

MUSICAL CULTURE AS A RESOURCE OF CULTURAL TOURISM. ON THE EXAMPLE OF KARTLI-KAKHURI SECULAR AND SACRED MUSICAL HERITAGE

Tamar TAMARASHVILI

Iakob Gogebashvili Telavi State University
Kartuli Universiteti str 1, 2200, Telavi, Georgia
tamar.tamarashvili@tesau.edu.ge

Tamar GHURTSKAYA

Iakob Gogebashvili Telavi State University
Kartuli Universiteti str 1, 2200, Telavi, Georgia

Abstract: The article discusses the diversity of Georgian traditional music, which provides the best resource for the development of one of the forms of cultural tourism, musical tourism. On the example of Kartli-Kakhuri singing tradition and church hymns, the main aspects and characteristics that make Georgian musical culture unique are analysed. The article presents such important issues as how well and properly musical tourism is developed in Georgia. Issues related to future perspectives are highlighted as well.

It is important that in 2001, Georgian polyphony was recognized by UNESCO as a masterpiece of the oral and intangible heritage of mankind, and in 2008, after Georgia joined the Convention on the Protection of Intangible Cultural Heritage, Georgian polyphony was included in the representative list of intangible cultural heritage. However, this most precious treasure was in danger of disappearing two centuries ago, and work is still going on to restore and preserve Georgian traditional music.

In 1801, the abolition of the Kingdom of Kartli-Kakheti by Russia was soon followed by the loss of autocephaly, which was followed by the ban of liturgies in the Georgian language. The Georgian church chant, with its centuries-old history, was lost due to the peculiarities of Georgian musical thinking, this most precious part of the national self-consciousness and identity was disintegrating. From the sixties of the nineteenth century, the issue of transferring the Georgian chant to notes was actively raised. The historical aspects of transferring Kartli-Kakhuri hymns to notes are researched and presented in the report.

The article highlights the archaic layers of Georgian folk songs. Ethnographic features, the threats that appeared in the Soviet period over time when the elements of traditional existence were included in the economic framework are also analysed. The article examines the materials related to the transfer of unique samples of Georgian traditional music to notes, which was a huge task, although it was necessary to record them on wax rollers or phonograms to more clearly capture the peculiarities of Georgian folk music and performing arts.

The article is accompanied by conclusions that provide the necessary components for the sustainable development of Georgian musical tourism, taking into account the specifics of expeditionary work, work with ethnophores, and the intergenerational bond of the singing tradition, on which the future of Georgian traditional music should be built, and accordingly, both domestic and international musical tourism should be successfully implemented.

Keywords: Georgia, polyphony, tourism, sustainability, musical culture.

INTRODUCTION

A large number of tourists who come to Georgia choose cultural tourism tours, a choice determined by the abundance and variety of cultural values in Georgia. To get acquainted with the cultural heritage, visitors visit different corners of Georgia, both mountainous and bar regions.

According to the definition of tourism experts, "cultural tourism is a type of tourist activity, which includes the discovery and familiarization of attractions of tangible and intangible cultural landmarks of

tourist destinations. Attractions can be samples of art, architecture, historical and cultural heritage, cuisine, literature, as well as getting to know the habits and rituals of traditions".¹

CONTENT

Musical tourism occupies an important place among the various forms of cultural tourism. Georgia is distinguished by a special diversity of musical culture, "the centuries-old Georgian folklore is a great wealth of the Georgian nation and a great foundation of Georgian culture, every corner of Georgia has its own tradition, Georgians sang everywhere and always, lullabies to the unsinging little one, during wrestling, they used to caress the palavans, they sang "Makruli" at the wedding. And many times, those going to battles were also avoided by singing, "He who has a good horse is happy to go to war." Georgians also sang while working.

"The study of folk songs of Georgia, as well as of other countries, gives us the key to a number of issues of history and cultural history." - wrote the newspaper "Pravda" in 1937 during the Decade of Georgian Art. Indeed, musical tradition and, accordingly, musical tourism is the most important component for the development and perfect management of cultural, ethnographic and historical tourism.

It should be noted that in 2001, Georgian polyphony was recognized by UNESCO as a masterpiece of the oral and intangible heritage of mankind, and in 2008, after Georgia joined the Convention on the Protection of Intangible Cultural Heritage, Georgian polyphony was included in the representative list of intangible cultural heritage.

It should be emphasised that we have an amazingly diverse and unique heritage in both directions of Georgian traditional music, church hymns and folk songs. However, this most precious treasure was in danger of disappearing two centuries ago, and work is still going on to restore and preserve Georgian traditional music.

