



## **CALL FOR PAPERS**

### **THE 9<sup>th</sup> INTERNATIONAL SYMPOSIUM ON TRADITIONAL POLYPHONY**

**30 October – 3 November, 2018, Tbilisi, Georgia**

International Research Center for Traditional Polyphony of Vano Sarajishvili Tbilisi State Conservatoire and the International Centre for Georgian Folk Song are pleased to announce that the scholars working on the problems of polyphony are invited to participate in the 9<sup>th</sup> International Symposium on Traditional Polyphony, on 30 October – 3 November, 2018, in Tbilisi, Georgia.

One of the features of the symposium is the diversity of themes, which is allowed by the interdisciplinary character of ethnomusicology.

Official languages of the Symposium are English and Georgian. All the papers will be published after the symposium in both English and Georgian.

Complete information including the history of previous symposia, information on the participants, contents of bilingual books of proceedings with the full texts of all symposium papers and the International Research Center for Traditional Polyphony of Tbilisi State Conservatoire is provided at the [Web Site](#)

#### **Topics of the Symposium:**

The participants are encouraged to submit abstracts on all aspects of traditional polyphony. The submitted papers will be grouped according to the problems discussed in them and will be presented at the corresponding session. This will allow to better cover the wide range of issues of polyphony.



Alongside the traditional themes, we would like to introduce a special new theme for the 9<sup>th</sup> symposium:

### **Polyphony in Historical Perspective: Dynamics of Stability and Change of Polyphonic Cultures**

As any cultural phenomenon that is transmitted orally, traditional polyphonic culture is in a constant and complex process of change. We are going to look at various aspects of these changes, from micro changes of a same performer singing versions of the same song, to the long-running changes in polyphonic traditions, through the migration processes or when they clash with other traditions. Can we work out what is stable and what is mobile? Can we predict, based on our historical knowledge, the future ways of development of polyphonic traditions? This topic is at the crossroads of historical musicology and analyses of the elements of musical language of polyphonic traditions.

#### **The other themes are:**

##### **1. General Theory and Musical-Aesthetic Aspects of Polyphony**

This topic considers wide range of general problems of polyphony, characteristic of contemporary cultural anthropology.

##### **2. Regional Styles and Musical Language of Traditional Polyphony**

This theme unites wide range of regional studies of the polyphonic singing styles of huge regions as well as in-depths studies of a small region, ethnic minority, or even a village.

##### **3. Comparative Study of Traditional Polyphony**

It is impossible to have a comprehensive understanding of the phenomenon of traditional polyphony without comparative approach. We suggest scholars to work on the development of new methodologies in this direction.

##### **4. Sociological Aspects of Traditional Polyphony: Performers and Listeners; Gender, Age, Identity, Social Class and the Media**

Wide range of topic on different aspects of traditional community's social life is covered under this theme. These problems will be viewed in contemporary life and from the historical perspectives.

##### **5. Polyphony in Secular and Sacred Music**



Interaction between traditional polyphony and early forms of professional polyphony in various European countries are the main topics of this theme, although the papers dedicated to other regions and time span are also welcome.

## **6. Traditional Instrumental Polyphony**

Although central topic of the symposium is vocal polyphony, different aspects of the interaction of vocal and instrumental polyphony might be discussed under this theme.

## **7. Traditional Polyphony and Traditional Dance**

In many cultures singing and dancing are intimately connected. Dance is particularly closely related to specific dance forms (for example, round dance), affecting each other's rhythmic, and emotional development.

## **8. Polyphony and Monophony: Is There Border Between Them?**

Let us discuss what we mean under the terms "Polyphony" and "Monophony". Is unison and heterophonic singing, or overtone singing polyphony or monophony? Are there any "purely polyphonic" or "purely monophonic" cultures in the world?

## **9. Historical Sources of Polyphony**

From Sumerian and Hurrian hymns to the Medieval European manuscripts and later, polyphony is an important part of historical sources about music of different epochs and different regions. What do we learn from these sources?

## **10. Traditional Polyphony and Popular Musical Genres**

We suggest discussing the "long and winding road" from traditional forms of polyphonic singing to the "Europeanized" forms of contemporary urban polyphonic singing traditions and the polyphony in contemporary pop- and rock- music.

## **11. Is Polyphonic Singing a Uniquely Human Phenomenon? – Duet Singing and Choruses in Animal Societies**

Some animal species (ranging from whales and apes to birds) use interesting forms of duet singing and choruses in their social life. Could the studies of animal duets and choruses provide an evolutionary model for our understanding of the origins of human polyphony?

## **12. World Music and Traditional Polyphony**

"World Music" expresses the aspiration towards the harmonization of different cultures. The idea of "Global Village" testifies to the universal character of music. Interested people study traditional singing on the spot; traditional singers are invited to teach in other countries. What is lost or gained in this process?



