Fúñj (Barta) in music History

Aaañá walá maaqí muumúl

Maabá buuró rooth álé álú: Abdunásir Áli sanat -2009

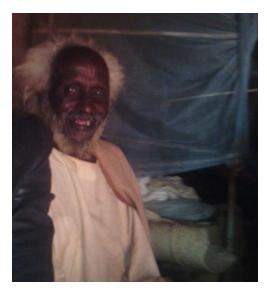By Abdunasir Áli 2009

መግቢያ/Hiihí

የህዝቦችን ታሪክ በአግባቡ በማጥናትና በመመዝገብ ማንነታቸውንና የታሪክ ምንጫቸውን ማወቅና ማሳወቅ ጠቀሜታው የጎላ ከመሆኑም በላይ ለቀጣዩ ትውልድ ታሪክን በማውረስ ትውልድን በማፈቃቀርና በማዋደድ አብሮ እንዲኖሩ በማድረግ ሰፊ ድርሻ አለው፡፡

የዚህ ጽሁፉ ዓላማ ምንም እንኳን በዚህች አጭር ጽሁፍ ሰፊና ጥልቅ የሆነውን የክልሉ ህዝብ የሙዚቃ ታሪክና ባህል ሙሉ በሙሉ ባይገለጽም የማህበረሰቡን በሙዚቃ ታሪካቸው ለልጅ ልጅ ለስታላላፍ መንገዱ ባህላቸው ለማውረስ እንዴት ሙዚቃ እንደተጣቃሙት ለሌሎች የኢትዮጵ ብሄሮች፣ ብሄረሰቦችና ህዝቦች በትንሹ ባልተዛባ መልኩ ለማስተዋወቅ ነው ፡፡

ጥናቱ ዳር ለማድረስ በተለያዩ ምሁራን የተጻፉ ጽሁፎችን/Secondary Sources/ እና የክልሉ ብሄረሰቦች አባቶችን ገለጻና ቃለ-ምልልስ /Primary Sources/ በማሰባሰብና በመተንተን ነው፡፡ የመረጃዎችን ሚዛናዊነት ለመጠበቅ እያንዳንዱ ብሄረሰቡ በሚኖርበት አካባቢ የሚገኙ የሀገር ሽማግሌዎች መረጃ እንዲሰጡ ተደርጓል፡፡ እና ያባህል ሲምፓዚያሞችን በማዘጋጀት እንዲሁም በዶክመታሪ አያየዝ መልክ በመጠቀምም ነው፡፡ በተሌ ለዚህ ያጣቀመን ያሻንጉል ያቋንቋ ክነ-ጥበብ ማህበርና ጣሊያናዊ ቱሪሊሲ ያፃፈውም ነው፡፡ እናዚህ እና ያአገር ሽማግሌዎችና ሌሎችም ጮምር ነው፡፡

Attaqríhá Benishangúl tqáwwáláqi mílañ, walá mbá hassaó ñinéñ maané. Gíñ roothólí mbálé ma kqali háthú tha rootháñkqo ma busqáñ **Haarara** zííqí mbá háárálá Áhmad Abu Ganína tháñ gabul Urbumíat sána (4oo sána), thámáthága ile áháára hathúéqí:

Roothá abbá Almamún" Maabá gárra haarálé bakqá kqalináne tha busqáñ. Attaqaríhálé ma kqááli mílañ tha ñinéñ pqúliñ maabíé ziizí Benishangúl mín gábul gábul.

Haara háárálá Ahmad abu Ganínéqí.

Águdqiña murthá thá ánzúm gurueqi, sha thá fá Meterowe

Bartha kqúlaqioo,

Íámé Ábú Gánína, háshí múshañuoo.

Águdqiña murthá tha anzúm guruaa,

Sha thá fá meteroe, Bartha kqúúlaqioo,

Íámé Ábu Ganína, Háshí Mushañuoo.

Náñ gíáqí mbá hááragaláne shambálo?. "Alyóómá fíáné maabí thá fá Metaró mbá gooránáneyúgú ñinéñ hááráláne shambálo" U maabílogú thoñor thá Undulú ñinéñ zia máré thá Bélé fá Meteróqi mín thálo baró áné rááshadagú lémin áné límmaqigú

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thá roothá pqiishí. Belé squllá tha bélé meteró ñinéñ squlalá maabílótháñgú tha fá meteró.

Náñ fíagalá Abu Ganína Fá Meteró? u náñ kqálaganánegú tha Bartha Barthí ñinéñ má máréá? Gíñ fíaganánegú tha íísha giida ndúkqedqeqi ñinéñ mááné, mín mbá gooránáneyúgú baró áné kqalagágú tha " Bartha na maabí yasqané tha alhárbú" Gíñ kqálaganánegú tha Bartha walá sha ma barthagú, sha yasqanénégú tha alhárbú ninéñ máágané shambálo.

