

## An analysis of the polyphonic Georgian folk song “Maqruli” performed by Machakheli Seniors’ Ensemble

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### Abstract

Songs performed by Machakheli Seniors Ensemble have survived from past to present through oral tradition. In this study, the polyphonic vocal style of Machakheli Seniors Ensemble that is transferred to younger generations through master-apprentice relationship was analysed. In this study, the polyphonic vocal style of Machakheli Seniors Ensemble that is transferred to younger generations through master - apprentice relationship was analysed over the song “Maqruli” performed by the ensemble. In addition to the musical terms and concepts of general music theory, Georgian folk music employs various traditional terms. Basic terms such as Modzakhili, Meore Khma, Bani functionally determine the mission of the voice in Georgian language and its function within the musical structure. The song “Maqruli” performed by Machakheli Seniors Ensemble was analysed through these terms and also a descriptive linguistic analysis in terms of syllabic meter, rhyme and thematic integrity was conducted. As a result of the literature review conducted, no written source conveying the vocal performance practices of Machakheli Seniors Ensemble was found. The aim of this study was to analyse the existing performance practices of Machakheli Seniors Ensemble both technically and historically. In this article, qualitative data collection methods such as observation, interview and document analysis were used. It may be predicted that more researches are to be conducted on the subject in the future. Machakheli Seniors Ensemble should be given a range of priorities in order for them to transfer the songs voiced by Machakheli Seniors Ensemble and the polyphonic vocal tradition. It is anticipated that it will be appropriate, with the support of associations and municipalities in the region, to create a training model in which choirs will be formed and they will be regularly trained on the polyphonic singing tradition by the members of Machakheli Seniors Ensemble in order to ensure its continuity. It is essential for educational materials to include cultural values and singing tradition of Machakheli Valley for intergenerational transfer. Socio-culturally evaluating the region of Machakheli Valley that straddles the border of Turkey and Georgia, researchers may conduct studies in context of the shared and diverging musical practices of the two countries.

### Keywords

*Georgian Music, Georgian Vocal Music, Machakheli Seniors Ensemble, Maqruli, polyphonic*

### Introduction

It is clearly seen from the traditional music of communities that they have their unique psycho-affective, psycho-cultural and socio-affective features. In that sense, Georgian music, has its own special place among traditional music styles with its affective features and polyphonic musical performance tradition. While themes of Georgian music stands as a means of expression diversifying over a wide range of topics from daily life to political issues, work life and social

doctrines, it also stands out as a way of musical performance that utilizes shared performance practices. Once the Georgian communities currently settled in Georgia and Eastern Black Sea Region of Turkey are taken into consideration, it is clearly observed that they share a similar music perception. Constituting a part of our country’s musical mosaic, Georgian music has been made the subject of a number of studies due to its feature that allows polyphonic performance.



Photograph 1. Location of Machakheli Valley



Photograph 2. Wooden architecture in Machakheli (Balci, 2021: 11).

In this article, the polyphonic vocal music that has been traditionally maintained by the Muslim-Georgian community settled in Machakheli Valley in Borçka District of Artvin Province is analysed through the choir “Machakheli Seniors Ensemble”, members of which live in the region and has recently drawn significant attention with various projects.



Photograph 3. A photograph portraying the stage performance of Machakheli Seniors Ensemble (Ruhi, 2007:32-33)

The first section of the article contains general information on Georgian culture, history and music. The second section of the

article analyses the polyphonic structure of folk songs. It is considered that in Georgian polyphonic vocal music where is collective performance is maintained, employing terms that determine each member’s musical task in an ensemble during oral transmission is a means of ensuring practicality. In this context, local music terms employed are explained through exemplification. Considering the singing and vocal accompaniment styles, the vocal techniques of Krimanchuli ve Gamkhivani, their regions of practice and general characteristics are evaluated in a musical perspective. Machakheli Seniors Ensemble, which constitutes the subject of this study, In the third section of this study focusing on evaluations of the singing understanding of Machakheli Seniors Ensemble, which constitutes the subject of the study, contains a qualitative research. Through semi-structured interview technique, interviews with İberyä Özkan Melaşvili and Bayar Şahin who projected the recordings of the ensemble were conducted. It is attempted through these interviews to comprehend how ensemble’s music is connected with the traditions. Information on the purpose behind the forming of Machakheli Seniors Ensemble, content of their music and the profiles of the performers that have been in the ensemble from past to present was gathered. Therefore, it was attempted to comprehend how oral transmission, which is already a part of the tradition, was accomplished. It was questioned through the evaluations of the songs performed by the ensemble whether this understanding of polyphonic vocal singing is bound by certain rules or is an improvised way of performance that is transferred through the tradition.

In the fourth section of the article contains the musical analysis of the song Maqruli performed by Machakheli Seniors Ensemble. The album titled “Georgian Vocal Music from Turkey” was referenced and the song Maqruli was notated. In the analyses made on the notes, a descriptive method was followed and the Marili’s sound field, scale

features, melodic and harmonic structures were evaluated. Based on the musical terms and concepts that are traditionally used to describe the functions of sounds in the musical structure, descriptive evaluations were conducted on Maqruli. It is remarkable that the notes of this local performance style, which is a part of our country's music culture, have not been had not been recorded in writing. This study was prepared in order to try to understand the musical practices of the Machakheli Seniors Ensemble, to prevent the deep-rooted heritage it brought from the past to the present from being forgotten over time, and to constitute a resource for future studies.

### Problem Statement

The question "How is Maqruli - a song performed by Machakheli Seniors Ensemble who are settled and living in Machakheli Valley of Borçka in Artvin - structurally shaped in terms of its polyphonic structure within the mentality of Georgian vocal music?" constitutes the problem statement of this study.

### Sub-Problems

- For what purpose was Machakheli Seniors Ensemble formed?
- How is the singing style of Machakheli Seniors Ensemble is performed?
- In what ways is music shaped in the course of daily life in Machakheli Valley?

### Research Model

In this article, qualitative data collection methods such as observation, interview and document analysis were used. The data that had been compiled by field research since 2018 was organized and collected. As the document analysis, Maqruli was studied. The form structure of the song Maqruli which is included in the album "Georgian Vocal Music from Turkey" and sung by the Machakheli Elderly Ensemble, differs from the other songs performed in the album in terms of sengin-yürük rhythmic patterns, divisions

and sentence patterns. The notated Maqruli piece was studied within the tonal music system. The terms Modzakhili, Meore Khma and Bani, which determine the functions of individuals or groups in Georgian vocal music as well as the function of the voice in the musical structure, were detailed in Maqruli. Traditional terms in the work were evaluated in terms of the musical motif, sentence patterns and the interactions of the parties with each other.

