

## THE INTERRELATIONSHIP BETWEEN THE ROUND-DANCE SONGS OF THE EAST GEORGIAN MOUNTAIN AND PLAIN REGIONS

Round-dance song is one of the most important and ancient genres of Georgian folk music. Apart from its musical parameters its ancient origin is demonstrated by the available archaeological and ethnographic data. Of the archaeological materials the most important is the silver goblet from Trialeti (East Georgia). Scholars agree that the scene depicted on the silver goblet represents a round dance (Janelidze, 1948:38). From the other sources we should mention the number of ithyphallic figures, discovered at various times, presumably also participants in the round dance. It is noteworthy that a female figure, depicted on an ivory plate, is also thought to be a participant in a round dance (Gvaramadze, 1961:51). On the other side ethnographic literature also provides very important information about the great role of the round dance in traditional communities' life and the great area of its dissemination. Traces of the round dance are also evident in some games, which must have been round dances before. The role of the round dance was prominent in the folk theatrical performances (Janelidze, 1948:99, 215). Round dances appeared in the pre-Christian ritual practice and passed through various stages of evolution.

The round dance is a syncretistic genre comprising music, poetry and movement, hence its thorough study calls for a complex analysis and consideration of all three parameters; though it is natural that in this particular case our point of departure is its musical side, which by itself is very diverse.

Round-dance songs occur in all musical dialects of Georgia. In Svaneti, Racha (both Western Georgia) and Meskheta (central part of South Georgia) they comprise the leading part of traditional music. Study of the regions that are not so rich with round dances is equally important. In this connection great interest is attached to the Kartli and Kakheti (major plain regions of the East Georgia) songs and those of the highlands of eastern Georgia (small dialects: Khevsureti, Pshavi, Tusheti, Gudamaari, Khevi, Mtiuleti) and their interrelationship, particularly because no special research has ever been dedicated to this important issue.

The East Georgian highland region is quite rich in round-dance songs, though they are not equally represented in every musical dialect. In Khevsureti there are only a few examples of *Perkhuli* (or *Perkhisuli* as the locals call it) recorded. They occur in the repertoire of men and greatly differ from other songs of Khevsurian men by their clearly distinguished prominent melody in a triple metre, the well-defined harmonic function of the lower part (bass) and the antiphonal manner of performance. It should also be noted that in Khevsureti the round dance is the only two-part genre. The melody of *Perkhisuli* is descending. Some key points of the scale can be distinguished, such as: sixth and seventh steps (the so-called "summit source", the highest points of the melody at the very beginning of each phrase), and the low second step in the cadence. The rhythmic formula is based on the triple time  $\text{♩} \text{♩} \text{♩} \text{||}$ . The melody can be divided into two phrases, the first representing the introduction, and the second one, which comes out of the intonation of the first phrase and turns into the cadence (Aslanishvili, 1956:28). In the development of the melody of the song a pattern can be noticed – the second phase begins one tone (major second) lower than the first one (see ex. 1).

The structure of round dances (*Perkhisa*) of neighbouring Pshavi is close that of Khevsurian *Perkhisuli*. They also have triple time and the similar rhythmic pattern (see ex. 2).



The principle of the sequential development can also be noticed. The reference points of the melody – the highest sound and the low second degree – occur within one phrase. In Pshavi the wedding song *Jvaris Tsinasa* (see ex. 3), performed around the hearth, is widespread (Araqishvili, 1916:147; Maisuradze, 1971:58). In comparison with *Perkhisa* the stanza of Pshavian *Jvaris Tsinasa* is much shorter (very often the stanza consists of only one phrase). Like *Perkhisa* they are also characterized by a triple metre, and by emphasizing the highest tone and the low second degree of the scale in the melody.

Tushetian songs *Zeza Gaprindauli* (name of a hero, see ex. 4) and *Maqruli* (Best Men's Song, ex. 5), transcribed by Shalva Aslanishvili, have the same features as the round dances. The difference is that they are of the type of ascending melody and are intonationally close to *Javnana* (Lullaby). Besides, the whole structure of these songs is much smaller than that of round dances. In the initial part the emphasis is put on the fourth and fifth steps of the scale, and the cadential model is specific – the descending movement from the third step to the central tone. Another song that is based on the ascending melodic type (as Aslanishvili called it – the "*Javnana* type melody", Aslanishvili, 1956) and the features of the round dance is Tushetian *Dala* – the song associated with the cult of the deceased (ex. 6). Its musical aspect and the manner of performance suggest that it must have some relationship with the round-dance tune (Kasaburi, 1997:10). On the other hand, the melody of the two-storied round-dance song *Korbeqhela* (ex. 7) from Tusheti does not possess any stylistic features of the round-dance song. All the round-dance songs recorded in Tusheti are monophonic, though they have some potential for polyphony.

