

THE MUSIC OF ANKOLE

The SHEEGU pipeband, and the regalia of the royal drum
"Bagyendanwa"

by

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Ankole¹

Ankole is one of the four kingdoms of Southern Uganda. Situated in the west of Uganda south of the equator, Ankole is surrounded by the kingdom of Toro in the north, by the kingdom of Buganda in the east, and by Tanzania and Rwanda in the south. To the west lie the district of Kigezi and Congo (Kinshasa). According to the Statistical Abstract of 1960, published by the Uganda unit of the East African Statistical Department, it covers 6,276 square miles and contains 531,335 inhabitants.

The population of Ankole is mainly composed of three ethnic groups: the Hima, the owners of the long-horned cattle; the Iru, whose rural economy is that of peasant cultivation; and a minority of Kiga farmers who, because of over-population, emigrated from Kigezi and have made their homes in Ankole. Each group has its own traditional music, and despite considerable variation, there are several common characteristics. Only instrumental music is to be discussed in this paper, and so I shall confine myself to the most important instrumental music of the three ethnic groups living in Ankole: the Hima, the Iru and the Kiga.

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Music of Ankole

(a) Hima.

The number of musical instruments used by the pastoral Hima is very restricted. Their music is predominantly vocal. Most of their vocal music is not even accompanied by musical instruments. On the other hand, exclusively "instrumental" Hima music is very rare. During my field work in 1966 I had only once the opportunity of recording a piece of instrumental music performed on the trough zither without any singing at all.

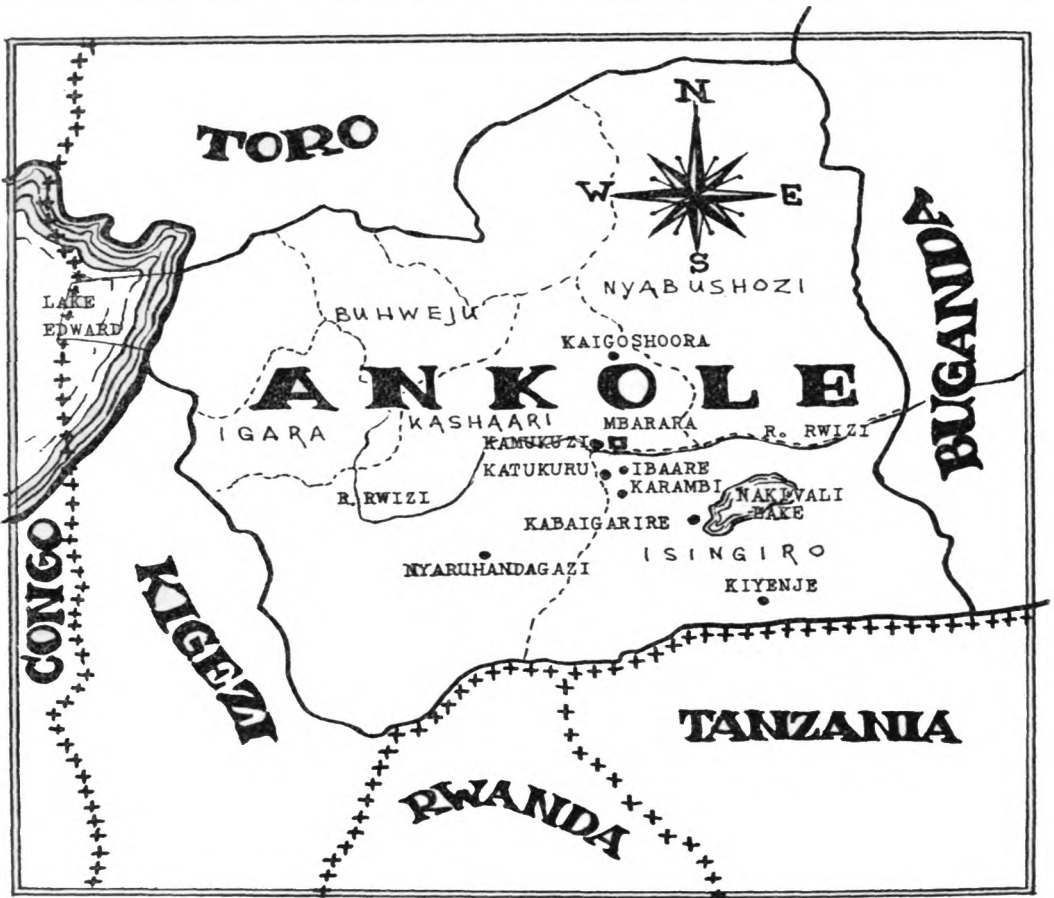
The Hima have only two musical instruments: the trough zither (*enanga*) and a bamboo flute (*omubanda*). The zither is played by women, who accompany themselves when they perform their fascinating praise songs. The flute is played by men or boys. Quite often it is played in alternation with the singing of another Hima man who performs praise songs.

(b) Iru

The Iru agriculturists have a greater variety of musical instruments than the Hima, and in particular they have far more rhythmic than melodic instruments.

The Iru use many types of rattle. Ankle rattles are very common. Rattles made of fruit shells enclosing loose percussion pellets are called *enjabajebe*, and iron rattles are known as *amajugo*. Very popular is also the tray-like hand rattle (*akakyenkye*). It is of interest to note that the *enjabajebe* has two, and the *akakyenkye* has not less than five, names in Ankole. A more unusual rhythmic instrument is the stamping tube (*entimbo*). Another hand rattle made of a small gourd (*oburengo*) is used only to accompany initiation songs and is played by the "master of ceremonies" himself (*omutendeki*).

(1) All words in Runyankore are written according to the orthography agreed upon by the Runyankore-Rukiga Conference, held at Mbarara, 16th to 20th November, 1954. (Chairman: Professor A. N. Tucker).



