

LANGUAGE TEACHING AND CURRICULA IN TRADITIONAL EDUCATION OF THE ETHIOPIAN ORTHODOX CHURCH

ALEMAYYEHU MOGES

PRONUNCIATION OF GEEZ AND AMHARIC WORDS

This study is written in English. But as the subject of the study is Language Teaching Method and Curricula of the traditional Education in the Ethiopian Orthodox Church, based on Geez and Amharic vocabularies, English sometimes lacks the equivalent words for the Geez and Amharic terms. We meet these difficulties by giving the terms in exact phonetic transcription. Consonants, which represent the same sounds in the three languages: Geez, Amharic and English are written as they are without any alteration. As for the vowels, because there is no fixed standard of representing the sound value in English script, this study follows the Geez and Amharic seven vowel orders.

1. Consonants

- ሸ = š as in ሸሸ šässä, to flee, ሰጠ sättä, to give
ቀ = q " " ቀጣ qämmä, to rob, ቀጣሰ qämis, dress, ጣቀ saqä, to laugh
ቸ = c " " ቸር cer, kind
ኘ = ñ " " መታኘ metta-ññ, he beat me, ሸኘ Šäññé- to accompany
ጀ = " " ጀሮ ḡoro, ear
ጠ = t " " ጠባ tābba. to suck, ጠብ. tab - quarrel
ጨ = č " " ጨለማ čalläma darpners
ጳ = p. " " ጳጳስ p'ap'as, pope, bishop
ጸ:ፀ = š " " ፀሐይ šehay, sun

2. Diphthongs

When the laryngeals (q, h, k,) are followed by the sound ("W") they are labialized as in Aqwaqyam.

The sound (b) has two conditional allophones. At the beginning of a word it is pronounced as ("b") but elsewhere unless it is geminated it is "v", as in (bet) (abet) and abäba.

3. Gemination

Gemination is marked by doubling the consonants. As in lamma, sämma, dulla, abba, qäddäsä and so on.

4. Vowels

Both in Geez and Amharic, every character is a syllable and there are seven cardinal vowels as follows.

- ā - geez first order as in (lā)
- u - kaéb second order as in (lu)
- i - salés third order as in (li)
- a - rabé fourth order as in (la)
- e - hames fifth order as in (le)
- é - sadés sixth order as in (lé)
- o - sabé seventh order as in (lo)

The sixth order has two functions: (a) a pure consonant and (b) as syllable having a short é vowel sound. One cannot give any grammatical rule on this, just as one cannot give any rule on all other vowels. The cardinal vowels follow the diphthong marker "W" as in Deggwa. If the word has a well-established conventional spelling in English, we follow it; as the words in Geez, Amharic and Ethiopia.

5. Translations

Words which have easy equivalent in English are translated word for word, but whenever the equivalent is lacking the meaning is given paraphrased. Some of such words have been listed at the end of the paper.

PROLEGOMENON

Every country of the world has its own means of transferring its way of life from one generation to the other. Because of this if a form of knowledge is handed over from parents to children by means of writings or oral communication, it comes to be called tradition. Tradition on its turn is divided into religious and secular forms. In Ethiopia, tradition except for the folklore, both in its religious and secular forms was kept under the eye of the church, until the eve of the Italian occupation. Even then there were a few state schools in Addis Ababa and some provincial capitals. This means education was completely under the church. Although we know from history, that there were some benevolent and enlightened persons; emperors, kings, rases and/or nobles, who supported education financially, the real leader who has shaped the traditional education is the church, until well after the Italian Occupation, when westernized secular modern schools came to take its place. Nowadays people call the church schools with various names: traditional, priest or old Abāša schools to differentiate them from the modern, westernized and government supported ones. Of course, they

are traditional because they were handed over by the past generations to the present one.

Some of the present elite, think and speak against the church school education; that it does not have any programme nor curricula; it does not teach understanding but rote memory and it does not have any practical value, etc. All these are contrary to the fact. Although both the programme and curriculum of the Traditional Church Schools were defined better than some modern system of education, some people without knowing it, try to criticise it. To refute, the above statement, which were created from a sheer misunderstanding and assumption, I submit this study of the Qéne school. Although it is not exhaustive, it covers the material that the lay reader needs to know.

If anyone is interested in reading other books dealing with this subject in addition to this study, there are two books, which I would like to mention here:

- a) Traditional Ethiopian Church Education by Alāka Inbaqom qālāwāld and
- b) Ancient Ethiopian Curriculum, by Liqa Sélṭanat Habtä Mariam Worqénāh,

both of them in Amharic. Both of them in trying to cover all the courses given in the Traditional Church Institutions did not deal thoroughly with the language teaching method and curricula. The latter is a good work except for provincial and institutional bias in some points. For example, it follows only Betäléhem at the expense of other Zema schools.

The former in its original Amharic text is almost the biography of the author. Moreover, the English translation is far from the original. The translator, has purposely left out many good parts of the text to narrate his own misinformed views.

In addition to this, both books present the traditional education by subjects and not by syllabus. Again both of them are inclined to support the present government policy rather than to reveal truth in research. Both of them give the impression that the various disciplines of the Ethiopian traditional education were covered by the one and the same person. This is idealistic, but not realistic. If there had been two or three individuals in our history they were the exception, but not the rule. The present study is to explain the nature of the Ethiopian Traditional Education in Language Teaching and correct the idle talks that are often heard.

Qéne School Students:

Qéne school students come from Zema schools, of which there are various kinds: Qome, Wānčer, Ačabér, Betäléhem and etc. The background of the students varies according to the Zema school they have attended. Although there are some students who complete déggwa at least once, the majority of them leave Zema for qéne after their second graduation, completing mééraf and some déggwa. To be promoted to déggwa one has to cover both mééraf and some déggwa at least three times and study them almost by heart.

In Wānčer and Ačabér the zema master teaches elementary Geez and qéne rhythms to give first introduction and orientation to his students in the qéne field. In Betäléhem the student leaves on his own will when he completes some déggwa. But in all other schools, the time for leaving zema for qéne is completely dependable on the decision of the master himself. In doing this he has many criteria: the age, ability, aptitude, and future of the student concerned. If the student has an advanced background in zema, he finds both the Geez Language and qéne easy. Therefore the qéne master appreciates more the students of higher standing in zema than the beginners.

Students' Age:

The average age of our students fluctuates between 17-22, although one finds some exceptions to this rule. This applies only to the beginners. The age regulation was made for two reasons:

1. There are many complicated and difficult qéne and rhythmical formulae to remember and apply. So the student needs to be mentally mature.
2. Qéne schools are rare in comparison with those of Zema and the student has many a time to travel far from his native place, leaving his parents and facing the hardship of distant places.

ACCOMMODATION:

1. Students' Diet

This subtitle does not mean that our students are on diet. Of course they are simple, healthy and normal ordinary Ethiopians. They take what they get, but they

do not get what they need. They are undernourished. They get their food mostly by begging and accept what they are given. Except on some important holy days, when a few kind people give some "Wot" too, in addition to "Enjera" or some pulses. These are sometimes taken raw or cooked. Pulses to be cooked are barely, wheat, sorghum, linseed, niger seed, and maize. Pulses eaten raw or cooked are: chick-peas, green field peas, and horse beans. From the vegetable world, only potato and cabbage are included. Generally qéne school students have only one meal a day between 4-5 or about 7.30 following the individual school regulation.

2. The School Building:

Ideally, the school consists in a compound fenced by a wooden thorn fence. There are numerous cottages inside the fence. Each cottage houses about 5 students, separate from the others as a family, and known as meal mates. Each group is under an advanced student teacher, if possible one who has once graduated considered to be their head because he helps the rest in their study. In the middle of the cottages there is a big hall, where lectures are given. The hall is called betā mahbār—communal hall.

