Panduri Guide

Eugene Yoon
Peace Corps Georgia '14

I could not have written this guide without the help of many supporters and friends. I would like to thank:

Gocha Giladze, my panduri teacher and friend, for teaching me absolutely everything I know about the panduri.

Kaitlin Hearn and Allison Swanson for their input and support when I was first thinking about writing this.

Nash Mahoney for watching hours of video footage and for reading pages on pages of miniscule variations on everything in this guide.

Claire Beatley, Alli Borthwick, Kaitlin Hearn, Thaer Husien, Amy Katzman, Tom Kerwin, Nash Mahoney, Gvantsa Maziashvili, Mike Meltzer, May Reese, Kala Sellers, Kelly Terry, and Angela Wen for helping shape what this guide became.

Kaitlin Hearn, Ari Hires, and Sarah Richardson for information on where they got their panduris.

Roman Dzidziguri, the late maestro, and Givi Khosiashvili, Vazha Mailashvili, Soso Mosiashvili, Bidzina Pshavelashvili, Soso Pshavelashvili, and Shota Pshavelishvili, the members of Muqueti, the folk singing group in my village, for introducing me to playing and singing Georgian folk music.

Tskarostavi Children's Georgian Folk Song and Dance Group and its director Gogita Mosiashvili, for allowing me to practice with them.

My counterparts Tamila Pshavelishvili and Tsisia Aleksishvili for their help and support.

My students for inspiring me and encouraging me to continue playing.

My host family for always supporting me, and for tolerating me trying to figure out chords or clumsily learning some beautiful and ancient Georgian song.

May 2016

Table of Contents

Introduction

So, you want to play the panduri, but don't know where to start. Well, you're in luck, because this guide is perfect for you! In this guide, I'll explain everything you need to know to get started with a panduri: places to get one, what to look for when buying, where to begin, and teaching yourself how to play. I'll also have some more theoretical discussions near the end for those who are interested. I'm not an expert, so some information may not be academically correct, but I hope it will be helpful regardless.

I decided to write this guide because I love music and want more people to know about Georgian traditional music. I was interested in music prior to my Peace Corps service, so when I found out about the rich musical culture in this country, I jumped on the opportunity to learn as much as I could and, in turn, to teach as many people as I could. I hope this guide makes it easier for you to learn how to play the beautiful music of this amazing country.

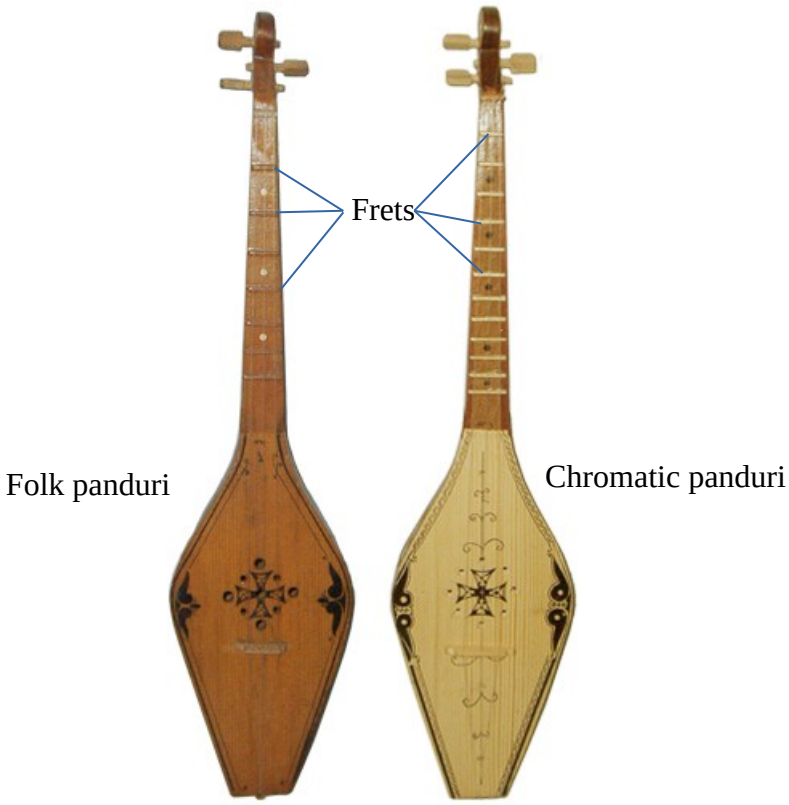
Some context

The panduri (ფანდური) is a traditional three-stringed wooden instrument, originating from the eastern regions of Georgia. It is often confused with the chonguri (ჩონგური), which originates from western Georgia and has four strings, one of which is shorter than the rest, like a banjo. The chonguri also has no frets, whereas the panduri does. **This guide is only for the panduri.**

Which panduri

There are two main variants of the panduri that exist today, as far as I know: the traditional folk panduri (ხალხური) and the chromatic or classical panduri (ქრომატიული). As the names imply, the folk panduri is older and more traditional, while the chromatic panduri is a modified version, possibly created to fit the harmonies of western music theory.

The two panduris are basically identical in shape and number of strings. The differences lie in the tuning and in the frets: the folk panduri usually has 6 frets, sometimes 7, while the chromatic panduri has 12.



The panduri you should choose depends on what kind of music you want to play. The folk panduri is better for playing old traditional Georgian folk songs, as you will get harmonies and fingerings that you can't get on the chromatic panduri. However, with the chromatic panduri, you get all the tones on the western musical scale, which means you will be able to play all kinds of non-Georgian songs too.

This guide is for the chromatic panduri, but much of the information will apply to both. The chord chart at the end will only be for the chromatic panduri.

Where to get one and what to look for

Now that you've decided which panduri you want, let's discuss how to get one. If you have a host family or counterparts, I would recommend expressing to them that you are looking for a panduri. They will likely know someone who can help you. If you don't have a host family or counterparts, definitely ask your neighbors, coworkers, or friends for suggestions.

You can always get a cheap panduri at touristy places in big cities, like Tbilisi, Kutaisi, Batumi, Khashuri, Telavi, and so on. They'll be hanging in bazaars, or in stores on the street. You can walk in and point to a panduri and purchase it. These panduris will probably cost between 50 and 100 lari. You will likely get what you pay for.

