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Holly Taylor 0:04

Welcome to Voices of the Ancestors, where we explore Georgian polyphonic songs,

Susan Thompson 0:12

and the women who sing them.

Holly Taylor 0:21

Hello, and welcome to our second episode, the voices today are me, Holly Taylor- Zuntz, my trusty copilot, Susan Thompson, and our very special guest, Jenny Barrett.

Now we wanted to hear from Jenny because she has been singing Georgian songs for 20 years. And she was introduced to this music by a teacher called Edisher Garakanidze, who you'll hear more about in the interview, and she learned from his son, Giorgi, or Gigi for short.

So that's why we're honoured to be launching this episode at the [Batumi Folk and Church Music International Festival](#), which is in memory of Giorgi and it's in its 15th anniversary this year. So welcome to our listeners tuning in virtually from the festival. And indeed all our listeners wherever you find yourself today,

Susan Thompson 1:17

It was so good to hear Jenny's memories of travels in Georgia and time spent with Gigi. I hadn't realised that she learned the bass to the song Veengara from a recording of him singing. So when Jenny sang Veengara back in 2011, for the visit of the Head of the Georgian Orthodox Church, she was feeling a direct link with her teacher Gigi. And for me, that's what Voices of the Ancestors is all about. Enjoy the episode.

1:45

Music: [Veengara by Mtiebi](#)

Holly Taylor 2:40

Hello, Jenny, and welcome to the podcast. Thank you for being our guest.

Jenny Barrett 2:45

Hello, Holly. And hello, Susan. It's great to be here and join you.

Holly Taylor 2:49

Would you mind introducing yourself to our listeners? Just tell us a little bit about yourself?

Jenny Barrett 2:56

Okay, I'm Jenny Barrett. I'm a bit nearer older than younger. I live here in Cambridge, on my own. I have a part time partner who visits occasionally. I've got children and grandchildren. But I'm also still working more or less part time I guess as a psychotherapist. Now in, in lockdown, it's on zoom, so I'm having to get quite technically skilled, which I'm not very. So I love singing. I love dancing, and I love swimming and rivers and the sea. Yes, those are my passions.

Susan Thompson 3:32

Excellent.

Holly Taylor 3:33

Fantastic.

And you've been singing recently, despite lockdown, right?

Jenny Barrett 3:39

I have indeed. So I'm somebody who actually can't stop singing. I sing all the time, quietly under my breath. And sometimes I'm quite surprised when other people can hear me. And one of my friends once told me that I came with my own musical accompaniment, which I think was a compliment. But yeah, so I really, really love singing. And that's been part of my life always but now focused on the Georgian singing, particularly because it just reaches parts that others can't reach, I think in some way. And so with locked out and not being able to go out to the choirs that I'm part of that felt really difficult because doing it on zoom just isn't the same. I mean, it's lovely to see familiar faces and that you get just a sort of echo of what it can really be. So as soon as things opened up a little bit, I started to meet with actual people from the various choirs and so I've met in my garden, just three of us singing in a trio I've met in somebody else's garden and other trio. I've met in the river we went and swam in the river and sang in the river hanging onto a tree. And last night we met in the garden and it was raining and we put all our waterproofs on. And it was really very dismal and wet. So then we cycled to a nearby underpass which is filled with graffiti, and, but has nice bright lights so we could sort of see. And we, you know, we recorded a few numbers and that nice resonant space with a few shocked people cycling through on their bicycles or jogging through.

Susan Thompson 5:15

That's just brilliant.

Jenny Barrett 5:18

So yeah, it's feeling more normal, you know, because I'm actually being able to sing with real people. And that's just great.

Holly Taylor 5:24

What songs were you singing with them?

Jenny Barrett 5:26

Well, with different ones, we have our different repertoires, I suppose. And I was singing with Spike and Lily last night. And we've, we particularly like singing some of the church chants. And Dghes Saghvroman Madlman, we sang. Umm and what did we sing? We sang Dzlier Stiroda. Actually, that rather sad, mournful one.

5:47

Music: Dzlier Stiroda by Maspindzeli

Holly Taylor 6:15

So just for our listeners who might not know about different types of Georgian songs, you mentioned chants there? What's the difference between a chants and a folk song? And what are the different types of songs? Would you mind explaining?

