

A new archive of multichannel-multimedia field recordings of traditional Georgian singing, praying, and lamenting with special emphasis on Svaneti

Frank Scherbaum and Nana Mzhavanadze

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Introduction

During the summer of 2016, we performed a field expedition (focused on Svaneti but including also other regions in Georgia) to document traditional Georgian singing, praying, and lamenting in a technically new way. With the present archive, we want to share these recordings with the public for research, education and other non-commercial uses. The archive contains a systematic collection of Svan music (Upper Svaneti). It is unique in that it was collected using a recording strategy which according to our knowledge has never before been systematically employed in ethnomusicological field work:

All the recordings were done as multichannel-multimedia recordings in which a high resolution (4K) video stream is combined with a stream of 3-channel headset microphone recordings (one for each voice group), a stream of 3-channel larynx microphone recordings (one for each voice group as well), and a conventional stereo recording.

As Scherbaum et al. (2015) have demonstrated, larynx microphone recordings allow the undistorted documentation of the contribution of each singer while all of them are singing together in their natural context. Secondly, they contain essential information of a singer's voice regarding pitch, intonation, timbre and voice intensity which allow the application of computer based ways to document and analyse oral tradition vocal music in new ways, e. g. to perform computerised pitch-analysis techniques to document the pitch tracks (including the microtonal structure), to study the pitch inventory and scales used and the interaction between singers (Scherbaum, 2016).

We hope that this recording strategy will make the archive useful in many different ways, including e. g. descriptive analysis based on the video and classical audio recordings, the analysis of intonation and singing styles, the analysis of tunings and interaction between singers based on the larynx microphone recordings, as well as to the application of numerical MIR techniques, just to name a few.

Data collection and processing

Recording Locations

The field recordings were done in 25 recording sessions spread over the summer months (July - September) of 2016. The recording locations are shown in Fig. 1.

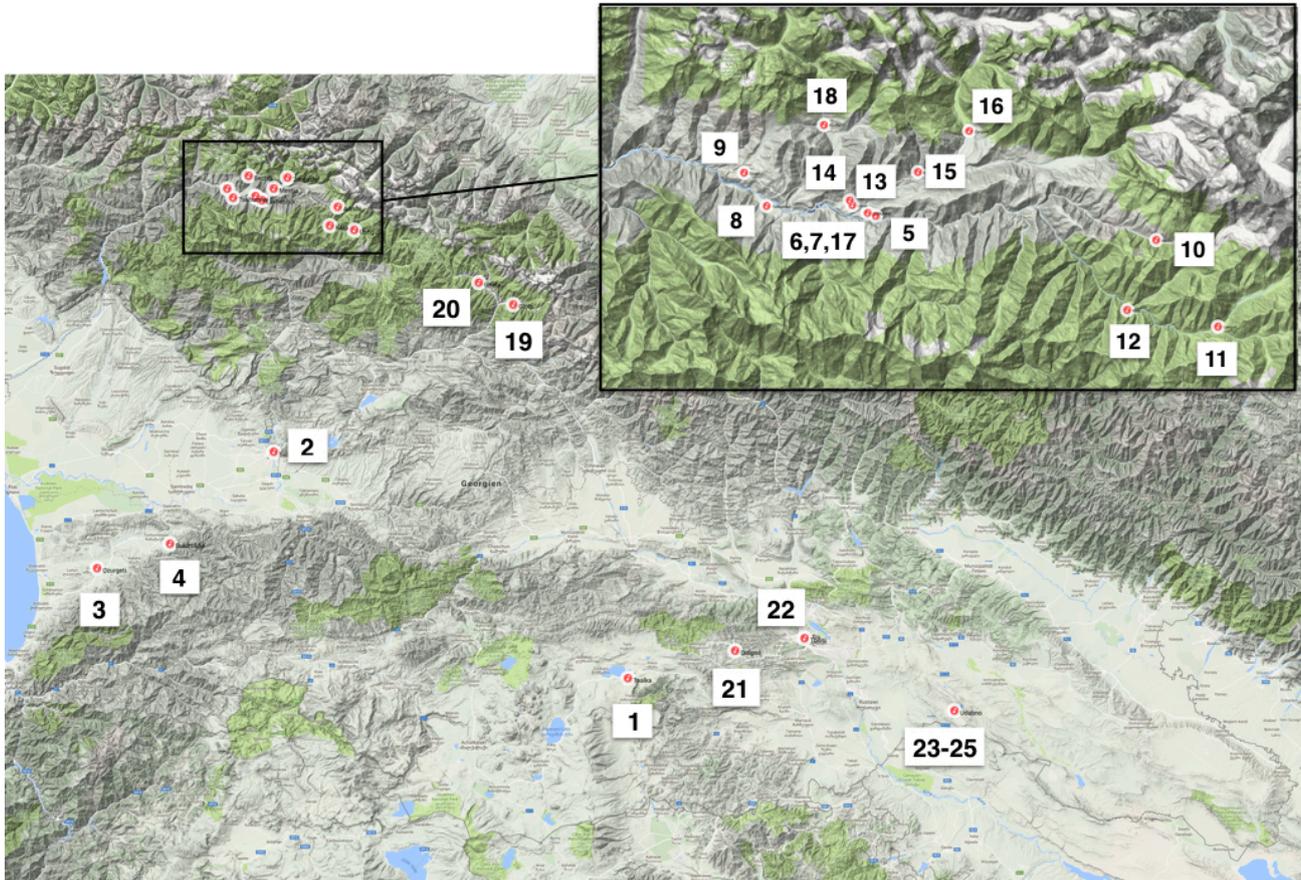


Figure 1. Locations of the 25 recording sessions. The numbers of the recording session correspond to the recording session notes in the appendix.

Since our emphasis was on (Upper) Svaneti, the vast majority of the recording sessions involved Svan singers or people performing Svan prayers, either in Svaneti or in Svan settlements outside Svaneti (Didgori, Tsalka, and Udabno). In sessions 3 and 4 we recorded two groups of Gurian singers (*Shalva Chemo* and *Amaghleba* in Ozurgeti and Bukitsikhe, respectively), while in session 22 in Tbilisi we used the opportunity to record singers from a women's group of ethnomusicologists (*Mzetamze*) to perform songs from various regions. In addition, we recorded singers in the villages of Glola and Ghebi in the upper part of the Rioni river valley (which now belongs to Racha). In former days, this region used to be part of Svaneti as well.

Recorded Singers

Figure 2 show a collage of the recorded singers. Photographs from the individual recordings sessions can be found with the additional material provided in the archive.



Figure 2. Collage of the recorded singers.

Recording equipment and processing

Our standard recording setup consisted of three DPA 4066-F headset microphones and three (modified) Albrecht AE 38 S2 larynx microphones (one set of headset/larynx for each singer), which were simultaneously recorded using a Zoom F8 field recorder. In addition, we recorded each group of singers as a whole with an Olympus LS5 portable stereo recorder. Each session was also documented by video in 4 K resolution using a Sony AX 100 video camera. The corresponding audio signal was either recorded by the internal stereo microphone (in cases of small rooms) or with a Sony XLR-K2M directional microphone (in cases where the camera was placed at larger distances from the singers). In addition, still photos and occasionally short videos were taken with a Sony HX90 camera and an iPhone 6 and a Zoom Q4 video camera was occasionally used for interviews.

For each channel group, tracks of similar length were manually cut and saved to disc in files for which the filenames indicate the song name, the location of the recording, the ensemble or group of singers, the recording date, and the media type. In this context, the naming convention used is described in appendix A.

For each song, the audio and video channels were processed separately for

- the group of larynx and headset channels recorded by the Zoom F8 recorder,
- the Olympus stereo channel and
- the video channel.

For further processing it needs to be noted that the Olympus stereo channel and the audio track of the video channel are **not synchronized** with the channels recorded with the Zoom F8 recorder. If desired, such a synchronization can be achieved by further processing with special synchronization software (e. g. PluralEyes, <https://www.redgiant.com/products/pluraleyes/>).

Archive content

Archive description file

The archive consists of two distinct parts, one containing all song related media files while the second one contains media and descriptive material related to the individual recording sessions. The complete list of recordings (stored in the song related archive) can be constructed from the archive description file **archivedescriptionFinal_V1.xls** which contains all the information necessary to identify individual tracks from the song related media directory. The format of this file is given in appendix A.

In total, the archive contains 1444 files (tracks) of different media types (video, audio, and larynx microphone recordings, as described in appendix A. This belong to 216 different „recordings“. Among them are 37 recordings of prayers and 11 recordings of funeral songs (*Zari*). The rest is referred to below as songs (in a very general sense).

Songs

Table 1 gives the list of the recorded song names together with a short genre description and the number of the recording sessions (corresponding to the numbering in appendix C) during which the recordings were made. Appendix D shows the available media files, listed according to sessions. It can be seen that some of the songs were recorded several times by different ensembles, e. g. *Kriste Aghsdga* and *Jragish* five times, *Vitsbil-Matsbil*, *Tsmindao Ghmerto* (Version 1, the funeral version) and *Dale Kojas* four times. Overall, the distribution of genres of the recorded songs is quite diverse as can be seen from column 3 of Table1.

#	Name	Genre	Recording session
1	Aba Darujan	Love song	3
2	Adai Juqva	Historical Ballad	17
3	Adila Alipasha	Historical song with Jodle	4
4	Baghaishvili Perisa	Historical ballad	19
5	Bail Betkil	Mythological ballad	17
6	Barbal Dolash	Ritual hymn	{ 17, 24}
7	Batonebis Mamidasa	Healing song	20
8	Batonebis Nanina	Healing song	22
9	Baxtrionidan Gitskerdi	Dance song	22
10	Betkil	Unspecified ballad	18
11	Biba	Humorous song	15
12	Bimrzela	Historical Ballad	18
13	Chamodiodnen Ghebis Kalebi	Historical ballad	20
14	Cheqasio Ramsa	Round dance ballad	18
15	Chven Mshvidoba	Table song	{ 3, 3}
16	City Song Potpouri	City song	22
17	Dale Kojas	Mythological ballad	{ 1, 18, 21, 24}
18	Dalie	Table song	20
19	Dalis Nana	Cradle song	6
20	Diadeb	Ritual chant	7
21	Diash Darjul	Mourning song	23
22	Dideba	Ritual hymn	22
23	Didebata	Round dance sacred song	{ 18, 23}
24	Elia Lrde	Ritual hymn	{ 9, 17, 15}
25	Gaul Gavkhe	Historical round dance ballad	14
26	Ghebi Anthem	Modern patriotic song	20
27	Gheburi Maqruli	Wedding song	20
28	Gheburi Mravalzhamieri	Table song	20
29	Gikharoden Sdzalo Usdzloo	Church chant	20
30	Ia Patnepi	Healing song	22
31	Iav Kalti	Round dance ritual song	17
32	Iavnana	Cradle song	20
33	Indi- Mindi	Complex polyphonic song	4
34	Irinola	Lyrical ballad	{ 6, 23}
35	Jamata	Historical ballad	20
36	Jragish	Ritual hymn	{ 14, 1, 9, 17, 21}
37	Kalov Da	Love song	18
38	Kalsa Da Visme	Round dance ballad	19
39	Kaltid	Ritual hymn	{ 9, 17, 15}
40	Kartlis Mindorsa	Round dance song	19
41	Khairili	Table song	7
42	Khareba Samta Dzmata	Round dance ballad	19
43	Khertlis Naduri	Work song	22
44	Khevsuretian Nana	Cradle song	22
45	Kldeman Gasdzaxa Kldesao	Hunter's ballad	20
46	Kojre Makhvshi	Modern heroic song	{ 16, 21}
47	Kriste Aghsdga	Christian Hymn	{ 1, 20, 19, 17, 21}
48	Kviria	Ritual mourning hymn	15
49	Kviriola	Ritual hymn	9
50	Lagusheda	Round dance sacred song	{ 18, 23}
51	Latali Hymn Diadeb Tune	Hymn	7
52	Latral – Tskhmral	Hymn	{ 17, 7}
53	Lazare	Ritual womens song	22
54	Lazghvash	Sacred ritual song	{ 14, 18, 21}
55	Lile	Ritual hymn	{ 17, 21, 23}
56	Lushnu	Solo tune	18
57	Maghla Mtas Modga	Dance song	20

Table 1. List of recorded songs, genre and number of the recording session(s) at which the song was recorded (corresponding to appendix C).

