

ქართული საეკლესიო გლობა

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ველისიანა და შემოქმედის სკოლები

V - ტომი

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The Divine Liturgy

of St. John Chrysostom

Gelati and Shemokmedi

Schools

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ქართული საეკლესიო გალობა V ტომი წარმოადგენს ძველი ქართული საეკლესიო (პროფესიული) მუსიკის ნიმუშების კრებულს. მასში შესულია წმ. იოანე ოქროპირის ლიტურგიის გელათისა და შემოქმედის სკოლის საგალობლები. მუსიკალური რედაქტორის მიერ წარმოდგენილია შემოქმედის სკოლის ის ნიმუშები, რომლებმაც ჩვენამდე ვერ მოაღწიეს სანოტო თუ აუდიო ჩანაწერების სახით. ასევე, გამოცემას თან ერთვის სანოტო დანართი და აუდიო დისკი, რომლებშიც ქართულ ბგერათწყობაში საგალობლების კომპიუტერული და აუდიო ვერსიებია წარმოდგენილი (არტემ ერქომაიშვილისა და მუსიკალური რედაქტორის ხმები). ეს არის გამოცემის სიახლე, რომელიც მნიშვნელოვანია საგალობლების პრაქტიკული და მეცნიერული შესწავლისათვის.

This collection, Georgian Chant Volume V, contains a selection of medieval Georgian liturgical chants from the service of St. John Chrysostom. These chants represent the oral traditions inherited at the Gelati Monastery Chant School, as well as the Shemokmedi Chant School. Several liturgical chants that did not survive in either audio recordings or written transcriptions for the Shemokmedi repertory have been carefully arranged by the editors and appear in this volume. In addition, the editors offer an audio recording and transcriptions of both computerized and audio samples of the Georgian tuning system (with vocal samples by Artem Erkomaishvili and Malkhaz Erkvanidze). The volume contains advanced chant variants that will hopefully be relevant for both the practical study of Georgian chant, and the growing scholarly interest in this important repertory.

შემდგენელი და მუსიკალური რედაქტორი: **მალხაზ ერქვანიძე**
The collection compiled and edited by: **Malkhaz Erkvanidze**

რეცენზენტები: **ნოდარ მამისაშვილი**
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INTRODUCTION

This chant collection, Vol. VI of the series *Kartuli Galoba* (Georgian Church Chant), contains a selection of *gamshvenebuli kilo* ('colorful mode') chant for the Liturgy of St. John of Chrysostom, and is compiled from the repertoires of the Gelati and Shemokmedi Monastery chant schools.¹ Part 1 represents chant from the Gelati Monastery tradition, and has been compiled from publications of Pilimon Koridze's chant transcriptions at the end of the 19th century.² Koridze worked with the singers Anton Dumbadze, Dimitri Chalaganidze, Ivliane Tsereteli, Razhden Khundadze, Melkisedek Nakashidze, and Nestor Kontridze, all of whom were considered expert chanters in their time. Part 2 represents chant from the Shemokmedi Monastery³ chant school tradition, as recorded by Artem Erkomaishvili and others.

The process of reconstructing the ancient Georgian chant tradition demands research in several important areas in order to facilitate a renewed performance practice of this important heritage. Several key areas will require special attention in order to accomplish this goal, including:

1. Restoration of Georgian chant melodies
2. Restoration of the correct chant intonation
3. Restoration of 'polyphonic consciousness;' i.e. the ability to think in three-part harmony
4. Restoration of Georgian modal theory and practice
5. Restoration of the Georgian tuning system
6. Compensating for missing repertoire in certain chant school traditions through comparative chant analysis and reconstruction

Three regional styles of church chant have been preserved through oral tradition and the preservation movement at the end of the 19th century. These include the Kartli-Kakhetian school in eastern Georgia, the Gelati Monastery school in west-central Georgia, and the Shemokmedi Monastery school in western Georgia.⁴ Several levels of chant complexity exist in each of these regions; for example, both *sada kilo* (plain mode) and *gamshvenebuli kilo* (colorful mode) chants have been preserved in the Kartli-Kakhetian region, while chants from the Gelati Monastery repertory include examples of these two styles as well as an intermediate level called *namdvili kilo* (simple-true mode).⁵ Examples of these three styles are most plentiful in the repertory from

1. For more information on Georgian chant, see the prefaces to Volumes II and IV of this series, translated by Maia Kachkachishvili and John A. Graham. All footnotes added by John A. Graham and approved by the author.