Map of Ankole showing principal places mentioned in the text.

A remarkable traditional rhythmic instrument used in Ankole is the water pot (*nyungu*). In olden times, the rhythmic accompaniment used to be produced on an ordinary water pot. Empty, and not filled with water as some authors have written in the past, the water pot was beaten at its mouth with a piece of banana fibre (*ekireere*). Since in the course of years the contact between the Iru and the Ganda became more frequent, the water pot is more and more being replaced by the membrane drum, the *ngoma*. At the present time, the *nyungu* is still occasionally used to produce rhythmic accompaniment together with the drum.

The Iru have but few melodic instruments. There is first the bamboo flute (*omubanda*). It is played as solo instrument by men or boys, principally to accompany the women's praise songs (*ekirembeero*) during the traditional Iru dance, the *ekitaaguriro*. Another musical instrument, imported from Buganda and adopted in Ankole, is the one-string fiddle, known as the *ndingiri*. Men or boys play it, when they accompany their own singing. It is virtually always used as a solo instrument.

(c) *Kiga*

Various musical instruments, played by the Kiga in Kigezi, are exactly the same as

those used by the Iru in Ankole, such as the drum (*ngoma*), the shaken hand rattle (*akakyenkye*) and the small bamboo flute (*omukuri*). But so far I have not come across in Ankole the Kiga larger-sized bamboo flute, known in Kigezi as the *ekinimba*. The attractive music of the Kiga trough zither (*enanga*) has also become popular in Ankole. Though it is also called *enanga*, its structure differs considerably from that of the zither of the Hima. However, the inhabitants of Ankole have not taken over the typical and energetic way of Kiga dancing. Nor has their peculiar rhythmic hand clapping been adopted. These two last details are the hallmark of the characteristic Kiga way of dancing and singing.

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Royal Music of the Ankole

Like the other three Ugandan kings, the king of Ankole, the *Omugabe*, has his royal music. Different music ensembles have been introduced, as the growth of royal music is closely connected with the kingdom's history. We need not go into further historical details here. Suffice it to say that at present there exist four such ensembles in Ankole. The oldest of them, according to traditional information, is the band of the *sheegu* pipes, particularly related to the sacred drum of the kingdom. By this same oral tradition the enclosure of the *Omugabe* is unthinkable without the drummers (*abagoma*). The introduction of the other musical bands, viz., the trumpeters (*abakondere*) and the flutists (*abarere*), is of a more recent date.

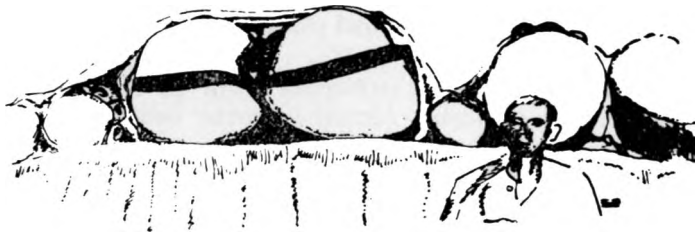
The purpose of this paper is to discuss only one group of Ankole's royal musicians, the players of the *sheegu*. The remaining royal musical instruments of the kingdom of Ankole, viz. the *makondere*, the *ndere* and the *ngoma* will be discussed in separate papers which are in preparation.

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Sacred Drum of Ankole

The sacred drum of the kingdom of Ankole is called: *Bagyendanwa*. About its origin nothing can be said with any certainty. Oral tradition is scanty and opinion is divided.

The kingdom's sacred drum is the symbol of power. This drum is thought of as the head of a family or as the master of a household. As its inseparable companion and wife it has another drum, named *Kabembura*. To this family belongs also a third small drum, called *Nyakashaija* (the small man), considered as the son of the two big drums. Behind



The royal drum *Bagyendamwa* with its consort *Kambembura* (on the right) and attendant drums.

these two principal drums and completely hidden by them is the fourth drum, *Nyabayangwe* (the one of the *Bayangwe*), thought of as the concubine of *Bagyendanwa*.

Bagyendanwa is a rather large-sized drum of about two feet in diameter at the top. *Kabembura* is slightly bigger. The royal drum and all the other drums that go with it, are kept in a special house inside the enclosure, on the hill *Kamukuzi* near *Mbarara*, the capital of Ankole, where the *Omugabe's* Palace and the Ankole Government buildings are. A fire is always kept burning in the house. It is only extinguished when the king

dies. Inside the house, opposite the entrance, mounted on two steps on which a lion skin is spread out, there is a raised platform that looks like a large table covered with bark cloth, running across the whole width of the room. In the middle of the table, immediately catching the eye of the visitor, lie the two drums, Bagyendanwa with with, on his left, his companion and wife Kabembura. Behind these important drums some more big drums are visible. One of them is called Iguru (heaven, sky). Together with Bagyendanwa, Kabembura, Nyakashaija and Nyabayangwe it is one of the principal drums which the Omugabe alone may beat.

It is by obtaining possession of, and by beating, Bagyendanwa that the kings of Ankole come to power. Only on the day of investiture does the new hereditary ruler beat Bagyendanwa, and then only once. When the king dies, Bagyendanwa is turned upside down.

The personification of Bagyendanwa is carried further. It has its own herd of cattle, its own herdsmen, its own women servants and its own milkpots, all separate from those of the Omugabe. It has also its own band of musicians: the *sheegu* players (*abasheegu*). There is a set of *sheegu* amongst the musical instruments dedicated to Bagyendanwa. To this band belongs also an ordinary drum, called Rwabasheegu (the one of the *sheegu* players) and a long conical drum, known in Ganda as *ngalabi*. In their explanation of the relationship between Bagyendanwa and the *sheegu* pipes, some of the royal musicians carried forward the personification of Bagyendanwa and his family. They did not call these *sheegu* regalia, but Bazaariranwa ba Bagyendanwa (the ones who have been born with Bagyendanwa).

