



**THE ROLE OF FOLK SONGS IN FICHE - CHAMBALALA CEREMONY  
TO PRESERVE THE CULTURAL HERITAGE OF THE SIDAMA  
PEOPLE: THE CASE STUDY IN HAWASSA CITY AT GUDUMALE**

BY

EPHREM MULUGETA

September 2022

Addis Ababa, Ethiopia

**ADDIS ABABA UNIVERSITY**  
**COLLEGE OF PERFORMING AND VISUAL ARTS**  
**SCHOOL OF GRADUATE STUDIES**  
**YARED SCHOOL OF MUSIC**

**THE ROLE OF FOLK SONGS IN FICHE - CHAMBALALA CEREMONY TO  
PRESERVE THE CULTURAL HERITAGE OF THE SIDAMA PEOPLE:  
THE CASE STUDY IN HAWASSA CITY AT GUDUMALE**

**BY**

**EPHREM MULUGETA**

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

Advisor:

Dr. Messay Gebremariam (Associate Professor)

September 2022

Addis Ababa, Ethiopia

**ADDIS ABABA UNIVERSITY**  
**COLLEGE OF PERFORMING AND VISUAL ARTS**  
**YARED SCHOOL OF MUSIC**

This is to certify that the thesis prepared by Ephrem Mulugeta entitled: “The Role of Folk Songs in *Fiche - Chambalala* Ceremony to preserve the cultural heritage of the Sidama people: The case study in Hawassa city at Gudumalle”, Which is submitted in partial fulfilment of the requirements for the Degree of Master of Arts in Music complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

**Signed by the Examining Committee:**

Advisor \_\_\_\_\_ Signature \_\_\_\_\_ Date \_\_\_\_\_

External Examiner \_\_\_\_\_ Signature \_\_\_\_\_ Date \_\_\_\_\_

Internal Examiner \_\_\_\_\_ Signature \_\_\_\_\_ Date \_\_\_\_\_

Head of YSM \_\_\_\_\_ Signature \_\_\_\_\_ Date \_\_\_\_\_

## ACKNOWLEDGEMENTS

Several individuals have contributed a lot to the successful completion of this thesis, without whom this thesis would have been impossible: firstly I would like to thank God in his help in all my ways. Next, I would like to thank my advisor Dr. Messay Gebremariam who has been making corrections and giving guides in each and every step of my paper.

I am also grateful to thank my teacher Dr. Ezra Abate (Dean of the College of Performing and Visual Arts in Addis Ababa University) for the valuable comments and suggestions during the proposal conception of the thesis. My heartfelt thanks also go to my friend and colleague Eyob Alemayehu who encouraged and helped me to complete this research. He greatly supported me by sharing his knowledge during the musical analysis for this study.

I am deeply indebted to my friend Fasil Kotu for his unlimited support by his willingness to share what he has. He spent his valuable time with me, sharing his knowledge and experience starting from the initial step throughout process this research. I would also like to thank Mr. Bizuneh Teshome who helped me to achieve this research by sharing his knowledge, genuine advice and personal experiences.

I would also like to thank the Yared School of Music at Addis Ababa University for giving me the opportunity to participate in the graduate program and for providing me with partial financial support to carry out this study. I also thank the members of the Graduate school, especially Assistant Professor Alemnesh Awol (Supervisor of Graduate school at YSM) and Assistant Professor Selamawit Aragaw (Associate Dean of Graduate Studies at CPVA), who gave me valuable advice and guidance for the success of this research.

My heartfelt thanks also go to my mother Ayal Ejigu, who has encouraged and supported me with love, affection and pray throughout my academic life. And I would also like to thank my families and friends who have been looking forward to seeing this thesis accomplished.

I would also like to thank the Sidama traditional music performers who are always willing and happy to show their culture; the Sidama elders who participated in FGDs and individual interviews; the young voluntary respondents Salomon Dameke, Degenhun Hailu and others who were willing to share what they have; and Bogale Borchacha and Temeseng Harka who helped me by translating Sidama folk songs.

I would also like to thank the Sidama Culture, Tourism and Sport bureau (SCTSB), South Media Network (SMN), Ethiopia Broadcasting Corporation (EBC), Fana Broadcasting Corporation media and others social media for their collaboration.

In general, I would like to thank all the wonderful people around me who have stood by me in one way or another during this study.

## TABLE OF CONTENTS

### Contents

ACKNOWLEDGEMENTS .....	I
Table Of Contents .....	II
Glossary .....	V
Local Terms Of Sidama .....	V
List Of Acronyms .....	IX
List of Appendices.....	X
Abstract.....	XI
CHAPTER ONE: INTRODUCTION.....	1
1.1. BACKGROUND OF THE STUDY .....	1
1.2. STATEMENT OF THE PROBLEM .....	4
1.3. RESEARCH QUESTION .....	6
1.4. OBJECTIVES OF THE STUDY .....	6
1.4.1. General Objective.....	6
1.4.2. Specific Objectives.....	6
1.5. SIGNIFICANCE OF THE STUDY .....	6
1.6. SCOPE OF THE STUDY .....	7
1.7. LIMITATIONS OF THE STUDY.....	8
1.8. ORGANIZATION OF THE STUDY .....	8
CHAPTER TWO: REVIEW OF RELATED LITERATURE.....	9
2.1. CONCEPTUAL AND THEORETICAL FRAMEWORK.....	9
2.1.1. Music.....	9
2.1.2. Folklore.....	11
2.1.3. Folk music .....	13
2.1.4. Folksong .....	15
2.1.5. Folk song in the Ethiopian context.....	25
2.1.6. The concept of Festival.....	28
2.1.7. Festivals in the context of Ethiopia .....	30

2.2. REVIEW OF THE STUDY AREA .....	33
CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY .....	35
3.1. DESCRIPTION OF THE STUDY AREA AND THE PEOPLE.....	35
3.1.1. Sidama .....	35
3.1.2. Environmental status of Hawassa.....	40
3.2. RESEARCH DESIGN AND METHODOLOGY .....	41
3.2.1 Methods of Data Collection.....	42
3.2.2. Sample of the study .....	45
3.2.3. Procedures of Data Analysis.....	45
3.2.4. Ethical Consideration .....	46
CHAPTER FOUR: DATA PRESENTATION, ANALYSIS, AND INTERPRETATION .....	47
4.1. INTRODUCTION .....	47
4.2.MEANING AND ORIGIN OF FICHE.....	47
4.2.1. Celebration of Fiche - Chambalala.....	49
4.3. MAJOR MUSICAL ACTIVITIES OF FICHE - CHAMBALALA CEREMONY .....	52
4.3.1. Qeexaala .....	53
4.3.2. Horre.....	61
4.3.3. Faro.....	62
4.4. ANALYZING THE SONGS CHARACTER WITH UNIVERSAL MUSIC CONTEXT.....	66
4.4.1. The musical Characteristics of Qeexaala.....	66
4.4.2. The musical characteristics of Horre.....	74
4.4.3. The musical characteristics of Faro.....	80
CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS OF THE STUDY .....	83
5.1. SUMMARY .....	83
5.2. CONCLUSION .....	86
5.3. RECOMMENDATIONS .....	87
REFERENCES .....	89
DECLARATION .....	99

## List of Figure

Figure 1: Map and location of the Sidama region in Ethiopia.....	36
Figure 2: Photo, Qexxala song performans during <i>Fiche - Chambalala</i> ceremony .....	60
Figure 3: photo, Horre performance during <i>Chambalala</i> ceremony. ....	62
Figure 4: photo, Faro song performance during <i>Fiche - Chambalala</i> .....	65
Figure 5: One of the Qeexaala songs which is performed to express New year transition. ....	67
Figure 6: pitch sequence of the Qeexaala song.....	68
Figure 7: Melodic and rhythmic structure of Qeexaala song2 (goba haweellanna malga) .....	68
Figure 8: Melodic and rhythmic structure of Qeexaala song3 (weesse kaayisomo) .....	69
Figure 9: Rhythm pattern of Qexaala song .....	70
Figure 10: Melodic and rhythmic structure of Qeexaala song4.....	71
Figure 11: One of the Qeexaala song which is performed at <i>chambalala</i> (Gudumale) .....	73
Figure 12: One of the Horre song which is performed in <i>chambalala</i> (heho heeshishi).....	75
Figure 13: One of the Horre song which is performed by women (Iyyohe). ....	76
Figure 14: The rhythm pattern / hand clapping / and pitch sequence of Horre song.....	77
Figure 15: One of the Horre songs which performed by Females (ee ayoo). ....	78
Figure 16: Melodic and rhythmic structure of Horre song (Da'e bushshu).....	79
Figure 17: Melodic and rhythmic structure of Faro song (lembo hole hama) .....	81

## **Glossary**

### **Local Terms of Sidama**

*Afini*: a traditional peacemaking system in Sidama society.

*Affino*: the norm to let others to know the issue at hand, event or actions before reacting on it.

*Agisho*: the servant of leader in Sidama generational class system / Gadaana

*Anga*: purification through ritual in Sidama traditional system

*Ayana*: Sidama traditional belief of good omen or sprit through which God reveals his will

*Ayanto*: astrologist and the man in charge of Sidama calendar (the traditional astronomers)

*Ayide*: kin in Sidama language (it uses as wishing happy New Year during Fiche - Chambalala)

*Boosso*: sub - clan in Sidama

*Buursame*: food prepared from false banana and butter during fiche festivals and rituals

*Bushee*: one of the two ancestral fathers of Sidama, who administer themselves and have kept their culture and tradition intact for many years.

*Chambalala*: feasts and rituals that include song, dances, food sharing and other cultural activity during Sidama's New Year

*Chimessa* (*chimeye* - plural): leading member of songo in Sidama

*Danawa*: communal land in Sidama

*Dee*: social norm for sharing the burden of production and construction in Sidama

*Dagunchugoga*: Costume made of Tiger leather in Sidama language

*Eajjeto*: Hero/ heroine in Sidama

*Faro*: a type of folk song in Sidama

*Fiche*: New Year celebration of the Sidama (feast and ritual)

*Gadaana*: leader of the generational class system in Sidama

*Garo*: leader of sub-clan in *Faqisa -Tumano* clan and the clan leader of *Sawula* clan in Sidama

*Gana*: religious and ritual leader in Wonsho religious and songo site in Sidama

*Geelo*: leader of the Hadicho clan of Sidama

*Gonfa*: a traditional closing of Sidama

*Gudummle*: It is a public place where the people of Sidama gather to celebrate cultural festivals such as *Fiche – Chambalala* and express their opinions on various issues.

*Halaale*: principle of ultimate truth and justice in the Sidama language

*Hayyicha*: wise and intelligent person in the Sidama language

*Himanancho*: prophet in the Sidama language

*Horre*: a type of folk song in Sidama

*Jalawa*: assistant to leader of the generational class system in Sidama

*Jirte*: social sub-constitution governing community cooperation during death and other Occasions in Sidama

*Kakalo*: sacrifice made during rituals in Sidama

*Khat*: stimulant plant

*Kiflehager*: administrative region during the military regime in Amharic

*Luwa*: generational class system in Sidama

*Magano*: God in Sidama language

*Maldea*: one of the two ancestral fathers of Sidama, who administer themselves and have kept their culture and tradition intact for many years

*Maracha*: rite of passage for promoting youth to adulthood following purification through circumcision in Sidama

*Masalancho*: a Philosopher who interprets signs and events and suggests solutions in Sidama

*Moote*: clan leader in Sidama

*Olla*: neighborhood in Sidama language

*Qeexaala*: A folk song sung by Sidama elders during cultural events such as *Fiche - Chambalala*

*Qorke*: giraffe-like wild animal in Sidama

*Qaricha*: ritual performer in *Wonsho* religious site in Sidama

*Qaricho*: leader of women's institution and gatherings in Sidama

*Randicho*: respected elder sister who is central in rituals and feasts in Sidama

*Sadassa*: third rank in leadership during luwa initiation period in Sidama

*Seera*: sanction, ostracism and punishment in Sidama

*Siassa*: collaboration in Sidama

*Sidaamuaafoo*: Sidama language

*Songo*: the council of elders and leaders in Sidama

*Tuba*: dress made of leather in Sidama language

*Utuwa*: privately owned land in Sidama

*Wesse*: false banana

*Woma*: Head Priest of Sidama traditional religion in Sidama

*Womasha*: currency of Sidama

*Xilte*: Sidaman water which prepared to New Year holiday, when all the members of the family wash themselves, it is an indicator of the four seasons of the year.

## **Amharic terms**

*Azmaris*: the name of Ethiopian folk singers who usually play a musical instrument called

Masinko.

*Chifera*: it is a term that refers the folk or traditional dance.

*Elilita*: A human voice used to express joy /cheering during holidays, religious festive and others cultural occasions.

*Enset*: A false banana plant that is mostly found in the Southern part of Ethiopia

*Ingurguro*: songs of complaint

*Kebele*: lowest/grassroots administrative unit in Amharic

*Kebero*: double headed hands drum

*Lekso*: songs of woe and sadness

*Masinko*: Ethiopian traditional musical instrument (string instrument)

*Meskel*: celebration of the finding of the true cross

*Mīyazīya*: the 8th month in Ethiopian calendar

*Senē*: the 10th month in Ethiopian calendar

*Shilela*: patriotism songs

*Timiket*: celebration of Ethiopian epiphany

*Woreda*: district administration in Amharic

*Zefen*: The name of secular songs that express the feeling of society

## **List of Acronyms**

AAU	Addis Ababa University
ARCCH	Authority for research and conservation of cultural heritage
CPVA	College of Performing and Visual Arts
CSA	Central Statistical Agency
CTGCAO	Culture Tourism Government Communication Affair Office
IES	Institute of Ethiopian Studies
EBC	Ethiopian Broadcast Corporation
FGD	Focus Group Discussion
HZWCTGCAO	Hawasa Zuria Woreda Culture Tourism Government Communication Affair Office
SCME	Survey of Culture and Media Ethiopia
SCTSB	Sidama Culture, Tourism and Sport bureau
STV	Southern Television
SMNB	Southern Media and Network Bureau
SNNPRS	Southern Nations, Nationalities and Peoples Regional State
UNESCO	United Nations Educational, Scientific, and Cultural Organization
YSM	Yared School of Music

## **List of Appendices**

**Appendix I:** Interview Questions in English

**Appendix II:** Interview Questions in Amharic

**Appendix III:** The Focus Group Discussion Questions in English

**Appendix IV:** The Focus Group Discussion Questions in Amharic

**Appendix V:** Profile of informants

## **Abstract**

*The main objective of this study is to examine the role of folk songs of Sidamas' Fiche - Chambalala Ceremony from socio-cultural value point of view and its roles towards cultural ceremony by transferring indigenous culture, knowledge to social development. The study also investigated the musical characteristics of Sidamas' Fiche - Chambalala folk songs. A descriptive research design with qualitative research approaches is mainly preferred. Both primary and secondary data were collected. The data were collected through interviewing people from the study area, using focused group discussions, making non-participant observation, and document reviews. The respondents were selected through purposive sampling method. Data analysis was made using qualitative procedure. The findings of the study showed that folk songs in Fiche - Chambalala ceremony which have been the long-lived cultural asset that played a great role to the society, that carries the attributes and values of their culture, politics, economy, and religion of the society. The message of the songs that are sung at the Fiche - Chambalala ceremony play an important role in educating various tips and manners to the society, conveying different knowledge, stories, cultural assets, and values to the coming generations. The other point found out, in the study, was the Characteristics of Fiche - Chambalala folk songs in the three main types. These are "Qeexaala" (the elder's song accompanied by, foot-tapping), "Horre" (unmarried women's song accompanied by hand clapping) and "Faro" (a song played by unmarried young men and women together with dance), these songs have their own rhythm, melody, and performance style. They are mainly sung vocally (solo singer with chorus), in a call-and-response form, and have a monophonic texture. And most of the songs performed in the ceremony are based on the four-tone scale (modes).*

**Key words:** Folk music /song, Fiche - Chambalala, Festive, ceremony.

## CHAPTER ONE: INTRODUCTION

### 1.1. Background of the Study

Music, like any other art works, plays a great role to reflect cultural heritages of any society, such as the ways of living together, working together, and how to survive and preserve nature, etc.

In accordance with the societal contribution of music, various scholars have indicated that music has the potential to make a significant contribution to societies' over all development. In this regard, Pascoe (2005, p.8), has emphasized that “the social, emotional, and physical benefits that are derived through engagement with music has the power to exalt the human spirit, to transform the human experience and bring joy, to appreciate beauty, and satisfaction to people's in their lives”. Similarly, Grant (2008:6) underlined that “music plays a crucial role in identity, in politics, and in the formation and consolidation of social groups.”

As a result, “Music is one of the most important elements in transfer of cultural heritages from one generation to another. Especially traditional forms of music are considered to be the main carriers of cultural heritage it is because folk music is a communal creation” (Ozdek, 2015:84).

In music, folk song is one genre of music that performed by the common people of a certain area based on culture reflecting people's attitudes and life which is transmitted in the oral tradition rather than in written form (Nettl and Myers,1976). It is used to express the manner of thinking, mode of life, religious activities, norms, values, and assets of the society. According to Nnamani (2014:304), “Folk songs play an important role in expressing national identity.” In addition, any song in society is considered as a very common form of traditional music, the result of a common oral tradition, existing in many variants, conveys the nation's identity and reflects its thinking”. Based on the above points, it can be believed that all folk songs around the world have an important contribution to every society.

