difference is between scale and scale modulation? Modulation is a very European phenomenon, what does it mean in modal music? What does monotonicality mean? Next term is "polymodality" – what is meant under this term in chant? These are questions which arise in the study of Georgian polyphony and if we are lucky we will be able to elaborate a model, which will help us answer these questions.

In connection with the harmonious model of Georgian song **Polo Vallejo** recollected his visit to *Mtiebi* children's studio directed by Giorgi Garaqanidze. Most children had no singing practice before joining the studio. At Polo's request the director gave children a task to tune voices, follow an unknown to them melody, which they easily did. The only problem for them was nescience of the text, they easily understood harmonious structure. I was convinced, that the idea, archetype, model of polyphony (that Prof. Arom and I are trying to find) is present in Georgian children, their thinking.

Joseph Jordania; I have couple of suggestions. First of all, very basic question: when you are comparing these different musical styles, do you have a working hypothesis? Is your research without any working hypothesis, just to see what the research will show, or you do have such a working hypothesis to explain observed similarities or dissimilarities? Another question: As I can see, when you name the scales, you only use the last note of the phrase. This might not be very productive, because virtually the same musical phrases in Georgian traditional music might finish in different places. And this might depend where the musical phrase comes from. For example, in Kakheti we can have a phrase with such a base: G-G-G-G-G-G-G-A. Similar phrase in Samegrelo will have different ending: G-G-G-G-G-A-B. If you find the similar phrase in Guria, most likely it might go higher, like G-G-G-G-G-A-B-C. In Church songs we might have such a phrase finishing on lower D: G-G-G-G-G-D. And sometimes we can finish on lower E as well: G-G-G-G-G-A-E. So very similar phrases, based on G central tone, might finish on totally different places. There was a discussion in Georgian musicology on this topic in the 1960s and the 1970s: Shavla Aslansihvili was sure that the last note, was the tonic, the central tone. Another scholar, Grigol Chkhikvadze, was sure that it

is the dominating, central tone, that defines the scale, not the *finalis*. For me also, the central tone is much more important for determining the scale, than the last note of the musical phrase.

Polo Vallejo: But how you can find which is the central tone?

Joseph Jordania: Central tone is the tone which usually starts the musical phrase in the bass part. It usually dominates the musical phrase, or even the entire song. It is simple.

Polo Vallejo: It seems to be simple. We are trying to find the main sound, which fixes common point to explain what happened before, that's why we refer to finales.

Joseph Jordania: Yes, I understand. But sometimes we are searching for the things that might not be there. I remember, there was a big discussion about one Khevsurian lullaby. It is a very simple and repetitive phrase (sings): "e-e, nano, nanasao, samkal gachenilasao..." Melody is based on tetrachord (G-C-B-A, G-C-B-A, etc). The discussion was about the *finalis*, or about where the song should finish, and where is the tonic of the song. There was a version which was finishing on A, and some used this to prove that the song should finish on the second step of the tetrachord (as many other Georgian songs). But there was another version of the same lullaby, which was finishing on the first step of the tetrachord, on "G". So, some were proposing this is the correct for the song. And in the 1980s we were transcribing still another version of the same lullaby, and this version was finishing on the top of the tetrachord - on "C"! Following the principle that when transcribing fieldwork materials, every detail is very important, we paid attention to what the singer said after finishing her singing: "I think I've finished" she said. We recorded these words, and then we asked, "What is happening, why is she asking whether she finished song or not". After discussing why she said these strange words, we gradually understood what was the problem: this is lullaby. This melody has a specific function, putting a baby to sleep. The song does not have a proper place where to finish, it is finished when the social function of the song is fulfilled and the baby is asleep. When recording this version a women is in an artificial situation: she is singing to the microphone, and she has no baby to put to sleep. So she is continuing singing, but then she understood she could not continue singing until she puts the ethnomusicologist to sleep, she stopped at some points and hence her words "I think I've finished." This melody does not have the "correct", where the singers should finish the song. I told you this story from my experience to show that sometimes we are searching for the things that are not really there. As Nino Tsitsishvili was saying during her paper, scholars are searching for the various forms of marriage is some societies, where there is no marriage as such. The same way if we are searching for a tonic of a song, there can be combination of two different dominant tones, for example, G and E-flat, or G and B, or G and A, and we can have argument, discussing which of them is tonic. In the church song we might have a combination of two or even three tones that are dominating in the composition. We should not approach this from the point of view of European harmonic system where the tonic is clearly present. This is my suggestion.

