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**PECULIARITIES OF MODE-INTONATIONAL SCALE IN
“GEORGIAN CADENCE” OF TYPE I**

This paper on the characteristic features of mode-intonational scales is dedicated to the so-called “Georgian Cadence” patterns – a kind of modulating cadence common to Kartli-Kakhetian multipart singing. This cadence comprises several sub-types. In this paper I will limit myself to the study of the main form of the Georgian cadence. In published works this cadence is known as the first type of Georgian cadence.

According to professor Shalva Aslanishvili the term “Georgian cadence” belongs to academician Dimitri Araqishvili – one of the researchers who initiated collecting, transcribing in musical notation and studying specimens of traditional music in Georgia. In the first place I was interested in Araqishvili’s understanding of the national-original features of the Georgian cadence, which should correspond to the name he gave to this kind of conclusion of a musical idea. Unfortunately, despite all my attempts I failed to trace any of the observations about this issue. The author only determined the parallel fifths with the major second movement in the bass part, which occur at the moment of finishing the songs with the first type of cadence (chord c-e-g going into the chord d-a). This is all I could find. He returns to it several times in a number of songs in connection with the use of the same cadence (*Delasa Da Delasa*, *Murmano*, *Tirian Tushis Kalebi* and a few other songs. Araqishvili, 1942:3-4). It seems to me that Araqishvili did not substantiate the suitability of the name he chose specially for the cadence.

I find it surprising that the author ascribes the above songs to the group of songs with single tonality (key). In his opinion the final cadence with the fifth’s parallelisms occur within the limits of the common Aeolian tone (tonal centre on D). In this he ignores the specific modulating character of the Georgian cadence, which I am going to deal with further.

I intend to define the kind of modulation occurring within the limits of the Georgian cadence, whose use has never been touched upon so far in the specialist literature concerning Georgian folk singing. I mean the so-called functional modulation, which is implemented by means of the functional transformation of the common or intermediate chord connecting the adjacent modes and tones (Tulin, 1964:82). From the moment of the transition to the following tone this chord is transformed retrospectively into the harmony built on a different degree, which, accordingly, acquires a new functional role.

It should be noted that the common chord does not necessarily form a modulation. It creates a possibility for the modulation, prepares it. The common chord is always followed by a modulating chord, which generates a harmonious development from the preceding tonal centre. It directs this development already in the context of the following tonality. The melody, including the modulating chord, opens the way for establishing the new tonal centre.

I have discussed some general features characteristic of functional modulation. Another issue to be touched upon is the specific traits of the use of this kind of modulation in the first type of Georgian cadence.

Great interest attaches to the diatonic simplicity and laconic character of the functional modulation within the above cadence.

In the moment of the cadence formation the brief, but at the same time vividly pronounced, process of transition from the Mixolydian mode to the parallel Aeolian is implemented by means of cohering two conclusive consonances (sample 1): the first one on C – the triad on the first degree of the Mixolydian mode (c-e-g) performs the function of the intermediate chord, linking the modes participating in the cadence (C Mixolydian and D Aeolian). It is immediately transformed into the three-part structure of the mode system situated a major second above – the three-part structure of the in-going lower grade (7th step) of the D-Aeolian mode. This chord finds its solution in the second and the last vertical, which represent the Aeolian tonic, given in the form of the fifth consonance especially meant for this role (d-a).

It is noteworthy that in the tonic of the last but one chord the solution is implemented by means of the fifth parallelisms formed in the pair of the guiding extreme voices (Ex. 1, 2, 3). As has been said above, Araqishvili, who, unfortunately, limited himself only to the statement of the fact, noticed the formation of the parallel fifths within the Georgian cadence. He did not say anything about the deep-rooted stylistic significance of this phenomenon, which confirms the leading role of the melodic basis connected with the movements of the parallel voices.