### Findings

#### An Overview of Georgian Musical History

Religious music generally developed among Christian Georgian communities in accordance with Christian faith and religious traditions. There are limited resources about the history of Georgian music. Musicologist Peter Gold discussed the subject in his article titled "History of Georgian Music" as follows: Music, as in all communities, is a significant means of transferring culture to following generations in Georgian community. Georgian music is classified under two main divisions: religious and non-religious.

The physical evidence of ancient Georgian music has reached us not only thanks to several local sources, but also the monasteries established by Georgian monks in the land from Mount Athos in Greece to Mount Sinai in the holy land. The first and most famous hymn composers were Saint Gregory of Handzta (159-862), and Ioane Mabevari and Mihael Modrekeli, who lived in the tenth century. The works belonging to Modrekeli, one of these composers, are of great value and importance for contemporary studies on ancient Georgian music (Gold, 1996: 178).

In Medieval Times, it is observed that secular music was performed by song-maker bards called mgosani. It is thought that the mgosanis wrote poems on non-religious subjects and ensured the transfer of folk teachings to future generations through musical productions. Musicologist Peter

Gold’s article on the history of Georgian music contains the following information about the Mgosanis:

“Mgosanis’ main works were songs of love, but they also wrote songs for feasts and praising heroes and heroism.” (Gold, 1996: 180).

In 17th century, the mgosani tradition began to disappear and was replaced by folk poets called *ashiq*. With Iran’s capture of Iberia, which was known as the Georgian homeland at that time, the influence of eastern culture on Georgian society increased and changes were experienced in many subjects, especially the mgosani tradition.

The eastern tradition, including Iran, Armenia and Azerbaijan, also penetrated the urban environment during this period. This fact became more evident with the emergence of eastern bards known as *ashiq* in Georgia, Armenia, Azerbaijan and Dagestan. With the emergence of *ashiqs* in the 17th century, the Mgosani tradition disappeared without a tangible trace. Although it is possible to say that the *ashiqs* inherited some of the Mgosani characteristics, there are many differences between them. The basis of these differences is the fact that Mgosani art is linked to local sources, whereas the *Ashiq* tradition lacks it (Gold, 1996: 181).

It is also observed that the article on religious music only covers the productions of Christian Georgian communities. Unlike the general religious music of Muslim societies, they did not use their own local musical elements or instruments. The Muslim Georgian community living in our country, mainly in the Eastern Black Sea Region, made their own musical productions only on non-religious subjects.

When the music productions of the Muslim and Christian Georgian peoples are examined, it is seen that they have a common practice

in the field evaluated in the context of non-religious music. Religious belief and lifestyles shaped around this belief did not affect the traditional music making practices of both religious groups, and this commonality and similarity has been preserved in the historical process.

### **Polyphonic Vocal Perspective in Georgian Music**

When we take current music practices of today into consideration, the most striking feature of Georgian music is the polyphonic performance that continues its existence in traditional music. Polyphony means the polyphonic music in which two or more independent melodies are brought together within the framework of the rules of counterpoint and harmony (Aktüze, 2010, s. 471).

The ways polyphony in Georgia is diversified in many contexts. It is found in church hymns, religious and secular, and in several different types of folk songs. Basically, it can be classified under three different polyphonic structure forms. The first one is as follows:

It is the *Burdon Bani* form that proceeds in the direction determined by the bass party and is based on the bass party. In this type of polyphonies, the voices of the two parties at the top agree with the dialogue they have established with each other and sing the song according to the *Bani/Bass* form. The second type of polyphonic songs, also known as complex polyphony; It is the polyphony that consists of separate sounds, that is, three or more sounds together, in tune with each other. The third type is Contrast polyphonic songs. This type of songs which are high-level are common majorly in Western Georgia, Adjara and Guria. Here, the sounds are connected to each other in a horizontal and linear way (Denizci, 2010:120).

When we analyse Georgian music in the

context of performance practices, it is observed that it contains monophonic and polyphonic performances within its structure. Georgian musical culture may vary from a simple polyphonic structure with vocal lines to complex melismatic or contrapuntal forms (Kuzmich, 2010:199). When evaluated in terms of vocal music, a polyphonic understanding of vocals is dominant in music in general, and it differs in terms of attitude, style, rhythmic structure and timbre with 2, 3 or 4 voices according to the regions. In some regions, monophonic vocal performances are also encountered. Monophonic songs are usually sung accompanied by instruments. Though rarely, monophonic songs are performed in Eastern Georgia and Western Georgia.

In addition to vocal music, it is observed that instrumental performance is also applied polyphonically. Panduri and panduri family that are classified in stringed instruments family are used as the basic instruments of traditional music. When the development and performance characteristics of the panduri family are examined, it is seen that they are structured in different lengths and different sound fields in accordance with their polyphonic performance characteristics. When the application method of the tradition of playing together is evaluated, the polyphonic instrumental accompaniment to monophonic vocals and the polyphonic vocal accompaniment accompanying the polyphonic instrumental performance constitute the general performance character of Georgian music. Traditional Georgian music is rich in its historical development, regional styles and original polyphonic structures as well as being rich with the absolute dominance of vocal music and high aesthetic values (Meskhi, 2003: 449).

### Terms and Concepts Employed in Georgian Polyphonic Vocal Music

In addition to the musical terms and concepts existing in general music theory, various terms are traditionally employed

in Georgian folk music. Basic terms such as Modzakhili, Meore Khma, Bani, Tasi functionally describe the function of voice in Georgian language. These terms do not only determine the function of the voice in the musical structure, but also the functions of individuals or groups in Georgian vocal music.

#### Modzakhili

Modzakhili is the term used to describe the accompaniment melody that accompanies the main melody in Georgian music and is above the main melody/main melody as the sound field. It is also called Pirveli Khma (lead voice). Within the perspective of vocal polyphony, the main melody is assigned to the middle party. The accompanying voice continues over the main melody and the Modzakhili party is generally performed in parallel progression (Denizci, 2010).

#### Meore Khma

The term used to describe the main melody or the actual tune in music is called Meore Khma (second voice). It is located under the accompaniment melody (Modzakhili) in writing and hearing. Contrary to the general approach practised in world music, the main melody (Meore Khma) is not the highest pitched part in the polyphony. Due to the traditional polyphonic vocal understanding, there is another party (Modzakhili) that follows the main melody in parallel. In some works, Meore Khma is also shown in the top party in spelling (Denizci, 2010).

#### Bani

Bani, also called Mesame Khma (third voice), is defined in two different ways in Georgian music. The first of these is used to describe a particular form. The second meaning of bani is used to describe the lowest marching sound or sound groups (motif) accompanying the melody. Bani literally means "sound". In this article, the second meaning of Bani is used.

