



**ADDIS ABABA UNIVERSITY
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**FOLK MUSIC AND CULTURAL PRACTICES IN
THE PEOPLE OF SIDAMA, MALGA CLAN**

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**Sep. 2021 G.C.
Addis Ababa Ethiopia**



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A thesis submitted to the School of Graduate Studies of Addis Ababa University in partial fulfillment of the requirements for the Degree of Masters of Arts in Music.

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Declaration

I, the undersigned, hereby declare that the study entitled Folk Music and Cultural Practices in the People of Sidama, Malga Clan: is my independent study and it has never been submitted to any other institution for the award of any academic degree, diploma, or certificate. Moreover, that I followed all ethical and scientific principles of academics in data gathering, processing, as well as all sources of information utilized in the thesis have been duly acknowledged.

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APPROVAL SHEET

Addis Ababa University College of Performing and Visual Arts Yared School of Music. We examiners approved that, Birhane Tigabu's thesis entitled Folk Music and Cultural Practices in the people of Sidama, Malga Clan submitted in partial fulfillment of the requirement for the degree of Master of Arts in Music, complies with University guidelines and meets the accepted standard in terms of originality and quality.

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List of acronyms

APA	American psychology Association
IFMC	International Folk Music Council
MWFEO	Malga Woreda Finance and Economy Office
MWCTGCA	Malga Woreda culture, tourism and government communication affairs
MWGCAO	Malga Woreda Government Communication Affairs Office
SNNPR	Southern Nations nationalities Peoples Region
SNHC	Sidama Nation History and Culture

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Abstract

Music is a means for humans to reflect the course of their lives or the problems they face. Sadness, pleasure, love, hate, heroism, and good news may all be communicated through the using a variety of pitches. The Malga clan is rich in one-of-a-kind musical performances and cultural activities, particularly folk music. These intangible heritages are under jeopardy of losing historical validity and cultural value. To maintain Malga's folk music and cultural practices, it is necessary to do study, gather, analyze, and document such musical traditions. In the absence of significant written documentation and research in the field, the musical perceptions of both society and outsiders may skewed. The study's goal is to investigate folk music and cultural practices in people Sidama, specifically in the Malga clan. Thus, the ethnographic research technique was utilized to collect and formulate the required data for this investigation. The study, utilized purposive sampling approach; as a result, 35 participants were involved in the study. The technique of the field study preferred participant observation and semi-structured interviews. All gathered data analyzed qualitatively as well as all acquired data examined subjectively, and some recorded music transcribed to demonstrate the song's pattern by the researcher. All musical analysis also has made by the researcher only. The finding of this study shows that, the Malga clan have rich indigenous cultural and folk music performances. Their music has its own rhythm, melody, and performance style. The finding of this study contributes in documentation preservation of the culture and music of the clan. Moreover, it will fill the knowledge gap regarding Malga's folk music and cultural practices. However, the study further indicates that the Malga clan application of folk music in the cultural practices endangered, with the loss and extinction of their cultural and historical significance, a decline in participation particularly in folk music performance. Furthermore, the researcher made some recommendations based on the study findings.

Key words: Folk music, Cultural practices, Sidama people, Malga clan

CHAPTER ONE

1.1. BACKGROUND OF THE STUDY

Music is a way for human beings to describe the course of life. Sadness, joy, love, hate, heroism, and good news could be expressed in a combination of voices. “Music are invariably communal activities that bring people to gather in specific alignments, whether as musicians, dancers or listening audiences.” (Stokes, 1994, p.12) It is evident that music is the most basic form of cultural expression. Since the dawn of civilization, song has been one of the maximum sizeable method via way of means of which cultures have described themselves. For Stokes “music is a form of public display which the state and the other social group have an interest in controlling for obvious purpose of self-promotion” (Stokes, 1994, p.16). The popularity and longevity of musical styles varies greatly. Following the structure and use of melodies, now days there are many different styles and genre of music throughout the globe. “Folk music is a unique form of music, which is produced and spread among the folk, and reflects the production and real life of the public” (Zhang He, 2019, p.1). Similarly, Nasir and Fatimah stated that, “Folksongs are intricately music from specific rural localities has the potential to represent the lives, grievances and celebrations of people living in the respective areas. ...rang from very simple to relatively complex and are passed on from generation to other representing traditional variations of the area over the time.” (Nasir and Fatimah, 2017, p.26)

It is evident that, Ethiopia is among the countries that have multi diversified ethnic groups with distinct cultural practices. As Ezra’s (2009) underlines, in Ethiopia the holidays, rituals, life cycles of the peoples both sacred and secular life aspects of each ethnic group mostly exercised with greater involvement of music. “This music is mainly based on a pentatonic scale and modal tone system” (Ezra, 2009, p.1213). Girma also (2020, p.2) pointed out, “The music of Ethiopia is a reflection of all the historical and social episode.” It is evident, that most of the countries traditional music are inspired by folk music. Vocal music is very important and popular in Ethiopian traditional music (Ezra, 2009). Zenebe states that, “The vocal or textual form of the music is fully dependent on words.” (Zenebe, 1987, p.20)

The Sidama people are among the nation founders in the southern parts of Ethiopia. “The language of the Sidama is Sidama afoo classified as a member of the eastern Cushitic family of language.” (SNNPR, 2017 p.59) These people have cultural heritages, tells, legends, stories, indigenous knowledge, calendar, medicine, costume, foods, etc. (SNHC, 2003 and SNNPR, 2017) indigenous musical practices are among them. It is visible that most life activities in the

Sidama people attached to music. They have folk songs for marriage (Adawana, Huuccato, Diiro, Aduulsha, etc.). (SNHC 2003, p.161-172) They will lament at funeral melodically (SNHC 2003, p.276-282). The qexalla music will perform to celebrate New Year, to heroic achievements and political issues (SNNPR, 2017, p.64). It is visible the lyrics in the Sidama music indicates the type of song as well as determine the performance situation.

The focus of this study is on the Malga tribe, which is descended from the Bushshe clan, and is now widely settled in the Malaga district. The Malga tribe has the sub-tribes Bara (Baira) and Gafragne. (SNHC, 2003, p.32)

The Malga tribe, like any other Sidama people, adheres to the traditional way of life with music. They are a people who are notable for classifying and using, the music by gender, age, and status. Although they have indigenous music, it seems that the community's traditional music research and documentation has neglected. As a result, it is difficult to obtain indigenous music documents at this time.

Therefore, this study investigates the application of folk music in the cultural practices of Sidama people, Malga clan.

Why Malga Clan?

I have taught two separate courses in music at Hawassa College of Teacher Education since I began teaching there. In other words, I got several opportunities to teach Ethiopian folk music and Ethiopian traditional music instrument study. It was acceptable for the students to acquire and rehearse traditional music from their native area when I conducted these sessions. When doing cooperative learning, the music they bring with them is distinct, and they usually perform the music with the traditional application. Students from the Malga district also engage in music; many freely join, while others believe that music is a sin and that they should not be played. In addition, I was able to listen to some of the melodies sung by Malga students, which have lyrics in both Sidama and Oromo language. Therefore, Malga clan chosen for three major reasons

1. Malga clan is notable for their qexalla dance, mourning ceremonies, and numerous cultural practices.
2. The eastern half of Malga Woreda borders the Oromia region, and these Woreda is close to Hawassa, the regional capital.
3. Also, to check if there really is a religious influence in Malaga,

1.2. STATEMENT OF THE PROBLEM

According to my personal experience, I witness that the Malga clan are rich in unique musical performances and cultural practices especially folk music. They sing different indigenous songs at cultural weddings of the society. Mourning in melodically for the funeral procession. They also accompany different works with traditional music to stimulate individuals' commitment. In the Malga clan, maternity also has its own singing. The rituals and holidays are favored with various musical performances. However, these intangible heritages are threaten by different factors. Such as a significant loss of historical authenticity and cultural significance, decline in the number of practitioners, which accompanied by a lack of interest in folk music, the influence of religion, which seems discouraging musical performance as a sin, the disappearance of local traditional music and cultural practices. Another issue is that native musical instruments (such as the Suusule, Dibbe, Gingilaate, Kerowo, etc.) phased out of use by society in favor of western music instruments.

I assume that, in highly technology oriented world, trying to preserve /keep/ cultural practices and oral traditions (i.e. folk tell, legend, music, historical achievements, etc.) without converting into recording and written documents will be challenging. Because of the oral tradition has a probability to be affect by different factors, folk music also unless accept and privileged by society it will disappear after a while. Although there are few written articles, journals, and books based on the culture and history of the Sidama people, I assume that, most of them have almost no access to the folk music sector, especially the Malaga tribe folk music.

As far as my knowledge, concerns in Malga society, investigating and documenting folk music and cultural practices is the most underserved or ignored topic. Absence of sufficient written document and researches in the area, may lead the musical perception of both the society and outsider to the wrong direction. For this and other related reasons, to preserve and maintain folk music and cultural practices of Malga clan, requires investigating, collecting, analyzing, and documenting, those musical and cultural practices.

Therefore, this study intended was to focuses on investigating folk music and cultural practices in the people of Sidama Malga clan.

1.3. SIGNIFICANCE OF THE STUDY

The need to study folk music and cultural practices in the people Sidama, Malga clan' is mainly driven with the urge to documenting and preserving the indigenous music and culture of the

people. Studying folk music and cultural practices of Sidama people particularly Malga clan; will have plenty of benefits for the Malga district as well as for different concerned bodies. For Malga district, it will give multiple opportunities to document and preserve their indigenous music and culture. It will help to promote this culture for the rest of the world. Besides, it will encourage the youngest generation of the society to understand their culture and music easily. In addition, it will initiate the culture, tourism and sport bureau of the Malga district to build up the culture and music center to promote the indigenous music of the society. As long as it is the first study on the issue of Malga district, the outcome of this research hoped to contribute to documentation, and preservation. Moreover, it fills the knowledge gap concerning folk music and cultural practices of the Malga clan. Finally, it could be a worthy reference for those who are interested to study further about similar issue.

1.4. OBJECTIVES OF THE STUDY

General objectives

The general objective of this study is to investigate folk music and cultural practices in the people of Sidama, Malga clan.

Beside the general objective, this study specifically aspire to

1. Identify the application of folk music and cultural practices in the Malga clan.
2. Identify the significance of folk music in the cultural practices of the Malga clan.
3. Investigate factors that affect the existence of folk music in the Malga clan.
4. Examine the preservation and documentation of Malga's folk music and cultural practices for further study.
5. Fill the knowledge gap regarding Malga's folk music and cultural practices

1.5. RESEARCH QUESTIONS

Based on the general and specific objectives: this study seek to answer the following questions regarding Folk Music and cultural practices of the Malga people.

1. What are the common folk music and cultural practices performed in the Malga clan?
2. When and how the performance of folk music has taken place in the Malga clan.
3. What are the major features of folk music in the Malga clan?
4. What are the factors that affect folk music and cultural practices in the Malga clan?

1.6. SCOPE OF THE STUDY

Due to time constraints, the focus of this study is limited to the Malga clan's folk music and cultural practices. Because the research conducted mainly in Malga district, does not address other Sidama districts or neighboring regional states. This study is limited to collect, analyze, and document a wide spectrum of folk music and the cultural practices which employed folk music in the people of Sidama, Malga clan.

1.7. ORGANIZATION OF THE STUDY

The research divided into six chapters. The first chapter discusses background of the study, statement the problem, significance of the study, objectives of the study, research questions, and scope of the investigation. The second chapter is devoted to a literature review. The third chapter focused on research design and methodology. Sampling, tools, analysis procedure, and ethical considerations are all covered. The fourth chapter discusses the finding focuses on cultural practices in the Malga clan. The study's main finding focusing on music provided in chapter five. Chapter six presents the research's conclusion and recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1. DEFINITION AND CONCEPTS OF FOLK MUSIC

Although folk music believed as existed from the very beginning of human vocal representation, the genre first named as Folk Music in 1907 by Cecil Sharp, and later in 1954, when the International Folk Music Council (IFMC) at a meeting in São Paulo adopted it. (Chris Chouiniere 2019, ¶1) posits, “folk music takes its name from the German Volk, which essentially means the ‘people’. In addition, on his further discussion he added, folk music came to used derisively to refer the music of the uncultured class of people. “a concept shaped during the eighteenth and nineteenth centuries, defined in the English speaking countries by Cecil Sharp in 1907, and crystallized (or petrified) by the ‘Sao Paulo definition of 1954” (Berman, 2001, p.1). Scholar’s defined folk music in several ways such as music “transmitted orally, music with unknown composers, or music performed by custom over a long period of time.” (Stone, 1914, Frank Kidson and Mary Neal, 1915, Fleming, 2004, Girma, 2020, Oghiator, 2014,).

International Folk Music Counsel (IFMC) in 1954 defines folk music is the product of a musical tradition that has evolved through the process of oral transmission. (Berman ibid and Isabelle, 1974, p.29) It is evident that, folk music, which sung by the societies, is mainly a product of individual minds but they are anonymous. Some primitive peasants probably created some of the best folk songs, according to Stone, in times of sadness or love. Such crudities as remained in the songs gradually erased as they went from mouth to mouth, and eventually melodies remained as polished epigrammatic as folk proverbs with comparable roots, and as faultless in form as one professional musician could have made them. (Stone, 1914) According to IFMC the term Folk Music does not include composed popular and art music that has been taken over ready-made by a community and remains unchanged, for it is the re-fashioning and recreation of the music by the community which gives it its folk character. (Berman, 2001) “Folk music is rooted in an intense communal tradition that is strongly associated with the authentic, timeless expression of a particular group's traditions, realities, pleasures and pain.” (Tafoya, 2019, p.6-7) In comparison to modern music, (Brault 2012, p.6) puts the following statements

Folk music is a realistic recount of everyday life experiences with the use of simple melodies, while modern music can express other ideas through planned musical

arrangements. Folk music is spontaneous and not musically notated beforehand, in opposition to modern music that usually notated before being performance.

Ordinary citizens sing same time it is known that folk music during work or social activities. (Burg, Garbers, Volk, Wiering, Grijip and Veltkamp, 2010, p.2) albeit such music is fascinating it actually misses the mark concerning shaping a public society tune and it isn't shocking that little use has been made of it. (Stone 1914)

Folk music also referred as traditional music portrayed by its improvement over occasions as a type of social correspondence in generally detached regions. (Fleming, 2004) As IFMC 1954 suggests, the word folk music can refer to music that emerged from simple beginnings by a community uninfluenced by popular or art music. (Berman, 2001) Moreover “handed down traditionally by many generation of singers.” (Frank Kidson and Mary Neal, 1915, p.21) Fleming points, “This type of music also serves as a symbol of national or ethnic identity for many people”. (Fleming 2004, p.227)

2.1.1. Folk Music Transmission:

Based on the International Folk Music Council 1954 definition, Folk music is the result of an oral musical heritage. The IFMC also states continuity, variation and selection as determinant factors for the existence of folk music. (Isabelle 1974, Allan 2016, and Tafoya 2019) includes the International Folk Music council definition as follows

Folk music is the product of a musical tradition that has evolved through the process of oral transmission. The factors that shape the tradition are: (i) continuity, which links the present with the past; (ii) variation, which springs from the creative impulse of the individual or the group; and (iii) Selection by the community, which determines the form or forms in which the music survives.

The way used to transmit the folk music mostly exposes to modification or slight changes in terms of the lyrics as well as of the melody/ tune itself. In Brault (2012) discussion, she pointed out the impact of oral transmission in to folk song as follows.

How folksongs transmitted directly influences the songs themselves: Because folk songs orally transmitted, they are easy to modify and to adapt to one’s personal taste and/or to a particular situation. Moreover, when the songs sung, some words or part of the tune can be misheard or forgotten. Therefore, folksongs are not fixed in time; they evolve and change through the transmission.

Moreover, “in the course of this oral transmission, changes occur to the melodies, resulting in groups (‘tune families’) of more or less related melodies.” (Burg, Garbers, Volk, Wiering, Grijp and Veltkamp, 2010, p.18)

2.1.2. CHARACTERISTICS OF FOLK MUSIC

It is evident, that folk music has its distinct characteristics that differ from other types of music genre. Scholarly discussion shows that, folk music mostly deals with national culture, norms, societal values, etc. Folk music and other compositions, on the other hand, are the result of individual invention, whether by villagers or professional or church musicians whose work is absorbed into folk culture. (Stone, 9014) Besides the oral transmission, process (Kidson and Neal, 1915, p.20) coined the type of scale used to create folk music remains modal scale.