As can be seen the tonic of the Georgian cadence of the first type also performs the function of the modulating chord occurring directly after the common chord. It should be noted that the fusion of the functions of the modulating chord and the new tonic in one and the same harmonious vertical is less characteristic of the modulating cadences generated in the major-minor system; in these modulating cadences the conclusive tonic three-part structure is formed as a result of intensive modulative development. In typical examples of the classic modulating cadences the strengthening of the tonic is preceded by the use of the subdominant and dominant chords characteristic of the new mode and tone. At the same time the process of modulation is accompanied by the insertion of the sounds with changing pitch, rejecting the previous tonal centre.

The picture is quite different in the first type of Georgian cadence. It neither needs the formation of the whole group of chords intended to strengthen the conclusive mode and tone structure, nor does it require the inclusion of the sounds with changing pitch characteristic of this tone. The most impressive feature is the ending of every stanza and the whole song in general with this type of Georgian cadence, which creates a deep impression of compositional completeness.

In order to fully understand the true form-generating function of the Georgian cadence of the first type, we must look at the wide aspect of its use. As it turns out the clear-cut character of the perception of the above cadence is facilitated by the **cyclic principle** of tonal development based on the periodical character of the modulative circulation of the Mixolydian and Aeolian modes, so widespread in Georgian folk

polyphonic singing. Each of these circulations completely includes the development of the following stanza. As we will see further the completion of this repeatedly occurring modulative cycle by the Aeolian tone is implemented by the regular use of the first type of Georgian cadence¹.

There are two kindred models of the cyclic recurrence consisting of the Mixolydian and Aeolian modes.

A popular song *Berikatsi* (“An old man”) illustrates the first model (Ex. 2). This is the so-called “scale modulation” to the F Dorian scale of the same tonic (without the change of the tonal key), from the Mixolydian scale based on the same F tonic, and subsequently there is a tonal modulation as well in the E flat Mixolydian scale, the major second lower.

Another problem that calls for an explanation is the insertion of the transient F-Dorian mode in the process of modulation intended to soften the transition from the original F-Mixolydian to the E flat-Mixolydian differing from the former by two signs.

At the end of the modulative cycle formation a balancing reverse movement from the E flat-Mixolydian mode, occurring in the intermediate position, to the parallel F-Aeolian can be noticed; it is implemented by means of the Georgian cadence (bars 9-11).

A specimen of the second model comprising the modulative circulation of the Mixolydian and Aeolian modes is the song *Murmano* (Ex. 3). Here every stanza of the song begins and ends with the f-Aeolian scale.

Similar to the first example the E flat-Mixolydian scale retains the function of the intermediate system (bars 5-8).

As can be seen both models are characterized by a common contour expressing the modulative circulation: in both cases the original and conclusive passages are based on the main F centre. The only difference is that in the first model the first to dominate is the F-Mixolydian mode, only at the end of the stanza does the F-Aeolian tuning generated by “the Georgian cadence” emerge, while in the second model the development returns to the Aeolian tendency dominating at the beginning, again and again by means of “the Georgian cadence”. It should be emphasized that in both models, the intermediate E flat-Mixolydian mode, an integral part of the modulative cycle plays the primary role in the formation of “the Georgian cadence”. It is this scale that renders the above cadence the function of the conclusive part created by the modulative circulation, which means that this cadence cannot be discussed apart from the circulation mentioned above.

It is very important to refer to Aslanishvili’s explanation of the internal structure of the Georgian cadence. It greatly differs from that described by Araqishvili. As has been said above, Araqishvili was controversial in considering the songs, in which the Georgian cadence is used, to be single-tone ones (Grigol Chkhikvadze had the same point of view as Araqishvili. Editor’s note); Aslanishvili quite justly assigns this kind of completion of the musical thinking to the group of modulative cadences. But, unfortunately, his approach to the process of modulation within the Georgian cadence is inconsistent.

Aslanishvili suggests that the fifth consonance, finishing the cadence (f-c), at first

appears as the second-grade harmony belonging to the E flat-Mixolydian system. In his opinion it is this conclusive consonance that undergoes a functional transformation; at the moment of the completion of the cadence it is changed into the tonic of the F-Aeolian scale (Aslanishvili, 1978:106). What can we say about it?