Fá Meteró thoñor thá Undulú ñinéñ maané, lakín mín thá Undulú lé thá Fameteró tímma 3 saaqát.

   Roothá Abbá Almamún thá Hú kqalí álú tha **"Bartha"**

Ali alqúmúráñkqo hássa 90 sána ñinéñ maané. Hú máábiñkqá gádúrá sqárí áñ thóthohiñláqi. Náánóqí mbá giigaláne shambálo? Márra álá kqala Bartha, márra álá squlá Aljabaláwi, márra álá squlá Alwatqawítq, marrátan álá squlá Benishangúl Gúmuz. Náánóqí mbá giigaláné shúgo?

<mark>ስዚህ ያበርታ ትክክለኛ ስያሜ ፉኝ እንደነበረ በዚህ ጥናት ተረካግጧል። ለመጣቃላልም ፉኝ ከበርታዎች ጋር ታዋግቷል ፉኞች ያበርታ ስልጣን ተቀሚቷል ያሚሉ ፀሃፊዮች ስለቤሐረስቡ ምንም እውቀትና ትክከላኛ መረጃ ያሌላቸው እንደሆነ በግልፅ ለማራጋገጥ ተችሏል።</mark> ከአብዱናስር አሊ ጥናታዊ ፁሁፍ መረጃው ከ1504 አርኬል በ9ፋው ፁሁፉ አራጋግጧል።

1.1. የብሄረሰቡ የክነ-ጥባብና የሙዚቃ ታሪካዊ ስልጣኔ

CONCEPT OF SONGS AND MUSIC

AMONG THE PEOPLES OF BELA SANGUL

For the people of Bela Shangul, songs mean al lot. Through the use of different musical instruments, traditional expression and (to some extent), pseudo-traditional

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songs and chants, the people of Bela Shangul have managed to preserve some of the most interesting elements (events) in their history thousands of years a go.

The Bolo (Musics)

Music no doubt is the national pastime of the Bela Shangúl people. In many ways, music gives a sense of communality and eneness of culture, history, and literature to Bela Shangul. Hared of foreigners, victories in wars, famine, and many historical events have been preserved through songs.

Thithíkqá álhíbírá thabo / የእደ ጥበብ ውጤቶች

The Instruments

The following musical instruments are commonly used in Bela Shangul:

1. Nagára: the drum, one of the commonest instruments in Africa, is also used in Bela Sangul.
2. Bóló nagaró: Means the music of the drum. In Bóló Nagaro, 15-17 hollowed bamboo woods are used. These bamboo woods are shaped and

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"cut" in such a way that they form different musical sounds, from a low sound the high one. These are blown rhythmically by fifteen or more people while the drum is placed in the middle to form a beautiful concert. Verses of three or four lines are chanted by men and women who stand circling the orchestra to make a rhythmical dance in the meanwhile that the music is played. Most of the verses used in Bol-Nagaro are love chants or songs.

Ból-nagaró

3. <u>Bol- Dungulu</u>: Twelve graded bamboo trees and some 10-12 flatly shaped woods are used in Bóldquñgulú. The dqúñgúl, the carved wookd, are beaten with drum-sticks while the bolo are blown. The people who beat the dungul are the ones who give the sign for the end of song. This they do by crying loudly or by stopping the beat.

4. <u>Ból hu</u>: Because of the popularity that <u>Ból hú</u> commands in the region, it has come to be known by different names: <u>Abíbíráre</u>, (the fast music, because it is quick) <u>Ashoorare</u> (the "jamp song" because the dancers usually jamp high), and <u>Ból Hu</u> (the "foot dance" because the singers hit their feet against the ground to form another sound). Verses chanted by

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both men and women participants in the dance usually range from 8 to 13or 14 lines, and most of the time these songs or verses are those dedicated to important men of the past or present. At the end of the dance, some songs of love are sung.

5. <u>Awaaza</u>:- the bolo (music) of the Awaaza are quite different from the previous ones. Awaaza are musical instruments cut from gurdge plants (dried). Different sized grudge are cut int to pieces and these in turn are put together and stuck to one another by gum. Twelve of such instruments are used for the concerts. Most of songs are 3 to 4 lines and are love songs.

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Awaaza

6. <u>Abáñkqáráñ</u>: Is similar to the Amhara Bagana in many respects. Some have four and some three strings. Although not wide-spread, the Abáñkqáráñ is still played by some traditionalist Berthas. Songs are historical.

7. <u>Dqoñkqó</u>: An Instrument made of wood or strong bamboo tree this is bent and tied to a string at the ends. The instrument is placed between the lips and string is softly plucked by the thumb and a finger. Historical songs.