It will be quite evident to the average hearer that much folk music built upon scales different from those that form the foundation of the ordinary modern tune. These facts accounted by the circumstances that a large percentage of folk-melodies are “modal”, i.e. constructed upon the so-called “ecclesiastical modes” which whether or not, had Greek nomenclature, and were employed in the early church services.

Similarly in Isabelle (1974, p.33) discussion in “the heart of the folk song” she stated that

The scale or mode on which the folk song is structured gives it one of its distinguishing characteristics. It may be built on the five-tone pentatonic scale, the major or minor scale, or any one of the modes - Dorian, Phrygian, Lydian, Aeolian, Mixolydian, or Ionian.

Ezra abate (2009) on his article “Ethiopian Kiñit (scales)” point out that, Ethiopian music is primarily composed using a pentatonic scale and a modal tone system. (Ezra, 2009) In addition to the scale and modes. Isabelle sates rhythm, metre, and speed as significant structural concerns of folk song. Her thoroughly discussion shows that rhythm, tempo, dynamics and metre are essential components in the structure folk song. “In the heart of the folk song” (Isabell, 1974 p. 34) she wrote the following paragraph

The rhythm may be regular or irregular. Within this overall flow and movement is the length of the notes or tones which may be long, short, even or uneven. There is usually some regularity of a recurring accent pattern in the metre of the folk song. Much of it is in simple metric patterns such as 4/4, 3/4, or 6/8. There are songs in which there is alternation of rhythms or an occasional extended measure. The use of fermata is a

common deviation from the metric pattern. A consideration of tempo and whether the song moves quickly or slowly is vital to the interpretation of the song.

Furthermore, she added that the interval systems, rhythmic patterns, melodic contour, harmonic methods, metric patterns of the verse, the structure of the poetry, the intricate interplay between poetic and musical patterns, and accompanying instruments and instrumental techniques comprise the structure of the folk song.

Because of its existence in oral tradition, the shape of a folk song as heard at any one moment is likely to have heavily influenced by the entire society. According to Kranenburg, Volk, Veltkamp, being part of oral culture is one of the most important characteristics of folk music. Moreover, modes of acquiring the melodies and lyrics of folk music depends on imitating and involvement instead of learning from written sources. (Burg, Garbers, Volk, Wiering, Grijip and Veltkamp, 2010) The repetition of the melody is common in folk music. Isabelle (1974) pointed out the melody is played many times with new words each time. The number of verses and the duration of the song determined by this repetition.

Even though, there is no a set of rules or principles for folk music some scholars sets the general characteristics into their article or books. Isabelle (1974) posits the general characteristics of folk song, as follow: the melody played many times with new words each time. The number of verses and the duration of the song determined by this repetition. Because poems divided into units of two, three, four, five, or six lines, European folk poetry lends itself well to this melodic approach. Each unit referred to as a strophe or stanza and has a unique form that repeated. In terms of phrases and cadences, the text corresponds to the music. There is also a link between the stress and emphasis of the word structure and the music, as well as the duration of the tone and the syllable (Isabelle, 1974). Below, the generalization of folk music by Mr. Forcucci in his book a folk song history of America included (Forcucci, 1984 p.18 (as cited by Brault 2012,)

1. Folk songs represent the musical expressions of the common people
2. These songs are not composed in that they are not the works of skilled, tutored musicians. It is more accurate to say that they have been created rather than composed.
3. There songs are ordinarily the product of an unknown person or group of persons.
4. The words or lyrics of folk songs are usually colloquial in nature to reflect the speech pattern and expressions of a particular people or region.
5. These songs are highly “singable”, primarily because they were first presented with the singing voice rather than having been written down in musical notation beforehand.

6. Folk songs are simply structured, both musically and verbally. It is their naiveté that gives them their charm.
7. These songs can be effectively performed without instrumental accompaniment. When they are accompanied, a less formal instrument (such as the guitar, banjo, accordion, dulcimer, or Autoharp) is considered appropriate.
8. Folk songs are indigenous to a particular region or people because they reflect the musical/verbal preferences of that people in their materials.

Based on scholars finding which dealt Ethiopian music context the folk music by itself always signifies the origin of the music. Commemorating historical and personal events on certain days of the year with particular songs are common in Ethiopia. New-year, birth hood, wedding, and funeral may also note with songs, dances, and special costumes (Powne, 1968, Zenebe, 1987, Ashenafi, 1971). "Specific social contexts for the making of music, these include songs for wedding, work, etc." (Ezra, 2009). Girma, (2020) also stated that the music of Ethiopia is a reflection of all the historical and social episodes. A ritual activity sometimes contains folk music. According to Ezra, (2009) discussion

There is a clear distinction between religious (sacred) and secular music; i.e. a music is sung or composed for a secular purpose will not be used for sacred or religious rituals, but it is so common to listen and attend both musical performances similar time.

Zenebe in agreement with Ezra categorize sacred songs such as ‘Woreb’, ‘Qidassie’, ecclesiastical manifestations, ‘Yezar chuhet’ in the religious category. (Zenebe, 1987) When we come to the characteristic of Ethiopian music, Ezra’s (2009, p.1213) finding is worth to be mentioned. According to his finding the components that characterizes Ethiopian music are:

1. A tone system with specified interval structure e.g. Kifñits (Tizita, Anchihoeye, etc.)
2. The melodic structure, which is based on melismatic or ornaments.
3. Rhythmic structure which produces a rich variety of rhythmic patterns, used to accompany vocal and instrumental music.
4. Vocal music.
5. Specific social contexts for the making of music, these includes songs for wedding, work, etc.
6. There is a clear distinction between religious (sacred) and secular music;

2.1.3. CLASSIFICATION OF FOLK SONGS

It is very common to classify culture, tradition, and customs in to different categories. Maybe there is no agreement on how folk music ought to be classified among societies. yet underneath are a few instances of various kinds of folk music including: child song, work songs, love songs, war songs, marriage song, lullaby songs, play songs, and mourn songs, etc. “the way folk songs are created or categorized varies, but the way they are transmitted is almost always the same.” (Brault, 2012, p.5) It is visible that the researcher who deal with folk music most of the time classifies the music based on the interest how to deal with such music. Whitney (1955) on her thesis “the song of soul” discusses about black slave music in detail and classifies the folk song of the slaves in to different categories. According to her discussion, she classified the song based on the content in the text as well as the place or moment that music performed. For example in chapter one with some explanation she includes Work song, Corn song, rice song, Hammering songs etc. More over rowing song, boat song and song leader are worthy to mention. (Whitney, 1955) In this regard, all music classification mentioned on chapter one can categorized under work song but she puts in to different categories. Based on her classification more than twenty folk music heading or categories has been included in the song of Soul.

Some scholars also classify folk music according to its contexts. On her thesis, entitled ‘history of Folk Music’ Stone puts classification of folk music and dances in to seven categories. Those are war dance, religious dances, mystery dances, historical songs, songs of mourning, love songs, and convivial or social songs. (Stone, 1914, p.16) she also provides some examples for war dance and mystery dance. Respectively, Allan, on her book “Folk song in Cumbria: a distinctive regional repertoire?” organized the Cumbria folk repertoire according the following categories: Amatory & Sentimental, border ballads, children's songs, drinking songs, farming songs, hunting songs, historical songs, industrial songs, maritime songs, nonsense songs, songs celebrating place, religious and moral, and unclassified (Allan 2017, p.112).

Similarly, in “the Faber book of French folk songs” the folk repertoire categorized as Marching song, Love song, song of Marriage, Lullabies, Children’s song, Action songs, Work songs, Sailors songs, Song of season and occasion, Christmas song, Drinking song, song of history and Funny song (Poston & Arma, 1972, as cited by Brault, 2012, P.4-5)

Oghiator (2014) also classified folk music into Historical songs, Lullaby songs, Reflective songs, Ritual songs, Dirges songs, Moral songs, Relaxation songs, Recreational songs, Rite of passage songs, and Funeral Songs. Additionally he provides a brief explanation about each

categories. The notable Canadian music scholar Isabelle also recognized that folk music can be categorized under several headings, and she commuted the major or most common classification into ballad, lyric and dialogue song. (Isabelle, 1974)

Based on Isabelle's discussions in "the heart of the folk song," folk songs classified as ballad are narrative or story-telling songs in which action predominates. According to (Isabelle 1974, p.31) discussions, the folk song under ballad contains the following characteristics.

The traditional ballad is one that has come down from the past, has lost its individual authorship, and shows evidence of variation in content by the existence of more than one version, is compact and concise in narrative, and usually has repetition and refrain... It might be about some aspect of love, work, religion, recreation, or any one of the various types of topics. It may be, and often is, of rather substantial length. Ballads are organized around an event which can be discussed in terms of action. The action can be related by a third person, from a dispassionate observer's vantage. It tells a story chronologically, and in terms of beginning, climax and ending.

Isabelle furtherly added that the lyric category might be considered include a song that emphasizes the emotions of an individual rather than the actions of a group of people. "It might be any one of the types of songs such as work songs, love songs, or recreational songs." (Isabelle, *ibid.*) She also recommends that a dialogue be used as a third category to identify a folk song that stresses character conflict.

The dialogue, usually between two people, shifts the first person point of view to correspond to the change in speaker. As with the other classifications, this may encompass any of the various types of folk songs. (Isabelle, 1974, p.31)

It is common that a group of people mostly accompany their day-to-day life aspect with greater involvement of music. Not only the joyful life aspect, the mourning and sad moment also could have the respective songs. Whether with secular or sacred content the life cycle are notable to have a ritual

CHILD BIRTH SONG: Even though it seems uncommon singing childbirth song in except the ululation. Often could be heard some tribal accompany the newborn baby with singing and ululation. According to Tewari (1988) discussion

Childbirth songs are sung in anticipation of a child's birth, during the birth, and for six to twelve days after a boy's birth. The songs are rituals in themselves, acts of

reverence toward the deities, praying for and rejoicing in the arrival of a male family member who will continue the patrilineal line, provide for parents and other relatives in their old age, and perform sraddh.

LULLABY SONGS: Lullaby is a type of song that most of the time mother or caregiver used to sing in order to help the baby to stay fresh, happy, stop crying as well as make sleep easily (Karoki, 2014). “Lullaby songs are for luring a baby to sleep with gentle soft sound, Mothers use these songs for their children when the Mother wants them to help a baby to sleep.” (Oghiator, 2014, p.2) Similarly “Lullabies certainly have that mystic calming effect on children and even adults: It allows a person to go back to that secure, warm and affectionate place - that is, arms of their own mother.” (Brault, 2012, p.12)

CHILDREN SONG: Child song is one of the category in folk music classification. According to Whitney discussions children “songs were created for everyday situations and were taught to the children. Many of the songs were made up by the children themselves.” (Whitney, 109, p.105) Whitney believes that children songs are an “introduction to the tradition of their musical culture.” Karoki (2014) states that throughout the day, young girls and boys performed children's songs. These were songs for entertainment purposes. They also included action songs that assisted the children in counting and learning their family trees.

WORK SONG:

A work song is a common musical practices someone can listen and easily understand in the folk music culture. Any song dedicated to accompany the work with rhythm as well as taught about the working activity known as a work song. “Work songs refer to musical expressions that are performed in groups during the act of manual labor.” (Waldburger, 2018, p.4)

“A ‘work song’ is pretty much what it says on the tin a particular form of folk music that is integrated with some sort of manual labor. Usually stemming from basic human needs or reactions to help pass the time, reduce boredom, improve efficiency or create a bond with fellow workers. They have become important artefacts for historians in helping understand the lives of people in the past, who lived different experiences from newspapers accounts or academics.”

Wedekind (2013, p.9) suggests that the relationship between work and musical rhythm must be considered from both music and work perspectives.

“Work with its body movements, when repeated, tends to co-ordinate the movements and to generate rhythmic patterns which again tend to generate "music" in the fuller sense. Music, on the other hand, tends to trigger body movements and measurable changes in the body metabolism. The body movements may be sublimely suppressed where they are not acceptable as in the concert halls of western cultures but the impulse remains.”

In Whitney (1995), discussion Work songs primarily employed a distinct technique or musical structure known as call-response. Waldburger (2018) agreed with the form in folk music by stating “A task-specific structural feature present in many work songs is call and response form.”

The call response allowed individuals to make up new verses to songs which were to be answered by the group. Responses were normally positive in nature and emotionally charged, and travelers found the music of slaves to be exotic, captivating and expressive.” (Whitney, 1995, p.16)

HISTORICAL SONGS: Historical songs are songs that inspired by the past and values of the society. As Oghiator stated they typically taken from the society in question's oral heritage. Historical songs contain thorough narrations of events with brief allusions to key episodes and accounts of descent from ancestors. (Oghiator, 2014)

RITE OF PASSAGE SONGS: A Rite of Passage also used to commemorate life phase changes. These ceremonies mark the passage from one stage of life to the next. “Rite de passage songs are those that are used during ceremonies such as naming, marriage, manhood and womanhood initiations, and are closely related to the life cycles of individuals in a society.” (Oghiator, 2014, p.2)

Funeral and Burial songs: All songs for burials are included in this category. According to Oghiator mourn song refers to dirges. “Dirges are songs of lamentation for the dead. They are purely sorrowful as against other funeral songs that could be praise songs. They are songs especially intended to accompany a funeral or provide a memorial for the deceased.” They could be a song of mourning, a song for the deceased, a song of praise for the ideas that unfolded the good things the deceased did while he was alive. (Oghiator, 2014,)

The classification by scholars who deal with Ethiopian folk music also varies. For example Ashenafi (1971), classified songs of Amhara as Zefen, Ingurguro, Shilela, Lekso, Ybealat

zefenoch (holiday songs), Yeserg zefenoch (wedding songs), Misgana, Zemenawi zema, Political songs. Powne (1963,) also classified secular songs of Ethiopia into five major categories: Songs of Azmari and Lalibeloch, Zefen, Fukera, Musho, and Lekso. Similarly, Zenebe Bekele (1987), classified Ethiopian music under four major categories: social category, economic category, political category, and religious category.

2.2. CULTURAL PRACTICES

2.2.1. WHAT IS CULTURE?

Culture is the accumulation of information, experience, ideas, values, attitudes, meanings, hierarchies, religion, perceptions of time, roles, spatial relations, universe concepts, and material items and possessions gained by a group of people through generations with individual and group effort. Ozdek (2015) underlines “culture is a set of all concrete-abstract products which human beings create along with nature or against nature.” furtherly Ozdek point out “Mankind has learned many behaviors such as surviving, eating, sheltering, continuing generations, having fun, feeling sorry and so on through cultural transmissions which they have acquired over time” (Ozdek, 2015, p. 86). Culture takes on many shapes as it travels across space and time, producing distinct identities. This variety reflected in the multiplicity and uniqueness that define human groupings and cultures across the world. (Civallero, 2017) He furtherly added that,

Every culture represents an irreplaceable set of values and features. Besides, each member of a group carries his/her community heritage in his/her hands, shaping it in a unique way through their beliefs, capacities and actions. In a sense, it could be said that there are as many cultures as there are inhabitants in the world, for each person adds a particular variant to his/her own cultural heritage.

Similarly, Maury (2014) defines culture is a historical production that undergoes changes and transformations: through interactions that social actors develop social laws, customs, and relationships that give significance to culture as a collective activity. (Maury, 2014) Culture could found in forms of tangible and intangible heritages.