In the lowlands students build high beds but in the highlands either they have very short beds or they sleep simply on the floor. Their clothing consists of Dābālo made of many sheepskins, "gab'i" (toga), and a pair of trousers.

3. Choice of Schools:

Students attend any school of their choice. They are well informed long before they leave Zema schools. They gather as many data as possible, about various qéne schools. Before they join one, they have to get information about such matters as:

1. The climate of the country.
2. The generosity of the population.
3. The number of students attending that special school.

1. a) Abta Mariam Woroéneh (Liqa Séltanat), Tentawi Ye Othiopiya Témhért, Berhanenna Salam Printing Press. Addis Ababa, 1963

4. The qéne talent and teaching method of the master himself and so on and so forth.

After they get the information from all sides, they head to the school of their choice either individually or in a group.²

The Use and Nature of Qéne Bet:

At last after a tiresome journey of rote memorization in both "Nébab" and "Zema" schools, our pupil has come to the threshold of the long awaited and promised land of understanding. It is in "Qéne Bet," where he studies the Geez language, the medium of his learning. Here in the "Qéne" Institution begins the dawn of intellectual understanding. Here the student begins in greater depth to study the traditional, cultural, social, intellectual and educational values. Before this he was not free to express himself or criticize others because he did not understand what he was taught.³

Besides his routine studies unlike reading and Zema schools and even "Māṣḥaf Bet" for that matter. The student is now encouraged and sometimes forced to develop and express his own poetic and aesthetic ideas. This is unlike his former schools where very little originality is expected. He is taught ways of right thinking and criticism. Although he has to study qéne formulae, he is not compelled to accept his master's ideas, beliefs or mode of presentation. Previously he used to be forced to say every word, intonation and stress blindly, following his master. Now he starts to evaluate everything he learns, practises, begins step by step to think critically and express himself freely and boldly. By analysing different pieces of qéne and studying their explanation; he learns how to defend and attack an argument intellectually. Here he is trained how to refute any argument, support any motion and evaluate any idea.

Different Qéne Schools:

One of the reasons which developed free thinking and criticism in qéne institution, is the presence of three different

2. Inbaqom Qalawold (Alaqa, *Collection of Ethiopian Sources for the Study of Ethiopian Culture*, ed. Haile Sellassie I University, Institute of Ethiopian Studies (The Institute of Ethiopian Studies, Addis Ababa, 1965). p. 57.
3. a) Bezuayyehu Assäge (Märiqeta) Aybar, Damot.
b) Aklilä Berhan W-Qirqos (Liqa Ṭbäbäbt).

schools. They differ in their approach, way of thinking and teaching methods. These schools are:

1. Gong^{v4} *wadla*
2. Walda ~~what pbr~~ *Say Wadla* ✓
3. Wašera

The first and the third are in Bahr Dar and Damot, respectively, in the Goggam Governorate-General, and the second in Wadla, Wollo. Gong and Wašera are monasteries but Wadla is a district. The Gong and Wašera schools have permanent bases, although the graduates teach all over Ethiopia. But those of Wadla move from place to place as the masters do. Nevertheless, the three place names now express the type of composition and the teaching method of the language rather than the places. This is the reason why qéne masters are found at many important parishes throughout the country. If the student does not want to specialize in qéne he can study it without going either to Goggam or Wadla. If he wishes to have a more advanced and deep knowledge of it, he learns and reviews it under different masters to see its different types and approaches of various masters.⁵

Programme:

As soon as the period of hospitality, which is generally three days, expires, he is handed over to an advanced student teacher or an apprentice, who helps him in his study as an instructor and advisor. This student teacher is more helpful than the master himself, who does not have time to look after the needs of the beginners, because he has to deal with the problems and questions of the advanced ones. Unless the new student has some background already as said before, while he was at zema school, he passes about ten days without submitting any exercises to the master for correction, studying rudimentary⁶ Geez vocabulary and the fundamental rules of versification.

Even after ten days, when he sets out to solitary place for qéne composition he goes out with an advanced student to help him in the vocabulary, he needs.

4. Yékunno Amlak- Haile Sellassie I. Univeristy, A. A.

5. Inbaqom Qalāwold, *Op. Cit*, p. 57

6. *Ibid* p. 62

Unlike the other schools all the qéne classes are night classes. The day times are left over for composition and correction. There is only one common class for all students both beginners and advanced. This is the reason why student teachers were needed and created. In the evening classes in some schools, first the master conjugates some verbs from each of the eight verb types to be used as examples; then he gives from 45-50 verbs with their conjugation and derivative forms.⁷ In others, conjugation is considered to be part of grammar and as such it is taught separately on Saturdays, or Sundays. When the verbs that end in one letter are exhausted, on some evenings, he lectures on nonderived words (called *näbbar*) on some other evenings. Whenever the master lectures, he uses a trained and advanced student as a megaphone, mouthpiece because, as was said above, his class is a single one and the audience very large. As soon as the recipient student (*Täqäbbay*) studies all that is given by the master, orally, the class follow him in unison.

The evening class takes places between 8-10. After that till mid-night is the time for private study. From 12 to 3 a.m. is the time for sleep. At 3 a.m. a store gong is rung by the student in charge of the week programme. The hours of night are measured by the leading stars and by the crow of the cock. From 3-6 a.m. is the time for qéne composition. The master improvises pieces of qéne extempore in all the seven types of the stanzas called "mulu bet", at least once.⁸ Then he explains the meaning and analyses the construction of each line word by word. He gives examples and directions, encouraging the students to follow his footsteps, especially the beginners, who have to study the first two lines called "Gubaye Qana" by heart and try to compose in the same way.⁹ But if the new compositions of the master are difficult and not clear to them, they study easier models either of their master or of other famous composers.¹⁰ Thus being equipped daily, the student sets out on his journey of Qéne through "Gubaye Qana" to "Mäwäddés". At first it is in the form of exercises on the language but after some time he is introduced to the aesthetic and creative aspects of the subject. This way also he learns to use his Geez vocabulary.

7 Gädlu Wäläla of Wašera

8) Gera (Mäggabe Mestir) Bata, Addis Ababa.

9. Bšha (Marigeta), Rim Qwésqwam, Mečča, Bahr Dar.

10. Gädlu Wäläla of Wašera.

At night he learns the vocabulary, grammar and syntax which during the day he puts into practice, through his poetical compositions, which are corrected and to some extent are improved by the master, who compels the beginner to study the corrected composition and its analyses by heart."

All the day starting from 9 a.m. up to 4.30 p.m. is the time for submitting "Qéne" Composition and correction. Generally the beginners come early between 8.30-12 a.m. and the advanced late around 2 p.m. to 4 p.m. At about 4.30 p.m. they disperse to look after their food. Some go for begging; others cook their simple "wat" or pulses; still others draw water from nearby streams and gather wood. The food business has to be settled by 7.30 p.m. because then all the students without any failure have to be ready for the night class which is more important than that of the day. This is the daily programme, Monday, through Friday, when they study vocabulary, and conjugation and practice composition.

On Saturdays and Sundays they learn grammar and syntax, attend the church, study and analyse any "Qéne" compositions offered at the service. These activities are a part of the school programme.