The polyphony in Georgian folk music is basically triphonic, but in some cases,

this sound is divided into two in the bass, making it four voices, and in some performances much more parties can be used. Of these three basic sounds, the upper one is called Modzakhili, the middle one is called Meore Khma, and the lower one is called Bani. The relationship of these sounds with each other constitutes the most basic element of Georgian polyphony. For instance, the fact that the basic melody sung in Georgian music remains constant and the second voice keeps the same melodic line parallel with quartet or quintet intervals indicates a

singing style in accordance with the Bani form described in the first type. This constitutes one of the characteristic features of Caucasian polyphonic music (Denizci, 2010:123-123).

Another term, Tashi, is a term used in Georgian vocal ensembles to describe the rhythmic accompaniment of band members by clapping while singing.

A song that is an example of Modzakhili, Meore Khma and Bani in polyphonic notation (Chokhanelidze, 2003: 26)

სისა, ტურა

3

sisa, tura

Andantino ♩ = 72  
coro

სა - - - - ნი დო სა - ნა, სკუ - ა,  
na - - - - ni do na - na, sku - a.

სა - ნა - ში ჭი - რი - - - მა,  
na - na - ši ĭi - ri - - - ma,

Notation 1. A song that is an example of Modzakhili, Meore Khma and Bani in polyphonic notation (Chokhanelidze, 2003: 26)

**Vocal Techniques Employed in Georgian Polyphonic Music**

There are two characteristic vocal techniques that can be considered effective in Georgian vocal polyphony. These are Krimanchuli and Gamkivani vocal techniques. Krimanchuli and Gamkivani vocal techniques, which are characteristically used in Georgian traditional vocal polyphony, are very common in the Guria region of Georgia. Krimanchuli and Gamkivani vocal techniques are usually performed by male vocal groups. These two techniques are; The style of singing and the style of speaking are separated from each other by a number of technical foundations.

**Krimanchuli vocal technique**

The Krimanchuli technique is the highest

pitched sound within the polyphonic vocal structure. This sound is carried from low to high, from high to low with head and chest voices. The person who sings determines the rhythmic course of the Krimanchuli vocal technique. The motifs repeating each other in the polyphonic vocal structure determine the main theme and from time to time the figurative sound of Krimanchuli is added to the polyphonic vocal structure. Krimanchuli is a voice that is noticeable at first hearing and is performed by a single person in polyphonic vocal performance. This vocal technique is the auxiliary voice for the polyphonic vocal part. The Krimanchuli vocal technique is performed by the highest male voices. It shows a continuous hopping and rhythmic sound feature during reading.

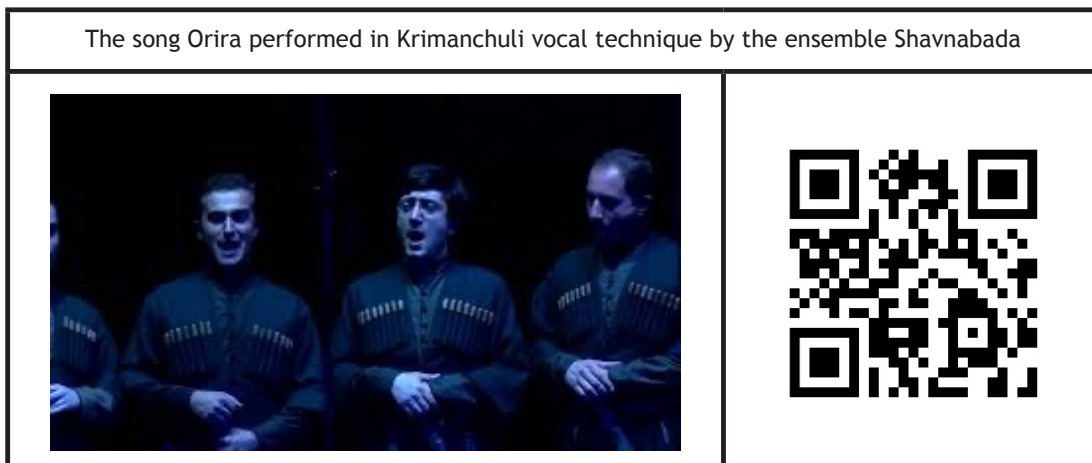


Figure 1. Video on Krimanchuli vocal technique (<https://youtu.be/OhDdXXEcYo0>)

Krimanchuli vocal technique is shown in polyphonic notation in the figure below:



The image displays three systems of musical notation for a polyphonic piece. Each system consists of a vocal line and a bass line. The first system is labeled 'I Choir' and the second 'II Choir'. The notation uses treble and bass clefs with a 3/4 time signature. The vocal lines feature complex rhythmic patterns and melodic lines, while the bass lines provide a harmonic foundation with sustained notes and occasional melodic fragments.

Notation 2. Krimanchuli vocal technique is shown in polyphonic notation (Tsurtssumia, jordania, 2010: 109)

### Gamkhivani vocal technique

Another technique similar to Krimanchuli is the Gamkhivani technique. Instead of the disjunct, undulant sound used in the Krimanchuli technique, the Gamkhivani vocal technique is a sound that has a melodic structure. Similar to Krimanchuli vocal technique, the Gamkhivani vocal technique is a voice that makes itself felt at first

hearing and is performed by a single person in polyphonic vocal performance. Gamkhivani vocal technique is mostly performed by male vocalists. The Gamkhivani vocal technique is said to be an older figurative sound than the Krimanchuli vocal technique. These two vocal techniques represent the most distinctive feature of Georgian music.

The song Naduri in Gamkhivani vocal technique that is collectively-performed while working



Figure 2. Video on Gamkhivani Vocal Technique (<https://youtu.be/a-9FK3rmzrw>)



### Works Songs in Georgian Polyphonic Vocal Music

Georgian music is an indispensable practice of daily life. The singing style is widely practiced in laments, festivities, feast songs and work songs. Work songs, which have the strongest connections to daily life and are sung to ensure social cohesion after coming together, are extremely important and still continue their effectiveness in rural areas. Harvesting, digging and hoeing are named as Naduri; carrying loads collectively as Elesä; and carrying a load alone as Urmuli.

Particularly in agricultural communities, this situation naturally arose as a product of collective work. These songs were sung and sometimes games were played not only during work but also while resting after work. These songs, which are sung according to the collaborative method, are still sung rhythmically or non-rhythmically, depending on the workload. This deep-rooted Georgian polyphonic tradition has been declared by UNESCO as a masterpiece of the oral and intangible heritage of humanity (Tsurtsümia, 2015: 41).