2.2.2. CULTURAL HERITAGES:

According to ICOMOS 14th General Assembly and Scientific Symposium discussion, cultural heritage is a synchronized connection including society, norms and values. UNESCO define

the cultural heritages, in its broadest definition, is both a product and a process that provides communities with a richness of resources inherited from the past, generated in the present, and bequeathed for the benefit of future generations. UNESCO posits on its web site CDIS Methodology Manual V.7 cultural heritage refers to

- a) monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features which are of outstanding value from the point of view of history, art or science;
- b) Groups of buildings: groups of separate or connected buildings, which because of their architecture, their homogeneity or their place in the landscape, are of outstanding value from the point of view of history, art or science;
- c) Sites: works of man or the combined works of nature and man, and areas including archaeological sites, which are of outstanding value from the historical, aesthetic, ethnological or anthropological point of view

2.2.2.1. INTANGIBLE HERITAGES:

UNESCO on CDIS Methodology Manual V.7 (unesco.org) definition shows that, intangible heritages refers to those practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. These are manifested in the following domains: a. oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; b. performing arts; c. social practices, rituals and festive events; d. knowledge and practices concerning nature and the universe; e. traditional craftsmanship.

Intangible heritages known for the absence of material. As Edgardo (2007) in ‘Traditional games, music and oral tradition Intangible tools in multicultural library’ discussion, he indicates that the intangible heritages are non- material cultures that depends to oral transmission, and cultural expression.

“The unstable” means (i.e. those strongly based on human memory, a weak and variable support) are often used for collective transmission of intangible heritage, providing it with a fluctuating, dynamic nature, which is enlivened by an immense capacity for transformation and adaptation. (www.academica.org)

Music is a type of an intangible heritages categorized under performing and visual arts. According to UNESCO definitions, music is probably the most universal of the performing arts, and it may be found in any civilization, most frequently as an essential component of other performing arts and intangible cultural heritage areas such as rituals, celebratory events, or oral traditions. It can found in a wide range of situations, whether holy or profane, ancient or popular, intimately related to labor or entertainment. Music may also have a political or economic dimension: it may retell a community's history, sing a strong person's praises, and play an important part in commercial transactions. Music is played at a wide range of events, including weddings, funerals, rites and initiations, and celebrations of many types. (UNESCO) / <https://ich.unesco.org/en/performing-arts-00054>

2.2.3. CULTURAL PRACTICES:

Cultural practices are shared impression of how individuals regularly act in a culture. Cultural practices are social interaction and behavioral patterns. Practices involve the use of products. They represent understanding of "what to do when and where" and how to behave within a certain culture. It is evident that every society or groups of people in the world have cultural practice, which uses to present the value and identity of its local community. Moreover, "cultural practices reflect the values and beliefs held by members of a community for periods often spanning generations. Every social grouping in the world has specific traditional cultural practices and beliefs." (Maluleke, 2012, p.1)

LIFE CYCLE: Birth, Marriage, Rite of passage and death are significant aspects of human life. "Life- Cycle ceremonies are found in all societies, although their relative importance varies. The biological life cycle include numerous kinds of rituals during pregnancy and childbirth, puberty, marriage and death." (Bhuvanesh and Muthu, 2018, p.1545) The term "life cycle" refers to the progression of a human person through the stages of life from birth to death, including infancy, adolescence, adulthood, and old age. (Hossain & Moinuddin, 2015) Rituals of passage, like naming conventions, centered on physical maturation milestones or mark achievements or "firsts." Because pre-literate societies do not keep track of birth dates or the passage of years, these rites rarely tied to precise dates such as birthdays. (Grove and Lance, 2015)

MARRIAGE; according to Hossain and Moinuddin (2015) marriage is a societal union in which two adult persons of both sexes are bound together for an eternal relationship. Bhuvanesh

& Muthu (2018) defines marriage is a significant event in an individual's life because it brings two different people together to form a family. (Bhuvanesh & Muthu, 2018)

DEATH It is the ultimate end of an entity's life. A common occurrence happens at some point in their lives for a variety of reasons. (Hossain and Moinuddin, 2015) “Death is the natural phenomenon of last stage of human.” (Bhuvanesh & Muthu, 2018, p.1546) it is common a tribal to prepare mourn funeral procession and ritual for the deceased based on their traditional beliefs. For example Bhuvanesh & Muthu (2018) discussion about life cycle rituals of Attappadi tribe they have stated the mourn process of the tribe as follows

When a person is passed away among Attappadi Tribe, all members of particular hamlet attend the death ceremony. The body is laid down for three days and nights and there will be mourning. All the three days food is not cooked in the death house instead food is cooked by the rest of hamlet and served to all. The dead body is cleaned, dressed and placed on coppara made (Bhuvanesh & Muthu 2018, p.1546)

Moinuddin and Hossain (2015, p.22) discussion in “life cycle rituals of Totos” They have stated that the Totos tribe has a set of actions in place to deal with the death of their people.

When a death occurs a series of customs are observed at different stages like before the funeral, after the funeral, etc. All the activities and rituals performed after the death of a person are called death-rites prevailing in a particular community to which the dead belonged.

2.3. THE SIDAMA PEOPLE

2.3.1. THE PEOPLE OF SIDAMA AND THEIR SETTLEMENT

The word Sidama refers to both the land and the people, whereas Sidancho refers to both sexes of Sidama people. The Sidama people live in 19 districts and 4 towns in the Sidama land. Outside of the Sidama land, it is evident a group of Sidama people dwell in Oromia's Bale, Guji, and western Arsi zones. (SNNPR 2017) The Sidama people are lived in the Sidama region founds in the southeast of Ethiopia, which has recently become the tenth region. It is located at latitude north of the equator, between 6 ° 14 'to 7 ° 18' north and 37 ° 92 'to 39 14' longitude. Sidama was in the previous administrative structure of the Southern Nations, Nationalities and Peoples' Regional State, but since 2012 E.C., it has become the tenth Ethiopian state with an independent regional structure, becoming the Sidama National Regional State. Northeastern and southeastern Oromia region, southern Gedo and Oromia regions, and Wolayita zone to the

west border it. The total area of Sidama estimated around 7,200 square kilometers. (SNHC, 2011) According to SNNPR (2017), discussion in “A profile of the Nations, Nationalities and peoples of the southern Region” The Sidama region encompass 6,981.8 square kilometers and divided into 524 kebelles, 19 districts, 2 town administrations and 19 towns each with its own development plan.

The capital of the Sidama region is Hawassa city that is located 274 kilometer south of Addis Ababa while the 19 districts have their own town. Name of the districts and its town are; Hawassa zuriya (Dore Baffano), Wnedo Gnet (Chuko), Boricha (Yiriba), Malga (Maen’cho), Shabadino (Lako), Gorichie (Gorichie), Dalie (Yirgalem), Wensho (Bokasso), Burssa (Burssa), Loka Abaya (Hantatie), Alata Wendo (Wondo), Harbagona (Yaye), Hula (Hula), Darra (Qawado), Alata chuko (Chuko), Chirre (Chirre), Haroressa (Majo), Bansa (Daye), Deraara and Beleela (SNHC, 2003)

Sidama divided into three ecological zones: 30% highland, 60% temperate, and 10% lowland. Mount Garamba is located in the highland ecological zone, with an altitude of 3350 meters above sea level. The lowest point in Sidama is located in Abaya Kebele of Loka Abaya district, which is 1100 meters above sea level. ("SNHC 2003)

2.3.1.1. LANGUAGE

The native language of the Sidama nation is ‘Sidamu afoo’ classified as member of the eastern Cushitic family of languages. (Alemayehu, 2018, Markos, 2014) Currently Sidamu afoo is the official language of the Sidama National Regional State (SNNPR, 2017). Sidamu afoo comprises thirty-three letters of which twenty-six derived directly from the English alphabet, and seven used in combination with two letters. Like the English alphabet, the letters divided into capital and small letters and uses as needed. (SNHC, 2003)

Vowel pronunciation and consonant consonance are expressed by repeating the letters It uses a punctuation mark (') to show glottis. Sidamu afoo has 28 consonant phonemes, four of which borrowed (p v z zh). There are five short and five long phonemic vowels, with a total of ten. (SNHC, 2011)

Currently the Sidama language used as instructional language to teach most subjects for students from grade one up to four in the Sidama region’s primary schools, as a subject taught from grade one up to grade10 and as a field of study, it is being offered at Hawassa College of Teacher Education and Hawassa University. (SNNPR, 2017)

2.3.1.2. TRADITION OF ORIGIN

The Sidama are a diverse group of clans who trace their ancestry back to two heroic ancestors named Bushshe and Maldia. Despite the fact that they said to be full brothers on both the maternal and paternal sides, Bushshe and Maldia thought to have produced very large extended families over time, which gradually evolved into many clans quarreling over residential land. (SNNPR, 2017.) However, it is difficult to find information about Sidama's ancestor origin as well as where they lived. Doffan (2014, p.73) discusses in agreement with different views of the Sidama origin as follows;

Despite divergences in the narrations and interpretations of identities, there are some convergences regarding the commonly narrated account that the founding ancestors of Sidama were Bushshe and Maldia, from whom all the present day clans branched out. A mythical apical ancestor named Maana thought of as the progenitor of these two founding ancestors. Some elders trace the genealogies all the way to Adam the first man on earth, while others narrate a myth accounting Magaano ('God') himself creating the two ancestors, one (Bushshe) from the clay and the other (Maldia) from iron.

According to Sidama culture, tourism, and government communication bureau (2003) thoroughly discussions in "History and culture of the Sidama Nation," pointed out that, Bushshe and Maldia are brothers born of the same father, Maana and is widely accepted that Maana was the Sidama people's ancestor. It claimed that all Sidama elders agree, and genealogy backs up this claim. Based on the ("SNHC", 2003) narrations the following chart shows the Sidama ancestors

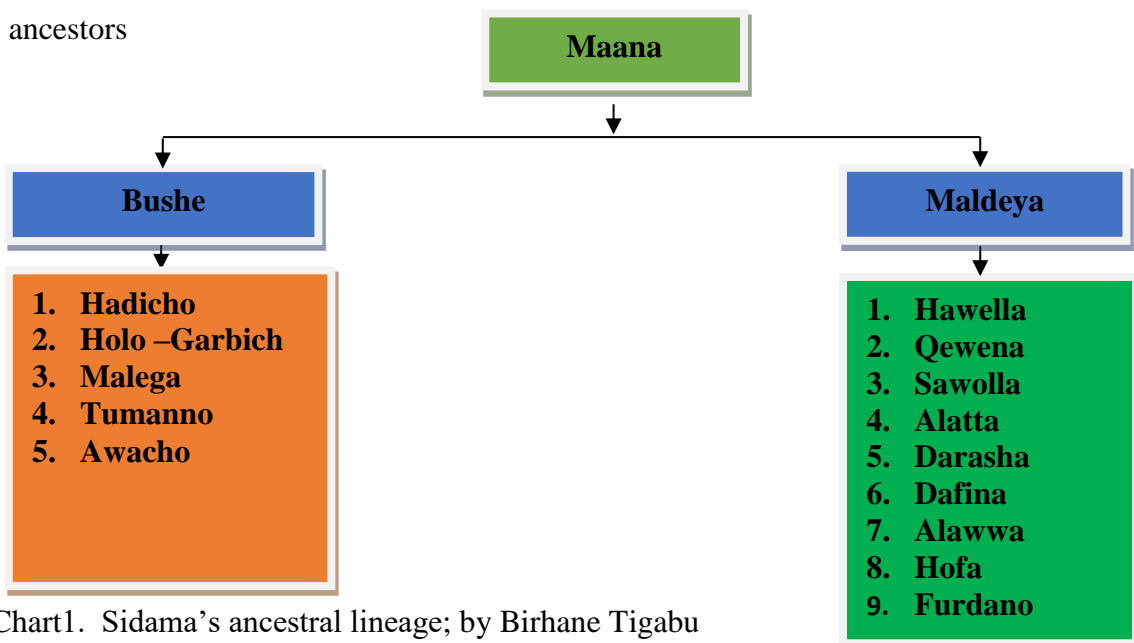


Chart1. Sidama's ancestral lineage; by Birhane Tigabu

2.3.2. CULTURAL VALUES AND PRACTICES

The people of Sidama are a nation with its own unique culture, customs, indigenous knowledge, and way of life. The nation has had institutions, systems, values, customs, and beliefs that it has maintained for centuries. These include the administrative and judicial system, the Luwa Institute, the traditional games used in times of sorrow and joy, the musical instruments, the truth-based conflict resolution system, the dress code, the chronological formula, the day classification system, ancestral religion etc. worthwhile to mentioned. In agreement to this (Markos 2014, p.58) stated that

Sidama society has distinct tradition and cultural life as regards marriage ceremonies and arrangements, resolution of problems between individuals and groups, religious practices, celebration of culture-based holidays and ceremonies like New Year festivals (fichee), classification of generational system or luwa, adherence to the yakka institution serving as Ombudsman for women, customary norms, and mourning rituals.

2.3.2.1. MARRIAGE IN SIDAMA

Marriage is one of the most important social institutions in the Sidama Nation and considered the basis for the continuation of the individual and community lineage. Thus, successful marriages also play a vital role in promoting social acceptance. However, in order to prevent unintentional marriages between individuals who are prohibit from intermarriage, a study of the couple's clan/tribe and the relationship between the two mothers conducted. The first is to prevent this, as polygamy forbidden and condemned in most Sidama communities. Second, according to customary marriage law, a man is forbidden to marry his mother's relative (Bosaallo), and a woman also forbidden to marry a man who is relative to her mother. (SNHC, 2003⁷ p.161)

There are five types of traditional marriages practices in the Sidama people, known as Huuccatto, Aduulsha, Addawana, and Diiro, and Ragge. The following traditional marriage are thoroughly mentioned in the book of “history and culture of the Sidama nation” Amharic version. As well as in the book of “a profile of the nations, nationalities and peoples of the southern region” precisely (SNHC, 2003 p.163 and SNNPR, 2017, p.61)

1. HUUCCATTO

Huuccatto literally means a request and is a type of marriage that negotiated and agreed upon between the families of the couple. (SNNPR, 2017) This type of marriage is highly accepted among the Sidama people. Moreover, it requires a great deal of ritual preparation. Huuccatto's wedding involves various ceremonies, and the engagement ceremony takes place at the request of the groom's father and elders. This includes identifying the girl's identity (gare, character, beauty, profession, her parents' situation, and her mother's relatives). If there are no restrictions on marriage, the grooms' father will go to the girl's family with the elders and present the marriage proposal. After their request was accepted, the bride's family took a dowry to the girl's father, mother and mothers' brother. This is because the traditional dowry plays an important role in strengthening the relationship between the couple's families. (SNHC, 2003 and SNNPR, 2017)

Traditionally, an engaged girl circumcised before marriage, and the circumcision can performed at the bride parents 'home or at the groom's parent home. The bridegroom provides the circumcision tool to assert his ownership of the girl. The wedding ceremony (Goshshato) will held on a chosen day (Ayana), which will decided by the astrologers (Ayanto) at the request of the groom's father. The marriage takes place on the good days (Ayanna) of Adula Kara, or Adula Guchucha. After she goes to the bridegroom's house, she stays hidden for three to six months from the day of the wedding until the New Year.

During this time, according to the level of wealth of her husband's family, she will get look after by her husband's mother, and she does not do any household chores until she has finished her honeymoon. Finally, her mother-in-law burned the dried leaves, placed them on the door, and led her out the door. In the market days after New Year's Eve, she wears traditional costumes and goes to the market with her mother-in-law.

In connection with this marriage ceremony, the bride's family prepares a ceremony known as kiifatto. Kiifatto is a program in which the bridegrooms' family invited to join the bride's family in order to reunite and strengthen the relationship between both families. Because, it considered a disgrace for the bride's mother and groom to meet face to face until the ceremony talk place. Following kiifatto ceremony, the bride will have a good opportunity to receive a gift from her family. Thus, the Huuccatto marriage, which requires extensive preparation and performance by the Sidama people, it can be said that it is highly accepted and privileged type of marriage. (SNHC, 2003)

2. ADUULSHA

Aduulsha is type of marriage in which a man seduces and convinces the girl he loves to marry him by allowing her to flee her family. "The intention was to spare the boy's parents' wedding expenses and the time and energy required in marriage negotiations when seeking the agreement of bride's parents." (SNNPR, 2017, p.61) The groom's friend or relative, or the girl's friend and relative, can seduce and persuade the girl. As "Sidama Nation's History and Culture," discussion Aduulsha also usually performed between well-known and loving couples in order to avoid the expense and time commitment of the huuccatto wedding ceremony. According SNHC (2003), another common reason for addulsha marriage is (i) if a girl given to a man, she does not want, and (ii) if indeed the boy and the girl agree but the family does not approve of the marriage, the girl can say yes for addulsha. (SNHC, 2003)

3. ADAWAANA

Adawaana marriage shows us that in Sidama, choosing and marrying is not just for men. Adawaana mostly happens when family forced a girl to marry someone she did not want that is, if she does not like the person she engaged to, considering age, physical appearance, wealth, fame, and heroism. A marriage allows a girl went to a boy parent's home (i.e. who captivated her heart by his beauty and wealth, etc.) by holding stick (senu-siqo) to show her marriage interest toward their son. (SNNPR, 2017, p.61) After verifying that the mother was at home, she threw the stick she was carrying into the cattle shed and went to inside. The mother understands the reason for her actions. Therefore, the boy mother will ask which son she wanted to marry, and she well comes her and took care of everything by discussion with his father as well as the groom's himself. In the Sidama tradition, it believed that the return of the girl who comes for addawaana is not good for the boy's future marriage, so the marriage usually done by sending an elderly father to the girl's family and making the necessary arrangements.