#	Name	Genre	Recording session
58	Maqruli Lakhushdi	Wedding song	17
59	Maqruli Latali1	Wedding song	18
60	Maqruli Latali2	Wedding song	18
61	Mariam Wailing	Wailing	19
62	Maspindzelsa	Table song	3
63	Mekhviash Mechidedesh	Lyrical song	8
64	Me Mashin Mogagondebi	Lyrical lament	19
65	Me Rustveli	Table song	{ 3, 3, 3}
66	Mgzavruli	Travel song	17
67	Mindvrad Dagicher Pepelas	Modern song	18
68	Mirangula	Mourning song	{ 6, 8}
69	Mrevalo	Mourning song	3
70	Murza I Beksil	Round dance historical ballad	{ 14, 21}
71	Nai Nai	Cradle song	22
72	Nanila	Cradle song	{ 2, 6}
73	Nanila Nanaila	Cradle song	6
74	Nardanina	Love song	22
75	Nomjzharekh Mesaqanielas	Humorous song	17
76	Obol Ro Daibadeba	Lyrical song	22
77	Oiamini	Table song	7
78	Pirvelsaqmoni Vqopilvart	Historical ballad	20
79	Qansav Qipiane	Round dance historical ballad	{ 21, 23, 25}
80	Qurshao Shao	Hunter's ballad	20
81	Rashovda	Dance song	20
82	Reeli	Historical ballad	17
83	Reri Otsamio	Historical ballad	14
84	Riho	Ritual hymn	{ 2, 17, 15}
85	Rostom Chabik	Historical ballad	25
86	Sadam	Ritual hymn	{ 9, 17}
87	Sebro Sebro	Humorous song	18
88	Shairi Betkil	Hunter's ballad	{ 2, 6, 6}
89	Shairi Bimrzela	Historical ballad	{ 9, 17, 18}
90	Shekhe Abram	Hymn	9
91	Shen Khar Venakhi Guruli	Church chant	{ 4, 3}
92	Shgarida	Epic round dance song	9
93	Shishada	Round dance ballad	14
94	Simghera Dodukze	Historical ballad	20
95	Simghera Mikheil Khergianze	Modern song	8
96	Simghera Stalinze	Modern song	8
97	Simghera Svanetze1	Modern song	8
98	Simghera Svanetze2	Modern song	8
99	Sozar Tsioq	Historical ballad	17
100	Supris Khelkhvavi	Table song	3
101	Tamar Dedpal	Round dance historical ballad	{ 14, 23}
102	Tatuki	Historical ballad	19
103	Tskhau Krisdeesh	Ritual hymn	{ 1, 17}
104	Tsmindao Ghmerto V1	Orthodox church hymn	{ 1, 17, 5, 21}
105	Tsmindao Ghmerto V2	Orthodox church hymn	17
106	Tushuri Tirili	Mourning song	22
107	Upalo Shegvitsqalen	Orthodox church hymn	{ 17, 5}
108	Utsinares	Lyrical song	3
109	Vitsbil – Matsbil	Heroic ballad	{ 14, 6, 21, 24}
110	Weeping	Lament	13
111	Zhareda	Historical ballad	{ 2, 2, 2}
112	Zharewoda Imzuiwo Ralekha	Historical ballad	{ 18, 18}
113	Zhuzhuna	Dance song	{ 19, 19}
114	Zruni	Mourning song	19

Table 1 continued. List of recorded songs, genre and number of the recording session(s) at which the song was recorded (corresponding to appendix C).

The number of songs per genre largely varies as can be seen from the pie chart in Figure 3. Ritual hymns and historical ballads alone already make up one quarter of the song inventory. Another quarter consists of table songs, church hymns, cradle songs, round dance historical ballads, mourning songs and dance songs.

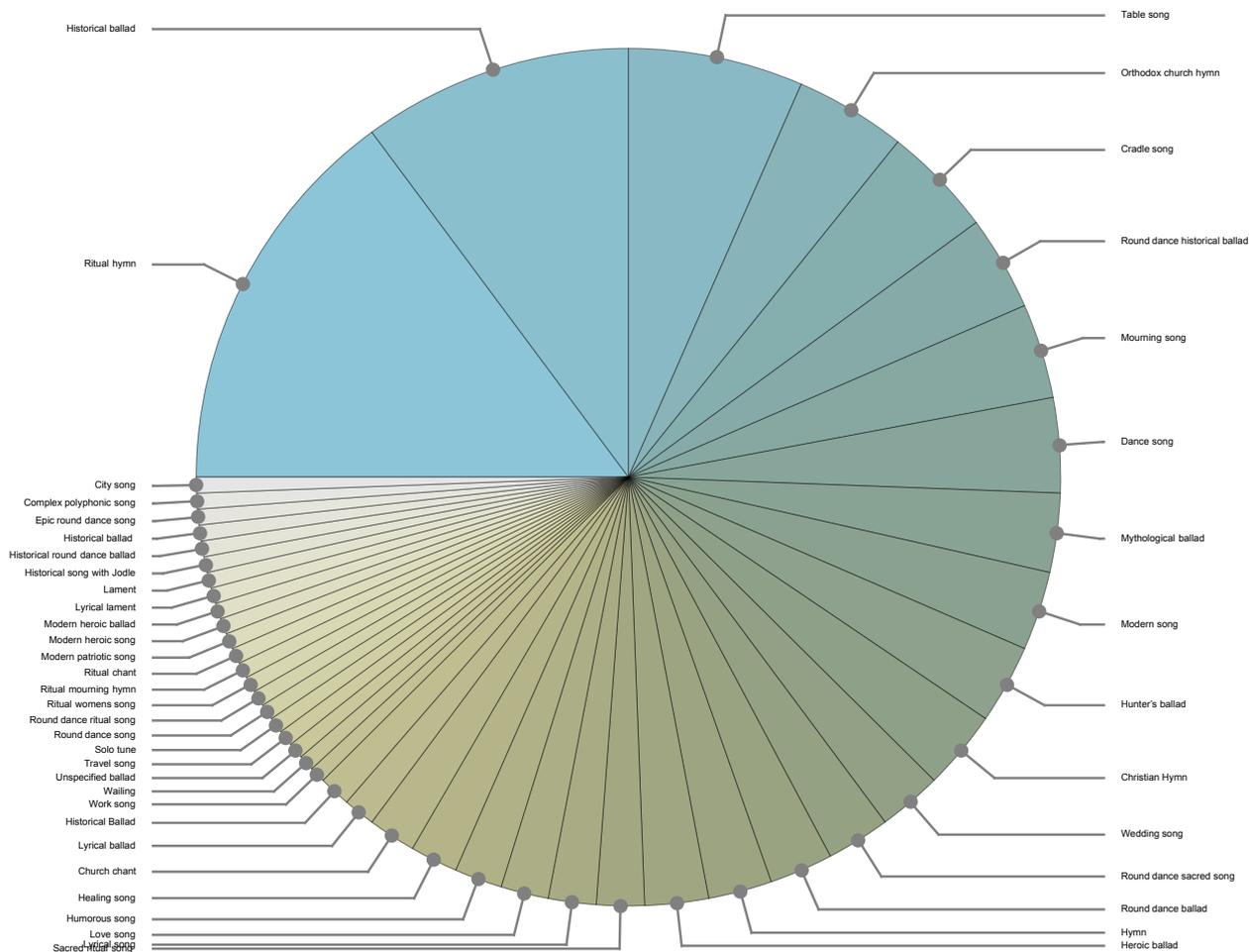


Figure 3. Overview of the genres of the recorded songs.

Zari

The 11 recordings of funeral „songs“ were made in different contexts. Four of them were recorded during actual funerals (session numbers 12 and 13 in Kala and Latali, respectively) while the rest were „performed“ during conventional recording sessions.

#	Name	Genre	Recording session
1	Zari Kala	Zari	12
2	Zari Latali	Zari	{ 13, 24}
3	Zari Lenjeri	Zari	15
4	Zari Lower Bal	Zari	{ 9, 13, 21}
5	Zari Mestia	Zari	{ 16, 16}
6	Zari Ushguli	Zari	{ 12, 24}

Table 2. List of recorded *Zari*. The number of the recording session(s) corresponds to appendix C.

Prayers

Similar to *Zari*, the recordings of the prayers were made in different contexts. Some of them were recorded during festivals in or in front of chapels and churches (session numbers 5, 10, 11) while the rest were „performed“ during conventional recording sessions.

#	Name	Genre	Recording session
1	Group Prayer Adishi	Prayer	15 different takes from session 10
2	Group Prayer Becho	Prayer	14
3	Group Prayer Etseri	Prayer	9
4	Group Prayer Tanghili	Prayer	{ 17, 11 different takes from session 5}
5	Group Prayer Udabno	Prayer	2 different takes from session 24
6	Prayer With Goat	Prayer	10
7	Solo Prayer Tskhumari	Prayer	8
8	Solo Prayer Ushguli	Prayer	4 different takes from session 11

Table 3. List of recorded prayers. The number of the recording session(s) corresponds to appendix C.

Acknowledgements

First and foremost, our gratitude goes to all the people who shared their cultural treasures with us and allowed us to be part of and record their rituals. We are immensely indebted to Levan (Leo) Khijakaze without whom the field expedition would not have been possible in its present form. The project has also been helped by many people who supported us in different ways in particular helping us with establishing contacts with some of the singers. In alphabetical order these are the Chamgeliani family in Lakhushdi, Malkhaz Erkvandze, and Tornike Skhiereli. Didi madloba to all of you.

References

Scherbaum, F., Loos, W., Kane, F., & Vollmer, D. (2015). Body vibrations as source of information for the analysis of polyphonic vocal music. In *Proceedings of the 5th International Workshop on Folk Music Analysis*, June 10-12, 2015, University Pierre and Marie Curie, Paris, France (Vol. 5, pp. 89–93).

Scherbaum, F. (2016). On the benefit of larynx-microphone field recordings for the documentation and analysis of polyphonic vocal music. *Proc. of the 6th International Workshop Folk Music Analysis*, 15 - 17 June, Dublin/Ireland, 80–87.

Final note

The transcription of Georgian words (names, places, etc.) is according to the English language.

Appendix A: Format of archive description file

Column 1: Media file name following the naming convention described in Appendix B.

Column 2: File type, either Audio or Video.