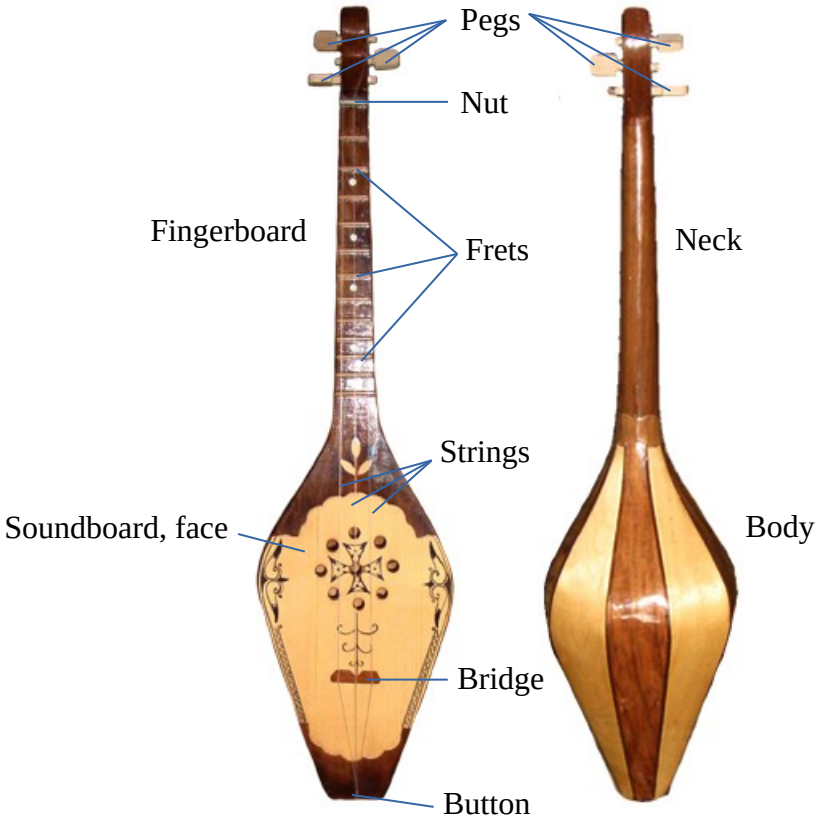
If you want to get a higher quality panduri, I would try to find a luthier who makes panduris. I've compiled a short list here with the help some Peace Corps volunteers of luthiers we have bought

panduris from, their location, and other comments.

- Gocha Giladze – Akhmeta – tel: 595 93 02 74 – both folk and chromatic, custom options available at varying prices (like size, wood, peg material, fret material, strings, strap)
- Avto Gorava – Baghdati – tel: 599 18 52 85 – handmade
- Tamazi Oragvelidze – Village Shukhuti, Lanchkhuti – tel: 593 44 55 43

You might also consider refurbishing an old panduri, if you happen to have one lying around. Luthiers can change an old folk panduri into a chromatic one, or repair a damaged panduri.

Here are some things to consider when buying a panduri:



- **Material of body** – There are two main variants in builds that I have seen, the first build consisting of five separate pieces of wood glued together, and the second being carved from one large piece of wood. I personally prefer the aesthetic of the single piece of wood, but I don't know enough about panduri construction to say which is better.
- **Material of soundboard** – The soundboard is the piece of wood in the front. It's what amplifies the vibrations of the strings and creates the sounds you hear when you play your panduri. Look for imperfections; avoid dips or bumps.
- **Wood grain** – The wood grain should be as straight as possible. This will result in the best sound. My guitar teacher explained it to me this way: if the grains are straighter, then the resulting sound waves amplified by the vibrating soundboard will be more even, producing a higher quality sound.
- **Material of pegs** – I've seen wooden and metal pegs. I highly prefer the metal pegs; they resemble guitar pegs and have gears, and in my experience they hold much better than wooden pegs. However, high quality wooden pegs work as well. Just make sure that they hold the strings in place when you play.
- **Material of frets** – I have seen wood, metal, and plastic frets. I have noticed no difference

in the sound, but I prefer the look of metal frets.

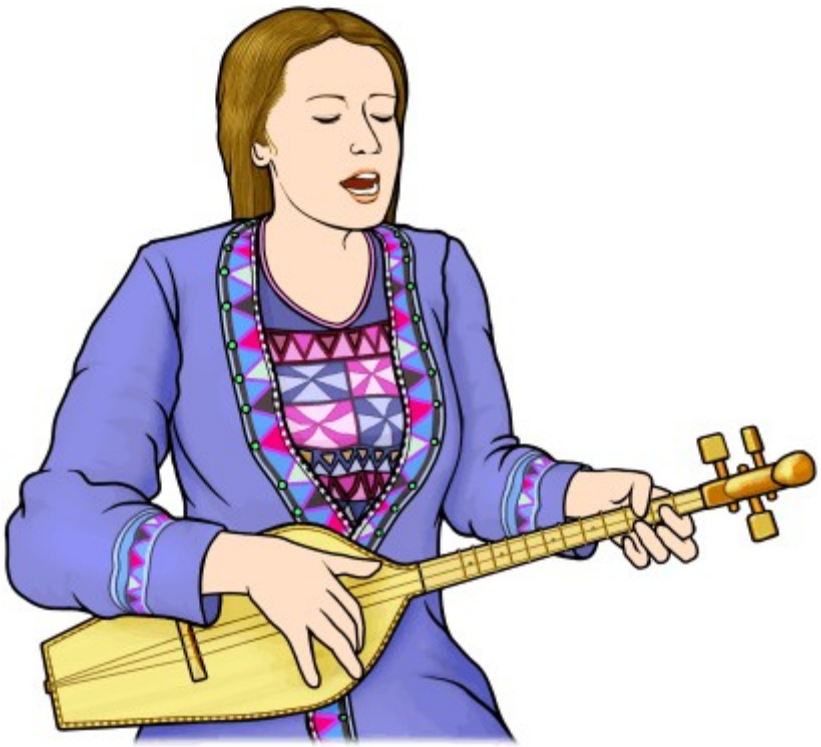
- **Strings** – The material should be nylon. Avoid panduris that are strung with strings of the same thickness. If the strings are of the same thickness, they will by necessity be of different tensions to reach the correct tuning, which will make it more difficult to play. I recommend either purchasing a panduri with the correctly gauged strings or restringing the panduri on your own. The black strings tend to be more durable than the clear strings.
- **Fingerboard** – Look down the neck from the bridge to the nut, to make sure it's straight.
- **Bottom button** – This is the knob that you put the strings on. If you break a string, you will have to restring it from this point.
- **Strap** – Get one if you want one.
- **Case** – I recommend getting one to protect your instrument.

