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On Some Parallels between Georgian and North Caucasian (Chechen and Daghestani) Traditional Music (Attempt for the comparative study of expedition audio recordings)

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Resume

The work continues very essential research of merited Georgian scholars on the Georgian, Chechen and Daghestani musical parallels basing on expedition audio recordings. Comparative study reveals the connection of Chechen music with Tushetian musical dialect and of Daghestani music with Tushetian and other Georgian dialects. The discussed material indicates to common roots, intersection and possible/indisputable influences of the neighbouring peoples. The theme sets interesting perspectives for the manifestation of the Caucasian peoples' musical identity, their place and role in all-Caucasian space.

Key words: *Georgian-North Caucasian Musical Parallels, Georgian-Daghestani Musical Parallels, Georgian-Chechen Musical Parallels, Tushetian Musical Dialect.*

Study of the musical parallels of the Caucasian peoples is becoming more and more topical not only from ethnomusicological angle but also from the standpoint of intercultural dialogue as well. Scientific research of the traditional music of different ethnicities and determination of their identity is possible only via regarding all-Caucasian and ethnocultural context and comparative data.

A number of Georgian scholars have dedicated works to the issues and comparative study of the interrelation between Georgian and North-Caucasian musical cultures. Among them discussed are the issues of our interest parallels between Georgian and Chechen and Daghestani music [1].

Exceptionally interesting conclusions are more evident and convincing in our paper thanks to audio material, the deficiency of which ethnomusicologists have experienced many times [2].

On the first stage of work comparative analysis of expedition audio recordings revealed noteworthy parallels between Circassian and Georgian (Lechkhumian, Svan, Rachan, Megrelian, Imeretian, Acharan, Shavshian, Kartlian, Kakhetian), Karachayan and Georgian (Rachan, Kakhetian), Abkhazian and Georgian (Svan, Megrelian, Rachan and Kakhetian) vocal and instrumental music [3].

This time we had at hand small amount of non-Georgian material, mostly without essential enclosed information. Despite this, the existing material allows to make interesting observations and significant conclusions. Comparative study of the audio material revealed parallels between North Caucasian – Chechen, Daghestani and Georgian – Tushetian vocal and mostly instrumental music [4]. Several interesting examples were documented between Daghestani music and other Georgian musical dialects – Pshavian, Kakhetian, Rachan and Laz.

Georgian provinces of Khevsureti and Tusheti are bordered by Vainakhs, Tusheti and Kakheti – by Daghestan[5]. These people have been connected by centuries-old political, socio-economical and cultural relations. At different stages of history these relations were different – neighbourly and hostile; the relations continued until recently. Due to severe climatic and geographical conditions the neighbouring Georgian and North Caucasian mountaineers spent most of the time far from their homes and had more frequent relations with each other. This included trading, workmanship, common pastures, etc; naturally these relations also implied the knowledge of each other's languages [6]. Migrations were also occurrences among mountaineers. For instance,

separate representatives with Vainakh roots are encountered in Khevsureti, Tusheti and Pshavi. The same in Chechnya and Ingushetia, where many Georgian families lived. Several old former dwelling places in Tusheti are known as *Didot* [7] *nasoplari* (*Former village of the Didos*) [8]. Compact settlements of the Vainakhs appear at the foothills in the lowland part of Kakheti at the turn of the 18th-19th centuries and in the 1830s-1840s in Pankisi Gorge [9]. From the same time (at the turn of the 18th-19th centuries) the Deghestanis also settle in the lowland parts of Kakheti [10]. Frequent migrations were accompanied by the mix and merge of certain cultural elements of the neighbouring mountaineers.

The Georgians, Vainakhs and Daghestanis – peoples of different denominations even had common shrines, which they visited together at festive occasions[11]. Also interesting is the fact that in Khevsurian ecclesiastical texts one of these shrines – *Khakhmatis tsmida Giorgi* is referred to as the shrine of "believers and faithless" (Christians' and Moslems') [12].

