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A Forgotten and Fading Sound

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Singer, Georgia

Abstract

The Georgian people, whose culture was formed in the previous historical era and developed for centuries in a relationship with ancient world cultures. It created a rich artistic heritage, which my nation heroically defended in the face of constant attacks from numerous enemies. This circumstance is all the more remarkable because the dignity of every people is assessed not only by the names of individual figures, but also by the visible monuments of material and spiritual culture that these people have preserved for centuries, by the habits and traditions established in their existence.

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Archeological excavations and materials obtained in different parts of Georgia for many decades allowed scientists to see the ways of development of Georgian instruments.

For centuries, Georgian people created and developed national musical instruments along with national songs, which they used both in Lkhini and in times of distress. Music was an integral and co-essential event of the spiritual life of the Georgian people. Over time, in accordance with the musical thinking, instruments underwent refinement and development. The old ones gave way to new and more perfect instruments. In some cases, one part of these fuses was completely out of use. Currently, Georgian is available. There are many names of instruments, the true meaning of which is still unclear today.

Academician Ivane Javakhishvili pays special attention to the fact that we have preserved many names of musical instruments in written and oral sources, the real meaning of which was unclear for a long time. (I. Javakhishvili "The main issues of the history of Georgian music" Tbil. St. 1938, p. 47).

I would like to start by drawing your attention to the ancient fuses, which are called "power fuses". They are diverse, because different methods are used to express them. They are divided into 4 groups: 1. hanging, 2. power-pulling, 3. power-lifting and 4. bow-legged.

Barbiti, Sazi, Udi, Fandur and Chasta belong to the group of tapes. Barbiti sazi and oud are a noteworthy monument of ancient Georgian musical culture, which allows to clarify many important issues of the history of Georgian music. They are mentioned in the early Renaissance. In particular, in

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Rustaveli's "Leopard". "I distanced myself from Lkhin, Chang Barbit and Nasa." Sulkhan Saba Orbeliani defines Mgosan as follows: "Mgosani men and women, with good singing voices above the musicians, Ebans and Barbits". These instruments were mostly used in Lkhini.

Sazi still exists today: three-stringed, four-stringed, six-stringed and nine-stringed. The oud, which is missing today, is especially noteworthy. Udi in Georgia in the 10th century appeared. It is a powerful instrument. His belly looks like a pear cut in half, his head is tilted back attached to his throat. This instrument leads the melody in the arrangement and also performs the ferkhuli of Samaya.

Pandur was widespread in eastern Georgia. Folk singers, Georgian bards, would sing on the fandur, i.e. Fandure means to play, and a fandure is a hook, or a bow, i.e. a "yoke", which when tapped, the fandure makes a wonderful sound. He speaks to the Greek "Pandura". This instrument used to have two GELs, but today it has three strings. It doesn't have a strong voice, but it sounds very sweet.

Chonguri is one of the most common instruments among folk stringed instruments in Georgia. Chonguri has three strings and a fourth bar (short string). Today Chonguri has four strings. Making it is an art. Chonguri gel is made from sheep's intestine, the tar is divided by "sakhiri", and it has three sticks at the bottom. Below, at the beginning of the tar-one. The rest of the parts are: Jorak, cleats and a strap for pulling out the gel. Chonguri and fandur were played more by women, because they enjoyed it more. In the 50s of the 19th century, their voice was expelled by Sazandar. Now it is found only in Western Georgia and folk songs are performed with its accompaniment.

Powerful instruments are: ebony, mughni, setai, knari, changi.

Eban is an ancient musical instrument that existed in Georgia until the 17th century. In the Bible, it is said in one of the variants of the Georgian version of "Genesis". "Let's look for a man, a scientist to chant." (1.Ps.1616). Eban is an oblong instrument like a chonguri, it is bubbled above, and decorated with carved ornaments below, it has 17 keys and a saddle. The body is completely decorated with openwork ornament, horn and bone. There are silk threads, hoops, strings and cords. Ebony is then seen later in the Middle Ages in Europe, especially in England and the Netherlands, and also in the world of Indian and African peoples.

Mughni is still a powerful instrument. This is also confirmed by Peshang in the Shah-nameh "Mughnsa hkre, zassa mossive". (Shah-name Georgian versions volume 1 p. 28).

Knar had his strength tied to this instrument. It has a bow-like shape. This instrument is used to accompany hymns and hymns. Often the harp is also called chang. "The Persians call him Chang." (Teimuraz Batonishvili "Ganmartebani" M. Imedashvili Ave. 1950). Chang is often associated with Zar, which is associated with folk days and icons. Musical instruments played an important role there. People considered him the voice of God. It was a symbol of "the Bell of God". Changi is a harp-like instrument, that's why Rustveli says, "The changi stood in front of the player", while in "Visramian" they held it in their hands. In other words, with these monuments, it is established that there are two types of chang, large and small, standing and holding.

A burner and a kanumi belong to the group of powerful instruments. Burner - information about this lamp is provided by the fresco of Svetitskhovli Cathedral, where a burner is depicted along with other lamps. The burner is a trapezoidal wiring box, Or with more than a dozen strings. 24 burners are arranged in 8 rows on the burner. The end of the string is attached to the saddle. A bridge is embedded under the strings. There are two holes in the heart board of the burner to amplify the sound. N. Tsitsishvili says about him in "Shvidi Mtievi", p. 143. "Mutribs decorated the sakrav, the ears of the listening ear as turf: chang, oud and kamancha, the spit of the burner." This instrument spread from Georgia to Arabia and Ottoman.

Kanumi is a musical instrument that has a trapezoidal resonator. 63-78 strings are tied parallel to the base of the trapezoid. In addition, three-three or two-two strings are held in the same way.