2. Pilimon Koridze (1835-1911), a famous opera singer, spent the last thirty years of his life transcribing nearly five thousand chants into western five-line staff notation. In order to save time, only the first voice melodies were transcribed for at least one thousand of these samples, as the second and third voice parts were considered to be implicit. Through comparative chant analysis, it has been possible to reconstruct many of these melodies in three voices.

3. The Shemokmedi Monastery is located in the coastal hills along the eastern Black Sea coast near the current Georgian-Turkish border, a location that made it vulnerable to repeated attack between the 16th-19th centuries. The Gelati Monastery lies less than a hundred kilometers inland, just outside the ancient city of Kutaisi.

4. This series, edited by Malkhaz Erkvanidze, includes chant from the Gelati Monastery (Volumes I, II, and IV; 2000-2006), and chant from the eastern Georgian Kartli-Kakhetian school (Vol III, 2004). The Shemokmedi Monastery chant school repertory is represented in print through a finely presented volume of transcriptions from the Artem Erkomaishvili archive at the Tbilisi V. Sarajishvili State Conservatoire; see David Shugliashvili, *Kartuli Saeklesio Galoba, Shemokmedis Skola* ("Georgian Church Hymns, Shemokmedi School"), Published by the International Center for Georgian Folk Songs, and the Tbilisi V. Sarajishvili State Conservatoire, 2nd Edition, Tbilisi, 2006.

5. Georgian chant has three levels of difficulty: *Sada Kilo* (Plain Mode) chant is also referred to as 'Children's Mode' (*sabavshvo kilo*) and consists of the basic structure of the chant in three-part harmony without elaboration or ornamentation. *Namdvili Kilo* (Simple-True Mode) is a further development of *Sada Kilo* in which the original melody and harmonies are elaborated with rhythmic and harmonic devices largely through simple improvisations in the lower two voices. *Gamshvenebuli Kilo* (Colorful Mode) is the furthest development of chant elaboration, and is characterized by complex rhythmic and harmonic ornamentation in all three voices. *Gamshvenebuli Kilo* chant is highly variable according to the regional area from which it originates and has ornamental correlations with local folk music systems.

repertory from the Gelati Monastery, with comparatively fewer examples from the Kartl-Kakhetian region, and very few from the Shemokmedi Monastery school.⁶ Though similarities between these regional chant traditions is clearly evident, it will be more scientifically useful to study their differences in order to gain a clear understanding of their musical characteristics. This project will help us in a project to fill existing gaps in the chant repertory of each school by adapting liturgical texts to idiomatic musical material from each region.

The primary differences between the three chant-schools mentioned above pertain to specifications of rhythm, tempo, text setting, modulation technique, variety of *mukhli* (verse or phrase), relationships between the three voices, and ornamental techniques. In order to understand these differences, researchers must engage with all three surviving chant school styles and all three voice parts in each of the chant school repertoires. Taking into consideration these various differences, this volume contains seven chants from the Gelati Monastery chant repertory that have been adapted by the editor into the musical style of the Shemokmedi Monastery chant tradition. These seven chants are:

Mkholodshobili ('O Only Begotten Son'), p. 123

Movedit Taqvanis-Vstset ('O Come, Let us Worship' [Little Entrance Hymn]), p. 125

Tsmindao Ghmerto I ('Holy God' [Trisagion Hymn]), p. 126

Tsmindao Ghmerto II ('Holy God' [Trisagion Hymn]), p. 128

Romelni Kerubimta ('Let us who mystically represent' [Cherubic Hymn]), p. 131

Da Vitartsa Meupisa ('That we may raise), p. 134

Mamasa Da Dzesia ('To the Father and the Son'), p. 135

These chants fill an important gap in the liturgical repertory from the Shemokmedi Monastery, and have been adapted to the particular musical characteristics of this school through careful analysis of the Artem Erkomaishvili (published 2006)⁷ and Dimitri Patarava archival collections (published 2003).⁸

Determining the Modal System

The issue of reconstructing and understanding the original Georgian modes is of increasing interest to the field of Georgian folklore studies. During the preparation of this volume, we originally planned to include a recording of selected chants in Georgian tuning. In the end, however, we chose to include a compact disc that focuses on some of the tuning issues to be discussed here. Some current studies on this topic will hopefully lead to an increased awareness of the questions and issues surrounding Georgian tuning, and result in a thorough scientific analysis.