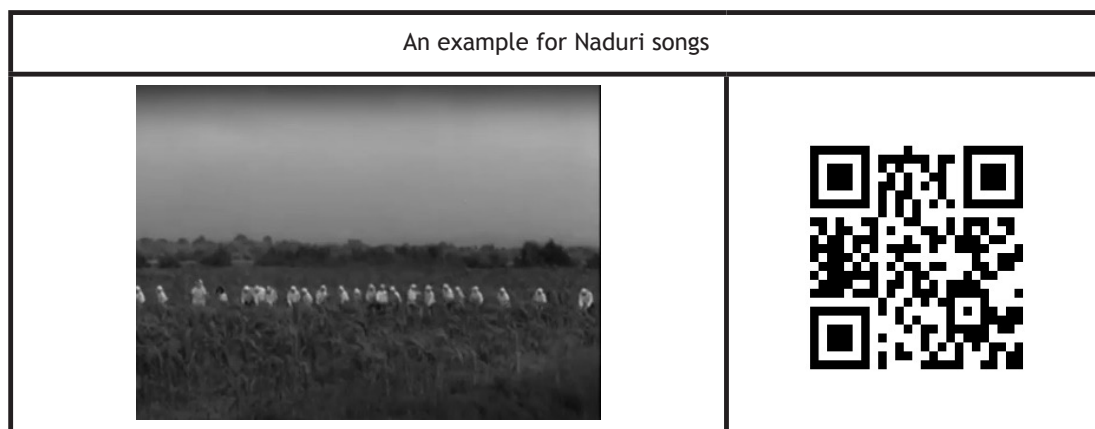


Figure 3. The video on Naduri song (<https://www.youtube.com/watch?v=a-9FK3rmznm&t=1s>)

### Geographical and Cultural Life in Machakheli Valley

Although Georgian people are existent in various regions of our country, they mainly reside in the Eastern Black Sea Region, in Borçka District of Artvin Province. Artvin is surrounded by Ardahan in the east, Erzurum in the south, Rize in the west, the Black Sea in the northwest, and the Republic of Georgia in the north. (Özbey, 2020: 928). Machakheli is the original name of the valley located in Borçka District of Artvin Province. Inhabitants of the entire valley consist of Georgians. When Georgians are evaluated in terms of historical process, as a part of ancient Anatolian culture, they have acquired an original and important place in the field of music, as in other areas of culture. Music culture dominated by Georgian polyphonic performance practices in the Machakheli valley has been a remarkable part of our

country's cultural richness and depth.



Photograph 4. View of Karçal Mountains from Kayalar Village in Machakheli Valley (Ruhi, 2007: 3)



**Photograph 5.** Image showing the hanging process of corns to dry after separating husks (Dursun, 2008: 4)

Machakheli is a valley bearing its original name “Machakheli” and contemporary name “Camili” in in Borçka District of Artvin Province in Turkey. With the referendum held in 1921, Upper Machakheli (twelve villages) were left to Georgia, and Lower Machakheli (six villages) were left to Turkey. Historically and geographically, Machakheli valley is the general name of a long valley that spreads from Turkey to the borders of the Autonomous Republic of Adjara affiliated to the neighbouring country Georgia.<sup>1</sup> Machakheli Located within the borders of Turkey, Machakheli Valley consists of Camili (Hertvis), Düzenli (Zedavake/Zedvake), Efeler (Eprati), Kayalar (Kvaebistav/Kvabitav), Maral (Mindiyeti) and Uğur (Akriya) villages. As for the literal meaning of the valley’s name in the colloquial language, macha means wrist and kheli means hand, and Machakheli is resembled to a hand. Including the number of fingers and wrist part of the hand, it took its place in the folk language as six villages. Rifles made in the valley at the time were also called Machakheli. Machakheli Valley has been declared the only biosphere reserve area in Turkey and is under protection by UNESCO. Biosphere reserves are areas with terrestrial and/or coastal ecosystems of international importance and included in UNESCO’s Man and Biosphere Program (MaB=Man and Biosphere). Biosphere reserves are a

fundamental approach to the sustainable resolution of conflicts between biodiversity conservation, economic development and the continuity of cultural values. (Albayrak, 2010: 11).

The valley is mostly rainy and humid in all seasons. More severe weather conditions are encountered in winters. People of the valley are a closed society due to geographical conditions. Sharing and helping each other among the people living in the Machakheli valley is obligatory. Today, the Machakheli valley people go to city centres for the winter and return to the villages for the summer.



**Photograph 6.** People of Machakheli heading for the plateau (Sahancı, 2007: 11)

### **Music in Daily Life in Machakheli Valley**

People have used music as a tool in their daily life either during collective work, for entertainment or for the purpose of transferring social knowledge to the next generation. This powerful tool that is utilised combined with the aesthetic preferences of the society and turned into original works. When we look at the productions that the Georgian society has brought to our country’s music culture, it is seen that a unique performance practice has emerged with the effect of lifestyles and other cultural elements. Polyphonic elements, which can be seen as a distinguishing feature, have traditionally been kept alive and have reached the present day through passing from generation to generation.

<sup>1</sup> <http://www.Machakheli.org.tr/yoremizi-taniyalim/Machakhelii-kesfedelim/>



**Photograph 7.** Image showing that hand harmonica was played in Machakheli Valley (Dursun, 2007: 6).

The biggest gain of the people in the valley is that they have been able to preserve the collective work tradition very well. Machakheli people have included songs in most areas of their daily life. These songs have been transferred from generation to generation as traditional polyphonic vocal music in weddings, work, funerals and table culture. The mise-en-scene in work songs is as follows: The person who creates the work takes the lead of the community and calls out to the community with some shouts in order to cheer up the people who carry the burden and give them strength. This process continues until the end of the work with shouts like ‘Helesa, hey’. At the end of the work, songs are sung and games are played as if they don’t care about being tired. Bayar Şahin made the following statement about the collective work tradition practiced in Machakheli:

Collective work is a well-rooted tradition. Women and men conduct different collective works. Songs are

sung to make the work easier and the time flow well. Separating husks from corns is a different type of collective work. They sing specific songs for this. Different songs are sung while hoeing the earth. In weddings, different songs are sung until the bride goes to her house. These songs have rules although they are not recorded. They have been transferred from generation to generation with the master-apprentice relationship in tradition. (Şahin, 2021: 4).

Traditional polyphonic vocal music is a legacy for Machakheli from their ancestors. These songs have been transferred to the present day for many years without deterioration.



**Photograph 8.** Front cover image of the album “Georgian Vocal Music from Turkey” voiced by Machakheli Seniors Ensemble

### **Machakheli Seniors Ensemble**

Performing the traditional polyphonic vocal performance, Machakheli Seniors Ensemble consists of twelve people. The ensemble, where the average age is seventy, includes

Ahmet Kös (Gundaridze), Mevlüt Ertürk (Kavtaradze), Kazım Balcı (Çinçaredze), Mahmut Nas (Giviadze), Mevlüt Anadol (Vatsadze), Cemal Karadeniz (Vatsadze), İsmail Ertürk (Kavtaradze), Muhammet Balcı (Çinçaradze), Hamdi Ertürk (Kavtaradze), Muhittin Gökdemir (Cordenidze), Osman Altun (Topalidze) and Medeni Altun (Topalidze). The words specified in brackets are their Georgian surnames used before the Turkish Surname Law.