### **Round table: “Polyphony and Mountains”**

It is widely known that many polyphonic cultures of the world are found in mountain ranges. Virtually all the mountain ranges (Alps, Balkans, Pyrenees, Caucasus, Himalayas, Andes) host polyphonic traditions. This interesting fact leads to many intriguing and interrelated questions: are there any uniting features between the vocal polyphony of mountain peoples? Do mountains work as a factor for the genesis of vocal polyphony, or the survival factor of vocal polyphony through geographic isolation? Do migrating mountaineers spread polyphony to other, non-mountainous regions? Discussing these and many other scholarly questions requires comparative perspective, but Round Table is also open for non-comparative approaches on the polyphony of mountain peoples, cases of various mountain peoples from various, social, cultural, anthropological and other points of view.

### **Proposals**

The Program Committee encourages the submission of individual, panel, poster and roundtable proposals:

- Individual paper will be allotted up to 20 minutes followed by 10 minutes for questions and discussion;
- Panel presentation includes two or three papers, 20 minutes each, followed by 10 minutes discussion;
- The poster presenters will be allotted 10 minutes for presentation in the Power Point format and 5 minutes for discussion; Poster presenters are kindly requested to bring prepared 80 wide x 100 tall poster to the conference;
- About 2-hour-long Round table session includes not more than four presenters (10 minutes each). The audience is encouraged to participate in the discussion.

### **Abstracts, CVs and full papers**

Abstracts and short CVs – both texts no more than 1800 characters (both should be inserted in the [on-line registration](#) form).

The full texts – maximum 7 pages, font size 12, spacing 1.5.

### **On-line Registration**

[On-line registration](#) (Name, Surname, Country, Organization, Position, Email, Title of article, Abstract and short Bio) is obligatory for the participation in the symposium.



## **TIMELINE**

The deadline for [on-line registration](#): 15 May, 2018

Notification of the Acceptance: 01 June, 2018

Deadline for submission of full text of papers with the consideration of the time for translation - 01 August, 2018.

## **Registration fee**

For scholars - 80 USD

For student - 30 USD

## **Accommodation, transportation, cultural program**

All the cost of accommodation, the transfer from Tbilisi International Airport – hotel – Tbilisi International Airport, as well as cultural program and workshops will be borne by the Organizing Committee of the Symposium.

The Organizing Committee of the Symposium plans a day of cultural program for the Symposium participants. Cultural program includes sightseeing one of Georgia's regions.

*The Tbilisi International Symposium is not only a scholarly discussion of the problems of folk multi-part singing, but is accompanied by a wide spectrum of polyphonic music from Georgia and elsewhere. We expect that, as always, a number of ensembles from around the world will present polyphonic singing during the symposium.*

## **Program Committee**

Dr. Rusudan Tsurtsumia (Georgia)

Dr. Joseph Jordania (Australia/Georgia)

Dr. Izaly Zemtsovsky (USA/Russia)

Dr. Ninio Makharadze

Dr. Nino Tsitsishvili (Australia/Georgia)

Dr. Daiva Rachiunaite-Vichiniene (Lithuania)

## **Weather in Georgia**

Georgia has mild climate, similar to Mediterranean countries. Temperature in the end of October and beginning of November ranges between +10C to +15C.



## **Post-Symposium Trip to Georgian regions**

During past several symposia a new informal tradition had been established.

A group of foreign singers of Georgian songs, together with scholars from various countries, visit rural regions of Georgia. They live in the families of traditional singers for several days, learn traditional polyphonic songs from them and visit the sights and historical monuments. Initially the trip took a week, and it was to Svaneti only (Georgia's most mountainous region). In 2016 the trip grew larger and 11-day-trip included a visit to Samegrelo as well. It was decided that 2018 trip will be even longer (17 days). Apart from Svaneti and Samegrelo, we will visit Achara as well. Please mind that this time it will be a post symposium (not pre-symposium) trip.

If you have time and are interested to take part in this post-symposium trip, please let us know about your interest (better beforehand, but you can finalize your plans in the final months before the symposium as well). We usually have from 25 to 35 participants.

**DATES:** The group will be leaving Tbilisi early morning on November 5, and will be back to Tbilisi in the evening November 22. Participants with time constraints can join the trip later, or leave earlier.

**FEES:** The fee for the entire 17-day trip is 850 USD per person. The fee covers everything: all transportation, accommodation, food, workshops with traditional singers, visits to glaciers and museums). Those who plan to join the trip for a shorter time, will need to pay according to the number of the days (each day is 50 dollars for a person).

**WHAT TO TAKE:** Hiking boots and warm cloths. In Svaneti we expect snow and mild freezing temperatures. There is no need to take sleeping bags, as you will be sleeping in houses with toilets and showers.

**WHO TO CONTACT:** If you are interested to join the post-symposium trip to three Georgian regions, contact Joseph Jordania (see his email above).

## **Contact Information for Symposium Participants**

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Dr. Joseph Jordania, E-mail: [josephjordania@yahoo.com.au](mailto:josephjordania@yahoo.com.au)