Ask to play the panduri before buying it. Feel how heavy it is, what kind of finish is on the wood, what it sounds like when you pluck and strum it. Examine it all over, and when you're satisfied, enjoy your new panduri!

How to hold

If you are right-handed, the picture below shows how to hold your panduri. You should press the strings down with your left hand and strum with your right hand. If you have played other string instruments before, you'll notice that the grip is a little bit different on the panduri, as the left hand thumb is used extensively on the top string. Remember to press down on the strings firmly so that the strings resonate. Also, press the strings as close to the fret as you can so they don't rattle.

Your right arm should rest on the body of the panduri, and you should use wrist movements to strum the strings. The point of articulation, or where you strum, is where the body narrows into the neck, and not directly above the hole(s).



Check out https://youtu.be/Ifzx0h9Kv_s for a video on how to hold your panduri!

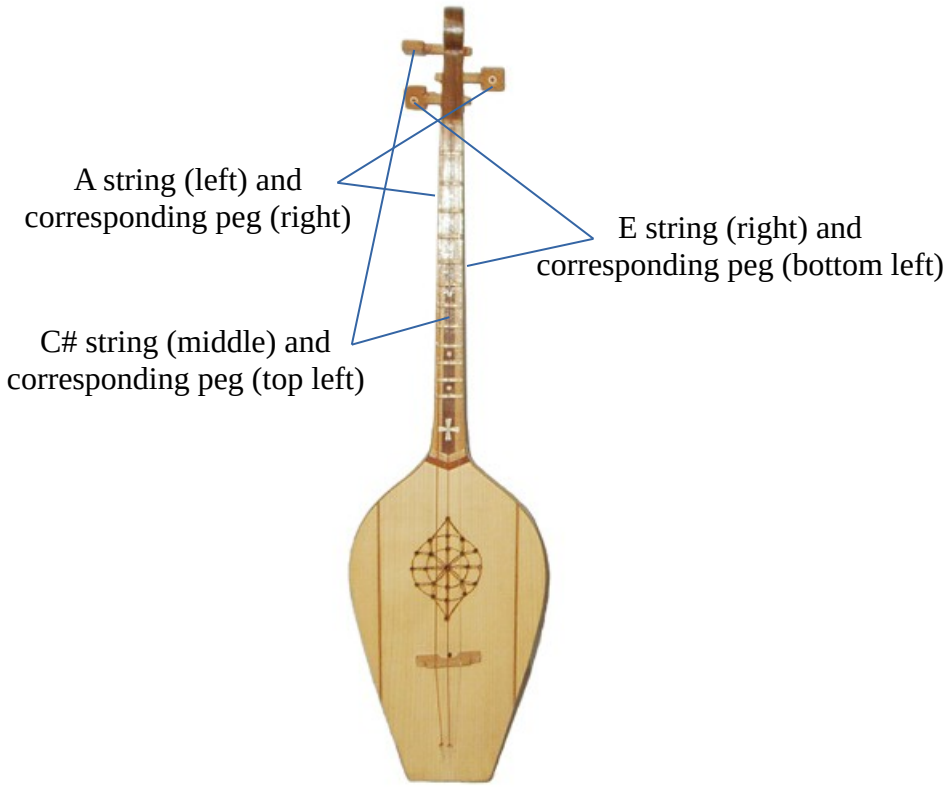
If you are left-handed, you have three options:

1. Learn how to play right-handed.
2. Simply flip the panduri over and use the chord chart as normal, and learn different fingerings for chords.
3. Flip the panduri over and restring the panduri so the strings are reversed, so that the fingerings are mirrored.

I'm writing this guide assuming you are playing right-handed, so if you have chosen to flip your panduri, just remember to use your left hand whenever I say “right hand” and vice versa.

How to tune

To tune your panduri, you need to turn the pegs at the top. Because of the way the pegs stick out the sides, the strings are arranged in an unintuitive way: the highest peg is attached to the middle string, the lone peg on the right side is attached to the string on the left, and the lowest peg is attached to the string on the right. If your panduri has metal pegs, it may still be strung this way, probably just due to people being used to the strings being arranged like this.



The panduri does not seem to have a standardized tuning. Panduri players frequently retune their instruments to match their voices or to change the key of the song. There is, however, a standardized relative tuning.

I'm going to talk about some theory here. Strictly speaking, you don't need to know music theory to be able to play the panduri, but if you do know theory, you'll have a deeper understanding of the music. You can also reference Appendix B if you want more information on basic music theory. In my opinion, the most accurate way to describe the tunings is with a relative system, due to the lack of standardization, so I'll first describe the tuning in solfege (movable do) and by their scale

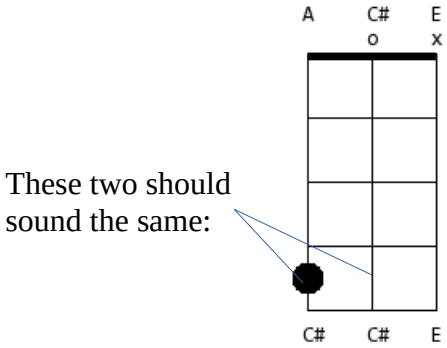
degrees, then by the notes.

The chromatic panduri is tuned to do, mi, and sol (the first, third, and fifth scale degrees in a major scale). So, this should sound like an open major chord. It is most frequently tuned to the notes A, C#, and E. I will be explaining this guide assuming AC#E tuning, as this seems to be the most accepted tuning. Remember, since panduri players will often change the tuning of their panduri in between songs, the actual chords might not always match the chord names written here.

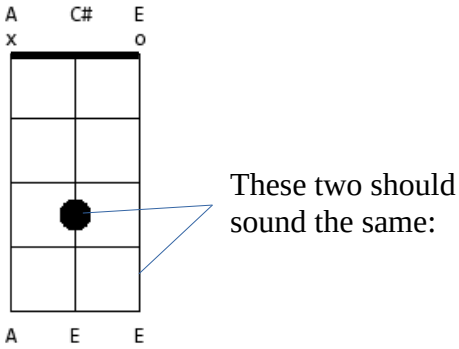
If you need a tuner, there are many free web-based tuners online or tuning apps for your mobile device. You can either find a tuner that will produce the correct tones for you to match your strings to, or you can find a tuner that will analyze the frequencies that you're making and tell you what note is being sounded. Either way is fine, and I'll provide a video link at the end of this section that shows you how to use both methods.