Susan Rankin: I want to support your position extremely. The model that you are expending is very clear in Gregorian chant. There are many chants with the *finalis*. This is a model that we very familiar with. And the fact that *finalis* became so important in modal theory is something that happened long after. And in those terms I think say central tone rather than tonic is very useful. So, I support that I don't think it anyway

upsets your analytical model, because the point of your analytical model consists of patterns and all the need to produce is a series of features that repeats themselves. It does not matter that you are not making the modal theory at all. Your theory does not depend on relationship of the *finalis* to the rest of the music. It depends on finding repeating behaviors and when you find repeating behaviors whatever you call.

Polo Vallejo: in the relation with Georgian colleagues we have ascertained that in Georgian sacred music we also have semi-cadences, each of which is like a *finalis*. This is why we started to study chordal syntaxes and look for a model playing finalizing role in chant.

Joseph Jordania: We should not expect that after the discussion we will find a perfect solution to the problem. Often the best result of a scholarly discussion is a new question, or a new evidence that comes to our knowledge. I want to put forward one detail, mentioned by Simha Arom. He mentioned that in Georgian singing you always have a feeling of chords. It is not that there are three different melodic lines that make some chords. A agree with this. In this connection I want to share with my observation about the chords that Georgians use. Many years ago I was comparing Georgian traditional musical thinking to European classical musical thinking, and I came to conclusion, that they have big differences how the musical idea starts and develops. European musical idea as a rule starts with some stable element, usually tonic. So the harmony as a rule is tonic, and the melody also starts from the notes of the tonic triad. Then it travels to other notes and harmonies, and finally it comes back to tonic. In Georgian traditional thinking there is a marked difference: musical idea often starts from the dynamic, non-stable element. In harmony this is usually a dissonant chord, like 1-4-5, and in melody it is often a seventh or the fourth note of the scale. And after development, both melody and harmony come to the stable element, final unison of the fifth. Have a look for example, at Gurian version of *Shen khar venakhi* – it starts with a stark dissonant chord, as many other church songs or traditional songs. Now if we compare with the Medieval Euroepan music, I do not think we can find any examples of music starting from such sharp dissonant chords. So despite the existing parallels, there are still important elements that divide these cultures. So yes, as a rule they both finish with the unison, but look at the beginnings – there where the biggest difference between them is seen.

Davit Shughliashvili: He thanked the participants for the interesting discussion and noted that the papers dealt with sacred music, however the discussion basically touched upon secular music. Of course, we can speak about their close connection in Georgian reality, but would rather focus on Georgian chant; in his opinion Georgian musicology and S. Jangulashvili are following the same simple, but inaccurate method, namely in the nalysis they base on transcriptions. He thinks that when researching chant the analysis should base on authentic recordings of Georgian chants and songs, which have fortunately survived to this day. Only this will allow us to understand the harmony of this music, nature of the melody and interrelation of voices. In chant manuscripts we deal with the texts of Georgian chants translated into Western 5 line notation system and analyzing these in fact we are analyzing the translation. Actually, the performance of today's ensembles is singing of this translation, it is easy to notice even by ear that this performance does not coincide with our ancestors' chanting, it is true we try hard, but all of us do it differently; main goal of chant researchers is to base on the ancestors' singing in the analysis in order to find the key to Georgian mode from their sound and not from transcriptions. In this case the issue of the interrelation between Georgian and Europen music may become even more interesting: Georgia isolated from Europe for along

time has preserved old mode and manner of performance, fairly well, which may become a guidline for the Europeans themselves for reading their own music differently.

Svimon Jangulashvili: Of course when researching chants we should consider audio recordings as well, but at hand we only have about 150 recordings of West Georgian Shemokmedi Mode and several recordings of Kartli-Kakhetian chants, whilst there are few thousand notated chants, with significant textural, harmonious and polyphonic difference, amazingly diverse is their musical world. This is why, sadly, we cannot determine the issues of Georgian chant mode, harmony and musical thinking in general, or reflect the stylistic riches documented in the transcribed chants.

