

**ON SOME CHARACTERISTICS OF MODE-INTONATIONAL
SCALES IN KARTL-KAKHETIAN LONG TABLE SONGS
(EAST GEORGIA)**

My report dwells mainly on two unexplored questions:

1. The inner characteristic features of the dominating Mixolydian scale in Kartli-Kakhetian long table songs.
2. The key regularity of these songs known as the principle of free spreading (Tsukerman, 1980:29-42).

From the very start it should be mentioned that the inner characteristic features of Georgian folksong scales are completely neglected in musical literature and the area remains terra incognita. Among other reasons that have led us to this conclusion is an erroneous interpretation of the structural features of the Mixolydian scale, shared by a number of musicologists.

It is a common knowledge that analysis of a scale system implies stating a so-called characteristic step and the most important structural elements that are revealed as a characteristic, corresponding interval. For instance in F Mixolydian mode such elements are supposed to be, for some reason, F-a (major third) and F-d (major sixth) (Aslanishvili, 1978:19). Do these intervals embody the unique intonational quality of this scale system? Most certainly not. These intervals cannot differentiate Mixolydian mode from the similar major scale modes - Ionian and Lydian (see the appendix, schemes 1a, b, c). An analysis of the Mixolydian system is hardly possible without comparing it to these scale systems (Ionian, Lydian). This comparison has never been done in specialist literature.

It is noteworthy that of the mentioned major system only the Mixolydian scale is characterised by the low VII step and the tonic minor seventh. Besides a special significance is acquired by one more attribute of the Mixolidian scale - the presence of diminished fifth between the third and the seventh steps. The mentioned structural elements exclude the presence of characteristic intervals of Ionian scale - the tonic major seventh and augmented fourth taken from the IV step (schemes 2a-b). This is why the Mixolydian scale system belongs to the so-called tritonless scale category (according to Kushnariov's terminology. Kushnariov, 1958:314-320). In this the Mixolydian scale is different from the Ionian and Lydian tritonic scales.

In order to avoid misunderstanding it is advisable to specify the opposing mode-intonational concepts: on the one hand tritonic and on the other hand tritonless. We use the term "triton" meaning only the augmented fourth which after having been filled gives a sequence of full tones. We do not consider it correct to unite both an augmented fourth and a diminished fifth (as a reverse interval pair) under the same term "tritone". This tradition is dominating in the works dedicated to classic major-minor scale systems. The mild dissonance sounding of the reduced fifth in a sense is made as a result of connecting (layering) of two minor thirds (consonances). Therefore it is different from the sharp dissonance of three full tones united within the

framework of an augmented fourth. Kushnarev was the first to reject the use of the term Triton for the both augmented fourth and diminished fifth (Kushnarev, 1958:6).

An important point is that in the polyphony of Georgian folksongs the different versions of these intervals is given the significance of dividing limit of the sharply opposed mode categories: a diminished fifth is an element of scales of fourth (tritoneless) diatonics, and an augmented fourth is an element of scales of fifth (tritone) diatonics (schemes 3a-b) (You can get acquainted with these widely represented cases of diatonics in polyphonic Georgian folksongs in my published works. See, e.g., Gogotishvili, 2000:233-249).

Let us go back to the characteristic elements of the Mixolydian scale: tonic minor seventh (D-c) and a diminished fifth (fis-c) produced in the process of filling this interval with intermediate minor thirds. It is these elements which condition the intonational softness and balance of the Mixolydian scale thus corresponding to the epic, hymn-like elevated expressiveness of the long table songs.

The intonational processes connected with the diminished fifth are the object of our particular interest. It is noteworthy that the formation of fis-a-c row of two minor thirds takes place (comprising together a diminished fifth), built within the D Mixolydian scale. The central position of this soft dissonance interval is allowed only in the Mixolydian scale system. Let us pick out the version when the filling steps of diminished fifth are acquired which is chiefly a characteristic of long table songs. I mean the reversed (mirror-like) attitude of the initial c-h-a trichord and responding fis-g-a trichord towards the fifth support - tone (a), conditioned again by the inherent features of the Mixolydian scale. It produces at first a minor repetition of the falling intervals appearing in the upper trichord and later the repetition of a major second with the rising sequence acquired in the lower trichord. The centre of the created correlation is the mentioned support on the fifth (tone a), and extreme points in correspondence with the latter are seventh - tone c and third - tone fis (see the scheme 4) of the mode which is in connection with the upper and lower minor third.