Relations of the Georgians with Vainakhs and Daghestanis were also reflected in music [13]. A number of common characteristics have been documented by comparison of audio recordings, in different examples these are revealed at different extent, such as: descending-type melody, range, mode and modal support, sequential development, harmonious basis - bass drone and achordics/intervalics, cadences, repetition-reinforcement of central tone [14], meter, sometimes even rhythm, melismatics, performance style. The unity of the afore-enlisted characteristics create the context, environment, which allows to compare musical cultures of different ethnicities.

Most obvious is the affinity of North Caucasian and Tushetian music. Popular song *Ra Lamazia Tusheti* (*How beautiful Tusheti is*) has direct instrumental parallels both in Chechen and Daghestani. Both instrumental examples are "transcriptions" of the Georgian song on *balalaika*. Different are cadences: in Chechen it is I-VII-I, in Daghestani (I stanza) it is the same as characteristic of only Tushetian musical dialect in all-Georgian musical space – with repetition-delay of the fourth before resolution to the fifth. Instead of the expected logical ending, the two-stanza example ends in the fourth – without resolving to the fifth. In Chechen example maintained is sequential development of the musical idea of Tushetian melody, in Daghestani one it is presented as sort of retrenched. Free meter characteristic of Tushetian song is more obvious in Daghestani example. The Chechen one completely obeys the specificity of instrumental music with its organized and balanced meter-rhythm. The same can explain the replacement of soft vibration in Tushetian song tradition (even in *garmoni* performance) by sharp tremolos, probably determined by the manner of instrumental performance as well (fragmental vibration does not change general picture).

Among Daghestani (Khundz) examples we encountered the melody of a popular Georgian song *Mtashi salamurs vakvneseb* (*I am playing the pan-pipe in the mountains*) entitled *Georgian melody*. The intonational nucleus of the song was laid in foundation of many Tushetian songs [15].

1. *Sheperd's song*

მეცხვარის სიმღერა



ყუ-რი და-მიგ-დეთ, მსმე-ნელ - ნო, ლექს ვი-ტყვი ჯე-ილ ვმა-ზე-და.

ე - გო - სა და - ლა - გი - შვილ-სა მო - ვი - ხსე - ნი - ებთ მზე-ზე-და.

2. **Soldier's song**

№ 25. ბარისბაძის სიმღერა

♩ = 104

და-ღოი და-ღოა-ღოე და-ღოა-ღოე და-ღოი და-ღოა-ღოე და-ღოი-ო.

3. **Soldier's song**

№ 26. ბარისბაძის სიმღერა

♩ = 104

და-ღოა-ღოი და-ღოი და-ღოა-ღოი, და-ღოი და-ღოა-ღოე და-ღოა-ღოი.
და-ღოა-ღოი და-ღოი და-ღოა-ღოი, და-ღოი და-ღოა-ღოე და-ღოა-ღოი.
ვი-ამ-მომთ-ო-მის ამ-ბავ-სა. ხაღო-ხო, და-მიგ-ფეთ ყუ-რი-ა.
ვი-ამ-მომთ-ო-მის ამ-ბავ-სა. ხაღო-ხო, და-მიგ-ფეთ ყუ-რი-ა.

4. **Soldier's song**

№ 27. ბარისბაძის სიმღერა

♩ = 104.

და-ღოა და-ღოა-ღოა და-ღოა-ღოა, და-ღოა და-ღოა-ღოა და-ღოა-ღოა,
და-ღოა და-ღოა-ღოა და-ღოა-ღოა და-ღოა-ღოა და-ღოა-ღოა.
და-ღოა და-ღოა-ღოა და-ღოა-ღოა და-ღოა-ღოა და-ღოა-ღოა და-ღოა-ღოა.

5. *Me and my nabadi* [16]

მე ვარ და ჩემი ნაბადი

მე ვარ და ჩე - მი ნა - ბა - დი გამ-თე - ნე - ბე - ლი და - მი - ხა,

მე ვარ და ჩე - მი ნა - ბა - დი გამ-თე - ნე - ბე - ლი და - მი - ხა.