Naturally, after the daily and weekly duties the monthly and annually programmes follow. In the "Qéne" Schools the idea of vacation is not known. There are no holidays except Easter and Christmas. But there are both monthly and yearly holy days. If the holydays are celebrated by church service and "Qéne" is to be cited there, the students attend the church service and study all the compositions at the service. This is the first chance for comparing their master's Qéne with those of others. So, on the part of students a holiday is not considered to be a day of rest but a day of harder study and practice. But on the other hand, if the holy days have not church service, they follow simply their ordinary programme, using the history, story or legend of the holy days as theme to their compositions. Qéne themes are very much tied to time. According to E.C. the day begins at 6 p.m. and ends exactly at the same hour on the morrow. So a theme serves for these 24 hours. The theme varies from day to day as follows:

1. Monthly holy days, which serve only for one day.
2. Annual holy days for three days; on the eve, the main day and the morrow.
3. Seasons: Seasonal themes are both historical and natural events

They serve for more than three days and are:

- a) Winter
- b) Spring
- c) Summer
- d) Autumn
- e) Lent
- f) Easter (pentecost)
- g) Christmas
- h) Ascension of St. Mary, the Virgin
- i) The Second Coming of Christ.

Every morning before the students leave the compound for composition, the life, legend, or miracles of the Saint or martyr, or the character of the angel of the day is told by the teacher to the students for use in their compositions.

Activities in Night Classes

The following are examples of verb conjugation to show how the evening classes are run.

፩. ሀለለ በራ ተቃጠለ ፣ ቀዳማይ ፣ ቤቱ ቀተለ
የሀልል ይበራል ፣ ይቃጠላል ፣ ካልአይ
ይሀልል ይበራ ይቃጠል ፣ ዘንድ አንቀጽ
ይሀልል ይበራ ይቃጠል ፣ ትእዛዝ አንቀጽ
ሀሊል ሀሊሎት መብራት ፣ መቃጠል ፣ ንኡስ አንቀጽ
ሀላሊ የበራ ፣ የተቃጠለ ፣ በሪ ተቃጣይ ሣልስ ቅጽል
ሀላልያን በብዙ የበሩ ፣ የተቃጠሉ ፣ በሬዎች ተቃጣዮች።
ሀላሊት የበራች ፣ የተቃጠለች ፣ በሪ ተቃጣይ ፣
ሀሉል የበራ የተቃጠለ ሳድስ ውስጠዘ
ሀሉላን የበሩ የተቃጠሉ ፣ (ለወንድ)
ሀሉላት የበሩ የተቃጠሉ ፣ (ለሴት) ።
ሀለል ሀለላት ዘመድ ዘር ።
ሀለላ ጥሬ ዘር ፣ ማረር መቃጠል ።

፪. መሰለ መሰለ ቀዳማይ ፣ ቤቱ ቀተለ ፣ ባለምስክር ።
ይመስል ይመስላል ካልአይ
ይምስል ይመስል ዘንድ ዘንድ አንቀጽ
ይምስል ይምስል ፣ ትእዛዝ አንቀጽ
መሰል መሰሎት መምስል ፣ ንኡስ አንቀጽ ፣
መሳሊ የመሰለ መሳይ ሣልስ ቅጽል ፣ (ለወንድ)
መሳልያን የመሰሉ ፣ መሳዮች ፣ (ለወንድ በብዙ) ።

መሳሊት የመሰለች መሳይ (ለሴት)
 ምሱል የመሰለ ሳድስ ውስጥ ዘ (ለወንድ)
 ምሱላን የመሰሉ ለወንድ ለብዙ
 ምሱላት የመሰሉ (ለሴት በብዙ)
 ምስል ዘመድ ዘር አምሳል በብዙ
 አምሳል ባዕድ ዘር አምሳላት በብዙ
 ምሳሌ ጥሬ ዘር ምሳሊያት በብዙ ።
 ተምሳሌት በዕድ ከምእላድ
 መሰልት መድበል
 ምስለት ሳቢ ዘር ፤
 መመስል መስም ውስጠ ዘ
 መመስላን በብዙ ለወንድ
 መመስልት ለሴት
 መመስላት በብዙ
 መምስል ባዕድ ዘር ፤
 ምስክር ፤ መሰለ በምሳሌ ተናገረ ፤
 ወመሰለ ሎሙ ፤ ወዘእንበለ ምሳሌሰ ኢተናገሮሙ እን
 ዳለ ወንጌል ።
 መሰለ ምስል አደረገ ፤ ጣዖት ሠራ ፤ በቀደሰ ይወርዳል ፤
 ምስክሩም ይሚስል ጽቡረ በእዴሁ ነው ፤
 መሰለ ጣዖት ሠራ ፤ ቀዳማይ
 ይመስል ጣዖት ይሠራ ዘንድ ፤ ዘንድ አንቀጽ
 ይመስል ጣዖት ይሠራ
 ይመስል ጣዖት ይሠራ ትእዛዝ አንቀጽ
 መስሎ መስሎት መሠራት ።

Between 45-50 such verbs are given in one evening. If the turn is for derivative roots, but if the evening is for nonderivative ones between 80-100 words are given out in one evening. In this way the lexicon is covered twice a year. All this is evening class work. And in the morning they have "Qéne" compositions and analyses.

To show this I shall analyse only one "Gubae Qana" but give three pieces for each type of the stanzas. The types of Geez "Qéne" stanzas as follows:

ጉባኤ ቃና ዘመሪ ጌታ ጌቱ

፩. ዘር ፤

ዘር በሚለው ተራ ቁጥር ባለቅኔው እንደተናገረው እንጽፋለን ።

ባሕታዊ አርሐቀ መቅደሳት ርእሱ ግዘፈ
አኮኑ ይደግም መልክአ ሚካኤል ዝሉፈ ።

ዪ. ትርጉም ፤

በዚህ ክፍል ደግሞ ሠምና ወርቁ እንደተያያዘ
ከግዕዝ ወደ አማርኛ ቅኔው ይተረጎማል ።

ባሕታዊ የራሱን መቅደሳት ውፍረትን (መዝ
ፍን) አርሐቀ — አራቀ ። (ምነው በምን ቢሉ ፤ ወጉን
አውግቷል ፤ ከዚህ ቀጥሎ ማስረጃ ይሰጣል) መልክአ
ሚካኤል አዘውትሮ ይደግማልና ።

ይህን መልሶ ለአማርኛው ዐረፍተ ነገር አሰካክ
እንዲመቸው አድርጎ ይፈታዋል ።

እንደገና፤

ባሕታዊ አርሐቀ መቅደሳት ርእሱ ግዘፈ.

አኮኑ ይደግም መልክአ ሚካኤል ዝሉፈ ብሎ አንቦ፤
ባሕታዊ መልክአ ሚካኤል አዘውትሮ ይደግማልና የራ
ሱን መቅደሳት ወይንም መቅደሳት ግዘፍን ከራሱ
አራቀ ብሎ ይፈታዋል ።

፫. ሠምን ከወርቅ መለየት ።

በዚህ ክፍል ሠምና ወርቅን ለይቶ ያሳየዋል ።

ሠም ፤

ባሕታዊ መንፈሳዊ ሰው መቅደሳትን ከራሱ
አራቀ ለምን ወይም እንደምን ቢሉ መልክአ ሚካ
ኤል አዘውትሮ ይደግማልና ። መልክአ ሚካኤል አዘ
ውትሮ ይደግማልና ወንዱ አጅሬ ባሕታዊ ከመቅደ
ሳት ዳን ።

ወርቅ ፤

ባሕታዊ እንደ ሚካኤል ትጉህ ነውና ግዘፍን አራቀ
ማለት እንደ ሚካኤል ረቀቀ መወፈሩ መደንደኑ ቀረ ።
ቅኔው የተዘረፈው ስለባሕታዊ ነው ።