In these circumstances quite an interesting 'mirror' type of imitational polyphony is created, which is distinguished by the help of the following feature of the part correlation expressed in a number of episodes in "Kakhuri Mravalzhamieri", "Chakrulo", "Zamtari": the c-h-a descending trichord coming from the seventh grade of the scale down to the fifth grade of the scale in the top part (a final intonation of the musical phrase); whereas the reverse (mirror-like) variant of the latter - fis-g-a ascending trichord represents the intonational response created in the middle part (see, for example, figures I a, b, c). In all of these cases the high part passes on the "intonational baton" to the middle part. Thus the third-trichord tone changing inversion originated from the seventh of Mixolydian mode and, revealed at the moment of joining of adjacent parts, lends the songs the quality of wholeness, harmoniousness and refinement. Along with the Mixolydian mode dominating in the long table songs, the presence of intermediate intonation systems, accompanying a wide spectrum of scale and tonal modulations characteristic of these songs is also worth noting. Viewed from this angle "tritone scales" should be distinguished first and foremost: Ionian, Dorian and Frigian. These systems are predominantly connected with a cut-in form of the modulating cadence expressing the continuity of the development of

the long table song. Due to limitations of time I shall not dwell on the question any further.

Let us get acquainted with a feature of the long table song development known as the principle of wide spread. The mere repetition of structures of their contrasting opposition is not very characteristic of it. Instead this principle is based on the permanent change of the initial melody formation (tune, phrase), is characterised by the continuity of development, conditioned by the unity of adjacent part variants by an incessant flow analogous to a length of thread gradually reeling off, or the slow movement of a river that turns now to one side then to another but still flows ceaselessly forward. During the many-staged development of the "long Kakhuri Mravalzhamieri" two series of variant construction changes based on the free spread principle are distinguished: the first of them covers the introductory eight-bar section - a number of coloratura passages of a peculiar prelude character, revealed by means of two upper alternating parts, (example 2). The initial source of the wavelike tone change present here is an ornamented (gruppetto-like) rise in the middle part directed to the important fifth tone of the scale, which is retained in a more-or-less changed form in each of the following tone changes. The many-sided variant joining mode-intonational elements having the leading role should be distinguished. For instance the above-mentioned fis-g-a- trichord revealed at the beginning of one of the waves on the one hand is a variant of the gruppetto-like rise of the middle part and on the other hand it is a previously mentioned type of c-h-a trichord, expressed in the upper part at the end of the previous wave.

After the introductory part of the "long Kakhuri Mravalzhamieri" a new series of a variant change of constructions is observed in the form of a number of stages of the falling melodic development characteristic of the middle part. The existing similarity and difference between these stages is the object of our special attention.

Each of such extended melodic falls is characterised by a melodious perspective-lending peak source expressed by the seventh tone of the Mixolydian mode. Here a consecutive aspiration of the middle part to a higher and higher peak source is clearly marked out. This aspiration is conducted by a system of rising modulational moves in seconds (example 3). In these circumstances a contradictory phenomenon is observed i.e. the secondrising moves of the falling links of melodious development that help the gradual growth of impressive dynamics of the song. Consequently, on the one hand the intonational unity of construction is prominent, the origin of which is the similarity of outgoing moments of the falling movements, conditioned by the existence of the line going through the peak-source (the highest seventh step of the scale). But on the other hand there appears a distinguishing side of the operation of the free spread principle - aspiration to the variant - intonational renewal which is maintained by an improvisational rhythm resulting from the singers' free linear thinking. Let us call to mind the use of a great number of ornate coils and united in them variable sequence of short-long elements, which reduce the difference between stressed and unstressed sounds. It is characterised by an irregular and at the same time perceptibly softened (time measuring) accent, which excludes the repetition of rhythmic intonational outlines, large-scale periodicity, causes the incessant renewal and modification of the length and shape of the design.