However, most renowned is Mariam Arjevnishvili's version still heard today, as instrumental piece as well (performed on *stviri*, *salamuri*, *panduri*, by the so-called ensembles of folk instruments) [17]. The Daghestani instrumental example is the simplified variant of this Tushetian melody. The performer must have learned it by ear. The melody was brilliantly reflected in Georgian professional music too – in Sul Khan Tsintsadze's miniature for quartet *Mtsqemsuri* (*Shepherd's*).

Kindred melody of Tushetian dirge-song *Chem zalo* (*O, my daughter-in-law*) is encountered in two examples recorded in Daghestan at various times: a lyrical song and instrumental piece *Old Avar folk melody* on bowed *chaghana* and stringed *agach qumuz* [18]. Moreover, first part of the Daghestani example is identical to the first part of the Tushetian one. Tushetian example is distinguished in laconic and compact development of musical idea, whilst in North Caucasian examples the structure is increased at the expense of multiple repetitions of the same phrases. Also different is meter – in Daghestani example it is monotonous and equal in the meter of three, in Tushetian – it is freer. Second half of this instrumental piece imprinted with Caucasian features develops within the norm of Eastern (Turkish and Azerbaijani) thinking on step II of the +2 mode. Thus these parallel examples clearly show the dialogue between different cultures.

We documented three other Daghestani songs constructed on the intonational nucleus related to *Chem Zalo*: *Lak Dawn*, *Dargin Thank you, my beloved* and *Red flower* [19].

6. *Dawn*

76. ЗУНЗУЛ ЧАНИ
РАССВЕТ

Слова М. ЧАРИНОВА
Музыка народная

Allegro (Быстро)

Ча - ни хья - хья чай, са хьху - ни бувчу - кун,
цил - ва бус - са гуж - ру, цил ва бус -
са гуж - ру ца - члун жям був - ри.

7. *Thank you, my beloved*

93. ДИГАЙЛИС БАРКАЛЛА
СПАСИБО, ЛЮБИМАЯ

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Andante (Спокойно) Слова и музыка народные

И - ла - гьи бар - кал - ла ди - ла
Дя - хлим - ца ши - ша - ван дя - члун -

ри - гай - лис, кли
- си ур -

мар - ли а - ра - дар - кьиб, му - рад - ли раъ - ли.
Мянь гли - низ - ла шин - ван чял - ди - клу хлубли.

8. *Red flower*

97. ХІУНТИЕНА ВАВАРА
КРАСНЫЙ ЦВЕТОК

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Allegro (Быстро) Слова и музыка народные

Хлун - те - на ва - ва - ра ши - ни -
- ша кьар - ра, хьяб - хья - ли
декл - ди - ру ца - ли - зи - рад ца,

The frequency of the afore-mentioned melody among Daghestani peoples might indicate to its North-Caucasian origin.

Almost identical is the tune of Pshavian *Kvitinit tirili* (*Dirge with sobbing*) and Khundz (Avar) *Song about Mui* [20] with *panduri* accompaniment; among the examples discussed by us, this example is distinguished in authenticity, highly artisticity and mastery of performance. Also observed is relation to Kartli-Kakhetian single-part work songs *Orovela* (ploughman's song) and *Urmuli* (cart-driver's song).

We think that kindred melody is laid in the foundation of Daghestani weather changing (entreating for rain) and Georgian (Laz) lullabies. Singing within syllables slightly disguises the connection of Daghestani melody with simpler Laz melody, but the elements of musical language create identical artistic image.

Interesting parallels have been found with Georgian dance tunes performed by singing, without instrumental accompaniment. They are encountered as independent examples and second parts of two-part compositions to awaken children. In these compositions monotonous, calm introduction is bound to rhythmic dance tune. Such two-part example has also been documented in Daghestan. Meter-rhythmically kindred Georgian and Daghestani dance tunes are constructed on the repetition of small-range (with 3-4 sounds) tunes. Verbal side is either completely or partly presented by glossolalia. Intonationally close to Acharan weather change examples and Rachan counting songs [21].

