

◎ジョーゼフ・ジョルダーニア氏（第 21 回（2009 年度）小泉文夫音楽賞受賞者）

1954 年、旧ソ連邦所属のグルジア共和国生まれ。1978年、トビリシ音楽院を卒業。1982年、博士号を取得。1984年、伝統的多声音楽に関する国際会議を組織。1991年、キエフ音楽院で大学教授資格を獲得。1993年、トビリシ音楽院教授就任。出版された論文類は100件以上、伝統的多声音楽に関する研究書、2冊（1989年と 2006年）。今年、2巻から成る三冊目の著作『人類の文化と進化における多声音楽』が ポルトガルより出版される予定である。

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◎講演「グルジア民謡の声楽ポリフォニーについて」 内容：

グルジア民謡の声楽ポリフォニーの多様な姿を、CD や DVD による演奏や映像、及び ジョルダーニア氏ご夫妻の実演によって概説。

Dr Joseph Jordania (1954 -) was born and educated as an ethnomusicologist in Georgia, part of former Soviet Union. He received his Honors Diploma in 1978 from Tbilisi State Conservatory, in 1982 – PhD, and in 1991 – DrMus from Kiev State Conservatory. From 1993 he is a professor of Tbilisi State Conservatory. He is the author of more than a hundred published works, including two monographic studies on traditional polyphony (1989, 2006). His third monograph “Choral Singing in Human Culture and Evolution” is coming out in Portugal in 2010 (in two volumes). In 1984 he started organising an ongoing series of conferences and symposia on traditional polyphony. He is the Founding Member and the Head of the Foreign Department of the International Research Centre for Traditional Polyphony at Tbilisi State Conservatory. Dr Jordania is a citizen of Australia and Georgia, lives in Australia from 1995, and is a Honorary Fellow at the Faculty of Music at the University of Melbourne.

During 30 years of research Jordania has collaborated and consulted with the experts from different fields, including physical anthropology, paleoanthropology, archaeology, linguistics, neurology, ornithology, primatology, and speech pathology.

In his new model of the origins of polyphony, Jordania examined choral singing in the context of human evolution and biology. He argues that choral singing developed as a central element of the survival strategy of early human ancestors, preceding the later forms of cultural and artistic musical expressions.

Traditional polyphony is heavily concentrated in sub-Saharan Africa, Europe, Polynesia and Melanesia, while Asia and America are predominantly monophonic, with the exception of an isolated incidents of vocal polyphony among the Ainus, in Tibet, Taiwan, Vietnam, Afghanistan, British Columbia, the Andes and a few other regions. Jordania demonstrated that vocal polyphony is predominantly distributed in geographically isolated regions (mountains, islands, continent fringes, large forests). This pattern of distribution points to early origins of the phenomenon of vocal polyphony and to its gradual disappearance. Based on a body of existing historical and empirical evidence, Jordania also presented numerous cases of the disappearance of vocal polyphonic traditions worldwide.

In order to explain the interrelationship between the different regions of vocal polyphony, Jordania developed an innovative comparative method, based on several crucial elements of choral singing such as type of polyphony, vertical coordination of voices, and social organization of the singing group. Apart from the study of contemporary polyphonic regions, he also found evidence of the presence of vocal polyphony among the pre-Indo-European populations of Europe, ancient Mesopotamian and Central American Civilizations. In addition he studied the interrelationship between vocal and instrumental polyphonies, and has found that vocal polyphony strongly correlates with polyphony of blown instruments (double and triple flutes) but not with string instruments. He explained this correlation on the basis of common physiology used in both singing and playing blown instruments – breathing.

Searching for the possible explanation for the universality of singing among human societies, Jordania observed that apart from humans, there are no other species who live on the ground and sing. Over 5400 contemporary animal species can sing, but their standard habitat is either trees (singing birds, gibbons) or water (whales, dolphins, seals). To explain this uneven distribution of singing in different ecological

systems, Jordania suggested that singing is a dangerous activity because it informs potential predators of the whereabouts of the singing individuals or groups. However, different ecological systems are differently adapted for singing behaviour: singing on trees is safer, because lighter species can live higher on tree branches, where even the tree-climbing predators (like a leopard) can not follow them. On the contrary, on the ground, animals of vastly different size and weight, from rabbits to lions and elephants, co-inhabit, and for that reason the smaller species need to be silent in order to escape predators. Therefore, Jordania concluded that by the time when our ancestors became terrestrial (about 4-6 million years ago), singing must have been already an established behaviour.