Iberia Özkan Melaşvili and Bayar Şahin brought together the Seniors of Machakheli who continued the tradition of singing polyphonically in the villages; and the songs that were almost forgotten were recorded. The band’s album was released in 2002 under the name “Machakheli: Georgian Vocal Music from Turkey”. Majority of the traditional songs they sing are in Georgian.

### **The Singing Perspective of Machakheli Seniors Ensemble**

With an average age of seventy, the ensemble sings polyphonic songs without having any musical equipment and dances with special figures that are native to Machakheli. Machakheli songs are often sung in two voices, and over time it is thought that the third voice has been forgotten. In the main melodies of the songs, similar motif patterns are repeated, while in the Bani party, the song is performed with different motif patterns, accompanied by opposite accompaniment to the main tune, and applause and dances are added to this performance. Visual materials (costumes, chairs, rugs, local tables) presented to the audience on stage at concert events integrate their daily life styles with the songs they sing. Iberya Özkan Melaşvili, the music director of Machakheli Seniors Ensemble, conveyed his views on the subject as follows:

They sing the songs that their ears are accustomed to and that they learned from their grandfathers in a traditional style with a polyphonic vocal understanding. The bani party

references the soloist who sings the main melody and accompanies the soloist in a way that does not disturb the hearing. The songs performed by the Machakheli Seniors Ensemble were mostly sung in two voices. We find traces of the third voice, albeit partially, in Machakheli songs. I think that this third voice has been forgotten over time.

Hamdi Ertürk from Machakheli Seniors Ensemble gave the following information about their singing perspective: “In our songs, one person starts singing the main melody of the song, another person accompanies it with a second melody called “bani”. We, men, sing these anonymous songs without instruments.” (Karabaşa, 2017: 26).

When evaluated in the context of instrumental and vocal performance practices, we come across different structures. The polyphonic elements in instrumental music, which originate from the way the instruments are performed, can be considered as an extension of the music making style and aesthetic tendencies of the people.

It is possible to talk about a polyphonic accompaniment form, which can be consciously and preferably changed, in some instruments accompanying monophonic instruments or vocal works, as well as the practice of performing, which stems from the tuning systems and playing styles of the instruments. Panduri, which can be considered as the basic instrument of Georgian music, can be shown as an example in this respect. Accompanying monophonic or polyphonic vocal music, panduri has an accompaniment playing style woven with chords. In addition to instrumental music, it is possible to observe the same performance practice in vocal music. The tradition of maintaining the music practising methods (meşk) and singing habits of people who come together for various reasons in the social field, as in Machakheli Seniors Ensemble, with a polyphonic vocal understanding makes

it important for the musical culture of the geography it belongs to. This performance approach, which should be considered as a part of Black Sea music, can be shown as an example of the traditional performance understanding of vocal music. Georgian music culture, which is one of the settled ancient cultures of the Eastern Black Sea Region, has taken its place as an important part of our country's mosaic and richness due to its vocal perspective.

Machakheli Seniors Ensemble, who practise the tradition that they represent in every aspect of life and have passed this cultural legacy to following generations, has been registered as a "living human treasure" by UNESCO. (Küçük, 2017: 25).

### **Musical Analysis of the Song Maqruli Performed by Machakheli Seniors Ensemble**

In this section where the musical analysis of the song Maqruli performed by the Machakheli Seniors Ensemble will be given; the subject of the Maqruli song, the theme of the notated piece, the structure of the form, the Modzakhili, Meore Khma, Bani, Tashi parties and the sound fields of the parties will be analysed. Georgian, Turkish and English lyrics of the song and the syllabic meters will also be included.

### **The Subject of Maqruli**

Maqruli song is that is sung along the way while the bride is being taken from the girl's house to the groom's house. Along the way, two groups are formed. One group is at the front of the wedding procession and the other group is at the back of the wedding procession; and the two groups are at a distance where they can hear each other. The group in front begins to sing the song. After singing a stanza or two, the second group behind the wedding procession takes over the song. This is how the Maqruli song continues along the way. Where the procession pauses, it is sung rhythmically.

### **The Theme of Maqruli**

In the song Maqruli, which consists of two different parts and cyclic repetitions of sentences, there are polyphonic elements supporting the words. As seen in the full transcription of the work, the essential element is the oral transmission in polyphonic harmony<sup>2</sup>.

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<sup>2</sup> Full transcription of the song Maqruli is included in the Appendix section.

### MAKRULI

The image displays the musical notation for the Georgian folk song "Maqruli". It is presented in three systems, each with three staves. The top staff is for the vocal line, labeled "Meore Khma", and is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is for the "Bani" instrument, written in a bass clef with the same key signature and time signature. The bottom staff is for the "Taşi" instrument, shown as a series of vertical lines representing a drum pattern. The first system is marked with a measure rest and the letter "A". The second system begins at measure 5 and ends with a double bar line. The third system begins at measure 9 and is marked with the letter "B", also ending with a double bar line.

Notation 3. The example showing the theme of Maqruli. Full notation of the song Maqruli is included in the Annexes section.

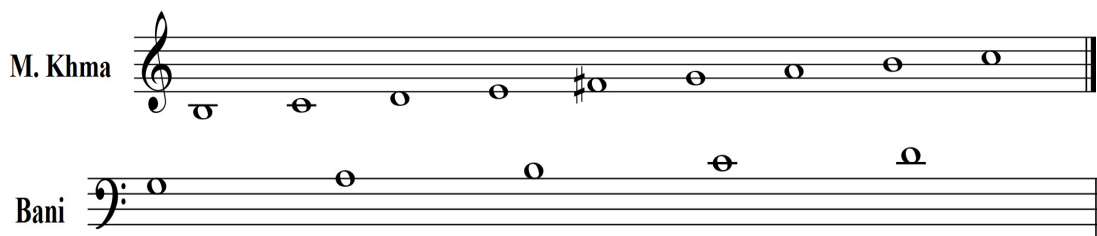
### Form Structure of Maqruli

In Maqruli, the melodic structure is similar to the major mode in the tonal system. The song consists of two parts. In both sections, musical sentences are expanded with motif repetitions that are similar to each other. The form of work is A (intro+a+b), B (c).

Moreover, a cyclical structure is formed. The song is performed in 4/4.

### Sound Fields of parties in Maqruli and Analysis of Modzakhili, Meore Khma and Bani, Tashi parties

Sound fields of Meore Khma and Bani parties of Maqruli are shown below:



Notation 4. Sound fields of Meore Khma and Bani parties shown on staff

Modzakhili: In Georgian vocal music tradition, vocal polyphony is performed as three or four voices. However, as per the analysed songs and the performance style of the group that sang the works, Maqruli was voiced in two voices. Modzakhili, which is applied as a parallel march on the main melody, is not included in this work. It is possible that the Machakheli Seniors Ensemble, who live in Turkey and continue this tradition in our country, has structured this tradition according to the general music perception of the region they live in.