፬. ሙያ ፤

በዚህ በአራተኛው ሙያ በሚባለው የመልመጃ
ተራ ቅጥር ፤ በቅኔ ውስጥ ቃል ያለሙያ ለመግባት
ስለማይችል እያንዳንዱን ቃል እየተነተነ ሙያውንና
የገባበትን ምክንያት ተማሪው ያጠናል ። የተሰጠውን

ምሳሌ እንዲከተልም ይረዳል ። የሚያጠናውም ከመጀመሪያው ቃል ጀምሮ እንደሚከተለው ነው ።

ባሕታዊ ኅብር ፣ ኅብር ሁኖ የቅኔ ባላባት (ይኸውም በመላ ቅኔው የተነገረ ስለዚህ ቃል ነው ማለት ነው)።

አርሐቀ አንቀጽ ፣ ሙያው የቅኔ ማሰሪያ ፣ ይስባል እንጂ አይሰብም ። (ባለ ቤቱም የቅኔ ባለቤት የተባለው ቃል ነው ።)

መቅሠፍት ግዘፍ ምሳሌ ፣ መቅሠፍት ሠም ፣ ግዘፍ ወርቅ ትመስሎ የአርሐቀ ተሳቢ ።

ርእስ ኅብር ፣ ኅብር ሁኖ የመቅሠፍት ዘርፍ ፣ አመጣጡ ሁለቱን ሠምንም ወርቅንም ሲያይ ነው ። ኅብር የጋራ ፣ የጋርዮሽ ፣ የወል ማለት ነው ። እንደዚህም ከሆነ ለሠምም ለወርቅም ይሆናል ። ከዚህ ቅኔ ውስጥ እንደዚህ ያለ ጠባይ ያላቸው ባሕታዊ ፣ ርእስ ፣ መልክአ ሚካኤል ናቸው ። እነዚህ ቃላት የመጡት ሠምንም ወርቅንም ሲያዩ ነው ።

መቅሠፍት ግዘፈ ብሎ ግዕዝ አናግሮም ተጠቃሽ አመልካቹን የገቢር ምልክቱን 'ን' ን አውጥቷል ።

አኮኑ አገባብ ፍችው እና ሙያው አስረጅ ፣ አርሐቀ ላለው ። ይደግም ያስር ነበር አኮኑ ወድቆ አስቀርቶታል ።

መልክአ ሚካኤል ኅብር ፣ ኅብር ሁኖ የይደግም ተሳቢ ። እንደዚህ ያለ ስም ስመ ተጸውዖ በመሆኑ ነው እንጂ ያለበለዚያ መልክአ ኅብር ሁኖ የይደግም ተሳቢ ፣ ሚካኤል የመልክአ ዘርፍ ይባል ነበር ።

ዝሉፈ ቸልታ የወጣበት ውስጠ ዘ ሙያው አንቀጽ አግላማሽ ፍችው አዘውትሮ ።

፩. የት መጣ

በዚህ ተራ ቍጥር በእያንዳንዱ ቅኔ ውስጥ ያሉት ቃላት የመጡበትና ክፍላቸው ይጠናል ። አንዳንድ ሊቃውንት የሰዋሰው ክፍል ነው ብለው ሊዘሉት ይሞክራሉ ፤ ግን ተማሪው በቅኔው ውስጥ ያለውን ሁሉ ሳይረዳው ወደፊት ለመቀጠል ስለማይፈልግ ለመተንተን ይገደዳሉ ። ሌሎች ደግሞ ከሙያ ጋር ለማጠቃለል ሲፈልጉ አሁንም ተማሪው ሁሉንም ባንድ ጊዜ ለመያዝ ስለሚችገር በተለየ በዚህ ክፍል የቃላትን ዝምድናና የት መጣ እስኪለይ ድረስ በቤታችን ለብቻ መደብ

ሰጥተን እናስተምረዋለን ። ከለየ በኋላ ግን ራሱ ግር
 ሲለው ካልጠየቀ የሚነግረው የለም ።
 ባሕታዊ — የተባሕተው ሣልስ ውስጠ ዘ
 አርሐቀ — ቀዳማይ አንቀጽ
 መቅሠፍት—የቀሠፈ ባዕድ ተምእላድ
 ርእሰ — ርእሰ አለቃ ሆነ ካለው የመጣ ዘመድ ዘር
 ግዘፍ — ከገዘፈ የመጣ ዘመድ ዘር
 አኮኑ — ነባር
 ይደግም — የደገመ ካልእይ አንቀጽ
 መልክአ — ለክአ ቀረፀ ካለው የመጣ ባዕድ ዘር
 ሚካኤል — ነባር የተጸውዖ ስም
 ዝሉፍ — ሳድስ ውስጠ ዘ ፣ ግዕዝ ያናገረው ለማባ
 ዘዝ ነው ።

፮. የሠም ታሪክ ፤

ይህንና የሚከተለውን በሦስተኛው ተራ ቀጥር
 ላይ ጨምረው የሚያስተምሩ ሊቃውንትም አሉ ። ለማ
 ያያዝ፣ እኛ ግን ታሪኩና ለዚህ ቅኔ የተጠቀሰው ለጀ
 ማሪው ተማሪ ስለሚደባለቅበት የሠምንና የወርቅን
 ታሪክ ለየብቻው ነው የምናስተምረው ። ይኸውም
 የመምህሩ የማስተማር ዘዴ እንጂ ግዴታ አይደለም ።
 ከርኩሳን መናፍስት ቅናትና ምቀኝነት ከሚመጣው
 ቸነፈር ብድብድ መቅሠፍት ለመዳን መልክአ ሚካኤል
 ብዙ ሰዎች ይደግማሉ ። ሚካኤል ቃል ኪዳን አለው ።
 ስለዚህ ባሕታዊ አዘውትሮ መልክአ ሚካኤል ስለደገመ
 ከቸነፈር መቅሠፍት ዳነ ።

፯. የወርቅ ታሪክ ፤

በዚህ ክፍል ቅኔው በደንብ ለተማሪው እንዲገ
 ባው ሲሆን ፣ ሁለተኛው ደግሞ በዚያው ርእሰ ተማሪ
 ለመቀጠር እንዲችል ነው ። ያም ሆነ ይህ ከዚህ በላይ
 የተጠቀሰው ቅኔ የወርቅ ታሪክ እንደሚከተለው ሁኖ
 ይነገራል ።

ባሕታዊ ሥጋውን ከድቶ ለነፍሱ ለማደር ዓለም
 በቃኝ ነቃኝ ብሎ ይመንናል ። ገዳም ወይንም በረሃ
 ይገባል ፤ ከዚያ በኋላ በጾም በጸሎት እንደ መላእክት ትጉህ
 ይሆንና ሥጋውን ያደክማል ፤ ያረቃል ። ይህ የሚያሳየው በዐ
 ቢይ ጾም ባሕታውያን በጾም ምክንያት እንደ መላእክት
 መርቀቃቸውንና ምግብ መተዋቸውን ነው ።

፳. ማራቀቅ ፤

ይህ የማስተማር ዘዴ የመጣው በቅርብ ጊዜ ነው።
እስካሁንም የማያውቁት መምህራን እንዳሉ ጥርጥር
የለውም ። የሚያስተምረውም በቅኔው ውስጥ ያሉት የሠ
ምና ወርቅ ጓዞች እንዴት እንደሚዛመዱ መግለጥንና እያመ
ሳሰሉ ማነጣጠርን ነው ። የጠቀስነው ቅኔም ሲራቀቅ
እንደሚከተለው ይሆናል ።

ባሕታዊ ግዘፍን በመልክአ ሚካኤል ከራሱ
አራቀ ማለት ፣ ሚካኤል መልአክ ነው ፣ መላእክት
ረቂቃን ናቸው ፣ እህል አይበሉም ፣ ባህታዊም እንደ
ሚካኤል ረቀቀ እህል ተወ ማለት ነው ።

፩. ጉባኤ ቃና ዘዓለማዮሁ ሞገስ

- ሀ. በአመ ለቶማስ ቶማስ ተመትሮ ግብረ ሕፃናት ሰአሎ
ለኪሮስ ኪሮስ አያአምረከ ይብሎ ።
- ለ. መጸጉዕ አኅዘ ምስለ አራቱ ተውኔተ
እስመ በእብሬታ ተስቅለት ላዕሌሁ እንዘ ውእቱ
መትሕተ ።

As written in the above pieces “Gubae Qana” has two lines and four metrical tagmemes, called “harag”. It has 8 different types of metrical feet. Its melody is both “Geez” and “ezl”. When the student masters the technicality of this rhythm and presents about seven consecutive right ones he is promoted to the next level.