Likewise, looking at the experience of many African societies, it is known that folk music is associated with most African cultural events and is used in many functions. In line with this, Rambau (2015) stated that, “Almost all cultural events in Africa are accompanied by singing and

dancing, Therefore, African music and dance performances are closely related with African cultures.

In line with the above, Rambau (2015: 3), specified that "in most African societies, the performance of folk music represents a number of social activities beneficial to the community." Hence, music in the African context is used to convey various philosophical ideas that include the rules and values of society through the lyrics of the songs. This includes various dance performances behind the song, and much more.

Similarly, the use of music in the Ethiopian society, folk song provides many services in many ways. It is used as a tool to protect the society's culture, to convey messages, to reflect the society's, social attitudes and standards. Apart from these, it serves as entertainment and stimulant for many activities. Survey of Culture and Media Ethiopia, (2003) elaborates about the relation of folk songs in different social activities as follows:

*"In Ethiopia, Special events have their own special types of music..., Songs and dances are not merely limited to strictly festive occasions like weddings and feasts. Almost all working activities have songs to go with them, which make them more pleasant."* (pp.10)

Ethiopia is a country where a large number of ethnic groups are found with their own unique historical, linguistic and cultural backgrounds. And it is assumed that more than eighty ethnic nation and nationalities are living in different regions in the country (Central Statistical Agency of Ethiopia, 2007). These different ethnic groups have their own language, culture, religion, folk music, dance and others cultural performance that can reflect their way of life.

In this respect Ethiopia is rich in cultural activities performed for both secular and sacred purposes such as traditional rituals, festivals, religious ceremonies and other cultural activities related to folk songs. In line with this celebration of Timiket (epiphany) festival that is celebrated by the majority of the Ethiopian orthodox Christians in different places. Even though it is a sacred festival, it is common that various folk songs are performed by different age groups of people at the festivals. Zenebe (1987:20) pointed out that, "Ethiopian societies have various kinds of folk songs that serve for different occasions. Some of the occasions that are accompanied by folk songs performance include childbirth ceremony, marriage ceremony and death or funerals (dirges) and others cultural ceremony."

When we are looking at the Southern part of Ethiopia, there are many cultural events and ceremonies where folk songs are performed at different times and places. One of these ceremonies is the *Fiche - Chambalala* ceremony in which it is performed by the Sidama people.

The Sidama is one of the ethnic groups inhabited in the Southern part of Ethiopia. The Sidama people have a diverse socio-cultural lifestyle based on indigenous knowledge systems in which they transferred it from generation to generation. Among the systems in which they transferred their indigenous knowledge is the *Fiche – Chambalala* ceremony marking as the coming of their New Year.

In line with the ceremony, a Bulletin journal, released from the Sidama Culture Tourism and Sport Bureau (SCTSB), on 2021, asserted that *Fiche – Chambalala* is one of the cultural events celebrated annually for many years by the people of Sidama. It is also one of the major tourist attraction activities of the country and it has been registered by UNESCO as an intangible cultural heritage since 2015 G.C. As it is an aspect of New Year celebration of Sidama people, various cultural activities performed during the ceremony. Among the activities which are presented on the ceremony is folk song that passed from generation to generation orally (Ibid).

Folk songs in *Fiche – Chambalala* event are the traditional music of orally transmitted to expresses the societies cultural believes, way of living, social work disciplines, assimilation of elder's tradition to the youngest, love acquaintance and so forth.

In general, it can be understood from the point mentioned above that folk songs have the power to express different values, needs, attitudes and philosophies in the society apart from the role they play in entertaining different society.

Therefore, the role of folk music /song in Ethiopian cultural ceremony like the *Fiche – Chambalala* is immense in various social activities. Accordingly, this study looked at the relationship between music and cultural ceremonies in the study area by analyzing the role of folk songs in the Sidaman *Fiche – Chambalala* ceremony in social and political matter of the people and explained from the point of view of the overall musical characteristics.

## 1.2. Statement of the problem

Though Ethiopia is rich in folk music of different ethnic groups however the researches that are made on the topic are few. Woube Kassaye (2009) proofed that the study made on music in Ethiopia is very little compared to the country's vast music culture.

Even though there are some foreigners and Ethiopian scholars made studies mentioning different issues on Ethiopian traditional music. Among these scholars Michael Powne, (1968), Zenebe Bekele (1987), Ashenafi Kebede (1976), Timkehet Teffera (2012; 2015; 2017), and others have studied on the subject. However, these studies are not sufficient to come up with the whole ethnic groups in the country.

As indicated earlier, although there are some studies related to the folk music in Ethiopian cultural ceremony, most, if not all, were focused on the Northern and central parts of the country. For instance, concerning on Ethiopian folk music and cultural ceremony, Timkehet (2017), on her paper entitled “Wedding Music of the Amhara in Central Highland Ethiopia” has investigated on the musical analysis and functions of the wedding songs of the Amhara community that have been collected during the wedding ceremony. Timkehet (2018), in her another work entitled “Ethiopian Magnificent Holidays: A case study of the Ashenda feast” investigated about the folk songs that of the Ashenda festival with its musical function during the ceremony, that has been examined based on its musical analysis.

In line with the above mentioned problem, one of the known cultural assets, that is, Sidama *Fiche – Chambalala* considered as a great and popular cultural heritage, however, the folk songs that are performed during the ceremony have not been studied in terms of their musical function.

Accordingly, taking the above point into consideration, there is a fundamental reason why I chose to study this topic. Sidama folk songs in *Fiche – Chambalala* ceremony are one of the ways of oral transmission of various indigenous knowledge and other important values from generation to generation.

As it is one of the most popular and interesting cultural events in the country, I had the opportunity to visit the amazing cultural performance of *Fiche – Chambalala* in Gudumalle area of Hawassa city five years ago. During my visit I was impressed by the unique folk songs performed by different age groups.

Apart from this, these folk songs have the power to inform, motivate and entertain the community as well as they are resources for raising community awareness.

Hence, if it is not well documented and kept in different forms of medias, as the passage of time elapsed, the huge cultural and historical events such as folk music of *Fiche – Chambalala* which are transmitted orally may risk the event to be assorted, or to be scorned. In this regard, Zenebe Bekele (Academy: Page 02) in his document entitled "Ethiopian Music Ontology and Notation Importance System" stated that,

*“As it is known, folk music in general survived in a form of oral tradition, however it cannot be justified as it is a perfect method of holding and pass its treasures for generations, because there is always a risk to leave out some important ingredients in it”.*

As far as folk song regarded as a form of oral tradition, it may change its base at any time unless it is documented. To evidence this, currently it is happening that many folk songs in Ethiopia seem dominated by Western cultures in the new ideology of “globalization” and “modernization”. To say this, my previous visit helped me to compare and contrast the previous performance with the current one. Some of the folk songs of performances in *Fiche – Chambalala* are not the same as they were. In this case they seem to be mixed with others on some level. And that is the risk of the ceremony.

Along with this point, in some documents, scholars have explained about Sidama cultural activities such as *Fiche – Chambalala* in general about their traditional food, clothing, “Huluka” preparation, traditional politics, etc., but they have not paid attention to the musical perspective. Although the *Fiche – Chambalala* ceremony is popular in public, but the role of folk songs in the ceremony has not been explored by scientific research at this level.

Therefore, the role of folk songs and their musical characteristics that are performed in *Fiche – Chambalala* Ceremony in Hawassa Gudumalle area has a great problem if it is not well documented and kept in the form of different medias. Hence, in order to fill the gap in the study of music in the area, this study has a great importance in examining the role of this type of folk song in the social and cultural life of the community.

### **1.3. Research question**

This study has attempted to answer the following important research questions:

1. What are the main folk songs that are performed at the *Fiche – Chambalala* ceremony and what is their role in society?
2. What are the musical characteristics (modes, forms, rhythms and contents) of songs that are performed in *Fiche – Chambalala* ceremony?
3. What are the main social benefits of the folk songs that are performed at the *Fiche – Chambalala* ceremony?
4. How can the folksongs of *Fiche – Chambalala* ceremony be documented and kept in different Medias?

### **1.4. Objectives of the Study**

#### **1.4.1. General Objective**

The general objective of this study is to examine the folk songs that are performed in *Fiche – Chambalala* ceremony concerning with their roles in society.

#### **1.4.2. Specific Objectives**

Besides the above stated general objective, the specific objectives of this study are:

- To explore what kind of folk songs are performed at the *Fiche – Chambalala* ceremony and what is their role in the society.
- To analyze the musical characteristics of folk songs performed during *Fiche – Chambalala* Ceremony.
- To identify and classify the musical contents of *Fiche – Chambalala* ceremony regarding its social benefits.
- To document and produce research based ideas.

### **1.5. Significance of the study**

This study by focusing on the above objectives will hopefully help to yield different benefits.

- The study contributes to the preservation of folk songs, as the culture is transmitted orally, it may be lost or changed from time to time, so it is important to document it and keep it as a heritage for future generations.

- The study will be used as a basis to help musicians, scholars and other researchers who want to know or find the folk songs of the Sidama society.
- Moreover, this research will help to increase the growing body of knowledge on folk songs of *Fiche – Chambalala* in particular and folk songs of Sidamas’ in general.
- It will also help to inspire researchers not only in folk music but also on other fields like anthropology, sociology and folklore to study the traditional values in the society.
- It will be helpful to address lack of adequate folk song and other cultural studies in Ethiopian institutions on the study area.
- This study gives the readers an opportunity to explore different types of folk songs in depth and understand how people perceive their folk songs in their culture.
- It serves as a source of information and input for education and culture policy makers.
- Finally, it will be of great value in creating awareness for other scholars looking for information about folk song and serving as a reference for those who want to study this subject further.

### **1.6. Scope of the Study**

The scope of this study has focused on the roles of folk songs in *Fiche – Chambalala* ceremony, and analyzed the folk songs which are performed in the ceremony that conducted by Sidama Region. The study has focused only on Hawassa, capital city of Sidama, at Gudumalle, Hawella - Tulla sub-city. The reason why the researcher chose Hawassa city is because it is the main center of the *Fiche-Chambalala* festival which is celebrated every year and there are various Sidama society folk performers, elders and many other participants of Sidama region to celebrate *Fiche - Chambalala* festival in Hawassa at Gudumalle.

In line with this, the study was delimited in terms of area and time. Although there are various rural areas in Sidama region, the scope of study is focused on Hawassa city at Gudumalle. As Sidama is a very large area, all the elders and cultural performers in the region cannot be included in one study. Therefore, this study was conducted only in Hawassa city at Gudumalle.

### **1.7. Limitations of the Study**

During the period of field study, the researcher encountered the following limitations that caused challenge for this study.

Insufficient logistics and facilities since it requires inter-local travel within the time of the current situation of COVID pandemic, and the festival of *Fiche – Chambalala* were not conducted in the region for the last two years, these affected the study a lot, other constraint of the study was because every step in the study demanded a big finance and intensive care to communicate with the informants and the less accessibility of elders who could give relevant information also taken as limitation. This condition made the data collecting and analysis more difficult. However, the researcher solved these problems using all his best possible activities by facing the challenges.

### **1.8. Organization of the study**

The research is organized in five chapters. In chapter one, the background of the study, statement of the problem, objectives of the study, research questions, significance of the study, scope of the study, limitation of the Study, and Organization of the study have been presented. The second chapter reviews related literatures, which includes both theoretical and empirical literatures. In chapter three, the social setting of the study area, research design and method of data collection and analysis have been presented. In chapter four all data have been presented and findings interpreted on the folk songs in *Fiche – Chambalala* Ceremony. In chapter five summaries, conclusion and recommendations have been presented.

## CHAPTER TWO: REVIEW OF RELATED LITERATURE

The purpose of this chapter is to make the main conceptual and theoretical framework for the study and an attempt made to review some of the studies conducted in the field of folk music / song and cultural festival in Ethiopian and global context.

Accordingly, the chapter holds four sections. The first section of the chapter discusses on the major conceptual and theoretical frameworks used in the research. In the second section, literature on overview of studies made on Ethiopian folk music in different perspectives which will affect with this topic is presented. This is used to assess some related works done in relation to the topic in Ethiopian folk music and its role in different social activities. The third section of this chapter focuses on the concept and nature of festival with its role in the society, in Ethiopian and global context. This part is used to relevant folk song and public cultural festivals /ceremony. And it shows how folk song has a role in public cultural festivals in different society. In the fourth section, review of related literatures that made on Sidama *Fiche - Chambalala* ceremony presented.

### 2.1. Conceptual and Theoretical Framework

#### 2.1.1. Music

*Life in primitive society is saturated with emotion. Speech and body movement alike are intensely expressive. Speech heightened by musical inflection becomes song. Body movement enlivened by musical rhythm becomes dance. Song and dance that is, melody and rhythm constitute the primal sources of music* (Machlis, 1963:7).

The above citation shows that music and society are attached one another in their day to day life. Meyer (2012) also stated that “Music is an art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color”. Different scholars have written on music and its importance in the society. In addition, Jayeola (2015:105) said that “music is one of the basic social services that need adequate consideration. No nation’s social life is worth living without music”.

In this case one can understand that music plays a significant role in social life and cultural experience; a means for individual or collective self-understanding, used for political

mobilization, strengthening a group's cultural identity to transcending it, and reinforcing boundaries between groups. This is because music provides cultural resources and expressive practices, and is used by individuals and groups to understand them and their place in the world, to structure social relations, to shape identities, and to develop activities in general, (Lidskog, 2017).

Moreover, Douglas Cohen (2015), in respect to “Music: Its Language, History, and Culture” noted that,

*“Making music has been an activity of human beings, both as individuals and with others, for thousands of years. Written texts, pictorial representations, and folklore sources provide evidence that people from all over the globe and from the beginnings of recorded history have created and performed music for religious rituals, civil ceremonies, social functions, storytelling, and self-expression”(p.3).*

Similarly, Ozdek (2015:84) noted that “Music is one of the most important element which transfers cultural heritages, especially traditional forms of music are considered to be the chief carriers of cultural legacy because folk music, which jumps to mind at the mention of traditional music, is a sub-division of culture as a genetic cultural center and at the same time involves many other sub-divisions and features of culture.”

On the other hand, Ajenifuja (2013) states as follow;

*“Music as viewed by various scholars reflects that it is an indispensable art cultivated by man for the growth, nature and transfer of his/her institutions and values to future generation. Music is performed with the intension of passing message across to the audience which needs to be understood. The meaning in music could be located in sound, context, function, usage, symbol and performance of the music. Meaning in music could also be located through the premise where the music is played, through communication and the mode of its performance (p.151).*

As it has been mentioned above, Music implicated in life with diverted forms. In a similar manner, Okafor, (2005) noted that, People use music to communicate, to move, to express

emotions and ideas, and to mobilize their people for different purposes or assembly their solidarity with others.

In general, Based on the above views, it is possible to justify that music has contributed a lot to human beings. The key attribute of music is used to transfer the knowledge, beliefs, values, and norms, as well as to preserve cultural heritages of society.

Accordingly, in the next subsection, the concept of folk music/song which is the major theoretical framework of the study is discussed, before starting the concept of folk music, it is important to examine folklore, as a concrete concept.

### **2.1.2. Folklore**

The term ‘folklore’ has been given different meanings and definitions by different scholars. According to Dundes, (1980: 1) "Folklore" is a combination of two terms, folk and lore. ‘Folk’ means people or a collection of people and ‘lore’ means knowledge. Therefore, folklore means the knowledge of a group of people. In the concept of folklore, Dundes, (1965) stated again, the term “folk” means it refers to something common created by a group of people with common interests and experiences. For example, it may be a common occupation, language or religion, but the main thing is that a group formed for whatever reasons it will have some traditions that it demands its own. At the same time, The American Folk life Preservation Act (1976), also gave a very broad meaning and definition to the term ‘folk’. According to this act a “folklore “or “folk life” is familial, ethnic, occupational, religious, regional; expressive culture which includes a wide range of creative and symbolic forms such as costume, belief, technical skill, language, literature, art, architecture, music, dance, drama, ritual, pageantry, and handicraft. These expressions are mainly learned informally (transmitted through generation orally, by imitation, or in performance).

Whereas, Ashenafi (1989), by modifying its meaning, states that the concept of “folk” is defined mistakenly and used to identify the peasant culture in rural areas; and he argues that city dwellers are not measured as a “folk”. His basic premise is that: “Folk here refer to any group of people who share something in common, such as music, dance, religion, and language and so on” (p.12).

On the other hand, Abrams defines the word “folklore” as follows;

*“Folklore, since the mid-nineteenth century, has been the collective name applied to sayings, verbal compositions, and social rituals that have been handed down solely, or at least primarily, by word of mouth and example rather than in written form... Folklore includes legends, superstitions, songs, tales, proverbs, riddles, spells, and nursery rhymes; pseudo-scientific lore about the weather, plants, and animals; customary activities at births, marriages, and deaths; and traditional dances and forms of drama performed on holidays or at communal gatherings”*(1981: 124).

For Botkin (1938), folklore is the concept and a body of traditional belief, custom and expression, handed down largely by word of mouth circulating chiefly outside of commercial and academic means of communication and instruction. For him, every group connected together by common interests and purposes, whether educated or uneducated, rural or urban, possesses a body of traditions which may be called folklore.

In the same way, some other scholars go further to define the term. For instance, Okepwho (1992), tried to give his explanation from the term itself. According to him, the concept of folklore refers to the social traditions, customs, superstitions, etc., that are not written down, but are transmitted orally from generation to generation such as songs, ballads, fairytales, dramas, proverbs, riddles, charms, stories, legends and myths. Similarly, Dorson (1972) and Dundes, (1965) classified folklore in to four categories: - verbal art (oral literature), material culture performing folk arts, and Social folk customs.