Thus, her husband and his relatives may disrespect a married woman in adawaana. Moreover, she and her husband are less able to lead a peaceful life. Therefore, adawaana marriage is not a recommended type of marriage in ancient Sidama culture. (SNHC, 2003, p.171)

4. Dii'ra

This type of marriage performed by abduction and forced into a girl's consent. The reason for the abduction was the fact that the girl and her family had not agreed to the marriage proposal

and there was a fear that she would be ahead of the other man in the marriage, and that it could sometimes uses to reduce the time wasted by the Huuccatto marriage system.

5. Ragge

In the Sidama tradition, it is customary for inherit the deceased's wife, and the ceremony is known as Ragge. The deceased's brother or close relative solemnizes the marriage. He will also be responsible for the deceased wife, children and the administration of the deceased's property. This type of marriage can only take place if the deceased's wife agrees.

2.3.2.2. MOURN AND FUNERAL IN SIDAMA

In the Sidama Nation, the mourning system varies according to age, gender, responsibilities and social benefits. Because they believes that death is inevitable for humankind, there is no need to grieve over the loss of life in the Sidama community. The mourn performance including mourners and funerals for children, young⁷ old male and female also vary. (SNHC 2003, p.266)

In the Sidama culture, it is common to call death by various names, which refer to the age, social status, and circumstances of the deceased. The following table prepared to shows death and its name according to Sidama people, derived from the book of “history and culture of Sidama nation” (2003) Amharic version.

No	Sidamic name	English name	Contextual definition
1	Bushshino	Distracted	Infant death
2	Gedenira higin	He stepped back	For a child who died at early age
3	Abbalamino/ ajitino	Calamited	For a sudden death
4	Reyino	Died	For the old man
5	Fooliishshi'rino	Rested	He passed away in starvation
6	Gorino	Strain	For the one who fell on the battle field
7	Lophino	Grow	For whom lived more than enough
8	Ha'rino	Travel/ journey	For whom lived more than enough
9	Womino	Become a king	For whom lived aged enough/ Clan leader

Table 1. Death and naming among according to Malga clan

The Sidama mourning and burial ceremonies held in the manner described above, but the mourning ceremonies that require the most preparation known as “Hamaaraancho” and “Harokise.”

Bodies of elderly and influential men were wrapped in seven large buluko after five to seven days following death in grave-pits (tuluqo). While waiting for burial honey mixed with water was used to minimise bad odours. Men grave were encircled by high fences (madada). A particular type of multi branched grass (gicha) that looks like gofara was planted.” (SNNPR, 2017, p.65)

Hamarancho mourn is a melodies mourn usually used for the death of elderly men. (SNHC, 2003) “Relatives and friends wept and mourned deceased men, praising their fame prestige, wealth and bravery for three consecutive days. If the deceased had killed people when alive the grave was painted red ‘sorsa’ as well as the ‘dore’ cut from zigba tree.” (SNNPR, ibid)

Harokise a mourn procession performed for death of elderly women (qaricho). (SNHC, 2003) “A deceased woman was mourned and her exploits in life recounted and praised for three days and female effigy or ‘midancho’ was made, planted on the grave and decorated with various pieces of jewelry. Formal mourning ceremony ended on the third day at the graveside after water drawn by the sister of the deceased had been sprinkled around the grave and an animal slaughtered for the meat as part of commemorative feast (qisso) in honor of the deceased.” (SNNPR, ibid)

2.3.3. FOLK MUSIC AND MUSICAL INSTRUMENTS

The Sidama people have traditional music and dances, which are used to celebrate themselves and their identities, both during festivals and in everyday life. They make musical instruments out of local materials. According to the book History and culture of Sidama nation, (2003) There are four type of musical instruments known as Dibbe, Korowo, suusulle and Gingilaate.

DIBBE; It is made from a cut tree that has been hollowed out inside by one edge of the tree and stretching the ox skin over the open edge, with a belt attached to make it easier to play with. Dibbe mainly used as an accompaniment to praise the spirits “Hayyaata's” hymn, which played by two sticks “loowo” or by hand.

KOROWO; It is a kettledrum made of tree trunk and ox skin, similar to dibbe. Women typically play it during mourning and funeral procession to accompany mourning singing in a slow tempo.

SUUSULLE is a wind instrument similar with washint made up of bamboo, reed, round fruits etc. it has respected holes which uses to produce a sound by pressing the hole with fingers. Most

of the time Susulle's ministry is played by young people as shepherds while protect crops from birds and monkeys and as well as when protect cattle.

GINGILAATE: It is also another percussion musical instruments t's made of seven pieces of hard but light woodcut into strips, each one-meter high, beating and vibrating with two thin pieces of strong wood.

2.3.3.1. SIDAMAS' FOLK MUSIC

Traditional songs and dances are one of the traditional values of the Sidama people. Songs and dances used in all parts of Sidama classified as qexaala, weedo, walloole, hano, faaro, hore, nashuute, dambaariyyo, and laye. (SNHC, 2003)

On various occasions, different types of songs were sing. Young women sang hore, dambaariyyo, and faro, while young men sang qexaala, nashuute, and faro, luwa (weedo). Married women sang hano, gumata, wawaxo, and haye, while married men sang hano, weedo and qexaala (on holidays and at weddings), kayshu sirba (at work to boost morale), gerarsha (to tell an epic story), geewo, and laye (for praise). (SNNPR, 2017, p.64)

2.4. THE MALGA CLAN AND ITS SETTLEMENT

The lineage and settlement of the Malga tribe, by referencing the elderly informants, "the Sidama Nation's History and Culture" (2003) includes the following statements (SNHC, 2003, p.33-34.) The Malga tribe is one of the Sidama tribes of the Bushshe lineage and currently they live in large numbers at Malga and Wondogenet districts. The Malga tribe consists of the Bara and Gafaragne sub-tribes. The Bara sub-tribe has four Booso's namely Calipho, Goyke, Alawo and Bonke. The Gafarane sub-tribe also consists of five bosons, known as Bilicha, Chamo, Addisa, Gallo and Manaqa. On the other hand, the Dodicha and Wegicha people, who said to relate to the Malgicha people by descent, live in the Kokosa and Kofele districts of Arsi and neighboring. It has believed that the Maligicha's younger brother, the Wegicha, are descendants of the Jigana sub-tribe and are now living in and around Bursa Woreda.

2.5. CONCEPTUAL FRAMEWORK

The conceptualization of key language used in the study influenced by the context and viewpoint of the research issue, which assists in the proper understanding and treatment of the problem under inquiry. Several important issues covered in this research require more description and explanation. As a result, appropriate terminology for the current investigation

would be necessary. Among these are folk music, music transmission, folk music characteristics, folk music classification, culture, cultural practices, heritages, intangible heritages, the Sidama people and, and the Malga clan. As a result, they were choose as critical concepts entertained with standard definition.

CHAPTER THREE

RESEARCH METHODOLOGY

The ultimate goal of this research is to investigate and document the Sidama people, Malga Clan, folk music and cultural practices. Fieldwork used as the primary source of data collection in order to achieve this goal. "Fieldwork employs closed and sustained interaction often face to face with the people whose music is the focus of study" (Stone, 2008 p.5). Throughout the research period, the researcher has employed ethnographic research cycle. "Ethnography is a form of qualitative research that includes descriptions of people, places, languages, events, and products" (Gee, Mary Kay, Ullman, Charlotte 1998). Spradley (1980) underlines that, "micro-ethnography of a single situation can be done in a much shorter time." As a result, the researcher used a cyclical micro-ethnography method and spent the majority of her time studying the Malga clan's traditional music and cultural aspects.

3.1. RESEARCH DESIGN

The researcher used an ethnographic method to collect and formulate the relevant data for this study. According to Vorghese (2017), the goal of qualitative research is to discover the underlying motivations of human behavior. Therefore, a descriptive study was considered using the qualitative research method. According to Vorghese (2017), a descriptive study is a "study designed to gather descriptive information and provides information for formulating more sophisticated studies." (Vorghese, 2017, p.23) In this study, various data gathering methods and instruments were used.

3.2. POPULATION AND SAMPLING

The study's population is the Malga clan of the Sidama people, who live in Malga district. The Malga clan lived among 23 rural kebele and three city administrations. The researchers used non-probability sampling techniques to choose an appropriate sample for the study. A sample selection procedure does not employ randomization (Vorghese, 2017). Therefore, the researcher used the purposive or judgment sampling technique from non-probability sampling technique. According to Vorghese, the purposive method based on deliberate sampling unit selection. He also added that the purposive sampling technique requires prior information about the people (Vorghese, 2017). Therefore, the researcher had gathered prior information about the

informants from Malga district culture, tourism, and sport office before choosing the informants.

Accordingly, thirty-five informants were participated in this study. Thirty-four of the participants elected from Malga district. The other one participant were from Wondo Genet district Culture, Tourism, and Sports Bureau. Thirteen Malga tribe children invited to perform musical performances. The number of children participate planned to be limited to six, but they appear to have doubled during the game. The researcher did not object to the children's participation for two reasons: (i) she believed that an increase in the number of children would not affect the music they had performed or the information collected, and (ii) feared it would cause the children's grievances.

Six elders participated in the study, five of whom performed live music, all of whom performed at the same venue for men's traditional music, Woteraresa Gudumale (traditional meeting place), and all of whom were interviewed after their performance. Those participants chosen because they are elders and well versed in folk music and cultural expression in the Malga woreda. They also lead and take part in various cultural ceremonies in Malga Woreda and Hawassa. The youth folk music performance featured three young men and three young women. They were chosen to represent the community youth music based on the preferences of the Malga district culture, tourism, and sport bureau, and because of their knowledge of local music and cultural practices. Furthermore, two mothers (qaricho) chosen to perform folk music of married women and mothers. In the Malga tribe, a woman's title of qaricho attests to her wisdom, knowledge of history, and culture. Malaga qaricho, who lives in Hawassa, also took part in the interview. In addition, three members of the Malga culture, tourism, and sport office took part in an interview session about the Malga clan's cultural values on February 10, 2021.

Moreover, three experts from the Malga and Wondo genet districts chosen due to their ties to the cultural and tourism sectors. One is a linguistic, history, and heritage conservation expert, and the other is a cultural tourism and heritage promotion expert from the Malga Woreda Culture, Tourism, and Sports Bureau. A representative from the Wondo Genet Culture, Tourism, and Sports Bureau also took part.

3.3. SOURCES OF DATA:

Using the appropriate sources and data collection methods to obtain the valid information for the study is non-negotiable. For this study, two data sources used the primary source of information and the secondary source of information.

3.3.1. PRIMARY SOURCES OF DATA

It is evident that the information gathered from primary sources is unique. According to Vorghese (2017), “primary sources are original sources from which the researcher directly collects data that has not been previously collected.” (Vorghese, 2017, p. 29) Therefore, it took more than four months to prepare this research paper, and the researcher primarily used the ethnographic method to gather information. According to Stone (2008) discussions, “ethnography typically involves face to face observation of and participation in performance.” (2008, p.5) On December 25, 2021 the researcher traveled from Addis Ababa to Hawassa, the capital of the Sidama National Regional State, and then to Malga and Wondo Genet Woreda, using Hawassa as a base. This is my journey to find any type of folk music-related document in the region, as well as the Malga and Wondo Genet districts. Because the researcher found the scarcity of any references to Malga tribe traditional music and performance, the researcher was able to spend more time in the study area and gather data through ethnographic observations and interviews, realizing that the essay would be the first of its kind and should base primarily on primary sources.

3.3.1.1. ETHNOGRAPHIC FIELD WORK

As Stone (2008) points out fieldwork requires intimate and persistent engagement, frequently face to face with the people whose music is studied. Ethnographic fieldwork usually begins with participant observation, which then supplemented with additional data (e.g. interviews and documents). Spradley (1980) also suggests that ethnographers can apply three observation steps during study time those are descriptive, focused, and selective observations. Therefore, the researcher visited the Malga district several times to discuss and observe the environment, as well as shared the everyday life of the society, engaging in special occasions sharing tables, eating traditional food (Omolicho), Coffee time, informal discussion, also appeared during the fieldwork. The researcher went to Woteraresa kebele on Tuesday, February 2, 2021 to see the market place and musical performance after completing the necessary pre-requisites and having equipment's (i.e. notebook, camera, etc.).

During the day, the researcher was able to observe and record five elder performing Sidama's traditional music and dance. The researcher was able to watch and record audio and video recordings of youth dances, particularly Malga Faaro, in Woteraresa Gudumale.

The researcher observed and recorded two elderly female (qaricho) performances, primarily three folk music and dances performed by married women and mothers, which backed up by photograph and notes. All of the observations described above occurred at the time and location of the study, in consultation with the Bureau of Culture, Tourism, and Sports participants; however, they did not occur in a natural setting. Since visiting Malga Woreda in Sidama National Regional State, I have gained an understanding of the community's social values

The other observation made in a natural setting and situation, for example the qexalla prestigious musical performance of the Sidama Nation. One of my observations also made on February 22, 2021, between 11 p.m. and 12:38 p.m., during the inauguration ceremony of the Sidama National Regional State's first anniversary celebrations at Hawassa's largest Gudumale. This observation enabled me to witness the qexalla dance with its entire system, the girls' dance (Horre), and the married women's dance (Hanno) with its traditional performance. Despite the fact that the venue was crowded, the view was successful because the head of the Malga Woreda Culture, Tourism, and Sports Bureau allowed me to stand in front of the performers to see and record the musical performance. I was also able to visit the Cultural Museum at Wondo Genet Woreda Culture Tourism and Sports Bureau on 03/18/2021.

My last observation was on July 21, 2021, at a demonstration in Hawassa Meskel Square in support of the second round of water filling at the Renaissance Dam. At the same event, there were supporters from various parts of Sidama districts, primarily from Malga and Wondo Genet districts participants who performed the season-long qexalla dance, which I witnessed on the spot.

3.3.1.2. INTERVIEW

Vorghese points that an interview is a face-to-face contact between two people in which one person asks questions of another in order to acquire information. (Vorghese, 2017) furthermore, he suggests that the interview allows the investigator to comprehend the behavioral context of the data provided by the respondents. More importantly, an interview helps the investigator to seek clarity and brings to the forefront questions that respondents may not want to address for various reasons. (Vorghese, 2017) Therefore, 15 people selected for the interview based on their expertise and involvement in the sphere of culture. The interview included Elders

(Ayantos) and Mothers (qaricho), as well as Bureau of Culture, Tourism, and Sports officers. Six elders, three qaricho, three officers from Malga district Cultural Tourism and Sports Bureau, and three participants from the same office but with different professions were involved. I conducted a semi-structured interview with open-ended questions. Which was crucial in gathering information in the first place.

On January 28, 2021, the researcher met with the Malga district Culture, Tourism, and Sports Bureau's history, culture, and heritage preservation officer. Furthermore, on 10/02/2021, the researcher questioned three participants from the Cultural Tourism and Sport Bureau who work in various sectors. Next, on 02/02/2021, the researcher questioned five seniors (Ayanto) and two mothers (Qaricho's) in Wotera Gudumale, both before and after the traditional music performance.