Jenny Barrett 6:32

Yes, well, as far as I'm aware, then the chants are more formal. But I mean, why I like them is because when you're singing in a trio, each part is quite interesting. In some of the other songs, the bass may have more of a drone quality. But in the chants, often, the bass part can be quite interesting and be moving as well. Like they're quite complex. And so they work really well with three voices, because it doesn't, you know, there's just three of you trying to keep together rather than several people on a part. And then the folk songs which are more jolly and rather various, well, actually, often, the ones that sound terribly jolly, are all about terribly sad things about death and loss and longing for the homeland or whatever. And yes, there's very beautiful folk songs, old ones, but then there's also the more modern city songs, and I do rather like some of those which are more recently composed. And yes, are lovely in their own way.

Susan Thompson 7:32

Yes I love the concept of more recently composed because actually, when you're talking with Georgians, they're they're talking about, what about 100? Hundred and 50 years ago, aren't they?

Jenny Barrett 7:40

Yes, well, more recently composed.

Susan Thompson 7:42

No, no, just always makes me laugh because Georgians talk about it in that way as well.

Jenny Barrett 7:46

Yes, and that and it is lovely that such a lot of variety from the different regions of you know really different styles of songs, and even with different languages, which if you don't speak Georgian, like I don't, you might not even be aware that they're different languages.

But you know that they are,

Susan Thompson 8:02

Do you find yourself drawn to any particular region?

Jenny Barrett 8:05

Well, I don't know that. I think I like them all in their different ways. I think you can have a bit too much of Svan songs in the end, but they're rather interesting and challenging, because they're rather more different. The tuning being more particular, and original, that can be shocking, but I think when you first hear it, then the Gurian ones with their complexity and so on, but I'm also quite drawn to, to learn more Kakhetian and ones and to try to understand how to do the ornamentation that they do in those songs. So yeah, I don't I mean, I think it would be boring just to be with one region. It's lovely that there's such variety.

8:45

Music: [Gazapkhuli by Kimilia](#)

Holly Taylor 9:35

Who taught you these songs, do you have any really memorable teachers throughout your 15 or 20 or so years of singing Georgian songs?

Jenny Barrett 9:44

I think it's 20 or So yeah, I think about 20 years. Before I moved to Cambridge, where I've been living for the last since 2006. I was living in the back of beyond in Suffolk and, and I belong to a world music choir. And then a workshop was organised by [Helen Chadwick](#), who may maybe has come up on this programme, and she was bringing Edisher Garakanidze, over to England. I think that was when he first was coming over. And he's an ethnomusicologist, who I think really was the the fount of all that, that the Georgian singing that's happened in England. And he was putting on this workshop in Norwich. And I drove up there, quite a long way. And did this amazing workshop. And I just thought, wow, and I think I went up and asked him about the song. The first song we he taught me was the, what I call the short Tsmindao, which is quite a simple one, but and then to demonstrate he he just said, Oh, you know, you sing that part. I'll sing this part. And somebody else was standing there. So we immediately sang in a trio, so I got the flavour of it. Then I went home and taught a part to my daughter and forced her to sing it with me. And then when I came to Cambridge was looking around for choirs to join. And somebody said, Do you realise there's a Georgian choir here? I couldn't believe it. And it's called Chela. And they and anyway, I phoned them up. And we, for some reason they were meeting and little [St. Peter's Church](#) for the session. So I went to the church, went in the door there they all were. And I think they said, you know, what song do you know? And I said, well, what about Batonebo or something, and we just immediately launched into it. And it was like, Oh, I found my people. And indeed, you know, they are the core of my friendship group in Cambridge, I would say. And then it was some time later, because we meet every every Sunday, and still are meeting mostly on zoom at the moment. But many of the members were

also part of Maspindzeli, down in London. So after a bit, I thought, right, I got to do this. So I joined Maspindzeli, I think about 2010. And that was when I first went to Georgia, to the symposium and sang with the choir there. So that was my first taste, which then led on to an exciting adventure with the [Australian Georgian choir](#), because they were going on, they were going off to Svaneti. And I thought, well, I really ought to see a bit more of Georgia while I'm here. And those days in Svaneti it was really basic. And we were actually eating our meals in a dining room that hadn't had the the walls built on it yet it had a roof, but no walls, and outside stone steps going up to this space, which was fine, because at the beginning, it was quite sunny. I think it was September and then suddenly it snowed. And then we were wearing all our winter clothes and sitting, eating our meals, absolutely frozen. And when we had our lessons, it was in the family's main room where old Islam Pilpani was sitting by the stove, the women were coming in to cook on that stove. There was a baby asleep in a bed in the corner, and we were all crammed in, you know,

Holly Taylor 12:50

Oh my god, what an authentic experience.