If you don't have access to a tuner, you can also tune the panduri to itself. I'm going to show you how to do this with chord charts. The chord charts below are images of your panduri if you are looking at it standing up. The leftmost line in the picture is the leftmost and lowest-sounding string, the middle line the middle string, and the right line is the right highest-sounding string. The horizontal lines are the frets, with the first thick line being the nut at the top. The dots show you where to press the frets. If there is no dot and is instead a circle at the top, that means that string is to be played open. An x at the top means don't play that string. And finally, the notes at the top show what notes the strings are tuned to, and the notes at the bottom show what the notes are sounded when you press down on that particular fret.

When you play on the fourth fret of the lowest string, it should sound the same as the middle string:



When your middle string sounds the same as when you press on the fourth fret of the lowest string, play the third fret on your middle string. This should the same as the highest string.



That's it! Check out https://youtu.be/N-FWp6F6G2A for more information on how to tune!

How to strum

Strumming is absolutely vital to playing the panduri. The way that Georgians play panduri reminds me more of percussion instruments than string instruments, actually. Panduri players are praised for their superhuman strumming speeds and absurdly precise articulation. Strumming is very important, so pay attention!

As we discussed in the previous section, your right hand should hover at around where the body narrows into the neck. Your arm should rest on the body of the panduri, and most of the movement should be within your wrist. In general, when you are playing a downstroke, meaning striking the strings downward, you should be using your index finger, and when you are playing an upstroke, you should be using your thumb. The reason I recommend this is because there are some more advanced strumming techniques that require using your thumb, so you may as well get used to it now. That being said, I see panduri players playing with only their index finger all the time, so do what feels comfortable.

Now we'll learn about traditional Georgian rhythm. Much of Georgian music is in 6/8 time, which just means that there are two main beats which are each divided into three beats to form a total of six beats. Here is a visual representation of what I just said:

↓↑↓ ↑↓↑

As you can see, there are six beats total, separated into two groups of three. The way this is counted is as follows: ONE two three FOUR five six. Practice playing this pattern on your panduri, with the accents on the first beat of the two groups: DOWN up down UP down up.

The traditional Georgian strumming pattern that we want omits the second of the six beats, like this:

↓-↓ ↑↓↑

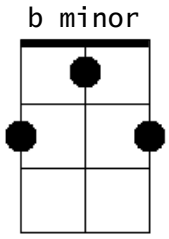
So where the dash is, don't play anything. During the dash, where the upstroke was, do the motion of the upstroke, but don't hit the strings. It should sound like a one beat pause, like this: DOWN (pause) down UP down up. And there you have it! That is the traditional Georgian strumming pattern. Practice it slowly and evenly until you can play it faster and faster, and pretty soon you'll sound like a real Georgian musician. Check out https://youtu.be/46eHUYQfmTU for a video on how to play the traditional Georgian strumming pattern!

Introduction to chords

Now that you have tuned your panduri and learned how to strum, let's get to learning some chords. This section will include some music theory, so if some things don't make sense, refer to Appendix B. If you prefer, you can skip this section and go directly to the chord charts.

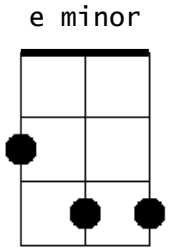
I'm only briefly going to go into fingerings, as you will have to adjust them based on how you want to play certain chords, but in general, you want the lowest-sounding string to be played with your thumb.

Here we have one of the most common chords on the panduri. Assuming an AC#E tuning, this chord would be called b minor. It's a very important chord shape, so be sure to learn it well!



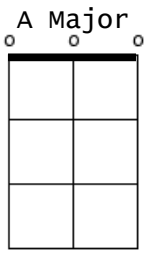
Here, as usual, you want to play the lowest-sounding string with your thumb, then the middle string with your index finger, and the highest string with your middle finger.

This next very common chord is called e minor:



Here, it's easiest to keep your hand at the same position it was for b minor. Keep your thumb on the lowest-sounding string, and simply hold down the two remaining strings at the third fret with your ring finger to create e minor.

Finally, let's learn one more chord, A Major, and then we'll be able to play many Georgian songs.



This is just an open chord; you don't need to press down on anything!

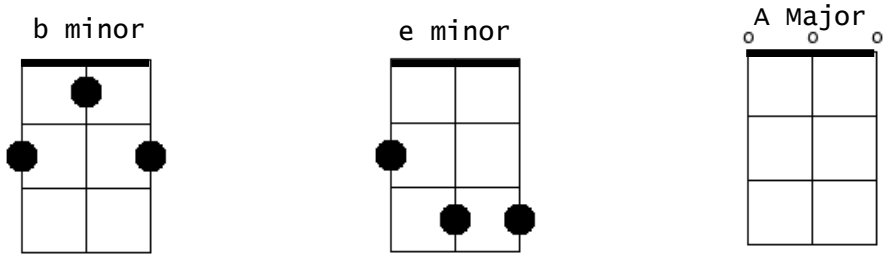
So, with these three chords (b minor, e minor, and A Major) you can play a song that will already be familiar to most of you, "Magnolia," which I have for you on the next page. Also, check out https://youtu.be/QkEWb9pu6sc for a video on this introduction to chords!

Magnolia – Ana Malazonia
მაგნოლია - ანა მალაზონია

This is a simplified version of this song, but it will still sound great.

Use the traditional Georgian rhythm and the three chords we have learned to play this song!