In 1801, the abolition of the Kingdom of Kartli-Kakheti by Tsarist Russia was soon followed by the loss of autocephaly, after which liturgies in the Georgian language were banned. The Georgian church chant, with its centuries-old history, was lost due to the peculiarities of Georgian musical thinking, this most precious part of the national self-consciousness and identity was disintegrating. Because the Georgian church hymn, which originates from pre-Christian times, was passed down orally from generation to generation. There was indeed an old Georgian musical script in Georgia, in the form of neumes. "However, it represented a system of letters and signs by means of which church tunes were recorded. The singers, who knew the principles of the arrangement of voices, used the consonants orally, unhindered, to cover the main voice.² The oldest numbered manuscript that has reached us, the Yadgar of Mikael Modrekili, dates back to the 10th century. It is also known that the unpublished collections had primarily an educational purpose and were intended for high-ranking complete singers. Taking into account that the genres of church hymns are included in various regulations of the annual, weekly or daily cycles of worship and are adjusted to the eight-tone system, we are amazed at the fundamental contribution made by Georgian hymnographers, full hymnists and transcribers.

Naturally, the history of Georgian singing, its development and transmission from generation to generation was a continuous and inseparable living process of church and cultural life. Along with the prohibition of services in the Georgian language, church chanting remained outside of this process, and over time the number of those who knew how to chant also decreased. In the 1840s, the former abbot of the Shuamti monastery, Sofron Archimandrite, noticed that young Andria Mrevlishvili could write hymns on notes and said: "Our church hymns are on the verge of destruction, write them down before it's too late, while we old people are alive, well aware of our old."³ The hymns recorded by Andria Mrevlishvili were not available until recently and were considered lost. Fortunately, in 2019, in cooperation with the Moscow Music Museum, G. Bidzinashvili obtained digital copies of the said manuscript and another musical history of the Gareji monastic tradition, in the form of Sofron Archimandrite Kilo, joined the fund of Georgian church hymns.

¹ Kufaradze 2022.

² Sukhiashvili 2019.

³ Chkheidze 1997.

Since the sixties of the nineteenth century, the issue of transferring the Georgian chant to notes has been actively raised. In 1878, a chant restoration committee was established in Tbilisi. In the same year, the first hymn – "Christ is Risen" was printed in Mikheil Machavariani's collection "Samshoblo Nsumi". Andria Benashvili published a collection in 1885. The author recorded the hymns from the former students of Grigol Karbelashvili in Kizik. In 1895, the liturgy recorded on notes by Filimon Khoridze was released, and in 1897 Karbelashvili's "Sorrow", etc. In the same period, Davit Chijavadze recorded the liturgy of Ioane Okropiri on notes for three and four voices.

What was the main goal of these great and meritorious people, what motivated them when they put the work of transferring the Georgian hymn to notes above themselves? Naturally, their main goal was to record and record the most precious treasure of Georgian hymns, so that future generations can still sing papal, canonical hymns in Georgian churches.

At the end of the nineteenth century and the beginning of the twentieth century, the task of transferring chants to notes was done by individuals. And then decades of notated collections and manuscripts were waiting to be re-examined and re-examined in archives and archives, including in chests buried by Ekvtime Kereselidze in the Zedazni Monastery. It is the sound that makes the work of chanting restoration a living process. In the 1990s, for the first time, the choir of Anchiskhati Cathedral in Tbilisi sang traditional tunes at the liturgy.

Since then, a process has begun to find and republish the hymns. The Giorgi Mtatsmindeli Higher School of Singing was established. However, there is still a lot of work to be done to promote choirs in churches.

Getting to know the history of singing for a visitor to Georgia gives an idea to a person interested in the rich musical past. And the sung tunes, the art of mixing different voices of the singing schools, and the variety of musical kilos, turn into a truly impressive musical journey for the visitors.

As for the Georgian folk song, which was born, developed and contains archaic layers of the ethnographic life of the Georgian people, it later found itself in danger in the Soviet borders. When the elements of traditional existence were included in the economic framework and the singing tradition was transferred to Qaida.