According to Jordania's model, loud multi-part singing using dissonant intervals and combined with a clear-cut rhythm of stomping and drumming developed as the central element of the defence strategy of our hominid ancestors. Jordania suggested that group singing had two functions, **internal** and **external**. The first function gave members of a group a deep emotional unity, loss of the feeling of self, the way of achieving a "battle trance" when individual fear and pain temporarily disappears. The latter served to intimidate big African predators with loud, synchronized sound, together with stomping, threatening body movements, and throwing of objects. Jordania proposed that the historically documented use of war cries and listening to loud rhythmic music before going to combat missions from the past times to the contemporary times (including Vietnam & Iraq wars) is the continuation of this ancient trance-inducing function of group rhythmic singing. Choral singing is also a powerful tool used to form strong social and emotional bonds among the members of human groups (famously used by big corporations in Japan, at sporting events, national celebrations, and in civil resistance movements). Jordania proposed that the ancient intimidation strategy (which he calls "Audio-Visual Intimidating Display, AVID) was a revolutionary new **non-contact form of defence**, and it can explain several important morphological and behavioural changes in human evolution.

Jordania was the first scholar to pay attention to the possible importance of the appearance of **questioning behaviour** in the evolution of human communication. He suggested that revolutionary change in human intelligence occurred after humans started asking questions. The universal "question-and-answer" form of group singing (responsorial and antiphonal singing) is viewed as the basis for the development of questioning behaviour. According to this theory the ability to ask questions came in human evolution much earlier than the development of articulated speech, and the earliest means to ask questions was a specific **rising question intonation**, universal in all human languages and in the early pre-linguistic development of all human babies. When the more efficient form of vocal communication and articulated speech developed, singing lost its immediate survival value and started to decline. It was only after this that singing and choral singing started to acquire more professional and aesthetic qualities.

The topics I would like to cover in my lecture are:

1. Georgian polyphony as a crucial element of Georgian culture and national identity;
2. General characteristics of Georgian polyphony (types of polyphony);
3. Regional characteristics of Georgian polyphony (with ethnographic map, with listening sound examples from different regions)
4. Scale system of Georgian polyphony;
5. Chords, cadences and modulations in Georgian polyphony;
6. Men and women polyphony in Georgia;
7. Religious polyphony (characteristics, and listening sound examples)
8. Georgian traditional polyphony in context of other polyphonic cultures: this will include several sub-topics:
 - (a) review of the ideas of different scholars on Georgian polyphony;
 - (b) East Georgian polyphony and Middle Eastern singing traditions;
 - (c) are there any cultural or historical links with Georgian Polyphony in North Caucasia, Mediterranean, East Europe, Central, East and South-East Asia? (With sound examples from Mediterranean islands, Balkan countries, Afghanistan, Viet Nam, China)
9. Contacts between Japanese and Georgian scholars and performers;
10. Georgian ethnomusicology today and prospects of future study of Georgian polyphony.

I also think of making handouts for the listeners, with the most important points written down.

Re the audio materials: It is most likely that the listeners will listen to the following Georgian songs:

1. Chakrulo (Kakhetian table song)
 2. Lile (Svanetian hymn to the Sun)
 3. Khasanbegoura (Gurian historical song)
 4. Naduri (Acharian-Gurian 4-part harvest song)
 5. Jamata (example of Women's polyphony)
 6. Epochs and Years (church song from Guria, West Georgia)
 7. Cherubs (church song from Kakheti, East Georgia)
- Apart from Georgian songs, I will also play small polyphonic excerpts from Corsica, Sardinia, Bulgaria, Afghanistan, and from the minorities of the Viet Nam and China.