Gudamaqari, another dialect of the highlands of East Georgia, is rich in round-dance songs. As in Pshavi and Khevsureti round dances they are also two-part. Gudamaqari round dances have the same structure as those of Pshavi and Khevsureti, though on a much higher level of development (see ex. 8). It should be noted that *Jvaris Tsinasa* (wedding song) of this region differ from the Pshavian ones; they have a structure similar to that of *Perkhisa* (ex. 9). In Gudamaqari round dances the rhythm is not homogenous, though the leading role of the triple metre is quite evident.

In the Khevi musical dialect round-dance songs are included in the repertoire of both men and women. The *Perkhisa* of Khebian women (ex. 10) are very closely linked to the Kakhetian women's *Dideba* (Glory) – both are based on the same type of descending movement of the melody. Of women's round-dance songs only monophonic versions have been recorded. Those songs of the Khebian men which should have been performed as round-dance songs (*Gergetula*) traditionally have lost their round-dance origin. But sometimes the features of the round dance are revealed in the songs that are not known to be the round dances (ex. 11). These are three-part songs, with the *Javnana* type melody in the middle part. It is characterized by the passage where the stanza turns, which in its turn is connected to the moment of joining of the second, responding part of the performers (forming the so-called "overlapping cadence"). In such moments the interval of the fourth plays a prominent role. The women's responsorial funeral dirge *Adai Dadai* (ex. 12), widespread in Khevi, also deserves attention, as it also contains some features of the round dance (Iashvili, 1971:71).

In the Mtiuleti dialect round-dance songs are performed in three parts, and they are characterized by a descending melodic movement, bearing affinity to round dances of both the highlands and plain regions (Kartli and Kakheti). Very significant is the fact that in Mtiuleti there also are round-dance songs consisting of two sections (see *Jvaris Tsinasa* – wedding song, ex. 13). Two-section round dances are not found in any other mountainous regions of eastern Georgia but they are usual for the plains regions.



Thus in the highlands of eastern Georgia two main groups of round-dance songs occur: 1) built on the descending and 2) ascending movement of the melody. Apart from the differences they have much in common: triple metre, antiphonal singing and the rhythmic formula  $\underline{\underline{J}} \underline{\underline{J}} \underline{\underline{J}} \parallel$ , resulting from the distribution of the syllables to the melody. In the mountains the principles of round-dance songs emerge in different songs that have different social functions.

In Kartli and Kakheti, if compared to the mountainous regions of Georgia, round dances are more widespread, and they occur both in men's and women's repertoires. One group of women's round-dance songs is constructed on the melody of *lavnana* (Lullaby, see ex. 14); it is characterized by a triple metre, a syncopating rhythm, a square structure and the equal use of two harmonic functions (tonic- I, and dominant- VII steps), antiphonal performance and the passage where the stanza turns. There are one-, two- and three-part versions of these songs. The second group of women's round-dance songs are constructed on the descending melody (Kakhetian *Dideba*, ex. 15). They differ from the first group in that the structure of their stanza is not square. Besides, in the song preference is given to the dominant function (VII step); the tonic function appears only at the end of the sentence. The structure of the songs of this category coincides with that of round dances of the highlands (*Perkhisa*). Similarly, in the Kakhetian *Dideba* the principle of the sequential development of the melody is evident. In the women's round-dance songs, built on the descending movement, the ostinato principle is active.

In Kartli and Kakheti there are two large groups of men's round dances: 1) based on the ascending and 2) on the descending movement. In the first group both the melodic and structural features have been generated from the melody type of *lavnana* (Lullaby). In their turn round-dance songs of this type can be grouped into several categories: 1) songs which are identical with the *lavnana* structure (ex. 16). They have a square structure and the use of both the tonic and dominant functions are equal. The second voice is coordinated with the base on the fourth and fifth intervals, the first one on the octave interval. This group of songs have a turning part of the stanza. 2) Songs whose structure is shorter than that of *lavnana* (ex. 17). In them the first sentence of *lavnana* is used, and instead of the second sentence a short phrase is inserted, which has the function of the turning of the stanza. In such songs the tonic function (I step) of the bass is mainly used, the dominant (VII step) occurs only at the end of the sentence. 3) The third category comprises the songs which differ from the structure of *lavnana* (structurally they are usually larger), though they are mostly built on the melodic patterns of the "*lavnana* melody" (ex. 18).