One of the Ayantos who took part in the research lives in Mae'nicho (Malga's capital) and interviewed at his home on March 7, 2021, from 1: 30 – 11:00. On March 18/2021, another interview done with the history, culture, and heritage Preservation officer of Wondo Genet Culture, Tourism, and Sports Bureau. An officer on my behalf in Hawassa city conducted the most recent interview on 04,06,2021 with one qaricho at her house.

3.3.2. SECONDARY SOURCES

Examining written and recorded documents is an important step in the ethnomusicological research process. Therefore, the Malga culture, tourism and sport office was able to locate two videos: one is a short documentary on Malga districts that created in 2007 and the other is a short video of a funeral and mourn procession in the Malga woreda. In addition, the researcher was also able to obtain more documents from the library, archives as well as from internet sources. As a result, the researcher has done extensive reading and thorough examination of all secondary materials.

3.4. DATA ANALYSIS

The methodical investigation of anything to discover its pieces, the relationship among parts and their link to the whole referred to as analysis (Spradley, 1980). The relevant information for the study was gathered from primary and secondary sources, and both data were analyzed qualitatively. The majority of the data were gathered from the original source in the community's local language, and once each piece of information was gathered, it was translated from Sidamu afoo to Amharic by native speakers, then from Amharic to English by the

researcher herself. Spradley (1980) underlines that ethnographer must examine field notes after each session of fieldwork in order to know what to look for during next period of participant observation. Therefore, the researcher made analysis after every fieldwork attempt. Moreover, all data, including video and audio from both secondary and primary sources, had subjected to the same procedure. The researcher utilized a thematic analysis, specifically a descriptive data analysis method, to interpret the data obtained through ethnographic observation, interview as well as reviewed sources. Furthermore, the researcher evaluated all of the data obtained for this study, and the researcher likewise completed the music analysis and transcription alone. Lyrical transcription not done for some some reason. The APA style utilized for citation secondary sources. During the study, video, audio, and picture data were also gathered. Below each analysis, I have included images that represent the community's culture and musical performance.

3.5. ETHICAL CONSIDERATION

Before the researcher first trip, a letter of support from Addis Ababa University was written to all concerned bodies. With this letter, the researcher went to Hawassa Teachers Education College and Sidama regional state culture, tourism and sport bureau to fix the legality issues therefore, both governmental sectors wrote a letter of support for Malga and Wondo Genet Woreda.

With the letter of support, the researcher went to both districts, so the reception and cooperation the researcher received in Malga and Wondo Genet was wonderful and successful. All participants were requested his or her consent to participate in the study. By creating friendships with the assigned guide and strengthening social relationships, the researcher was able to gather the data from office to individual residences.

All participants were provided with sufficient information on the basis of who the researcher is, the purpose for attending the event, and the purpose for which collecting information. Regarding to respecting the rights and dignity of the participant as well as the governmental bureau, they informed that they have privileged to share the result of the study. Moreover, all participants were participated voluntarily and that the researcher received unlimited information from them that include photographs, videotaped, and audiotaped. During the data analysis, Malga district culture, tourism and sport experts assisted the researcher when there is need of interpretation and further clarification. The researcher has also maintained the confidentiality of the information supplied by the respondents.

CHAPTER FOUR

FINDING, AND INTERPRETATION

This chapter covers the results pertaining to the Malga clan cultural practices. The results are most often based on an in-depth examination of the interviews and observations.

4.2. The Malga Clan

The Malga clan are one of the Sidama tribes of the Bushshe lineage and currently live in large numbers at Malga and Wondo Genet districts. (SNHC, 2003)

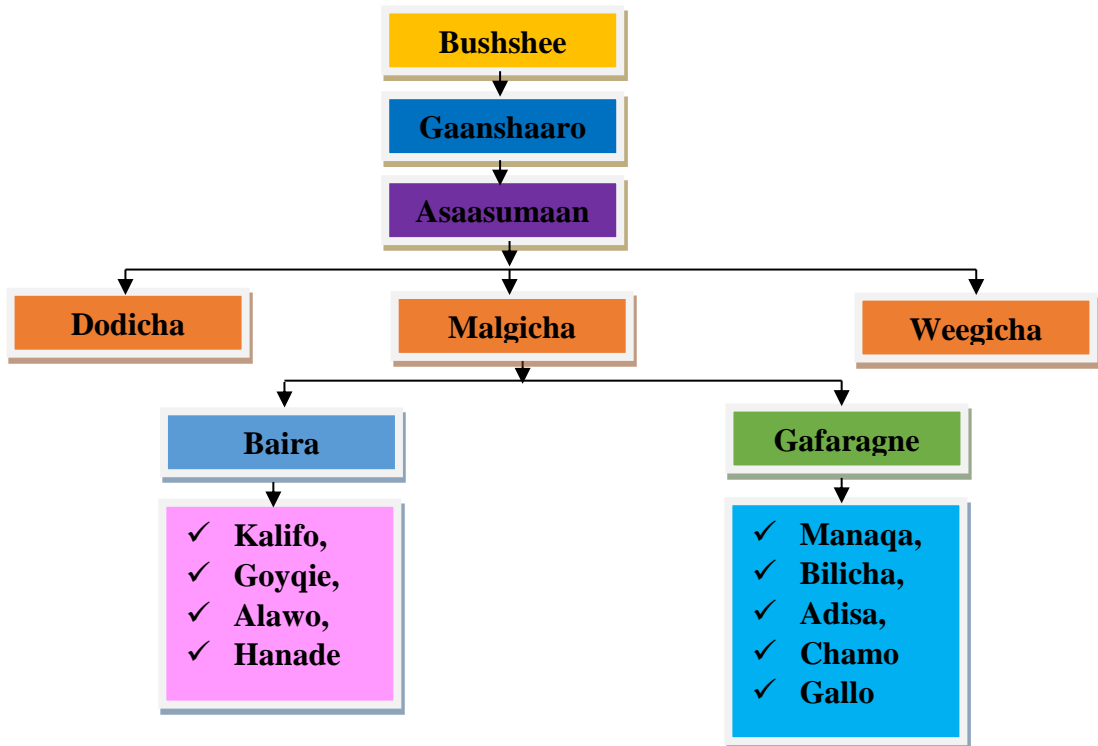


Chart 2. Malga clan ancestral lineage; chart by Birhane Tigabu

4.2.1. SETTLEMENT AND DEMOGRAPHY

The Malga clan resides mostly in Malga Woreda and commonly thought to be in the town of Wondo Genet. They also incorporated into the society in other districts of Sidama. Malga Woreda, one of the 19 districts and 4 city administrations of the Sidama Regional State, is located 27 kilometers from Hawassa. Malga Woreda, which borders the northern Wondo Genet, south of Gorche and Shebedino to the west of Tula sub-city, and the eastern Oromia area, has 23 rural kebelles and 3 municipal administrations. Because of its hilly terrain, the temperature is relatively cold. This accounts for 78.3 percent of the highlands and 21.7 percent of the temperate climate. (MWCTGCA 2007)

The elevation ranges from 1501 to 3,000 meters, and the average rainfall is 1201 to 1600 millimeters. In addition, has a temperature range of 10 ° C to 22.40 ° C on average. Crops, fruits, and vegetables are among the agricultural items that may grow in the district. Among the most commonly, produced crops in the district are barley, wheat, corn, beans, qocho (fake banana), chat, coffee, potatoes, and different fruits. The district has a population of approximately 160,000 people and a population density of 690 people per square kilometer (MWFEO, 2010). The district's population is projected to be 77.78% Protestant, 11.39% Muslim, 4.39% Catholic, 3.12 percent traditional, and 2.9 percent Orthodox Tewahedo. The district has a variety of natural, cultural, and historical tourism attractions. Among the natural attractions are Dananche Gufache hot water, Dananche Gufache waterfall, Melele waterfall, Boga waterfall, Abaka xorshe waterfall, Loge waterfall, and Aka Cave. Manicho Plant Stone, Balanbaras Dewiso Monument, Baturo Park, Boga Park, Kombolcha Park, Rasa Park, and Millennium Park are among the historical attractions. Manicho Gudumale, Wotera Gudumale, Guguma Gudumale (Haru Marsa) malgano, Homa Cultural Center, Bonko Soda (Barana) Qulawa at the Cultural Center (Melelo), Cintaro Wacho, Echima (Kocho), Mado Sodo, and Abo Hiresa are the most prominent cultural attractions in the district. (MWFEO, 2010)

4.2.2. MALGA PEOPLE'S DIET

As I discovered from the interview and saw with my own eyes, the Malga community cuisine consists primarily of false banana "waasa," and maize with traditional meals prepared from maize and qocho "waasa." Qocho is the primary ingredient of buurusame, cuukame, omolcho, qeeqallo, and duwame. Buurusame is a classic meal that, when eaten alone, requires an excessive amount of butter. Cuukame require butter as well. Whereas Omolcho does not require. In the Malga, however, commonly eaten with pork and cabbage. Gafuma, Duwame, Qeeqalo, Konsha, Kufsa, Kurkufa, Mugo, and Wahela are examples of traditional maize dishes. They also used bu'la in addition to maize and waasa. Milk and other dairy products are popular meals and beverages amongst Malga and known as fresh milk (iibado), yogurt (geento), cheese (burbuuxo), and butter (buuro).

They brew traditional beverages known as Baraga and Malawo, for a variety of occasions such as marriages, luwa ceremonies, the inauguration of a new house, as well as when a person had circumcised and becomes "cimessa". Baraga is an alcoholic beverage prepared from honey, buckthorn, and malt. Malawo is a honey and water-based non-alcoholic beverage.

In addition to food and drink, there is a "gaaya" smoking tradition at various social occasions, and parents and elders smoke it to relax at family meetings, which generally held at night. To use "gaaya," you must have smoking goods, mocha, qo'mollo (sequu), and fire. Astrologers sit on their porches at night and utilize it, believing that it will help them view and comprehend the lunar system.



Figure 1 Gaya smoke, photo by Birhane Tigabu

4.2.3. MORAL AND PRINCIPLES

The Malga community has a system called affini that inextricably linked to its everyday routines. Throughout the day, the term affini can heard repeatedly. This may see as a guiding concept for the community. If there is dispute amongst members of the Malaga tribe, affini must be able to express before any response. The individual who wishes to reply to the problem says affini (Did you hear that?) to others present. If the responder has only one companion, he will say "affito." If he is with a woman, he will say "affita?" before raising an idea or responding to the person who started the dispute. Even if he is invited, he should announce to the persons surrounding him (Affini, Affito, Affita) according to their number and gender before accepting the invitation. If there is no third party between two individuals and they quarrel, the second person says "affini" before responding to the matter. If a person who seated with others summoned, he will not go without saying affini. The other principle of living of the Malga tribe called Halale, which is a principle of truth-based living, including justice. This principle considered as Malga's, identity, which used in daily life. Another important principle in the Malga community is the use of banana /coba/ leaves when eating traditional foods such as

buruusame, chuukame and omolcho; Eating with hands or spoons not allowed. In addition, when a man returns home from work or elsewhere, he enters the house while calling the name of his wife and children to announce the arrival of him. He does this to give his wife and children time to adjust.



Figure 2. Field guide, participant and me. Photo by Son Owatto

4.2.4. QEXALLA

Malga district is a prominent where traditional Sidama characteristic such as the qexaala, mourning system, and Luwa rites conducted in a traditional and meticulous manner. (MWGCO, 2013) Qexaala is a traditional dance ritual performed by fathers or elders during the celebration of the great festivals of the new -year (fichee camballala). During the ceremony, the Malga elders wore traditional costumes such as Gonfa and Buluko; Carrying a shield (Wonko), spear (Urde), seema, wet leaf, and a knife in their waists, they marched to Gudumale, a place prepared for the festival. During the festival, all the elders dance side by side in the front line, while the young people dance behind the elders, not in any way alongside the elders. Although women have a role to play in the cultural system, they only participate in dance parties by entering the behind the man. The dancers, armed with spears and shields, stood side by side, adhering to the rhythm of the music, lifting their left and right legs together and stepping on the ground evenly, highlighting the scene with their movements. When the Malga community celebrates the New Year (Camballala), they first attend the large (Soresa) Gudumale in Hawassa with other Sidama Nation. Wotera rasa qexalla, Manicho qexalla, and Guguma Marsa qexalla would thereafter commemorated in a particular fashion by returning to their district. The ritual culminates with the elders' blessing and the celebration of Moofa qexalla. (MWGCO, 2007)



Figure 3 Qexalla performance photo by Birhane Tigabu

4.2.5. CIRCUMCISION

Circumcision is suitable for both sexes, male and female, according to the Malga tribe, although there are numerous techniques and reasons for circumcision among the Malga tribe. Before a female may marry, she must be circumcised. This is especially true with huuccato marriage, in which a girl who is ready for marriage is supposed to be circumcised three months before the wedding in her family's residence if her family is wealthy, and she is cared for until the wedding day. The groom should bring the "balichut," which is an instrument used to circumcise her. As a result, this ensured that he is her spouse. If indeed the girl's family is not wealthy, she may be circumcised before even the wedding. Otherwise, she will be circumcised after the engagement in the groom's family home. Despite the fact that there was no celebration scheduled, her friends gathered for the circumcision and performed the song Dambariyyo. However, the information I obtained during the interview shows that female genital mutilation is a detrimental practice, and as a result, society has decreased the practice of female circumcision. I believe it would be beneficial to undertake further research on female genital mutilation in Malga.

Male circumcision is required after participation in the Luwa system, and if a boy is unable to be circumcised, he may be deemed weak and his social life may suffer as a result. The Luwa system is a traditional Sidama government system with an administrative framework that changes every eight years. This governing style is popular and respected among the Malga clan. Because male circumcision is a process that helps a child to pass from adolescent to maturity, it allows him to engage in the process that an adult male is permitted to conduct. There is a great festivity when a person is circumcised. Furthermore, traditional food and drinks are made and provided. The party

will feature a variety of traditional music and dances, with the major tunes being Weedo and Hanno.

4.3. MALGA'S CHILD HOOD

As childbearing is highly valued in the Malga tribe, raising children morally is seen as an obligation not only of the family but also of the community. Therefore, care must take from the naming process. As children born in the Malga community expected to grow up with care and love, to understand their surroundings, to know their identities, and to have good manners. Children taught stories, legends, and riddles so that they can easily understand their surroundings, and they can learn from practical lessons from their adults. They are also involved in various fields of endeavor, from homework to field farming with their parents and grandparents. They are also involved in fetching water and restraining pets. There are a variety of music and games to play during their shepherding and leisure time. Traditional folk dances include Tik-tikayo, Shilnge'Ya Bau, Qu'mu qu'muudo, Almaze, Seeyifu, Mato, and Hibo are common in the Malga's childhood. These children's songs often show children's creativity, and understand that when they presented, the melody may be there, but the change of mind or ideas can happen.

4.4. MARRIAGE IN MALGA

The Malga tribe performs marriages in five distinct ways. The type of marriages are Huuccato, Aduulsha, Adawana, Diiro, and Ragge. The acceptance, method, and procedure of those marriages vary depending on the society's agreements. Some have chosen not to utilize the community in conjunction with the growth of Christianity, while others remain the preferred form of marriage.

4.4.1. HUUCCATU

This is the most common kind of marriage among the Malga tribe, and the marriage solemnized by the couple's father. Most huuccato brides are strangers, and the groom's father selects a good, respectable, and attractive young woman for his son. The groom's father goes to the girl's father and begs him to give her to his son in a rite. This highly structured marriage offers care and respect for the bride from pre-marital to post-marital affairs. It is expensive but desirable to the community. Mediation weddings are a means for the boy's father to negotiate with the girl's father, and to do so, the groom's father, clothed in buluko, comes to the girl's father with two senior men and a spear plowed with butter. "Why did you come?" the girl's father inquires. 'I

have come to beg you to give me your daughter to marry my son,' he responds. The girl's father sat on his "guulanta" at his home and said to the groom's father, "I will discuss with my family, neighbors, and relatives to have my daughter married to your kid." Therefore, the boy's father formed a plan to return later.