Among the musical instruments which are kept in the house of Bagyendanwa, there is also a trough zither (*enanga*).

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Bagyendanwa's Sheegu Band

The *sheegu* pipes form part of the regalia of Bagyendanwa. It is not known when exactly they were added to these regalia and when the royal *sheegu* ensemble was erected nor by whom. In former times, the kings used to change the site of their enclosure rather often for reasons of security. Likewise the royal drum Bagyendanwa and his family, which were not necessarily kept near the Omugabe's residence, were moved from place to place and changed their dwelling place often. It has always been the duty of the *abasheegu* to give occasionally a performance for Bagyendanwa. Yet, they were not wont to live in the immediate neighbourhood of their Omukama. For centuries no reliable accounts are available of Bagyendanwa and its *sheegu* ensemble.

King Mutambuuka, son of Gasyonga I, reigned from about 1850 till \pm 1870 and lived at Kabaigarire (the place of the queens), situated west of the Nakivali lake on the slope of the hill Isingiro (the place where he reigns), in the County of Isingiro. From this place Kabaigarire, King Ntare V (\pm 1970-1895) moved into the County of Kashaari and settled at Kaigoshooru, about 20 miles north of Mbarara. More than once I was told by the *sheegu* players that their music ensemble had already existed long before this. Tradition says that Bagyendanwa was never to cross the river Rwizi which separates Isingiro from Kashaari. In fact, when the Omugabe was living at Kaigoshooru, the drum Bagyendanwa was kept in the village Kiyenje, a few miles east of the Gomborora of Kashumba in the County of Isingiro. The African informants mentioned that the members of the *sheegu* band lived at that time in the village of Katukuru on a piece of land owned by the Omugabe, always referred to as *mabiro y'Omugabe*.

Before the reign of King Kahaya II, who ruled from 1895 till 1944, the *sheegu* ensemble counted 30 players. They were exempted from paying tax (*omushoro*). But the Prime Minister of the kingdom of Ankole, who is still today called Enganzi, and other important members of the Ankole Government, such as the chiefs of the counties (*abaisbaza*), were not pleased with this privilege given to all royal musicians. They

considered this exemption as a great financial loss for the kingdom. The result was that Kahaya was more or less obliged by his government to reduce their number. The first step was a reduction to fifteen; afterwards it was brought down to eleven. Though the musicians themselves were not able to give any explanation about "why exactly eleven?", it was suggested that eleven was considered as an adequate number to produce the *sheegu* music properly. A bigger number was taken as superfluous and unnecessary, and would mean a waste of money for the kingdom. There are still three active members in the actual *sheegu* band who remember that the number of players was reduced from thirty to fifteen and finally diminished to eleven. They are: Jowana Kanyeeganja, Timiseyo Rwembembera and Nyakamosho.

Towards the end of the reign of Kahaya II, dissatisfaction was growing among the *sheegu* players. Their discontent reached its peak when one day they refused to serve their Omukama any longer, the main reason being the low salary. Kahaya refused to increase their wages. This resulted in a strike. Their persistent refusal to give performances for Bagyendanwa has led the Omugabe to dismiss all the *sheegu* musicians. Bagyendanwa's music ensemble was disbanded.

But this situation, Bagyendanwa being without *abasheegu*, could not last. So it happened that about the year 1930 king Kahaya sent for a certain Mr Rwakinywa and instructed him to form a new group of *sheegu* musicians. Rwakinywa is of the Singo clan. For some generations his family has supplied royal flute players. His father was an active member when Kahaya abolished Bagyendanwa's flute ensemble. We may assume that Rwakinywa was at least to a certain extent acquainted with the royal *sheegu* music, and therefore entrusted with the re-erection of this special band. Rwakinywa, who was born at Katukuru, discovered prominent players of the tradition *sheegu* pipe, particularly in three villages, viz., Katukuru and Rwakwezi not far from the Gomborora of Rugando, and Nyaruhandagazi village in the Gomborora of Bugamba, all in the County of Rwampara. They were willing to take up the post of royal *sheegu* musician and to accept all its consequences. After Rwakinywa had presented the candidates to Omugabe Kahaya II, the ensemble of royal flute players (*ekibiina ky'abasheegu*) was re-established. Rwakinywa himself was officially appointed as their leader (*omwebembezi w'abasheegu*), and the presented candidates were accepted as royal musicians (*abazaani b'Omugabe*). Each of them was assigned a piece of ground to live on (*ekibanja*) in either of the two pieces of land owned by the Omugabe (*mahiro*) called Ibaare and Karambi, both situated east of Katukuru village.

When, at the end of the 19th century, the first station was set up in Ankole by the British officer R. J. D. Macallister, Kahaya settled at Kamukuzi just outside Mbarara. Though Bagyendanwa had up to now never been north of the Rwizi river which marks the boundary between the counties Isingiro and Kashaari, this time Bagyendanwa followed king Kahaya. At present, the royal drum of Ankole is still kept at Kamukuzi, inside the royal enclosure behind the Omugabe's palace, known as Mugaba.

Some of the *sheegu* experts who were recruited by Rwakinywa in the village Nyaruhandagazi have died; others left the office owing to old age. All of them have been replaced by musicians from Katakuru and Kashekure. It is evident that the inhabitants of Katukuru and Kashekure consider it a great honour to supply all royal *sheegu* musicians. It is of interest to note that, at present, of the eleven *sheegu* experts recruited by Rwakinywa, two are still alive and actively engaged, namely Timiseyo Rwebembera and Nyakamosho. The others have died.