In Kartli and Kakheti the second group of the men's repertoire is characterized by a descending melody, which may be called the *Mumli Mukhasa* melodic type (*Mumli Mukhasa* is a very important East Georgian round dance) (ex. 19). They differ from the women's songs based on the descending movement. The range of their melody (there are only very few exceptions) is limited and is contained within the interval of the fourth; the role of the bass part is increased from two to three steps, its formula being VI-VII-I. The stanza is very small. Due to all this the ostinato principle (both in the melody and the bass) becomes prominent. The *Mumli Mukhasa* type of the song structure exists in songs of other genres as well (see ex. 20).

In Kartli and Kakheti the round dances consisting of two sections are widespread. They can be divided into two categories: 1) songs with contrasting sections (in such cases the second section represents the round dance proper). Very often the second section is constructed on the intonational material of the first one (ex. 21). And 2) when both sections represent round dances, and the second section is often built on the melodic material of the first section (ex. 22).



To summarise, the round-dance songs of Kartli and Kakheti may be divided into three main groups: 1) men's and women's round-dance songs built on the ascending melodic movement; 2) women's round dances with the descending melody; 3) men's songs based on the descending melody. These three groups are united on the basis of the triple metre, distribution of the syllables to the melody (rhythmic formula ♪♪♪||), antiphonal performance and the presence of the passage where the stanza turns.

As we can see, the round-dance songs of the highlands of eastern Georgia and those of the plains regions (Kartli and Kakheti) have a common basis. First of all they are united by a triple metre. The triple metre is the most basic feature of the round-dance songs of eastern Georgia. Two main melodies are widespread in the East Georgian highlands and Kartli and Kakheti: 1) the ascending melodic movement (*Iavnana* type melody) and 2) the descending melodic movement (the type of the highland *Perkhisa* and Kakhetian *Dideba*). The round-dance songs constructed on each of the melodic models in the highlands of eastern Georgia and in Kartli and Kakheti are very closely linked to each other. Both the melodic framework and the structure in general coincide as well. The round-dance songs share the triple metre, the characteristic feature of distributing the syllables on the melody, antiphonal performance, and the presence of the phrase where the stanza turns. Both in the highlands of eastern Georgia and in the plains of Kartli and Kakheti there are round dances consisting of two sections.

So the common stylistic features of the round-dance songs found in the mountains and plains regions of Georgia allows us to consider them to be a specific musical genre whose musical features are also prominent in other (lament, working, wedding) song genres.

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მაგალითი 1.  
EXAMPLE 1.

ცხენს ი - ჯდა-ო      წმინ-და      გი - ო - რგი,      ლურ - ჯა - სა-ო,  
tskhens i - jda - o      tsmín - da      gi - o - rgi,      lur - ja - sa - o,

გა - ხე - ლე-ბულ - სა.      ცხენს ი - ჯდა - ო      წმინ-და  
ga - khe - le - bul - sa.      tskhens i - jda - o      wmin - da

გი - ო - რგი,      ლურ-ჯა - სა - ვო,      გა - ხე - ლე-ბულ - სა.  
gi - o - rgi,      lur - ja - sa - vo.      ga - khe - le - bul - sa.

მაგალითი 2.  
EXAMPLE 2.

I  
პირ - ვე - ლად - ო      ღმერ - თი      ვახ - სე - ნოთ,  
pir - ve - lad - o      ghmer - ti      vakh - se - not,

II  
მემ - რე      ბა - ტო - ნი - ო      ჩვე - ნი - ა.  
mem - re      ba - to - ni - o      chve - ni - a.

მაგალითი 3.  
EXAMPLE 3.

I  
ჯვა-რის      წი - ნა - სა      ჯვა-რი      წი - ნა - სა  
jva - ris      tsi - na - sa      jva - ri      tsi - na - sa

II  
ჯვა-რი      წი - ნა - სა      ჯვა-რი      წი - ნა - სა  
jva - ri      tsi - na - sa      jva - ri      tsi - na - sa



მაგალითი 4.  
 EXAMPLE 4.

I (სოლისტი) (solo) გუნდი (coro)

მო - დი, თუ მო - მა - ვა - ლი ხარ, მო - დი, თუ  
 mo - di, tu mo - ma - va - li khar, mo - di, tu

I

მო - მა - ვა - ლი ხარ, მო - მწეინ - და შე - ნი ლო - დი -  
 mo - ma - va - li khar, mo - mtsqin - da she - ni lo - di -

გუნდი

ნი, მო - მწეინ - და შე - ნი ლო - დი - ნი.  
 ni, mo - mtsqin - da she - ni lo - di - ni.