9. *Akh, Lazare, Lazare*

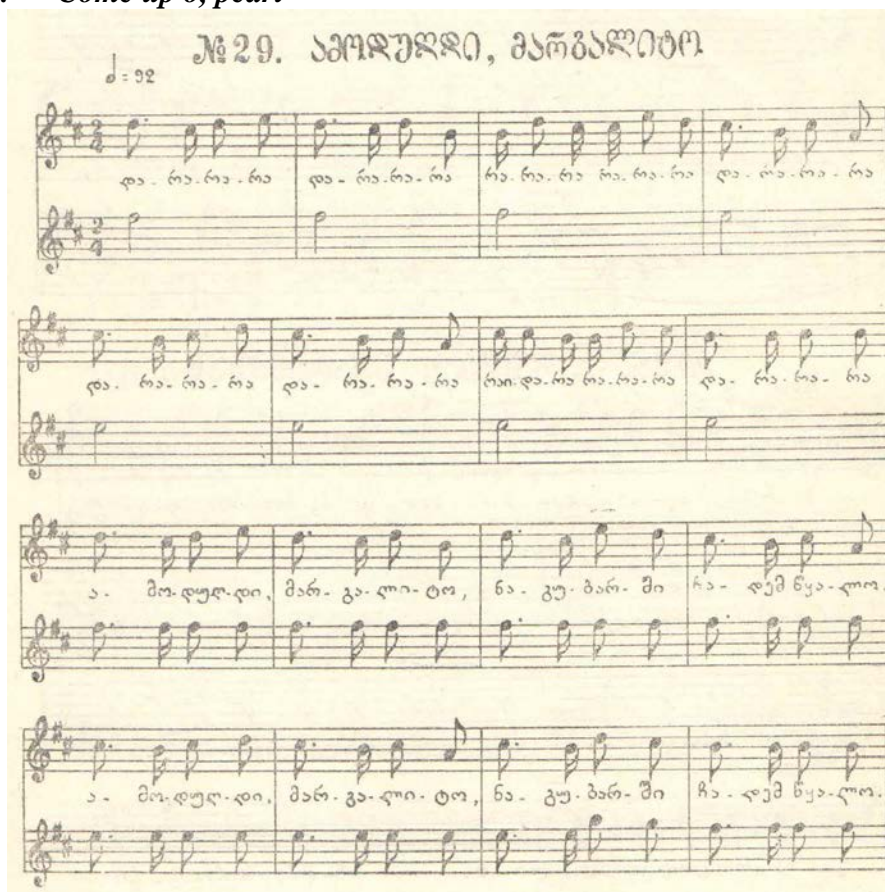
ახ, ლაზარე, ლაზარე



One such three measure dance, which according to Daghestani materials was performed in the working process as a break, is entirely constructed on glossolalia underlining rhythm (mostly *naqe-naqenai*), abundantly encountered in Racha analogous dance melodies (for example, *naqu-naqu*). Here we would like to note that in Racha both dances and their tunes are known by the name of these glossolalia: *naqu-naqu* (village of Chiora), *digno-digno* (village of Parakheti), *garna-garna* (village of Sheubani), *kana-kana*; *gaa-kia*; *gaaria-kita* (village of Khirkhonisi), *ganto-katno* (village of Ghebi) [22].

Similar is the melody of Chechen dance on *balalaika* and dance-song *Amodughdi, margalito* - Come up o, pearl (the same as *Gausvi da gamousvi - Dance!*) disseminated in Tusheti and Racha [23].

10. *Come up o, pearl*



This tune documented in 1947 in Tusheti by Shalva Aslanishvili is still popular among different ethnographic groups of Georgia – Kakhetians, Khevians, Pshavians, Tushs and Rachans. The same intonation lies in the foundation of Degestani, Kumyk, comic song *Love wand*, which we found as a notated example [24].

11. *Love wand*

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51. СЮЙДЮМ ТАЯКЪ
ЛЮБОВНАЯ ПАЛОЧКА¹⁾
(ШУТОЧНАЯ)

Слова и музыка народные
Allegro vivace (Очень быстро)

Сюйдюм та - якъ, сүй - та - якъ,
сүй ге - нин - ге тий та - якъ сүй ге - нин - ге
тий ме - сент от - гъа тюшюп гүй та - якъ.