Tashi: The clapping accompaniment made as the Tashi party is performed by the group singing the Bani party. When the singer who recites Meore Khma, switches to solo performance, he leaves his Tashi accompaniment to the rest of the group and performs the main melody.

Meore Khma: It is performed as a personalized interpretation of a similar musical motif with different lyrics. The singers change during the performance in the Meore Khma party. The second part of the song has a faster tempo than the rhythm of the first part.

### Lyrics of Maqruli in Georgian; Turkish and English translations and syllabic meters

The lyrics of Maqruli are mostly composed of chanting as seen in the table. The sentences specified in parentheses in the Turkish lyrics section are the chanting parts of the song. The chanting parts of the song are sung in free verse. On the other hand, in verses with semantic integrity, seven-syllable, sometimes eight and nine-syllable lines are seen. Maqruli is sung in quatrains.

Bani: In the song, it is performed under the main melody (Meore Khma) as a continuous repetition of a certain motif as an accompaniment. Lyrics are made up of chanting. Although the soloist who sings the main tune changes periodically, the Bani party is performed collectively by the rest of the group. In the second part, Meore Khma and Bani party are performed at intervals of five. The group that sings the Bani party also sings the Tashi party by clapping.

Georgian lyrics of Maqruli and the Turkish and English translations are as follows:

Table 1. Georgian lyrics of Maqruli and the Turkish and English translations

Georgian	Turkish	English
Mival mara armak para Haralo hailalo ralo hari lahoy Hahara rilalalo hay Hay rero hay hey da hoy	Gidiyorum ama param yok (Haralo hailalo ralo hari lahoy) (Hahara rilalalo hay hay) (Hay rero hay hey da hoy)	I’m going but I’m broke (Haralo hailalo ralo hari lahoy) (Hahara rilalalo hay hay) (Hay rero hay hey da hoy)
Geyare gamoyare vo Kvekana şamoyare Vodela Heriro hoyda orero deliyada vo Mival mara armak para	Gelip geçende Dünya’yı gezende (Heriro hoyda orero deliyada vo) Gidiyorum ama param yok	In a journey Walking the earth (Heriro hoyda orero deliyada vo) I’m going but I’m broke
Oy dela dilvov dela Hoy hori hoy Hori ho rori lala hoy Hoy rera hoy	(Oy dela dilvov dela ) (Hoy hori hoy) (Hori ho rori lala hoy) (Hoy hoy hoy rera hoy)	(Oy dela dilvov dela ) (Hoy hori hoy) (Hori ho rori lala hoy) (Hoy hoy hoy rera hoy)
Dere gidiyor dere vo Kumlari sere sere vodela Horiro hoyda arero heri harale Hoy rero hoy ho	Dere gidiyor dere vo Kumlari sere sere vodela (Horiro hoyda arero heri harale) (Hoy rero hoy ho)	Oh, the river is flowing Leaving its sand behind (Horiro hoyda arero heri harale) (Hoy rero hoy ho)
Dedopali koşeşi Cazi lamba koşeşida Hoy riro hoy ho ri hori lalalo Ho ho ho rero hay he he hay	Gelin köşede Diğer köşede lamba (Hoy riro hoy ho ri hori lalalo) (Ho ho ho rero hay he he hay)	In one corner is the bride In the other one is the lamp (Hoy riro hoy ho ri hori lalalo) (Ho ho ho rero hay he he hay)
He roro ra haba deliya Karşıde ne durursun dela Ho rivo hoy ho rera deli odale Ha ha rela ho deliya hoy	(He roro ra haba deliya) Karşıde ne durursun dela (Ho rivo hoy ho rera deli odale) (Ha rela ho deliya hoy)	(He roro rah aba deliya) Why do you stand over there? (Ho rivo hoy ho rera deli odale) (Ha rela ho deliya hoy)
Dedopali mokava Şaçukeli rakava dela Ho riro hoy Tiliyani tkha kavan	Gelin getiriyorlar Hediyelek neleri var (Ho riro hoy) Bitli keçileri var	Here they bring the bride. What gifts do they have? (He roro ra haba deliya) They have goats with lice
Hoy ho rera hoy Deliya oy Khe putkaras telaşi vo Ar şamatsra belaşi vo dela	(Hoy ho rera hoy) (Deliya oy) Yaban arası kovukta Başımı sokma belaya	(Hoy ho rera hoy) (Deliya oy) Bumblebees in tree hollow Do not get me in trouble
Hoy ri vo hoyda horera deliyalalo Ho hoy ralo hoy hore Midis modis maşına Şeni guli didi patinayda	(Hoy ri vo hoyda horera deliyalalo) (Ho hoy ralo hoy hore) Gider gelir makine Sensin kocaman yürekli	(Hoy ri vo hoyda horera deliyalalo) (Ho hoy ralo hoy hore) The vehicle goes and comes So big-hearted are you
Hori oho rilalalo Ho horera he hay Midis modis maşına vo Magre ram şagaşına Vodela	(Hori oho rilalalo) (Ho horera he hay) Gider gelir makine Neden korktun bu kadar	Hori oho oho rilalalo Ho ho horera he hay The vehicle goes and comes Why are you so scared
Hori vo hoyda ho Ho rero deliya lale Ho ho re ra Ho ho hey ho	(Hori vo hoyda ho ) (Ho rero deliya lale) (Ho ho re ra) (Ho ho hey ho)	(Hori vo hoyda ho ) (Ho rero deliya lale) (Ho ho re ra) (Ho ho hey ho)
Ar şegeşinan biçebo Kvekanaşi ari çveni Simğera Ha riro hoy ha ri Ha ro rilalalo hoy	Korkmayın delikanlılar Bizim şarkımız her yerde (Ha riro hoy ha ri) (Ha ro rilalalo hoy)	Fear not, lads Our song is everywhere (Ha riro hoy ha ri) (Ha ro rilalalo hoy)