In the most widely known variant of “Chakrulo” (“Khidistavs Shevkrat Piroba”) the analogous series of downward moves revealed in the middle part is also dominant (example 4). Here a melodic line reaching the peak-source is prominent, conditioning the consecutive growth of song dynamics. The peculiar intonational structure of the song “Zamtari” is of particular interest. The wave-like spread of the melody is completely predominant here. It helps and enhances a rare harmony and plasticity of the melody (example 5). According to the principle of free development no following change of scale ever repeats the preceding one. Here, vital importance is attached to the established system of the minimal rise (minor or major second) of the peaks of adjacent waves. It belongs to the number of tested expedients which create the consecutiveness and deepening of the musical expressiveness. There appears an urge to contrast the peak tones of “Zamtari” on the one hand and “The Long Kakhuri Mravalzhamier” and “Chakrulo” on the other hand. In the song “Zamtari” the upper extreme sound acquired during each wave-like movement belongs to the highest tone known by the name of peak-climax (Mazel, 1979:92-95), whereas in the “Long Kakhuri Mravalzhamier” and “Chakrulo” the type that denotes the falling movement of the peak-sources (Mazel, 1979:87-88) is a dominating one, as has been discussed previously. All this clearly signifies the dramaturgical importance of the peak tone acquired by diverse means.

These are the brief characteristics of the intonational features of the Kartli-Kakhuri long table songs.

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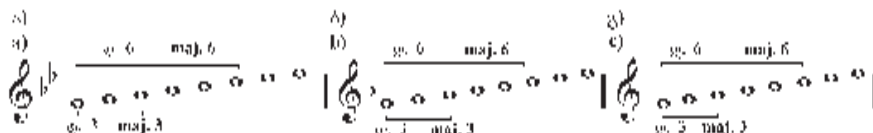
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**ნაშრომში აღნიშნულ კილოურ სისტემათა ბგერათრიგული
 სქემები კომენტარებით**

**Mode system's sequence schemes mentioned in the given
 work with comments**

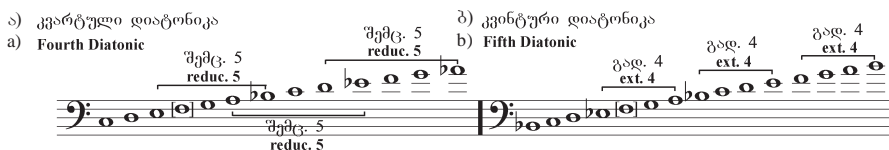
1. მიქსოლოდიური (ა), იონური (ბ), ლიდიური (გ) სისტემების მაჟორულობის დამადასტურებელი საერთო მაჩვენებლები — ტონიკური დიდი ტერცია და ტონიკური დიდი სექტა, რომლებიც დამახასიათებელი ინტერვალების სახელწოდებით ცნობილ უმთავრეს კილო-ინტონაციურ ელემენტებად ვერ ჩაითვლებიან. Confirmation of common indicators of Mixolydian (a), Dorian (b), Lydian (c) systems – tonic major third and tonic major sixth, which can not be considered most important mode intonational elements of so called characteristic intervals.



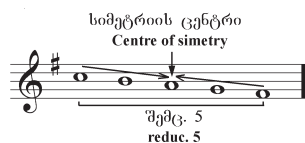
2. მიქსოლოდიური და იონური კილოების დამახასიათებელი ინტერვალების მკვეთრი სხვადასხვაობა: მიქსოლოდიური მცირე სექტიმისა და შემცირებული კვინტის რბილდისონანსური ჟღერადობა (ა) უპირისპირდება იონური დიდი სექტიმისა და გადიდებული კვარტის (ტრიტონის) გამახვილებულ დისონანსურობას (ბ). The sharp diversity of Mixolydian and Ionian modes characteristic intervals: Mixolydian minor seventh's and reduced fifth's soft dissonant sound (a) contradicts the dissonant sharpness of major seventh and extended fourth (triton) (b).



3. ქართულ-ხალხურ მრავალხმიანობაში ათვისებული კვარტული და კვინტური დიატონიკის ბგერათა რიგების სქემატური გამოსახულება. The schematic expression of fourth Diatonic and Fifth Diatonic sound sequence typical to Georgian folk polyphony.