Among Khundz (Avar) recordings we encountered two-part instrumental pieces kindred to East Georgian instrumental pieces for *panduri*. We selected two examples performed on *agach qumuz* - *Old Avar dance-march* and *Shamil's dance*. Instrumental pieces like *Dance-march* are common in Tusheti. The Khundz tune is so close to the Tushetian one (in Tushetian three-part fragments are also documented) that its origin could have been presumed, if not the scantiness of the material. The second example is analogous to Kakhnetian dance melodies. In both Khundz melodies obvious is the deviation M2 above – usual for Kakhnetian *panduri* pieces. The proximity of Georgian and Khundz examples is also determined by the timbre similarities of the instruments (*panduri* and *agach qumuz*).

Existence of polyphonic elements in single-part singing approximates Daghestani musical thinking to Georgian and Circassian [25]. Low step VII of the mode in Daghestani one is mastered in solo singing as well, both in unison and polyphonic performance. Moreover, in two-part ploughing song in which bass is presented with two functions (I-VII), one soloist conquers step VI of the mode as well, thus expanding the possible functions of bass. Let us discuss two Georgian corresponding examples: solo singing – Rachan *Iavnana* and unison – Tushetian *Dala* [26].

12. *Dala*

№ 5. დალა

ლა - ლა და თქვიო, ლა - ლა და, მხე - დრე - მო, და -
ლა, და - ლა

13. *Dala*

№ 6. დალა

ჩაწ. უ. მუხელობის მიერ

Among Daghestani expedition materials interesting is Dargin dance tune called *Shilovi* on *balalaika*. One of its versions – *Lezginka* in major-minor arranged in European style was a kind of musical symbol of the Caucasus in Soviet Period [27]. This dance tune is disseminated in East Georgia too under the name *Lekuri* (the same as *Daghestani*). However sometimes it is referred to with the name of province where it was recorded. Noteworthy is that in Khevi there are other songs arranged on this mode-harmonious model, such as *Mokhevis kalo tinao* (*O, Mokhevis daughter Tina*), but even here second half of the example obeys the regularities of rural music. The variant recorded in Daghestan sounds more authentic as compared to other variants we know. To this also testifies the two-step bass and final fourth cadence.

Also interesting is the instrumental piece *Love song* of new formation for *balalaika* from Chechen materials. In last decades increasing tendency of introducing the examples composed on the melodic-harmonious model of this type song tune (usually, with low step II of the mode) is also observed in different parts of East Georgia. Musical regularities of such tune existing as both song and instrumental piece do not fit traditional (and) Georgian norms of thinking [28]. Usually inquiries reveal the author. We presume that on the background of the irreversible process of burying traditional music in oblivion the afore-mentioned musical model should have been introduced in Georgia from the Vainakhs.

It is obvious that the practice of performing North Caucasian peoples' instrumental and vocal music and its inclusion into the repertoire is common among the Georgians as well. Among East Georgian ethnographic groups – Khevsurs, Mokhevians, Mtiuls, Tushs, Gudamaqarians very popular are the so-called Lezgian and Kist examples. This fact testifies to the cultural links not only between neighbouring ethnicities, but between different ethnographic groups within one ethnos. In these processes certain role is played by media.

A performance technique – ascending glissando of top voice (from step V or IV to step VIII) to stress the completion of playing the instrument (both string and key-board) encountered among the Tsova-Tushs is presumed to be introduced from North Caucasus as well. The final passage of Daghestani instrumental piece on its part should have been borrowed from Russian folk music.

Alongside specific parallels the connection of Vainakh and Daghestani music with Georgian is confirmed by the application of common musical vocabulary even in lesser resembling examples. These lexical units scattered in musical tissue as motive and phrase presented in similar context are part of all-Caucasian intonational base. Similarity between separate units in certain cases is determined by genre specificity; sometimes it can be explained as borrowed from one of the afore-mentioned cultures.