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The Sheegu Musicians

The duty of Bagyendanwa's flautists is a family function, i.e., all *sheegu* players must be members of the Singo clan. The members of this clan serve the Omugabe and have

all sorts of domestic duties. One of them is, for instance, to put tobacco in the Omugabe's pipe.

It is considered an honour also for the family to be bound to supply the musicians of Bagyendanwa's flute band. When there is a vacancy in the ensemble, either by death or resignation of one of the musicians, it is always one of his sons who will be appointed as successor. A person of the female sex can never be accepted. When a musician is married with no children or happens to be a bachelor, a son of his brother will be chosen to succeed him. No one outside the Singo clan can be chosen.

For acceptance the musical capacity of a new member is judged by the band's leader, but in consultation with the other active members. At present (1966) the leader is Mr Jowana Kanyeeganja.

The musicians of Bagyendanwa are Iru. It is understood that the Omugabe employed the men of the Hima exclusively as fighters (*abarwaani*).

In order to be eligible for election to membership of Bagyendanwa's music band, the person in question must at least have paid once the annual tax (*omushoro*). This means that he must have reached the age of eighteen.

Before a new member is allowed to play the *sheegu* as an official royal musician, a short and simple initiation takes place. The leader, accompanied by the other members, must first present him to the Omugabe's private secretary or the keeper of Bagyendanwa (*omurimzi wa Bagyendanwa*). It must be mentioned here that keeping Bagyendanwa is also a hereditary office. The attendant of the sacred drum always belongs to the Ruru clan, of the Bagahe, one of the four principal families in Ankole. The present guardian of Bagyendanwa is Mr Magoko. He is a Muhororo of origin. The Bahororo are the inhabitants of the former kingdom of Mpororo which was situated between the kingdom of Ankole and the frontier of Congo-Kinshasa. Mr Magoko is the 27th in generation to hold his office, as an African informant told me at Mugaba Palace.

Usually the term of office of a *sheegu* player comes to an end only when he dies. But he may retire owing to sickness or old age, making it inconvenient or impossible for him to take an active part in the *sheegu* band. However, dismissal for misconduct is not excluded. It may happen, and I was told that it has happened in the past, that for this reason a musician was forbidden once and for all to play officially in the royal *sheegu* ensemble. In such a case the leader will bring him up to the Omugabe's private secretary, who will cross his name off the list of the members of Bagyendanwa's band. A new competent player will be presented to the Secretary and his name will be written down in the membership book of the *sheegu* players (*ekitabo ky'abashbegu*).

The Sheegu

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The *sheegu* belongs to the family of the aerophones: it is a conical end-blown pipe with a small opening at the narrow end.² The material used to manufacture the *sheegu* is bamboo (*omugano*)³ and a part of a trachea of a cow (*orugono rw'ente*). Bamboo is found almost everywhere in Ankole. In front of the assembly hall of Ankole Kingdom Government, the Eishengyero, (place where one used to visit the monarch), the compound is decorated with two huge bamboo clusters.

The length of the *sheegu* varies between 6-8 inches. A piece of bamboo is cut lengthwise in the middle. The two half pieces are tied together as they were, rim by rim, with the aid of a piece of a wind-pipe of a cow which is slipped over it as a glove on a finger. It is the custom that for Bagyendanwa's *sheegu* tracheas are used from a cow which has been given by the Omugabe to the *sheegu* players after an official performance. For want of a trachea a piece of lizard skin can be used. Between the two hollow troughs is enough space left for the air to pass. Generally, a slightly conical bore of flutes procures

(2) According to the Classification of Musical Instruments of E. M. van Hornbostel and C. Sachs: 421, 111, 22.

(3) The botanical name of this type of bamboo is: *Arundinaria*.

a smoother tone than the cylindrical bore. The inside of Bagyendanwa's *sbeegu* is conical. It is difficult to say whether or not the manufacturer has aimed at improving the tone quality. The *sbeegu* is not embellished with any decoration.



The *sbeegu* are always played in consorts. The whole set is composed of three different instruments. We cannot speak in western terms of a complete family of flutes from treble to bass, because the range covered by the whole set is very limited.

Each flute of the set produces its own notes and has its own name.

- (a) *Enyaburo*. The *enyaburo* (the different one) has, as the people of Ankole say, a little voice (*akaraka kakye*). It produces the highest notes of the whole set.
- (b) *Enkuratso*. The *enkuratso* (that -the sound- which follows) produces the notes of middle pitch.
- (c) *Enyigarura*. The *enyigarura* (the one that brings it back) produces a big voice (*eiraka rihango*).

About the past of the *sbeegu* information is very meagre. It is believed to be a very old musical instrument indeed. It belonged also to the regalia of the sacred drums of other neighbouring kingdoms which have disappeared now, such as Igara and Buhweju. It is not known when, why and by whom these *sbeegu* have been added to the regalia of the respective sacred drums.

The master (*mukama*) of the *sbeegu* is not the Omugabe, the king of Ankole, but the sacred drum Bagyendanwa. That is why these flutes are always kept in Bagyendanwa's Palace. They may only be played for Bagyendanwa and its owner, the Omugabe, who officially obtained possession of it on the day of his investiture, by beating it.

These special *sbeegu*, used in Bagyendanwa's music band, are manufactured by an expert who lives at Katukuru.

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The Sheegu Music

(a) *Playing Technique*

The player (*omusheegu*) holds the instrument near the mouthpiece between the thumb and forefinger of one hand, the instrument being behind the hand. The other hand holds it at the bottom between thumb and forefinger in such a way that the forefinger can open and close the small finger-hole at the bottom end of the instrument. He blows against the inside of the straight embouchure of the pipe.