In general, accurate documentation of a sound pitch is possible only on tempered (key-board) instruments. Vocal performance (as well as that on other non-tempered instruments) is carried out on non-tempered scale; this is why each transcription is naturally a sort of translation. Vocal performance can't be tempered, a singer can never sing with exact cents, micro intervals. We can never say which micro intervals were performed by our ancestors centuries ago, as we no, singer can say how far from each other were two sounds sung by him. Surviving is a large number of folk song recordings, but chants of only one School. Much will be lost if we study the entire corpus of manuscripts basing on the audio recordings of only one School. Thus, in order to reflect all diversity of transcribed material we discuss Georgian chant according to the examples transcribed in 5 line notation system.

In **Nana Valishvili's** opinion Georgian polyphony is not a spontaneous phenomenon. The fact that we have not yet come to conclusions to clear out the system of Georgian musical thinking does not mean that it does not exist. If we have not acknowledged the modal and harmonious system of polyphony does not indicate that Georgian polyphony either was spontaneous and disorganized.

Ketevan Baiashvili recollected a case from her own pedagogical practice, when she taught folk songs to children, whose ear was trained in listening to European harmony. When the children sang the song in three voices reading the notes, then after having listened to old recordings of folk singers, they easily, without the teacher, noticed the difference in sound. It took Ketevan much effort to approximate the children's singing to the sound of audio recordings. In the end she asked a question: how this could be explained, if not by the originality of Georgian scale?

Tamaz Gabisonia mentioned that he shared Davit Shughliashvili's and Joseph Jordania's considerations rather than S. Jangulashvili's. He briefly answered foreign scholars' questions.

• In Georgian chant the music is lesser determined by text. This indicates how Georgian chant is distanced from its ancestor and has gone far from its original;

• In Georgian chant leading is the linear movement of voices;

• In answer to the fact that Prof. Rankin has never encountered parallel fifths in Georgian chant, he referred to the chants of Erkomaishvili's "mode for study" of Shemokmedi School published by Davit Shughliashvili, with which the children were taught at the initial stage of learning chants, and which represents the ancient initial type of Georgian chant with the movement of parallel fifths and octave;

• To the question whether any leader voice or voice pairs in Georgian chant, the answer is as follows: there is different tension between top and bottom voices, as well as between two upper voices, where

the top voice is leading, as canonic one, with middle voice often following it parallel thirds.

Gabisonia also emphasized attention on the issue of vertical in Georgian chant. In his opinion, along-side linearity there is orientation towards fifth and octave. He did not share Svimon's viewpoint on the absence of dialectics of counterpoint and parallelism in Georgian chant. He believes, that there is the dictate of parallelism, but variant, improvisational development moves towards counter point; in chant he sees the dialectics of fifth and octave relation. Two adjacent voices are orientated to fifth, whilst outer voices ori-entate towards octave. Two fifths built over each other defeats octave tension and creates ninth. This is the basic dialectics, characteristic of the harmony of Georgian chant.

He also emphasized that in modal system the term "polymodality" is unclear in relation with Georgian chant. Our foreign friends Prof. Arom and Prof. Vallejo are striving to encompass one chant entirely as a composition. He agreed with Joseph Jordania who considers this incorrect. Guido d'Arrezzo said: When we listen to the final tone; we simultaneously feel what was before, in the phrase just like a prayer, we do not bind this big phrase of chant within ourselves, but are always, every moment where we are. Melody is lesser gathered in chant, than in a song and classicism, where there are functional contrasts and the phrase is functionally bound.

In connection with Georgian traditional mode and scale **Joseph Jordania** recollected his last visit to Svaneti, when together with a large group of Australians he was learning "Riho" from Islam Pilpani. When teaching the song the folk singer sang the same phrase sometimes in minor mode, sometimes in major one. The Australians who were transcribing the song, were confused-they did not know how to document his singing; when they asked which of these variants was correct – singing high or low. He reciprocated the question what was the difference between them; meaning that, what we are trying to document precisely is not important for him in the main. One I remember transcribing a song, I could not determine the pitch. My father Mindia, who was observing this process, told me – you hear low pitch because it sounds on 'o', usually it sounds higher on 'a'.

The thing is that, Georgian song and chant have zone nature and seeking for 17 or 25 cent difference between them created serious difficulties. Even the songs performed by the same singer sound differently, thus when transcribing a song or chant, it becomes fixed and featureless. But this is necessary – if one wants to analyze them there should be some support points. I do not think that there existed a Georgian system which the Erkomaishvilis, Pilpanis, Dzuku Lolua and others in East or West Georgia followed. I believe that discovering such accurate Georgian system is an unrealizable dream. If it had ever existed it would have been found.