4. D-მიქსოლოდიურ სისტემაში fis-c¹ შემცირებული კვინტის შემავსებელ საფეხურთა ათვისების ვარიანტი, დამახასიათებელი გრძელი სუფრული სიმღერებისათვის (სქემა): Variety of usage of fis-c¹ reduced fifth's fulfilling steps in D Mixolydian system which is characteristic for the lengthy Table Songs (scheme):



მაგალითი 1. ა) გრძელი კახური მრავალჟამიერი (ტაქტები 1-4)

EXAMPLE 1. a) Lengthy "Kakhetian Mravalzhamiery" (bars 1-4)

Ad libit ♩ = 116

1 ა) ა) მრა - ვა - ლუ - ი!
 mra - va - lu - i!

მრავი
 mrai - - - ალ - - - - -

♩ = 56 * ჰა
 ha

♩ = 72

ჟაი - ა - მი - ერ ჰაი
 djai - a - mi - er hai

ჟაი - ა - მი - ერ ჰა ჰაი ჰაი
 djai - a - mi - er ha hai hai,

ბ) ჩაკრულო (ტაქტები 11-14)

b) "Chakrulo" (bars 11-14)

♩ = 132

1 ბ) ბ) ჩა - ვუხ - ტეთ მუხ - რან ბა - ტონ - სა
 cha - vukh - tet mukh - ran ba - ton - sa

თავს და - ვანგ - რი - თთ ბა - ნი - ა,
 tavs da - vang - ri - ot ba - ni - a,

ჰაი ჰაი ჰაი ჰაი
 hai hai hai hai

ჰაი, ჰაი, ჰაი
 hai, hai, hai,

* მუხლის დასასრულს ჩამოყალიბებული დაღმავალი ტრიქორდი და მისი შებრუნებული იმიტაცია გამოყოფილია შესაბამისი ხაზებით; ტრიქორდების შემადგენელი ბგერები შემოფარგლულია წრეხაზებით.
 The descending trichord and imitation of its inversion formed in the end of musical phrase is underlined. Tones consisting the trichord are circuled.

გ) „ზამთარი“ (ტაქტები 23-24)

ც) “Zamtari” (bars 23-24)

♩ = 58 ♩ = 100 ♩ = 108

1) ზამ - თა - რი
 c) zam - ta - ri

ჰე,
 he, ჰე ჰე

მაგალითი 2. მრავალჯამიერი (ტაქტები 1-8)

EXAMPLE 2. “Mravalzhamiery” (bars 1-8)

ad libit. ♩ = 116 ♩ = 56

მრავალ-ი!
 mra - va - lu - i!

ჰა ჰა ჰა ჰა
 ha ha ha ha

ერ,
 er,

ჰა ჰა ჰა ჰა
 ha ha ha ha

ჰა ჰა ჰა ჰა
 ha ha ha ha

ჰა ჰა ჰა ჰა
 ha ha ha ha

ჰა ჰა ჰა ჰა
 ha ha ha ha

♩ = 72 ♩ = 84 ♩ = 160

მრავალ - ვალ - ვა - მი - ერ!
 mra - val - va - mi - er!

პა, ha, პა, ha,
 ბა - ნი - ა,
 პა,
 ha,

ten. **Allegro** ♩ = 118

პა, პა, პა,
 ha, ha, ha,
 არ - ხი ა - - - რუ - ლა - - - ლო!
 ar - xi a - - - ru - la - - - lo!

meno mosso ♩ = 118

პა ha პა ha

Moderato ♩ = 88

ა - რუ - ლა
 a - ru - la
 ლო
 lo
 ო!
 o!
 ო!
 o!
 ო!
 o!

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and a *ten.* (tension) marking. The lyrics are: პა - რა - - - რა - - - ლოო / ha - - - ra - - - lo.

Second system of the musical score. The piano part continues with triplets. The lyrics are: პა - რა - - - ლო - და პა - რუ - ლა - ლოო / ha - ra - - lo - da ha - ru - la - lo.

Third system of the musical score. It includes tempo markings: *Moderato* (♩ = 96) and *con spirito*. The piano part features a circled triplet. The lyrics are: პა, პა, პა, / ha, ha, ha, and პა პა / ha ha.

Fourth system of the musical score. The piano part continues with triplets. The lyrics are: პა, პა, პა, / ha, ha, ha, and პა, პა - რუ - ლა - ლოო, / ha, ha - ru - la - lo,.