The Georgian tuning system is of key importance to the restoration and revival of the Georgian musical language. Likewise, we hope that future musicological analysis of Georgian chant will correct the oversights of the past and begin to address the issue of tuning, which is the basis for Georgian modal consciousness. It will be impossible to determine the correct intervals, scales, and harmonic structures of Georgian chant through an analysis of transcriptions in five-line

6. Figures for the exact number of extant chant transcriptions is not available, however, by rough estimates there are at least 6000 examples from the Gelati Monastery and 2500 from Eastern Georgia (Kartl-Kakhetian region), while only 200 from the distinctive Shemokmedi Monastery tradition survive. Through anecdotal reference it is known that a comparable number of chants existed in the Shemokmedi Monastery repertory; see Anzor Erkomaishvili, «Babua» (2006). An English translation of this anecdote exists in the liner notes to «Eleven Pearls», Davit Shugliashvili, released by the International Center for Georgian Folk Song (2004).

7. Artem Erkomaishvili (1887-1967), is recognized as the last master of the chant tradition that existed for centuries in this region. In 1966, ethnomusicologist Kakha Rosebashvili recorded him singing 100 chants at the Tbilisi State Conservatory in Tbilisi, using the available cassette tape recording technology to dub Erkomaishvili's voice over himself in all three voice parts. The entire collection from this archive has been transcribed and published by David Shugliashvili, see earlier citation.

8. *Kartuli Saeklesio da Salkhino Sagaloblebi* (Guruli Kilo), "Georgian Church and Feast Hymns (Gurian Mode)," as sung by Dimitri Patarava and recorded by Mamia Patarava. Edited by Malkhaz Ekvavidze, Tbilisi, 2003.

notation alone, as this notational system presupposes a diatonic framework for understanding tuning according to a western tempered scale. Modal characterizations such as 'Dorian,' 'Phrygian,' and 'Mixolydian' have no meaning in the Georgian context, as these modes have associations with the tempered tuning system assumed by European, and more recently, Soviet musicology. In reality, the original tuning of the ancient Greek and medieval European modes cannot be proven, and remains as elusive as the medieval Georgian modes. This brings to mind a recent debate among scholars who wanted to critique the Georgian gospels based on a modern translation. Obviously, those who wish to comment must first learn ancient Georgian before they comment on the suitability of the Gospel as it exists in modern Georgian. Likewise with chant, it is important to discover as much as possible about the original 'language' of chant before presuming too much.

Since the late 1980s, I have been studying the Georgian tuning systems primarily through close listening of the earliest recordings available.⁹ These recordings are invaluable as documentary evidence of the highly skilled master-singers who participated in the active, living oral tradition at that time. My study of the tuning systems heard on these recordings, as recorded in the region of Guria (western Georgian) in the first decade of the 20th century, has led to the development of a theory of tuning called the "small perfect system." Because Georgian polyphony, especially church chant, is based on a system of parallel pure intervals, the tetra-chord became the primary method of division of the mode. This is the most important characteristic of the "small perfect system," which is made up of three tetra-chords. Other rules of this system require that the interval of a fifth never be reduced to a tri-tone; likewise the interval of a fourth should never be increased to a tri-tone.

Thus far, it is not possible to determine if Georgian traditional instruments played a role in defining the original tuning system, yet early indigenous instruments such as the *atdzali* (ten-stringed lute) and the *ebani* (harp) may have served such a function. The *chonguri* (four-string fretless lute) was mentioned in the writings of Prince Ioane Batonishvili (18th c.), and because the eastern Georgian *panduri* (three-string lute) is also sometimes called *chonguri* and possesses frets, it is possible that this instrument was used to train one's musical ear in Georgian tuning.¹⁰ At least, this is one theory. Georgian chanters singing *a capella*, however, were able to freely modulate between different modes, and to easily distinguish between modes using their own tuning system. This, as suggested above, is called modal consciousness. Arising from this idea, the intervals of the second, third, fourth, fifth, sixth, and seventh are found in three types within the span of the chord, while the octave remains a stable interval.¹¹ It is unfortunate that during the period 1960-1980, researchers neglected to ask the oldest master-singers if any traditional instruments had been used as a tuning reference for the singers. I am convinced that their answers would have proven extremely valuable. However, with God's help, anything is possible, and though we cannot recreate all of the musical traditions of our ancestors, the deciphering of the ancient Georgian neume notation will no doubt further reveal knowledge of the Georgian modal organization and tuning system.¹²

9. The English Gramophone Company opened a regional office in Tbilisi in 1902, and recorded thousands of folk songs until the beginning of World War I forced them to close down their operations. Copies of these recordings have been preserved in the British Museum, while other recordings from the period exist in archival collections in Berlin, Vienna, and Moscow. Theodore C. Levin and Anzor Erkomaishvili have been responsible for the recovery of some of these highly valuable archival materials, which were eventually produced into an album titled «Drinking Horns and Gramophones,» Traditional Crossroads, 2001.