Rusudan Tsurtsumia noted that this discussion was natural, as Georgian polyphony is a too complex phenomenon to understand its nature, modal scale. It would have been surprising to have found a single-valued answer to all questions here today. All of us Georgian and foreign scholars are well-aware of it. Prof. Arom also put a question of terminology. Since the day of its inception Georgian ethynomuiscology was an inseparable part of Russian folkloristics, but today the process of integration of Georgian ethnomusicology into Western is under way.

Georgian ethnomusicologists argue a lot, but they have good knowledge of the nature of Georgian traditional music, simply we do not always speak the way understandable for foreigners, which cause much misunderstanding. By the way Prof. Rankin shared Prof. Jordania's viewpoint and indicated, that Profes-

sors Arom's and Vallejo's approach to the modality of Georgian polyphony is different from the accepted study of Medieval modal thinking. Now Georgian scholars are working to ascertain the so-called "Georgian mode". We should wait for the results of the research, though this is not scientifically proven. I agree with the viewpoints, expressed here, on zonal scale and central tone in modality.

John A. Graham: By way of introduction, my name is John Graham, I study at Princeton University, and I'm writing my dissertation on the subject of Georgian chant. I'd like to respond to Prof. Simha Arom's comments on Georgian musical terminology.

Three quick points. I think he brings up a very important point, which is the lack of understanding of musical terminology, and the lack of fully published explanations in English. But the question is, whose responsibility is this? Translations are partly at fault, but isn't it exactly our role as international scholars of Georgian music to attempt to understand relevant literature in Georgian, relevant source materials? And I beg to differ that Georgians do not understand their own terminology.

In the reference you made to Svimon Jangulashvili's paper, the confusion lies with the translation, which was full of mixed musical jargon that was completely incomprehensible to an English speaker. But in Georgian, Svimon's paper was very clearly written out and understandable. So that's not Svimon's fault, that's the translator's fault. I think it is *our* responsibility to clearly understand what Georgian authors are writing, and translate it in a way that is understandable for the international community, not the other way around.

To make another point about understanding terminology, Mr. Simha mentioned the word *modus*. In Georgian, as you know, there is the word *kilo*, which has as many meanings in Georgian as *modus* does in Latin, not to mention the word *tropus*. In the West, we have the advantage of having theoretical treatises from the 9th-10th-11th centuries which describe how they used *modus* in each century and how that usage changed between Latin and Greek, and there is a lot of scholarship defining what those terms meant in each century. We don't have that advantage here in Georgia, as there are no Medieval theoretical treatises. So the term *kilo* exists without full historical context. In different contexts, it can mean melody, it can mean harmony, it can mean tuning....

Georgian scholars have already looked at the historical sources to see the context for the usage of the word *kilo*. We have quotes from, for example, Ekvtime Kereselidze, who says, "if you don't learn the *kilo*, you cannot ornament it". In that case, he is referring to the word *kilo* as the fundamental chant melody. We also have quotes from Razhden Khundadze, who in one case says, "this is sung in a beautiful, wonderful *kilo*". In that case, he was using the word *kilo* to talk about harmony.

So, it is very confusing at first, but my point is that the meaning comes across in context, and I disagree with the implication that Georgians are unclear about their own terminology.

Now to your point about separating the performance of music from the study of the language of music as a grammar. I think that in the context of Georgian chant, such a separation will provide limited results precisely because this was an oral tradition. The performance informs the grammar. If you want to isolate the grammar of chants, then I believe it will be important to look at it in the context of transmission, how it was taught and how it was learned. One of the only ways to do now is to look at the chant transcriptions that show the variations of how chant was performed in performance.

Dato Shugliashvili has written about the so-called 'study voices,' about pedagogy and transmission. Soso Jordania detailed in his discussion of Svan folk music that micro-tuning differences were negligible,

because tuning and the location of the half-step was not the critical performance issue for them. My point is that taking into account aspects of performance such as improvisation is critical, especially because this is a polyphonic music system. Multiple singers need to coordinate their voices. Their melodies existed in a harmonic framework, and that framework had to be adapted in the moment. They had to tune to the other voices in the act of performance.

There is no fundamental grammar that defines the particular pitch of one singer that others have to agree with. In performance, I think it's in the process of listening to the other two chanters, who are constantly shifting their voices, that a singer decides how to harmonize.