፪. ዘአምላኪያ ዘዓለማዮሁ ሞገስ

- ሀ. ገብርኤልሃ ለይፍራህ ለነደ ነበልባል በዙፋ
እሳት አምጣነ ውእቱ ለእሳት ፀፋ
ለአቤል ቃኤል ቀተሎ አመ አራዊት ገረፋ ።
- ለ. አመ ዕጄ መቅበርት አልጸቀ ልብስ ሕማማት ለቢሶ
መስፍን መርዓዊ ኢያእመረ ነፍሶ
እንዘ ያስተዳሉ ወይነ ወሥጋ ለረኪብ ግብር ሞገሶ ።
- ሐ. መቃብር ሕፃን ትንሣኤ ወልደ አብ ዘርእየ
ይኔጽር በአንቃዕድዎ ሰማየ ሰማየ
እንዘ አፉሁ ያርጉ ኅጢአ ሕብስተ ዓለም ሠናየ ።

This has three rhyming lines. Two of them, the first and the last are of "Gubae Qana", but the middle one is the metrical foot of "mändärdärya". The "Gubae Qana" tagmemes of "Zäamläkiye" are variable, but of mändärdärya has only three, short, long, and medium haräg. Its melody is "ézi". Here too as in "Gubae Qana", when the master thinks that the student has learnt and practised this enough, he gives the permission to compose the next stanza called "Mibäzhu".

፫. ሚበዝኑ ዘአለማየሁ ሞገስ

ሀ. ማርቆራዎስ አብ መንገል ፈረስ ኤፍሬም አስተገለፈ
እዬሁ

አመ ልቡናሁ ፈቀደ ውሂበ ተአምር ቡራኬሁ
ወበእርግና መጥባሕት አእመረ የቀ ከመ ገለፈ
ዕድሜሁ ።

ለ. ልሂቀ መጻሕፍት አድባር ቴዎፍሎስ ዐርገ የመ
ገዳማት ጵጵስና

ጎልዮ ለያውርድ መዓረ ሊቃውንት በትረክና
ለዘይጸንሕዎ ታሕተ ምእመናኒሁ ደቅቅ ማእም
ራኅ ንሀብ ንጽህና

ሐ. እመረ ብዙኅ ክላህ ከበሮ ነዳይ ምስለ ጸናጽል
ይረምም

እስከ የጎልፍ ምዕረ መዓቱ ዘመነ ጸም
ለእግዚአብሔር ወልድ አምላክ ጎሬ ያዕቆብ ተወ
ከፌ ጽኑዕ ሕማም ።

"Mibäzhu" has three rhyming lines and eight "Gubae Qana" tagmeme. The last tagmemes of the first and second lines may be according to this metre, as the composer wishes, just like those of Mäwaddés. Its melody is Geez. As usual when the student masters both the theoretical and practical sides of this stanza, he is promoted to the next stage called "Wazema". Here the student is kept longer than in the other two previous ones, because it has mäwaddés rhythms, which are very difficult to master, at least at this stage.

፬. ዋዜማ ዘዓለማየሁ ሞገስ

ሀ. ተሐውሪ ጎበ መኑ

ቤተ እስራኤል መርዓት ሠናይተ ላህይ ዜና

እስመ ዐደሙኪ ሠለስቱ ለፍና
ለሁሴንኑ ውርዝው እሙረ ዓለም ትሕትና
ለናስርኑ ትራኢ እንተ ግብጽ መዲና
ወለቢጹ ትቅጽቢ ደመና ።

ለ. ድንግል ማርያም
በክልኤ ክብርኪ እንበለ መጠን ተትሕተ
ሕብስተ እንዘ ትጸውሪ ሰአልኪ ሕብስተ
አኮኑ ለግብጽ ሶበ ገበርኪ ውደተ
ወእንዘ ተኅዝሊ ማየ ወሃቤ ሕይወተ
ሰብአ ግብጽ ጠይቂ ማያተ ።

ሐ. ሀለዉ ወኢሀለዉ
በውስተ ገራህት ቤቶሙ መስተገብራን አዝማድ
ጠየቀ ብሂሎ ጳውሎስ ነገድ
አኮኑ ውእቱ ሕማመ ጸባሕት ክቡድ
በዘመንነ እኩይ ዘመነ ካሕድ
ወበደኅን አያዐቢ ወልድ ።
መካከለኛ ዋይማ ፤

ሀ. ለአስተሐምምት ጠየቃሁ
መስተሐምማት ማያት ልሂቃተ ግዮን ቤቱ
ለሕሙመ አልባብ ፈርዖን ወሠራዊቱ
ቅውማተ በላዕሉ ወታሕቱ ።

ለ. ዝናም ወደመና ፤
አዝማደ ሥጋ ባቢሎን ሕሙመ ክረምት በለሰ
ቤቶ ጠየቁ በጊዜ ደቀሰ
እስመ ዜና የሐውር ነፋሰ ።

ሐ. በዘመንነ ውርዝዋትአ
አኅተ በለስ ወወይን ኅሠ
ሥተ ብዙኃን ሐራ ፤
ሰፊሐ ኅዲር ልብስ ከመ ይትመሀራ
በቅንጻዌ ኅበ ሔዋን ሐራ
አጭር ዋይማ ፡

ሀ. ለቶማስ ሕፃነ ተመትሮ ንትዋነይ ምትረተ
ትቤሎ በለስ ሰይፈ ነበልባል ክረምተ ።

ለ. ወረደ ደብረ ሊባኖስ ይትመሀር ተመትሮ
መርድአ ጊጋር በለስ ለተክለ ሃይማኖት እግሮ ።

ሐ. ሞጣሕተ ክረምት ደመና ገልበበ
 እግዚአብሔር ላእኮ ገጸ ሰማያት መክብበ ።

As seen in the above pieces, wazema is divided into three categories

(a) **Long Wazema:-** This is the ordinary Wazema. It has five rhyming lines and four different tagmemes of which five are of "Gubae Qana" and one Mändärdärya. The beginning tagmeme is of Wazema itself and the first part of the last line which has always four syllables. These are the same as of the last two lines of Sellase. The last part of the fourth line is variable. It can become like the middle part of Mändärdärya or the last of it or from 4-5 syllables.

(b) **Middle Wazema:-** It has three lines missing the second and the third lines of the main Wazema.

(c) **Aččer Wazema:-** It has the second and the third lines of the long Wazema. All the melodies of the three categories of Wazema are "araray". After this our student proceeds to Séllase.