Column 3: Recorder type (one of the following types):

VSOAX4: Video from Sony AX100 in 4K resolution

VSOAXH: Video from Sony AX100 in HD resolution

VZOQ4H: Video from Zoom Q4 in HD resolution

VSOHX4: Video from Sony HX90 in 4K resolution

AOLS5S: Audio from Olympus LS5 recorder in stereo

ASOAXS: Audio from microphone used with Sony AX100 video recorder in stereo

ASOAXM: Audio from internal microphone of Sony AX100 video recorder in mono

Not used AZOQ4S: Audio from Zoom Q4 stereo

AHDS1M: Audio from DPA headset microphone channel 1 in mono

AHDS2M: Audio from DPA headset microphone channel 2 in mono

AHDS3M: Audio from DPA headset microphone channel 3 in mono

ALRX1M: Audio from Albrecht larynx microphone track 1 in mono

ALRX2M: Audio from Albrecht larynx microphone track 2 in mono

ALRX3M: Audio from Albrecht larynx microphone track 3 in mono

ALRX4M: Audio from Albrecht larynx microphone track 4 in mono

Column 4: Song name.

Column 5: Recording location identifier.

Column 6: Ensemble identifier.

Column 7: Description of the type of song.

Column 8: Simplified genre label to identify particular songs. Please be aware that these labels are very rough and can carry large amounts of uncertainties.

Column 9: Number of recording session corresponding to the numbering in Appendix C.

Column 10: Date of recording session

Appendix B: Naming convention for media files

Each file name is of the form:

SongNameID_LocationNameID_EnsembleNameID_Date_RecorderType.MediaTypeExtension

SongNameID:

This is usually the name of the song name with white spaces removed e. g. BatonebisNanina for the song *Batonebis Nanina*. In order to reconstruct the song name as word list, one simply has to insert a blank in front of each of the upper case letters in the string.

LocationNameID:

As for the song names, the location identifier does not contain white spaces. In addition, In order to reconstruct the location name as word list, one simply has to insert a blank in front of each of the upper case letters in the string. One should also notice that the location identifiers should be seen as category labels, not as geographical entities which are always given with the same precision. Usually they refer to the community in which the recording was done (e. g. Ienashi village and Leshgvani village are both labelled as Latali) , in some cases, however, to the hamlet (e. g. in the case of Lakhushdi).

EnsembleNameID:

As for the song names, the ensemble identifier does not contain white spaces. In order to reconstruct the ensemble name as word list, one simply has to insert a blank in front of each of the upper case letters in the string. Similar to the recording location name, they should be seen as category labels which serve the purpose to separate different groups of singers, the names of which can only be found from the information in the appendix A. Depending on how closely we knew the singers we would use their first names (e. g. MuradGigoGivi for Murad Pitskhelani, Gigo Chamgeliani and Givi Pirtskhelani from Lakhushdi) while in the case of ensembles with a name (e. g. *Mzetamze*) we used that. In other case when different, sometimes unknown singers were recorded, we used the label Adishi people. This should not be seen as reflecting different degrees of respect!

RecorderType (one of the following types):

Recorder type according to the naming convention described in Appendix A.

Date:

YYYYMMDD

EnsembleName:

Identifier of singer(s). Sometimes the name of group, sometimes a generic reference to people from a particular location (e. g. Becho people) in cases where people only got together for the occasion of the recording session.

MediaTypeExtension:

.wav: wave audio format

.mov: Quicktime video format

Example:

TsmindaoGhmertoV1_LakushdiTanghili_MuradGigoRomeo_20160725_VSO4.mov
TsmindaoGhmertoV1_LakushdiTanghili_MuradGigoRomeo_20160725_AOLS.wav
TsmindaoGhmertoV1_LakushdiTanghili_MuradGigoRomeo_20160725_AH1M.wav
TsmindaoGhmertoV1_LakushdiTanghili_MuradGigoRomeo_20160725_AH2M.wav
TsmindaoGhmertoV1_LakushdiTanghili_MuradGigoRomeo_20160725_AH3M.wav
TsmindaoGhmertoV1_LakushdiTanghili_MuradGigoRomeo_20160725_AL1M.wav
TsmindaoGhmertoV1_LakushdiTanghili_MuradGigoRomeo_20160725_AL2M.wav
TsmindaoGhmertoV1_LakushdiTanghili_MuradGigoRomeo_20160725_AL3M.wav

Appendix C: Recording session notes

Session # 1

Date: 2016, July 7

DateID: 20160707

Location: Village of Didgori in the Orbeti Community of the Tetrtskaro district

LocID: Didgori

Name of ensemble: Didgori

NameID: Didgori

The ensemble members (as most of the villagers) moved in Didgori from Tskhumari and Etseri villages (Upper Svaneti) in 1990. Choir leader is Joto Arghvliani, 89. The choir was set up in 2014 and consists of 8 people.

Performers:

1. Joto Arghvliani, 89 (from Vill., Tskhumari, moved in Didgori in 1990)
2. Nugzar Gerliani, 71 (from vill. Etseri, moved in Didgori in 1990)
3. Valeri Saghliani, 67 (from Vill. Tskhumari, moved in Didgori in 1990)
4. Shalva Arghvliani, 79 (forcibly displaced from Sokhumi after the war in Abkhazia; moved in Didgori 1992; originally from Vill. Tskhumari)
5. Pridon Saghliani, 65 (from vill. Tskhumari in Didgori in 1990)
6. Ivane Goshuani, 62 (from vill. Tskhumari in Didgori 1990)
7. Vanda Saghliani, 38 (from vill. Tskhumari in Didgori in 1990)

Songs (recorded with full equipment):

1. Jgragish
2. Dale Kojas
3. Tskhau Krisdeesh
4. Tsmi(n)dao Ghmerto
5. Kriste Agh(s)dga

Additional material:

As descriptive materials, we have added photos taken during the recording session and after from the village of Didgori (Sony HX90). In addition, we included three unprocessed videos in HD resolution (Sony AX100 HD) which contain recordings of the following songs (only video) sung by the whole group.

1. Jgragish
2. Didebata
3. Tskhau Krisdeesh
4. Riho
5. Lazhghvash
6. Dale Kojas Khelghvazhale

7. Vitsbil-Matsbil
8. Sakartvelos Shesadari (a modern song in Georgian language)

Finally, we included unprocessed spontaneously taken video material (Zoom Q4) from some interviews of the singers and from during the supra, organised by the hosts after the session.

Notes:

We included the letter 'n' in the song name for *Tsmindao Ghmerto* because Svans clearly articulate this sound, although in some versions of the song from other parts of Georgia as well as from church equivalents of the song, sometimes is spelled without 'n'. Similarly to the word "tsmindao", we have spelled the word "aghsdga" with 's' since Svans articulate this sound with distinction. However, the correct form of the word is believed to be "aghdga" (without 's').

The names of the voices as said by the choir members: Mbne (who starts), Mech'em (who follows), Ban (Bass).

Joto Arghvliani says that the hymns are not allowed to be changed and altered. He obviously means the textual side of the songs because the music wise the hymns sung by them are pretty much the same as other versions. He claims that Latali people don't sing *Tskhau Krisdeesh* and *Didebata* correctly. He also says that *Lile* is the hymn to father God (Great God) and not to the Sun as it is believed by many and that it is a mistake to relate it to the Sun.

Session # 2

Date: 2016, July 10

DateID: 20160710

Location: Kutaisi

LocID: Kutaisi

Name of singer: Ruben Charkviani

NameID: RubenCharkviani

Singers:

1. Ruben Charkviani

Songs:

1. Riho (middle)
2. Short attempt to sing top voice of Riho but then giving up
3. Nanila
4. Zhareda (middle).
5. Zhareda (Base)
6. Zhareda (Top)
7. Shairi Betkan (middle)

Additional material:

As descriptive materials, we have added photos taken during the recording session (Sony HX90). In addition, we included video material from the interview with the singer (Zoom Q4).

Notes:

We met here Ruben Charkviani (at his daughter's house), 72. He just had an eye surgery and was wearing protective sun glasses. He had moved to Kutaisi from the village of Chvibiani, Ushguli community (Upper Svaneti) in 1972. Since he was from a big family with many siblings, the father advised him (as the youngest of the brothers) to move down to the city. He was 27 when he moved to Kutaisi.

He is from a singing family. All his family sang. His mother was an exceptional singer and Ch'uniri player (Poli Nizharadze-Charkviani). His father Nestor Nizharadze also was a good singer.

He tells us that during Christmas and New Year period, they would sing special songs such as, for example *Riho* (they sang *Riho* twice a year). They would build a snow tower. One man would go up the tower and press it. They would test the physical ability of the man. Then another man would go and so on... Whoever was able to make this to the end he would be a winner. After the man got down, men would sing a round dance song *Riho*.

According to Ruben, the story behind the song of *Zhareda*, is related to hunting. One man from each family would go together (none was allowed to go by himself) in autumn. One autumn they went. The weather was very bad. They believed it to be a bad sign. At night they stayed in Ratiani's? tower (Sharvasha) because they were not allowed to stay at their families (to keep the

purity). Next day, when they started to head off from the village it snowed so heavily across their faces that it was understood as another sign that they should not go. When they passed by the St. George's chapel, Chkahrtvi (a bird) flew over and this the third more sign that they should not go. They still didn't stop and taking the risk, they moved on. They walked in a deep snow (up to waist) and got to a mineral water). Eventually all of the 50 hunters were killed by an avalanche. This story goes back to the 12-13th century. *Zhareda* means a brave man ('მახედუაჲ' / Makheghuazh). The song is sung in two choirs (as all the Svan songs except lavnana).

Ruben turned out very good singer but since he had no other singers to share three parts, he had to do only one voice of the songs. It is noteworthy that he says it's almost impossible to sing one part of a song especially a base. Ruben stated that all Svan songs in the end move to join bass (!).

Session # 3

Date: 2016, July 13

DateID: 20160713

Location: Ozurgeti (House of the Mzhavandze family)

LocID: Ozurgeti

Name of ensemble: Shalva Chemo

NameID: ShalvaChemo2016

Two of the three singers, Tristan Sikharulide and Merab Kalandadze, are members of the trio **Shalva Chemo**, the third member of which is Guri Sikharulidze who, because of his health problems couldn't sing in the trio for the last year (he's had a stroke).

Singers:

1. Rebuli Mzhavanadze, 70.
2. Tristan Sikharulidze, 79.
3. Merab Kalandadze, 57.

Songs:

1. Aba Darujan (they had sung it before)
2. Utsinares (They had sung it before)
3. Chven Mshvidoba (They had sung it before)
4. Maspindzelsa Mkhiaulsa (Rebuli hadn't sung it before)
5. Supris Khelkhvavi (Rebuli hadn't sung it before)
6. Me Rustveli (Rebuli hadn't sung it before)
7. Mrevalo (Rebuli hadn't sung it before)
8. Guruli Shen Khar Venakhi (they had sung it before)

Additional material:

As descriptive materials, we have added photos taken during the recording session (Sony HX90) and video material from some interviews with the singers (Zoom Q4).

Notes:

Tristan Sikharulidze, 79, is a famous song master and choir leader. He comes from a well-known singing family. He is a son of Ilarion Sikharulidze who sang at Varlam Simonishvili's ensemble. Sikharulidze, his uncle and Guri Sikharulide's father also was a very good singer. He sang at Artem Erkomaishvili's choir.

Merab Kalandadze was born in a singing family as well and he would often sing with his father and sister. Merab's been granted with a very beautiful, deep, velvet-type of voice considered as one of the best bass voices of Georgia. He says, his father also had a special bass. As a teenager, Merab used to explore some popular music. Later he joined a school of Gurian folk songs where he's learned a wide repertoire of Gurian music under guidance of Giorgi Salukvadze, a well-known

Gurian song and dance master. Later he joined the famous "Shvidkatsa" choir led by Mikhail Shavishvili, famous for his rare "krimanch'uli" (lodeling). Then he sang at the ensemble of "Artimedi" (the director of the ensemble was well known Georgian traditional singer T. Kevkhashvili). Merab currently sings a the trio "Shalva Chemo" and ensemble "Batumi".