Now is there a particular harmony that they were trying to achieve? I would argue yes. When one is with a group of Georgian singers and someone sings something a little bit lower or a little bit higher than it should be, the other Georgian singers will say, that was quite right.

I have had some recent experience with this because my choir has been recording a CD, and for the last two nights we've been in the studio until midnight. When we go over the parts, the choir director is constantly tweaking what we're singing, telling us to sing certain pitches higher or lower, this way or that way. My point is that experienced singers have a sense of how to approach the tuning of their songs, and to evaluate whether the variations in the songs are working together. The resulting song is a product of these two processes.

So I think that separating grammar from performance, in the case of Georgian chant, will only yield a limited result. That is my opinion. Thank you.

Polo Vallejo: Georgian music makes big impression on us. We have our opinion on the large universe of this music, on the material we have had at hand during the six years of our research. But we also come across difficulties in the study, when we speak of phenomenal parameters, language, its semantics. this is why this discussion on mode, language, etc is very helpful.

Maria Corte-Real got interested which of the Western modal systems corresponds to the mode of Georgian chant.

Polo Vallejo: this is a difficult topic, we differently interpret the occurrences, for instance we call a chord - aggregate, construction, totality, for instance if the third is neither major nor minor, we call it neutral. We are striving to study the phenomenon as it is.

Simha Arom: I have impression, that I was not understood. I spoke of music as a formal system, as a language, and nothing more. This is totally different. Music is a different system, people are born and leave this world, but music remains a formal system which has its grammar. It does not change as fast as generations of people.

Another topic is terminology: Prof. **Tsurtsumia** said, that there is difference between Georgian and European terminology, This is not a good approach, most important is to go deep in music in Georgia, Africa or elsewhere, as the formal language of music should be understandable for everyone.

Georgian music is not only Georgian phenomenon; it is the treasure of Humanity, proclaimed by UNESCO. It has language, which non-Georgians should also understand and should be able to research.

John Graham is an exception, he is married to a Georgian woman, we cannot do this (laughter in the room). I am speaking emotionally, but Georgian music is also emotional. each ethnic context should be discussed in general cultural context and non-Georgian scholars, including me and Polo should have opportunity to understand it. This cooperation is not bad at all.

   In the end Prof. Tsurtsumia thanked the participants of the Round table, particularly Susan Rankin and Arturo Tello who specially came to Georgia to participate in the session. She noted with gratitude Simha Arom's and Polo Vallejo's contribution in the research and popularization of Georgian multipart singing and expressed hope, that the results of their research will greatly help all scholars of Georgian traditional music. She also expressed hope that this meeting organized with the leadership of Prof. Arom and Prof. Vallejo will become the first stage for beginning of the comparative study of Medieval Georgian-European music.

Notes

[1] According to the achievements of modern Harmony theory, we do not consider it correct to apply notions "tonic", "tonicity", "tonality" for the definition and analysis of the occurrences of modal harmony.

[2] Here we would like to add, that we have mainly analyzed the chants from Svetitskhoveli and Gelati Schools. When discussing the modal-harmonic peculiarities of chants Artem Erkomaishvili's chants from Shemokmedi School/Guria constitute the topic of another discussion; almost no audio recordings of these are available unlike the examples from other Schools, it is necessary to research of the hymns from Shemokmedi School basing on the audio recordings fortunately available for us. The chants from this School are characterized in the co-existence of specific kinds of developed and archaic counterpoint and harmonic thinking, in which particular parallels with regional folk language are clear.

Used literature, manuscripts and published notated collections

Chokhonelidze, Evsevi. (1983). "Kartuli kahlkhuri simgheris kilouri sapudzvelis shesakheb" ("On the Modal Bases of Georgian Folk Song"). In: *Kartuli khalkhuri musikis kilo, melodia da ritmi* (*Mode, Melodics and Rhythm of Georgian Folk Music*). P. 3-30. Editor: A. Shaverzashvili. Tbilisi: V. Sarajishvili Tbilisi state Conservatoire.

Karbelashvili, Vasil. Archive of handwritten transcriptions, National Centre of Manuscripts, Fund #264.

Karbelashvili, Vasil. (1897). *Kartli-Kakhetia Chant in Karbelashvili Mode,* part I, Vespers, Tpilisi.