During performances, the musicians move their bodies according to the rhythmic

pattern, which must be played very strictly and without interruption. As each player blows his note in the melody, he bends slightly forward, and leans on one foot.

(b) *Melodic Range*

The structure of the *sbeegu* allows for the production of only two notes. If the hole at the bottom of the instrument is closed by the index finger, the lower note sounds. If it is open, the *sbeegu* produces the higher note.

The whole set of three instruments produces the following notes:

<i>name</i>	<i>cents</i>	<i>interval</i>	<i>v.p.s.</i>
1. <i>enyaburo</i> (open)	432		873
(closed)	222	> 210	773
2. <i>enkuratsso</i> (closed)	1164	> 258	666
3. <i>enyigarura</i> (closed)	939	> 225	585

Only one note of the *enkuratsso* and of the *enyigarura* occurs in the musical pattern. In both cases, it is the lowest note which can be played on the instrument, i.e. with the finger hole closed. As the two remaining notes, possible on the *enkuratsso* and *enyigarura*, are not used at all in Bagyendanwa's *sbeegu* music, they are apparently not allowed to be played at all. Therefore the musicians could not blow them on their instruments, to allow me to record them and to measure the intervals.

(c) *Method of Performing*

The leader always opens the musical item by a simple opening signal. Immediately there follows the main pattern, which is performed by the whole set. (The *sbeegu* is never played as solo instrument.)

In their music the players use the "hocket technique". Each note of the *sbeegu* pattern is played by either one single instrument or a group of players using similar instruments. The *enyaburo*, the *enkuratsso* and the *enyigarura* have each their own pitch, and play their respective notes at the exact time.

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The *Sbeegu* Repertoire

In olden times, the music executed by the *sbeegu* musicians of Bagyendanwa was not only instrumental but also vocal. Both the instrumentalists and vocalists performed their items alternately. Formerly, the repertoire of Bagyendanwa's *sbeegu* band counted three items, viz., "*Rwekurire*", "*Akakyere*" and "*Rwakityokori*".

Since the disbanding of the *sbeegu* ensemble by Kahaya, only one instrumental piece of the former repertoire is known at present, namely "*Rwakityokori*". Neither of the two other instrumental items nor any of the vocal pieces are known any more. It is not exactly clear what has happened. Timiseyo Rwebembera and Nyakomosho remember that after the re-establishment of the royal *sbeegu* ensemble Mr Rwakinywa taught only one instrumental item, viz., "*Rwakityokori*". Were the two other instrumental items and the vocal pieces not performed anymore because they had already fallen into oblivion before the *sbeegu* players were sent home by Kahaya? Was it because of the disbanding that the music was not handed down? Or was perhaps Mr Rwakinywa himself not sufficiently acquainted with the royal *sbeegu* music and consequently failed to instruct the members of the newly formed *sbeegu* ensemble? None of Bagyendanwa's musicians nor any expert at Mugaba Palace could answer these questions or give any explanation.

(a) "*Rwekurire*"

The first item of the former *sbeegu* repertoire mentioned to me was: "*Rwekurire*"

(the one who has grown old). No further information about the music, the song text or its history was available.

(b) "Akakyere"

The second of the previous repertoire, mentioned secondly, was: "Akakyere" (the little frog). The original inhabitants of the country, the Iru, have a type of song which is performed with a sobbing and weeping. It is called *akakyere* because it sounds very much like the sound made by little frogs. Formerly, these *akakyere*-songs used to be performed during the last evening of the marriage ceremonies. On the eve of the great day that the bride was to depart from the home of her parents, it formed part of the traditional Iru dance (*ekitaaguriro*). Some stylistic elements of the *akakyere*-song, such as melodic ornamentation and vocal style, resemble the customary women's praise songs (*ekirembeero*). Mr A. G. Katate suggested that it is not impossible that this song dates from the moment that Bagyendanwa married Kabembura.

(c) "Rwakityokori"

The remaining item is "Rwakityokori" (the one of the plantain eater). During official concerts I have heard only the instrumental version. During a recording session, however, I discovered that a certain Mr Kyaruzi from Katukuru remembered a few verses of the song which I was able to record:

"Iwe, Rwakityokori,	You, the one of the plantain eater,
Iwe, Rwakityokori,	You, the one of the plantain eater,
Iwe, n'omushaija osinzire,	You, you are a drunk man,
Abasibwa enkoni,	You deserve to be beaten with a stick.
Omukazi asinzire,	The woman is drunk.
Abarisembwa akairima.	They who will be wrapped up in the twilight.
Tyoyi, tyoyi.	Tyoyi, tyoyi.

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Analysis of "RWAKITYOKORI"

(a) *Opening pattern.*

The opening signal of the *sbeegu* music consists of one single note which sounds three or four times before the proper *sbeegu* pattern starts. The pitch of this particular note, the higher one possible on the *enyaburo*, sounds approximately a major second (210 cents) higher than the highest note of the main pattern. Each of these notes of the opening pattern has apparently the same durational value. Let us take the quaver as the basic unit of time. Each note lasts about three time units. So far I have not heard any rhythmic or melodic variation on this simple opening signal, which is always played by the leader alone without any accompaniment.

(b) *Main pattern*

The *sbeegu* main pattern is a very short and simple theme, which has a rather limited melodic range. Leaving for a moment the melodic variations out of consideration, it encompasses the interval of 483 cents.

The high note of the *sbeegu* main pattern is played by the leader alone on his *enyaburo*. It is the lower of the two notes which can be produced on this pipe. The lowest note of the main pattern is also played by only one of the players on the *enyigarura*. All the remaining players, with the exception of the drummer, produce on their *enkuratso* the same note, the lowest one possible on the instrument played with the finger-hole closed. The note played on the *ekuratso* makes an interval of 258 cents with the note produced by the *enyaburo*, and an interval of 225 cents with the note played on the *enyigarura*. Both sound alternately with the *enkuratso*. The *sbeegu* main pattern is of the undulating melody type.