↓-↓ ↑↓↑



We're going to play the traditional Georgian rhythm 8 times total in one line. For example, on the first line, hold the b minor chord, and play the strumming pattern 4 times, then switch to e and play another 4 times. On the second line, continue holding the e and play the pattern 4 times, then switch back to b and play another 4 times. And so on and so forth! Check out https://youtu.be/X0a46ajdd80 for a video on how to play this song!

b e
ვით ფოთოლი შენი, მზეზე მოციმციმე, ქარებს აჰყოლია
b
და წასულა შენგან, გაფრენილა შენგან, მიწას დაჰკონვია,
A
ისე გული ჩემი სხვათა, სხვათა, სხვათა უტყვი გამგონეა…
b
არ ვახსოვარ ალბათ, არ ვახსოვარ ალბათ, ჩემო მაგნოლია!
(repeat last two lines)

ჩვენ ცხრათვალა მზეთა და მძვინვარე ზღვათა ტრფობა გაგვყოლია...
მიგვატოვონ მარად მათ, სამხრეთის ქართა, რაღაც არ მგონია...
მაგრამ... გული მისი სხვათა, სხვათა, სხვათა უტყვი გამგონეა...
მე არ ვიცი რატომ... არც შენ იცი, რათა,ჩემო მაგნოლია?
(repeat last two lines)

ო, ასეთი წუთი, დაუბრუნებელი, შენც ხომ არ გქონია?
დაბრუნდება ისევ, დაბრუნდება ისევ, შენც ხომ არ გგონია?
მშვენიერი ზღვების, მშვენირი მთების ტრფობა გაგვყოლია...
როგორ მინდა შენთან, როგორ მინდა შენთან, ჩემო მაგნოლია!
(repeat last two lines)

Practicing tips

- The fastest way to learn is to have a teacher, or at least someone who knows how to play who can watch you and tell you what you're doing right and wrong.
- If you don't have a teacher, watch other people play and copy what they are doing. Watching videos of experienced panduri players helps a lot.
- Just like with any other skill, you should practice consistently. It's much better to practice ten minutes every day than it is to practice for two hours once a week.
- Also just like with any other skill, you need to warm up before diving in. Warm up with strumming patterns and moving between chords.
- Every time before you play, tune your instrument. Use a tuner, but also try to listen for what's correct. Train your ear to hear when your instrument is in tune. If you don't have a tuner, you can use a free tuning app or website. The app I use is called “DaTuner Lite”.
- Practice slowly at first, in time. When you can play a song perfectly at a slower tempo, then increase the speed. It makes no sense to try to play a difficult song at full speed from the beginning.
- Use a metronome. Keeping time is difficult for everyone, so practicing with a metronome is absolutely essential. If you don't have a metronome, you can use a free metronome app or website. The app I use is called “Simple Metronome” – I like it because you can tap the screen to set the tempo, you can save tempos, and there is an option to have the screen flash instead of sounding the beat.
- Another helpful practice method is recording yourself. Your mistakes become much more obvious when you hear them on a recording. I use an app called “Titanium Recorder”.
- Don't be too hard on yourself! In the beginning, you probably won't be able to feel yourself getting better. But keep at it, and you will be surprised at how good you get.

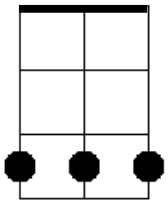
Now you have all the information you need to get started on the panduri. I hope it brings you as much joy as it has brought me. If you want additional information on any of the topics discussed in this guide, or instructional videos on how to play specific songs, check out my YouTube channel, Learn To Play Panduri, here: https://www.youtube.com/channel/UCxTann6rEOXPyrlaB7WZ4PA

Good luck and have fun!

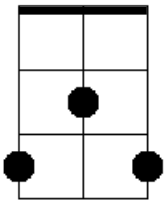
Appendix A: Chord chart

This is a major and minor chord chart for the chromatic panduri assuming AC#E tuning.