- **verbal art (oral literature)**, that includes riddles, proverbs, myths, folktales, fairy tales, etc.,
- **Material culture** which consist of traditional materials used by a given society,
- **Performing folk arts** such as traditional drama and song and dance, and
- **Social folk customs** which includes the society’s traditional belief, dressing style, and other ways of life.

From the above mentioned definitions and descriptions we can summarize the concept of folk and folklore in the following way. While ‘folk’ is defined as a group, a society or community; in folklore, it is an indigenous knowledge of the society or community which transmitted orally

rather than a written form and learned for the sake of self-entertainment and community benefits. This is true that every society or community has its own knowledge which acquired from its daily activities. These activities can be expressed through its livings in the form of folk music, dressings, indigenous architecture and designs, folk arts and so on. I line with this the knowledge that is acquired through folklore is transmitted from generation to generation without formal instructions and directions only by watching and imitation.

### **2.1.3. Folk music**

Folklore, as stated above, classified as four groups, thus, folk music/song is one form of the performing art. Like 'folklore' folk music has been granted different meanings and definitions by different scholars and writers, however, these meanings and definitions of the term vary according to the part of the world it is told, the social class it is told, and the period of history it is told. For instance, Cecily Morrison (1994) defines that folk music is from the birth of the idea of the nation - state, has been one means of expressive culture used to generate, define, and reinforce national identity.

Bohlman, Philip V. in strengthening the above concept, he stated that:

*“It is difficult to give a single definition to folk music. There are two reasons for this, first, the different contexts of folk music that I investigate here yield very different definitions. To apply many of the most common definitions of folk music in European and North American society to the Middle East would be a pointless and thankless undertaking. Second, because I regard change as ineluctably bound to folk music tradition, I also assert that the dynamic nature of folk music belies the stasis of definition”* (1988, xviii).

Similarly, one of the scholars of the field, who defined folk music, is Scholes (1977). According to his definition, the term is used to designate the traditional music of a people in contrast to the so called popular music and the serious music of concert halls and opera houses.

On the other hand, Nnamani, (2014:305) also defined folk music as follows:

*“Folk music normally exists in oral tradition being taught and learned by word of mouth without the use of written music. Occasionally the written or printed tradition influences folk music as when art songs or popular songs are taken up by*

*genuine folksingers. It is the music of the rural groups, of rural origin used by recent migrations to the city. Folk songs are associated with activities such as work, games, dances, wars and religious ceremonies.”*

Based on the above quotation we can understand that folk music/song is broad and spontaneously composed music of a race, tribe, and group etc., which orally transmitted from generation to generation with an unknown composer.

Additionally, Dorson (1972) said that folk music as it is often loosely applied to cover all traditional or orally transmitted music, music that is passed on by ear and performed by memory rather than by the written or printed musical score. In line with this, Douglas Cohen, (2015) writes about folk music as a form of representing the lower strata of our society. Cohen, in his exploration he said that:

*Folk music was once thought of as being simple, old, anonymously composed music played by poor, rural, non-literate people representing the lower strata of our society (mountain hillbillies, southern black sharecroppers, cowboys, etc.) Today scholars have expanded the field by defining folk music as orally transmitted songs and instrumental expressions that are passed on in community settings and generally show a degree of stability over time. Rather than viewing folk expressions as vanishing antiquities, this perspective suggests folk music can be a dynamic process that continues to flourish within many communities of our modern society (P.39).*

On the other hand, in determining whether a song or piece of music is folk music or not, most performers, participants, and enthusiasts would probably agree on certain criteria derived from patterns of transmission, social function, origins, and performance which are stated here above. Likewise, the other criterion of determinant is examining the reason why the song is created, i.e. whether it is created for commercial benefit or for the sake of self-entertainment. If it is created for commercial benefit it couldn't be a folk music and the vice versa. Plus to this, most of the time, if not all the time, the authors or creators of folk songs are not known clearly and the song itself can be changed or modified through time because of the method it transmitted.

The following quotation taken from Zenebe Bekele, (Academia; pp.2); in his literature named “The Ontology of Ethiopian Music and the need for Notation System”, reinforces that:

*“Folk music in general survived in a form of oral traditions, however it cannot be justified as it is a perfect method of holding and pass its treasures for generations, because there is always a risk to leave out some important ingredients in it” (pp. 2).*

As the role of folk song is the main subject of this study, the general concept of the folk song, with its characteristics, classifications, styles, elements and themes are presented in detail below.

#### **2.1.4. Folk song**

Song is the most natural form of music. Issuing from within the body, it is projected by means of the most personal of all instruments, the human voice. From time immemorial, singing has been the most wide spread and spontaneous way of making music (Machlis, 1963).

As it is stated here above, folk song is one genre of folk music. Scholars sometimes use common definition or concept for folk song and folk music in the same concept. In some ways it is supposed to be true, but as a matter of fact, folk music has a general concept, and it can be said that folk song is one element of folk music.

Mills (1974) and Lawless, (1960) seem to have a similar understanding of folk song. For them, 'folk songs' - songs of various races and cultures that seem spontaneous are considered "folk song." It is folk music that is part of folk culture. Moreover, the term “traditional music” or “folk songs” is now widely used by collectors, and the general public is covered with a wide variety of music. These melodies are not composed in the traditional sense but are passed down from generation to generation.

Besides, Folksong can be defined as a method of a social control of citizens of a society, a way of building aesthetical norms and eradicating the corruptions of the community. Folk songs, in general, are used to arouse feelings of people in the society and to transfer beliefs of the community to the generation. Moreover, Nipuni Mao, (2013) also says the following on the genre and role of folk music/song in social activities. According to Mao explanation:

*Folk Songs are the common outlet for the people, whether during festive occasions, religious ceremonies, funeral, or simply during com on gatherings, or while engaged in agrarian work, songs are a common feature in all of them (pp.6).*

Folk songs are the elements that later came to be known as oral poetry. For at one point of time folk songs and folk tales exist and what we today called oral poetry or poetry came later, at least as far as the terminologies are concerned. What was called poetry was sung once upon a time, they were either sung individually or in group. Singing is then perhaps as old as mankind, often it has been linked to rituals, works and celebration of life's events that surrounds man. (Ibid)

Rolf, (2017: 4) also says that, "folk song is not only about the people and the events of the past or for that matter oral history of the people alone. Folk song singing rejuvenates and sharpens the mind and tests the knowledge and wit of a person and is also a tool for communication."

A folk song being the most common type of traditional music and it is the product of a collective oral tradition, existing in many alternates that reflects the identity of a nation and reflects its mentality (Mukhitdenova, 2016:324).

Similarly, concerning the above discussion Mills, (1974) write as follows.

*In all parts of the world it is generally agreed that in its natural state folk song is transmitted by word of mouth. Consequently, a song does not circulate in a fixed form but undergoes changes from singer to singer and place to place. These very changes are the signs of genuine folk character. However, whenever folk singers were also able to write, they would write down the words as an aid in remembering them. Thus orality cannot be considered an essential condition of folk song, although it is an important one. Even after songs are learned they become independent of the written word and subject to forgetful or fanciful singers. (p.30)*

Encyclopedia Britannica Online (2010) also stated that, because a folk song lives largely through oral transmission, it ordinarily does not exist in a standard form. In each region of a country, community, village, or family, and even in the repertory of each singer over time, it may have significant differences. Each performance of a song may be unique. In informal discussions of folk songs (or tales), the terms variant and version are used to highlight the differences in ways of singing the same song (or telling the same story).

Generally, a folksong is referred to as a song that is sung by the common people of a region or culture reflecting people's attitudes and life. Such songs were typically performed during work and social activities. Originally, folk songs were spread only by oral tradition without any fixed

symbolic notation. Therefore, in the process of oral transmission, folksongs have been reshaped in many different ways by their performers. That is, at the same time, because they are less commonly written down, folk songs lend themselves to adaptation and change as the needs of the song's singers and audiences change.

#### **2.1.4.1. General Characteristics of folk song**

*Singing is the commonest and the universal characteristic of all the music languages of the world's people. There is no society in the world that does not have vocal music. (Ashenafi, 1982:3)*

The best approach to defining folk music from others may be to identify some of the characteristics none of which by themselves are the exclusive property of folk songs but all of which taken together serve to distinguish it (Scholes, 1977). Similarly, concerning the characteristics of folk music the journal of interdisciplinary music studies spring (2010) states the following:

*Folk songs are sung by common people during work or social activities. Accordingly, one of the most important characteristics of these songs or music is that they are part of oral culture and the melodies and the texts/pomes are learned by imitation and participation of the folk rather than from written sources such as books. In the course of this oral transmission, the other characteristics, changes occur to the melodies, resulting in groups ('tune families') of more or less related melodies. (p. 18)*

On the other hand, to identify folk music from others, there are some unique characteristics. One of the most often mentioned characteristic is that which includes taking parts of the people (audience) in singing or dancing style in their folk songs, and putting them together to make new ones. This character is mentioned as a unique for the folk song.

Tigist (2010) describes three basic characteristics of folk song. She states that; The Oral performance ;( through word of mouth the singing, intoning, and spoken voice), Accompaniments and Audience Participation; (during the oral performances include the accompaniments of voice by the chorus or audience, clapping of hands, musical instruments and dancing) and Improvisation; performance without specific or scripted preparation.

For instance, when we see African folk songs, there are some performance characteristics which are discussed by the scholars. Leach (1950) in *Tigist*, explains that folksong is an art in which the average member of the group participates. Finnegan (1970) narrowing the scope to African folk lyrics, adds that in some cases, the singers take turn in leading or answer each other's song. In other cases, there is response of some kind between soloist and chorus. He also adds folksong in Africa involves cooperation. Beyond the accompaniment by instruments and dancing, there is an emphasis both on performance and audience participation.

Regarding the characteristics of folk music, Lomax (1959), briefly shows on his literature by peaking small tribal groups from Africa, South West Africa and Central India, and he concluded as follows:

*“The communal style at its most extreme, Not only is singing conceived of as a group activity, but melodies are broken up into short phrases, each rendered by different members of the singing group. Melodies often take the form of rounds or canons. The vocal tone is often high, sweet, and clear, rather child-like, and the voices blend easily in unison and in rudimentary polyphony”*  
(Lomax; 1959:934).

Correspondingly, N.S. Nnamani, in his article titled, “The Role of Folk Music in Traditional African Society: The Igbo Experience” (2014), put some basic characteristics about the folk music. According to Nnamani, folk music exists in oral tradition and learned by word of mouth without the use of written music. Furthermore folk music is the music of the rural groups, and it associated with activities such as work, games, dances, wars or religious ceremonies. For Nnamani, still, there are some more characteristics of folk music, it is usually the music of the relatively uneducated and unsophisticated strata of the society normally produced and disseminated by formal institutions such as schools or churches.

However, in my view it is arguable to decide or to generalize that folk songs in general are music of an uneducated and unsophisticated for many reasons. First of all there are no evidences to conclude as it is music of uneducated. Plus to this, regarding its sophistication, for instance, when we see and listen some of our countries folk songs, specially the Southern Ethiopian folk music, though it needs further study, we understand that the performers of folk music do the

performance easily because of their culture but for others who listen, it is sophisticated. For instance, if we see the eyewitness of Powne:

*The Dorzai people folksongs are the most distinctive and complex of all Ethiopian music. This is the beginning of a song in which there are three distinct solo lines and a chorus melody. As the song develops more singers take up solo lines, improvising calls like the two-note alternations of the two men or leaping phrases like the woman's. It grows into such a thickly-woven web that it is almost impossible to separate the strands. The overall effect of the tramping rhythm of the chorus in their songs, with the strongly-syncopated soloists above, is I think the most memorable feature of secular- Ethiopian music, as is the dancing of the priests for ecclesiastical music, (1963:189).*

Still for the other scholars, like Charles Seeger (1980) folk music is characterized for its association with a lower class in societies which are culturally and socially organized that is which have developed elite, and possibly also a popular musical culture.

Nnamani (Ibid), says that the repertory of a folk community probably always included songs of very diverse origins and the form of a folk song as heard at any one time, however, is likely to have been very much affected by the entire community is extra characteristics of folk songs because of its life in oral tradition.

Therefore, despite different terminologies and definitions used by different scholars to distinguish folk music, the common and universally accepted characteristics of folk songs are that they exists in oral tradition, they are part of oral culture and sung by common people during work or social activities and encompass every aspect of life, learned by imitation and participation of the folk rather than from written sources which result to change as it is passed from one individual to another. Repetition is also one of the most and important characteristics of the folk song.

#### **2.1.4.2. Classifications of Folk Songs**

For a reason that each culture possesses its distinct style, folk songs are dynamic in nature and it might be difficult to classify folk songs in general. But some scholars, like Abrams, Finnegan

and Foss have made some attempt based on the common and universal characteristics of folk songs. For instance, Abrams and Foss (1968), agreed that, folksongs are classified under the ballad, lyric, and dialogue.

According to Abrams (1981:29) ballad: A short definition of the popular ballad (also called the folk ballad or traditional ballad); is a song, transmitted orally, which tells a story. Ballads are thus the narrative species of folk songs, which originate, and are communicated orally, among illiterate or only partly educated people.

Parallel to this, Lawless says that, ballads are narratives or story - telling songs in which action predominates. The traditional ballad is one that has come down from the past. It has lost its individual originator, 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 (1960:5.)

Similarly, Ashenafi (1982) said that, a ballad is a narrative song in which the melody is repeated for each verse. The text, often long, tells a story or a tale, fictional or true, about one or two (usually heroic) characters. Ballads are often sung solo.

The term lyric, on the other hand, may be considered to apply to a song which emphasizes the emotions of an individual rather than the actions of a group of people. It is organized around a situation and its attendant mood. Though the emotions are expressed through an individual, however, it might be any one of the types of songs such as work songs, love songs, or recreational songs (Lloyd, 1967).

The third classification is the dialogue song. According to Barbeau (1962: VI), it is a type of song in which dramatic confrontation of characters is important. 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.

On the contrary, Finnegan (*ibid*), has grouped most songs under lyric poetry, which includes songs about insult, heroic songs, sung interludes in stories, maiden songs, love songs, songs of prayer, exhilaration and excitement, cradle songs, warrior songs, work songs, children's verse, lullabies, and chorus parts of antiphonal songs.

### **2.1.4.3. Folk Song Style**

According to Bohlman (1988), Musical style is an aspect of the sharing of repertoires by groups of individuals formed on the basis of social links. Similarly, Alan Lomax (1959), points out that a style is a result of a certain group of practices, while at the same time it is the goal of the culture that represents the intention of a culture. Lomax also believes that the study of musical style should hold the human situation which produces the music. This would include the number of people habitually involved in a musical act and the manner in which they cooperate; the relationship between the music makers and the audiences; the physical behavior of the music makers (body stance, gestures, facial expressions); the pitch and vocal timbres favored by the culture; the social function of the music, and the occasion of its production; the psychological and emotional content expressed by the song texts and the interpretation given this traditional poetry by the culture; and, finally, how songs are learned and transmitted (Ibid).

It is agreeable that each culture has its own unique style of folk singing. Both, the vocal and instrumental performance qualities of one culture (community) vary from the other. From the mode of their living folks create their own singing style. That is why there are hundreds and thousands of folk song styles all over the world.

### **2.1.4.4. Elements of Folk Song**

When we discuss about elements of a song or music, we are talking about the scales, the interval systems, the rhythmic patterns, the melodic curve, the harmonic techniques, the metric patterns of the verse, and the structure of the poetry, the complex interplay between poetic and musical patterns, and accompanying instruments and instrumental techniques (Lumax, 1959).

According to Isabelle Mills (1974), Rhythm, meter, and tempo are important in structural considerations. The melody is often determined by the meaning and content of the text. The rhythm may be regular or irregular. Within this overall flow and movement the length of the notes or tones which may be long, short, even or uneven. Plus to these a consideration of tempo and whether the song moves quickly or slowly is vital to the interpretation of the song. The arrangement of performance to the different styles is also important. The scale or the mode on which the song is structured gives distinguishing characteristics.

Since folk songs are transmitted through traditional methods the form of songs can vary from time to time. According to Encyclopedia Britannica, (2020), the compositional structure of folk music differs little from that of popular and classical music. For example, the composer may create new songs by drawing together lines, phrases, and musical motifs from extant songs, possibly combined with entirely new ones and with standard opening or closing formulas. The characteristic musical structures, scales, and rhythms of folk music are also found in the other types of music of the same culture.

On the other hand, when we see folk songs from the perspective of contents we find two main elements in it, the melody and the lyrics part. These two elements are very necessary in shaping the norms of the society, such as work motivation, heroism, treating babies, customary ceremonies etc. These kinds of folk songs can be composed by an individual from a society.

Bohman (1988), regarding the contents says that, the largest unit in the oral transmission of folk music is the piece, the song, the dance, that musical entity to which a culture ascribes a specific name. The piece of music usually contains internal mnemonic devices, but its total form also serves as a unit in transmission. Leach (1950) also states that, folk song comprises the poetry and music of groups whose literature is perpetuated not by writing and print but through oral tradition. Likewise, Mukhitdenova (2016:3204) stated that, “One of the features of folk song is the reproduction and reflection of the senses, moral standards and values of the ethnic group in its content.”

These all messages of the folk have traditional literature contents which transmitted through folk songs. From these, we can understand that the poetic part which found in folksongs serves the purpose to reform and instruct the society. They (the poetic) also, associated with the melody part used to educating young ones and to transmit cultural values, heroic messages, customs and moral codes of the society.