Rebuli Mzhavanadze comes from a long line of singing family. His grandfather, Grigol Mzhavanadze was a master of Gurian songs. He died when Rebuli was 18. His wife, Mariam (Maro) Ch'konia (Rebuli's grandmother) was a good singer and a dancer. Because of her exceptional voice people gave her a nickname of "Nightingale". Neighbours say that she could play "tsiko-tsiko" (a tiny accordion) so well that all neighbourhood danced at her accompaniment. And she danced herself very well too. She also was a chanter and used to chant in a church in Batumi, where she lived and work as a maid for a noble family.

Rebuli's father Mose, and mother, Zhenia were accomplished singers as well. The house was full of music especially when the family had guests who were singing partners, relatives and neighbours.

Rebuli was born with a exquisite musical talent and absolute pitch. From the early childhood he revealed his talent as he could repeat and sing everything he heard, he could play any instrument he touched. He has never had a special singing classes, never has been taught any single song but he could always sing and play anything he heard.

The purpose of recording of the trio was to make an experiment with Rebuli Mzhavanadze to test what would come out from singing with experienced and established singers the songs which he had never sung before. We knew he had heard Gurian singing all his life but without any special purpose of either listening or learning. We wondered what he would make up to adjust the singers and not spoil a song. This had to be a not a learned version of a song but a new version which is born via living the music in that very moment.

After they sang *Me Rustveli* (Rebuli did it for the first time and didn't even know the title of the song) Rebuli was asked to sing just one part of it but he refused saying that he didn't know the song and therefore he wouldn't be able to do it. Then Tristan was asked to sing his part by on his own. He did. When he finished Rebuli said: now I can do my part by myself. But how can you do it now? You have just said you don't know the song-we asked. But I know it now - he responded.

Session # 4

Date: 2016, July 20

DateID: 20160720

Location: Village of Bukitsikhe, Chokhatauri

LocID: BukitsikheVillage

Name of ensemble: Singers from the Amaghleba choir

NameID: Amaghleba

The church and folk choir: *Amaghleba* (chanters from Ioakime and Ana's church at Chokhatauri). The ensemble is being led by Malkhaz Erkvanidze, a well-known choir leader and ethnomusicologist, leader of the *Mamadaviti Church* choir and the ensemble *Sakhioba*.

Singers:

1. Lasha Tsintsadze, 29
2. Demur Baramidze, 32
3. Vazha Sikharulidze, 40 (his grandmother was a good Krimanchuli singer, the grandfather was a song master. He used to do a leading part in famous version of *Naduri* from Vill. Surebi).
4. Vano Kekelidze, 29 (from the village of laneuli)
5. Zaza Orbeladze, 32

Songs:

1. Adila Alipasha
2. Indi-Mindi
3. Shen Khar Venakhi (Gurian version)

Additional material:

As descriptive materials, we have added video material from interviews with the singers (Zoom Q4).

Notes:

Session # 5

Date: 2016, July 25

DateID: 20160725

Location: Tanghili Church above Lakhushdi Village

LocID: TanghiliChurch

Name of performing group: no particular name

NameID: MuradGigoRomeo

Singers:

1. Murad Pirtskhelani (71)
2. Romeo Pirtskhelani (61)
3. Gigo Changeliani (77)

Songs:

1. Group Prayer
2. Tsmi(n)dao Ghmerto (funeral version)
3. Upalo Shegvitskalen

Additional material:

As descriptive materials, we have added some photographs and video material related to the preparation of the festival and the Tanghili Church (Sony HX90).

Notes:

The reason for this recording was the celebration of the Limkheeri festival with a group of Belgians and Germans and some villagers. Gigo Changeliani (The Changeliani sisters' uncle), Murad Pirtskhelani and Romeo Pirtskhelani did the service. They brought Romeo from Latali to help.

Session # 6

Date: 2016, July 31

DateID: 20160731

Location: House of the Chamgeliani family Lakhushdi Village

LocID: LakhushdiVillage

Name of performing group: no particular name

NameID: MuradGigoRomeo

Singers:

1. Murad Pirtskhelani (71)
2. Romeo Pirtskhelani (61)
3. Gigo Chamgeliani (77)

Songs:

1. Diadeb
2. Hoiamini
3. Khairili
4. Nom Jazharekh
5. Latral-Tskhmral

Additional material:

As descriptive materials, we have added some photographs taken in the context of the recording session (Sony HX90).

Notes:

Please note that we give the titles to the songs exactly how the informants told us. This we have done with those titles which we suspect may not be correct.

The song *Hoiamini* as well as *Khairili* are sung with the same tune. They both are table songs. After a toast they would sing this song. According to what the singers told us, *Hoiamini* is a later (Georgian) version of *Khairili* which would be sung after a nice toast like *Mravalzhamier* (a Georgian table song). As to *Khairili*, this is the oldest table song sung after the toast to Kakhan (Kakhan is a hero and main character of the myth about a man from Lakhushdi (as Madonna Chamgeliani says) who saved the village from a monster). We have observed though, that the tune which both songs share, is identical to Kakhetian ritual songs such as *Dideba*, *Lazare*, *Gonja*

Session # 7

Date: 2016, July 31

DateID: 20160731

Location: House of the Chamgeliani family Lakhushdi Village

LocID: LakhushdiVillage

Name of performing group: no particular name

NameID: AnaEkaMadona

Performers:

1. Ana Chamgeliani (40)
2. Eka Chamgeliani (45)
3. Madona Chamgeliani (32)

Songs:

1. Nanila
2. Irinola
3. Vitsbil-Matsbil
4. Shairi-Betkil (Trio version)
5. Mirangula
6. Dalis Nana (Solo version Ana)
7. Nanila Nanaila (Solo version Ana)
8. Shairi Betkil (Solo version Ana)

Additional material:

As descriptive materials, we have added some photographs taken in the context of the recording session (Sony HX90).

Notes:

The first five songs were performed by the sisters as trio, the remaining three as solo songs by Ana Chamgeliani with Chuniri.

Session # 8

Date: 2016, August 1

DateID: 20160801

Location: Tskhumari Village

LocID: TskhumariVillage

Name of performing group: Kaldani family

NameID: KaldaniFamily

Singers:

1. Enver Kaldani, 78
2. Tsitso (Liana) Kaldani (Enveri's sister), 60
3. Ana Kaldani (Enveri's granddaughter), 15
4. Iamze Kaldani (Enveri's daughter), 38

Songs:

1. Simghera Svanetze 1
2. Simghera Svanetze 2
3. Simghera Mikheil Khergianze
4. Mirangula
5. Mekhviaanash Mechidedesh
6. Simghera Stalinze
7. Mirangula (solo by Enver Kaldani)
8. Solo Prayer (by Enver Kaldani)

Additional material:

As descriptive materials, we have added some photographs and unprocessed video material taken in the context of the recording session (Sony HX90).

Notes:

They played and sang some modern folk songs with the accompaniment of Panduri (not very typical for Svan traditional music but popular among modern folk style fans). The singing style of Enver's granddaughter seems strongly influenced by modern pop music.

When we finished the recording session we were invited to supra and treated some Khach'apuris and Kubdaris and wine. He said he loves hosting guests and that our visit made his day. Especially precious was his prayer which he did during the supra upon our request.

During the supra, Enver did a prayer which obviously sounded (especially the beginning part of it) like a song. He said, that the group prayer performed during a ritual sounds even more powerful and beautiful than singing/chanting. He said people often come to the church to hear it. Often those who by accident are passing by the church where the prayer is being performed, stop and get to the church to enjoy the sound.

Session # 9

Date: 2016, August 2

DateID: 20160802

Location: Village of Etseri

LocID: EtseriVillage

Name of performing group: Kaltid

NameID: Kaltid

Singers:

1. Perbeks Stepliani, 70
2. Anatol Gerliani, 57
3. Tristan Pakeliani, 71
4. Genadi Gerliani, 50
5. Guliver Gerliani, 68
6. Archil Murghvliani, 58

Songs:

1. Kaltid
2. Shekhe Abram
3. Jgragish
4. Sadam
5. Kviriola (In the recording Genadi Gerliani's both microphones moved to Guliver Gerliani who sings the the middle part here). Tristan Pakeliani starts this song with a prayer and then changes into bass. An additional larynx microphone was added, so that all the following recordings were taken with 3 headset- and 4 larynx microphones.
6. Zari (Lower Bal version) (4 larynx microphone channels)
7. Shgarida (4 larynx microphones channels)
8. Shairi Bimurzela Mestiashi (4 larynx microphones channels)
9. Elia Lrde (4 larynx microphones channels)
10. Joint (group prayer) plus Amin (4 larynx microphones channels)

Additional material:

As descriptive materials, we have added some photographs and unprocessed video material taken in the context of the recording session (Sony HX90).

Notes:

Session # 10

Date: 2016, August 4

DateID: 20160804

Location: Chapel of Jgrag near Adishi

LocID: ChapelOfJgrag

Name of performing group: no particular name

NameID: AdishiPeople

Performers of the prayers (inside the church):

1. Tarzan Kaldani
2. Tariel Kaldani

The third person's name is unknown

Recordings:

15 different takes of group prayers

Additional material:

As descriptive materials, we have added some photographs and unprocessed video material taken in the context of the recording session (Sony HX90).

Notes:

On the 4th of August we headed off to Adishi village to join the celebration of the *Lichaanish Jgragish* (ლიჩაანის ჯგრაგობა) festival. *Jgragish* in Svan is associated to St. George and *Chanish* is a name of the place where the church of *Jgrag* is.

Tristan Kaldani, 62 tells us:

The chapel of *Jgraag* (believed to be St. George, N. M.) is located in ex village of Jgragial. The chapel is called Lichanish's Jgrag's chapel. Adishi community comprised 4 villages: Adishi, Meshkhaashar, Jgragial, and Tsvirmi.

According to the host, if a man when scything in the mountains got a scythe suddenly broken, to fix it (he said that the iron belt part of the scythe wouldn't be possible to fix in Svaneti then), he would go to the nearest Northern Caucas village, get the scythe fixed and come back on the same day.

In the past Adishi was inhabited by 12 family names: Ivehiani, Arghvliani, Kaldani, Avaliani, Mukbaniani, etc. Now only Kaldani and Avaliani families remained here. Lichanishi's Jgragish is celebrated on the Thursday, following the *Kvirikoba* (Svans call it *Lagurka*) festival.

The only church named after Christ is in Meshkhaashshi and it's called *Krisde*.

In the past the ritual was performed by 10 people. Normally people who want to have a son, come to celebrate the *Lichaanish Jgragish* festival and ask for a son. Those, who were granted a son, also come to celebrate and express their gratitude to the saint for being awarded sons by bringing a wooden pole, which has to be longer than the ones already placed at the church. These people are called *Molchanishi*.

Nana Shukvani, 40, tells us: people would everyday meet at the village center which is called *Kalood*. There were big benches and a tower here. This tower belonged to the Avaliani family. People would sit and clean the crop (wheat and millet) there.

Aniko Avaliani, 74:

The attachment to the Lichaanish Jgragish church is the chapel of Lamaria (Svans associate it to St. Mary, N.M.) where women met and prayed to *Lamaria*. When people want to pray for men, they approach to *Jgraag*. Here no dancing was allowed during the festival celebration. Only on the way back, after they crossed the little spring, they could dance and sing (this can be caused by the fact that the whole village was destroyed and people died. Thus, probably in respect of the dead they stopped singing and dancing there- Madona Chamgeliani says. She explains this with the fact that normally all the ritual dances and songs are performed around churches and chapels during festivals. N.M.)

