

The Erasmus+ program project “The Network of European Bagpipers”

The *Chiboni* Bagpipe in Solo, Dance and Instrumental Vocal Music

NINO RAZMADZE

TBILISI STATE CONSERVATOIRE
INTERNATIONAL RESEARCH CENTER FOR TRADITIONAL POLYPHONY



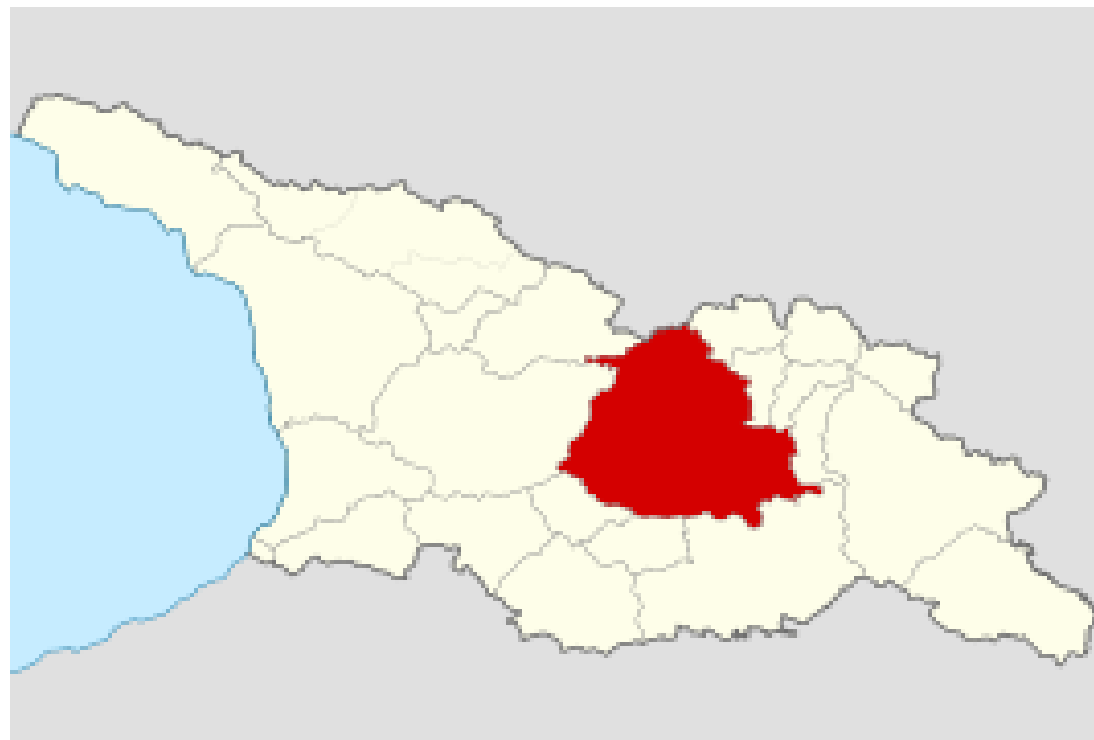
Co-funded by
the European Union



Chiboni – is only widespread in Achara



Gudastviri - (*guda* = bag, *stviri* = pipe) today survives only in Racha and Kartli





Gudastviri



Chiboni



Gudastviri player



Chiboni player

Vaso Iremadze, 2000

გადახვეული ხორჭი

ჭიბონზე

ასრულებს

ქედის რაიონის

სოფელ დანდალოს მკვიდრი

ვასო ირემაძე

თბილისი 2000 წ.



- The musical aspect of these two *gudastviri* types is generally Georgian and they have some common musical performance peculiarities, but there are also so many differences between them that they cannot be examined within a single section regarding motif-centricity.



- *Qolsama* with singing, Georgians from Turkey, 1964-65
- Singers and *chiboni* player from Chvana valey, Achara, 1953



Khorumi

Achara, Kvatia
1937





Bichiko Diasamidze,
Keda, Achara
2013



Khorumi,
1964-65



How is instrumental music oriented on a motif coordinated with singing and dancing in real performance?

- the *chiboni* provides accompaniment to choral songs
- *chiboni* player performs and another performer sings quietly
- the *chiboni* player plays and sings themselves;
- *chiboni* performers sang poetic works accompanied by the *chiboni*
- when accompanying a song, the *chiboni* tune originates from the song melody and performs an imitated motif of the song melody
- it is possible for the instrument to provide accompaniment with an intonational figure completely different from the song motif;
- As usual *chiboni* accompanies the traditional dances - *Khorumi* and *Gandagan*.

Thank you for your attention

NINO RAZMADZE

nino.razmadze@tsc.edu.ge