፩. ሥላሴ ዘዓለማሁ ሞገስ

፩. ይዲነሳ ዘለዓለም
 አንስተ ዓለም ምእመናት
 ለእመ ጸልዮ አምላክ ሐዊረ ከኒሳ ፈቀዳ
 ወኢሐራ ተግሣጸ ካህን ወገደፋ ፍዳ
 ውስተ ጎረቤት ደቂቅ ባሕቱ ነገረ ማርያም እንግዳ
 እመኒ ኢሐረት ምስለ አዝማዳ
 ኢትጤየቅ ምንተ በእንተ ዕዳ
 እስመ ወልዳ አምላካ ወወልዳ ።

ለ. ገብርኤል ካህን ራማ
 በቅድመ ሚሳኤል ወሲድራቅ
 ወአብደናጎ ለይንጸሕ እምርስሐተ ንደት ንጋይ
 ለነድ ወልደ ነበልባል አጥመቆ በማይ
 አመ ውስተ መቅደስ ባቢሎን ለበዓለ ጥምቀት
 ዐባይ ፤

እስራኤል ሕዝብ ለይትሐሠይ
 ገብርኤል ኮነ ገባሪ ሠናይ
 በትእዛዙ ለልሂቅ ገንይ ።

ሐ. ወዕኢ እምነ ግብጽ
 ሕዝበ እስራኤል ኢትዮጵያ
 እምግብርናቴሁ ለፈርዖን ንጉሠ እከይ ራምሴ
 መርሐሙ በቀስተ ደመና ቴዎፍሎስ ሙሴ ፤
 ምድረ ርስት ይረሱ እንበለ ንስቴት ድምሳሌ
 በጎይለ እግዚአ ጎይለ ሥላሴ
 እምነ ምድረ ግብጽ ባዕድ በጽኑዕ ክናሴ
 ወዲእሙ ይግበሩ ቅዳሴ ።

“Sellase” has six rhyming lines and fifteen tagmemes of which five are “Gubae Qana”’s, one of its own starting tagmemes ‘two Mäsfiya’s one Mändärdärya and the two last ones almost as the last lines of Wazema. Its melody is “ézl.”

“Sellase”, “Mäwäddés” and “Sahlékä” are composed and cited, besides the church service for praising kings, honourable persons and respected guests.

As soon as the student shows good mastery of this, he is allowed to proceed to the next stage Zäyééze. By this time he has studied many thousands of details of the Geez Language vocabulary and many “qéne” rules to use in daily practices. Here, although he is not authorized to give his own composition in the church service, he is considered to be one of the seniors. He helps juniors. He begins to understand easy texts in Geez. Just now begins to appear the real dawn of comprehension.

ጁ. ዘይእዜ ዘዓለማየሁ ሞገስ

ሀ. ሐራሲ ማርቆስ ከመ ሐረሰ
 ገራህተ ወንጌል ገድለ ምስል እኑሁ የሐኒ
 እምድጎረ ክረምት ተጋድሎ
 በብዙኅ ነሚኦ አክሊል ፍሬሃ ትሔኒ
 ይቤ አኅወ ወርቅየ ገብአተኒ
 እስመ ጊዜ ቁጽላ ሥቃይ ኢመጽልወተኒ
 ሐፋረ ኑፋቄ ምወቀ ፀሐይ ሐጋይ ማኒ
 እስመ ጊዜ ቁጽላ ሥቃይ ኢመጽልወተኒ ።
 ሠናት መርዓት ዘሐመልማል

ለ. ወነደ ነበልባል መርዓዊ ንቡራተ ኦሐዱ አካል ፤
 እስመ ነድ መርዓዊ ለመርዓት ቁጽል
 ኢያውዐያ ፍጹመ ወኢያጥፍኦቶ ሐመልማል

በከዊነ ቁራር ለነድ እንተ ነበልባል
መርዓዌ ዚኣሃ እሙር ዘኅብረ መልክኡ ጽዱል
በከዊነ ቁራር ለነድ እንተ ነበልባል ።

- ሐ. እሳት ወነድ ወነበልባል
ለገብርኤል ያርብሕ እምነ ቅድሜሁ ገረፍ
በጊዜ ተአምር ጸብኦ ፈጣሪ
እሳት አኮኑ ለእሳት ፀፍ ።
ወምስለ እሳት ገብርኤል ነቢረ ኢያእመፍ
ይኖሙ ቍረ በከመ ነጸፍ
ውስተ ቤተ የናስ ባሕር በቀዲሐ ማይ ነበፍ ።
ይኖሙ ቍረ በከመ ነጸፍ ።

Zäyéeze has five rhyming lines and 13 tagmemes, the last part of the fourth line one haräg of six syllables and one of its own starting haräg. Its melody is Geez.

ሣህልከ ዘዓለማየሁ ሞስገ ፤

- ሀ. ቴዎፍሎስ ወልድ ሊቀ ካህናት
ዘዘመናተ ነበረ መሥዋዕተ ምድረ ግብጽ ኦሪት
አኅለፊ ስቁለ መስቀል በደሙ ትዕግሥት ።
- ለ. ጉባኤ ነበረ በተዋሕዶ
ድኅረ ዘመነ አበው ምክር ለኢትዮጵያ ነገዶ
ሕሙማነ ሐሳብ ሊቃውንተ
በፍቅር አምጣነ ሰሰለ ኑፋቄ በደዶ ።
- ሐ. ጉባኤ አእመረ ወኢያእመረ
በገድለ ሐዋርያ ጳውሎስ ልደተ ወልደ አብ ፍቅረ
ወምንታዌ ጠባዕይ በተዋሕዶ
ዘዘወልድ እንበለ ውላጤ ከርሠ እም ኅደረ ።

“Sahlékä” is a short zäyéeze which has only the first three lines of it, consisting of the starting “haräg” of the Zäyéeze as a line, the second and third lines including one mäṣfiya haräg, if the composer wishes it. Although Sahlékä is addressed some times to ordinary kings too, traditionally it was set aside to be composed especially to victorious emperors, and kings or at least “rases”. Its melody is Geez just as that of the Zäyéeze. Sahlékä is never, composed at the school either for teaching or for practising except in church services and eulogies like those mentioned above.

፩. መወድስ ፤ ዘዓለማየሁ ሞገስ
 ፪. ፈጣሬ ዓለማት ንዋይ እግዚአብሔር
 ለዘይትቀነይዎ ሰብእ እስራኤል በትሕትና
 ያፈቅሮሙ አልባበ እመ ሐተተ ልቡና
 አምላክ ባዕደ ዘእንበሌየ
 ኢታምልክ እስመ ይቤሎሙ በሥሥት ሲና ።
 ወአክብር ዘወለዱከ
 ሕብራተ ንዋይ ክብረ ከመ ትርኩብ በእርግና
 ለንዋይሂ ፈጣሬ ሰብእ ወሃቤ አእምሮ ወዜና
 ዘያመልክዎ ብዑላን ይነብሩ በልዕልና
 እንዘ አረጋዊ ኃጥእ እንተ ለመንግሥቱ መነና
 ይወድቅ ለክነኔ በመትሕተ ሲኦል ጽንፈ ፍና ።
 ፫. እንስሳ የሐዩ በቀቲለ ቢጹ
 ለጠይቆዝ አምሳል እመ ኅሊናት ፈቀዱ
 አመ ቈላተ ታሪክ ወመጻሕፍተ ወረዱ
 ረክቡ ከመ ኮነ
 በሞተ አሐዱ ይትነሣእ አሐዱ
 ወአይነግሥ እንዘ ሀሎ
 ንጉሠ ነገሥት ሕያዎ ለንጉሠ ነገሥት ወልዱ ።
 ለመለዕሂ ከርሠ አንበሳ ምስለ ከርሠ ሰብእ ዘመዱ
 እንስሳ አብያት ወገዳማት እንበለ ምሕረት ይትሐረዱ ።
 አመሂ ለሰብእ ጥበባቲሁ ፈድፈዱ ፤
 እንስሳ ከመ ይሕየው አሥዕርተ ገዳም ይትዐጸዱ ።
 ፬. ለእመ ተርኅወ ሰብእ መዝገበ ዐመፃ
 ለሐቲቶቱ ብርሃነ ኅሊና እመ የአቱ
 ዐመፃ ተረክበ በበዐይነቱ
 ቅንዓቱ በለፌ ወለፌ ሐሰቱ
 እንዘ በጠፈር ልቡናሁ
 ጽልመቶ ያበርህ ጉሕሉተ ነገሥት ማኅቶቱ ።
 በጥንቃቄሂ አመ ተነበ ለተፈጥሮ ሰብእ ሥርዐቱ
 ተረክበ ፍቅረ ንዋይ ከመ እምትካት መሠረቱ ፤
 ወሐሜተ ቢጽ የዋህ ጠፈረ ቤቱ
 አምጣነ ብዙነ ያስተጋብእ ባሕርየ ሰብእ በውስቴቱ ።