Bochia (Bauchi) Kaldani, 89:

Natligheba (Epyphany) - Gantskhedab (in Svan)

Day of the dead - Lipaanali, is celebrated between the old New Year and January 19 (Epiphany)

Lipaane - a meal prepared on the name of a dead person.

Ghwat (ქართულად) - a long stick (several meters) donated to Lichaanish Jgrag to express the gratitude for being granted with the son. The stick had to be of a pine tree.

Khosha Ghermet - a real God

Taringzel - we have 2 Taringzels and we also have two St. Georges (one is Kashueti St. George and the other is Lichaanish St. George).

Behind Tetnaldi, there was a nice path leading to Qabardo. People could cross the pass in half a day. But then the ice fell and blocked the road. From Qabardo they used to bring scythes. They used to scythe thin Qabardo and would bring oxen in turn.

The sequence of toasts is:

1. Khosha Gherbet (Great God)
2. Taringzel
3. Jgrag which would be followed by the hymn "Jgragish"

Songs sung at the festival: *Qansav Qipiane, Rostom Chabuk*.

The great God would be dedicated the song *Khoshaam Ghertama Lighral* (ხოსამ ღერტამა ლიღრალ). Text of the song says: you had sheep with corns... Only men sang this and not everyone knew it. They used to sing it at a wedding.

Session # 11

Date: 2016, August 7

DateID: 20160807

Location: Ushguli (Limskhvari festival)

LocID: Ushguli

Name of performers: Unknown

NameID: UshguliPeople

Performers:

Unknown.

Recordings:

4 takes of video recordings of solo prayers

Additional material:

As descriptive materials, we have added some photographs taken in the context of the recording session (Sony HX90).

Notes:

Ushguli people told us:

Limskhvari is celebrated on the first Sunday of August. One year they sacrifice an ox, next year-Verdzebi (Rams).

A family wouldn't be able to have a ram which would be suitable for golden fleece. This festival has been celebrated here like in Tusheti, Khevsureti, Pshavi. In August the Moon enters Aries constellation. On this day they would compete sheep (before the sacrifice of the animals).

On Monday (next day of Limskhvari), they celebrate a festival in Murkmeli (Iindari). They never start to scythe on Monday because it's believed to be a bad day.

On the third day which is Tuesday, they call Akhanakha (ახანახა), the first day of Scything.

Remarks:

1. We video-recorded a prayer of the ritual which was performed by one man. This was the first time we saw Ushguli prayer was not performed by a group.
2. People sacrificed an animal (this year it was an ox). Families brought a sacred meal to celebrate the festival. After the prayer part of the ritual each family (Ratiani, Nizharadze, Chelidze, etc.) chose a place in the yard of the church to sit and feast. They all had a shared Tamada (a toast master who leads a feast and is in charge of the gathering) selected from one of the families.
3. There were no singing and no dancing because someone in the village had died.

Session # 12

Date: 2016, August 9

DateID: 20160809

Location: Village of Kala (funeral)

LocID: KalaVillage

Name of performing group: no particular name

NameID: FuneralSingersKala

Performers:

from Kala village:

1. Abram Khardziani (middle)
2. Zaur Gulbani (top)
3. Erekle Margvelani (base)

from Ushguli village:

1. Roland Chelidze (middle)
2. Mikheil Ratiani (top)
3. Rejeb Chikovani (base)

Recordings:

1. Zari (from Kala)
2. Zara (from Ushguli)

Additional material:

As descriptive materials, we have added some photographs taken in the context of the recording session (Sony HX90).

Notes:

Recorded two *Zaris*- one sung by Kala *Zari* group and the other by Ushguli group who came to the funeral from Ushguli.

It felt not appropriate to go to the funeral without really being invited but Roland Chelidze had told us it would not be a problem to record the ritual and he promised to help with that. When the group of singers from Ushguli arrived and as they got ready to start the procession to the house, we started to film the procession and recorded two *Zaris*: one from Ushguli, done by Ushguli group as they were approaching the house of the deceased. The other by Kala group, who were already there, standing by the table with some food (it's *Lipaane*, which is a food prepared on the name of the deceased) and *chacha* (vodka) and doing *Zari* there. We couldn't record women's lament.

Session # 13

Date: 2016, August 11

DateID: 20160811

Location: Village of Lenashi, Latali Community

LocID: LataliVillage

Name of performing group: no particular name

NameID: FuneralSingersLatali

Performers:

1. Murad Pirtskhelani
2. Givi Pirtskhelani
3. Goderdzi Aptsiauri
4. Gigo Chamgeliani
5. Veter Gurguliani
6. Ninia Tserediani (wailing)

Recordings:

1. Zari (Latali)
2. Zara (Lower Bal)
3. Wailing

Additional material:

As descriptive materials, we have added some photographs and unprocessed video material taken in the context of the recording session (Sony HX90).

Notes:

Funeral of Risi Pirtskhelani, Romeo Pirtskhelani's mother.

We were invited to the funeral to record *Zari*, a hymn of a mourning ritual.

Recorded two modes of *Zaris*, one from Latali and the other from Lower Bal Svaneti.

On the day we also video-recorded Ninia Tserediani, an old woman, who, upon request of Eka Chamgeliani (one of the Chamgeliani sisters who was at the funeral helping other women to prepare a mourning ritual meal (wake) as she is from the neighbourhood of the deceased) wailed for the deceased.

Session # 14

Date: 2016, August 13

DateID: 20160813

Location: Village of Tvebishi, Becho community (Upper Svaneti, Lower Bal)

LocID: BechoVillage

Name of performing group: no particular name.

NameID: BechoPeople

Performers:

1. Elmasor (Erosi) Tsalani, 71
2. Odishar Abdelani, 39
3. Nugzar Khorguani, 62
4. Roland Arghvliani, 63
5. Genadi Aprasidze, 53

Recordings:

1. Jgragish
2. Gaul Gavkhede (they said, this song is not done with round dance)
3. Vitsbil-Matsbil
4. Tamarin (about Tamar Dedpal; normally is sung with round dance)
5. Reri Otsamio¹ (about Ushguli commemorating the battle with Kabardo people)
6. Murza i Beksil (with round dance normally)
7. Oi Dili Wo (Lazhghvash, which they call "woi dili" N. M.)
8. Shishada
9. Joint (group Prayer)

Additional material:

As descriptive materials, we have added some photographs and unprocessed video material taken in the context of the recording session (Sony HX90).

Notes:

When we got to Elmasor's beautiful place in the picturesque landscape of the village spread over on the foot of the Ushba mount, and entered his yard, the first thing which hit our eyes, was a sculpture of a stone standing right in the entrance of the gate inside the yard. Madonna immediately got interested in it and asked where they got this sculpture from. They said, they found this stone somewhere in the woods and brought it down. Madonna whispered to us: I have been looking for this all my life and here I've found it. She believed it was a sculpture of male power symbolising fertility and life. The hosts didn't have any idea about this but noticing our curiosity and suspicious look, they smiled as if saying: of course you are right, that's exactly what it is...

¹ This is the same song as *Reeli* sung by Lakhushdi singers.

The host turned out to be a very generous, hospitable and nice man. He and his son did their best to bring the singers together and let us record. Elmasor was apologising saying that a leading singer was away and he had to catch another guy, who by chance, appeared to be visiting the village from Bolnisi, near Tbilisi.

The group consists of seven people. It's not an established ensemble but a bunch of villagers, who share singing when they meet.

After the recording session, the hosts invited us to a Supra and we had a beautiful time together sharing singing and toasting.

Information given by the singers:

The festivals they celebrate are:

1. Petre-Pavloba - July 12
2. Elioba- August 2. They used to celebrate the festival at St. Barbare's church.. Svans call this church Jgran. It is believed to be a shrine to pray for weather and harvest. Jgrvanash- means blessed place.
3. Hlishoba - Zurale Hlish. Celebrated by only women. They take with them sacred breads (Sepiskveri) and pray for abundance of harvest and prosperity. It is celebrated after 7 weeks of Easter and normally comes in July.
4. St George's day, Svans call it "ligiergi" Celebrated on May 6.
5. Lamproba - (it's a mobile festival)- celebrated 10 weeks before the Easter. Families host in turn every year. It's celebrated in the center of a village (or if St. George's churches are around they go there). Three or six people (service men) pray. In the church they can sing *Jgragish* Sometimes they would do round dance as well.
6. Song *Ga* mostly would be sung to ask for good weather if it had been raining for 2-3 weeks. This hymn would be sung in Etseri mostly.

Name of the voices in Svan:

Mbne (ႭႭᅇᅇ)- one who starts and who usually is a middle voice

Mech'em- one who joins (mostly on the top)

Bani - base

Session # 15

Date: 2016, August 13

DateID: 20160813

Location: Mestia Cultural Center

LocID: Mestia

Name of performing group: Singers from the Riho choir

NameID: RihoMembers

Performers:

We recorded the Lenjeri mode of *Zari* sung by the following singers:

1. Islam Pilpani, 82 (middle voice)
2. Robinson Shukvani, 75 (top voice)
3. Giorgi Pilpani, 55 (Base, in Svan - Ban (ბან))
4. Roin Shukvani, 49 (Base)
5. Gurgen Pilpani, 65 (Base)
6. Murad Pirtskhelani, 71 (base)

Recordings:

1. Zari (Lenjeri)
2. Riho
3. Kviria
4. Elia Lrde
5. Biba
6. Kaltid

Additional material:

As descriptive materials, we have added some photographs taken in the context of the recording session (Sony HX90).

Notes:

Names of the three voices according to the singers are:

Mazhogh (მაჟოღ)- middle voice

Mech'em (მეჭემ) - top voice

Ban (ბან) - base

Decided to record Lenjeri *Zari*. Only Robinson Shukvani, 76 from the village of Lemsia (Lenjeri community) could do the top for the Lenjeri *Zari*.

Robinson is a member of the *Riho* choir but we didn't find him at the rehearsal of the choir and went to his house to pick him up. He welcomed us and agreed to come to Mestia to do *Zari* with Islam Pilpani. He seemed surprised when heard the choir was rehearsing there to perform at a commercial concert organised upon a private invitation of some tourist company.

Session # 16

Date: 2016, August 14

DateID: 20160814

Location: Village of Zargash, Mestia Community

LocID: Zargash

Name of performing group: no particular name

NameID: X

Performers:

1. Beka (Baju) Ratiani, 78
2. Khvicha Chartolani, 53
3. Valerian Khergiani, 56
4. Nuri Khergiani, 57

Recordings:

1. *Zari* of Mestia (because of the rain and the necessity to quickly set up the equipment in the shed of a construction site for Svans never do *Zari* in a house (except funeral), first we recorded it with larynx microphones but it turned out so powerful, we recorded it again adding microphones)
2. *Kojre Makhvshi* (Khvicha Chartolani -top; Valeri Khergiani-middle; Nuri and Beka-base)

Additional material:

As descriptive materials, we have added some photographs taken in the context of the recording session (Sony HX90).

Notes:

Baju Ratiani is from a singing family of Ratianis. A famous version of *Mirangula* song belongs to this family. Baju and other members of the family learned to sing from his uncle Sebi Guledani, a song master from the village of Lenjeri.

On the way to Zaargashi, we met an old woman, Valerian Khergiani's mother, who is believed to be a good singer but she refused to record because she had a grandson died years ago and she stopped singing since then.