The afore-mentioned cultural connections are most clearly reflected in Tushian music. This is why it occupies particular place in Georgian folklore, it significantly differs from the other East Georgian Mountain dialects – having more or less homogeneous musical outlook (similar occurrence is not observed in West Georgian mountain regions, all three dialects of which – Svan, Rachan and Lechkhumian – clearly represent part of the West Georgian musical system). Tushetian has less in common with Kakhetian music as well, despite the fact that the Tushs have lived in the lowland regions alongside Kakhetians for almost 200 years. Also interesting is that exactly Tushetian tune is most disseminated in East Georgian mountain regions. For its great popularity in some regions it is considered to be of a local origin.

Obviously, explanation to the distinguished place of Tushetian tune in east Georgian mountain and all-Georgian folklore can be found only in the context of Caucasian studies in general.

Naturally, the discussed material reflects the reality only partly, however it reveals common roots of neighbouring musical cultures, roads of intersection and possible/indisputable influences. Continuing the exceptionally necessary research initiated by the outstanding Georgian scholars of previous generation, the theme points out interesting perspectives to reveal musical identity of the Caucasian peoples, to stress their place and role in all-Caucasian space.

References and notes

1. **Shalva Aslanishvili** notes close relation of Georgian mountain dwellers, Tushs with neighboring North Caucasian mountaineers (the Daghestanis and Vainakhs) and traces of this relation in Tushetian song repertoire. The scholar related the rhythmic-intonational diversity of Tushetian song to the interrelation between the musical cultures of neighboring Caucasian peoples (including the Daghestani and Azerbaijani peoples) (Aslanishvili, Sh. *Kartuli (tushuri) khalkhuri simghera* (Georgian (Tushetian) folk song). In the book: *Narkvevebi kartuli khalkhuri simgherebis shesakheb, II* (Essays on Georgian folk songs, II). Editor Khuchua, P. Tbilisi: *Khelovneba*, 1956 (in Georgian). When comparing songs of Georgian and some North Caucasian peoples (namely the Chechens, Lezgis and Kumyks) he distinguishes the following similar/common features: descending-type melody, glossolalias, sequential development in couplet songs, solo top part and group bass performance in two-part songs, bass drone; in three-part songs basic melody, some chords and cadences in middle part, surrounded by fifths, fourth-fifth chord, fourth and modulative cadences. Proceeding from this the author uses the issue of the relations between Georgian-Caucasian musical cultures. Aslanishvili considers significant to confirm these relations by purely musical factors inasmuch as he bases on linguistic, historical and other data (Aslanishvili, Sh. *Narodnye osnovy garmonii gruzinskikh kompozitorov* (Folk basics of the harmony of Georgian composers). In the book: *Gruzinskaya muzykal'naya kul'tura* (Georgian musical culture). Editor Tsulukidze, A. Moskva: *Gosudarstvennoe muzykal'noe izdatel'stvo*, 1957 (in Russian). As a result of the comparative analysis of Georgian and North Caucasian musical languages **Nino Maisuradze** revealed the closeness of intonational and harmonic elements on the early levels of the development of musical thinking, typological similarity, all-Caucasian musical-intonational character; basing on this she indicates to the existence of common Caucasian musical culture in the past. The scholar notes the role of Georgian tribes in the development of this culture, undergoing within the frames of Caucasian intonational and harmonic thinking (Maisuradze, N. *Drevneyshie etapy razvitiya gruzinskoy narodnoy muzyki* (The ancient stages of development of Georgian folk music). Editors: Gvakharia, V., Surguladze, I. Tbilisi: *Metsniereba*, 1990 (in Russian). When discussing Georgian and North Caucasian musical instruments **Manana Shilakadze** indicates to the principal similarity between stringed instruments. She considers that *panduri*-type instrument was introduced in the North Caucasus from Georgian culture, but bowed instrument, which she considers a common Caucasian element as introduced in some parts of Georgia (Khevsureti) from North Caucasus (the Vainakhs). The author indicates to the same place and importance of *garmonica* in Georgia and North Caucasus. She also points to the proximity of these peoples' instrumental melodies and songs with instrumental accompaniment – the closeness of Chechen and Daghestani music with Tushetian (Shilakadze, M. *Traditsiuli samusiko sakravebi da qartul-chrdilokavkasiuri etnokulturuli urtiertobani* (Traditional musical instruments and Georgian-Northern Caucasian ethnocultural relationships). Editor Maisuradze, N. Tbilisi: *Kavkasiuri sakhli*, 2007 (in Georgian).