#### **2.1.4.5. Major Themes of Folk Song**

*A song in which a great poem is combined with an equally great melody enhances an artistic feeling in the appreciative listener. Songs, however, vary from culture to culture in their content, purpose, structure, form, text, aesthetics, performance, and many other socially defined traits. After all, music, like language, is culturally patterned sound (Ashenafi, 1982:3).*

Folk song usually reflects the pattern of life in rural areas, the art song issues from the culture of cities. Like the folk song, however, its musical content is shaped by man's experience and projects deeply human emotion (Machlis, 1963).

In the same way, Abrams (1981), states, folk songs include love songs, Christmas carols, work songs, religious songs, drinking songs, children's game songs, and many other types of lyric, as well as the narrative song, or traditional ballad.

Furthermore, Nipuni Mao (2013) states as follows:

*Folk song shows the emotions and the spontaneity in the way the people of that generation characterizes themselves. Folk song bears testimony of the past. Events like war, relationship of the community, seasons, rites and rituals, belief system, moral norms, occupational behavior, leisure times, or the total cultural and social milieu of the people are preserved and kept alive in the form of this genre of oral tradition. (p.4)*

When we discuss about folk song, it is assumed that lullabies play a major role and can be the first folk songs throughout the world, and believed that whether intentionally or unintentionally, motifs and styles of lullabies make their way in to cultural folk song.

#### **2.1.4.6. Folk Songs in the Society**

Society can be defined as a group of people, a village, nation, or blood families who lives together bonding with cultural and economic matters who have a common set of values which they accept worthy and necessary for the preservation and wellbeing of their culture.

Mithen (2006:105) as stated in Nigusse (2018)...Songs contribute to social cohesion and thereby increases the effectiveness of group action. Work and war songs, lullabies, and national anthems have bound together families, groups, or whole nations... music may provide a means to reduce social stress and temper aggression (pp. 18).

Songs are often given in dreams, remain valuable individual property, and have a ritual, magical or curative function. Singing often functions as mnemonic aid in reciting long poems of religious or traditional material which must be repeated without the smallest error. Song also helps to induce a state of trance in which ancestral or animal spirits appear to use the shaman as their mouthpiece (Lomax, 1954).

Regarding the Social functions of songs Mills, (1974:29) also writes:

*Anthropologists have found that song and singing have been very important in the life style of early cultures. Primitive societies existing today allow researchers to view the importance of music in the rituals, religious ceremonies, and recreation of these cultures.*

From the definition above we can adopt that, for the reason that every society has its own culture and ways of communication that describe its language, history and other facts of life, folk song can be taken as one huge source of describing society. Folksongs, like the people they represent, have very diverse social values. David Emery (2018) explains that Folk songs are traditional songs, anonymously composed and handed down orally, about commonplace topics such as work, family, community, and everyday life. They may address social or political issues, and they may take the form of ballads, love songs, or originality songs.

Bohlman (1988) seems to agree with the above explanation indicating that folksongs help us to discover the real feelings and ideas of people. They furnish a lot of information of sociological value.

Similarly, Nipuni Mao (2013), in his thesis titled “The poetry and lore of Mao-Naga Folksongs” viewed folk songs as a very valuable ethnological material as they open windows on traits of individual personality and the value - system of a society to the outside world other than their own. This is what folk song is to a folk community. He further says that, folk song singing is universal and widely practiced in every folk community since time immemorial. These songs are the history of the events that have happened in the life of the folk and their community. Folk song or poetry is thus relived by future generations disseminated through the word of mouth.

In accordance with the above, Susan Hallam says;

*Group music making offers the opportunity to engage in wider cultural experiences, explore new ideas, places and perspectives and support social unity through broadening experience. Participating in group music making may encourage tolerance and the development of social ethics’’ (2015:15).*

Folksongs are poems of a society or a group which are performed in the festivals. For the reason that the participants pass the holyday with different songs and dances, in turn, it enhances the person to person relation and reinforces the social bondage of the society.

Generally, it could be agreed, that folk songs used as cultural expressions representing the language, culture, life style and history of a society. Folk music has been used for a variety of purposes in societies. For instance, it has been used as a cultural constructing instrument of a society like organizing groups for work and war; in ceremonies like moments of birth, marriage, and death; to celebrate harvest; and to articulate religious beliefs and traditional practices and as a means of delivering political agendas in the society including nationalism and for recreation purposes like dancing.

Therefore, from these mentioned reviews we can summarize that folksongs have often played a significant role in interpersonal and group communication, in advancement of new ideas to a social or political system with the role of preserving and teaching established cultural values. We can also condense about folk songs in general and about the contents in particular as follows. The dominant messages of folk songs are transmitted orally to generations and they are learned through hearing rather than reading from written materials. The transmitting of messages also takes place informally within small social networks of relatives or friends rather than in proper media and institutions such as schools.

#### **2.1.5. Folk song in the Ethiopian context**

*“Ethiopia, is among those nations that have rich and diversified cultural heritages, i.e. language, tradition, art, music, etc. which are still preserved. Ethiopia is made of numerous ethnic groups, each of which is with its distinct folk traditions”* (Ezra 2007: 2).

When we look at musical practices in Ethiopian society, they are strongly tied to religious, social and political activities. Survey of Culture and Media Ethiopia, (2003:10) wrote as follows:

*“Ethiopia has a rich musical heritage with a marked character of its own. The range of different types of music is extensive, running from the highly refined chants of the clergy, through melodious sentimental love songs, to the harsh squeals of the warriors’ songs”* (pp.10)

Cynthia Tse Kimberlin (1983), states on some Ethiopian cultural music within diversity of cultures and similarity in forms and singing structure and modes (scales), in occasional songs like weddings, festivals, ritual and so on. In addition, the music of Ethiopia has close relation to Arabia, the Middle East, and the Nubians because of the close relation of these people for centuries with the cultural diversities.

Zenebe Bekele (1987) in his book entitled “Music in the horn (A preliminary analytical approach to the study of Ethiopian music)”, shows Kimberlin’s idea in his way. According to his observation, the similar way of living of the majority of ethnic groups in Ethiopia created a joint interest in music. He further explains this with the folk songs of rural areas of Oromia, Amhara, Tigray, Afar, Gurage, Harari, and so on. He also stated that the similarities of these folk songs are not only on their mode or scale but also with the contents of the songs in different languages. According to this perspective, it is believed that because of the linkage of psychological setup of the people in different geographical area.

Zenebe also discovers that, some geographical areas, especially southern and western Ethiopia, use different form of folk music style, more hetro - rhythmic character.

According to Ashenafi (1989), the African involvement in music including Ethiopians begins before birth of Christ, when there is singing and dancing to ask gods for a safe delivery. Then there is music to celebrate birth. There are even songs fore name bestowing. Lullabies are the first real melodies heard and appreciated by a newborn child. They are found all over the world because mother love is truly universal. Consequently, lullabies are love songs. The mother’s presence is recognized by the baby through her tender voice; her singing means security, peace, and comfort. Lullabies may be sung with or without words; although mothers often sing praises and promises, fairy tales and legends, infants are naturally too young to understand them. Primarily these songs are used to lull an infant to sleep. (ibid)

As a fact of life, the journey of people from birth to death in Ethiopia is accompanied by music; it begins with *Illilta* and ends with cringes. In simple words it is enough to think (memorize) about the cultural activities that are sound trucked by folk songs, i.e.; the moment of delivery, and burial ceremonies. Most of social activities of the different ethnics, nations and nationalities of Ethiopia like birth, weeding and death are accompanied by song.

Though, there are various forms of folk music in Ethiopia, Powen (1968), and Simeneh (2008), categorized them into different groups.

On one hand, Powen (1968), has outlined Ethiopian`s music in to two broad sections; secular and sacred, Accordingly, secular music, traditionally this sector is known as instruments, sacred, secular and ceremonial music. Each of these forms will have many Ethiopian traditional instruments and songs sub-genre depending on the culture in which these genres are found. Sacred music includes the three modes of Ethiopian Orthodox church music.

On the other hand, Simeneh (2008), stated the folk songs of Ethiopians derived from lullabies and they can be categorized into four basic styles, namely, children songs, war chants, weeding songs and funeral folk songs which are associated with life stages of human beings, i.e., to childhood, adolescence, marriage and death.

Children song is associated with common themes such as shepherds, with holidays and festivals. War chant or motivational chant, the second style, includes *Fukera*, *Kererto* and *Fano*, (in the *Amhara*), *Gerererssa* (in the Oromo), *Awelo* (in the Tgray). The third style is weeding song. The character of weeding song is vocal, with lyrics that reflect the societies proud. The fourth and the last one is funeral folk song which includes dance and some special musical instruments. *Musho* is not merely an expression of sorrow over the death of a person, it demands an intricate and aesthetic and intelligent quality (ibid).

Ashenafi Kebede (1971: 60-75), also classified types of Ethiopian secular music in his own way as follows. These are: -*Zefen* or secular songs that express happiness, *Ingurguro*- songs of complaint, *Shilela* – patriotism songs, *Lekso* – songs of woe and sadness, *Yebaelet & yeserg zefenoch* (holiday and wedding songs), *Misgana* – songs of praise, especially sung by traditional singers (*Azmaris*), *Zemenawi zema* – modern songs printed in commercial establishments or through producers, and Political songs – songs with political content.

However, everyone - men, women and children participate in folk songs in Ethiopia. Even if there is a special performer singled out, the rest of the group surrounds him/her and clap and dance, joining in with the chorus (Ellene, Mesfin and Alemayehu, 2003: 10).

On the contrary, Zenebe (1987) categorizes these songs into another four social categories, namely, music and recreation, music and work, music and politics, and music and spiritual belief.

For Zenebe, activities like fishing, wood cutting, coffee grinding etc. which are based on various kinds of professional works are put in to the economic, or in the music and work section. Songs like national anthems, military and children's song are categorized under political songs, whereas, *Woreb*, *Kedasse*, *Yezar Chuhet* are put in to religious category and so on.

According to Ashenafi, (1980), in Ethiopian traditional or folk music culture Christianity specially the Orthodox Church plays a dominant role in preserving and transferring it to generation specifically in the northern and central parts of the country.

*“The artists are the human agent, they only are instruments through whom the miracles of art are divinely communicated; they are mediums between creator (God) and the people. The Ethiopian scholars “debeterawoch” and chroniclers kept historical records, both in hand written manuscripts and later in the format of printed books”*(Ashenafi, 1980:20).

In the case of the origin of different ethnic music of Ethiopia, there is lack of comprehensive information about the history of secular folk songs. Even some independent researchers have done on folk songs in different timeframes, most of them are focused on the music of northern and central highland parts of the country, such as *Azmaries*, Patriotic singers (*Shelala and fukera*) and some occasional or seasonal festival songs.

In general, the above studies are related to Ethiopian folk music/songs. Therefore in order to assess the role of folk music/song in different communities, such as the Southern part of Ethiopia where conducted various cultural ceremony, it is important to understand the role of folksongs in festivals and mass celebrations.

### **2.1.6. The concept of Festival**

Festival is an event, a social phenomenon, encountered in virtually all human cultures. The meaning of festival in the social sciences is simply taken from common language, where the term covers a constellation of very different events, sacred and profane, private and public,

sanctioning tradition and introducing innovation, proposing nostalgic revivals, providing the expressive means for the survival of the most archaic folk customs, and celebrating the highly speculative and experimental avant-gardes of the elite fine arts (Falass, 1972).

Now a day, festivals are becoming an essential part of lives of people for many diversified reasons. Festivals are organized in order to answer the specific needs of a community and at the same time to offer entertainment. They have the power to offer people a feeling of social, geographical, cultural, and religious belongings. Festivals assist the development of emotional field of people and their happiness and at the same time they become part of the way they define themselves (Ibid).

OSulli Van and Jackson (2002) pointed out that festivals are celebrations related with the social wellbeing and survival of a community. These celebrations are occasions for a community for showing who they are.

According to Getz, (1991) festivals are about celebrating “something”. Festival experiences appeared to amplify the natural capacity of music to evoke emotional experiences and influence mood. Similarly, Merriam Webster Dictionary defines “festival” as “a special time or event when people gather to celebrate something or an organized series of performances”, and it is often a periodic celebration or program of events or entertainment having a specified focus and reason. Festivals are regarded as events of "public celebration", their tune being attached to a certain symbolism providing emotional stimulation to the participants.

#### **2.1.6.1. Festivals in the society**

According to Duran & Hamarat (2014) “Festivals are of fundamental importance for the social and cultural development of local communities, and to create attractions for tourists.”

According to: The National survey on festivals in Hungary, (2006:46)

*”Local festivals may have several favorable effects on the local community. Apart from animating cultural life, they enhance the feeling of identity, especially if locals are involved in organizing the festival, and are not only simply consumers of it.”*

Similarly Saval & Badulescu (2018) indicated that, Festivals and their celebrations either religious or secular comprise the participation of the folk in large number. We can mention

plenty reasons about the necessities of festivals in the society. For instance, festivals develop people and communities and stimulate new interests to be invented. Festivals also provide a communal experience an experience that one cannot have at home. That is, it provides performance opportunities for beginner artist story out their new artistic talent and experiences. Festivals bring various opportunities for artists and their creations, managing to promote themselves.

No doubt, folk festivals affect the lives of hundreds of thousands of people positively and put their finger print on them being unforgettable. They also help to sustain the folk to preserve their culture and build confidence and teach new skills. Moreover, they bring people together and get them to live, learn and enjoy themselves together, they open doors to be made new contacts and to tightened the existing friendships. They also have the ability to worm up the essence of the people to begin life with a new spirit. (Ibid)

Festivals have a remarkable ability to retain tourism visitors and win their loyalty. They provide an opportunity for people from all over the country with their different styles and interests to come together, and share experience in different feelings. Folk festivals also stimulate and change people. Plus to these, because of that People from all directions of the country and parts of the world come to attend and celebrate folk festivals, they are a vital means of transmitting societal messages and cultural wealth. As an example we can see when celebrated different public cultural festivals in Ethiopia such as Timket (epiphany) and others.

Generally, festivals have a significant power in society by exchanging the culture between the countries and promoting traditions.

#### **2.1.6. Festivals in the context of Ethiopia**

According to a document Survey of Culture and Media Ethiopia, (SCME, 2003: 4) indicated that “Ethiopia, one of the oldest nations in the world, is blessed with natural and cultural heritage”.

Ethiopia is the motherland and home of many nations, nationalities and people who owns different cultural heritages, tangible and intangible. For sure, Ethiopia is blessed for its natural and cultural heritages. From these cultural heritages, the intangible cultural heritages, i.e., festivals and celebrations of festivals are some.

Similarly, regarding on Ethiopian cultural festivals (ceremony) The United Nations Educational, Scientific, and Cultural Organization (UNESCO) noted as follow:

*Ethiopia is an ancient country with a remarkably rich linguistic and cultural diversity. This diversity includes tangible and intangible heritage with both traditional and modern cultural expressions, languages, and centuries old know how in handicraft production. The intangible heritage of Ethiopia is also rich with an exceptional variety including ceremonies, festivals, celebrations, rituals, and other living expressions (UNESCO, 2013).*

Regarding festivals (cultural ceremony) in Ethiopian context, A number of documents mentioned that From the intangible heritages some are found in the form of festivals that can be categorized into religious and non – religious (folk life festivals), namely *Timeket, Meskel, Irecha, Chambalala, Shadey, Ashenda* and so forth. Most of these festivals and celebrations are either religious or seasonal celebrations or they sometimes contain mixed characteristics.

*Some of the holydays are religious and based on faith while the rest are seculars accordingly the holydays are religious, spirituals or secular, the folklores are also could be religious, spirituals and secular (Zerihun, 1992:54).*

Because of this, it is difficult to categorize that a festival as religious or seasonal. For instance, the festive ceremony of *Irrecha* is celebrated with these contexts, i.e., in some religious aspect and at the same time in the spirits of greeting the new season. Relation with this, a document on Survey of culture and media (2003) noted that, “The *Irrecha* festival is an annual thanksgiving event celebrated by ethnic Oromo’s to mark the end of the rainy season and the start of spring.”

When we observe festivals and holly days in the context of Ethiopia, it is known that the songs are the activities which have a significant role to warm the ceremonies. Relation to this Desta Teklewold (1950) describes holydays as follows:

*“ Celebrate holydays, for Christmas, epiphany, Pentecost, Meskel, and so on, thanking singing with happiness, by not doing jobs, by not going journey” (pp. 636).*

Therefore, when we talk about holydays, we are not only talking about the day, but also about the folklores that takes place on the occasions which have connection with the holydays like thanking and singing on holydays (*Illilta*).

Survey of culture and media (2003) says the following about the events and celebrations of Ethiopian society.

*“Special events have their own special types of music associated with them, and sometimes even their own special instruments. There are wedding songs, harvest songs, and funeral songs. At the end of the long rainy season in September, Ethiopian New Year is celebrated. The landscape is covered with wild yellow daisies and there are special song and dance performed by young girls carrying bouquets of freshly picked flowers”* (P. 10).

The above explanation shows that all communal events that take place throughout the festivals, includes folk songs and dances. Here above we have seen the necessity of festivals for the society and their celebrations briefly.

In general, as it is clarified, all of the cultural festivals what are stated above shows that Ethiopia is rich in varies folk songs and has diverse cultural ceremony including religious holidays which are celebrated in a year at different place and time. And it is believed that all of the festivals that conducted in different area have their unique folk songs that can represent the societies feeling as their experience. And also each Folk songs as their categorized serves for various purposes. This means folk songs in different cultural festivals (ceremony) have their role in societies.