Jenny Barrett 12:52

Yes, and it's changed. And it's fun, because it has changed a bit since then, you know, they've been able to extend and develop as have many other Georgian teachers, because suddenly discovering how popular Georgian singing is with people from the West. And so it's a very grand now when I go there, but it's fun to look back and compare it to how it was in that first experience. Which I'm glad that I had.

Susan Thompson 13:17

And I salute you for being an intrepid solo traveller Jenny. Because you've got similar what I'm not saying similar tales, but I mean, you also travelled to Tusheti. And that's, that's no mean destination.

Jenny Barrett 13:34

Oh, wow. Yes, that was probably the most exciting trip that I did with a small group of friends from Chela. And I think one from [Maspindzeli](#) and [Nana Mzhavanadze](#) who agreed to go with us and her son Dato, and he was about 15, then I think. And even getting there is quite a thing because we were in a I guess it was a four wheel drive car, but you have to go up this long, winding road up to the pass, and it's unmetalled. It was, well, it was then. And there was nothing to stop you falling over the edge. And you could see a few cars that had fallen over the edge, you know, and it was fine until you met somebody coming the other way, especially if you were on the side that was on the edge and there were shrines all the way up, you know.

Holly Taylor 14:25

Oh my God.

Jenny Barrett 14:26

Where you could pray for the next, for safely getting up the next bit. And then when we got I mean, it was just a blessing that we had somebody with us who could speak Georgian, you know, and she would phone ahead to the various places we would stay and arrange ... so when they knew that we were coming, they would usually light the wood fire under the boiler, so that there might be some hot water for a shower if you were lucky. And mostly eating I think in candlelight and things although they've got a little bit of electricity from solar panels and so on. And then we did a lot of walking between the different spots and I do remember on one occasion that our luggage was carried by the local police car. We just were talking to the police, you know, and they said, Oh, we'll take your luggage to the next place so that we could walk to it. But the really most wonderful thing was we were singing. That Nana wanted to get the authentic words for the shepherd's song that was a song that we knew and had sung. And so we the driver that we'd got took us to where these shepherds were in the far far hills with their, you know, flocks and their cattle. And we had to drive through three rivers and then he said, look, I'm sorry, I can't drive any further. So we got out and we walked up this, you know, up this path, and the river was beside us. And I remember seeing bear prints in the in the, in the, in the mud beside the river, there were bear prints and then as we drew near to the shepherds encampment, which was all sort of ramshackle polythene bags over, you know, spread over whatever, very just rough and ready. The huge dogs of course, came rushing out woof, woof, woof. And luckily the shepherds were close behind. And Nana was able to speak to them and explain who we were and let you know about our mission. And so of course, wherever your you can sing because I'm sure we quickly broke into song they welcome you in. I seem to remember I had to borrow a tracksuit bottom from one of the shepherds because it was rather cold to put over my shorts. And then we were fed with chacha and bread and milk and cheese made from the milk because they've got the cows and there was a churn of milk and this little foal was drinking out of the milk churn. And we thought, Oh, what's that? And they said, Oh, well, the thing is that the mother of the foal was killed by a bear. So the foal is an orphan, but don't worry, we killed the bear. And then the 'piece de resistance' of this meal was they went and brought out dried bear meat from the chimney, that they'd been smoking. And so we had that with our chacha, our and our bread and cheese.

Holly Taylor 16:57

What this is the most crazy story I've ever heard, it just gets better and better.

Susan Thompson 17:04

Was this before after you'd learn the song that has the bear in it? Because that's that's 'Datvma Ikhinos', isn't it? I can't say it properly.

Jenny Barrett 17:10

That Datvma Ikhini about the dancing bear?

I didn't, i didn't, i didn't, I didn't know that song at that point. Yes, I think Nana had earnest discussion about the words for the for the shepherd's song. Which is the one that I sang with you, Susan, when we were at the fundraising thing.

Susan Thompson 17:26

That's right, which was in aid of Tusheti, wasn't it?

Jenny Barrett 17:29

Yes.

Susan Thompson 17:30

Oh, my goodness.