(c) *Ending pattern*

For the sake of completeness we must add here that the *sheegu* music of Bagyendanwa's royal band has no particular ending pattern. My various recordings of "Rwakityokori" show clearly that the music ends at different points in the pattern.

(d) *Rhythm*

The basic rhythm of the royal *sheegu* music is composed of a pattern of five beats. The leader starts by blowing his pipe for two time units. At the same time the note of the *enyigarura* is sounded. The others play their notes on the third and fifth beats of the pattern. This pattern is played again and again until the end without any melodic or rhythmic modification of the *enkeuratso*.

(e) *Variations*

Now and then the musical pattern is presented in a modified form. The players' spontaneity may result in melodic and rhythmic variations. The musicians do not use any technical term to indicate these changes. They just call it: "to change" (*okeubindura*). The melodic variations are played on the *enyaburo*. The rhythmic variations are performed on the *enyaburo* as well as the *enyigarura*.

Sometimes it is the "melody" which deviates slightly from the original pattern. The lower note of the *enyaburo* which sounds in the standard pattern is occasionally replaced by the higher one, the same note which occurs in the opening pattern. The change of this single note is the only modification in the melody of the *sheegu* music. Though not extensive enough to be regarded as the introduction of an entirely new melody, this melodic variation sounds quite effective. (See transcription: Var. 1.)

Often, variety in the *sheegu* pattern is achieved by some "rhythmic" modifications. The *enyaburo* and the *enyigarura* produce each their own rhythmic variation.

1. *Enyaburo*. An interesting characteristic of the rhythmic variation of the *enyaburo* is, that it appears to be a retrograde version of the basic rhythmic *sheegu* pattern. See the following illustration:

beats:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
basic pattern:	— — — —	— — — —	— — — —	— — — —
altered pattern:	- - - -	- - - -	- - - -	- - - -

This diagram makes clear that the modified rhythmic pattern is a retrograde version of the main pattern.

Following the same order of the rhythmic elements as they appear in the original *sheegu* pattern, one could also say that the rhythmic variation of the *enyaburo* is the performance of the same standard pattern, but sounding just one beat later, in poly-rhythmic style. (See transcription: Var. 2.)

2. *Enyigarura*. The *enyigarura* sounds throughout the *sheegu* music on the first beat of the main pattern. Its rhythmic variation is constituted by sounding a second time, on the fourth beat of the main pattern. (See transcription: Var. 3.)

See the following illustration:

beat:	1 2 3 4 5	1 2 2 4 5	1 2 3 4 5	1 2 3 4 5
basic pattern	X x x x x	X x x x x	X x x x x	X x x x x
altered pattern:	X x x X x	X x x X x	X x x X x	X x x X x

The rhythmic variations as well as the melodic alterations occur at random and can be played in all different combinations. (See transcription: Var. 4, 5 and 6.)

(f) *Harmony*

In Bagyendanwa's music there is no question of counterpoint, the sounding of a succession of notes against a succession of notes. Here we are dealing only with the vertical aspect of the *sheegu* music, the simultaneously sounding of the *enyaburo* and the

BAGYENDANWA's SHEEGU MUSIC.

a' = a

opening pattern main pattern

$\text{♩} = 240-265$

enyahuro

enkuratso

enyigarura

ngoma

+ above a note approximately a quarter tone higher than written.

Variations:

① ② ③

④ ⑤ ⑥

enyigarura. Every time the simple and short standard pattern is played, certain notes are sounded together. The respective notes sound on the very first beat of the pattern. If, by chance, both instruments execute their rhythmic variation at the same time, then their notes sound on the fourth beat as well. They produce an interval of 483 cents. If, accidentally, the rhythmic variations of the *enyigarura* occur with the melodic modifications of the *enyaburo*, one hears an interval of 693 cents.

* * * * *

The Drum Rwabasheegu

One single drum, called Rwabasheegu, always sounds together with the *sbeegu* flutes. It has a conical shape. Pieces of skin, stretched over either end, are tightened by bands of cow hide. Only the larger surface of the drum is used for playing.⁴ Rwabasheegu is not tuned. Before a performance starts, however, it is usually put for some time either in the sun or near a fire, in order to make it sound better. "To improve the sound", it is also customary in Ankole for the manufacturer to put a pebble inside the drum and call it its "soul".

The drum of the royal *sbeegu* ensemble is beaten with only one drum-stick (*omuritsyo*). The player does not aim to produce different tones, and he invariably hits the centre area of the drum skin.

The drum rhythm which accompanies Bagyendanwa's *sbeegu* music is very simple. It is composed of regular beats. Without any exception, on my recordings the drum starts always on the third beat of the standard pattern. However, the drum's rhythmic part does not begin before the main pattern has already sounded a few times.

One African musician told me that the structure of the drum rhythm is based upon a pattern of five beats, constituted by a group of 2 and 3, and that the whole rhythmic accompaniment is composed of the regular recurrence of these two groups. The drummer of the *sbeegu* band himself denied that the drum rhythm was composed of groups of 2 and 3.

When the *sbeegu* music comes to an end, the drummer has virtually always the last word, by finishing off with a stressed final beat.

* * * * *

The Place of Bagyendanwa's Sheegu Music in Ankole

It is of prime importance to put the *sbeegu* music in its proper setting, and to compare it with the folk music of Ankole.

The Hima do not know *sbeegu* pipes at all. Neither does *sbeegu* music occur in Kigezi. Briefly, there is no apparent relationship between Bagyendanwa's *sbeegu* music and the music making of the Hima pastoralists and the Kiga agriculturists.