Remark:

When we got to Baju's place in Zaargashi, they said they would not be able to do *Zari* inside the house (according to the belief in Svaneti, to do *Zari* in someone's house when nobody died there, is a bad sign and it can turn bad to the family. N.M.) It was raining and we started to look for a spot where we could set up and use the recording equipment. We walked up the road and found a little station (there are some road building works being carried out there and had a temporary building of

about 3 sq. meters with three walls and roof and a table and benches (apparently for workers to rest and have some meal).

There we recorded the *Zari* from Mestia. After we asked them if they could do other songs. One of them refused to explaining they had not sung together and had not practised so the quality would be very bad. They tried to sing other songs but eventually it didn't work.

Afterwards we were invited to Bajú's place to have some food. Although we refused, they didn't let us go and we shared modest but very nice supra (the daughter and the wife of Bajú apologised for not having a rich supra saying that they didn't know about our visit and couldn't prepare better) with lots of toasts, singing and jokes. Bajú turned out to be a very nice man with a young spirit and sense of humour. It was a beautiful experience of sharing the moment with him as well as with the others.

When we asked Bajú how people learn *Zari* and if it is possible to teach it, the answer was that one has to learn it when he is a child through just listening to other *Zari* performers and after some time you can do it yourself. It is not something you can teach, he said. The answer was the same every time we asked *Zari* singers (Islam Pilpani, Robinson Shukvani, and others) if it's possible to teach it (this is why not all singers of Svan songs can do *Zari* even when they are very good singers. This is why every time we asked to sing *Zari*, they said that they needed this or that singer to do either top or middle. Interestingly enough, bases seem not to be such a big problem). Batu said, that normally they travel a lot to do *Zari* at funerals and they sometimes go to Kutaisi, Tbilisi, etc. upon invitation of relatives of a deceased because they cannot find *Zari* performers in their own villages.

Session # 17

Date: 2016, August 19

DateID: 20160819

Location: House of Chamgeliani family, Lakhushdi Village

LocID: LakhushdiVillage

Name of performing group: no particular name

NameID: MuradGigoGivi

Performers:

1. Gigo Chamgeliani
2. Murad Pirtskhelani
3. Givi Pirtskhelani

Recordings:

1. Group prayer
2. Diadeb (Givi-middle and call, Murad-Base, Gigo-Top)
3. Tsmindao Ghmertto; Two types (one as a funeral hymn; the other-a festival hymn)
4. Upalo Shegvitsqalen
5. Kriste Aghsdga
6. Tskhau Krisdeesh
7. Barbal Dolash (Gigo -top; Givi_middle; Murad-Base)
8. Lile
9. Jragish
10. Riho
11. Kaltid - (only Murad knew the hymn and they tried it for the first time very quietly)
12. Sadam - They didn't know the hymn but tried 2 times. Therefore, the quality is not so good.
13. Iav-Kalti (Givi-middle, Gigo-top, Murad-base)
14. Elia Lrde - The hymn is sung by people of Mestia community on white St. George's festival
15. Wedding song 1- In Georgian
16. Wedding song 2- In Svan
17. Travellers' song
18. Shairi Bimurzela
19. Hada Juq'va (Givi -middle, Gigo-top, Murad-base). Givi knew the words and others did not. Tried to sing it together for the first time. Givi said, he taught the song to Vakho Pilpani
20. Sozar Tsioq (Gigo-top, Murad- middle, Givi-Base)
21. Bail Betkil
22. Reeli (Givi- Middle, Murad-Base, Gigo-Top). They say they need to practise it and it's not properly sung.
23. Latral-Tskhmral (ლატრალ ცხმრალ)- hymn on Latali
24. Nom Jazharekh Mesq'anielas (ნომ ჯაჟარეხ მესყანელას). They sing it at Supra. two people stand and other two sing to them. It is a song from Lakhushdi (as singers claim) and it's been spread over from this village but now Lenjeri people claim it to be of Lenjeri origin.

Additional material:

As descriptive materials, we have added some photographs taken in the context of the recording session (Sony HX90).

Notes:

Music wise *Latral-Tskhmral* is a rhythmic-melodic model which is a basis for other hymns such as, for example, *Tskhau Krisdeesh*.

Nom Jazharekh Mesq'anielas musically is identical to *Diadeb* in following: (1) a form is responsorial: a soloist recitation followed by a choir response; (2) Cadence part is the same; it's interesting that the beginning of the choir response employs the same musical-verbal (vocal) pattern as *Adai Juqva*; Also, in this recording they follow up with *Khairili*, which itself, has a round dance musical rhythm and structure (melody, though, is close to Kakhetian ritual hymns of *Dideba*, *Lazare*, *Gonja* etc.). Here the Svans employ the form which is typical for Svan repertoire: hymn plus round dance. However, they claim that this is a song which has almost forgotten. *Diadeb* is another song which Lakhushdi people claim to belong to Lakhushdi only. Seems like people differentiate songs according to words and not tunes. Otherwise they wouldn't have said these two hymns are different songs.

As we witnessed during the field work, often singers of one village are not aware of the repertoire of other villages nowadays. Therefore, they often claim that this or that song has been forgotten everywhere and only they have preserved and can sing it (for example: In Tvibeshi we were told that only they can do *Reeli*).

Session # 18

Date: 2016, August 31

DateID: 20160831

Location: Village of Leshgvani (ლესგვანი), Latali community (Upper Bal Svaneti)

LocID: LataliVillage

Name of singer: Sonia Tserediani

NameID: Sonia Tserediani

Performers:

1. Sonia Tserediani (86)

Recordings:

1. Wod Sabrale Bimrzela
2. Betkil
3. Sebro Sebro
4. Dale Kojas (solo poem, she recited the lyrics)
5. Lushnu (Solo tune lavnana)
6. Shairi Bimurzela
7. Zharewoda Imzuiwo Ralekha
8. Maqruli; Movdivart Mogvikharia (wedding song) 1
9. Lagusheda
10. Lazhghvash
11. Wedding song 2
12. Didebata
13. Kalov da (with a granddaughter)
14. Mindvrad Dagicher pepelas (by Matsatso Sebiskveradze, with both granddaughters)
15. Cheqasio Ramsa

Additional material:

As descriptive materials, we have added some photographs and unprocessed video material taken in the context of the recording session (Sony HX90).

Notes:

Recorded Sonia Tserediani, 86, Eka Chamgeliani's mother-in-law. She turned out a beautiful singer. She worried that her beloved *Panduri* (a traditional string instrument popular in other parts of Georgia) was broken and she couldn't play and sing the repertoire she loves to do. Sonia has been tied to bed for the last few years but when we arrived she was so happy, she decided to get up and sing for us. Eka and children helped her to get to the guest room and put her in an arm chair. She turned out to have a beautiful voice. Although singing seemed to have tired her, she kept singing for us. Since she didn't have other singers to do three-part songs together, she seemed to combine the voices in one to give the song a sense. When asked if she could recite the

lyrics of the songs, she said yes but instead she started to render the story told in the song.

Session # 19

Date: 2016, September 4

DateID: 20160904

Location: Village of Glola, Racha

LocID: GlolaVillage

Name of performing group: Buba

NameID: GlolaChoir

Performers:

1. Lali Margiani (a leader), 58
2. Despina Grdzelishvili, 49
3. Mariam Bakuradze, 80
4. Aniko Nizharadze, 57 (originally from Svaneti)
5. Manana Ch'elidze, 55 (originally from Svaneti)
6. Genadi Sultanishvili, 58
7. Levan Bichashvili, 69

Recordings:

1. Zruni (Glola variant) - Lali Margiani (top), Despina Grdzelishvili (middle), Mariam Bakuradze (base); The rest sang base as well; The lament would be done by mixed group as a body of the dead was carrying out from the house to get to the cemetery.
2. Kartlis Mindorsa Vakesa (leilevda) - normally sung by two choirs.
3. Kriste Aghsdga - normally sung by two choirs as a round dance song; Mariam Bakuradze (middle), Lali Margiani (top), Despina Grdzelishvili (base), Manana Ch'elidze (middle)
4. T'at'uk'i - ballad type of song about a hero, whose name was T'at'uk'i (Tarzan)- Genadi Sultanishvili (a call), Lali Margiani (top), Mariam Bak'uradze (Base)
5. Zhuzhuna (call-Genadi Sultanishvili), top- Lali Margiani; base- Mariam Bakuradze
6. Baghaishvili Perisa- the content of the song tells about the man (Perisa Baghaishvili) who went to scythe. People from Ch'iora village were claiming the field he went to scythe belonged to them and the song tells how Perisa got there before Ch'iora people. Call - Genadi Sultanishvili, Top: -Aniko Nizharadze, Base- Mariam Bakuradze
7. Me Mashin Mogagondebi - lament song to be done (sung) by the coffin of the dead. They would do *Zruni* after this lament.
8. Weeping - Mariam Bakuradze recalling and lamenting for the dead members of the ensemble (Kato, Boria, etc.)

Video-recorded:

9. Kalsa da Visme (Only video!) - the round dance which is followed by a dance with tsiko-tsiko (tiny Accordion)
10. Khareba Samta Dzmata (Only video!)
11. Zhuzhuna (Only video!)

Additional material:

As descriptive materials, we have added some photographs and unprocessed video material taken in the context of the recording session (Sony HX90).

Notes:

After they sang the song *Kartlis Mindorsa Vakesa*, Avtandil Bich'ashvili, 69 another member of the group arrived.

They sang the song *Kriste Aghsdga* with two middle voices.

In Rach'a, as we were told, names of the voices are: top-Modzakhili, middle- Damtsq'ebi (one who starts a song; makes a call), Base-Bani. However, in *Zruni* (lament), the call is made by top voice.

Session # 20

Date: 2016, September 4

DateID: 20160904

Location: Village of Ghebi, Racha

LocID: GhebiVillage

Name of performing group: no particular name

NameID: X

Performers:

1. Elene Lobjanidze, 80; a forcibly displaced from Gagra (Abkhazia) during the war in 1990s
2. Izo Lobjanidze, 71
3. Nunu Lobjanidze, 61

Recordings:

1. Kriste Aghdga
2. Chamodiodnen Ghebis Kalebi
3. Pirvelsaq'moni vq'opilvart (პირველსაყმონი ვყოფილვართ).
4. A song about Doduki (it related to the story mentioned in the previous song)
5. Batonebis mamidasa (a healing song)
6. "Gheburi Maqruli" Wedding Song (მყრულო)
7. Q'urshao Shao (ყურშაო შაო).
8. A church chant - Gikharoden Sdzalo Usdzloo (გიხაროდენ სძალო უსძლოო)
9. Ghebi Mravalzhamier
10. Jamata
11. Kldeman Gasdzakha Kldesao
12. Iavnana
13. Chveni Maspindzlis Maranshi (Dalie)
14. Maghla Mtas modga (The song is normally done by Glola people and in general, by upper Rach'an people)
15. Ghebi anthem, author Vakhtang Lobjanidze
16. Rashovda- dance is done by Tina Melashvili, 82 and Izo Lobjanidze. Base Tornike Skhiereli, Middle voice- Nunu Lobjanidze, top voice- Elene Lobjanidze

Additional material:

As descriptive materials, we have added some photographs and unprocessed video material taken in the context of the recording session (Sony HX90).

Notes:

The reason for starting some of the songs by the top voice (c.f. *Iavnana*) is that the top voice (Nunu Lobjanidze) is trying to help to initiate a song and remind the words of the call

after which she changes to top and gives the way to middle to continue. Normally, calls are made by middle voices.