10. Ioane Batonishvili was a Prince in Kartli, an Eastern Georgian region, and may have been referring to a fretted eastern Georgian instrument (*panduri*) instead of the unfretted lute instrument *chonguri*, typically associated with the western regions of Georgia. While a system of tuning wouldn't necessarily be fixed by an unfretted instrument, the theory insinuated here is that the placement of frets on the *panduri* would have required a fixed tuning system.

11. This passage is unclear, but it is possible that the author is indicating that the intervals of a second, third, fourth, etc. may occur in three different tunings in relation to the other voices, based on the location of the interval within a three-voiced chord and the location of that chord relative to the 'center' of the modal scale.

12. A unique system of neume notation was developed in Georgia in the 10th-11th centuries. Several manuscripts survive from this period, including a finely illustrated Tripologian compiled by Michael Modrekili in 988. The descriptive neumatic notation found in this and other works is so far undeciphered.

The concept expressed in zonal theory of acoustics,¹³ which posits that singers, intentionally or unintentionally, make tuning adjustments in the process of live performance (resulting in certain 'naturally occurring' tuning orders), is only partially applicable to Georgian music. Clearly, well-established tuning systems existed in Georgia and were passed down by master-singers, but among the average, untrained singers, this was not an exact science. For example, it is known that many singers learned to chant at locations outside of Georgia (i.e. Palestine, Mount Athos, etc.), and naturally, it was not possible for the majority of average singers to undertake the lengthy apprenticeship expected of elite chanters. Consequently, in our modern efforts to study and revive the ancient tuning system, it is important to be selective in choosing our source materials, as many recordings may be interesting to study in terms of the zonal theory but do not reflect the highest art of our forebears. Though it is likely that the amateur singers also sang in the Georgian tuning system, for scientific purposes it is best to focus on the most credible sources. Thankfully, a few such recordings (of known master-singers) have survived into the 21st century.

Artem Erkomaishvili was a professional chanter and singer from Guria, who studied with the known master-chanter Melkisedek Nakashidze.¹⁴ The 100 chants that were recorded late in his life (1966) are therefore reliable exemplars of the tuning system native to his home region of Guria. Several other recordings corroborate the Gurian tuning system recorded by Erkomaishvili, including 11 chants recorded in the 1940s by Varlam Simonishvili, Dimitri Patarava and Artem Erkomaishvili, and recordings from the early 1900s. These recordings represent the Shemokmedi Monastery chant school tradition.¹⁵ In short, it is clear that the master-singers sang in particular tuning systems, and it is imperative that we understand their knowledge.

There are six tonal centers in the Georgian "small perfect system": F, G, A, B, C#, and D#. Tonal modulations between these 'central' pitches occur through step-wise motion, with most modulations moving in an upwards series, though descending modulations also occur. The top-voice chant melody part always initiates the modulation, and is followed by the lower two voice parts. In the attached musical examples we have transposed all of the chants into a single key for convenience (*fa* = F). For reference, see the attached compact disc recording where pitches are divided into pitch classes according to this theory of the Georgian scale; Note: western notation used in this volume represents the western diatonic scale, which does not accurately reflect the proposed Georgian tuning system.

13. One reference to this theory exists here: Bielawski, Ludwik. *Strefowa teoria czasu i jej znaczenie dla antropologii muzycznej*, ('Zonal Theory of Time and its Significance for Musical Anthropology'). Krakow: Polskie Wydawnictwo Muzyczne, 1976.