However, studies on folk songs that performed in public cultural ceremony such as *Fiche - Chambalala* ceremony is relatively limited in Ethiopia. However, there are some studies on the traditional stories of Sidama *Fiche - Chambalala*, such as *Afini* (a traditional peacemaking system in Sidama society), *Luwa* (generational class system in Sidama) and analysis of folktales, folk media and proverbs by some scholars. From them few of them focused on specific topics such as indigenous socio - politic (justice system) in Sidama society, and the history of Sidama culture and so on. However, some documents written about the study area are discussed below.

## 2.2. Review of the Study Area

As clearly indicated in the previous chapter of this study, the purpose of this study is to examine and analyze the role of folk songs in the Sidama *Fiche - Chambalala* cultural ceremony and to identify the characteristics of the songs that are performed in the ceremony. Based on this, the basic purpose of the following discussion is to know the work done by previous researchers about the area.

As it is said, Sidama is one of Nation, in Nations Nationalities and Peoples of the country and it has many celebrations (festivals) which it celebrates in common with the rest of Nations, Nationalities and Peoples of the country. In addition to these commonly celebrated holydays, Sidama people as a nation celebrates different celebrations and holydays in its own cultural and historical context.

One of these celebrations is *Fiche Chambalala*. According to UNESCO (2019), *Fiche - Chambalala* is the New Year festival celebrated by the Sidama people in Ethiopia. In view of that, a survey made on related studies indicates that there are some literatures and studies made on the Sidamas` cultural practices. Although there are no research documents that include a musical analysis of Sidama folk songs that are performed on the *Fiche - Chambalala* ceremony, however, there are some documents that focus on Sidama culture, identity and the general lifestyle of the community.

To mention some, a study which conducted by Messay Bogale (2016), in a thesis entitled “Qeexaala as Cultural Communication: The case of Sidaama People”, explains one of the occasions that enable to watch how Qeexaala is important to make communication. Messay, in his study found out that *Qeexaala* is currently on the verge of disappearing due to various setbacks like expansion of religion. He also found out that *Qeexaala* had a great communicative value in that it served as a channel of communication for the people being way of delivering various messages through cultural performance, costumes and accessories at *Gudumalle, Songo* and market places on which the *Qeexaala* is usually performed.

Another related research, “Socio-political discourse and communication in Sidaama folk media” was conducted by Nigussie Meshesha and Kjell Magneyri (2016). This study focused on the selected Sidama folk media, namely, songs, proverbs, folktales, praises, curses, greetings and so on. According to these researchers their study has focused on discourse and communication

analysis of the Sidama folk media in portraying socio - political realities and they found that folk media can be best referred to as indigenous equivalents of exogenous mass media.

Based on this objective, the researchers have provided hence, studying the socio-political discourse and communication system would help to learn how language functions, and how meaning is created and understood in Sidama folk media. The researchers concluded that these folk media are the expressions of the social and political discourses, communication and the cultural practices among the people.

In general, the studies mentioned above have helped the researcher to understand various aspects of Sidama culture such as lifestyle, norms and others customary practices, but all of them are different from the current research topic. Therefore, taking the above discussed points the researcher has attempted to investigate in detail the role and their musical characteristics of the folk songs that are performed at the Sidama *Fiche - Chambalala* cultural ceremony. Hence, the overall methodology of the study is explained in the next chapter.

## **CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY**

This chapter holds two sections. The first section of the chapter focuses on the history and socio-cultural background of the Sidama people in particular, since they are the central focus of this research. And In the second section of the chapter, it focuses on the research design and methodologies that were employed in this study.

### **3.1. Description of the Study Area and the People**

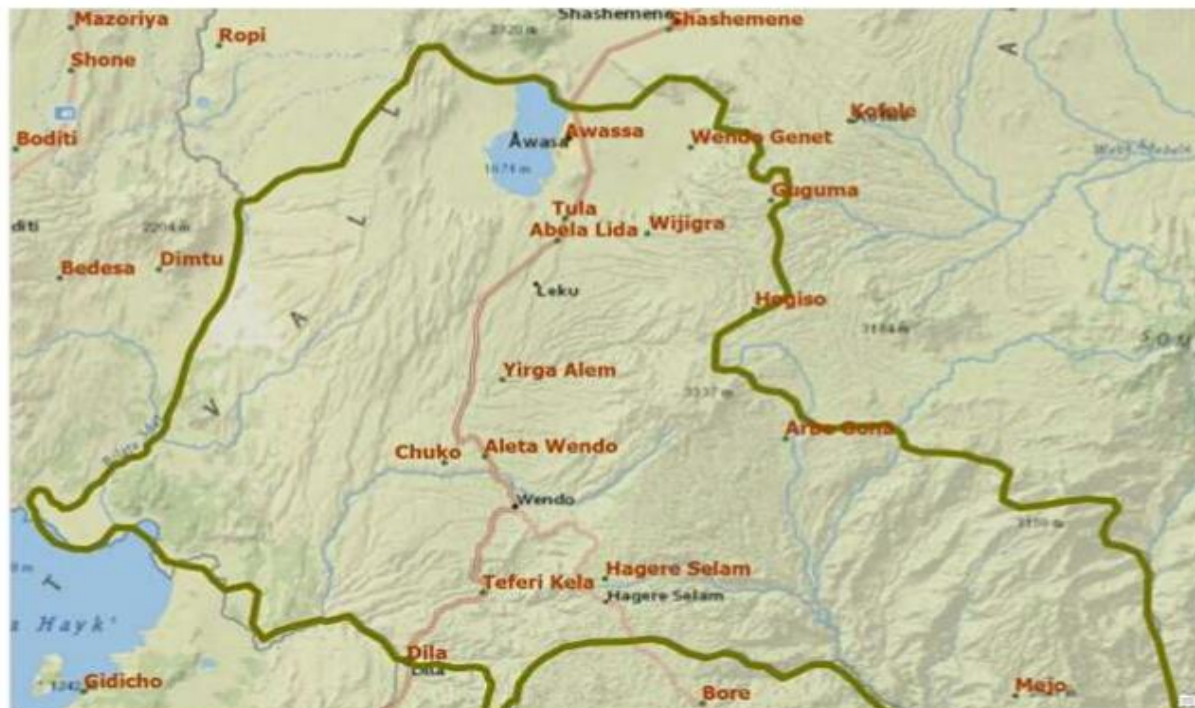
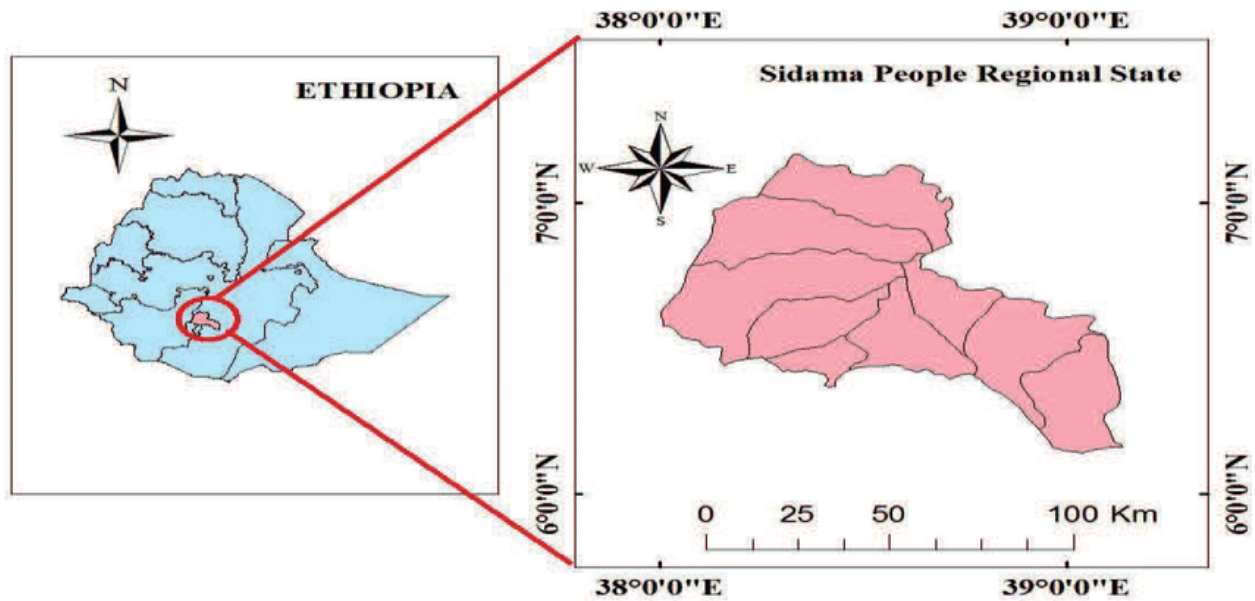
As a matter of fact, to understand the musical culture of specific area, it is vital to have some geographical and socio-cultural background knowledge of the society. Therefore, based on this fact, in this sub-section of the chapter the overall geographical location, population, religious, language, socio-culture, politic, economy, and other aspects of the Sidama people are discussed briefly under here.

#### **3.1.1. Sidama**

According to a document released from the Sidama Culture Tourism & Sport Bureau (SCTSB), on 2021, asserts that about Sidama Regional State, in the near past, Sidama was one of the Zones in the Southern Nations Nationalities and Peoples Region (SNNPR). Currently Sidama is granted a regional administrative power and made one of the Regional States in the country. Sidama region is a homeland of the Sidama people and has got its name from the natives of the land.

##### **3.1.1.1. Geographical location of the Region**

Sidama is located in the central south of Ethiopia in the famous East African Rift valley which starts from the Middle East and passes through eastern Africa down to Mozambique. The lowland of Sidama, including half of Lake Abaya and Lake Hawassa are on the floor of the rift valley.



**Figure 1:** Map and location of the Sidama region in Ethiopia

Sidama shares borders with Oromia, Wolayita and Gedeo. It has boundary with Oromia in the northeast, with Wolayita in the west and with Gedeo in the south. The northern border extends from Lake Hawassa to Dilla town. The eastern border starts from Mount Garamba and extends to the westward to Bilaatte River (Abebe, 2016), and (Seyoum, 2006:60).

The major Current Districts of Sidama Region are: Aleta Wendo, Arbegona, Aroresa, Hawassa Zuria, Bensa, Bona Zuria, Boricha, Bursa, Chere, AletaChuko, Dale, Dara, Gorche, Hula, Loko Abaya, Malga, Shebedino, Wensho, Wondo Genet (SCSTB, 2021).

### **3.1.1.2. Population**

As 2017 population projection by Central Statistical Agency (CSA) the total number of population of the country was projected to be 94,351,001 of which population of Sidama was 4,123,962 consisting of 2,076,742 men and 2,047,220 women; 680,822 inhabitants' in urban and 3,443,223 in rural areas of Sidama. Recently, the total number of population of Sidama is projected to be 4.7 million (SCTSB, 2021).

### **3.1.1.3. History, Language and Religion**

The Sidama are one of the ancient human groups to live in their present environment with the inevitable internal and external population movements affecting their settlement. Oral tradition had it that Sidamas descended from two ancestral fathers: Bushee and Maldea. They administer themselves and have kept their culture and tradition intact for many years (Niguse & Magneyri, 2016). They share many similarities in terms of language, culture, values, and psychological make-up with their fellow Cushitic neighbors.

According to Nigussie and Magneyri, (2016), one of the Cushitic languages, is spoken by most Sidama people. Sidama or locally Sidaamu Afoo is an Afro-Asiatic language, belonging to the Highland East Cushitic branch of the Cushitic family.

According to the 1994 national census, the majorities (66.8%) of the population are Protestant, 14.9% practice traditional beliefs, while 7.7% Muslim, 4.6% Catholic, and 2.3% practice Ethiopian Orthodox Christianity (SCTSB, 2021).

### **3.1.1.4. Socio - Culture**

The Sidama has distinct socio-cultural life styles that are mediated by indigenous knowledge systems built up through generations. In fact, there were some historical and social factors that have influenced the current socio - culture and tradition. This is commonly observed among adults when they mainly practice *affini* or *affino* (the customary adjudication system), *fiche* (New Year celebration), *Luwa* (the age and political system), *Qeexala* (folk song accompanied by

dance and costume), barch'uma (circumcision), as well as in numerous other social institutions (Niguse & Magneyri, 2016).

Sidama people have a unique calendar used for different purposes such as determination of a New Year. According to the culture of the people, such complicated investigations on part of the solar system are conducted and findings communicated to the public by most intelligent group of the people popularly known as 'Ayyanto' /local astrologists. (SCTSB, 2021)

### **3.1.1.5. Socio - Politics**

The Sidama people had been ruled by councils of local elders (Chimeye) and chiefs known as Moote, Gadana and Woma who are elected and appointed according to the generational class system governing such matters (Markos 2011). According to Seyoum, (2006:64-66) in History, the Sidama political and cultural space is influenced by three institutions. Namely:

- (a) kingdom (woma):- the earliest form of political institution in Sidama governance,
- (b) Principality (mote):- another form of authority relation with explicitly political role,
- (c) The Luwa systems: - it is an age-related institution performing ritual, cultural, and political roles.

From these, the woma institution is Abebe Demewoz, (2016), on the other hand, identifies four indigenous conflict resolution mechanism institutions in Sidama society. They are

- a. "Woma" (Hamlet level institution), it is organized from the lowest level of society, this is the sum total of certain families who are frequently interacted with one another and are highly related by kinship system.
- b. "Gaanna" (Sub-clan institution), it is a little bit wider, more complex, better organized than "Woma" institution.
- c. "Karichcha" (Clan level institution) it is wider in scope, more complex in organization, highly institutionalized, and well formalized.
- d. "Garro" (General assembles of clan level institution) it is highest Supreme Court; highly organized, institutionalized and well formalized.

### **3.1.1.6. Socio – Economy**

Sidamas' had practiced mixed horticulture and cattle herding for the last several hundred years while for much of the twentieth century they were engaged in farming. The majority of Sidama people depend on Agriculture for their livelihood and employment. Agriculture is still the backbone of Sidama economy and society (Seyoum, 2006:60).

### **3.1.1.7. The Social Structure and Kinship**

The Sidama people use different groups to strengthen their social interaction to lead their life easily. Messay (2016) noted that in the clan-based racial lines ranging from '*Miine*' (it literally means house it is the lower clan structure of Sidama people) to Clan structure, the Sidama people experience kinship-based way of life. This has made them live in groups. The people directly participate in communication chain from '*Waare*' (it is the information exchange practice in an elder home in every day at the communal level) to '*Gaare Songo*' (it is the meeting and exchange of information among the major clan leaders of Sidama). That council is made among the '*Chimessa*' (cultural elders) at different hierarchies to discuss issues of the people. Sidama people's way of life, which is based on patriarchal groupings, is influenced by group interactions. Nothing is done on individual basis. (Ibid)

In addition to this Abebe (2016) explained that, The Sidama is defined as an ethnic group which is the most inclusive level of social organization and that inhabit a distinct area as a homogeneous ethnic group.

There are three indigenous (traditional) and cultural administrative structures in the Sidama society which reflect and govern the basic principles of the social structure and relation. These traditional structures are based on patrilineal purity and seniority. Based on this a series of patrilineal sub tribes and subdivisions of sub tribes are stratified in to different hierarchical levels, clans and families. While the highest ranking groups have a legitimate right to possess land but the lower has no right mostly considered as impure and occupy the artisanship (Ibid & others documents, 2009 E.C).

The Sidama has highly stratified patrilineal social structure and patriarchal family structure. Sub tribes (Gosa) are divided in to three levels. First, the *bisallo* i.e. clans, second, the Aydde: division that consist all descendants of one ancestor for about the three or five generations and

which consists an olla (village). Third, mine; (house) the nuclear monogamous or polygamous family. Based on this social structure, there are nine sub tribes in the Sidama society: Alatta, Hawella, Qeweena, Saawoola, Fagisa, Garbicho, anase, Malga and Holloo. This series of the sub tribes are in descending order of hierarchy (ibid). From this analysis it is interesting to see that the Sidama society is highly stratified society in its social structure.

The cultural daily life in the Sidama society has traditionally been organized around the social network within the Ola (village) or within the mine, the family unit which are governed by powerful male elders. In all traditional authorities, only the elder and only the man have an absolute right to make decision. This social rule and truth, referred to as Halale, proclaimed by masculine elders is hard to challenge and is a base for forced consensus. (Ibid)

Therefore, in the society, children and their mothers are voiceless participant who are simply occupying the lower stratum in decision making because their age and sex status (Mengesha, 2016).

### **3.1.2. Environmental status of Hawassa**

The region capital, which is the seat of the Sidama region, is called Hawassa. According to the document published by the Sidama Culture Tourism & Sport Bureau, on 2021, Hawassa, the capital, is one of the biggest and rapidly modernizing cities in Ethiopia serving as an important tourist destination especially for diaspora Ethiopians returning home to visit their family. It is located at 275km to the South of Addis Ababa. The best places to visit *Fiche - Chambalala* /New Year celebration of Sidama people are Hawassa city Gudumalle, Yaye traditional market in Hawella Tulla, Hula, Bursa and Malta Woreda (Ibid).