And it sort of, kinda puts context because I've seen those those [Georgian Shepherd dogs](#). And if you've never seen one, I mean, they're, their paw prints are like the size of the dinner plate, aren't they? I mean, they are massive dogs. And you can see why they need to be.

Jenny Barrett 17:42

Yes, that's right. Yes.

Susan Thompson 17:47

Amazing.

Holly Taylor 17:49

And Jenny, earlier, you mentioned about Georgian songs being something a bit more like, like nothing else, like no other type of songs. And I wanted to ask you, why is that?

Jenny Barrett 18:03

I always think that Georgian singing for me is like Argentinian tango dancing, which stands out amongst dance, but other dancing I do as being different and special. Because in both of them, there's something about having to be very tuned in to the other people. In the, in the dancing one other person, in the Georgian singing two people. And that you know that you can't do it on your own, that if you try and sing your part in a Georgian song on your own, it doesn't really make sense, it only makes sense when you put it together with the other voices. And that's what's so lovely about it, I think and, and particularly, that you can have that experience of singing, and really not knowing which part you're singing, you know, that that you just become part of the whole in some way. And I find that quite transcendent. And because you get to know the other parts really because you've heard them but yes, and then if one is missing, it's really quite difficult to sing your part with with one missing because suddenly it doesn't make sense. So I love that about it. That it just sort of lifts off in some way that doesn't happen with other songs. And yes, I suppose the fact that it's a very ancient tradition, it's lovely to know that it goes back a long way and I guess that's true of all folk processes, isn't it? And and we certainly come across, you know, every every village has its own version of a song so you've just learned it, I think Yeah, I know how to do this one and then you sing it to another teacher and they say - Oh, no, it's not like that, it's like this or whatever. So you know, it is definitely an alive folk process

[*Music - Tsmindao Ghmerto by Ana Chamgeliani, Madona Chamgeliani and Levan Bitarovi*](#)

Holly Taylor 20:02

What does voices of the ancestors mean to you?

Jenny Barrett 20:07

Well, I like things that continue and that go back and that one can sense going forward. So for instance, my family is a singing family. My father had a whole repertoire of songs that he sang. Whenever we were on car journeys, and they were just things he picked up in the army, from musicals, I really don't I'm from his own Scottish family, I think so some of them are Scottish songs, and, but they were just, you know, sung and we all just pick them up and sang along. And so I tried to teach those to my children, they certainly had them sung at them in the car, and so on. And I like that set just like it's lovely to pass on pieces of furniture or, or things like that, or indeed in the garden. I think that's another way I'd compare it. Like, it's lovely to look in your garden and think, Oh, yes, that plant was given to me by so and so, this is a cutting that I got from this person. So I feel like that with songs, that you also think where you learn them, where they come from. I like that about them. And that sense of them going back a long way. Yes.

Susan Thompson 21:08

And you said before that you you sang to your, grandsons, you have two I believe and I wonder what what did you choose to sing to them?

Jenny Barrett 21:22

Ah, well, so yes, my daughter had identical twin sons. So it was and they were very premature. You know, that was quite difficult at the beginning and I was there a lot and it just comes instinctively to me to sing to babies and to children. So I would sometimes hold be holding both of them one each side of my face on my shoulders, a great arm full of babies. And and I was just had this sense of trying to sort of put put a vibration into them and I actually sang that la Patonepio you know, the very sort of um, not not, you know, the one that you I do with you Susan was really like quite a powerful spell. So obviously was only I was actually singing the bass probably because that's the part that I sing. So it was just a sort of vibration.

Music - [la Patonepio by Mzetamze](#)

Susan Thompson 22:45

Sadly, like you said earlier, our podcast listeners can't see the context in which you're speaking to us, but I can see the corner of a rather grand painting. Can you tell us, that that's part of your ancestry?

Jenny Barrett 22:59

Yes. So what you can see is a large portrait painted by I think a great granduncle or something like that. And it's of my grandmother, my father's mother who goes by the name, Lorna Margaret de Courcey Hamilton Hulme?

Susan Thompson 23:17

That's a brilliant name.

Jenny Barrett 23:18

Which I, which is quite a mouthful, but I think it is rather a wonderful name. And I did at one point after my divorce, wonder whether I should drop Barrett and become De Courcey Hamilton, but I thought oh, no, it's too much trouble.

But I quite fancy being Jenny De Courcey Hamilton.

