

On the Contribution of Church Hymns to the Development of Georgian Folk Polyphony

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(Summary)

Georgian ecclesiastical hymns and folk songs are perceived within one musical language. However, the stylistic palette of Georgian song is more diverse than that of generally more regulated chants. Nevertheless, Georgian church chants made a significant contribution to the development of expression techniques of Georgian folk music tradition. Apparently, This tendency was more manifested in the following directions:

- Increase in the melody volume and centonization principle (linking the phrases) in the songs;
- Differences between Acharan and Gurian songs through the Prism of changing religious situation;
- Structural and dramaturgical proximity of Svan hymn-like songs and mourning song “Zari” to church hymns;
- Similarity of “ghighini”, festive hymns and some merry songs, as well as “live lie” songs with church hymns;
- Modal mode and parallele voices in para-liturgical hymns and folk songs.

Keywords: Georgian traditional music; Georgian chanting; Georgian folk music; folk musical language; ritual folk songs

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