8. <u>Apqúñpqúñ</u>: Rather the most interesting of all instruments mentioned above. They are neither shaped or cut from wood, grudge, or bamboo trees. They are simple three small holes dug in the ground, with different scales so as to make different sounds when hit by the hand. The player squats on the floor and hits his hands against the three holes and forms the musical sound. Women who stand in circles in the first row and men in the second row chant Éró songs which are played rhythmically with the Apupun. Songs are both love and historical.

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The songs

Songs are identified by tunes grouped as follows:

A. <u>Love songs</u> are sung in
   1. Éró
   2. Aguzo
   3. Abootha

B. <u>Historical songs</u>
   1. Éró
   2. Aguzo
   3. Abootha
   4. Mañga
   5. Hesale
   6. Auñaalú

C. <u>War and Hunt songs</u>
   1. Mañga
   2. Hesale
   3. Ambar

1. <u>Abotha</u>: Love song; sung by both sexes; sometimes the verse used explain historical events.
2. <u>Aguzo</u>: Mixed songs; sung in many different tunes; usually 3-4 verses are chanted; the verses express love affairs and historical events.

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3. <u>Ambar</u>: Only song when someone is dead; sung during burial ceremonies or while mourning; they usually remind the singers of past events, during which time, then, the Ambar songs will come to include the history of dead people.

4. <u>Aunalu</u>: Different in tune from the Ambar, but similar in some respects to it; the similarity lies in the verses chanted.

5. <u>Éró</u>: May include some love songs but are in general historical; belived to have been introduced by the Funj; the Apunpun is beaten during the Éró ceremony. Éró has its own period, i.e. it is only played during the time of harvest and during the Feda ceremony.

6. <u>Hesale</u>: Bothe historical and war songs; very similar to the Éró song and in fact it is only the Bertha who call it Hesale.

7. <u>Mañga</u>: Are never love songs; they are all war; soldiers always sing the Mañga, which may also be hunting or historical; rich in historical events. Sometimes long, sometimes short, similar to Amhara Fukera.

1.2. <u>Éró Song (ያኤሮ ባህል ሙዚቃ</u>

ለበርታ ማህባረሰብ ኤሮ ማላት ልክ ለአሮሞ እሬቻ፤ ለአማራና ትግሬ አሻንዳ እንደሚባል ነው። ኤሮ ልክ እንደ አድስ አመት ወይም መሻጋሪያ አመት ባዓል ተደርጎ በድምቀት ይከባራል። ለዚህ ደግሞ ወሩ ሲቃረብ ማህባረሰቡ ሁሉ ያአካባር ቅድመ-ዝግጅት ያደርጋሉ። ለምሳሌ ሴቶች፤ ወንዶች፤ ህፃናት ፀጉር ይሳራል፤ አዳድስ ልብስ ይካሳል፤ ያ እጣና ያፅዳት ፕሮግራም ይደራጋል። ለእርድ በሬ፤ በግ እና ሴሎች ያምጋብ አይነቶች ይዘጋቻል። ለዚህ ደግሞ በድሮ ጊዜ ያቁጥሮችና ያወራት አቆጣጣር አብሮ ይታሳባል።ኤሮን ለመጀመር በፊት ከ2-3 ወራት ድረስ ያሚጫወቱት ያጫዋታ አይነቶች አሉ። ከእናሱም ውስጥ አጺኝጹኝ፤ አፔሻሌ (አኤዜሌ)እና ሴሎችም ይኖራሉ ተብሎ ይታሳባሉ። ከጊዜ ግዜ ግን ያባህል ጫወታውን እያቃሬ ሲመጣ አብሮ ያቁጥር፤ ያወራት እና ያወቅቶ አቆጣጣር ጣፍቷል።

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'Éró is a special period of the year for Bertha festival. This is the period of the harvest, hunting and rejoice. During this period of the year, a great holiday is observed throughout Bertha land. Praise songs and war songs are sung. Men who have been regarded as héróes in battle fields or in killing for big wild animals are remembered through songs during this period. The 'Éró is still practiced by almost all the Berthas throughout Asossa-Belasangul Awaraga.

The people of Khomsa were friends of the people of Bela-Sangul. Each of them sung songs in which they praised one another. They loved Tor-El-Guri and Bela-Sangul very much because of his héróism.

A lady from the family of Hogale who is married to a man in khomosa sung me this song. She tells me that she has got this song from khomosa but that it is traditionally forbidden to sing Éró songs before its actual period has come. For if anyone sings a song of the Éró before its period, some drastic and tragic thing might happen to his family.

<u>Note</u>:

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In the following transcriptions, the reader should note that in the classic Bertha Dialect, we don't have the glottal, the velar ghs and the post alveolar c. words in which the following voices appear may be loan-words from either Arabic, Amharic, Gallina or other Cushitic languages.