Hawassa is acknowledged to be a center of tourism and industry in the South - central Ethiopia by the central government. According to Seyoum, (2006) in the history of Sidama, The Sidama landscape including the capital city (Hawasa) involves lakes, rivers and different climatic zones suitable for various flora and fauna. Planting and weeding is carried out by men while the task of readying the plant for consumption is finalized by women. Women are also responsible for the upkeep of milk and milk products. Cattle are reared for milk, meat or as symbols of status.

### 3.2. Research Design and Methodology

This section focuses on the research design and methodologies that were employed in this study. A Research methodology is the process used to gather data for the purpose of investigating a particular fact. According to Philominathan et al. (2013), the procedure of describing, explaining and predicting phenomena in which researchers conduct their work to collect data to investigate a particular fact is called research methodology.

Accordingly, research design is a plan that provides guidelines on how to carry out the research, in terms of choosing the location where the research will take place, who will be interviewed, how the interviews will be conducted, which documents will be consulted, and what or who will be observed. Drew (1980: 94) pointed out that research design is an important aspect of research that should be conducted and completed as rigorously as possible. Research design helps researchers to provide suitable research methods to collect and analyze data. Thus, it raises issues regarding the performance and analysis of the *Fiche - Chambalala* folk songs collected in the research area.

A qualitative research approaches with descriptive research design were used to conduct the study. Such method enables to make sufficient explanation about the observed fact. Specifically, descriptive research in this study is considered to describe the experience and to illustrate the way events are typically happened. The researcher conducted an ethnographic fieldwork in the study area from 28<sup>th</sup> of May to 14<sup>th</sup> Jun 2021, and from July12<sup>th</sup> - 27<sup>th</sup> 2021, in Hawassa town.

In the process of data collection and analysis, various data collection tools and procedures were applied. Though there are several kinds of qualitative research approaches, the researcher focused on in-depth interview, focus group discussion and observation. These approaches provide the opportunity to look at the synergy and engagement among respondents, dynamic nature of interviewees and the possibility to observe record and interpret non-verbal communication (such as hand gestures and facial expressions).

During conducting this study, ten selected folksongs of the *Fiche - Chambalala* ceremony were gathered from different video documents which are recorded on the previous events. As well as audio recorded has been taken from varies informants in Hawassa zuria woreda, Hawella Tula and Cultural center of Sidama in Hawassa city.

In view of that, the data were gathered from different social categories to get a strong result of the study. Though a special attention was given to the elder peoples those who are believed that they have more experience on the ceremony of *Chambalala*, some of the other informants are included in their experience. In addition to this, the data collected from different published book forms, as well as video and audio recordings that were previously broadcast on National and regional radios and televisions stations, were used to supplement the study.

### **3.2.1. Methods of Data Collection**

In order to achieve the objective of the study, the researcher has employed various data collection methods such as document analysis, observation, interview and focus group discussion using primary and secondary data sources.

At the outset, the researcher has asked the department of Yared School of Music to write a letter of cooperation to Sidama region Culture and tourism bureaus in Hawassa town and Southern Media and Network bureau. Then, after necessary preparations for the field work the researcher has traveled directly to Sidama region Hawassa city and made contacts with officials that have direct relationship with the issue.

In this case, the researcher tried to collect supportive information besides the secondary sources such as recorded video. And also the researcher has realized that it is necessary to get hold of assistance for the fieldwork that can help him by gathering the information. Then about thirty-five informants who are knowledgeable in reciting and performing *Chambalala* folksong have been identified. Among these thirty informants, three weeks has been spending on establishing data, and performance of the folk songs under examination. In view of that, the data collection instruments that used for this study are as follows:

#### **A. Observation (non-participant)**

The study of folk arts in any culture demands the researcher to observe closely the day-to-day cultural, social and economic life of a society under study. It also requires him/her to go to the grass root and up to remote villages to meet the elders of the community to collect adequate information about the past and the present traditions, cultural practices, social relations and norms of the society. Thus, paying close attention to the socio-cultural realities of a given society

enables the researcher to fully understand why and when the society uses a certain form of folklore (Dorson, R, 1972).

Even though the situation of COVID pandemic gives the researcher some difficulties to observe live performances by attending at the occasions and to go further in to different Woredas of the study area and listen the occasional songs of *Fiche - Chambalala* from different samples to compare to the recorded documents. However, beyond the difficulties, to make the study a little more better the researcher tried to observe at some areas around Hawassa.

In addition to viewing the previous recorded video and audio, the researcher also tried to observe the Sidama culture performers who work in the Sidama Culture and Tourism Bureau in Hawassa City when they are performing various folk songs of *Fiche - Chambalala*.

### **B. In-depth interview**

The other type of primary data collection instruments employed in this research is interview. An interview is a conversation between people in which one person has the role of researcher. Very often, the interviewer will have on hand a set of written questions which are posed in a structured and methodical fashion (Gray, 2004: 213). In this study in-depth interviews were implemented because the nature of the study required them.

In this case, the researcher has focused not only on informants who are identified knowledgeable in reciting and performing folk songs of *Chambalala* ceremony, but also experts in the Woredas who have responsibilities in cultural and tourism bureaus and related areas. In addition to this, elders who can recite the types of folk songs to be recorded have also been selected as informants. On top of this, the researcher has made acquaintance with his informants in advance in order to create intimacy and make the collection of the data smooth and successful. Having done all this, the researcher with his assistances has collected all the possible folk songs recited through informal interview. In doing so, the recording has been made using mobile phone recording and some incentives have also been given to informants. In this case, reciting folk songs of *Chambalala* ceremony without the initiating real context was also a hindrance and most of the songs collected through this method were fragments of long and repetition melodies. This informal interview has also been used to get insights about the possible functions themes and contexts and occasions of performances of *Chambalala* ceremony. Furthermore, efforts have

been made to collect documented folk songs of *Chambalala* in Hawassa, culture and tourism bureaus.

### **C. Focus Group Discussion**

Focus groups allow the researcher to interview more people at one time in the same place and not having to conduct interviews with other respondents at a different time and place. Hence the focus group makes it easy for researchers to better understand the generalize ability of qualitative findings (Remler & Van Ryzin 2011: 70).

An attempt was also made to use focus group discussion to obtain primary data for the study. This technique of data gathering was used to understand the differences in perspectives and explore the depth and shades of perceptions and/or opinions regarding the roles of folksongs and *fiche* ceremony among the society under focus group. It was carried out to draw the respondents' perceptions on the existing pattern of folksong roles in households and community. Since focus group discussions are communication events, they enabled the researcher to know more about folksong in *Chambalala* ceremony.

A group of six to eight people were selected purposively to participate on the discussion from the Hawassa cultural center those are members of traditional musicians, cultural experts and responsible members from the cultural center. Assistants of the researcher helped in nominating key individuals who are familiar with the topic, known for their ability to share their opinions on the study issue.

About nine main questions related with the *Chambalala* ceremony and the role of folksongs by the society were carefully predetermined and used in the discussion. The researcher acted as a moderator and led the discussion, kept the conversation flow smoothly and took a few notes to remember the comments forwarded so as to use later.

### **D. Document Analysis**

To get a strong result for this study several documents that are found in printed, recorded and documented folk songs of *Chambalala* ceremony were analyzed and interpreted, such as *Chambalala* event that are performed in previous years and recorded video and audiovisual materials. From these the recorded materials were the major tools used for the data collection. All the folk songs that are performed in *Fiche - Chambalala* ceremony have been collected

through a live record document during the field work from different media, website & cultural center office. Plus to these, magazines, brochures, journals, newspapers, and alike were used to obtain additional information regarding the folk music of *Chambalala* ceremony.

### **3.2.2. Sample of the study**

In order to select a suitable sample for the study, purposive sampling selection, which is one of the types of non-probability sampling technique, has been used. Purposive sampling allows sample participants that have crucial information or possess the required characteristics to be hand-picked (Leedy and Ormrod 2010: 212). Also, the research participants were selected by snowball sampling method (type of non-probability technique). This method helps the researcher to find informants who have more experience and knowledge on the topic.

Accordingly, Sidama elders located in Hawassa zuria woreda Gudumalle (The meeting place of Sidama elders), Hawella Tula woreda /sub-city/ cultural office, Hawassa culture and tourism bureau experts and others stakeholders of Hawassa city were the major targeted population of this study. The first informant was one of elder selected by knowledge that have regarding the study area, chosen by music performers who are found in the Hawassa cultural center and the second one was the member of cultural music performer who have more experience on the study area both helps the researcher to get more informants which can strengthen the objectives of the research.

In addition, by using snow ball sampling procedure the researcher classifies the informants by age group, and gender to identify their songs that sung in different setting (boy's song, elder's song, girls song etc.)

### **3.2.3. Procedures of Data Analysis**

Based on the data collected by the above-mentioned instruments, various data were analyzed by applying different procedures. The observation, focus group discussion and interview results were carefully formed and patterned based on the prepared questions and aim of the study. And carefully analyzed and interpreted.

The collection of data has been followed by transcription, translation and analysis. The documents that were recorded during the field study were transcribed, and the songs that were recorded also scripted by universally known notation system on staff soon after the field work.

The songs were listened repeatedly until the researcher has fully understood the musical character, such as scales or modes, time pattern and characters of folk songs of *Chambalala* ceremony.

The total number of the *Chambalala* folk songs that has been collected through Audio and video recorded were ten. These songs were selected for the analytical purpose. During the document analysis and song content analysis some texts were in Sidamas local language called “Sidamigna” the researcher translated to English with support of assistant who can speak Amharic language using audio recording when translation period.

In doing so, emphasis has been given to the themes, rhythm, scale pattern or modes and the forms. Because of this, in the musical character the (rhythm, scale or modes) and other characters of songs are analyzed. Finally, major roles of folk songs of *Chambalala* ceremony, regarding social values and benefits to the society have discussed.

#### **3.2.4. Ethical Consideration**

As mentioned in the section above, the researcher focuses on in-depth interviews and focus group discussions. The researcher obtained permission from the respondents to confirm the study process and to request the necessary information.

Participants of the interview and group discussion were informed about the purpose of the study prior to their actual participation. First, participants were told that the purpose of the study was general and that the information would be used for educational purposes only. They were also informed during the interview that they were free to answer questions.

During the interview, an audio recorder was used with the consent of the participant. In addition, the identification of participants was done with the consent of the respondents. Which means, with regard to privacy rights, the researcher was not allowed to give some of official names of the participants. Therefore, code names were used, except for key informants, to keep the names confidential.

## **CHAPTER FOUR: DATA PRESENTATION, ANALYSIS, AND INTERPRETATION**

### **4.1. Introduction**

As it is shown in the previous chapter the method of the study is purposive sampling which is mainly snow ball sampling. In addition to this, focus group discussions made with the concerned members and experts of the cultural centers of Sidama, in Hawassa.

In order to complete this study and perform this task, the researcher has conducted more than thirty-five interviews with the sample respondents using the snowball sampling procedure and two group discussions to get valid information.

The group discussions were one with the elders of the Sidama people whom were selected from nearby (neighboring) woredas of Hawassa whereas the remaining two were made with the experts of Sidama culture and tourism bureau. In addition to these, in-depth and targeted interviews were conducted with individuals directly related to the research topic.

Finally this research also includes the researcher personal observation (non-participant) of the respondents. Data obtained from secondary sources such as videos which are recorded in the previous ceremonies also used for the study.

The group discussion results also strengthen more of the results that shown in result. And especially the cultural center members were more concerned and willing to co-operate to promote the cultural heritage of Sidama. For this, the detailed socio-demographic characteristic of the research participants has been clarified in the last page (Appendix v). Therefore, the detailed discussion result has been described below.

According to the data collection method of the study, this chapter presents and interprets the meaning and origin of *Fiche*, celebration of *Fiche – Chambalala*, the main performance style of *Fiche - Chambalala* ceremony, the major musical functions of the ceremony, The type of songs in terms of the message they convey, general style of their performance display, and how and where they are performed and so on.

### **4.2. Meaning and Origin of Fiche**

In the document entitled “Cultural Mosaic” Volume 2 No. 3 published by the Southern Region Culture and Tourism Bureau, on Sene 2008 E.C, the meaning of “Fiche” is written as follows.

«ፊቼ ማለት በብሔሩ ቋንቋ (Sidaamu Afinni); - ፊላማ /የተጣራ/ በረከት፣ ፍስሐ ማለት ነው። ፊቼ በዘመን መለወጫ በዓልነቱ ደግሞ አዲሱ ዓመት የበረከት፣ የደስታ፣ ይሁንልን እንደ ማለት ነው።»

“In the Sidama people's language, (Sidaamu Afinni), the word "Fiche" means “Filama” which means pure, blessing and happiness. As "Fiche" is the day of transition to the New Year, it refers let the New Year be blessed and joyful”.

Two holidays, namely “Fiche” and “Chambalala” take place in the consecutive days. “Fiche”, that comes first (at the eve of the New Year), Chambalala is celebrated the next day following Fiche day. According to the oral tales, it is dedicated, as a memory of a very kind Sidama woman who was named “Fiche“. The holiday was named after the woman wise conflict solving activity and bringing peaceful New Year eve within the community.

As a result, there is a widely accepted story about the origin of “Fiche” that strengthened the above oral transmitted story which I collected from interview states as follows: As it is stated by these elders, in the oral transmitted history of the Sidama people,

“There was a woman whose name was called Fiche and who got married and lived far from her family’s village. And after sometimes, when this woman went back to her home town to visit her families and relatives, she realized that the social interaction and the norm of the villagers were not satisfactory as she knew it and as she exercised it before. Moreover, she recognized that there was miss understanding in between the elders of the village. Then she thought how to bring solution to the existed problem in the village and how to restore the past social interaction and the beautiful culture of the dwellers as it was in the past. After that she summoned all the villagers for a meeting and she served the most loved traditional foods of the society named “Aieb” and “Kocho” which she prepared and brought for them to share in between them. However, before they start the meal she begged them to forgive each other and to forget what happened before and to refresh themselves and to live together as they used to live before. Then after the villagers accepted her invitation kindly and blessed each other to forget the past and to live together with love. And from that time this tradition began to be celebrated yearly and continued from generation to generation. Likewise, she continued visiting her village and relatives on the Sidama New Year festive day. During her annual visit she used to bring the societies delicious food called “Burusame” which is a special food prepared from “enset” (false banana), milk with excess use of butter.”

The elders conclude their explanation by that the ceremony of *Fiche - Chambalala* begins with the blessings of the selected elders of the village and by asking the people to reconcile the conflict among them. They added; that’s why the yearly festival of *Chambalala* begins from

forgiving and blessing to each other before sharing the holiday meals together based on the married woman solution. Parallel to this, according to the elders, the term ‘Fiche’ itself is emanated from the name of this Sidama woman called “Fiche”. “Fiche” is the expression of harmony and cultures of supporting each other.

#### **4.2.1. Celebration of *Fiche - Chambalala***

According to the story told by the informants from Sidaman community of elders, *Fiche - Chambalala* is an indicator of a New Year’s coming. It is a day that marks transition from the old season to the new one. *Fiche - Chambalala* New Year celebration is one of the most joyous festivals celebrated by the Sidama people. It is believed as a date of renewal. With no exclusion, all the members of the community involved in the holiday from the preparation until the celebration, irrespective with age, gender and social status.

One of the informants in the focus group discussion, Mr. Daniel Debes, a cultural expert at the Sidama Culture and Tourism Bureau in Hawassa City, Hawella Tula Sub-City, explained the *Fiche - Chambalala* celebration as follows:

“*Fiche - Chambalala* is one of the major aspects in the culture of the Sidama, which is celebrated in a great feast and community rituals. It is the cultural holiday which announces the Sidama New Year. *Chambalala* is a local calendar based New Year which relies on the lunar system. The elders of the Sidama who are the local astronomers, after observing the movement of the stars, announces the initial day for the New Year.”

In this regard, Sidama people have a special calendar used for different purposes such as determination of a New Year. According to the culture of the people, such complicated investigations on part of the solar system are conducted and findings communicated to the public by most intelligent group of the people popularly known as ‘*Ayyanto*’ (spiritual leaders of the community members).

During the focus group discussion, most of the informants explained the Sidama calendar system as follows:

“There are 12 months in Sidama calendar in a year, called *Badheessa* , *Dotteessa* , *Onkoleessa* , *Ella* , *Maaja* , *Woxawaajje* , *Wocawaaro* , *Birra* , *Bocaasa* , *Sadaasa* , *Arfasa* , and *Amaje* . In Sidama, each month has seven weeks instead of the usual four weeks, so each week has four days, which are called *Dikko*, *Deela*, *Qawadoo* and

*Qawalanka*. A year in the Sidama calendar is shorter than the usual 364 1/4 days. Because of this, the festival of *Fiche* is celebrated on different days in less than a year.”

As a result, the *Fiche - Chambalala* celebration starts just before the main date of the holyday. When the New Year gets closer, i.e., before two weeks of the celebration day, the “Ayyanto” the (local astrologists) of Sidama get out of their residential houses in the mid night and observe and investigate very carefully situations occurring in and around the moon to constellations of the stars they unanimously reach to agree as when the day of the New Year celebration will be.

Then, the ‘Ayyanto’, based on their observation, come to agreement and decide on when to be changed the New Year and on the dates of the celebration. After they realized and decide on the New Year starting date, then they send New Year greetings to the people who are waiting for their message. They declare this event celebration, usually on market days. Mr. Simeneh Bizuayehu, an expert of culture, explained how and where the festival of *Fiche* is celebrated in a document previously aired by ETV Media in May, 2020, as follows.