14. Melchisedek Nakashidze (1858-1934) was an important figure in the preservation movement of Georgian chant. As a young man, he studied on Mount Athos, Greece, with Benedicte Barkalaia (1834-1911) and later with the master-chanter Anton Dumbadze (1824-1907). He was influential among the nationalist intelligentsia in Tbilisi, and convinced central figure Pilimon Koridze (1835-1911) to begin the important work of transcribing Georgian chants into western standard five-line staff notation. According to an unpublished written account by Ekvtime Kereselidze, c.1940, concerning the first collaborative transcription session in 1884, Nakashidze's choir began the session by singing *Shen, Romelman Gananatle*, one of the most ornamental chants in their repertoire. Koridze listened in amazement, and then exclaimed something to the effect of, 'Fantastic! But we'll need to start with something a little simpler and a little slower than this one!' Steeped in the operatic sounds of 19th century Italy and Russia, no doubt Koridze was unprepared for the festive and virtuosic improvisational flourishes of Nakashidze's choir members singing three-part harmony in a non-tempered tuning system. Besides working with Koridze in Tbilisi, Nakashidze had a positive influence on the enthusiastic members of the "Cabinet Brotherhood," a group of amateur tradesmen (including Maxime Sharadze and Ekvtime Kereselidze) who were involved in the nationalist press of Ilia Chavchavadze's *Iberia* newspaper (c. 1885-1905), and were central figures in publishing Koridze's transcriptions and financially supporting the entire chant preservation movement.

15. The recording that accompanies this volume contains original tracks from the Erkomaishvili archival collection (Tbilisi Conservatoire, 1966), as well as several computer-generated renderings of these tracks representing the author's interpretation of the Erkomaishvili tuning system. See tuning diagram at the end of this volume.

One of the characteristics of the tonal mode based on *fa* is the primary tetra-chord that descends from F to C. Similarly, the tonal mode based on *sol* will contain a fundamental tetra-chord descending from G to D. Modulations from these tonal centers may occur stepwise, for example a chant may modulate from *fa* to *sol* or vice versa. Or a chant may modulate down from *fa* to *mi bemol* (Eb), etc. It is not necessary for a chant to begin or end on the tonal center of the mode, it is simply implied by the pitches in the given voice parts and their intervallic relationships.

This theory of mode contrasts with the western conception of major and minor modes in that modal awareness is not based on having an absolute pitch that determines the key, but rather a certain freedom whereby pitch is not absolutely fixed relative to the modal center.¹⁶ Depending on how complicated the chant variation is, there may be several modulations within one chant. For example, in *Romelni Kerubimta* (p. 247 and p. 249; Georgian Church Chant vol.I) the *sada kilo* (plain mode) variation is sung in the same mode for the duration of the chant, while the *namdvili kilo* (simple-true mode) modulates between two modes, and the *gamshvenebuli kilo* (colorful mode) modulates between three or more modes. From this example, it is possible to observe that the old master chanters comprehended modal consciousness and sang freely within its structures.¹⁷ Modal consciousness is extremely difficult to resurrect among modern singers because of the influence of western-tuning systems that are heard in every aspect of sound production in modern society. Whereas it was not so difficult for our ancestors to learn the western scalar and tuning system, it is very difficult for our young singers today to hear and understand the sound systems of our forebears.

In terms of the pedagogy of the modal system, it is understood that the primary voice was taught first, followed by the lower voices in relation to the top-voice melody. The earlier pedagogy taught how to integrate or improvise the lower two voices with the top voice melody according to strict rules of harmonic movement and ornamentation. In order to avoid confusion with the names of the voice-parts in folk music: i.e. the designation of first or second voices by the terms *modzakhili* (one who tells) or *mtqmeli* (one who calls), or the highest voice as *krimanchuli* or *gamkivani* (which designate specific stylizations such as regional yodeling techniques), the three voice parts in chant are simply termed *pirveli*, *meore*, and *bani* (first, second, and bass).¹⁸

Our main goal thus far has been to move towards a closer understanding of the Georgian modal system as inherited through the earliest recordings of the last master-chanters, and with God's help, this will become ever clearer. Through analysis of the Erkomaishvili archival recordings, we are able to offer the first results of this research on the Georgian tuning system; the accompanying compact disc recording replays several chant samples with computer-adjusted pitch parameters.¹⁹ These parameters are as follows: in the descending

16. Further clarification on this important point could not be obtained in time for publication, however, it is possible that the author is referring to the process observed in extant recordings whereby the entire pitch center of a piece may move away from the original «key» or pitch center. This «drift», which in this editor's view was intentional on the part of the singers, is distinct from the familiar process of modulation initiated by pitch borrowing from the future key.

17. Because Georgian chant was largely an oral tradition, the ability to modulate depended on the skill of chanters to follow the lead of the first-voice. Therefore it is understandable that in the basic levels of chant pedagogy (*sada kilo*), modulations were avoided. However, the *possibility* to modulate is always implicit, as demonstrated by the treatment of the same chant when sung in the highly ornamental *gamshvenebuli kilo*.