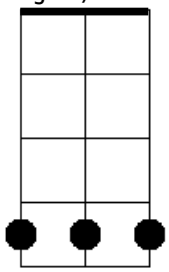
C Major



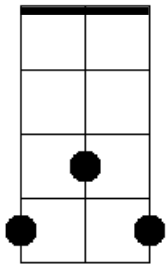
c minor



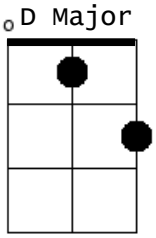
C# Major/D ♭ Major



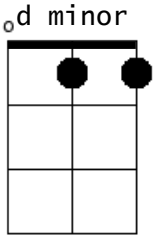
c# minor/d ♭ minor



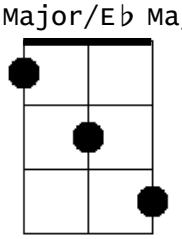
D Major



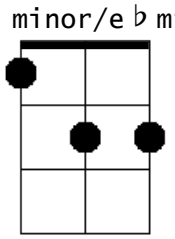
d minor



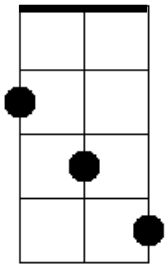
D# Major/E ♭ Major



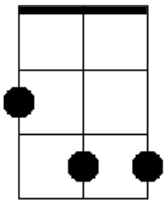
d# minor/e ♭ minor



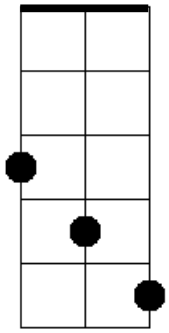
E Major



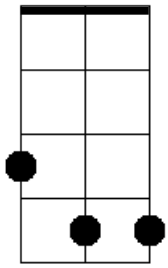
e minor



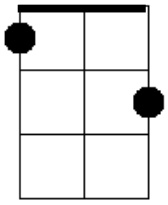
F Major



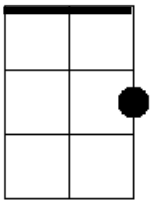
f minor



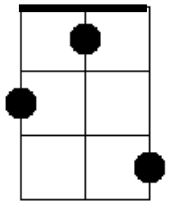
F# Major/G ♭ Major



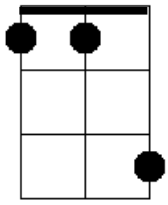
f# minor/g ♭ minor



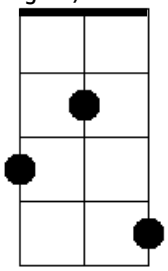
G Major



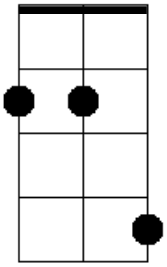
g minor



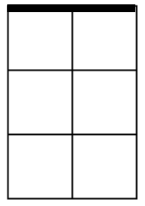
G# Major/A ♭ Major



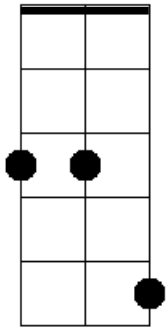
g# minor/a ♭ minor



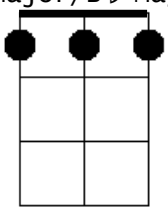
A Major



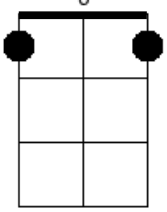
a minor



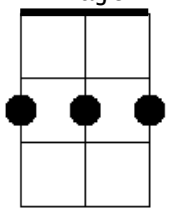
A# Major/B ♭ Major



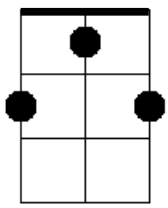
a# minor/b ♭ minor



B Major



b minor



Appendix B: Basic western music theory

In this section, I will discuss notes, accidentals, scales, scale degrees, solfege, intervals, and major, minor, and seventh chords, as they are understood in western music theory. After you read this section, you will gain a deeper understanding of the chords and ideas that I talk about in this guide, as well as western music in general. I'm only presenting the aspects of western music theory that you will need to understand the discussions in this guide; this section is by no means a comprehensive overview of western music theory. There is a ton of information about music theory on the internet if you are interested in learning more!

First, let's talk about **notes**. The notes that I discuss in this guide come from letters. There are 12 notes that exist in traditional western music theory:

1. C
2. C#(D♭)
3. D
4. D#(E♭)
5. E
6. F
7. F#(G♭)
8. G
9. G#(A♭)
10. A
11. A#(B♭)
12. B

Accidentals are the symbols that come after some of these notes. The # is called a sharp, and is a half step higher than the letter to which it's attached. The ♭ is called a flat, and is a half step lower than the letter to which it's attached. In modern western music theory, the same note can be spelled in different ways, depending on the situation.

All scales and chords in traditional western music are composed of variations of these 12 notes.

The most basic **scale** is C Major scale, as it has no accidentals. Here are the notes in a C Major scale:

1. C
2. D
3. E
4. F
5. G
6. A
7. B
8. return to C

Scale degrees are used to describe the position of the notes in a scale. In the C Major scale, the first note is C. We can name the degree in several different ways, but I will only go over using the degree numbers and solfege for the purposes of this guide.

Solfege (do, re, mi) is another system used to describe notes, and is probably the one of the most popular. Which system you use depends mostly on which region of the world you live in. Still, it is useful to be familiar with many different systems. Within solfege, there are two systems: fixed do and movable do. In the following table, you will see that fixed do and the letter names are basically

the same.

Notes	Solfege (fixed do)	Scale degree
C	Do	1st
D	Re	2nd
E	Mi	3rd
F	Fa	4th
G	So	5th
A	La	6th
B	Ti	7th
return to C	return to do	8th (1st)

And here you'll see that movable do and the scale degrees are basically the same, as we move “do” to match the first scale degree. Similarly, the degree numbers are not fixed, meaning even if the scale changed, the degrees would remain the same, as they refer to the position of the notes. For example, let's take the G Major scale:

Notes	Solfege (movable do)	Scale degree	Solfege (fixed do)
G	Do	1st	So
A	Re	2nd	La
B	Mi	3rd	Ti
C	Fa	4th	Do
D	So	5th	Re
E	La	6th	Mi
F#	Ti	7th	Fi/Fa#
return to G	return to do	8th (1st)	return to do

Intervals refer to the distance between two notes. They are basically identical to the names for scale degrees. So, if we were to try to figure out the interval between C and D, we would look and see that the degrees are the 1st and the 2nd. If we count the number of notes included between these two notes, we can see that there are two total, and so the interval between C and D is called a second.

We can more precisely describe intervals as well. As you remember, there are 12 notes total in traditional western music, while I've only explained the intervals between 7. To describe the other intervals, we use the terms major, minor, or perfect:

Notes	Scale degree	Interval from C
C	1st	Unison (P1)
C# (D♭)		Minor second (m2)
D	2nd	Major second (M2)

D# (E♭)		Minor third (m3)
E	3rd	Major third (M3)
F	4th	Perfect fourth (P4)
F# (G♭)		Tritone (TT)
G	5th	Perfect fifth (P5)
G# (A♭)		Minor sixth (m6)
A	6th	Major sixth (M6)
A# (B♭)		Minor seventh (m7)
B	7th	Major seventh (M7)
return to C	8th (1st)	Octave

Chords are created from at least three different notes. We'll discuss major, minor, and seventh chords for the purposes of this guide.

Major chords are basically “happy” chords. To western ears, they will sound generally bright, lively, and uplifting. The way major chords are formed are by using the first scale degree, a major third above it (M3), and a perfect fifth above it (P5). So, if we reference the table above, a C Major chord (C) consists of the notes C, E, and G. Major chords are typically written with capital letters.

Minor chords are “sad” chords. To western ears, they will sound gloomy or scary. The way minor chords are formed are by using the first scale degree, a minor third above it (m3), and a perfect fifth above it (P5). The only difference between major and minor chords are the third in the chord – a major chord has a major third, while a minor chord has a minor third. If we reference the table above, a c minor chord (c) consists of the notes C, E♭, and G. Minor chords are typically written in lowercase letters, or with a small “m,” either like “cm” or “Cm”.

There are many different kinds of seventh chords, but I will only be going over minor seventh chords, as they are arguably the most common. These are major or minor chords with an additional voice, a minor seventh (m7), included in the chord. Because they are so common, we can simply refer to them as **seventh chords**, even though they are technically minor seventh chords. It can get a little confusing, as the words “major” and “minor” are used to describe first the chord and then the interval. So, for example, an E Major with a minor seventh attached is called an E Major seventh chord, and not an E Major minor seventh chord. Similarly, what is technically an e minor minor seventh chord is simply called an e minor seventh chord.

If we look at the table above, a C Major seventh chord (C7) consists of the regular notes of a C Major chord: C, E, and G (the first scale degree, a M3 above, and a P5 above), plus the minor seventh, which in this case is a B♭, resulting in the notes C, E, G, and B♭. A c minor seventh chord (cm7) would be identical except for the third: C, E♭, G, and B♭ (1st degree, m3, P5, m7).

Knowing what makes up chords is important if you want to do things like change the voicings, which I will discuss in Appendix D, or if you want to change the key of a song.

Hopefully this general overview of western music theory will be helpful in understanding some of the things I've discussed in this guide as well in the other appendices.