In my opinion the logic of the formation of the Georgian cadence rules out the participation of the seemingly existing second grade in the process of modulation. Let us look again at the above-mentioned manner of the functional modulation of the cadence formation. I would like to refer to it again: here the basis of the main F-centre and the three-part character of the first grade of the E flat Mixolydian mode, occupying an intermediate position towards the formations of the conclusive part, performs the function of the transformed common chord; this three-part structure is equal to the lower in-going grade of the F-Aeolian mode finishing the cadence (E flat-G-B flat). This chord finds its solution in the F-Aeolian tonic presented in the form of the conclusive fifth consonance, which has nothing in common with the second grade of the E flat Mixolydian mode, which is clearly ignored at that moment. Thus the author disregards the specific features of the modulative development characteristic of the Georgian cadence of the first type.

I am not going to dwell on the fact that he treats the first-type Georgian cadence as an isolated phenomenon. In any case he never attempts to connect it with the modulative circulation occurring within the boundaries of the whole stanza, while the above cadence, as has already been said above, is an integral part of this circulation.

Let us revert to the original, national traits revealed in the Georgian cadence. In multipart Georgian folk songs special significance attaches to the secondal melodious correlation of the consonances based on the sequence of the diatonic sounds, which can dominate over any part of the formation of the song stanza, over the cadence among them. Apart from that here the mediant, more rarely the descending fifth (plagal) cohesion of the consonances can be noticed – all the forms, which are alien to the centripetal movement of the dominating chords of the classic major-minor.

The regularity of the second-melodious cohesion of the chords, which I have specially underlined, in its turn conditions a quite analogous second-melodious interconnection of the modulative centres; such an interconnection predominates in the modulative cycles in whose formation the first-type Georgian cadence participates.

In order to thoroughly understand the originality of the cadences of Georgian folk singing we should touch upon the history of the formation of the new type of cadences in European polyphonic music of the so-called strict type.

As is known the basic regularity of the European mode-harmonious thinking of recent centuries – i.e. the rule of the authentic cohesion of chords (ascending or descending fifth) first emerged exactly in the process of the creation of cadences of those times (16-17th centuries).

Subsequently it took possession of the whole musical structure which caused the disorganisation of the ecclesiastic modes present in the “Renaissance Epoch” music, which were substituted by the harmonious modes constituting the centralized major-minor.

The road chosen by Georgian folk part-singing was quite different. Even today the principle of authentic cohesion belongs to the phenomena stylistically incongruous with the polyphony mentioned above (of course if we do not take into account urban folk singing, influenced by European music). In my opinion it is caused by an indisputable priority of the energetic basis cohering the sounds in the polymelodic texture characteristic of Georgian part-singing. What does “energetics” mean? It means the intensity of the second-melodious development of one tone into another, and its stimulating source is the strong inertia of the linear-melodious movement of the voices, which will not leave any room for the authentic principle of the vertical cohesion of consonances even in the cadences.

Note

¹The collection of East Georgian traditional songs alone, compiled by Gr. Chkhikvadze (1964) includes about 20 songs, which are completely based on the completion of the above modulative cycle by the Georgian cadence of the first type

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mf *allegro*

ქე - ღა და - გის - ებს გმო - ბა - სა ჰო
 qve - la da - gis - qebs gmo - ba - sa ho

p *

მაგალითი 3. “მურმანო.” (გვ. 208-209, ტაქტები 11-20)
 Example 3. “Murmano.” (pp. 208-209, bars 11-20)

მურ - მან, მურ - მან, შენ - ხა მზე - ხა, შე - ნი ცო - ღი რა რი - გი - ა,
 mur - man, mur - man, shen - sa mze - sa, she - ni co - li ra ri - gi - a,

poco riten.

ვო - დი ღა დე - ღი - ა ვო - რი - დი - ღა ვა - დი - ღა
 vo - di la de - li - a vo - ri - di - la va - di - la

p