The girl's father, in consultation with his family, friends, and relatives, inquiries about the identity of the man and the groom's conduct, and if he agrees to offer the kid in marriage, he will be waiting for the groom's father with the elders who will be with him on the day of the appointment. On the same day, the boy's father and the elders come. He inquires as to what you did to find out if the marriage proposal was accepted. The girl's father and his colleagues asked him what was essential to them, and after hearing his response, they agreed. He is overjoyed and schedules a dowry appointment. On the day of the appointment, he arrived with a dowry, but the girl's father says, I offered you my daughter to marry your son. Nevertheless, I will not take the dowry since she is not old enough to marry and does not know the difference between good and bad. When the time comes, I will accept the dowry and keep it with you until I get it. The elders, on the other hand, will persuade the girl's father to accept the dowry and clothe him. They also clothe the mother of the girl. While the girl was at her father's house, they clothed her and ate a customary dish called Buruusame. He would take part of the food and give it to the girl after the dinner. At the same moment, he takes the meal in his hand and hands it to her mother. The girl later assumed as his daughter. Regardless of her husband's personality, she became the daughter of the groom's father and mother.

After around two or three months, the groom's father would return to ask for the girl. She is now my own daughter. Thus, the girl was circumcised and married once the proper wedding arrangements were fulfilled. "I have given you my daughter," her father told the bridegroom as he escorted her. He instructed the grooms to protect and watch after his bride, stating to keep her secure (her eyes, teeth, legs, and body). The elders bless them and kiss their foreheads. A woman who is typically married in this manner will be unable to locate her family for three to six months since she will not leave her honeymoon until the eve of fiche camballala (Sidama New Year). A woman who is married in huuccato is usually not involved in any household chores. Furthermore, she enjoys her honeymoon for three to six months until the arrival of the new-year, which known as Fichee caamballala.

4.4.2. ADAWANAA

Adawanaa is a form of marriage in which the girl's preferences taken into account. If a woman loves a person and wishes to marry him, but he does not wish to marry her. Therefore, she went directly to his parents' house, convinced that "if I went home, he would drive me away". She decides whether someone is inside the house. Alternatively, she waits for someone to enter the house, preferably the boy's mother. Then, if she spotted someone approaching and opening the door, she would grab the stick (siqqo) and toss it into the home. She tosses the stick into the manger and waits for his mother to respond.

Boys' mum: Who is that?

The girl: It is me, /I'm

Mum: Who are you? What brought you here?

The girl responds, "I've come for your son Adawana."

Mother, who is my son?

The girl: I have come to get him (tell his name), is' he at home?

Mum: No, he is not at home.

The girl: I fall in love with him and come to Adawana.

Okay, his mother says, and then she picks up the stick off the floor, brings the girl inside, and puts her to bed. The boy's mother would inform him when the boy's father came after she had slept. As a result, they will talk about what happened, as well as the girl and her family.

Dad: Is my son at home?

Mom: No, he is not.

Dad: Why did you accept and enter her?

Mom: And what am i going to do? I let her in since she had brought him a stick (siqqo).

Father: If you reply yes fine, the father notices that the girl is at home and says, "Let the girl be at home," before leaving his house to look for and inform about his son.

The lad refuses to marry her because he claims he has never loved her. Then, according to custom, a mediator sent to the boys, and the mediator says, "No, my son, the girl came once, and she will not return what she came for since it is a sin." He will agree after speaking with him. As a result, his father will send a messenger to the girl's father, informing him that he should not seek for his daughter since she has come to my son for adawana. We will arrive on this day, arrange an appointment to assemble the seniors, and wait for us at your home's get/door. On the day of the appointment, the girl's father would be waiting with the elders.

Boy's father: Did you get the message?

Girl's father: What message did you convey to?

The boy's father: "You did not hear the word I sent you not to look for your daughter; she is with us; she has come to Adawana for my son."

Girl's father: Did you hear what he said to the elders who were with him? (Afiniya)

Elders: replied we have also heard (anfomo)

Girl's father: And what is best? What shall we do?

The elders will respond for this "atenkura" (this is up to you) then he blesses the son's father, may you live long, may you be blessed with the elders who are with him; so I received the message. So, continue to be healthy year after year. After blessing the boy's father they continue discussion "OK, you came and said what?" said the girl's father.

Boy's father: promises to outfit the girl's father and mother. Did you hear what he said? The girl's father remarked to the elders present beside him. "We have left him for you," the elders stated. "Wear those," suggested the girl's father. The boy's father presents buluko to her father as well as nexela and traditional clothing to her mother. What has left now, said the girl's father and elders? They are talking to each other. Wodaare, a kind of apparel worn by mothers. I will dress the girl's mother, said the boy's father. According to our custom, the girl's father and the elders would instruct the boy's father to clothe her mother (Wodaare) and present Gonfa to her father. Then, according to the woman's tradition, everything is completed and the dowry delivered, even what she keeps at home.

4.4.3. ADUULSHA

In the Malga tribe, aduulsha marriage is one of the most prevalent types of marriage. The marriage, however, planned without the approval of the family, and the person convinced the girl to depart. If the girl decides to accompany him, she will inform someone, preferably her brother or sister, and if she has left any presents or money for her father, she will notify her brother or sister. Then she slips away without anyone noticing. Sometimes the daughter would write a note, place it under her father's pillow, and walk away. Furthermore, in order to reduce costs, couples who are in love but do not have enough money for a traditional wedding might get married in this manner.

The following aduulsha marriage procedure is between two unknown Malaga tribe boys and girls. If the man sees the girl, falls in love with her, and wishes to marry her, he will try to convince her and allow her to leave from her parent's house. A man will send someone to inform the girl he loves that he wishes to marry her. The person sent to intercede informs her that

someone wishes to marry the girl. What do you think? He request her consents. The young woman will respond, "No, I don't want to get married. I don't go unless my mother and father, as well as other relatives, are prepared to accompany me." If he fails, he will make a desperate second attempt. Therefore, he sends someone else who is related, nice, and well-respected to intercede on her behalf. Why, the persuader asks, do you deny the one who has sent to marry you? His father owns a large number of animals as well as a large number of things. He will allow you to become wealthy and live a happy life. He attempts to persuade her to accept.

As a result, she refused to accept him and would remain silent for at least a month. The man on the lookout for the girl likewise refuses to speak to anybody, including his mother and father. Except for the individuals, he dispatched to convince her. What did you decide? He talked to her alone. What is your reaction? Two months later, she answered, "Let us talk." She then claims she accepts after researching everything about the person, including how much he has and what his mother and father are like. He then informs his family. She also, inform one of her brother or sister then, he will take her without their awareness. The ensuing mediation procedure is identical to Adawana.

4.4.4. DIROO

Diuro, which meaning "abduction," is a type of forced marriage. A rich man and rich man's son in the Malga tribe cannot carry out abduction often. However, children seldom abducted. Diuro (abduction) can take various forms and be resolved in a variety of ways, and mostly abduction does occur unexpectedly. Even while abductions can happen at any time and without warning, they most commonly happen to girls who do not want to marry the person. "I adore this lady, but she refuses," he (the boy) tells his friends. What should I do to get her? They agree to help him abduct the girl. As a result, whenever the girl walks to the river to get water, to school, or to the market, the boy touches her as if to suggest her to his friends. Then all those who were willing to abduct her, pushed and tortured, stripped, shouted and torn, and if she resisted, they hit her with a whip and carried her to the boy's residence against her will.

Following the kidnapping, two men who can flee quickly sent to the girl's father residence. As a result, they flee, saying, 'Your daughter is with us; do not try to find her.' If the male is unable to flee, the girl's family will grab them and compel them to do all of the labor that the girl was doing, such as scrubbing fake banana (wassa), collecting water, cooking meals, and so on. However, other individuals arrived and stated that this person did not kidnap your girl and that they dispatched by others to inform you of her whereabouts. So let us free them and send them

back to where they came from. Then they would inform him that the girl's father would wait for them at his house and that they would return in a week. After the word sent to the girl's father, the abductor's father arrived with the elders through the week.

Did you get the message, said the boy's father?

Girl's father: What message?

Abductor's father: I sent to inform you that your daughter has arrived into my house for Adawana.

Girl's father: What exactly do you mean, 'Adawana?' We all knew they beat, stripped her, and kidnapped my daughter, He responds furiously. The boy's father agrees, and the elders who are with him rise and bring in a large number of animals. On behalf of his kid, the father stated that he had punished these animals for their conduct. He pays the cow as recompense for admitting that he made a mistake and that he forgiven. Half of the livestock would returned to the boy's father. For example, the boy's father brings four animals, but the girl's father only took two livestock, two of which will be returned to the boy's father. Taking all of the livestock for punishment is regarded a disgrace in the Malaga tribe, and a portion of the penalty will restored to the abductor's family.

Once the punishment or negotiating procedure is completed, they discuss the dowry issue in the women's tradition. According to the girl's father, "My daughter must come to her house before we go to the women's custom and before dowry. My kid is a student, and she has a lot to look forward to." He also aggressively questioned them, claiming that she was coerced, beaten, and did not want to be there. She is too young to marry; therefore, he strongly advises them to return the girl to her family. The elders then interfered, stating that the girl had not returned. That is why we chastised these animals, and it claimed that you urged to give up, even if it is irritating. Diiro marriages, unlike other types of marriages, frequently postponed. The appointment is two to three months late, and the girl's father is reconciled after the dowry and compensation are paid. They agreed, blessed each other, and parted ways after that. Despite the fact, that dowry and wedding ceremonies are similar to other marriages, a married woman with abduction (dirro) not permitted to have many children, according to the Malaga tribe.

4.4.5. RAGGETE

Ragge also known as inheriting marriage is a type of marriage practiced by the Malga tribe as an alternative to marriage. This marriage is only legitimate when the spouse dies and the widow is reunite with the deceased's brother or close relative and begins living with him. If the dead

had children while living and wealthy, he would allowed raising them and managing his property, and he would be able to leave a kid named after the deceased if he did not have children. This enhances the likelihood of the woman remaining in her husband's village. In Reggae, a woman who does not wish to marry has the right to reside with her children and property. If she wishes to live with another family, she will not prevented from doing so, but she will have to leave her land and go to another community. Elders dispatched to reassure a woman of her mourning before she is wedded to an heir. To avoid being discouraged by loneliness, child raising, and property management, they ask her whether she is interested in marrying the deceased's brother or one of his relatives. They will not put any pressure on her if she does not agree. The groom will pay her a dowry if she accepts. He then takes up the 'guulanta' on the mattress in the living room where her ex-husband is sitting and replaces it with his own. Then they slaughtered a calf or a lamb and sprinkled it on his and her face, and they blessed him, saying, "Don't be dead," as soon as her ex-husband died. They will also bless him with the words, "May she go well with you," and they bless her with the words, "May he go well with you." As a result, they begin to live as husband and wife. However, according to an interview, the Malga community's custom of hereditary marriages is dwindling because of the spread of Christianity.



Figure 4. Malga elders photo by Birhane Tigabu

4.5. MOURNING AND FUNERAL SYSTEM

When someone dies in the Malga, their surviving friends and family mourn and perform a ritual to express their grief. It is common to witness a culture of mourning centered on music in the Malga's culture. Of course, the purpose of the process is not to have fun, but to express one's

deep love, respect, and sadness for the bereaved. Musho is a dirge song that expresses bereaves grief and sorrow. There is no need to grieve excessively for the deceased in the Malga community, but rather as a matter of age, gender, responsibility, and social significance the mourning process is unique. However, per the Malga clan, the mourning procession, which noted for its spectacular performances and musical scene, is Hamarancho and Harokise. I feel that the Malga tribe's mourning and funeral rites should researched separately because they will assist to see and comprehend the community's worldview. Further study is also required on the musical performances of the Hamarancho and Harokise mourning rites.

Because death is an unexpected occurrence in human life, there was no grieving process for Hamarancho's grief at the time of data collection for the study. Furthermore, weeping in the absence of death thought to be summoning a death; therefore, I was not lucky enough to witness a mourning system, even in an artificial environment. The researcher closely observed and analyzed a video tape recorded by Malga district government communication affairs, which captured during mourning and funeral ritual of the Malga tribe's most renowned and veteran elder, who just passed away during this year. The analysis of the recorded document, the the interviews conducted during field observation, reviled the following hamarancho mourn system.

4.5.1. HAMAARANCHO

The hamarancho mourning ceremony conducted for adult males and elders of the Malga tribe. The age, acceptability, and position of the deceased in the community dictate how the mourner is notified to the community, how the funeral will be held, and the presentation of the Hamarancho; the 'dore' wood rooted method, as well as the number of days the grieving process lasts. Dore system is a method based in broad fields of pinewood (Dore), and crying around the wood is a mourning procession for any young man or adult. If the deceased is uncircumcised and not a Luwa member, the wood bark will not peeled, and the dore is deeply embedded in the earth, the deceased's relatives grieved as "Ho Moyicho." If the dead enters Luwa, performs the circumcision ritual, and feeds his Luwa children, he known as "Aabbo lellenqa". A mourning song called "hamarancho" sung in his honor. If, on the other hand, the deceased is an elderly man and his son and grandson feed their luwa children, a mourning ceremony known, as "gerchu womeena" will held in qexalla.

If the dead killed the enemy or animal (i.e. war field or lion tiger etc.), the bark of the tree peeled off and the top branch not chopped off, and the crimson dirt known as "sorsa" mixed and painted

on the trunk. If the dead was not a murderer, the mourner may root the dore over ground by peeling off the bark of the pine /dore/ but not cutting off the top branch; nevertheless, the red soil (sorsa) would not be smear on the trunk. If the dead is a community leader, hero, or has a particular place and respect in the community, Dore wood is uprooted on the fifth day, while it is uprooted on the third day for regular people. Only males sing the song when the hamarancho lament performed. Women frequently sobbed to show their sadness and took part in the pounding of a traditional drum (koroowo), but not in singing or receiving the hamarancho tune. The deceased's wife wears the customary fabric gonfa he wore when living. Furthermore, she walks around and cries while holding one of his gonfa. However, only men authorized to conduct the hamarancho. The music of Hamarancho is often similar; however, the words may change depending on the identity of the deceased. Poems socially and politically significant may also heard.

Individuals express their deepest sentiments of sadness, love, respect, and so forth, in addition to the hamarancho chanted, and there is a tremendous lot of grieving. This mourning procession is led by a traditional drum (koroowo), which is exclusively played by a respected lady (qaricho) in the community. The drum is vital in sustaining the beat and pulsing, and it noticed that sorrow is a location where the drums play a more significant role than joyous music. According to the Malga tribe, when a great man died, there was a rite of passage on the day of the deceased's death. Local envoys dispatched a messenger to all Malga kebelles (in all four directions) around 9:00 p.m. to proclaim the man's death with screams and cries. People gathered from all four directions, including tribal chiefs. This is because the tribe must be present to select the location of burial. The "Dore" is rooted for the departed by felling two tall pine trees, peeling off the bark, and smearing a red dirt called "sorsa" on the trunk. The Malga Woreda Office, on the other hand, notified me that this grieving process is in risk of extinction since it is being abandoned and forgotten over time.



Figure 5. Hamarancho mourn source Malga district government communication affairs

4.5.2. HAROKISSE

Harokise refers to the mourning and funeral procedure for renowned or powerful women (qaricho) in the Malga society. This ceremony may only be done if the deceased is a well-liked lady in the community (qaricho). Unlike the males, they execute the mourning rite and show their great sadness by spilling a pot on a plain. The procedure entails laying the pot 'midancho' on the ground, covering it with traditional fabric "buluko," and then placing the deceased's jewelry around the pot's neck, which was used when she was alive. As a result, they carry out the harokise lament parade. To express their sadness, relatives and friends of the dead placed their jewels on the pot's neck. This reflects the deceased's popularity and prestige. If her spouse was a hero, the mourners will place a feather known as a 'woraqqa' on the pot with the jewelry.

This known as "midancho qasa." Women, thanking the dead for her acceptance, wisdom, responsibility, knowledge, and courage in the community, sing Harokise mourning. Moreover, it used by the women to share information on how to protect and care for themselves. Harokise, like Hamarancho present in various places and with different verses depending on the identity of the departed, but the rhythm and flow appear to remain consistent. The drum is also crucial in keeping the flow going and accompanying the mourning march. Women solely play the drum 'koroowo', like hamarancho.