2. The paper is based on the expedition audio recordings: Gudamaqari – 1958; Tianeti – 1959; Khevi – 1960; Mtiuleti – 1961; Oni – 1962 (M. Zhordania); Sarpi – 1963 (G. Chkhikvadze); Zemo and Kvemo Alvani – 1967 (K. Rosebashvili); Tianeti – 1982 (K. Baiashvili); Zemo and Kvemo Alvani – 2004 (N. Zumbadze) – V. Sarajishvili Tbilisi State Conservatoire; Akhmeta – 2014 (N. Zumbadze) – State Folklore Centre of Georgia; Chechnya – 1979; Daghestan – 1981 (M. Shilakadze) – I. Javakhishvili Institute of History, Archaeology and Ethnography; Daghestan – 1987; Achara – 1988 (E. Garaqanidze) – Georgian Musical Society.

3. Zumbadze, N., Matiashvili, K. *Caucasian peoples' polyphony and its relation with Georgian polyphony (according to the audio album – The music of the Caucasian peoples – from the phonogram archives of Tbilisi State Conservatoire)*. In the proceeding of *The Fifth International Symposium on Traditional Polyphony*. Editors: Tsurtsunia, R., Jordania, J. Tbilisi: *Tbilisi State Conservatoire*, 2012:143-154.

4. We would like to express gratitude to the deceased ethnomusicologists Manana Shilakadze and Edisher Garaqanidze for Chechen and Daghestani audio recordings.

5. The Vainakhs - **Chechens** (refer to themselves as *Nokhchi*) and **Ingush** (refer to themselves as *Ghalgha*) – are indigenous population of the North Caucasus. Together they make *Vainakh* group (Khutsishvili, K. *Kavkasiis khalkhta etnografiya* (Ethnography of the Caucasian Peoples). Tbilisi: *Kavkasiuri sakhli*, 2006:114 (in Georgian), in Georgian sources referred to as *Durdzuk* (*Dzurdzuk*), the Ingush are also referred to as *Ghlighvi*, and as *Kisti* in late Feudal epoch. East Georgian mountaineers call the Chechens and Ingush *Kists*. The Georgians and Vainakhs are considered genetically related. According to Leonti Mroveli they are descendants of the same ancestor – the legendary *Targamos* (Jalabadze, N. *Kartul-vainakhuri urtiertobis dinamika* (Dynamics of Georgian-Vainakh relations. Editor Melikishvili, L. Tbilisi, 2006:16, 13 (in Georgian). The **Daghestanis** consist of different ethnic groups residing in the Eastern part of the North Caucasus. Despite such diversity, in the Middle Ages the territory and population of Daghestan were regarded as unity: the Georgians generalized the name of one tribe on entire Daghestan and called it *Leketi*, and the ethnic groups residing there were *Lekebi* - the Daghestanis (Komakhia, M., Jalabadze, N. *Avarielebi da skhva daghestneli khalkhebi* (The Avars and other Daghestani peoples). In the book *Etnosebi sakartveloshi* (Ethnoses in Georgia). Tbilisi: *Sakartvelos sakhalkho damtsvelis biblioteka*, 2010 (in Georgian). Chechen, Ingush and Most Degestani languages belong to Iberian-Caucasian family of languages. (*Kartuli sabchota entsiklopedia*, 7 (Georgian Soviet Encyclopaedia). Editor-in-chief Abashidze, Ir., Tbilisi, 1984:354. *Kartuli sabchota entsiklopedia*, 3. Editor-in-chief Abashidze, Ir., Tbilisi, 1978:406). The Vainakhs and Daghestanis are Sunni Moslems.