Karbelashvili, Vasil. (1898). *Kartl-kakhuri galoba, "Karbelaant kiloti", tsiskari, notebze gadaghebuli mghvdel Vasil Karbelashvilis mier. Meore natsili* (*Kartli-Kakhetian Chant "Karbelaant Mode", Matins, Notated by Priest Vasil Karbelashvili. Part Two*). Transcribed by M. Ippolitovo-Ivanov. Tpilisi: Typography M.Sharadze and Co.

Kkarbelashvili, Vasil (art). (1899). *Kartuli galoba (Kartl-Kakhuri kiloti) liturghia, tsm. Ioane Okropiris tsirvis tsesi* (*Georgian Chant (Kartli-Kakhetian mode) Liturgy of St. John Chrysostom*). Transcribed by M. Ippolitov-Ivanov. Tpilisi: Typography Sharadze and Co.

Karbelashvili, Polievktos. (1899). *Christmas Chants.* Karbelov and Molodinov Publishing, notebook A, Tbilisi: Typography M. Sharadze and Co.

Karbelashvili, Polievktos, Chkhikvadze, Grigol. Chants recorded by Grigol Chkhikvadze from Polievktos Karbelashvili, the Archive of the State Folklore Centre of Georgia.

Kereselidze, Ekvtime. Handwritten notation, National centre of manuscripts, Q-667.

Kereselidze, Ekvtime. Collection of Georgian Sacred Chants, three service; Liturgy for the Clergy, National Centre of Manuscripts, Q-674.

Koridze, Philimon. (1904). *Easter Chants*. Score #4. Tpilisi: Estate Kereselidze's Publishing.

Rosebashvili, Kakhi. (1968). *Kartuli galoba (Imerul-guruli kilo)* (*Georgian Chant (Imeretian-Gurian Mode*). Recorded and transcribed by Kakhi Rosebashvili. Tbilisi: Georgian Branch of the USSR Music Fund.

Roseashvili, Kakhi. (1976). *Kartuli galoba (Guruli kilo)* (*Georgian Chant (Gurian Mode*). Recorded and transcribed by Kakhi Rosebashvili. Tbilisi: Georgian Branch of the USSR Music Fun.

Zhghenti, Ivane. (2005). *Lektsiebi harmoniashi* (*Lectures on Harmony*). Tbilisi: V. Sarajishvili Tbilisi State Conservatoire.

Arturo Tello's Audio Examples

Audio example 1. *Cunctipotens genitor Deus*. *Codex Calixtinus* of the Cathedral of Santiago de Compostela (XII c.) http://www.youtube.com/watch?v=qnoe2_AmxoQ

Audio example 2. *Organum/Kyrie Trope: Cunctipotens genitor Deus* (voice, 3 voices) http://www.medieval.org/emfaq/cds/op1-102.htm

Audio example 3. *Kyrie cunctipotens* http://www.medieval.org/emfaq/cds/cpu301.htm

Susan Rankin's Video Examples

Video example 1. *Verbum patris*. Performed by Sequentia.
http://www.youtube.com/watch?v=ShNPEnkqCcA Published on YouTube on Mar 12, 2013

Video example 2. *Orientis partibus* Medieval Carol for Quire.Performed by Quire Cleveland, conducted by
Ross W. Duffin, performing at Trinity Cathedral, Cleveland OH, December 3-4, 2010.
http://www.youtube.com/watch?v=yn _ eGxF8p4

Prepared for publication by
Rusudan Tsurtsumia

სურათი 1. *ყოვლისშემძლე მამა ღმერთი.* ხელნაწერი სანტიაგო დე კომპოსტელას კათედრალის *კალიქტინუსის კოდექსიდან* (XII ს.) გვ. 219r
Figure 1. *Cunctipotens Genitor Deus. Codex Calixtinus* of the Cathedral of Santiago de Compostela (twelfth century). P. 219r

მაგალითი 1. *ყოვლისშემძლე მამა ღმერთი.* სანტიაგო დე კომპოსტელას კათედრალის *კალიქს-ტინუსის კოდექსი*, (XII ს.) გვ. 219r
Example 1. *Cunctipotens Genitor Deus* (transcription). *Codex Calixtinus* of the Cathedral of Santiago de Compostela (XII c.) 219r