Oy deli vo delila Ari vo ra Erti ori mesameda Hoy hoy ro re	(Oy deli vo delila) (Ari vo ra) Bir iki ve üçüncü (Hoy hoy ro re)	(Oy deli vo delila) (Ari vo ra) First, second and third (Hoy hoy ro re)
Şenats isame Kazımav Hoy hoy hodela Deli vodeli Vodela Ha hoy ho hey	Sen de oyna Kazım (Hoy hoy hodela) (Deli vodeli Vodela) (Ha hoy ho hey)	You dance, too, Kazım (Hoy hoy hodela) (Deli vodeli Vodela) (Ha hoy ho hey)
Ho vo rera ho rera Hay ha ho Rera ha ra hay hay ho Ha vo rera hay hay ho	(Ho vo rera ho rera) (Hay ha ho) (Rera ha ra hay hay ho) (Ha vo rera hay hay ho)	(Ho vo rera ho rera) (Hay ha ho) (Rera ha ra hay hay ho) (Ha vo rera hay hay ho)
Ho delivo rera hoho Re vo rera ha va rera Ha hay rera rira ha ra Hey hey ha ha	(Ho delivo rera hoho) (Re vo rera ha va rera) (Ha hay rera rira ha ra) (Hey hey ha ha)	(Ho delivo rera hoho) (Re vo rera ha va rera) (Ha hay rera rira ha ra) (Hey hey ha ha)
Erti tskheni sami kvitsi Hoy da vodeliya Amis metays aġar vitsit Hay hay ho	Bir at üç tay (Hoy da vodeliya) Bundan fazla bilmiyoruz (Hay hay ho)	One horse three foals (Hoy da vodeliya) That's all we know (Hay hay ho)



Figure 4. Video on Maqruli audio recording (<https://youtu.be/qJ0Lq4rpUp8>)

### Conclusion

Machakheli Valley, to which the Machakheli songs constituting the subject of this research belong, is an area that culturally covers the lands of Turkey and Georgia. It has been seen that Machakheli songs are generally about social activities related to all areas of life such as work, entertainment, dinner table and funerals. The oldest known representatives of Georgian polyphonic vocal music ensembles; It is the Machakheli Elderly Community, consisting of villagers residing in Turkey. It is seen that the oldest known traditional polyphonic works belonging to the Machakheli region were performed

by the Machakheli Seniors Ensemble and these songs were not recorded except for the sound recordings made in 2002. It has been concluded that the works performed by the ensemble are transmitted through intergenerational transmission, and they are performed polyphonically, based on the past teaching and hearing habits, without relying on an instructed harmonic rule.

Notated on Sibelius music notation software through dictation, Maqruli contains musical sentences composed of two different parts in different tempos. It is understood that there are long musical sentences in the first

part, and a musical structure consisting of repetitions of short musical sentences in the second part. In Maqruli, which is sung in two voices, the lyrics are mostly composed of chanting. A free syllable is dominant in the song. Considering Maqruli, polyphonic elements that feed the lyrics for the purpose of practising are seen. When the lyrics of the song are examined, it is noteworthy that there is no unity of meaning due to the forgetting of the words between the verses of a stanza. The most basic element in Maqruli is oral transmission in polyphonic harmony. In vocal polyphony, it is observed that the song is formed by adding the accompaniment parties arranged in a similar structure to the cyclical musical phrases.

As a result of the data obtained from the field studies I have done and the interviews that I have conducted with the subject experts since 2013 as a native of Artvin - particularly Machakheli - who is committed to her cultural values, the polyphony practised in the songs of Machakheli Seniors Ensemble has been revealed to be heard from the past without being bound by certain rules. It was concluded that it was carried out in line with the habits and performance practices transferred from the previous generation.

### **Acknowledgment**

We thanks to the members of the Machakheli Seniors Ensemble who conveyed the polyphonic singing tradition and the cultural heritage to us; Bayar Şahin, who guided the field studies in the region and ensured the flow of information about the field, and Iberyä Özkan.

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## **Biographies of Authors**

**Damla ŞAHİN**; born in 1992 in Istanbul. She began her musical education at an early age with his father Bayar Şahin. She appeared in a number of TV and radio shows including TRT and Georgian State Television. She contributed to musical albums with her solo and vocal performances. In 2013, she enrolled at the Turkish Music State Conservatory of Istanbul Technical University and received her bachelor’s degree in music theory. In 2017, she started the band “SAMIDA” with her sisters. Her first single was released in 2017; and their first album titled “Alaca” in 2019 by Kalan Müzik. Damla Şahin contributes to Samida with her vocal and salamuri performances. In 2020, the song “Köprüden Geçemedim” by Samida was awarded the Song of the Year in Caucasus Music Awards Phoenix organized in Georgian. Şahin is currently studying at Music and Performance Arts Master’s Programme at Yıldız Technical University.

Assoc. Prof. **Sernaz DEMİREL TEMEL**; she graduated from YTU Modern Dance Program in 2003. She continued her work in the Cemal Reşit Rey Dance Company founded by Geyvan McMillen between 2003 and 2005, and in the Istanbul Dance Theater Company between 2005-2012 under the direction of Geyvan McMillen. Together with Tan Temel she was granted with the “International Chicago Dance Festival Best Choreography Award” in 2007. In 2012 her choreography for Dostlar Theater Company’s play “Ben Bertolt Brecht”, was awarded as the “Best Theater Award of the Year” by the Theater Critics Association. Her choreography for “Supernova” by DOT Theatre was awarded with the “Special Selection Committee Award” at the 17th Sadri Alışık Cinema and Theater Actor Awards and the “Best Production” awards at the 16th Yapı Kredi Afife Awards. She has completed her Master of Fine Arts in Case Western Reserve University Theater and Dance Department in 2009 and Master of Fine Arts in YTU Art and Design Faculty in 2014. She currently continues to work as a choreographer, dancer and instructor in the TORK Dance Company, which she is the co-founder of. She has been continuing with her academic studies at YTU Art and Design Faculty Music and Performing Arts Department since 2004. She has been awarded the title of Associate Professor in 2018. Personal web site: <https://avesis.yildiz.edu.tr/sernazd> E-mail: [sernazd@yildiz.edu.tr](mailto:sernazd@yildiz.edu.tr)

**Appendix**

Appendix 1. Notation of Maqruli included in the album “Georgian Vocal Music from Turkey” by Machakheli Seniors Ensemble

**MAKRULİ**

♩=70

Meore Khma

hoy - da - vo

Bani

Taşi

♩=70

3

ho - ho - ri - o ho - r - o - ho - ho

ho - ho - - ho - - hoy - ho

5

ho - ri - ho - ro - ho Mi - val ma - ra ar - mak pa - ra - o

he - he - ho

An analysis of the polyphonic Georgian folk song "Maqruli" performed by Machakheli Seniors'...

7

ha - ra - lo - ha - ri - lo - ha - ra - lo

he - he - ya - ha - he ha - - ha - - he

9

ha - ri - la - hay ha - ha - ra - ri - la - la - lo

ha - - hay - da ho - - he - he - hey

11

hoy - hoy - - hoy - re - ro - hoy

ho - - ho - - ho - - - hoy - ho

13

hey - da - hoy Ge - ya - re - ga - me - ya - re - vo

he - he - hey - ho

15

Kve - ka - na - şa - me - ya - re - vo - de - la

he - he - ya - ha - he ho - - ho - - hey

17

he - ri - ro - hoy - da o - re - ro - de - li - yo - da - vo

ha - - hay - da ho - ho - he - he - hey

19

ho

ho - - ho hoy - ho - he - he

21

ho Mi - val ma - ra ar - mak pa - ra

ho

An analysis of the polyphonic Georgian folk song "Maqruli" performed by Machakheli Seniors'...