Susan Thompson 23:35

I'm quite taken with that. I think you might have a new name from me from now on.

Jenny Barrett 23:40

Yes.

Susan Thompson 23:41

And did you say that that you've, you've had various Georgian guests in your house over the years, but that had caught somebody else's eye? - The painting.

Jenny Barrett 23:49

Yes, yes. Well, I did have to stay, Gigi Garakanidze. Who was Edisher's son who led Mtiebi after his death, and he came on several occasions, to Cambridge, to give workshops to Chela. And on one happy occasion I got to host him and and a couple other of the boys, because I've got a few spare rooms. And somehow over a glass of wine or whatever. Yes, he saw the portrait, but also I got out the family tree that my father was terribly proud of. And at the top of the family tree, it says Rolo, first Duke of Normandy near kinsmen of William the Conqueror. So Gigi was very impressed by that and insisted on calling me princess.

Holly Taylor 24:36

Was there maybe an idea about how to learn or how to sing the songs that you got from either Edisher or Gigi?

Jenny Barrett 24:45

I mean, with all the early learning and teaching of Georgian songs, it was always done by ear, by just listening to it. And you know, we never had music we did sometimes if we were lucky, got some words. That's a sad thing, that, that's changing a bit with more people joining, for instance, our choir, there's quite musical people, but who are very addicted to looking at musical notation, and insisting that there's got to be scores, and then somebody clever will produce a score. But then you get this thing where somebody will say, Oh, no, but that's not right. You're not singing it, like the score. And we all know that the score is just somebody's take on how it was sung on one occasion, it's not right or wrong, or, and it also it's then written with a Western tuning, whereas a lot of the songs, the songs a sung with the Georgian tuning, which is very different, you know, with the scale is different, you know, and actually, you are having to push and bend the notes a bit. So, yes, I mean, even though it can be more difficult to learn just by ear and listening it, it suits me really, I like to learn that way. And certainly, that's how I remember, you

know, he would have taught us that way. Hmm. Yeah. And sometimes, you know, afterwards to have the music, it sometimes helps just to sort of prompt your memory if a long time has gone by, but on the whole, I prefer to actually have a recording of, of the teachers singing it, and to hear their voice. In fact, yeah, Veengara that we sang that time, Susan in [Saint Johns Smiths Square](#), the recording that I was using to do my part because I sang the bass was was Gigi singing that in fact.

Music - [Veengara by Maspindzeli](#)

Holly Taylor 26:50

How is it to listen back to a recording of somebody that's died?

Jenny Barrett 26:56

Well, it's sad, isn't it? But I think it is wonderful when somebody's voice is captured on a recording. And I know you know, it makes you think really makes you think maybe it's important to record things like that, but are pleasant to listen to, you know, where it doesn't make people too sad to listen to them. But, but there you are at your best or something like that. Singing. So it is sad. I mean, goodness me he went before his time, it seems completely unfair. Yeah, but, but but Georgian men seem to grow up so fast. And you know, they do so much even when they're so young is what I I feel a lot is achieved, in a short life. I'm always surprised when, when you hear their ages that they're younger than they seem because they have a sort of presence and confidence that probably an English man of the same age wouldn't have. And maybe, you know, I think that particularly struck me when I first came across the whole supra thing and the standing up and being able to speak so eloquently from the heart. I've not heard English men do that. And yet quite quite young Georgian men will be able to stand and be very poised and express themselves.

Susan Thompson 28:14

And have you ever experienced a Supra where women have where it's a woman's supra effectively?

Jenny Barrett 28:21

Most of my experiences of supras in Georgia are very often the women are a bit banished. You know they're doing the cooking but I guess it's a bit different when one is with the Chamgelianis in Svaneti. Because they're singing family of women, three sisters, you know, so there it was more like a womans supra I think.

Susan Thompson 28:42

Yes, when we were talking about Tusheti earlier, I was reminded, because we had learned some Tushetian songs together in order to sing at a performance that was raising some money for somebody that had travelled in Tusheti. And that was the first time I'd heard of a ritual where at certain times of the year there's a man's Supra with all the village men, but at the same time, there's a women's Supra with all the village women. I don't know if you remember that. But

Jenny Barrett 28:44

No, I came across that in Thailand, actually. But they have a women's New Year and a men's New Year, but with ritual dances, but no, I, I'm not sure that I came across it.