18. Ioane Petritsi, 11th century philosopher and theologian, named the three voices in Georgian music: *mzakhr*, meaning 'to call', first voice; *zhir*, meaning 'second' (in Mingrelian dialect), second voice; *bam*, possible ancestor to current '*ban*' which means bass, third voice (*ertbamad* in Mingrelian dialect means to collect, to blend, to remain together).

19. On the compact disc, one may hear three recordings of each song: 1) the scale; 2) the Erkomaishvili archival recording; and 3) the tuning-modified computer version of the chant.

tetra-chord from F, the pitch Eb will sound slightly higher, whereas D will sound slightly lower, and in this case, C will be a perfect fourth below F. In addition, Bb will be high, and A will be low (relative to the tempered scale). In the tonal mode based on *sol* (G), these intervallic relationships are duplicated so that the descending tetra-chord reveals a perfect fourth between G and D, with slightly lowered and raised E and F pitches, respectively. To approximate the tonal mode based on F in western notation, we have used two flats (appearing as a mixolydian scale).

As mentioned, western notation can only approximate the true Georgian tuning system, but a substitute notational system does not yet exist that can more accurately represent Georgian music. This is one reason that we have included the theoretical audio track, so that experts and enthusiasts can follow what we are proposing. Some type of modulation occurs in most Georgian chants, and these modulations are signified where appropriate with an increase in either sharps or flats. For example, in the chant, *Ghirs Ars* (It is Meet [Hymn to the Mother of God], p. 15 [romeli gverdi? Romeli prazi? -measure?]), the modal shift from *fa* to *sol* (up 200 cents) has been notated as moving from a key with two flats to a key with zero flats.²⁰ Following a modulation, all intervals must be calibrated against the new tonal center, which results in slight variations of pitch (for example, the former pitch *mi* will not equal the pitch *mi* in the new mode). The only pitch that will have the same tuning in both modal scales in this example is *sol*, the pitch in the *fa* tonal center that became the new tonal center. As a result, individual pitches such as *mi* will not have the same absolute pitch value (in cents) between the two modal centers.²¹ Each pitch in the *fa* modal scale will have a discrepancy of between 40-66 cents in the *sol* modal scale.²² In principle, it is interesting to note that the tonal modulation from *sol* back to *fa* must yield a higher absolute pitch value for *fa* than before the modulation. Further research will confirm or disprove this hypothesis.

The chants represented in this volume are the product of two unique monastery schools of Georgian chant and evoke spiritual qualities worthy of the highest praise. In our estimation, chant from the **Gelati Monastery** strengthens our faith through a varied, holistic, musically and spiritually edifying, joyful glorification of God.

Equally worthy, chant from the **Shemokmedi Monastery** represents a dignified, contemplative, deeply spiritual, and holistic approach. While the repertory of chant from the Gelati Monastery may be more diverse, chant from the Shemokmedi Monastery tradition demonstrates a unique synthesis of archaic and recent styles of ornamentation.

Today, it is extremely important to become the stewards of our liturgical chant once again. In order to ensure enduring quality and accuracy, our chanters must approach their work with sincerity in their hearts and souls, a bright and keen mind, knowledge of chant, and attention to the accuracy of performance practice. But most importantly, the dutiful chanter must cultivate the ability to comprehend the meaning and significance of the prayer texts in order to look beyond the music notation. In this way, the diligent chanter will have the possibility to imagine the mysterious nature of the Divine Liturgy as it existed for the old masters in the Gelati and Shemokmedi monasteries, and to follow their example of truthful chanting which truly befits a sacrifice to the Lord.

Malkhaz Erkvanidze

20. Presumably, a mode on the tonal center *fa* is notated approximately as a mixolydian scale beginning on F due to the natural seventh degree of the scale, or second degree of the descending tetra-chord from F. By modulating to *sol*, or G mixolydian, the two flats in the F mixolydian key signature are dropped.

21. See diagram, p. 155.

22. For more information on the theory of tuning using the unit of cents, see Alexander J. Ellis and Alfred J. Hipkins, "Tonometrical Observations on Some Existing Non-Harmonic Musical Scales," Proceedings of the Royal Society of London, Vol. 37, (1884), pp. 368-385.

სრულიად საქართველოს საპატრიარქოს
საეკლესიო გალობის ცენტრი

ქართული საეკლესიო
გალობა
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