მაგალითი 5.  
 EXAMPLE 5.

და - ლა - ლე და - ლი და - ლა - ლე და - ლა - ლე და - ლი და - ლა -  
 da - la - le da - li da - la - le da - la - le da - li da - la -

3

ლე და - ლა - ლი და - ლი და - ლა - ლე ზე - ზეა - ო გა - ფრინ - და - უ - ლო  
 le da - la - li da - li da - la - le ze - zva - o ga - prin - da - u - lo

მაგალითი 6.  
 EXAMPLE 6.

I გუნდი (coro)

და - ლად თქვით, და - ლად, მხე - დრე - ბო, და - - -  
 da - lad tkvit, da - lad, mkhe - dre - bo, da - - -

I

ლა, და - - - - ლა  
 la, da - - - - la

გუნდი

ძნე - ლი - ა და - ლა - ო - ბა - ო და - - - -  
 dzne - li - a da - la - o - ba - o da - - - -

I

ლა, და - - - - ლა  
 la, da - - - - la

მაგალითი 7.  
EXAMPLE 7.

I I და II  
I and II

დღეს ამ დღე - ო - ბა ვი - სი - ა, დღეს ამ დღე - ო - ბა ვი - სი - ა,  
dghes am dghe - o - ba vi - si - a, dghes am dghe - o - ba vi - si - a,

I I და II

წმინ - დი - სი გი - ორ - გი - სი - ა, წმინ - დი - სი გი - ორ - გი - სი - ა,  
tsmín - di - sí gi - or - gi - sí - a, tsmín - di - sí gi - or - gi - sí - a,

მაგალითი 8.  
EXAMPLE 8.

I

ა - ოხ დი - დე - ბა<sup>5</sup> ღმე - რთა დი - დე - ბა,  
a - okh di - de - ba ghme - rtsa di - de - ba,

ა ხ დი - დე - ბა - ო ღმე - რთა და(დი) დი - დე - ბა -  
akh di - de - ba - o ghme - rtsa da (di) di - de - ba

მაგალითი 9.  
EXAMPLE 9.

I II

ჯვა - რი წი - ნა - სა ვო ჯვა - რი წი - ნა - სა ვო ჯვა - რი წი - ნა - სა ვო  
jva - ri tsi - na - sa vo jva - ri tsi - na - sa jva - ri tsi - na - sa vo

ჯვა - რის წი - ნა - სა ად - გა მხა - რე - სა - ო ად - გა მხა - რე - სა  
jva - ris tsi - na - sa ad - ga mkha - re - sa - o ad - ga mkha - re - sa

მეგობრობის 10.  
 EXAMPLE 10.

ჰა-ი, დი-დე-ბა და ნა-თლის-მცე-მელ - სა დი-დე-ბა და კვი-რე ხისს-შვი - ლსა  
 ha-i, di-de-ba da na-tlis-mce-mel-sa di-de-ba da kvi-re khtis-shvi-lsa

დი-დე-ბა და დი-დე-ბა ყვე-ლა წმი-ნდა - სა გო-გო-ყვა-ლეთ თქვე-ნი ლო - ბა  
 di-de-ba da di-de-ba qve-la tsmi-nda-sa go-go-qva-let tqve-ni lo-ba

მეგობრობის 11.  
 EXAMPLE 11.

I II

ქი - ზიყ ბო-ლო - ზე ბო - ლო-ზე ქი - ზიყ ბო - ლო - ზე ო-დო  
 ki - ziq bo-lo-ze bo-lo-ze ki-ziq bo-lo-ze o-do

ლო-ზე-ო ო  
 lo-ze-o o

ქი-ზი-ყ ბო-ლო - ზე ბო - ლო-ზე ქი - ზიყ ბო - ლო - ზე - ო  
 ki-ziq bo-lo-ze bo-lo-ze ki-ziq bo-lo-ze-o

მეგობრობის 12.  
 EXAMPLE 12.

ა - დაი ა - დაი ა - დაი ა - დაი  
 a-dai a-dai a-dai a-dai

და-დაი და-დაი და-დაი და-დაი  
 da-dai da-dai da-dai da-dai

ა - დაი ა - დაი ა - დაი  
 a-dai a-dai a-dai

და - დაი და - დაი და - დაი  
 da-dai da-dai da-dai



მაგალითი 13.  
EXAMPLE 13.