6. Jalabadze, N. 2006:35.

7. The Dido or the Didoi – one of the Daghestani tribes.

8. Khutsishvili, N., *Daghestani* (Daghestan). Tbilisi, 2002 (in Georgian).

9. Jalabadze, N. 2006:30-31.

10. Omarashvili, N. *Kakhetshi mtskhovrebi daghestnelebi* (The Daghestanis residing in Kakheti. Editor Jalabadze, N. Tbilisi: *Universali*, 2008: 84, 296 (in Georgian).

11. Common shrines of Khevsurs and Vainakhs were: *Anatoris jvari* (Anatori Cross) in Mutso; the niche of *Anatoris jvari* in Mitkho; *Khones mtavarangelozi* (Khone Archangel) in Mighmakhevi; *Khakhmatis tsmida Giorgi* (Saint George of Khakhmati); *Gudanis jvari* (Gudani Cross); Alongside Khakhmati, Tushs, Pshavians, Khevsurs and Vainakhs also worshipped *Maistis khati* (Maisti Icon) of the Kists; Tushs and Kists had common shrine on the Kavtari Mount in Tusheti. On festive days the sacrifice of the Kists was primary followed by the Georgians (Jalabadze, N., 2006:35-37). Tushs and the Didoi also had common shrines. Tushs celebrated their festival *Jvari* in Dido. On their part the Didoi also came to Tushetian villages Dartlo, Dano and Chesho to celebrate their festivals. <http://totadze.blogspot.com/2014/02/blog-post.html>.

12. Jalabadze, N. 2006: 36.

13. The 1981 Daghestan expedition recordings are presented completely as Khundz (Avar) material (rerecorded by M. Shilakadze from *the Avarian program phono archive of Daghestan State Radio*). According to Shirvani Chalaev – Lak composer and folk music collector, the influence of Georgian music is particularly strong in some Avar regions (Chalaev, Sh. *Lakskie narodnye pesni* (Lak folk songs. Editor Meskhishvili, E. Moskva: *Sovetskiy kompozitor*, 1977:7 (in Russian).

14. Chalaev calls multiple repetition of "tonic sound" in Lak songs "Lak cadence" (Chalaev, 1977:6), however multiple repetition-strengthening is encountered in the songs of all Daghestani people (Avars, Lezgis, Kumyks, Laks, Dargins), included in the collection *Dagestanskije narodnie pesni* (Daghestani folk songs, Editor Gasanov, G. Moskva: *Gosudarstvennoe muzykal'noe izdatel'stvo*, 1959 (in Russian).

15. Aslanishvili, 1956:170, 181, 182, 188.

16. Nabadi – Georgian traditional wool cloak.

17. *Khazis radio* (Radio 1). *Mariam Arjevnishvili*, 18.11.2014 (in Georgian).

18. *Chaghana* – a three-string bowed instrument, disseminated among different Daghestani peoples; *Agach qumuz* – Daghestani three-string instrument resembling Georgian *panduri* (Shilakadze, 2007:47, 96).
19. *Dagestanskije narodnye pesni*, 1959:135, 163, 169.
20. Implied here is the sweetheart of Mahmud of Kakhabroso (Magomedov) - great Khundz (Avar) poet.
21. E. Garaqanidze's expedition in Achara, 1988.
22. Skhiereli, T. *New information on Rachan folk music (basing on 2009-2012 field expeditions)*. In the *Papers for the Conference of Young Ethnomusicologists*. Editor Zumbadze, N. Tbilisi: *Tbilisi State Conservetorie*, 2013:6.
23. Aslanishvili, 1956:184.
24. *Dagestanskije narodnye pesni*, 1959:92.
25. In connection with this in Circassian music see Zumbadze, Matiashvili, 2012:144-145.
26. Aslanishvili, 1956:165-166; Mindia Zhordania's expedition in Racha, 1962.
27. In this very context it was used in Georgian film *Father of a Soldier*.
28. Concerning this see Razmadze, M. *On "Modernized Folklore"*. In the *Materials for the Conference of Young Ethnomusicologists*. Editor Zumbadze, N. Tbilisi: *Tbilisi State Conservetorie*, 2014:22.

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