However, *sbeegu* music is not unknown in other parts of Ankole outside the royal enclosure of the Omugabe. That *sbeegu* music is played in some parts of Ankole, is related to the country's historical development. *Sbeegu* music used to be played in some other smaller kingdoms, as Buhweju and Igara, which in the early part of this century were gradually abolished and annexed to the more important kingdom of Ankole by the British Government.

In Buhweju, *sbeegu* music exists but is played only rarely. If so, it sounds only for the family of Mr Ndibarema who is the son of the deposed king of Buhweju. It was but during the very last week of my stay in Ankole that I was informed about *sbeegu* music in Buhweju. Unfortunately, I cannot give any further details at the moment.

The former kingdom of Igara presents a different picture. In the County of Igara

(4) According to the Classification of Musical Instruments of E. M. von Hornbostel and C. Sachs: 211, 251, 2.

sbeegu music is popular. A few details are worth mentioning here as regards the structure of the instrument, the method of performance, and the music itself.

At Kitabi, a well known village in the Gomborora of Bumba, in the County of Igara, I had the opportunity of recording *sbeegu* music of two different ensembles. The first group played instruments which were identical with those of Bagyendanwa's band. I was told that this particular group of musicians was related to the official players who used to play for Kihzoza, the sacred drum of the former kingdom of Igara. Their standard of performance was remarkably higher than that of the other ensemble which was composed of *sbeegu* players, gathered in various neighbouring villages for this special occasion. The instruments of this second group were not made of bamboo but of clay (*eibumba*). In Igara also, the nomenclature of the instruments differs from those of Bagyendanwa's ensemble. The names of the whole set used in Igara are: *enyaburo*, *encwa* and *enkombeezi*.

In contrast with Bagyendanwa's music, which is exclusively instrumental today, the *sbeegu* music in Igara is both instrumental and vocal. In the instrumental music the hocket technique is applied. The vocal part is performed by the leader of the band. He plays and sings alternately. Another point of difference is that the people of Igara accompany their *sbeegu* music with regular hand-clapping. In Igara the *sbeegu* music has become music of the whole community, and is no longer music of a special group of musicians.

GLOSSARY OF ANKOLE WORDS (used in the text.)

ABAGOMA: *ngoma* = drum. *omugoma* (plural: *abagoma*) = drummer.

ABAKONDERE: *eikondere* (plural: *amakondere*) = trumpet. The noun *omukondere* (plural: *abakondere*) = trumpeter.

ABARERE: *ndere* is the Ganda word for flute. The noun *omurere* (plural: *abarere*) = the flute player.

ABARWANI: *okurwana* = to fight. The noun *omurwani* (plural: *abarwani*) means: fighter. Formerly, the Hima were the real fighters of the kingdom of Ankole, not the Iru.

AKAKYENKYE: *orukyenyeye* = grass stalk match. The diminutive *akakyenyeye* means: a short piece of thin reed. The tray-like hand rattle is called after one of its components. Four other names are used in Ankole to indicate the same rattle.

AKAKYERE: *Ekikyere* = a frog. The prefix *ka-* indicates the diminutive. *Akakyere* = the little frog. The peculiar voice production of the singer resembles the sound of little frogs.

AKARAKA KAKYE: *eiraka* (*amaraka* in plural) = voice. The prefix *ka-* indicates the diminutive. The adjective *-kye* = small.

ABAZAANI B'OMUGABE: *okuzana* = to play. The noun *omuzani* (plural: *abazaani*) = the one who plays. *Omugabe* = the king.

Abazaani b'Omugabe = the ones who play to entertain the king.

ABAZAARIRANWA BA BAGYENDANWA: *okuzara* = to have a child. *Okuzaraanwa* = to have common parents. *Okuzaariramba* = to be born with. *Abazaariramba ba Bagyendanwa* = the ones who have been born with Bagyendanwa.

BAGYENDANWA: *Okuyenda* = to go. *Okuyendana*: associative verbs are usually made by adding of *-na* after the original verb root. *Okuyendaanwa*: some of the associative verbs have passive form of the reciprocal, although the meaning is active.

IBAARE: *eibaare* = rock. *Ibaare* = name of a piece of land owned by the Omugabe.

EISHENGYERO: *Okushenyere* = to visit the king. *Eishyengero* = the place where one used to visit the monarch. At present, the *Eishyengero* is the hall where the Ankole Kingdom Government holds its meetings. It is situated on the Kamukuzi hill.

ISINGIRO: *Okusinga* = to reign. *Isingiro* = the place where he (the king) is reigning.

GOMBORORA: Gomborora is the English word for *eigomborora* (plural: *amagomborora*) which means "sub-county."

HIMA: The Hima are probably a Hamitic people who according to oral tradition came from the north. They are the pastoralists in Ankole.

IRU: *Omwiru* (plural: *abairu*) = slave, peasant. *Iru* are the Bantu people who are the agriculturists in Ankole.

EKIBANJA: *Ekibanja* (plural: *ebibanja*) = an estate, a piece of ground to live on.