მაგალითი **2**. *Verbum patris*. XII საუკუნის აკვიტანიური საგალობელი. კემბრიჯის უნივერსიტე-
ტის ბიბლიოთეკა, Ff.i.17. სანოტო ჩანაწერი გაკეთებულია ანსამბლ Sequentia-ს შესრულების
საფუძველზე. მე-2 ტ.-ში პირველი და მესამე ხმა (D C-ს პირისპირ) + 1-ლ ტ.-ში მეორე და
მესამე ხმა (კვლავ C D-ს პირისპირ)

Example 2. *Verbum patris*. A 12th century Aquitanian chant. Cambridge University Library,
Ff.i.17. Top and tenor in bar 2 (D against C) + middle and tenor in bar 1 (again C against D**)**

მაგალითი 3. ოთხი საკადანსო ფრაგმენტი წმ. გიორგის ტროპარიდან (კარბელაშვილი, 1897: 90)
Example 3. Four cadences from the St. George's Troparion (Karbelashvili, 1897: 90)

ა) a)

ბ) b)

გ) c)

დ) d)

მაგალითი 4. კადანსები *ღვთისმშობელო ქალწულოდან* (კარბელაშვილი, 1897: 104)
Example 4. Cadences from *Rejoice O virgin* (Karbelashvili, 1897:104)

ა) a)

ბ) b)

მაგალითი **5.** *განათლდი, განათლდი* (ქორიძე, 1904: 44)
Example 5. *Shine, Shine* (Koridze, 1904: 44)

მაგალითი 6. ფრაგმენტი საგალობლიდან *ღვთისმშობელო ქალწულო* (კარბელაშვილი, 1897: 104)
Example 6. Fragment from the chant *Rejoice O Virgin* (Karbelashvili, 1897:104)

მაგალითი **7.** კადანსები საგალობლიდან ანგელოსი ღაღადებს (ქორიძე, 1904: 43)
Example 7. Cadences from the chant *The Angel Cried* (Koridze1904: 43)

მაგალითი **8.** ფრაგმენტი წმ. გიორგის ტროპარიდან (კარბელაშვილი, 1897: 90)
Example 8. Fragment from the St. George's Troparion (Karbelashvili, 1897:90)
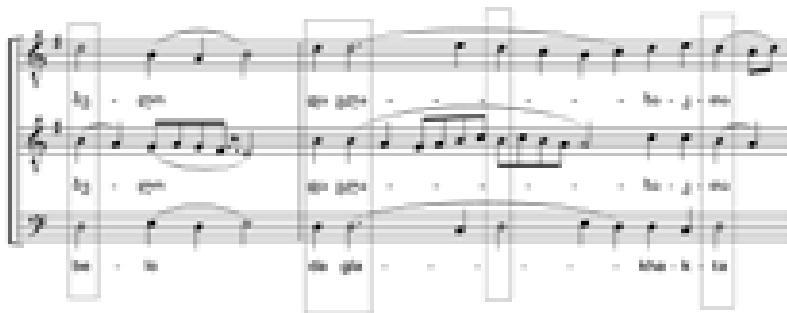
მაგალითი 9. დამაბოლოვებელი კადანსი საგალობლიდან *ანგელოსი ღაღადებს* (ქორიძე, 1904: 43)

Example 9. The final cadence from the chant *The Angel Cried* (Koridze1904: 43)

მაგალითი **10.** *აღდგომისა დღე არს* (Q-667: 4)
Example 10. *The Day of Resurrection* (Q-667:4)

მაგალითი **11**. *აღდგომისა დღე არს* (Q-667: 4)
Example 11. *The Day of Resurrection* (Q-667: 4)

მაგალითი **12**.
Example 12.

ა) *მოვედით, თაყვანის-ვსცეთ* (კარბელაშვილი, ჩხიკვაძე, №2125-2126: 32)
a) *O Come, Let Us Worship* (Karbelashvili, Chkhikvadze, #2125-2126: 32)

ბ) *რომელნი ქერუბიმთა* (ქორიძე, 1895: 81)
b) *Let Us, the Cherubim* (Koridze, 1895: 81)

გ) *მოვედით, თაყვანის-ვსცეთ* (ქორიძე, 1895: 43)
c) *O Come, Let Us Worship* (Koridze, 1895: 43)

მაგალითი **13**. *მოვედით, თაყვანი-ვსცეთ* (კარბელაშვილი, 1897: 1), *აკურთხევს სული ჩემი უფა-ლსა* (Q-672: 1), *უფალო, შეგვიწყალენ* (კარბელაშვილი, 1897: 7)
Example 13. O come, let us worship (Karbelashvili, 1897: 1), Bless the Lord, O my soul (Q-672: 1), *Lord, Have a Mercy* (Karbelashvili, 1897: 7)