German musicologist Z. Nadel noted after a long observation of Georgian music: "Everything in their life is decorated with music." Indeed, everything: work, laughter, religious ritual, sickness, mourning - was accompanied by its corresponding song.⁴

"The radical changes in social life left their deep traces on the functioning of folk creativity, many rituals and traditions associated with this or that song, group of songs were lost and forgotten; Scientific and technical progress has caused significant changes in the work process, types of work; human psychology has partially changed; Not only specific songs, but also a number of song genres have lost their purpose in life, i.e. their social function".⁵

Traditional music moved from existence to the stage, it became a platform for its preservation and development. However, there is a tendency to perform folklore samples in an academic manner and to limit them to a uniform framework, while the main characteristic of folklore is its variant variety. For example, let's take Chakrulo, whose recording was included in the program "Sounds of the Earth" in 1977 and sent into space as a musical ambassador of our civilization. After that, this particular sample of "chakrulo" was largely completed, however, the discovery, comparison and expeditionary work of the records clearly showed that almost every village in Kakheti had its own "chakrulo", the text and performing arts were different, the following villages were outstanding in this regard: Shilda, Kondoli, Ikalto, Arthana, Ikalto, Kakabet, etc.

Transferring the unique samples of Georgian traditional music to notes was a huge task, however, it was necessary to record them on wax rollers or phonograms in order to more clearly capture the peculiarities of Georgian folk music and performing arts. From the samples of Kartli-Kakhuri songs, the recordings of "Dedas Levana" choir, Artane singers, Firuz Makhataelashvili's Telavi Ethnographic Ensemble, Levan Muralashvili's Gurjaani Ensemble and others have reached us. Currently, local ensembles are actively

⁴ Garakanidze 2007.

⁵ Garakanidze 2007.

restoring, preserving and passing on the old singing tradition to the next generation. The establishment of lottery schools of the State Folklore Center, the traditional music school of the Telavi brothers Karbelashvili and other activities serve this purpose.

Festivals and special events are of great importance for the promotion and development of musical culture, as well as for attracting tourists. "An important part of the tourism industry, music events are the best way to attract tourists at any time of the year and create an image of the area".⁶

Fortunately for us, the transfer of musical knowledge to young people was not done only with audio materials. Since we are considering an example of the Kakhuri singing tradition, we should mention Andro Simashvili, the chronicler of the Kakhuri song, representative of the Artaneli choir, who shared his knowledge and experience with the young people interested in the Kakhuri song. On the other hand, his students, Beka and Gocha Bidzinashvili, gathered around him a singing-loving community and gave a big procession to the mentioned case. They founded a school of traditional music, lead ensembles and engage in expeditionary research activities. It can be said that folklore samples coming from the people return to the people, which is very important both for the development of musical culture and musical tourism. The intergenerational bond of the singing tradition is what the future of Georgian traditional music should be built on, and accordingly, both domestic and international musical tourism should be successfully implemented.

CONCLUSIONS

1. Over the centuries, musical art pieces were passed down from generation to generation, undergoing constant renewal due to the influence of the nature of environmental conditions and changes of time. Everything created a cultural identity, promotes cultural diversity and respect for human creativity.
2. One of the best resources of musical tourism is not only listening to musical works and getting to know the artist, but also visiting the State Museum of Folk Instruments and Songs of Georgia, which was opened in 1975. Along with samples of Eastern European musical instruments, old photos, phono, video, audio materials are preserved in it. The purpose of the museum is to acquire tangible and intangible cultural monuments of different times. Banjo, mandolin... The named museum plays a great role in the protection and promotion of traditional culture and tourists get to know it with great interest.
3. State policy is of great importance for the development of musical culture, it should promote its popularization through the promotion of targeted advertisements, so that culture is an important motivator of tourism, music, musical culture and performing arts play a major role in attracting tourists, intangible culture it requires certain knowledge and skills to enjoy and understand the musical work.
4. Targeted advertisements are of great importance for the development of musical tourism. One of the important motivators for attracting tourists is music, musical culture and performing arts. Mixing music requires certain knowledge and skills in order to enjoy, understand the musical work and take away positive emotions and impressions from the country.

REFERENCES

- Chitaya, G. 2001, *Historical Ethnographic Essays, Letters, Reviews V*, Tbilisi.
- Chkheidze, T. 1997, *Divine liturgy in the Georgian practice of worship, dissertation for obtaining the scientific degree of a candidate of art studies*, Sarajishvili State Conservatory, Tbilisi.
- Garakandze, E. 2007, *Performance of Georgian folk song*, Tbilisi.
- Geldner, Ch.R., Ritchie, J.R. 2013, *Tourism basics – theory – practice*, Batumi.
- Sukhiashvili, M. 2019, *History of Georgian church music*, Tbilisi.
- Kufaradze, G. 2022, *Cultural tourism*, Tbilisi.

⁶ Geldner, Ritchie 2013.