- EKIBIINA KY'ABASHEEGU:** *Ekebiina* (plural: *ebibiina*) is a Ganda word, often used in Ankole, which means: group. *Abasheegu* = the *sheegu* players. *Ekebiina ky'abasheegu* = group of *sheegu* players.
- EKIREMBEERO:** *Okurembeera* = to praise somebody in a song. Not to be confused with the praise songs of the Hima. The noun *ekirembeero* = the song itself.
- EKITAAGURIRO:** *Okutaaguira* = to dance with feet-stamping and arm-waving. The noun *ekitaaguriro* indicates the traditional Iru dance.
- KIYENJE:** *-yenje* = cattle markings, either medium white spots or small patches of a different colour. The prefix *ki-* indicates often a place.
- KABAIGARIRE:** The prefix *ka-* is often used for place names. *Omwigarire* (plural: *abaigarire*) = queen, consort. *Kabaigarire* = the place of the queens.
- KABEMBURA:** *Ka-* is a prefix which is very often used for names of women. In the Ankole language there is no verb *okubembura*. In the Ganda language *okubembura* = to remove the skin.
- KAIGOSHOORA:** *Omugoshoora* = a bush. Its botanical name is *Verbena officinalis*. The verb *okugoshoora* means: (a) "to settle disputes", (b) "to elevate", "to raise to a high rank". The prefix *ka-* indicates a place.
- KAMUKUZI:** *Ka-* again indicates a place. The noun *omukuzi* (plural: *emikuzi*) indicates a place where muddy water collects. There is also the word *enkuzi* = papyrus roots. The name *Kamukuzi* apparently refers to the valley just below the hill.
- KARAMBI:** *Karambi* = a flat area. It is derived from the verb *okurambikiriza* = to stretch (the legs).
- KASHUMBA:** *Okushumba* = to be in service. *Ka-* indicates a place.
- KATUKURU:** The noun *katukuru* = a basket.
- MAHIRO Y'OMUGABE:** The English word "mile" is Africanized as: *mail*, *mailo*, *mabiro*. *Mabiro y'Omugabe* = a piece of land being the property of the king.
- MUGABA:** The noun *mugaba* = palace gate. *Mugaba* is used to indicate the Omugabe's Palace at Kamukuzi.
- OMUGABE:** *Okugaba* = to distribute, to put in command. The noun *omugabe* indicates: the one who is given authority. *Omugabe* is the title of the monarch of Ankole. The king of Buganda is known as *Kabaka*. The hereditary rulers of Toro and Bunyoro are each called *Omukama*.
- MUHORORO:** The *Bahororo* (singular: *muhororo*) were the inhabitants of the former kingdom of Mpororo, which was situated between Ankole and the frontier of Congo/Kinshasa.
- MUKAMA:** The noun *mukama* = owner, master of.
- OMURINZI:** *Okurinda* = to look after, to guard, to keep. The noun *omurinzi* = the one who guards, who keeps. *Omurinzi wa Bagyendanwa* = the keeper of the royal drum Bagyendanwa.
- OMUSHORO:** *Okushora* = to pay tax. *Omuishoro* = the tax.
- OMWEBEMBEZI:** *Okwebembara* = to lead. *Omwebembezi* = the one who leads. *Omwebembezi w'abasheegu* = the leader of the *sheegu* players.
- ENKURATSO:** *Okukurata* = to follow. *Okukuratsa* is the causative form. *Enkuratsa* = that — the sound — which follows.
- ENYAHURO:** *Okwahura* = to separate, to be different. *Enyahuro* = the different one.
- NYAKAMOSHO:** *Bumosho* = left side. *Nyakamosho* = the one of the left hand.
- NYAKASHAIJA:** *Nya-* is the prefix of the name or title of a person of whom has been spoken before. *Omushaija* = man. *Ka-* indicates the diminutive. *Akashaija* = the little man.
- NYABAYANGWE:** For the prefix *nya-* see above. *Abayangwe* (singular: *omuyangwe*) = members of a clan of the royal family, the *abahinda*. Fourteen clans belong to the Hinda family.
- NYARUHANDAGAZI:** *Nya-* is a prefix to form names derived from nouns, as mentioned above. *Ru-* often indicates length or height. The noun *ekibandagazi* = a cow's path in the bush.
- ENYIGARURA:** *Okugarura* = to give back, to return. *Oku-i-garura* (plural: *oku-zi-garura*) = to give it (them) back. *Enyigarura* = the one that brings it (sound of the *sheegu*) back.
- RUGANDO:** *Orugando* = name of a acacia bush. *Rugando* (without the initial vowel) is the name of a Gomborora.
- ORUGONO RW'ENTE:** *Okugona* = to snore. *Orugono* = the trachea, wind pipe. *Orugono rw'ente* = the windpipe of a cow.
- RWABASHEEGU:** The prefix *ru-* or *rw-* is found often at the beginning of names of a male person. *Abasheegu* (singular: *omusheegu*) = *sheegu* players, the ones of the *sheegu*. *Rwabasheegu* = the one of the *sheegu* players.
- RWAKITYOKORI:** *Ekityokori* = a plantain eater. *Ru-* is a prefix of a male person, often used to indicate dignity. The name *Rwakityokori* = the one of the plantain eating bird.

RWEKURIRE: *Okwekurira* = to grow old. For prefix *ru-* see above. *Rwekurire* = the one who has grown old.

RWAKWEZI: *Ru-* is the prefix of a name, as mentioned above. *Okwezi* = moon, month. *Rwakwezi* = the one of the moon.

RWEBEMBERA: *Okwebembera* = to lead, to guide. The noun *omwebembezi* = the one who leads.

SAZA: Saza is the Anglicized word for *eishaza* (plural: *amashaza*) = county.

SHEEGU: The origin of the word *sheegu* is unknown. *Okusheega* = (a) to be rampant, to grow fierce. (b) to pray at sacrifice. But there cannot be any connection between *sheegu* and *okusheega*, because the vowel *u* never occurs in an ending syllable of derivative verbs.

It is interesting to note that the Kihaya-German Dictionary (by A. Meyer, w.f.) gives the expression: *okutera ensbegu* = to blow the horn.

SINGO: One of the 42 clans of the family of the Abagahe.

TYOYI: *Tyoyi* has no meaning. This word is used to imitate the peculiar sound of the bird, called *ekityokori*.

PAUL VAN THIEL, w.f.