მაგალითი **14**. ქართლ-კახურ გალობაში ქვედა ხმების შებანებით მიღებულ თანხმოვანებათა ტიპური თანმიმდევრობა
Example 14. Typical cord's succession obtained by the tuning of low voices in Kartli-Kakhetian chant

მაგალითი **15**. *მოვედით, თაყვანი ვსცეთ* (ქორიძე, 1895: 35)
Example 15. *O Come, Let Us Worship* (Koridze, 1895: 35)

მაგალითი **16.** *საღვდელთმთავრო რომელნი ქერუბიმთა* (ქორიძე, 1895: 80)
Example 16. *Let Us, the Cherubim* (Koridze, 1895: 80)

მაგალითი **17**. გამშვენებული *რომელნი ქერუბიმთა* (ქორიძე, 1895: 94)
Example 17. *Let Us, the Cherubim* (Koridze, 1895: 94)

მაგალითი **18**. კადანსების დამთავრება უნისონით
Example 18. Cadances with unison at the end

მაგალითი **19.** *წმიდაო ღმერთო* (კარბელაშვილი, №264)
Example 19. *O, Holy God* (Karbelashvili, #264)

მაგალითი **20**. ევქარისტიული კანონი (ფრაგმენტი) (კარბელაშვილი, №264)
Example 20. The Anaphora (frag.) (Karbelashvili, #264)

მაგალითი **21**. *აკურთხევს სული ჩემი უფალსა* (კარბელაშვილი, 1897: 6)
Example 21. *Bless the Lord, O My Soul* (Karbelashvili, 1897: 6)
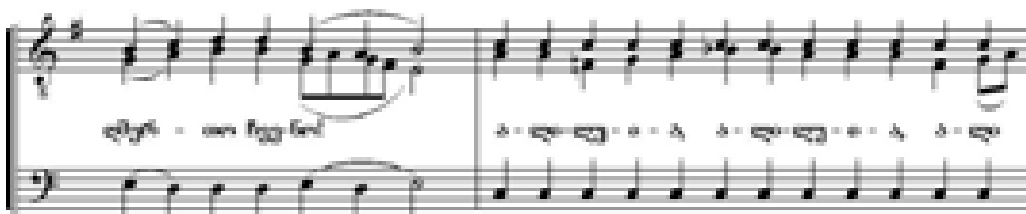
მაგალითი **22**. *ნეტარ არს კაცი* (კარბელაშვილი, 1897: 9)
Example 22. *Blessed Is the Man* (Karbelashvili, 1897: 9)

მაგალითი **23**. *მოვედით, ერნო* (კარბელაშვილი, 1899: 1)
Example 23. *O Come, People* (Karbelashvili, 1899: 1)

მაგალითი **24**. *მოვედით თაყვანის-ვსცეთ* (კარბელაშვილი, ჩხიკვაძე, №2125-2126: 32)
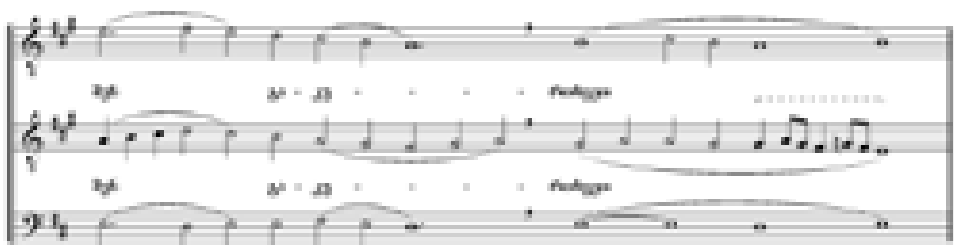**Example 24.** *O Come, Let Us Worship* (Karbelashvili, Chkhikvadze, #2125-2126: 32)

მაგალითი **25.**
Example 25.

ა) *შენ გიგალობთ* (კარბელაშვილი, №264)
a) *We Praise Thee* (Karbelashvili, #264)

ბ) *რომელნი ქერუბიმთა* (კარბელაშვილი, 1899: 14)
b) *Let Us, the Cherubim* (Karbelashvili, 1899: 14)