The celebration of *fiche* takes place in different practices with colorful ceremonies all over Sidama. The steps pass through different stages. In rural woredas, the Sidama people joyfully welcome the New Year eve at sun set. The New Year eve, which is called ‘*Fiixxari Hawaro*’, regularly takes place on one of the Sidama week days namely ‘*Qawaado*’. In the evening before the holyday, families in a given hamlet come together in one of the elder’s house of the community. In front of the elder’s compound, an arc of wet stick - which is known as *Huluqa*, is prepared to pass through. On this particular day, the father and the household with their whole family and their cattle pass under *Huluuqa*. Creeping through the *Huluuqa* is believed as a good aspire for the people and their cattle. The creeping is performed based on the symbolic belief to show that they all have peacefully entered to the New - Year. Then the celebration begins.

During the ceremony, they enjoy the festivity throughout the night eating the traditional food called *Buursame*. *Buursame* is a traditional food of the Sidama that is prepared from *waasa* with excessive butter and milk. The food is served based on the age of the family, i.e., from the oldest member to the youngest one.

A document titled “Cultural Mosaic”, from SNNPR (Sene, 2008 E.C. vol. 2 No.3), asserts that, after the eve passed, the second phase of the *Chambalala* celebration begins. This day is referred to as *Chambalala*, the first day of the year and a day of greetings. *Chambalala* takes place in Sidama week day known as “*Qawaalanka*”. In the morning, water is drained from a still spring. It will be warmed and poured in a big decent plate known as “*Xilte*”, to four opposite sides. In

this cultural process, the still spring is an indicator of good fortune while the “*Xilte*” is an indicator of the four seasons of the year. In the prepared water, the “*Xilte*”, all the members of the family will wash themselves. First, the head of the family immerse some butter in to the water. He places the butter on the palm of his hands and sprinkles it into four directions. Turn by turn all members of the family do the same. They do this in belief of, all offences and sins which they have done in the past year would purify and washed away. Everybody is filled with a great hope and confidence, because it is believed that reconciliation has been made with the creator. Mr. Simeneh Bizuayehu, an expert of culture, explained the following about the *Chambalala* performance day in a document that ETV Media distributed in May 2012 E.C., as follows:

“On the day of *Chambalala* ceremony, children will go in the village from door to door playing and wishing for peace and prosperity in the impending New-Year, they greet each house hold saying “*Aide Chambalala*” (we have come back). Then mothers a response from the house comes to them saying “*ille, ille*” (good to see you today). While doing this they will invited a left over ‘*buurisame*’ from the eve or another ‘*buurisame*’ will be prepared for them. This shows us that *Chambalala* ceremony has the power to create strong unity among the society.”

According to the interviews with the informants and various documents said that, "In Sidama, *Chambalala* day is a great festival, so their daily activities are generally prohibited. No plugging, no wood cutting, no grass cutting and even there is no money spending. There is no borrowing or lending. It is an off - day for children so that they do not fetch water, collect fire wood or look after the cattle as usual. Instead, the head of the household will look after the cattle on the well - grown grass field that is reserved for this especial day. The quarreled reconcile. To offend or to insult someone is prohibited.”

Among the informants who mentioned their names in the interview, Mr. Solomon Demeke, who is cultural songwriter and works at the Sidama Culture Tourism and Sports Bureau (SCTSB) in Hawassa said that, “on the day, another mass greeting will take place. Young men with their relatives (near and far) gather at ‘Gudumalle’ and market places. It is a day of mass congratulations. All elder youths without discrimination sing and dance a folk song called ‘Shashiiga Qeexaala’. The girls sing a song called ‘Horre’. Finally, before the end of the day, they sing a folk song of the youngsters called ‘Faro’, a song of praise for what they have accomplished. Young males and females dance in pairs by fixing their chins one on another.”

According to the document issued by (SCTSB) on 2021, in the Sidama New Year, a person or family who could not afford the festival on their own due to poverty will be invited by the villager to spend with them.

Moreover, it seems that everyone who left the country for different work in Sidama region must return to the country for the New Year. If not return, it is believed that there will something be happened to the person who is outside of the country. This unwritten rule also applies to those who are married but do not have many children. They should spend the holyday with their families. On the contrary, married people with families are allowed to celebrate everywhere. However, even they have to get permission and blessing from their fathers. As the popularity of the festival is increasing year by year, in addition to residents of Hawassa city, domestic and foreign guests, tourists, journalists, federal and the regional government officials from all over the country, a total of more than one million participants attend the festival.

#### **4.3. Major Musical Activities of *Fiche - Chambalala* ceremony**

One of the performances which are presented on the event is cultural music activities which are transmitted from generation to generation orally. The main musical performances of the *Fiche - Chambalala* ceremony are discussed separately in the following analytical framework or subheadings. Based on this, the main *Fiche - Chambalala* ceremony, called “Qeexaala”, “Horre” and “Faro”, are identified by their performance style, analyzing the characteristics of the songs with the global musical context, (Singing styles, forms of melodies, rhythm, and scales) or the elements of musical characteristics as follows:-

- **Types of the songs**

In Sidama people there are varies folksongs that expresses the day-to-day life situation of the society, like *Qexala*, *Faro*, *Horre*, *Hano*, *Nashute*, *Hamarancho*, *Harokse*, *Laye*, *Danbariyo*, *Wedo* and so on. The people of Sidama use these songs on different occasions for different purposes. However, the three songs mentioned below are common songs that are sung at the *fiche - Chambalala* ceremony.

Mr. Solomon Demeke, who is well known by writing and documenting Sidama's traditional songs, clarifies the songs which are played on *Fiche – Chambalala* ceremony in to three main parts; namely,

- ❖ Qeexaala: a type of song which is performed by the elder's accompanied by foot – tapping),
- ❖ Horre: It is a type of song played by unmarried girls by swinging and clapping their hands,
- ❖ Faro: a song performed by unmarried young males and girls with an alluring dance.

In line with this, this study has focused on these three main types of folk songs that are performed during the *fiche - Chambalala* ceremonies.

#### **4.3.1. Qeexaala**

“Qeexaala” is a type of song sung by Sidama elders. The performance of *Qeexaala* includes melodies, lyrics, dances and costumes which help to convey message to the community. Sidama elders reflect their various cultural lifestyles to the community when they play Qeexaala song. According to Mr. Daniel Debes, who works at SCTSB in Hawassa City, Hawella Tula Sub-City, “Most of the lyrics and verses in Qeexaala performance reflect the experience of the people to live together, their special ability, their ability of problem solving, and social stability of the people and so on. Qeexaala is a traditional art performance which is expressed through, songs, dances, lyrics, and other cultural displays. Being in clan - based groups, the people by wearing cultural dresses and handling cultural instruments like big stick, spear, shield, etc. convey messages to others about their culture, custom, belief, life style and administration issues, etc.”

Similarly, Mr. Bogale Borchacha, who is a music teacher at Hawasa Fura elementary school, said that, “Qeexaala songs have high message value to the people of Sidama. Regarding the messages which are transferred through Qeexaala, several messages could be transmitted via Qeexaala songs. Some of the messages of the songs contain the impression of showing support, expressing sorrow, expressing happiness, raring opposition, warning the people from dangers, etc.” These show us that how the performances of Qeexaala have great role to the society by expressing varieties of issues.

During a document review, I came across a documentary film broadcasted by EBC aired in July 2017 about the *Fiche - Chambalala* festival. According to this, Mr. Workneh Flate, who is a cultural expert in the Southern region and participated in this documentary, explained in support of the above idea. In his explanation, he believes that, the people of Sidama use Qeexaala songs

to express their happiness and sadness, to present their requisition for administrators, when they need support from different bodies, to show their Praise, condemnation, criticism and alike.

Similarly, one informant among the elders of the community said, "We often use Qexaala to express our community's happiness or joy, to show our approval for a certain issue, etc."

Generally, Qexaala performance is used for: -

- When a favor done for them,
- When they agree with political, economic, administrative, and socio - cultural issues,
- When they celebrate *fiche - Chambalala* new year,
- When a leader is appointed,
- When they satisfied on the right response for a request they have repeatedly presented,
- When they do a piece of work together in group, and

#### **4.3.1.1 Types of ‘Qeexaala’ during Fiche - Chambalala ceremony**

‘Qeexaala’ performance is made by the elders during *Fiche -Chambalala*. Qeexaala is frequently and warmly performed during *Fiche - Chambalala* from the beginning to the end of the holiday. Mr. Bogale Borchacha, who is a music teacher and culture expert, explained that there are three types of ‘Qeexaala’ during *Fiche - Chambalala*; namely “Safote Qeexaala”, “Addicha Qeexaala” and “Gilbete Qeexaala”.

Similarly agreed, in a document entitled “information Mossack” issued by the Sidama Culture Tourism and Sport Bureau (SCTSB) on Sene 14, 2009 E.C, and some informants have similar idea with Mr. Bogale, and they have explained that there are three types of Qeexaala performance are as follows.

- A. Safote (beginning) Qeexaala: - is performed by clan leaders, elders and *woma* (traditional administrative leaders) after the completion of two consecutive months of fasting and praying. It is performed when nine days are left for the celebration of *Fiche – Chambalala* commenced. It is the proclamation day that is decided and reported by the Sidama cultural Astronomers called ‘Ayyanto’. Then the elders perform this ‘Safote Qexala’ folk song by singing, dancing and stamping the feet in order to bless and herald that New Year’s celebration is officially commenced.

- B. Addicha Qeexala: - takes place after the clan leaders, through their spoken person, announced the day of *Fiche - Chambalala*. Then adults and young group will perform this traditional folk song and dance called "Addicha Qexalla" at market places until the particular day on which *Fiche* holiday comes.
- C. Gilbete Qeexaala: - is performed from the third day to the ninth day of the festival. It is a day of completion session of *Fiche - Chambalala*.

In general, these three types of Qexaala songs have similar character in their performance style, but the performers have differences in their age and other classifications. In addition to this, each 'Qeexaala' songs have a period to be performed during the season of *Chambalala* ceremony and performed step by step.

#### **4.3.1.2. General performance styles of Qeexaala**

During the review of previously recorded video files, I came across the general performance style of 'Qexaala' song in a documentary film aired by Southern Radio and Television Corporation (STV) in June 2018. On the running time of the program, Ato Jago Agegnehu (the head of the Sidama Culture, Tourism and Sports Bureau), was one of the respondents in this documentary and explained as follows:

“Qeexaala” is a reflection of the lifestyle of the Sidama people. Apart from its role of conveying messages, it serves as a mirror of lifestyle, custom, cultural beliefs, administrative structure, communication system, and so on. The performances of 'Qeexaala' are accompanied by various actions. The participants wear animal skins, handling sticks, and other accoutrements, as well as accompanied by hand clapping. The accessories help to clearly identify the message. The costumes, the clothing styles and the other materials guide them to give special attention.”

Hence, Style of settings and places of performances, Styles of costumes, lyrics, and folk dance are continues to be performed and explained in detail as follows.

- **Style of settings and places of performances**

“Qeexaala” is not performed just anywhere but there are special places where it is performed at “Gudumalle”, market places, “Songo”, and cemeteries. In line with this a document broadcasted by (STV) in 2010 E.C., Mr. Alemu Adamo who is a culture expert in Sidama, said as follows,

“During *Fiche-Chambalala* ceremony, the ‘Qeexaala’ performance sites are ‘Gudumale’, ‘songo’ and market places. Because of that, the purpose is different accordingly the place

of performances, the costumes, the dance style, the materials, the poems and the songs used at these places are also different one to another. This means, depending on the purpose, actions and accessories are made to display the emotion of the moment. This indicates that in addition to the verbal and non-verbal channels of communication, places of performances are also vital in 'Qeexaala'."

In the Sidama region they have 'Gudumales' in all woredas (districts). Whereas 'Gudumale' in Hawassa is the biggest as it hosts many people. The 'Gudumales' in all districts have a similar function or role. However, there are dissimilarities of settings, too.

Relating to the variances of performances, Ato Jago Ageghehu has pointed the following in a documentary aired on STV in June 2018.

"The performances of Qeexaala have their own settings. The performers do not chant at the same time. They play the songs like a call and a response. Mostly, Qeexaala performers line up in two rows, front and back. While the first group, (the front liners) sing the first melody, then the other group, (the back liners) play the second melody, which is thought as a response for the first melody. The performers of the dance line up are really wonderful. It is like a military parade with well-disciplined performers. The line making is relies on position of leadership. People with similar ranks make a line together. In the process they stretch their left hand and put it on the shoulder of the person next to them. Then they bend a little forward taking their right legs a little high up the ground. They do this harmonious movement repeatedly following the melody of the music. The backward and forward artistic movement during the dance captures full attention. About 6 to 10 people line up sideways and other large numbers of people stand behind each of the 6 or 10 people. Everything is in order."

- **Styles of costumes (Clothing and Decorations)**

The costumes and all other wearing and decorating styles should go with the purpose of the occasion. They should be worn in the way they can convey what is to be communicated in that specific occasion of the Qeexaala. Costumes at Qeexaala have remarkable significance.

Ato. Qaresso Fiillamo, the resident of Hawassa City Hawalle Tula sub - City and elder of Hawella clan emphasizes that,

“The non-verbal messages at Qeexaala are stronger than the verbal ones. The messages of the costumes worn at each ceremony are distinct from the others. The costumes “Dagunchugoga” we use on Qeexaala ceremonies have their own history and message. None of them are used without purpose. For instance, one of the costumes we use at Qeexaala is skin of a tiger. We wear a skin of tiger to show that we fight with tiger and to pass a message that we can kill a tiger. Remember, you are not allowed to wear a skin of tiger unless you did kill a tiger”.

This is because clothing and decoration materials in costumes are worn at the ‘Qeexaala’ simply not to beautify oneself for the ceremony; they have rather used based on purposes. The costumes are used based on the kind of message that is to be conveyed. It also signify the type of the ‘Qeexaala’, the status of the attendants (the administrative levels) etc. Even all participants do not wear similar costumes. Each clan group prepares costumes that match the purpose. The selection is made by regarding the issue that the group has.

In addition a cultural trouser, which is called *Gonfa*, different tools such as spear, shield, sword, penknife and even guns suited with cases and cloth pads to show bravery of the Sidama are included in the custom. They also hold long bamboo - made sticks. The stick hold by the elders is called ‘Siqo’. (Interview with Degenhun Hailu)

The other informant, Ato Teshale Tumicha, who works at SCTSB, in Hawassa Hawella Tulla sub - city, said that “the accessories used at Qeexaala give the festival special beauty, and they also show the difference of status among the attendants. The costumes are designed considering the subject to be communicated at the Qeexaala.”

Generally, Costumes at Qeexaala have enormous effect on communicating messages, unless there are different issues that have to be raised on the Qeexaala from different groups, there is a chance to see different costumes and wearing styles. (See Figure 2)

- **Lyrics**

Ato. Bogale Belaye, a music teacher at Hawassa elementary school and culture expert, pointed out that most of the lyrics of ‘Qeexaala’ song especially during *fiche - chambalala* ceremony are made to reflect the happiness of the people. In addition, the lyrics express the special ability of the people, their methods of problem solving, to give appreciation and recognition for those who made a great contribution to the society and the social stability of the people.

Similarly, Ato Ledemo Boge states that,

“The lyrics of ‘Qeexaala’ song are made to pass powerful messages. These lyrics come from the participants of the ‘Qeexaala’. Most participants of the ‘Qeexaala’ are gifted and talented to make poetic lyrics. They, using their talent, contribute lyrics which can strengthen the happiness of the people at the moment. Mostly, the front-liners create the lyrics and the back liners say it after them.”

Parallel to this, one of the participants from Hawella Tula sub city, Ato Daniel Debesse who works at SCTSB said that, ‘in the celebration of *Chambalala*, the lyrics of “Qeexaala” songs include thanksgiving to their God by saying “thank God for helping us to reach to the New Year and to celebrate the day”.

The happiness of the people sometimes comes from some unpredicted perspective –satisfaction with political issues solved is one of its kinds. In line with this Ato Bogaale stated that,

“When there is a dynamic change in the political system after rejecting and throwing over a dictatorship and undemocratic administration, then the people use Qeexaala song lyrics to express their joy. Plus to this, if the people received positive responses for their demands, from the government, then they make lyrics on the Qeexaala which can express their happiness.”

Ato Selomon Demeke, a song writer, added that the lyrics of Qeexaala songs contain variety of issues. The idea in the lyrics can reflect a love of a country, time management, respecting the elders, and etc.

Besides, in a documentary aired on STV in June 2018, Ato. Jago Agegnehu raised the following points.

“Qeexaala is also performed to express support to governmental and cultural administrative issues. For instance, when the current Ethiopian PM Dr. Abiy Ahmed came to visit us to Hawassa town, the people welcomed him with Qeexaala. The elders of the Sidama at Hawassa Stadium greeted the PM with Qeexaala. They showed their love and support to him with Qeexaala. In the occasion the elders were chanting lyrics of love. For instance, some of the lyrics reflects the following message: “Welcome to Hawassa city to meet our society; It is our pleasure to welcome you to our beautiful town; We wish you to be successful in the future; We hope that you will bring a good change to our

country by solving the existing problems; let God bless you to get good things on each and every of your work And, may your wishes come true.”

Moreover, Ato Jagoo concludes that this type of Qeexaala is performed mainly when the Sidama people express their supportive feelings on the ongoing governmental issues.

- **Folk dance**

According to the informants, dance is a channel in Qeexaala. This is witnessed on the Qeexaala because the dance is performed in the way it shows that how the people are culturally interlinked with one another to depict the values of Sidama’s life style. In the Qeexala dance, the people diligently express their happiness; gratefulness; aspirations; pray for better year, peace and prosperity; declare their discontents with the rulers or judge other contemporary happenings; denounce the wrong events and inefficient leadership; or bless and promote the good deeds and doers.