I

ჯვა-რის წი - ნა - სა ჰე ჯვა-რის წი - ნა - სა ჰე შე-მო-ვდგი  
jva - ris tsi na - sa he jva - ris tsi na - sa he she-mo - vdgi

II

შე - მო - ვდგი შე - ბი ჰე ერთ სა -  
she-mo - vdgi pe - khi he I ert sa -

I

II

სთა-უ - ღზე შა - ა - ბე - რე ერთ სა - სთა-უ - ღზე შა - ა - ბე - რე  
sta - u - lze sha - a - be - re ert sa - sta - u - lze sha - a - be - re

მაგალითი 14.  
EXAMPLE 14.

ახ, ღა-ზა-რე, ღა-ზა-რე, ცას ღრუ-ბე-ლი ა-ყა-რე,  
akh, la - za - re, la - za - re, cas ghru - be - li ah - qa - re,

ა - ღარ გვინ-და ცის ნა - მი, ღმერ - თო მო - გვე მზის თვა - ლი!  
a - ghar gvin - da cis na - mi, ghmer - to mo - gve mzis tva - li!

მაგალითი 15.  
EXAMPLE 15.

I

II

I ჰოი ჰოი  
hoi hoi

II

I ჰოი ჰოი  
hoi hoi

დი-დე-ბა და ღმერ-თსა და დი-დე (ბა) დი-დე - ბა და ღმერ-თსა და დი-დე (ბა) -  
di - de - ba da ghmer - tsa da di - de (ba) di - de - ba da ghmer - tsa da di - de (ba) -

მაგალითი 16.  
 EXAMPLE 16.

გლე - სამ და გლე - - - სამ სამ - გა - ლო, სამ - გა - ლო  
 gle - sam da gle - - - sam nam - ga - lo, nam - ga - lo

ჩე - მო რკი - ნა - ი, ქა - ხუ - რი - სა - - - ი.  
 che - mo rki - na - o, qa - su - ri - sa - - - o.

1.2.3. 4.

მაგალითი 17.  
 EXAMPLE 17.

ჰე შავ - ლეგ, შე - ნი შა - ვი ჩო - ხა, შავ - ლე -  
 he shav - leg, she - ni sha - vi cho - kha, shav - le -

გო. შა - ვათ შა - გი - ხა - მე - ბი - ა შავ - ლე - გო.  
 go. sha - vat sha - gi - kha - me - bi - a shav - le - go.

მაგალითი 18.  
 EXAMPLE 18.

ზე - მყრე - ლო, ზე - მყრე - ლო, ძირ - სა და ჩა - მო - სა - ყრე - ლო,  
 ze - mqre - lo, ze - mqre - lo, dzir - sa da cha - mo - sa - qre - lo,

თუ ჩა - მო ხვალ და ჩა - მო - დი თუ ა - რა და - ლით ჩა - მოგ - ყრი.  
 tu cha - mo - khval da cha - mo - di tu a - ra dza - lit cha - mog - qri.



მაგალითი 19.  
EXAMPLE 19.

I გუნდი I coro      II გუნდი II coro

ჰე მუ-მლი და მუ-ხა - ხა,      ჰე მუ-მლი და მუ-ხა - ხა,      ჰე  
he mu - mli da mu - kha - sa,      he mu - mli da mu - kha - sa,      he

მაგალითი 20.  
EXAMPLE 20.

I გუნდი I coro      II გუნდი II coro

ე, ა-რა (და) ღა-ლო და ა-რა-ლე ო      ა-რა (და) ღა-ლო და ა-რა-ლე ო  
e, a - ra (da) la - lo da a - ra - le o      a - ra (da) la - lo da a - ra - le o

მაგალითი 21.  
EXAMPLE 21.

წუ-თი-ხოფ-ლის სტუმ-რე-ბი ვართ, ჩვენ წა-ვალთ და სხვა დარ - ჩე - ბა, ჰე  
tsu - ti - sop - lis stum - re - bi vart, chven tsa - valt da skhva dar - che - ba, he

ვახ-ტანგ მე-ფე დმერთს უე-ვარ-და, შენ კი გე-ნაც ვა-ლე ჰე-ი და.  
vakh-tang me-pe ghmerts uq - var - da, shen ki ge - nac va - le he - i da.

ჰარი და ჰარი-ლო  
ha - ri da ha - ra - lo

მბგალოთი 22.  
 EXAMPLE 22.

ჰეი, ვი-სი-ა, ვი-სი-ა, კა-ლი ლა-მა-ზი, ჰეი,  
 hei, vi-si-a, vi-si-a, ka-li la-ma-zi, ho,

ჰეი, ახ-ლა კი შე-მო-უ-ა-როთ, ჰეი, ჰეი,  
 hei, akh-la ki she-mo-u-a-rot, ho, ho,