Holly Taylor 29:23

Yeah. Wow. It's interesting to know that this, these traditions are happening in different cultures all over the world. Yeah.

*Music***Susan Thompson 29:41**

When I first started singing, Georgian, or learning Georgian songs, it was very much in England being taught by the occasional Georgian who came over, and the groups were often mostly women learning, but women who would sing with what I would describe as a sort of, I don't know, a soft English voice. Soft English women's voice and were being confronted usually, I think in the early days, by men teaching, who would go, yeah, that you know you've got the tune now, come on now use your whole voice and, and the whole room really not understanding. Any in fact probably one of the, Yeah, I mean, one of the early, you know the few women we've learned from I mean [Magda Kevilishvili](#) Um I remember being at a um '[Giving Voice](#)' I think. And I think, Jenny, you were at that? Yeah, you know, who's a small dot of a woman? But still has that? Ooompf in the voice somehow.

Jenny Barrett 30:43

Yes, yes. And it's true that the songs when sung in that very English way are completely different songs. In fact, when you hear them sung by Georgians, or in that kind of a style, suddenly they take on a completely different timbre or something, you know, it's just different, isn't it? And I think that, as well as the Georgian teachers coming over and showing us how to do that, that [Frank Kane](#) has been quite important. I don't know if you've talked about him on this programme. But you know, as far as helping people get in touch with the different aspects of their voice. And certainly, that happened for me with Frank Kane that he did a workshop in Cambridge. And I had always sung as a soprano assumed I'm a soprano, you can hear I've got quite a deep voice. And I think Tamta, who taught us in Maspindzeli then had suggested to me that I could sing the bass on the Veengara that I then did with you and Miranda, Susan. And I thought I can't sing bass, you know, I'm a soprano. But and it was partly that that workshop with Frank Kane helping me to find this other part in my voice. And also with the breath control, and then discovering this note and sort of singing it and finding that it went on and on and on and on. When I sing in my bass voice, I've got endless breath. I don't know what it is. It just goes on and on and on.

Holly Taylor 32:03

Wow that's amazing. And Jenny, I know I know you more recently and I can't imagine you without your bass voice. It's so powerful and so rich.

Susan Thompson 32:12

Yes, and within my family, you are a tradition you are you are up there revered a tradition. And the story of you in the middle of a concert being set off on a song on not quite the note that you were expecting. And you are holding the bass part of ..

Jenny Barrett 32:26

Oh god yes.

Susan Thompson 32:27

the group of anybody that I've shown this video to, or was actually present. We were just so rooting for you because the notes just went down and down and we could all feel this this the lowest note coming, and you just nailed it.

Holly Taylor 32:42

We'll have add that one into the recording.

Jenny Barrett 32:46

That was a surprise even to me! Am I going to get down, I don't know.

32:57

Music Ilias Nana by Maspindzeli

Jenny Barrett 33:13

It's fun to have those different parts inside you, you know to find you've got this sort of male bit and then I can still do the soprano bit so.

Susan Thompson 33:20

There's nothing lost is there. More everything adds and joins up together. - That's tremendous.

Holly Taylor 33:28

Jenny, it's been so wonderful speaking to you today. And I feel like we've really covered so much ground.

Jenny Barrett 33:36

Yeah, we have haven't we - Yes.

Susan Thompson 33:38

From the tops of mountains to the river.

Holly Taylor 33:42

The very low notes of Jenny's voice.

Jenny Barrett 33:46

Well, it's been a pleasure. I've enjoyed it. Thank you very much. Thank you.

Holly Taylor 33:57

Thank you for listening to 'Voices of the Ancestors' with Holly Taylor Zuntz and Susan Thompson. Our guest was Jenny Barrett, with music by [Ialoni](#), [Mtiebi](#), [Kimilia](#), [Maspindzeli](#), the [Chamgeliani sisters and Levan Bitarovi](#), [Sakhioba](#) and [Mzetamze](#). For more information about this and other episodes, visit <https://www.voicesoftheancestors.co.uk>

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[Makharlia by Ialoni](#), [Khorumi by Sakhioba](#), [Veengara by Mtiebi](#), [Veengara](#), Ilias Nana and Dzlier Stiroda by Maspindzeli, [Ia Patonepi by Mzetamze](#), [Tsmindao Ghmerto by Ana Chamgeliani](#), [Madona Chamgeliani and Levan Bitarovi](#), [Gazapkhuli by Kimilia](#).