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MUSIC TERMINOLOGY IN SULKHAN-SABA ORBELIANI'S DICTIONARY

We have quite a number of scientific works denoted to S.S.Orbeliani's (1658-1725) activities and legacy. But we do not have specialist literature in the study of Georgian music, neither the literary sources describing musical ethnographic realities that would explore the sources to which S.S.Orbeliani's music terminology depended on. The Dictionary articles witness education and awareness of the compiler, as Sulkhan Saba had received music education corresponding to the scales and methods of his periods.

The dictionary has 130 musical terms. This number is 29 in the dictionary index belonging to I. Abuladze.

In the appendix of foreign words section of the dictionary: Latin, Turkish, and Armenian we discover thirty more terms. Unfortunately, music scholars overlook this section of the book.

Some explanations of the articles are ambiguous and contradicting to the terms attested in the earlier sources and according to the context they do not conform to S.S.Orbeliani's definitions.

For the accuracy of definitions one should refer to the section of "foreign words" in the dictionary.

Sulkhan-Saba Orbeliani's dictionary manifests that a great majority of musical terminology coming down from the ancient sources were in use of the oral language.

Some of them have survived in some dialects and in everyday language (*aga, bani, goloba, dzali...*) even at the present. Saba's musical education might be confined with the knowledge of Georgian music. In spite of the fact he had very scarce knowledge of the European music he possesses unusual flair for the precise definition of such terms as *iobelisni, zither, tinbani*).

Sulkhan-Saba Orbeliani's dictionary provides specific materials for the knowledge found in the written records of the Georgian Music Culture. At the same time it represents the level of development of the Georgian music, its contacts with the music and culture of different countries. In this respect S.S.Orbeliani's definitions of the music terms remain the precious and reliable source in the study of Georgian music.