In the group of bowed instruments, kamancha and chunir are included. Kamancha spread in Georgia since the 17th century. It is one of the musical instruments and was also used during entertainment. Kamancha folk idiom also mentions "Men had a wedding with Stvir and Kamanchi". (P. Umikashvili folk oral tradition, vol. 1 p. 217). In modern Georgian, kamanch was also called chianuri, and today it is used as a bow.

Chunir - an ancient Georgian musical instrument, which the mountain preserved in its original form. In Svaneti, even today, this instrument is considered a national instrument. Previously, it was played by women in the Changta ensemble. The chunir has three horseshoe strings tied, the ends of which, i.e. 1 and 3, are arranged in fourths, and the middle string forms a third with the first. Chunir is played with a bow, which is tied to a horse's tail. It is the horse's horse that makes the instrument very tender and a pleasant tone of voice. It is a musical instrument.

The group of wind instruments includes: whistle, trumpet, buki, zrokhakuda, karana, khvorostvir.

Nestvi - 10th century instrument. It is mentioned both with Ioane Petritsi and also with Ioane Shavteli. "Knowledge is damp, Khvechhot is suspicious" (I. Shavteli Abdulmesiani p. 29). A whistle and a trumpet are similar. They can be horn or metal. Nestvi sometimes also means salamuri and stvir. But we know that the trumpet does not whistle, and the whistle is a whistling whistle.

Buki - a wind instrument that was used in times of war and gathering. "Both of them began to beat the crows, and there was the sound of the screeching of the owls and the screeching of the ostriches." (Visramian p. 19). There is no description of the book in ancient monuments, but it was used until the 19th century. Italian missionary Archangelo Lambert also talks about Buk in "Description of Samegrelo" p. 138. "On the Feast of the Epiphany, two men are walking forward playing the trumpet." Buk is a big horn, and Zrokhakuda is small. It is a brass wind instrument and is used in war along with the karana. Both evoke the association of chirps and create a wonderful cacophony with the boo. The screamer imitates a scream and calls to war is also done with it.

Woodwind instruments are: salamuri, duduk, zurna, soinar, gudastevir. Salamuri is the most common musical instrument in Georgia. According to the belief of the people, the reason for its origin was human chirvaram, the first reed growing on the grave of an orphan. The wind blew for him and he sighed in a heart-killing voice. This instrument is the fate of Georgians He is an inseparable companion, a sharer of his plagues and sufferings. There are two types of salami: plain and tongued. They differ from each other in terms of material, form, sound order and range. Ueno salami is longer and massive than Eniani. And the tongue is smaller and has more technical capabilities, the sound is richer, it has a greater range and greater capacity for nuance. That's why the great Georgian salamuri Omar Kelaptrishvili performed classical music on Enyan salamuri.

Duduk - he has an amazing build and intonation. His voice is heart touching and that's why he was called Sweet Duduk.

But Georgians fell in love with her not only for her sweet voice, but also because the weight of the Georgian song was echoed in the mass. It has a sweet timbre and great expressive power. It is difficult to play. There, different sounds are obtained with one breath. Duduk is made of burnt wood, it is blown and a heavy tuned sound is produced. In the following centuries, the instrument was refined and made with a blunt end. From Duduk they got zurna, which is sometimes called stvir. While playing together, Zurna makes the background for Duduk. "Duduk makes a dull, clear, small sound and hums, Zurn makes a high, fragile and cracked sound." (M. Adamashvili Georgian instruments, 1938, p. 200)

Meduduketa choir is called Dasta. Duduk has seven eyes and Zurna has five.

Soinari - a musical instrument consisting of strings arranged in several groups. It consists of six salami or barrels. The first second voice is in the low register, and the rest in the high register. before playing Soynar barrels were filled 1-2 hours before they cracked. And then there was a clear and clear sound. Soinar was used at weddings, during dances and games.

Buzika is a small accordion that is common in the mountains and is a musical instrument mostly owned by women. It is used at weddings and majlis, along with दौरا and diplipito.

Guda-Stvir - is still widespread in Kartli and Pshav. It consists of two parts: gut and horn. In one leg, he has a khreko, a small tube that is blown. The inflated gouda becomes a butterfly. This is the plug from which the sound is emitted. Guda-Stvir is known as Chiboni in Adjara.

The rich tradition of the country is connected with Georgian instruments. In the 30s of the 20th century, the Russian researcher Belyaev admitted that "Georgia is one of the rare places in the world where the Pana salami is still an existing musical instrument." (Belyaev for the research of Georgian musical instruments. Issue 1936, vol. p. 3).

Percussion instruments: dafi, dafdaf, दौरا, copper-churi, naghara, prvsila, tablak, lin. These are all ancient musical instruments that are played in trekking.

There is an arrangement of instruments in the Georgian vocal system: stringed, wind and percussion. For example, the ensemble of Fandur, Salamur and Dair.

Georgian national and Georgia-wide instruments have quite rightly earned the world's attention. Their great artistic value lies in the fact that each of them has its own timbre, and this timbre characteristic is determined by the use of appropriate materials: sheep's gut strings, silk cords, horsehair.

With my article, I hope to bring you the greatest culture and sound of Georgian instruments. I think that many non-Georgians will be interested in some of them and it will take its rightful place in the treasure of world music.

Footnote:

1. D. Alavidze "Folk musical instruments" st. 1978 art.
2. IV. Javakhishvili "The main issues of the history of Georgian music" 1990. Tbilisi Art.
3. Shota Rustaveli tiger skinner
4. Ioane Shavteli Shah-Nameh
5. S. Orbelian Georgian dictionary
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