The song *Pirvelsaq'moni Vq'opilvart* tells about Areshidze family, the three brothers who were patrons (lords) of the village and people were heavily surpassed and bothered by how the brothers treated them. All the three brothers were killed by different people one of whom was a woman called Doduki.

The song *Q'urshao Shao* tells about Ivane, a hunter who was in love with a girl from the village. Once he went hunting and was killed by a rolling stone. The beloved woman is mourning for the guy.

When Tornike asked the women if they could do *Kalsa Visme*, they refused, saying that the song belongs to Utsera people and they don't know it.

Elene Lobjanidze is a woman who has lived a tragic life. Her husband and one son (out of two) passed away 37 years ago and their graves are in Gagra (Abkhazia) where they lived till the war in 1991, when Georgians living in Abkhazia were either killed or thrown out of their houses. Since then Elena bebo (granny Elene) finds it very difficult to sing but because of respect and love for Tornike, she agreed to sing. She was born in Grozno. Her family originally came from Utsera village (her maiden name is Chumashvili). She used to visit relatives in Ghebi, and at one of such visits, they married her to a local guy. She recalls the time when it happened with smile: the husband's family were poor people. The bride was given some presents for the wedding including a pair of shoes. After three days from the wedding, someone came and asked her to give her the shoes. She got surprised when found out that the husband's family actually borrowed the shoes from this woman to let the bride to wear them for the wedding and when the wedding was over, she came to get her shoes back. :)

The family name of Lobjanidze (ლობჯანიდძე) today is known as Lobzhanidze (ლობჯანაიდძე). As we were told, 'j' was replaced by 'zh' by Russians since they couldn't pronounce 'j' as a missing phoneme in Russian language.

Personal note by Frank: I was following Nana and Tornike to the house of Elene assuming that she would „perform a mourning“ for us as a demonstration. First I didn't really understand the reason for going to the other house - which turned out to be Elene's - but I thought it was somehow inappropriate in the first house. I started the camera when Elene began to show photographs which turned out to be the photos of her deceased husband and son, both of which are buried in Gagra. What I originally thought would be a staged performance of A mourning turned out as a real expression of her personal pain. It became so intense that I had problems to keep the camera running because the situation became so intimate and private that I felt the urge to turn off the camera. I forced myself to leave the camera running even after I realised that Nana had tears running down her face and Tornike had problems not to cry as I did despite the fact that I did not understand the words. Finally she stopped and we all could relax a bit.

Subsequently, however, she essentially forced us to share the little food she had (an apple, a tomato, some candies, a little bit of cheese) with her. It was impossible to leave and I was enormously touched by this example of pure hospitality. It was one of those rare occasions where I really felt I had to say something at the supra. If I remember correctly I said something about having come to Georgia for the music and having been given a gift of much greater importance, namely that of the existence of this pure example of hospitality.

Session # 21

Date: 2016, September 9

DateID: 20160909

Location: Tsalka village

LocID: TsalkaVillage

Name of group: Singers from ensemble "Trialeti"

NameID: TsalkaPeople

Performers:

1. Gunter Gvichiani, 71 (originally from vill. of Ipkhi)
2. Gurgen Tsalani, 58 (originally from vill. of Pari)
3. Shota Gulbani, 60 (from vill. of Pari)
4. Piruz Antadze, 66 (from vill. of Nasakirali, Ozurgeti municipality, Guria)
5. Gocha Gvarmiani, 42 (from vill. of Nakra)
6. Igor Nansq'ani, 58 (from vill. of Ipkhi)
7. Merab Gurguliani, 50 (from vill. of Matskhvarishi, Latali)
8. Guram Nansq'ani, 65 (from vill. of Ipkhi)

Recordings:

1. Lazhghvash (ლაჯღვაშ) - Shota Gulbani (base), Guram Nansq'ani (middle), Gunter Gvichiani (top)
2. Dala Kojas (the same people)
3. Vitsbil-Matsbil - Gunter Gvichiani (middle), Guram Nansq'ani (top), Shota Gulbani (base)
4. Kojre Makhvshi - Gunter Gvichiani (top), Guram Nansq'ani (middle), Shota Gulbani (base)
5. Jragish - Gunter Gvichiani (middle), Guram Nansq'ani (top),
6. Lile - Gunter Gvichiani (middle), Guram Nansq'ani (top)
7. Zari - Lower bal (Pari) variant; Gurgen Tsalani (middle), Guram Nansq'ani - top
8. Tsmindao Ghmerto (funeral version) - Gunter Gvichiani (middle), Guram Nansq'ani (top)
9. Kriste Aghsdga - Gunter Gvichiani (middle), Guram Nansq'ani (top)

Video-recorded:

10. Q'ansav Q'ipiane (ყანსავ ყოფიანე) - dedicated to Q'ansav, as a hero warrior ; sang with round dance in two choirs. Choir one: Gunter Gvichiani (middle) and Guram Nansq'ani (top), Choir two - Igor Nansq'ani (middle) and Gocha Gvarmiani (top); Dancer- Merab Gurguliani;
11. Murza i Beksil - a round dance song; sang by the same configuration and the call is made by Gurgen Tsalani.

Additional material:

As descriptive materials, we have added some photographs and unprocessed video material taken in the context of the recording session (Sony HX90).

Notes:

The ensemble, consisting of Eco-migrant Svans who moved down in Tsalka in 2000-2006, was founded in 2006. On the day of the recording two members were missing. Some of the singers (Gunter Gvichiani, Guram Nansq'ani, Merab Gurguliani) would be part of *Riho* choir and *Latali* choir.

Regarding the song *Lile*, Gunter Gvichiani said that Miharbi Gurguliani performed *Lile* and *Shaida Lile* together in his choir (he put these two songs together and sang them as one song)

The information on festivals celebrated:

1. *Lamproba* (ლაძპრობა) - celebrated on a Sunday (at dawn), 70 days before Easter. It is a festival dedicated to *Jgrag* who is believed to be a protector of all men (in Svaneti men are described as the ones with hats on. So, they say that *Jgrag* is a protector of all with hats on. During the ritual they sing: *Lile*, *Jgragish*, *Didebata*. However, *Jgragish* is mandatory whereas others are optional. The festival is celebrated at a St. George (*Jgrag*) church.
2. *Lamproba* (ლაძპრობა), also called *Svimnob* (სვიმნობ) - celebrated on February 2 (new style February 15). Those households, where someone died recently, bring two torches (ლაძპარო) to the graveyard. Other families also bring torches (one torch from each family). They all bring *lipaane* (ლიფანე), which is a special ritual food made on the name of a deceased. They also bring *Zedashe* (a ritual *araq'i*, vodka) and commemorate the souls of the deceased. Then they get back home. This happens in the afternoon before it gets dark.
3. *Detse-Lamprob* (დეცე ლაძპრობა) - each family puts a big bonfire at the yard. The bonfire should be as high as possible. They would put the fire at night and before they would pray either at home or near the place.
4. *Lamproba* - would be celebrated on February 3 (February 16) and it would be called children's *Lamproba*. The children would hold small torches.

Names of voices in Svan:

1. Mech'em (მეჭემ) - top
2. Zhimbne, Mbne (ჯიმბნე, მბნე) - one who starts a song, who makes a call
3. Ban (ბანო) - base

In a conversation:

- Zhanbin (ჯანბინ, means: Start!)
- Kalamech' (ქალამეჭ, means: you follow! you join!)

After the recording session the hosts invited us to the local cafe and we had a beautiful supra with them sharing singing and toasting.

Session # 22

Date: 2016, September 19

DateID: 20160919

Location: State Folklore Center Tbilisi

LocID: Tbilisi

Name of group: Singers of the ensemble Mzetamze

NameID: Mzetamze

Performers:

1. Nana Valishvili
2. Nunuka Shvelidze
3. Nino Kalandadze
4. Tea Kasaburi

Recordings:

- 1: Batonebis Nanina (Imereti, rec. Edisher Garakanidze..., 1987)
- 2: Lazare (Kartli, rec. Edisher Garakanidze..., 1980s)
- 3: Tushuri Tirili (Mourning song rec. by Soso Jordania in Mtatusheti 1980s)
- 4: Ia Patonepi (Samegrelo, rec. by Nato Zumbadze in 198X)
- 5: Nainai (Cradle song, ritual round dance song, rec. Nana Valishvili in Ajara 1980s)
- 6: Dideba from Khevi (rec. by Mindia in Khevi in 1960)
- 7: Khertlis Naduri (rec. by Kukuri Chokhonelidze in 1973)
- 8: Kakophonie (an experimental recording during the session)
- 9: City song potpourri (from the repertoire of Devdariani sisters. rec. by Eduard Savitsky in Kharagauili (Bazaleti) in 1957)
- 10: Baxtrionidan Gitskerdi (rec. by Ketevan Baiashvili in Tianeti in 1980s)
- 11: Obol ro Daibadeba (rec. by Ketevan Baiashvili in Tianeti in 1980s)
- 12: Nardanina (an Acharan-Shavshetian song recorded by Peter Gold)
- 13: Khevsuretian Nana (cradle song rec. by Mindia Zhordania in 1950s)

Additional material:

As descriptive materials, we have added some photographs taken in the context of the recording session (Sony HX90).

Notes:

Session # 23

Date: 2016, September 22

DateID: 20160922

Location: Udabno

LocID: Udabno

Name of group: Kasletila

NameID: Kasletila

Performers:

1. Pikria Margiani, 34 (a leader)
2. Dodo Parjiani, 69
3. Eva Naveriani, 67
4. Lia Pirveli, 69
5. Nazi Parjiani, 62
6. Nana Gvidani, 38
7. Tamar Gvidani, 42
8. Irma Shukvani, 45

Recordings:

1. Irinola - Choir 1 (with microphones): Pikria Margiani (middle), Nazi Parjiani (top), Irma Shukvani (base); choir 2: Lia (middle), Eva Naveriani Pirveli (top), Dodo Parjiani (base)
2. Lagusheda - the same soloists
3. Q'ansav Q'ipiane- Choir 1 (with microphones?): Lia (middle), Eva (top), Dodo (base)
4. Didebata - Choir 1: Lia (middle), Eva (top), Dodo (base)
5. Diash Darjul - Pikria (middle), Tamar (top and call), Nana (Bani)
6. Tamar Dedpal - Eva (top), Lia (middle), Nana (base)
7. Lile - never sung before and had men helping. Quality is not good.

Additional material:

See recording session 24.

Notes:

See recording session 24.

Session # 24

Date: 2016, September 22

DateID: 20160922

Location: Udabno

LocID: Udabno

Name of group: Men's group from Udabno

NameID: UdabnoMen

Performers:

1. Otar Parjiani, 66
2. Robert Girgvliani, 71
3. Gunter Pirtskhelani, 74
4. Jumber Margvelani, 69
5. Gurgen Gulbani, 61

Recordings:

1. Zari (from Latali) - Otar (middle), Gunter (top), Robert (base)
2. Vitsbil-Matsbil - Otar (middle),, Gunter (top), Robert (base). Normally it's sung by two choirs but we recorded it sung by one choir.
3. Dale Kojas - the same configuration of voices
4. Barbal Dolash -the same configuration of voices
5. Zari (from Ushguli)- Jumber (middle), Gunter (top), Robert (base)
6. A group prayer

Additional material (for all recording sessions in Udabno, 23-25):

As descriptive materials, related to all recording session in Udabno 23-25, we have added some photographs and unprocessed video material taken in the context of the recording session (Sony HX90). In addition, we have added audio material from the supra after the recording, covering discussions on Svan music.