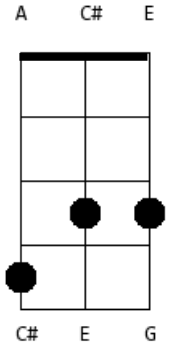
Appendix C: Playing seventh chords

Take a look at the seventh chords section of Appendix B if you need a refresher on how to make seventh chords!

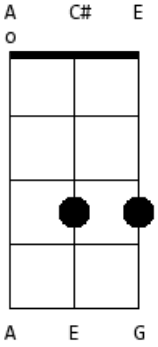
Seventh chords on the panduri are a little difficult, as seventh chords require four voices, but we only have three strings on the panduri. It's still possible to create an incomplete seventh chord that still sounds pretty good, but we have to omit one of the four voices. We cannot omit the seventh, as that is what makes the chord a seventh chord, but we can choose to omit one of the other three voices, leaving us with three different variations of the same seventh chord.

To demonstrate, let's take any old seventh chord, like A7. In the following pictures, the notes on the top indicate the tuning of the strings, while the notes on the bottom indicate what notes are played when you press the strings. An A7 chord consists of the following notes: A, C#, E, and G. The G is the seventh that we cannot omit, so we have three other combination options:

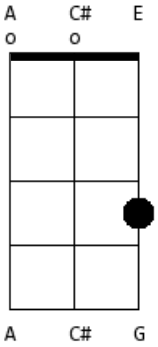
1. Omit A so we have C#, E, and G left.



2. Omit C# so we have A, E, and G left.

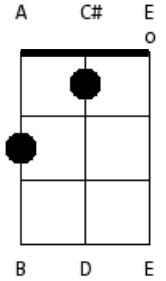


3. Omit E so we have A, C#, and G left.

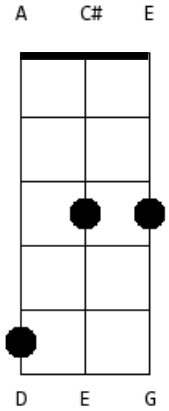


We can also apply the same principles to a minor seventh chord, like em7. An em7 chord consists of the following notes: E, G, B, and D. The D is the seventh that we can't omit, so we should have three options left, like the major seventh chords. However, if we remove the root, E, we are left with G, B, and D, which is just a G Major chord. That's not enough to be able to call this chord a seventh chord, so we only have two other options remaining:

1. Omit G so we have E, B, and D left.



2. Omit B so we have E, G, and D left.



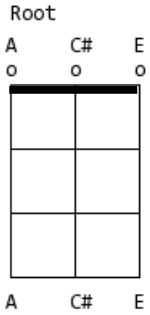
As you may have noticed, in order to meet the required notes to create these chords, we had to change the voicings a little bit, meaning we had to move around how the notes are arranged. I'll go more in-depth into how to do this in Appendix D.

Which version of the seventh chord you use will depend on how the chord sounds in the song. You should also consider fingerings and what movements are required when deciding how to play a chord.

Appendix D: Different voicings

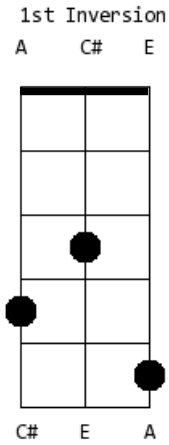
The chord chart is a good place to start to learn chords. However, I have only provided one way to play each major and minor chord (as well as some sevenths in the previous section), when you can play the same chord in a number of different ways.

Let's take the most basic chord on the panduri, an open A Major chord, with the notes A, C#, and E. This is called the root position. The notes on the top indicate the tuning of the strings, while the notes on the bottom indicate what notes are played when you press the strings.



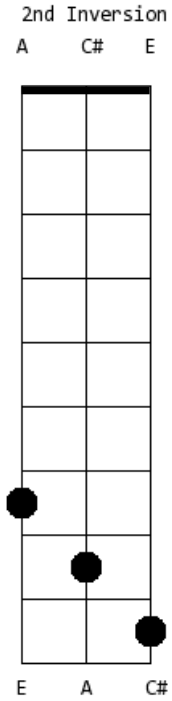
This is called the root position because the note that gives the chord its name (A), or the root, is in the lowest voice, or the bass. We can create at least two other variations of the chord by putting different notes of the chord in the lowest voice.

For the first variant, let's put the middle note or the third (C#) in the lowest voice. This results in a chord with the notes C#, E, and A. This position is called the first inversion.



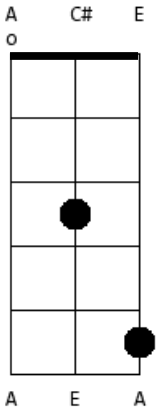
This is the same chord as before, A Major, but because the voicings are different, it sounds a bit different. It's a little higher pitched, and with the third in the bass, it's a little less strong than the version with the root in the bass.

Now let's try putting the top note, or the fifth, in the lowest voice, or the bass. This chord consists of E, A, and C#. This is called the second inversion.



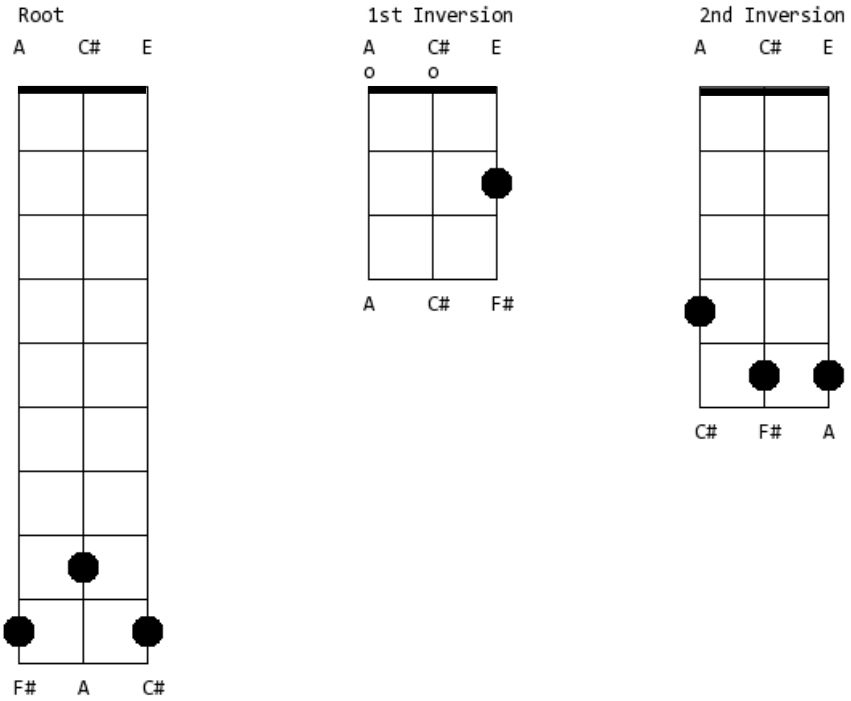
Again, this results in a differently-sounding chord. Having the fifth in the bass is stronger than having the third in the bass, but it's not quite as strong as the root position. Knowing all of these positions allows you to change things up when playing songs!