CHAPTER FIVE

FOLK MUSIC AND DANCES

Music and dancing are an essential parts of the Malga community's cultural practices. They have a musical culture that reflects their identity. Musical techniques such as style, form, scale and texture may need extensive investigation. Types of music practiced in the Malga community includes classification based on gender, age and situations. The music analysis has made by the researcher alone. Furthermore, the transcription part done just to show the pattern of the song. The Music of Malga noted whom folk music sings and dances to, when and where to dance, why it should dance, as well as how to dance. It is crucial to emphasize that this is not owing to written laws or instruction, but to the fact that it passed down through generations in word and practices, as well as the community's fight to carry out on its offspring. Unmarried girls performed hore, dambariyyo, and faro, while young males performed qexalla, nashuute, and faro, as well as weedo. Wedded women sang hano, woxa, illancho and hayye, but married men sang hano, weedo, qexaala, laye, geewo, etc.

5.1. MALGA'S CHILD SONG

Tik-tikayo, Shilnge'Ya Bau, Qu'mu qu'muudo, Almaze, Seeyifu, are traditional folk songs favored in the Malga's upbringing. These children's songs frequently demonstrate children's inventiveness, and it is important to realize that when they are play, the melody may be there, but the change of mind or thoughts may observed. Following that, we will take a close look at the children's songs.

5.1.1. SHILINGGE'YA BA'U

Shilling is an Ethiopian coin worth fifty cents. The kids play in a circle, and the kid in control of the first game has a coin (cloth, a ball, etc.). Child went about the youngsters, claiming to have misplaced her currency. "Look here, here it is," others seated in a circle remark. The girl walks about singing while placing the penny behind one of the children's backs. If the child did not know where the coin was, she would slap him on the back and make him seat in the center of the circle. This signifies that the youngster has been defeated in the game. However, when the boy realizes that the coin is behind him, he pursues the youngster. If he could, he would seize or strike her, winning and taking the lead in the game. The melody section may repeated several times with added new lyrics.

Shilinge'ya Bau

Ashe shilinge'ya bau konnella noohena hasiri (2x)

Shilinge waajjote konnella noohena hasiri

Buna hideemati konnella noohena hasiri

Shaana hideemati konnella noohena hasiri

Ado widheemate konnella noohena hasiri

Ayira woro anera wori (4x)



Figure 6 Shilinge'ya bau performance, photo by Birhane Tigabu

♩ = 120

The musical score is written in C major and common time (C). It consists of two staves: a vocal line and a piano accompaniment line. The tempo is marked as ♩ = 120. The score is divided into measures, with measure numbers 5, 9, and 13 indicated at the start of their respective systems. The lyrics are written below the vocal line.

Lyrics:

A she shi lin ge' ya ba 'u shi lin ge wa jjo te
 kon ne lla noo he na ha si ri kon ne lla noo he
 bu nna hi de ma te sha nna hi dee ma te
 na ha si ri kon ne lla noo he na ha si ri kon ne lla noo he
 a do we dhe ma te A yi ra wo ro A yi ra wo ro
 na ha si ri kon ne lla noo he na ha si ri A ni ra wo ri a
 a yi ra wo ro a yi ra wo ro
 ni ra wo ri a ni ra wo ri ni ra wo ri

Lyricist: **Shilinge'ya Ba'u** score Birhane Tigabu

$\text{♩} = 120$

A she shi lin ge' ya ba 'u shi lin ge wa jje te
kon ne lla noo he na ha si ri kon ne lla noo he
bu nna hi de ma te sha nna hi de ma te
na ha si ri kon ne lla noo he na ha si ri kon ne lla noo he
a do we dha ma te A yi ra wo ro A yi ra wo ro
na ha si ri kon ne lla noo he na ha si ri A ni ra wo ri a
a yi ra wo ro a yi ra wo ro
ni ra wo ri a ni ra wo ri ni ra wo ri

5.1.2. TIKI TIKAYYO

Tick Tickayo is a well-known musical game among Malga youngsters. The activity has all of the youngsters kneeling on their knees and laying their palms on the floor. A kid chosen from among them will touch everyone's hands one by one as they sing tiiki- tiikayyo, and when the game leader says 'Bishiriq,' that hand will be folded. That is, it will be removed from the game, while the others will continue. This game has two distinct styles. It had a melodic portion, and they would play in a reading-like way in the middle of it before returning to the melody. After they had all gone out, the last child closed his eyes and waited for all the youngsters to hide before opening his eyes to seek for them. This guarantees that he is looking for each of them or that he is near the location where he counts. Children can play for as long as they wish this way. This song is required solo singer but, the game leader can be changed when the need arises.

Tiiki tiikiyyo

Tiiki tiikiyyo Tiika elemo

Elemo doyissite Ado xinniissite

Saato saraato Saro eeggo

Eegga guggudo Bisha oosso

Bishoo bishiriqqi

Boo'o bobo'o boora gerecho

Boonoho ubbe tiniklish

Aadi aradi worqine galadi

Liiffo lifato gereleelo gashshite

Qawude qa'a



Figure 7 Tiiki - tiikayyo performance. Photo by Birhane Tigabu

tik- tikayo

tii ki tii ka yyo tii ka e le e le mo doy ssi te a do xi nnii ssi te saa to sa raa to sa ro ee

eggo ee eega gu ggu do bi sha oosso bi shoo bi shiriqqi

The image shows a musical score for the song 'tik- tikayo'. It consists of two staves of music in 4/4 time. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are written in Amharic script below the notes.

5.1.3. ALMAZE

Almaze is one of the most popular children's songs in Malga and has its own performance. It is recommended that you have at least five children to play with. When one of the children starts to sing the first melody, the rest of the children sing the second melody. There will be a relay between the soloist and other children, but at the end of the song, they all end up singing together. As the melody moves from one person to another, there may be changes in the original lyrics, depending on the creativity of the children, but the section in Almaze that is sung together does not change. They use applause to keep the melody flowing, and it has a constant rhythm, speed and 4/4 time.

Almaze

Bero kella dirre	Almaze
Hidhe dawuma xilte	Almaze
Gina'ya wu'e Yiteenna	Almaze
Qishi yii'e Jirte	Almaze
Oiqishee jrte	Almaze
Offolle wileema	Almaze
Isi wi'la tulfu	Almaze
Ani woasa kuntu	Almaze
Ani'ya wuyino'e	Almaze
Greedlimo geerchira	Almaze
Lekkaa'ya hareema	Almaze
Tamaarro beetira	Almaze
Tamaarrohu beetu	Almaze
Soyino dabdaabe	Almaze
Dabidaabesi la'e	Almaze
Diqolooma malse	Almaze
Malse qoleemahu	Almaze
Hamusenna arbe	Almaze
Xarapheeza kaxxe	Almaze
Lalu seemma qawe	Almaze

Chorus Ayyalite kurraaze

Hanammora ka'noomo

Seenne godo'le xaate.



Figure 8. Almaze song performance: photo by Birhane Tigabu

5.1.4. SEEYIFU

Another popular folk song for Malga toddlers is Seeyifu. To play this game, the children gather and choose a comfortable place; make a circle, then, all children kneels on their knees and beat the ground with both hands and sing Seeyifu. When one of the children begins to sing first verse, the rest of the children sing a second verse saying Seeyifu. After singing the first melody with call and response style, they end up singing the second melody together. They play this game repeatedly until they get tired, and they hit the ground like a drum and keeps the beat and tempo. The time for this music is 4/4.

Aleege saumma	Seeyifu
Woshicho dullanna	Seeyifu
Wudanu ba'noe	Seeyifu
Ayidi'ya kullanna	Seeyifu
Ayidi'ya garmaho	Seeyifu
Garmu farashiho	Seeyifu
Anera annaho	Seeyifu
Anuno beetuno	Seeyifu
Huccidhano see'ne	Seeyifu
Maxxanna jigee'ya	Seeyifu
Insara huuccino	Seeyifu

Qeelooma hena qeelami
 Ittee agee leleelami
 Ane ama dureetete
 Ate ama shumeetete
 Ane ama lalo xaartoo
 Ate ama woshsha xuurto
 Wuhu Wuhu Wuhu



Figure 9 Youngster performs Seeyifu. Photo by Birhane Tigabu

5.1.5. QU'MU QU'MUUDO

Qu'mu qu'muudo is a kid game in which the children form a circle and kneel. The youngsters will fold the palms of their hands individually before laying one hand on top of the other. After folding their hands palms together and placing them one after the other, the kid sings the first line of melody, and the rest sing the following tune. After three verses, a kid who leads the game sings the fourth verse of the melody, then the tune changes, so they all sing the second melody together until the end.

Qu'mu qu'muudo

Qu'mu qu'muudo	qu'mu ayide haweela
Haqqa daanse widoora	widi ooso maddora
Maddo ila gallgaalu	gati fultaa ogeessa
Otottoore torbebssa	aman'e bookke qoccanna
	Ama ittin yitanna

Anu ufuufe itanna

Anaho bade xabbanna

Bade agana labbanna

Aganu biro biiranna

Iiile waaho dagganna

Innaare haqqe boccanna

Anniweelu lekkiweelu

Uduunne gawaa kaamelu (2x)



Figure 10. Qu'mu qumuudo performance, photo by Birhane Tigabu

5.2. MALGA'S YOUTH FOLK SONG

5.2.1 HORE

The "hore" song is a folk song performed by Malga's females from the day of Fiche camballala celebration to the conclusion of "qexalla." Various Poetry sung in two groups, but now days Hore poems expected to represent socially valuable concepts. The day before the Fiche camballala festival, the girls would smear their palms with "Hanshulule" herb to make their palms attractive. They will traditionally prepare their hairstyles and clothing qollo and qonxolo before traveling to Gudumale.



Figure 11. Hore singers, photo by Birhane Tigabu

5.2.2. FARRO

Faro in Malga's society is restricted to unmarried young men and women singing and dancing. The faro dance done at a variety of occasions, but it is most prominent at Fiche camballala, the Sidama New Year celebration. Participating in Faro dance also said to be an excellent way to select and betroth a female. Girls wear qollo and qonxolo, tie ilika on their foreheads, sew the ends of their hair with strand and bead, wear traditional jewelry around their necks, and acquire a tattoo called "quuri" on their cheek to participate in faro dance. The young boys danced, dressed in gonfa, combed their hair, and walked to Gudumale with a looloqa, a decorated stick. One member of the ensemble will perform the opening verse of the faro song. While the rest of the lads perform the chorus section. Until the females come attracted by the dance and engage in it, each boy sings the primary melody, while the rest sing the chorus portion.

Men in Malaga's Faaro will stab their "looloqa" in the ground in front of them before clapping, singing, and dancing. After hearing the music, the females approach the boy they like, seize his cane, and participate in the dance, singing "limbo lembolena." At this point, the men collectively say, "lembo hole hama." As the dance progressed, the boys sang, and the girls sang the melody. Faro's song is fast-paced from the start and eventually builds to its conclusion. The man and lady do this dance, caressing their cheeks and tilting their heads up and down. Faro's song divided into five sections, the first of which performed entirely by males, with one person singing the melody and the others chanting the choruses. The female will continue to sing the song during the second part, but the guys will sing in the hum style, such as "ehi ehi ehi ehi ehi". This style of dance is usually accompany by applause, and I have found that it maintains

not just the rhythm but also the flow of the song. After the males have sung the first two verses of the chorus, the girls recite the melody as *lembo lembolena*, and the boys sing the chorus. The men begin the third movement in the same manner, and after three verses, the young woman sing the melody as the men take the chorus. The fourth movement with 3/4 time is shown. The men finished the routine by placing their sticks, clapping their hands, hitting the ground together, walking back and forth, and eventually touching their faces and dancing extremely quickly.

Faaro that is both rhythmically and melodically complex music. These song consists syncopated rhythm and accompany by applause and dance, The speed of the music is initially fast, and it grows until it reaches the end of the fifth section, which eventually ends in a very fast pace. When we look at the time of the music, it contains 4/4, 3/4, 2/4 times. Of course, the purpose of this study is not to analyze the music, so it has not thoroughly analyzed. However, the researcher recommended that this folk music should studied independently.



Figure 12 Faaro performance. Photo by Birhane Tigabu

5.3. MAIGA'S WOMAN FOLK SONG

There are several lady folk songs performed by married women only. Hayye, Illancho, Hanno, and woxa are common names in the songs.

5.3.1. HAYYE

Hayye is a famous folk song performed by women in the Malga tribe. Hayye is a sort of song that used to both entice and lull youngsters to sleep. In Malga's, it is usual for a woman or a mother to sing a lullaby called "Hayye" to a newborn in order to get him/ her sleep or to stop screaming. Hayye music may contains a variety of ideas. Women, for example, may lament their defects, failings, and complaints at home and in the community. In the 16th century, for

example, we discover the legend of queen Fura, who is supposed to have reigned in Sidama, in the song Hayye. According to Queen Furra's mythology, the queen was a feminist who attempted to secure women's dominance by toppling males throughout her reign. She, on the other hand, was so vicious to males that she ruthlessly slain on the recommendation of her day's elders, and she reported to have no burial. As a result, it is rare for women to chant Hayye, which praises Queen Fura while cursing the elderly man who caused her death. Women nowadays work in offices, trade, and support their families rather than staying at home, as is the modern way of life. As a result, singing and enjoyment of "hayye" music are diminishing.

Hayye

Ooso hayye hayye

Fuura meentu biiloo

Furra shiihu shiilo

Lowo geerchi shiiwo

Qolo uddisiise qorke giddisiise

Furra geerchu shiiwona iseshiha shiiloo

Oso hayye hayye



Figure 13 Hayye performance, photo by Birhane Tigabu

5.3.2. ILLANCHO

When a girl gives birth in the Malga culture, there is enormous pleasure, and in addition to the preparation and celebrating of her husband and family, there is a celebration called Wowoxa,

which will be hosted and organized by a wonderful woman (qaricho). Following the woman's birth, her friends, relatives, and family gather at her home to prepare the materials that are necessary during this period in the woman's life. They go on the third day after having a baby girl and the fourth day after having a baby boy. They do this because a woman must wash on the third and fourth days after giving birth to a girl and a boy, respectively. Nevertheless, it was not until they asked the astrologers that they realized it was a wonderful day. They say ululation three times for a baby girl and four times for a baby boy when they arrive at her residence. As long as this rite is restricted to women alone, no males permitted to attend; even the husband should leave the house. The husband's job is to shoot three shots after the birth of a daughter and four rounds after the birth of a boy. Depending on his riches, the spouse may fire three to nine shots for a girl and four to ten rounds for a newborn boy. Shooting a whole number for a woman or an odd number for a male, on the other hand, is banned. The women cleaned her body, changed her clothing, and cooked her a customary meal, porridge, from the minute they arrived at her residence. They all went out to dance once they completed their meals. Illancho Eloee Eloee even dances, exclaiming, "You gave birth, gave birth over and over again."

Illancho

Illancho iloo'e ilooe

Illancho iloo'e ilooe

 Ilaanchote sharko sherke

 Midaanchote sharko sherke

 Quxamunni sharko sherke

Woxumila illoe anera

Illancho ilooe ilooe

Diromila ikkohe atera

Ilaanchote ilooe ilooe

 Ilaanchote sharko sherke

Bushshu iloo'e aneera

Illancho iloo'e ilooe

Bushshu tidhamoe aneera

Illancho iloo'e ilooe

Ititta bulwu qiseernahe

Ilaahcho iloo'e ilooe

Woleeho ikkohe kaayyoome

Ilaancho iloo'e ilooe

Ilaanchote sharko sherke

ili ili ill ill (ululation)



Figure 14. Ilaancho performance, photo by Birhane Tigabu

5.3.3. HAANNO

Hano is a form of folk music in which married men and married women sing traditional songs and dance together, usually during the inauguration of a new house, and when a person circumcised or becomes "cimessa," a party planned and traditional food and drink provided. Participants in this dance may also run with ex-lovers who have married. Women who participate in Hano dance do not notify their husbands because their husbands do not want their wives to go to "hano" dancing, but they do not become upset because this dance is part of the tradition. Hano dance held in a cottage close to the newly constructed house, and there is no need to dance in public. Husbands do not like to hear about their wives' "Hano" dancing performances, therefore if she does dance, she should do it at home. However, now, different festivals organized in both the Malga district and the Sidama regional state to promote culture and hano is among the folk music performed publicly, along with other traditional dances.