(song no. I is an example of a Bertha song with a loan Arabic word in it. This word appears in the 4th line and has the velar gh in Arabic)

<u>System</u>:

The following system has been followed, In the first column, the transcription of the song is given. The literal translation into English is given in the second column. Under the song appears the literal meaning and the significance of the song to the political, cultural. Social and religious history of the region.

No. 1 Hesale   (source: Sakkina, age 70)

1. Adam bune   1. Adam ran
2. Bunagalu ba   2. (HE) ran from me
3. Wana iye   3. Where to?
4. Thalqhurba Iyuwe   4. To someone else's land

This is an old Bertha song composed by a woman in Khomosa for her son, who had left her alone in the house. Adam was an important soldier in the army of Wad-Mahmud of Khomosa. Later on, when the brother of Wad-Mahmud, called Ibrahim, attacked the British garrisons stationed in Kurmuck, Adam was one of the resistances against the British. When the British defeated Ibrahim, Adam ran to Shawa. Thus his mother composed this song for him.

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No. 2   Mañga

1. Hogal Lafi an thana   1. Hogale couldn't go anywhere,

   Sila gala hu thamandi   2. (Because) his legs are in galla dungeons (in mendi)

2. Manda Ziya' an thagadi   3. If we remember the case of Agadi,

3. Amane na gala safari   4. Where the galas came, asked,

4. Bongora Mahmud   5. The son of Mahmud

5. Ba hortha mahasi   6. Could have become a hasi (servant)

6. mba fa susinola aggasu   7. Who could have run after yigesu

7. nathaba   8. Who held/holds him by the hand

8. howe   9. Howe

(khomosa song; source: Al-Mahdi Hamid)

Comments: Atayyib

The chief of Khomosa, Bela-Sangul, and Asosa were imprisoned in Neqamte, Argo, and Gimma 'Abba Gifar for nine years. Later on, they were released and told to go back to their homes. But Hogale is said to have remained complaining to Minilik about his lands which were ravaged by Daggazmack Kumsa, Jote and Ras Damissiew. Minilik gave him some lands in compensation for his lost territories to the British.

Shortly after, Hogale was made ruler/overlord of the three Bertha regions.

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There arose great political opposition against Hogale. The people of Khomosa and Bela-Sangul revolted. When Hogale sent for the collection of the annual taxes from these regions, the tax collectors were killed or detained.

This state of affairs is said to have forced Hegale to appeal to the king in order to give him permission to punish the belligerants.

The king gave permission to Hogale to bring the belligerants under control by use of force. Daggazmach Yigazu, who was the governor of Lega Qalam was ordered to take his forces and go and aid Hogale. Yigazu and Hogale marched towards Khomosa. Here two serious battles were fought. The first battle was in 'Agole and the soldiers of wad-Mahmud were forced to retreat to "Agadi. In the great battle of 'Agadi, Wad-Mahmud was captured. Hogale detained him in the mandi prison. But Mahmud was released by the order of the king. Then he went to Sawa and accused Hogale to the king. When he came back, the people (his men) received him as victorious king and composed this song for him.

When the message of Ras Makonnen came to the chiefs, Tor-EL-Guri wrote to his 'friends' to prepare for war against the Habas. Wad-Mahmud agreed. Hogale on the other hand submitted to the authority of the Habash. Was started. After a strong resistance the Arabs were defeated. Tor-El-Guri escaped and found refuge in Famaka. Before he left, however, he sang that the people whom he expected to be his friends (i.e., Hogale) have done shameful things, and that he would no more live with them. This song are his words. The monkeys according to him are the Gallas (Habash).

No. 4 (Batul)

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Éró

1. na<u>n</u> dugo mise	1. Why did this bird (hen) come?
2. Tha adaru <u>th</u>ale	2. To this country?
3. Mise maabuwo	3. For someone else's hen (bird), Never
4. Wala madigala 'a<u>na</u> favors)?	4. Do we show (give) hospitality (do favors)?
5. 'mba tor-EL-Guri	5. (but) for that of Tor-El-Guri
6. Thasigala nonso	6. We prepare honey (in a sieve) and give.

<u>Comments</u>: confirmed by sakkina

This is a popular song in <u>kh</u>omosa. It is sung during the time if the 'É<u>ró</u>.

The name of this lady is <u>Bathul</u>.

According to Bathul, The hen, a bird in the song, is similar to a man who moves from one place to another in the name of trade or for espionage (spying). Once apon a time, a spy came from the land of Hogale to the land of Wad-mahmud. The activities of this man were soon discovered and the man was beheaded. The ladies of Khomosa therefore forwarned anyone who tried to come to their country. But for the people who came from the land of Tor-El-Guri they said that they would give him honey and receive him warmly. This song may suggest that there were strong relations between Wad-Mahmud and Tor-El-Guri.

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