The most famous of all Geez stanzas is "Māwāddés." It has eight rhyming lines and 21 tagmemes of which only four are always "Gubae Qana's"; 5 may be so, if the composer wishes, otherwise the last parts of the first and fourth lines are like the last parts of the first and second lines of

“Mibäzhu.” The starting part of the first line of Mäwäddés is Gubae Qana” tagmeme. After this comes a group of six syllables. Then a complete “Gubae Qana” harag. The second line also may be completely Gubae Qana or the last part of it may be of 4-6 syllables. In the beginning of the third line before the Mändärdärya there is a maşfiya haräg which can be omitted, if the composer does not wish to. The beginning of the fourth line is called bwahe. It can be considered as a rhyming line; here again according to the wish of the composer. Its tagmeme is maşfiya. If the last tagmeme of the fourth line is not of Gubae Qana, it may be of mibäzhu. The first part of the fifth line is unique although long “maşfiya” could be put there. The sixth and the eighth lines are again unique to mäwäddés. The seventh, although it could be a complete Gubae Qana, it may be just as the second line of mäwäddés.

Its melody is Geez. Mäwäddés, as was stated above, in our discussion of Séllase, besides being part of the church service, is used to praise important personalities and express warm feelings. As a rule mäwäddés is the last stanza composed for correction. When the student masters it the teacher orders him to compose, on a fixed day for the church service, “Kébr Yéeti and Éţana Mogär the recitation of which at the public church service climaxes the graduation ceremony. This is the highest and happiest day in the school life of the student. From this day on he is not called any more a student or pupil but a disciple (Däqqä Mäzmur).

The different stanzas from Gubae Qana to Mäwäddés, excluding the short “wazemas” and “sahlékä” are called “mulubet”.

In addition to these, of course, there are others, more important stanzas than these for the church service but these are not composed at the school for practice correction. Students hear them said at the church service and study their compositions. As such although they are acknowledged Geez stanzas, they are out of the school curriculum. For that reason this study does not include their analyses but only their names. And they are:

- I. Kwéllékému
- II. Aččér Kwéllékému
- III. Hénşiha
- IV. Ézl Kébr yéeti
- V. Geez Kébr yéeti
- VI. Ézl Éţanä mogär

- VII. Geez Étana mogar
- VIII. Ézi Asara négus
- IX. Geez Asārā négus

All this Qéne work is done Mondays through Fridays. On Saturadys and Sundays grammar, sentence construction and syntax are given.

Sample sentences for practice

አእሚረኝ ምስጢረ ንሑር በበብሔርኝ ፤
 ምስጢርን ዐውቀን ወደ እየሀገራችን እንሂድ ።
 ብእሲ አእሚሮ ብእሴ ፤ ብእሲ አእሚሮሁ ለብእሲ ሐረ ኅበ
 ብሔሩ ፤ ሰው ሰውን ዐውቆት ወደ ሀገሩ ሄደ ።
 ኦ ብእሲ አእሚሮክ ለክ ብእሲ ሐረ ኅበ ብሔሩ ፤
 ሰው ሆይ! ሰው ዐውቆህ ወደ ሀገሩ ሄደ ።
 ብእሲ አእሚሮሆሙ ለዕደው ሐረ ኅበ ብሔሩ ፤
 ሰው ወንዶችን ዐውቋቸው ወደ ሀገሩ ሄደ ።
 ብእሲ አእሚሮሃ ላብእሲት ሐረ ኅበ ብሔሩ ፤
 ሰው ሴትን ዐውቋት ወደ ሀገሩ ሄደ ።
 ኦ ብእሲት አእሚሮኪ ለኪ ብእሲ ሐረ ኅበ ብሔሩ ፤
 ሴት ሆይ! ሰው አንችን ዐውቆሽ ወደ ሀገሩ ሄደ
 ብእሲ አእሚሮክን ለእንስት ሐረ ኅበ ብሔሩ ፤
 ሰው ሴቶችን ዐውቋችሁ ወደ ሀገሩ ሄደ ።
 ኦ አንስት አእሚሮክን ለክን ብእሲ ሐረ ኅበ ብሔሩ ፤
 ሴቶች ሆይ ሰው እናንተን ዐውቋችሁ ወደ ሀገሩ ሄደ ።
 ብእሲ አእሚሮኔ ሊተ ሐረ ኅበ ብሔሩ ፤
 ሰው እኔን ዐውቆኝ ወደ ሀገሩ ሄደ ።
 ብእሲ አእሚሮን ለኅ ሐረ ኅበ ብሔሩ ፤
 ሰው እኛን ዐውቆን ወደ ሀገሩ ሄደ ።
 አእሚረክ

አንተ ብእሲ አእሚረክሁ ለብእሲ መጻእክ ኅበ ቤትክ ፤
 አንተ ሰው ሰውን ዐውቀኸው ወደ ቤትህ መጣህ ።
 አንተ ብእሲ አእሚረክሆሙ ለዕደው መጻእክ ኅበ ቤትክ ፤
 አንተ ሰው ወንዶችን ዐውቀሃቸው ወደ ቤትህ መጣህ
 አንተ ብእሲ አእሚረክሃ ለብእሲት መጻእክ ኅበ ቤትክ ፤
 አንተ ሰው ሴትን ዐውቀሃት ወደ ቤትህ መጣህ ።
 አንተ ብእሲ አእሚረክሆን ለአንስት ገባእክ ኅበ ቤትክ ፤
 አንተ ሰው ሴቶችን ዐውቀሃቸው ወደ ቤትህ ተመለስህ ።
 አንተ ብእሲ አእሚረክኔ ሊተ ገባእክ ኅበ ቤትክ ፤

አንተ ሰው እኔን ዐውቀኸኝ ወደ ብትህ ተመለስህ ።
 አንተ ብእሲ አእሚረከነ ለነ ገባእከ ኅበ ብሔርከ ፤
 አንተ ሰው እኛን ዐውቀኸን ወደ ሀገርህ ተመለስህ ።
አእሚሮሙ

ዕደው አእሚሮሙሁ ለብእሲ ሐሩ ኅበ ብሔሮሙ
 ወንዶች ሰውን አውቀውት ወደ ሀገራቸው ሄዱ ።
 እ ብእሲ አእሚሮሙከ ለከ ዕደው ገብኦ ኅበ ብሔሮሙ ፤
 ሰው ሆይ ወንዶች ዐውቀውህ ወደ ሀገራቸው ተመለሱ ።
 ዕደው አእሚሮ ሆሙ ለዕደው ሐሩ ኅበ ብሔሮሙ ፤
 ወንዶች ወንዶችን ዐውቀዋቸው ወደ ሀገራቸው ሄዱ ። ወዘተ

This kind of drill continues throughout the parts of speeches and particles.