Earlier I said that we can create at least two other variations. For certain chords, you can create other similar chords with different voicings. For example, with A Major, you can drop the third and create a chord with the notes A, E, and A.

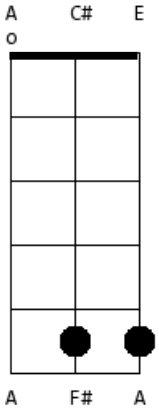


This is not an inversion; it's just a variation in voicing that sounds different and possibly better in certain situations.

So far, I've only talked about major chords, but the same principles apply to minor chords and seventh chords, and really all chords that you can play. Let's first take a look at a minor chord, like f# minor.



And, just like in the previous major chord, we can sometimes create other chords with different voicings, like this:



As you can see, the possibilities are endless! Well, not really. You are limited by things like the length of the strings and how far your fingers can reach.

We can apply these principles of moving around voices to seventh chords as well. There are at least three iterations of one chord, as we have seen from the major and minor inversions. So, we just need to apply these to each of the three variations of seventh chords. I'm not going to draw the chord charts for them, but you get the idea.

So, there we go! With this information, you should be able to make more educated creative decisions when playing your panduri.

Appendix E: Other strumming patterns

There are so many advanced strumming techniques that add to the traditional Georgian strumming pattern. These techniques can be a little tricky, but once you get them, they're fun to play and sound really cool!

First, let's review the traditional Georgian strumming pattern:

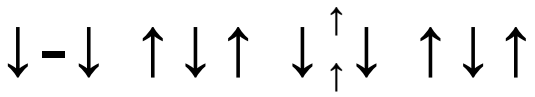
And if we were simply to strum on each beat, we'd have this:

All of this you already know. The new technique we are about to learn involves a longer pattern that combines these two:

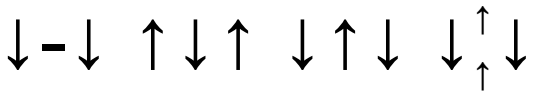
This is the general rhythm. Now for the fun part: the ornament. It's sort of like a double tongue, if you've ever played a wind instrument, or like a grace note. I've taken to calling it a **double stroke**.

What you need to do is instead of hitting the strings once when you play an upstroke, you need to hit the strings twice, once with your thumb and once with your finger. This must happen in the same stroke. The effect that is produced is two strums during the time it takes to do one upstroke.

It sounds really good when you play it on the second beat of the second pattern, like this:



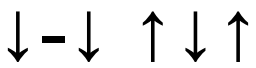
You can also move the double stroke to the last of the four beats, but this requires some rearranging of the strokes:



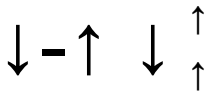
Or, you can repeat the double stroke twice:

This is one way Georgian panduri players get that absurdly fast strumming effect. Check out https://youtu.be/J-nioFOJNXA for a video on the double stroke!

We can also play the traditional Georgian strumming pattern using the double stroke we just learned. This pattern allows for even faster strumming! Here is the regular pattern:



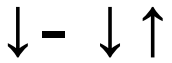
And this new pattern should sound exactly the same, except we are going to change when we use upstrokes and downstrokes. It goes like this:



As you can see, the number of times you hit the strings are the same, just the strokes are changed. Check out https://youtu.be/BVWJQ4v2euQ for a video explaining this alternative strumming pattern!

Another strumming pattern that is very common is in a different time than these previous patterns, which were in 6/8 time. That meant that there were two groups of three beats each, whereas this pattern has two groups of two beats each. Here is the pattern with two groups of two beat each:

Now, just like before, we omit the second beat:



This pattern is usually played quickly, but just like everything else, practice slowly at first. Check out https://youtu.be/0yOxnzr1yHY for a video on this strumming pattern!

Another useful way to strum is what I would call **tremolo strumming**. It's not really a strumming pattern, as it is just a constant stream of notes. You just repeat the notes of a single chord as fast and as constantly as possible, using both upstrokes and downstrokes. I find this easiest to do with a single finger. Check out https://youtu.be/ISzgnwvJGNU for a video on tremolo strumming!

References

Hangebi.ge. (2016). *Georgian Folk Music Instruments*. Retrieved 3 February, 2016, from http://www.hangebi.ge/eng/panduri.html

Hangebi.ge. (2016). *Chromatic and folk panduri*. Retrieved 3 February, 2016, from http://www.hangebi.ge/images/gallery-instruments/fand-ori-wide.jpg

Hangebi.ge. (2016). *Chonguri and panduri*. Retrieved 3 February, 2016, from http://www.hangebi.ge/images/gallery-instruments/chon-fand-wide.jpg

Hangebi.ge. (2016). *Parts of panduri*. Retrieved 3 February, 2016, from http://www.hangebi.ge/images/gallery-instruments/panduri_klasik_maizer.jpg

Hangebi.ge. (2016). *Bass panduri*. Retrieved 3 February, 2016, from http://www.hangebi.ge/images/gallery-instruments/basfanduri-wide.jpg

Marchantpetercouk. (2016).*Chord charts*. Retrieved 22 February, 2016, from http://www.marchantpeter.co.uk/guitar-chord-diagrams.php

Panduri. (2015). Wikipedia. Retrieved 22 February, 2016, from https://upload.wikimedia.org/wikipedia/commons/9/98/Panduri_(9).jpg

Suppa.jp. (2016). *Musical instruments*. Retrieved 2 February, 2016, from http://digitalstamp.suppa.jp/musical_instruments_p/panduri.html

Weeblycom. (2016). *ანა მალაზონია - მაგწოლია აკორდები*. Retrieved 2 February, 2016, from http://akordebi.weebly.com/431543114304430943044320431 2/1