23

oy — de - lo - dil - vov - de - la

he - he - ya - ha - he ha - ha - hey

25

hoy - ri - ro - hoy ho - ri - ho - ro - ri - la - la - lo

ha - hay - da ho - ho - he - he - hey

27

hoy - hoy hoy - re - ro - hoy

hoy - hoy hoy - - - hoy - ho

29

de - li - ya - oy De - re - gi - di - yor - de - re - vo

he - hey - ho



31

kum - lar - ri - se - re - se - re - vo - de - la

he - he - ya - ha - he ha - - ha - - hey

33

ho - ri - ra - hoy - da a - re - ro - he - ri - ha - ra - le

ha - - hay - da ho - ho - he - he - hey

35

ho hoy - re - ro - hoy

ho - - hoy ho - - - hoy - ho

37

ho De - do - pa - li ko - şe - ši

he - hey - ho

An analysis of the polyphonic Georgian folk song "Maqruli" performed by Machakheli Seniors'...

39

ca - zi lam - ba ko - še - ši da

hey - he - ya - ha - hey ha - - ha - hey

41

hoy - ri - ro - hoy ho - ri - ho - ri - la - la - lo

hay - - hay - da ho - ho - he - he - hey

43

ho - - ho ho - re - ro - hoy

ho - - ho ho - - - hoy - ho

45

he - he - hoy he - ro re - ra - a - ba - de - li - ya

he - he - hoy

47

Kar - şı - de - ne - du - rur - sun - a - de - la

hey - he - ya - ha - he ha - - ha - - he

49

ho - ri - vo - hoy ho - re - ra - de - li - o - da - le

ha - - hay - da ho - ho - he - he - hey

51

ha - ha - re - la ho - - de - li - ya - la

ha - ha hay - ho - he - he

53

hoy De - do - pa - li mo - ka - va

hoy

An analysis of the polyphonic Georgian folk song "Maqruli" performed by Machakheli Seniors'...

55

Sa - çuk - re - li ra - ka - va - de - la

hey - he - ya - ha - hey ha - - ha - hey

57

ho - ri - ro - hoy ti - li - ya - ni tkha - ka - van

ha - - hay - da ho - ho - he - he - hey

59

hoy - hoy ho - re - ro - hoy

hoy - hoy ho - - - hoy - ho

61

de - li - ya - hoy khe - put - ka - ras - te - la - ši - vo

he - he - hoy

63

ar - şa - mats - ra be - la - şı - vo - de - la

he - he - ya - ha - hey ha - - ha - - hey

65

ho - ri - vo - hoy - da ha - re - ra - de - li - ya - la - lo

ha - - hay - da ho - ho - he - he - hey

67

ho - hoy - ra - lo ha - y - ho - re

ho - ho ho - ho - he - hey

69

ho mi - dis - mo - dis - ma - şı - na

ho

An analysis of the polyphonic Georgian folk song “Maqruli” performed by Machakheli Seniors’...

71

şe - ni gu - li di - di pa - ti - nay - da

he - he - ya - ha - he ha - - ha - - hey

73

ho - ri - o - ho o - ho - ri - ha - la - lo

ho - - hoy - da ha - ha - he - he - hey

75

ho - ho ho - re - ro - he

ho - ho ho - hoy - he - hey

77

hoy Mi - dis mo - dis ma - şı - na - vo

hoy

79

Mag - re ram şa - ga - şı - na - vo - de - la

hey - he - ya - ha - hey ha - - ha - - hey

81

hoy - ri - vo - hoy - da ho - re - ro - de - li - ya - la - le

ha - - hay - da ho - ho - he - he - hey

83

ho - ho - re - ro ho - ho - hey

ho - ho ho - hoy - he - hey

85

ho Ar şe - ge - şı - non bi - çe - bo

ho

An analysis of the polyphonic Georgian folk song “Maqruli” performed by Machakheli Seniors’...

87

Kve - ka - na - ši a - ri - çve - ni sim-ğe - ra

he - he - ya - ha - ho ha - ha - he

89

ha - ri - ro - hay ho - ri - ho - ro - ri - la - la - lo

ha - - hay - da ho - - lo - he - he - hey

91

♩=95

hoy

hoy hey - he - ya - ha - - ha

♩=95

93

oy - de - li - vo - de - la

hey - hey - ha hey - he - ya - ha - ha



95

a - ri - vo - ra er - ti o - ri me - sa - me - da  
 hey - hey - ha hey - he - ya - hay - da

97

hay - hay - ho - re Şe - nats i - sa - me Ka - zi - mav  
 hey - hey - hay hey - he - ya - ha - ha

99

hay - hay - ho - de - la de - li - vo - de - li - vov - de - lav  
 hey - he - ha hey - he - ya - ha - ha

101

ha - hay - ho - hoy ho - vo - re - ra - ho - re - ra  
 hey - hey - ha he - he - ya - ha - ha

An analysis of the polyphonic Georgian folk song "Maqruli" performed by Machakheli Seniors'...

103

hay - ha - ho re - ra - ho - ra  
hey - he - ha hey - he - ya - ha - ha

Detailed description: This system contains measures 103 and 104. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The lyrics are written below the staves. Measure 103 has a whole rest in the vocal line. Measure 104 continues the vocal line. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.

105

hay - hay - ho ha - vo - re - ra  
hey - hey - ha hey - he - ya - ha - ha

Detailed description: This system contains measures 105 and 106. The notation and accompaniment are similar to the previous system, with the vocal line starting in measure 105.

107

hay - hay - ho  
hey - hey - ha hey - he - ya - ha - ha

Detailed description: This system contains measures 107 and 108. The vocal line in measure 107 has a whole rest. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

109

ho - de - li - vo - re - - ra  
hey - hey - ha hey - he - ya - ha - - ha

Detailed description: This system contains measures 109 and 110. The vocal line in measure 109 has a whole rest. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

111

ho - ho re - vo - re - ra - ha - vo - re - ra

hey - hey - ha hey - he - ya ha - ha

113

ha - hay re - ra - ri - ra - ha - ra

he - he - hay he - he - ya - ha - ha

115

he - hey - ha - ha

he - he - hay he - he - ya - ha - ha

117

Er - ti tskhe - ni sa - mi kvi - tsi

he - he - hay he - he - ya - ha - ha

119

hay - da - vo-da - li - ya A-mis me-tays - a - ġar - vi - cit hay - hay - ho

he - he - ha - ha he - he - ya - ha - ha he - hey - ha - ha

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The middle staff is a vocal line in bass clef with the same key signature, also with lyrics below. The bottom staff is a keyboard accompaniment in bass clef, consisting of a continuous eighth-note pattern. The piece concludes with a double bar line.