As he leaves, here, his title "student" and assumes the title "disciple", if he has already learnt some parts of déggwa before he attended Qéne school, people begin to address him as "Yeneta", a title given to learned churchmen. From now on his social status differs from that of the ordinary priests and deacons. People begin to give him a standing position and place of learned man, only second to Mārigeta. By now he ought to have been able to compose "mulubet" in one hour.

This is the high pinnacle from which one disciple can see all the dimensions leading to various branches of his further studies. After this the branches to be chosen are the following:

- a) Advanced Qéne
- b) Advanced Zema
- c) Commentary Schools of the Scriptures
- d) Astronomy

Let us pursue the story of our advanced Qéne student.

HIGHER QÉNE EDUCATION:

1. General preparation for Mastership

After the first graduation as an ordinary balāqéne or yetàqàññe, if our disciple decides to specialize in this field and be a qéne master he continues his advanced studies either under his former teacher or another.

Many disciples change masters to acquaint themselves to the different types of qéne compositions, while others

continue in the same schools. If it is in Wašera, where there are many masters of different qéne schools, an intelligent disciple may study all the qéne types without wandering from place to place in search of other masters.

At the elementary stage any student is supposed to study and compose about 70 different qéne forms but at the advanced level he is expected to learn at least 250-300 before he tries to be promoted to any higher qéne position.¹²

After this, in addition to his qéne study, he learns advanced Geez and syntax. By now he should have compiled little dictionary of his own and copied grammar and syntax books of different school masters. Meanwhile he composes daily from 2-4 "mulu bet" and submits them to his master for correction. He studies all qéne compositions he comes across and analyses them critically. He is free to reject, accept, question the validity or criticize and ask references for any new phrase found in a new stanza. If he thinks that the composition is good, he commits it to memory for future reference. He teaches beginners, a task which helps him to review his past lessons and keeps him always fresh. He hears other students submit their compositions to the master, criticizes both the students and the master, offers his own criticism for correction along side with that of his master, who is free to accept, reject or give reasons why he does so. Thus he proves his knowledge through living deeds and not by passive knowledge.¹³

2. Gélbàta

The advanced Qéne disciple continues to show his ability, for example, when anyone, either his master or one of his fellow disciples utters a line he supplies the next one before the composer or improviser says it. This action is called nàtàqa. It means "prediction" or anticipation", snatching before they are uttered by the speakers themselves. When the disciple proves himself to be good for this level the master promotes him to the level of gélbàta.

11. Nebiyye Leul (Mārigeta), in the Ministry of Interior Addis Ababa.
12. a) Habta Mariam Worqéneh, *Op. Cit.* pp. 182-208
b) *Māshafā Sāwāsēw*, Ye Ethiopia Māngest Matāmiya Bet, Addis Ababa, 1918 E.C. pp. 299-324.
13. *Ibid.* pp. 89-297

At this point our disciple feels sure that sooner or later, he will be a qéne master if he perseveres in study and practice and endures the school tribulations. Now he is addressed by juniors as "Yeneta" (my master) and by his equals as "ayya" or "Ayewwa". He stops begging for food because juniors help him for that matter.

Gélbäta means to say the reverse, to undo the first by creating the exact opposite to it. The master improvises compositions of different levels and stanzas. As soon as he finishes composing, the disciple or gälbač says the reverse and tries to excell him. At the first stage gälbač, the reverser studies all the compositions to be reversed by heart and retreats to a solitary place, where he composes the opposite. After some time, he returns to recite his reversing composition in front of his master and the student body for discussion, debate and criticism, whereby he learns advanced defending and attacking mechanisms. But when he gets expert in this art, he delivers his opposing composition, improvising on the spot as soon as the composer finishes his. Then and only then the master authorizes him to correct the juniors' compositions. This stage is called asnāggari or masnāggār = hearer of reciting students. From this time he begins to help his master in teaching at high level.¹⁵

C. Zārāfa

By now he, thoroughly knows the language both in theory and practice; he speaks it fluently and composes qéne immediately on the spot as soon as the topic is given to him. He has reached the stage of composing off-hand. Then he begins to show his capacity not only in words but in deeds too. To prove this, he passes the day near his master, listening, hearing the students recite and when his turn comes to submit his compositions, he improvises on the spot and submits his qéne to his master, who, at this level almost always looks for faults rather than words for appreciation, either to see the defending ability of his disciple or to know his power of memory in referring to the various formulae for everything he puts in his compositions. At last when the master thinks that his disciple is able to solve and answer any qéne question facing him, he invites some learned people

14. Inbaqom, *Op. Cit.* p. 57

15. *Ibid.*

secretly, without the knowledge of the disciple concerned. Then when everything gets ready, the master calls the gālbāč or asnāggari in front of the assembled guests and students, and gives him both the topic and rhyming syllable and orders him to improvise. As soon as the disciple hears this order, kisses the floor, the knees of his master and the invited guests then he stands in the middle and improvises starting with Gubae Qana and ending with Māwāddés as he is ordered. At the end of his improvisation, he is subject to explain and analyse and defend every detail of his compositions. If he succeeds, his graduation as "Zārafi" is celebrated the following evening over some drink and cooked pulses. On the graduation day students and invited guests are free to ask him any questions they like, relating to qéne and the Geez language. If he fails, his graduation has to be postponed to an unknown date. On the other hand if he succeeds he automatically assumes the title "Zārafi" and is considered as an apprentice student teacher or assistant master. From this day on he delivers his improvised compositions, sitting, but in the language classes he lectures, standing, until he graduates as qéne master.

After zārāfa, he stays with his master at least for two years, learning teaching method, the last advanced qéne types and the most advanced levels of the Geez grammar and syntax. During this last period he is both an apprentice teacher and a disciple of high standing.¹⁶

4. The Final Graduation from Qéne School

When the master has covered all the qéne syllabus required of a qéne disciple, he fixes a day for graduation and tells him. On that day if the birth place of the disciple concerned is near, friends and relatives are invited. However, many a time the disciple's birth place is remote and so no one of his relatives can participate in this last and most important graduation ceremony. It is usually attended only by his fellow students and friends of his master.

The feast is prepared according to the will and ability of the graduate. Some prayers are said and benediction given. He delivers as many compositions as the invited guests wish. Then, at last he is seated on the chair of his master. This seals the symbolic graduation ceremony.

16. Mārigeta Bāsha

Glossary

Glossary of the Geez and Amharic Terms used in this study.

- Alàqa** = 1. Dean or Head of a "däbr" church.
2. The leading student
- Araray** = One of the three melodies devised by St. Yared.
- Asnāggari** = A disciple entitled to correct Qéne compositions of the junior students.
- Ayya and Ayéwwa** = Titles addressed among equal disciples.
- Ézl** = A kind of three melodies, mode of chanting created by St. Yared.
- Geez** = 1. One of the three melodies, created and developed by St. Yared.
2. An ancient semitic Ethiopian language, which is not spoken anymore but is used as liturgical language of the church.
3. A way of reading with intonations and stresses.
- Märigeta** = A title given to a graduate from the traditional church school at least in one branch.
- Mulu bet** = The seven types or stanza.
- Qéne** = A codified type of poetry.
- Qéne Bet** = An institution, where Qéne, poetry and Geez are taught.
- Ras** = A title below the king
- Yeneta** = A title given to a learned man or teacher by his students.
- Zema** = Music
- Zema Bet** = Music school.