Figure 15 Hanno singers, photo by Birhane Tigabu

5.3.4. WOXA

Woxa is a devotional song meant to call the gods or feminine spirits when the region suffers from a lack of rain or hunger. Worship of the woxa takes place on the hill or along the river. The ritual will oversee by a woman (qaricho), and all women in the region are obliged to participate in the woxa rite. A woman who is unable to have a child may also pray, requesting the spirit to give her a child and pledging to give the spirit a gift. She will arrange the offering and travel to the river to celebrate with the village women while she is able to have a kid. It generally thought that if woxa worship performed only once, a woman will be able to get pregnant and rain will fall. They sing and dance by pounding their thighs with their hands to maintain time with the music, which has a moderate speed and dynamics. A soloist recites the verse and sings the melody part, while the rest of the group just sings the chorus.

Woxa

Bara ballo'yata	Guisooma woxa
Anje amayyata	Guisooma woxa
Lokillu gerrita	Guisooma woxa
Ane huddiidita	Guisooma woxa
Baara ballo'yata	Guisooma woxa
Guuna unee woxa	Guuna unee woxa
Atoote qoltaata	Guuna unee woxa
Woxa woyyonnita	Guuna unee woxa

Godo golonnita	Guuna unee woxa
Aneta ateta	Guuna unee woxa
Ama sukkaareta	Guuna unee woxa
Shafa gambaachoho	Guuna unee woxa
Xuura elnttote	Guuna unee woxa
Hoganni dassanni	Guuna unee woxa
Amansa dhaanssanni	Guuna unee woxa
Atoote qoltanni	Guuna unee woxa
Ane xamatara	Guuna unee woxa



Figure 16 Woxa singing. Photo by Birhane Tigabu

5.4. ELDERS FOLK SONG

It is customary for men to conduct traditional music during weddings, circumcision rituals, new- year celebration, luwa ceremonies, as well as during building a new house etc. Qexalla, hanno, geewo, weedo are the most common song sung by elders throughout the Malga tribe's traditional way of life.

5.4.1. QEXAALLA

Although qexalla is a collective dance, initiated and led by a group of elders. The background group listens to the music of the dancers in front of them and dances to the same melody. The song has a moderate speed, although they frequently sing loudly. The song mostly composed in the call and response form. The qexalla song performed during the first anniversary celebration of the Sidama National Regional State, presented as follows. The song's concept expresses their joy over the formation of the Sidama National Regional State. The first melody

of the song's concept is that Malga district is the best. My father gave me the finest of everything. It indicates that he (PM Abiy) will destabilize the junta and lead the country to triumph. The second melody taught has led me into uncharted terrain (region). Allow Abiy to be King, I will reward you via election. They expressed their delight at the Sidama area becoming Ethiopia's tenth national regional state.

Qexalla

Malga worada shaallo Hayi hoola

Shaallo ani'ya aano Hayi hoola

Junta dayyaase Abiyu kaayyo nnihu daanno

Haaro kilile hawalakki hawalakki

Moohi Abiyu doorshu qoleemo galatakki

Gudumaalee E'eemo Malga sooresu

Gudumaalee E'eemo Malga sooresu



Figure 17 Qexaala performance at Hawassa gudumale. Photo Birhane Tigabu

Qexalla

♩ = 90

ma lga wo ra da shaa llo sha allo a ni 'ya aa no

hayi hoo la hayi hoo la

83 Ju nta dho dho ose Abi yy i kaa yo ni huu da nno

hayi hoo la

5.4.2. WEDDING SONG

Wedding songs are typically confine to men, according to the Malga tribe. Women are less likely to participate in the singing session, although they are entitled to ululate. The wedding song below is a form of group singing. This piece of music contains more than two musical sections; however, I only score the first portion in C Major Scale. I wrote this solely to demonstrate the song's pattern. The lyrics are not included to minimize linguistic errors. The song has Oromo and Sidamu afoo verses as well as a repeating rhythm. The song began with the chorus singing, in which all of the members of the group sang together, followed by the melody part delivered by the solo vocalist.

wedding song

score Birhane Tigabu

$\text{♩} = 75$

The image displays a musical score for a wedding song. It consists of two systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The time signature is common time (C). The tempo is marked as quarter note = 75. The melody is written in red notes, while the bass line is in black. The first system shows a melodic phrase starting with a quarter rest, followed by a series of eighth and quarter notes. The second system continues the melody and bass line, ending with a double bar line.



Figure 18 Wedding song performers photo By Birhane Tigabu

5.4.3 WEEDO

Weedo is a song played completely by adult people during a party. At the opening of a new home, during the luwa ritual, when a man is circumcised, whenever the girl is wedded, and so on, after the customary food served and the customary drink "Baraga" provided, they perform weedo at the celebration. This song is also dedicated to a courageous soldier who won the fight and killed a lion and a leopard. The song's subject is mostly thanking the host of the party and the creator, with the lead vocalist performing the song among others chanting the verse 'Ide Harry.' After someone sings, the rest of the participants listen; once he finishes, the other man continues to sing. The expressions Sidama Ellohe and Ayide heeri are frequently used to describe the concept of living comfortably. As a result, each performer says "Ayide heeri" to bless his or her people (community). All of the vocalists sat down and sang quietly, and the tempo is moderate.

5.4.4. GEEWO

Geewo is a type of solo song performed by adult men with a rapid singing technique and a conversational tone. Geewo singers frequently introduce themselves, the nation, the area, and the culture of the community. The geewo provided in this study report, for illustration, is just as follows. Generally, we can notice in geewo song pride in one's individuality, heroism, popular culture, and so on.

Geewo

Qoqqowo'ya Sidamati Zoneya Hawaassaati

Woradi'ya Malgati Qawale'ya abiyu jirati

Su'miya Biddiitoot Ani'ya Tessaaleeti

Ilamoommo Anni'ya Teshalrnni Keeshoomo Bushare giwanni

Buluulo bushare loosanno manni Bire Dargete Janoy'e barra

Ninke Sidamu manna Mitu dottra ikkinoha

Mitu nugussa ikkinoha Idiyahonna iyapaho yite sainno gorritanni

Gorramo xaano Itopiyaho Bushe gananno manni...

5.5. DIRGE SONG

Music has played not just in times of joy but also in times of grief in the Malga tribe. Grief expression is not just a characteristic of the community, but also a distinct musical scene. There is a distinction to between a man's lament and a woman's dirge. According to the findings of this study, the lament of Malga known as Hamarancho and Harokise. Harokise is a dirge rite done for mortal females, whereas hamarancho is a dirge ritual performed for mortal men. The melody of Hamarancho changes according on the deceased's age and social standing. The following is a list of Hamarancho's elderly mourning ceremonies. The grieving video includes more than five dirge tunes. The call response style may found in all dirge tunes, although the call response might be between groups or between the one directing the lament and the mourners. For instance, the first stanza of the hamarancho dirge performed as follows.

Hamarancho score Birhane T.

1st

$\text{♩} = 65$

Ka te da raa ra Da raa ru hoo we ne ba 'i

won shshee na won shee na

won shee na won shee na

Ka te da raa ra da raa ru hoo we a ne ba 'i

5.6. TRADITIONAL MUSIC SYSTEM'S DIFFICULTIES

According to the study's findings, the Malaga tribe is a group that practices traditional ways of living and expresses that way of life through indigenous music and dance. The Malga clan has seen to perform a variety of folk music at weddings, mourning rites, children's activities, and the passage of individuals from one age to another. The music of the society segregated by age, gender, and circumstance, with folk songs performed exclusively by children, by young people, by mothers, by dads, and a song performed by wedded men and women. In addition to times of pleasure, the community has strong yet somber musical performances for times of sadness. However, despite the fact that the Malga community music system necessitates extensive research, no documentation has produced in the subject thus far. To maintain the community's culture, the Malga district Culture, Tourism, and Sports Bureau formed. The Bureau organizes a variety of festivals to promote culture, as well as present or perform the folk music in and out of the district as needed. In general, though, the culture has deteriorated with time. Despite the problems that lay ahead, the primary causes include falling young involvement, linking their own culture with religion, and feeling that cultural and musical acts are faults. As a result, I assume that if a church member attends a dance party or goes to church dressed in traditional clothes, he or she will chastised and will frequently avoid participation in traditional rituals, particularly musical performances. Another issue for Malga's folk music is the perception of traditional music as backward, and the number of individuals performing and engaging in folk music in the region is diminishing.

The book "Sidama Nation History and Culture" has discussed about Sidama's traditional musical instruments. Although at least four musical instruments classified as Sidama traditional musical instruments, the Malaga tribes do not frequently use this music instruments. No musical instruments utilized except for the mourning system's drumming. Based on the results of my interviews, I have determined that traditional instruments were being lost over time, and that instead of having access to keyboards and guitars throughout the church, they were no longer a part of the music system.

CHAPTER SIX

CONCLUSIONS AND RECOMMENDATIONS

6.1. CONCLUSIONS

The thesis based on the Sidama people, Malga clan folk music and cultural practices. This thesis created through researching a wide range of texts and materials relevant to the subject, as well as conducting field observations and interviews. Music is an essential element of human existence and plays a significant role in our everyday activities, allowing us to express our joys, sorrows, enjoy ourselves, and connect with our surroundings. Folk music is one of the most important influences in a community, originating in the regular day-to-day life of the community. We consider it communal music that done in a manner that reflects the community. Although the Malga tribe of Sidama people, has its own culture and musical activities. Neither, it has discovered that the cultural life of the community and the performance of folk music have not investigated, nor has the data been gathered and stored.

The research finding indicates that, the Malaga tribe is a community of traditional rituals and musical performances, such as wedding ceremonies, mourning rites, and New Year's festivities. Furthermore, childhood and adolescence distinguished by their own musical performances in the community. In other words, folk music classified according to age, gender, and situation. When we examine the character of the music, we see that it differs in rhythm, melody, pitch, and scale. It has also demonstrated to be a feature of Malga's folk music, including Call Response, Ballad, Dialogue, and Solo Singing. Simplified time, such as 3/4, 4/4, and 6/8, is commonly employed, and the pentatonic scale is currently the most dominant scale. The finding on the use of musical instruments have shown that with the exception of drums, the community seems to be reluctant to use traditional musical instruments.

As a group with different traditions and beliefs that perhaps the Malga society believes to be its identity, the Malga community's strategy to maintaining this culture is verbally orally and taught, and structured material in writing or multimedia recordings is challenging to get. They are currently experiencing a number of problems in passing on the culture to the next generation, including children's reluctance to learn about the culture for a variety of reasons. Religious institutions also see traditional ways of living, particularly musical performances, as a sin. It is mostly due to internal cultural shame, which has neglected by the community. I also believe that its accessibility to both the metropolis and the Oromia area is detrimental to cultural mixing.

Consequently, I have concluded that traditional rites and musical performances in the Malga community are on the danger of becoming extinct.

6.2. RECOMMENDATIONS

The researcher feels that the findings of this study will be useful to the community as well as the relevant government agency, particularly for the Sidama Region Culture, Tourism, and Sports Bureau, as well as cultural and musical organizations. As a result, the researcher makes the following recommendation.

- 1) I suggest that the Malga Woreda Culture, Tourism, and Sports Bureau establish a standardized organization in the sector that focuses on producing young people as well as organizing music festivals that help to present folk music culture in a reasonable time.
- 2) I propose that church leaders and their followers shall have a thorough grasp of the Malaga tribe's culture, as it is feasible to raise awareness, particularly in conjunction with religious organizations, in order to increase community engagement.
- 3) Recognizing and praising those who participate in the cultural sector as cultural ambassadors may encourage others to join in the profession.
- 4) One of my recommendations is to promote traditional performances and music through multimedia content, as well as through social media platforms that are widely accessible to the rest of the Ethiopian community and the globe.
- 5) I propose that government organizations, particularly music schools, conduct significant research on the musical performance of the Malga tribe in order to better comprehend our country's musical genres and incorporate them into the educational system.
- 6) The cultural life of a community, as well as folk music, cannot be summed up in a single person's research and a few pages. As a result, if academics study the Malga community's culture and music, they will be able to gain more information and play an important role in maintaining the culture and supporting the community's overall way of life.
- 7) In order to insure the maintenance of folk music the education bureau shall include the folk music subject or course in school curriculum.

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List of Annexes and appendix



Sidaamu Dagoomu Qoqqowu Mootinima Wo/Tu/Ispoortete Biiro
የሲ.ዲ.ቲ. ባ.ኤ.ሪ.ዲ. ክልላዊ መንግስት ባህላ ተራገጦች ስፖርት ቢሮ


Kiro Si/Da/Mo/W/1987
ቁ፡፡፡
Barra 19/05/2013
ቀን

Si/ Da/Qo/ Mo/ Malganna W/genetete Woradi woga Turizimenna Ispoortete
B/mine

Hajo Irko assinannise gedē kula la'anno

Aleenni kaimu aana qummi assininte gedē baabba Birhane Xigaabu yaamantannoti hawaasi rosiisaancho Q/koleje muuziiqu rosiisaancho ikkasenna Addisi Ababu Universitera Layinki digire rosaancho ikkitinnoti xaa yannara rosise xinxallo borro qixxeessi'rate ki'ne worada daggannino daafira hasiissanno irko assinannise gedē egensiinsemmo.



Keeru ledo!




Kiiro 415690/1135

Barra 2014/17013

SDQM Woga, Turizimenna Ispoortete Biiro

Hawaasa

Hajo: Irkote borro aa la'anno

Hawaasi Rosiisaanote Rosi Kolleeje miila ikkitinoti nna xaa yannara 2ki digirese Addis Ababu Yuuniversitera rossanni nooti Rss. Birihaane Xigaabuti Sidaamu Bude bowirstira dandiitanno xiinxallo xiinxallate mixidhe xiinxallote kaimu hedo (proposal) amadatenni irkote borro Woga, Turizimenna Ispoortete Biirora borreessineemrose gedde borrotenni xa'midhino.

Konni daafira ki'ne biiro hasiissannose irko assitannose gedde shaqqillunni xa'minanni tenne irkote borro uyiinoommoseha ikkana assinannise irkora balanxe galanteemmo.

Affino:

- Diinete borro minira
- L/Diinenna Rosiisaanote Latishshi borro minira
- HRRK
- Rss. Birihaane Xigaabutera
- Noowa



Keeru Jedo!

(Handwritten signature)
 Keeru Jedo Ph.D.
 V/Dean & Teachers & Educational
 Leaders Dev. & Admin. Core Process Owner

Dawaro borreessitinanninke wote ninke borro kiiru qummi assenke!

In replying, please quote our reference

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Poostu S/Kiiru 115

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ቀን ታህሳስ 13 ቀን 2013 ዓ.ም
Date
ቁጥር ያ/ሙ/ድ/1/52/2013

ለሚመለከተው ሁሉ

ተማሪ ብርሃኔ ጥጋቡ በአሁኑ ሰዓት በያሬድ ሙዚቃ ት/ቤት የሁለተኛ ድግሪ (M.A) ተማሪ ስለሆነች የመመሪያ ጽሑፏን ለማዘጋጀት በመረጠችበት በክልላችሁ ውስጥ ለትውልድ የሚተርፍ የጥናታዊ ጽሑፍ ታዘጋጅ ዘንድ ብዙ ያልተነገሩ እያሉ ያልታወቁትን ባህልና ሙዚቃዊ እውቀት ለወደፊት በዓለም ለማስተዋወቅ ጥናታዊ ጽሑፍ ስለሚረዳ በክልላችሁ መጥታ ለምትጠይቁት ተብብር በመሉ ቀና ምላሽ ስለምታደርጉላት በቅድሚያ በአዲስ አበባ ዩኒቨርሲቲ ያሬድ ሙዚቃ ት/ቤት ስም ላመሰግን እጠይቃለሁ።

ከሰላምታ ጋር
ታደላ ጥላላጌ (ሪፕሮግራፊር)
ያሬድ ሙዚቃ ት/ቤት ዳይሬክቶር