Notes (for all recording sessions in Udabno, 23-25):

The members of the group moved to Udabno village from Mestia community (Kala, Mulakhi, Ipari, etc.) in 1984-187 years.

Information gained from Jumber Margvelani, 68 (originally from the village of Kala):

Toast sequence at supra would be started by toasts to Gods. The very first toast was made to father of heaven (Pusd Gherbet, ფუსდ ღერბეთ).

The second toast would be made to god of multiply - Mkm Taringzel (მქმ თარინგჯელ). Mkm stands for "მომატება" meaning to add, to multiply.

The third toast was to Tetne Jrag (თეთნე ჯგრაგ) meaning “white Jrag” (Jrag in Svaneti now is associated with St. George).

The fourth toast was made to Michael Gabriel (მიქელ გაბრიელ)- to commemorate the deceased.

Other toasts after these mandatory four were optional and very ending toast is to Lamaria-Mzhri mashed Lamaria (მჟრი მამედ ლამარია) meaning “the one who has mercy and sympathy for people)

Gunter says that on Tanghili church, during the festivals they would perform the following round dances:

1. Lazhgvash
2. Lagusheda
3. Didebata
4. Bail-betkil
5. Shilasheda
6. Vitsbil-Matsbil. However, they said that only the first three round dances would be mandatory, other could be optional.

After the recording session, we gave the singers some contribution. They seem not to have expected any money from us. The leader of *Kasletila* thanked and asked if there was money for the men as well. I said I was going to donate men’s group separately. Like in Tsalka, here the singers invited us to a local restaurant to host before we offered them money and it was a very generous invitation indeed. Although we refused, they didn’t let us go and took us to the restaurant. They all except one man and two women came to the restaurant, which turned out to be like an oasis in the desert. Hosts generously treated us with food and toasts and shared singing together.

Session # 25

Date: 2016, September 22

DateID: 20160922

Location: Udabno

LocID: Udabno

Name of group: Mixed group from Udabno

NameID: UdabnoMixedGroupDancing

Performers:

Womens ensemble Kasletila

1. Pikria Margiani, 34 (a leader)
2. Dodo Parjiani, 69
3. Eva Naveriani, 67
4. Lia Pirveli, 69
5. Nazi Parjiani, 62
6. Nana Gvidani, 38
7. Tamar Gvidani, 42
8. Irma Shukvani, 45
9. Otar Parjiani, 66

Recordings:

At the end of the recording session we filmed two round dance songs sung by the mixed (female and male) group:

1. Q'ansav Q'ipiane
2. Rostom Ch'abik

Additional material:

See recording session 24.

Notes:

See recording session 24.

Session: 6		
Name	Genre	Media types
Dalis Nana	Cradle song	[AHDS1M, ALRX1M, AOLSS5, VSOAX4]
Irinola	Lyrical ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Mirangula	Mourning song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Nanila	Cradle song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Nanila Nanaila	Cradle song	[AHDS1M, ALRX1M, AOLSS5, VSOAX4]
Shairi Betkil	Hunter's ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Shairi Betkil	Hunter's ballad	[AHDS1M, ALRX1M, AOLSS5, VSOAX4]
Vitsbil- Matsbil	Heroic ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]

Session: 7		
Name	Genre	Media types
Diadeb	Ritual chant	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Khairili	Table song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Nomjzhanekh Mesaqanielas	Hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Latral- Tskhmral	Hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Oiamini	Table song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]

Session: 8		
Name	Genre	Media types
Mekhvianash Mechidedesh	Lyrical song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Mirangula	Mourning song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Simghera Mikheil Khergianze	Modern song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Simghera Stalinze	Modern song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Simghera Svanetze1	Modern song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Simghera Svanetze2	Modern song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Solo Prayer Tskhumari	Prayer	[VSOHX4]

Session: 9		
Name	Genre	Media types
Elia Lrde	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, ALRX4M, AOLSS5, VSOAX4]
Group Prayer Etseri	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Jragish	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Kaltid	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Kviriola	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, ALRX4M, AOLSS5, VSOAX4]
Sadam	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Shairi Bimzela	Historical ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, ALRX4M, AOLSS5, VSOAX4]
Shekhe Abram	Hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Shgarida	Epic round dance song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, ALRX4M, AOLSS5, VSOAX4]
Zari Lower Bal	Zari	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, ALRX4M, AOLSS5, VSOAX4]

Session: 10		
Name	Genre	Media types
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Adishi	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Prayer With Goat	Prayer	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]

Session: 11		
Name	Genre	Media types
Solo Prayer Ushguli	Prayer	[ASOAXS, VSOAX4]
Solo Prayer Ushguli	Prayer	[ASOAXS, VSOAX4]
Solo Prayer Ushguli	Prayer	[ASOAXS, VSOAX4]
Solo Prayer Ushguli	Prayer	[ASOAXS, VSOAX4]

Session: 12		
Name	Genre	Media types
Zari Kala	Zari	[ALRX1M, ALRX2M, ALRX3M, VSOAX4]
Zari Ushguli	Zari	[ALRX1M, ALRX2M, ALRX3M, VSOAX4]

Session: 13		
Name	Genre	Media types
Weeping	Lament	[ASOAXS, VSOAX4]
Zari Latali	Zari	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Zari Lower Bal	Zari	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]

Session: 14		
Name	Genre	Media types
Gaul Gavkhe	Historical round dance ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Becho	Prayer	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Jragish	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Lazhghvash	Sacred ritual song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Marza I Beksil	Dance song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Reri Otsamio	Historical ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Shishada	Round dance ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Tamar Dedpal	Round dance historical ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Vitsbil – Matsbil	Heroic ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]

Session: 15		
Name	Genre	Media types
Biba	Humorous song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Elia Lrde	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Kaltid	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Kviria	Ritual mourning hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Riho	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Zari Lenjeri	Zari	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]

Session: 16		
Name	Genre	Media types
Kojre Makhvshi	Modern heroic ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Zari Mestia	Zari	[ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Zari Mestia	Zari	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]

Session: 17		
Name	Genre	Media types
A dai Juqva	Historical Ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Bail Betkil	Mythological ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Barbal Dolash	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Elia Lrde	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Group Prayer Tanghili	Prayer	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Iav Kalti	Round dance ritual song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Jragish	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Kaltid	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Kriste Aghsdga	Christian Hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Latra! – Tskhmrul	Hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Lile	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Nomjzharekh Mesaqanielas	Humorous song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Magruli Lakhushdi	Wedding song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Mgzavruli	Travel song	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Reeli	Historical ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Riho	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Sadam	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Shairi Bimzela	Historical ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Sozar Tsiog	Historical ballad	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Tskhau Krisdeesh	Ritual hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Tsmindao Ghmerto V1	Orthodox church hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Tsmindao Ghmerto V2	Orthodox church hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]
Upalo Shegvitsqalen	Orthodox church hymn	[AHDS1M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOLSS5, VSOAX4]

Session: 18		
Name	Genre	Media types
Beckil	Unspecified ballad	[ACL55S, VSOAX4]
Bimrzela	Historical Ballad	[ACL55S, VSOAX4]
Cheqasio Ramsa	Round dance ballad	[ACL55S, VSOAX4]
Dale Kojas	Mythological ballad	[ACL55S, VSOAX4]
Didebata	Round dance sacred song	[ACL55S, VSOAX4]
Kalov Da	Love song	[ACL55S, VSOAX4]
Lagusheda	Round dance sacred song	[ACL55S, VSOAX4]
Lazhghvash	Sacred ritual song	[ACL55S, VSOAX4]
Lushna	Solo tune	[ACL55S, VSOAX4]
Maqruli Latalil	Wedding song	[ACL55S, VSOAX4]
Maqruli Latali2	Wedding song	[ACL55S, VSOAX4]
Mindvrad Dagicher Pepelas	Modern song	[ACL55S, VSOAX4]
Sebro Sebro	Humorous song	[ACL55S, VSOAX4]
Shairi Bimrzela	Historical ballad	[ACL55S, VSOAX4]
Zharewoda Imzuiwo Ralekha	Historical ballad	[ACL55S, VSOAX4]
Zharewoda Imzuiwo Ralekha	Historical ballad	[ACL55S, VSOAX4]

Session: 19		
Name	Genre	Media types
Baghaishvili Perisa	Historical ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Kalsa Da Visme	Round dance ballad	[ACL55S, VSOAX4]
Kartlis Mindorsa	Round dance song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Khareba Samta Dzmata	Round dance ballad	[ACL55S, VSOAX4]
Kriste Aghsdga	Christian Hymn	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Mariam Wailing	Wailing	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Me Mashin Mogagondebi	Lyrical lament	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Tatuki	Historical ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Zhuzhuna	Dance song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Zhuzhuna	Dance song	[ACL55S, VSOAX4]
Zrani	Mourning song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]

Session: 20		
Name	Genre	Media types
Batonebis Marnadasa	Healing song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Chamodiodyn Ghebis Kalebi	Historical ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Dalie	Table song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Ghebi Anthem	Modern patriotic song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Gheburu Maqruli	Wedding song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Gheburu Mravalzhamieri	Table song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Gikharoden Sdzalo Usdzloo	Church chant	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Iavnana	Cradle song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Jamata	Historical ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Kideman Gasdzaxa Kldesao	Hunter's ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Kriste Aghsdga	Christian Hymn	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Maghia Mtas Modga	Dance song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Pirvelsaqmoni Vqopilvart	Historical ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Qurshao Shao	Hunter's ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Rashovda	Dance song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Simghera Dodukze	Historical ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]

Session: 21		
Name	Genre	Media types
Dale Kojas	Mythological ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Jragish	Ritual hymn	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Kojre Makhvshi	Modern heroic song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Kriste Aghsdga	Christian Hymn	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Lazhghvash	Sacred ritual song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Lile	Ritual hymn	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Qansav Qipiane	Round dance historical ballad	[VSOAX4]
Murza I Beksil	Round dance historical ballad	[VSOAX4]
Tsmindao Ghmertio VI	Orthodox church hymn	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Vitsbil – Matsbil	Heroic ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Zari Lower Bal	Zari	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]

Session: 22		
Name	Genre	Media types
Batonebis Namina	Healing song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Baxtrionidan Gitskerdi	Dance song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
City Song Potpourri	City song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Dideba	Ritual hymn	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Ia Patnepi	Healing song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Khertlis Naduri	Work song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Khevsuretian Nana	Cradle song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Lazare	Ritual womens song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Nai Nai	Cradle song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Nardanina	Love song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Obol Ro Daibadeba	Lyrical song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Tushuri Tirili	Mourning song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]

Session: 23		
Name	Genre	Media types
Diash Darjul	Mourning song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Didebata	Round dance sacred song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Irinola	Lyrical ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Lagusheda	Round dance sacred song	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Lile	Ritual hymn	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Qansav Qipiane	Round dance historical ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Tamar Dedpal	Round dance historical ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]

Session: 24		
Name	Genre	Media types
Barbal Dolash	Ritual hymn	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Dale Kojas	Mythological ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Group Prayer Udabno	Prayer	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Group Prayer Udabno	Prayer	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Vitsbil– Matsbil	Heroic ballad	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Zari Latali	Zari	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]
Zari Ushguli	Zari	[AHD51M, AHDS2M, AHDS3M, ALRX1M, ALRX2M, ALRX3M, AOL55S, VSOAX4]

Session: 25		
Name	Genre	Media types
Qansav Qipiane	Round dance historical ballad	[VSOAX4]
Rostom Chabik	Historical ballad	[VSOAX4]