In the above regard Ato Teshale Tumicha who works at Culture & tourism office in Hawassa town Hawella Tula woreda, indicated that,

Qeexaala has a great channel role. That means, message is sent and received through it. If we observe the cultural group dances of Qeexaala, the settings made in the dances show us many things. For instance, when the performers put their hands one to another, it is the representation of showing the unity in the people, the bravery of the people and other cultural assets of the people.

As it has been discussed above, the group discussion result shows that, the arrangement (choreography) during the Qeexaala has a great meaning. The choreography of the dance and the arrangement of the music are mixed well with the actions of the performers. This harmonization helps messages to have strong effect, to transmit easily and to capture the attention of the masses. Distinct meaning is attached to every action. The way people in each row hold with one another by the waist has its own meaning. Similarly, the way they hit the ground strongly has another meaning. Generally, all this is done to show the unity, the bravery, the common stand and the respect among the people.



**Figure 2:** Photo, Qexxala song performance during *Fiche - Chambalala* ceremony (Source of the picture, SCTSB)

To wind up, folk song is a great media and it has a great role in Qeexaala in that the messages are technically blended with the lyrics, costume, and dance for the intended message to be communicated.

#### **4.3.2. Horre**

Horre is a kind of song played by unmarried girls. The girls sing and dance Horre by swinging and clapping their hands. According to Dejenhun Hailu who is a choreographer and the trainer of Sidama's cultural dance group said that Horre is a group song in which the leader of the group initially sings the first phrase of the song then accompanied by a chorus group. The song is led by one of the girls relatively have a better vocal range than the others, while the rest of the girls make a circle and respond the words repetitively after her. The idea of songs raises the societal cultural and moral values.

##### **4.3.2.1. General performance styles of Horre**

Horre song, like the Qeexaala songs has its own performance styles. At the beginning the girls gather at the occasion place and then friends and peers make a circle which accompanied by eight to ten members, sometimes more. Then the girls in the circle start to clap their hands. A song is led by one of the girls in the group. There are other groups in opposite direction, who formed their own circle, praise their friends and insult their opponents, sometimes with taboo words. However, most of the message of the Horre song is based on social values.

According to Degenhun Hailu, from the time when started the day of *Chambalala* holyday until two months constantly, unmarried girls sings the song of Horre at Gudumale and market place. During *Fiche - Chambalala* ceremony, they beautify themselves with their traditional dress which is called '*Qollo*' with other variety of cultural costume like necklace, ear ring, etc. Girls dye their hands and legs with colored plant known as '*Hanshuluule*'. The women's clothing they wear on their shoulders is called '*Qonxollo*'. They also make different hairstyles to make them attractive. The hair style of Sidama women is an indicator of the gentility, age, and their status. Women wear various rings, bracelets made of metal and bronze called '*Gume*', '*Chu'ee*' and '*Sagayo*' on their fingers and hands.

Having done all the above mentioned costumes, unmarried women started to sing the song Horre to praise peace, unity and etc. They strongly believe that by using the entire standard parts of

*Fiche - Chambalala*, they could express their feelings directly to their audience. According to one of the Horre performer group in Hawassa, named Mukuka Semisso enlightened that, “mostly in Horre song, the lyrics of the melody include peace, unity, and happiness filling in *Fiche - Chambalala* ceremony.”



**Figure 3:** Horre performance during *Chambalala* ceremony. (Source of the picture; SCTSB)

### **4.3.3. Faro**

Faro is a type of song performed by both unmarried young men and women at the *Chambalala* ceremony accompanied by a spectacular dance. Faro is a traditional song, like Qeexaala and Horre, and has its own setting, clothing, lyrics and variety of dances. According to Ato Solomon, the Faro song performance started by girls looking and selecting their dancing partner from the village, and singing for the person they like, each of the group members one after another and the young boys who stand beside them respond by saying “*woom - woom*” which derived from the pigeons’ (birds family) love interaction activity. During *Chambalala* the young boys and girls spends wonderful times together and select their lovers and think about the long journey of their future wife/husband.

#### **4.3.3.1. General performance styles of Faro**

The setting and place of this unique song and dance is performed by both unmarried men and women in whom they are dancing together in rose facing each other in opposite direction

someway, moving back and forward and bending down their neck during *Chambalala* at Gudumale place. (See the next figure).

During Faro is performed, players, it is assumed that there are kissed one another in their dancing style to the audience, however, to the attentive observer, there is no contact between their lips. In this case both boys and girls perform the dance together, tilting their heads up and down and making no contact between their lips and cheeks except touching their chins. In their songs, Faro singers reflect on various issues related to their society, such as love, hate, marriage, prosperity, discovery, bravery and more.

According to the informants, *ibid*, and a document released from the Sidama Culture Tourism and Sport Bureau (SCTSB), on 2009 E.C, asserted that,

“When both the women and young boys play this ‘Faro’ song each group have their own style of costume and performance. The costume and hair style of the girls is an indicator of the politeness, age, and their status. The girls wear Sidman traditional costume called ‘qollo’ and ‘qonxolo’. They wear different traditional jewelry on their necks, hands and on their dress. They tie ‘Ilika’ on their foreheads, and make a tattoo called ‘quuri’ on their cheeks. The women hair style is called ‘Faro’ the name itself is similar with the folksong called Faro. They sew the ends of their hair with strand and bead. Similarly, when the young boys dance, they wear the Sidaman cultural costume called ‘gonfa’, comb their hair and hold a stick called ‘lolloka’.

Above all, what makes the *Fiche - Chambalala* ceremony unique is not only the songs sung with cultural and social content based on the New Year, but it also creates many opportunities for the bonding’s and friendship between young men and women. Because it is believed that in Sidama society, the New Year is the day of when young men and women gain their freedom. Besides, they believe that the coming New Year brings a new chapter in their life. Therefore, Faro folk song and dance is known for its special artistic performance on the day of the *Chambalala* ceremony, which attracts large audiences.”

During a document review, I came across a documentary film on television production broadcasted by EBC aired in Hamile 2009 E.C., about the *Fiche - Chambalala* festival. According to this, Mr. Amallo Soga who is a lecturer at Hawassa University, and participated in this documentary, explained that,

“One of the unique performance styles of Faro folk song, it has dramatic action between both of the young boys and girls together with a good physical appearance. They start by communicating through body language or eye contact before performing the song together. Playing the Faro song is a great opportunity for both young men and women to start dating and get married in the future.”

For this reason, one of the special features of the *Chambalala* festival is that girls and boys sing and dance together to create a bond for the future. It's almost a special weeks for both the boys and the girls to look forward to.

#### **4.3.3.2. Types of Faro song**

In analyzing Faro's song, it can be classified into three main categories based on the message it conveys. These are: songs of praising, loving, and criticizing.

- **praising**

Praising Faro is a type of song is performed to appreciate for those who have accomplished activities according to the cultural and other aspects of the people. These achievements could focus on respecting one's tradition, maintaining one's culture or showing and healing social illness in the society. The praising Faro may also include giving advice for the members of the society to maintain their norms.

- **loving**

Love songs are another category of Faro songs. Both the young boys and girls use this song to convey the intended message and inner feelings. The message of this love song in Faro performance has lyrics which focus on other major issues.

- **criticizing**

A criticizing Faro is one of the Faro songs which are usually sung by the youngsters. The youngsters sing Faro criticizing when they see illegal, unpleasant, immoral, and taboo actions in the society. For example, they can criticize a husband who does not control his wife when she goes out to the public place. They also criticize those women who go to urban areas and have children from illegal unions as well as a person (husband), who is not able to satisfy his wife and a man who is not able to understand things simply are also the focuses of the criticisms. A man

who suppresses his wife is always criticized. In addition to criticisms, they advise youngsters not to go to towns or cities because there they will learn something that is not culturally acceptable with in the society. Moreover, the criticism sometimes goes further and critiques made on if a person does not have a close and wealthy relatives. However, it generally criticizes those who went to cities and towns and had children there illegally or from an illegal union. It also advises the society to not let their daughters go to the cities.



**Figure 4:** photo, Faro song performance during *Fiche - Chambalala* (Source of the picture: SCTSB)

Generally, the day of *Fiche - Chambalala* is ideal for both male and females to choose a partner for their future life. Each side gets a chance to identify and evaluate his/her partner's nature, disposition, beauty and lineage.

#### **4.4. Analyzing the songs character with universal music context**

In this section, the main issues of the musical characters such as the melody, the scale, the rhythm, and the musical texture with the contents used to select folk songs in the festivity of *Fiche - Chambalala*, namely, “Qeexaala”, “Horre”, and “Faro” songs are analyzed in detail.

- **Music transcription method**

The collected samples from audio and video sources about Sidama folk songs which are performed in *Fiche - Chambalala* ceremony are not illustrative enough for the purpose of analysis and description. However, samples are taken from different types of folk songs that are performed during the *Fiche - Chambalala* ceremony.

In this respect, widely known songs in the ceremony of *Fiche - Chambalala*, namely “Qeexaala” (the elder’s song), “Horre” (unmarried women’s song) and “Faro” (the yang boys and Girls song) has been selected for the purpose of analysis.

These three types of songs are transcribed in the western music notation system, since it is a universal method or instrument to keep music in scripted form. In view of that, the songs characters are explained below, as an example, by written musical notation system based on figures.

##### **4.4.1. The musical Characteristics of “Qeexaala”**

As it is discussed above, Qeexaala (Sidama elder’s folksong) is well known by its unique performance style in different localities of the Sidama region during *Fiche - Chambalala* ceremony. Five Samples of the *Qeexaala* song were selected and transcribed below.

##### **1. Qeexaala song “Boromisi”**

During the eve of New Year after reconciliation of each community members, Qeexaala song sung by elders to show they all have about to join peacefully to the New Year, the *Huluqa* activity will be conducted accompanied by folk song on the eve of New Year or on *Fiche*, that

expressed the transition time to shift from old to New Year. The song character on the staff illustrated hereunder:



**Figure 5:** One of the Qeexaala songs which is performed to express New year transition“Boromisi”

In the above melodic phrase, the content of the song sung by main singer (elder) and respond by the chorus. The meaning of the song is more expresses about a good wishes to come in the new year, blessing and forgiveness toward the society, and each individual member should share a bright future in the new year. In relation to its meaning, the main singer sung the content or lyric in such a way that to motivate, to express a good wishes, to bless a society in future course of time, to granted peaceful settlement within a society, and so on...And the respondents respond with in a song by saying “Boromisi” literally its meaning is “Let it be”. This type of song is sung like question and answer type.

After the New Year announced, the elders and the community members made a gate look like a long door which is made from a long bamboo and covered by a green grass, and it symbolizes of the joining or the interring /transition into the New Year. Hence, the elder community members started to pass through to this bamboo door followed by the rest of the community members. The type of this song is not accompanied by hand clap and dance, because the lyrics ideas are

expressing blessing or thanksgiving message. Sometimes, the melody, depending on the occasion, can take a long time or a short time.

## 2. Qeexaala song “Goba Haweellanna Malga”

The pitch sequence of this song is as follow;

### ➤ The pitch sequence



Figure 6: pitch sequence of the Qeexaala song 2

In pitch sequence, the song misses the fourth degree “d” sound from a minor pentatonic scale.

The character of this Qeexaala song exemplify on the staff as follow:

Gobba Haweellanna Malga

Music Score  
By Ephrem Mulugeta

♩ = 160

Vocals1

Go bba ha wee lla na

Vocals2

ha wee lla na mal ga ma re mal ga i lla mo te

6

Go bba ha wee lla na

ha wee lla na mal ga si da a mu see dda an ga

Figure 7: Melodic and rhythmic structure of Qeexaala song 2“Goba Haweellanna Malga”

When we see the characteristic of the above ‘Qeexaala’ folk song, the first two measures are sung by main singer from the group (one of the elders), and then the respondents or the mass of the singers follows till the end of the melody phrase. This is so, the main singers sings only the first parts of the melody lines of the verses and leaves the next part for the chorus (2<sup>nd</sup> group).

In its lyrics, the first performer starts the song by saying “Gobba Haweellanna” then the chorus replies by saying “Haweellanna malga, mare malga illamote, sidaamu seeddaho anga” after the chorus group finished the first round of the song, the main singer (1<sup>st</sup> group) plays the first melody again.

Sometimes this song sung by other performance style, after the first group plays the whole melody then the chorus replies the same melody and lyrics, as it has a looping character. The following Qeexaala folksong demonstrated in figure 8 hereunder.

### 3. Qexaalaa song “Weesse kaayisomo”

weesse kaayisomo

Music Score  
By Ephrem Mulugeta

$\text{♩} = 160$

Vocals1

wee sse kaa yi so mo i la la ho i la la ho si de gi wa hu u

Vocals2

5

go jaa mo ho

Vox.

wee sse kaa yi so mo i la la ho i la la ho si de gi wa hu u

10

go jaa mo ho

Figure 8: Melodic and rhythmic structure of Qeexaala song 3 “Weesse kaayisomo”

Some of this “Qexaalaa” song lyric as follow;

Weesse kaayisomo ilalaho ilalaho

Side giwahu Side giwahu gojaamoho

The above poem has the following meaning; “we planted *Enset* on Sidaman fertile Mountain, if anyone hates Sidama, he is direful person.”

On the other hand, when we look at the rhythm character in Qexaala song, it has syncopated rhythmic character. The melody is usually repeated after the fifth bar based on the lyrics.

Most likely the rhythm pattern for the whole piece of this Qexaala song is seems like: -



**Figure 9:** Rhythm pattern of Qexaala song

Two important points that figured out from analytical process of this piece; these are the melody in this song, first, the two groups (A and B) have exchanged the melody each other. The first call group will be respond by the second respond group next after the 5<sup>th</sup> measures. This will be rounded several times with the same melody and the content of the lyrics could be varied. In this case, call and response or question and answer could be the main character of the song; but secondly, during the end of the piece or songs the whole singers sing together the same melodic phrase together at same time. Therefore, this can be the second character of the songs.

Mostly, Songs are mixtures of lyrics and beautiful and repeated melodies. Therefore, the songs on Qeexaala have distinct lyrics and forms of melodies with respect to the nature or purpose of the message.

On the other hand, there are other types of Qeexaala performance which uses four pitches or tones. The following Qeexaala song is well known during *Fiche - Chambalala* ceremony when the chorus group plays by saying “Hayihoola”

#### **4. Qeexaala song “Hayihoola”**

Another Qeexaala folk song of the *Fiche - Chambalala* is the “Hayihoola”. “Hayihoola” has also call and response character. The melody is not changed but repeated based on the idea that deals with the same topic. The lyric includes many issues which can give useful information for the society. The character of this Qeexaala performance is exemplified on the staff like the following:

Hayi hoola

Music Score  
By Ephrem Mulugeta

$\text{♩} = 154$

The musical score consists of three staves. The top staff is for 'male 1' and contains the lyrics: 'si daa muu ma nna faa yya faa yyu daa mo he xaa la'. The middle staff is for 'chorus 2' and contains the lyrics: 'hayi hoo la hayi hoo la'. The bottom staff is labeled 'heel tap beat' and shows a rhythmic pattern of quarter notes with rests. The score is in C minor (two flats) and 4/4 time. The tempo is marked as quarter note = 154. The score is divided into two systems, with the second system starting at measure 5. The lyrics for the second system are: 'si de qo qqo o wo si de qo qqo o wo cham ba la la'.

**Figure 10:** Melodic and rhythmic structure of Qeexaala song 4“Hayihoola”

In this ‘Qexaalaa’ song phrase; in the key of, E<sup>b</sup> or C minor, the song uses four notes that are C, E<sup>b</sup>, G and B<sup>b</sup>. The melody is repeated and sung turn by turn on the main and chorus group. It sung in C minor pentatonic misses the third key (F). This kind of performance will repeat again and again by changing only the lyrics (content of the song) and the performers singing style is like antiphonal and responding (question and answer). When we see its rhythm character it has syncopated rhythm like above song character. The performers also use one of their legs as a rhythmic pattern by taping the ground on first beat in each bar.

In its lyrics, the first performer start the song by saying “Sidamo mana fayaa” then the chorus responses by saying “Hayihola” Finally, after the fives bar, they play together and complete the song by saying “Side qoqqoowo chambalala” when the song phrase ends after the seventh bar the song repeated and sung by chorus, then the main performer responses by saying “Hayihola”. It also has a looping character. Some of this Qeexaalaa song lyric as follow;

**Main singer (group1)**

Sidamu manna faayya

Fayyu damohe xaala

Side qoqqoowo (2 times)

**Chorus (group2)**

hayi hoola

hayi hoola

cambalala

**Main singer (group1)**

Side budekki faaya

Faaya daaguhe xaala

Bude daguhe (2 times)

**Chorus (group2)**

hayi hoola

hayi hoola

cambalala

The idea of the above lyric has a meaning of: - "The people of Sidama are polite; "how wonderful is the Sidama *Chambalala* culture." Generally this lyric explains the situation of Sidaman culture, history; by reminding their indigenous knowledge of a past time. In this connection it impresses the society to get-up-and-to go to be a hard worker, responsible and knowledgeable with energetic for advanced prosperity.

In Qeexaala song there are also different performances those includes ceremonial lyrics which recites the past history of Sidama and performed in a place called Gudumalle. The reason for the performance of this folk song is to pray for peace, to give awareness, and to stimulate the society. The following folk song is performed by Sidama's elders group by Saying 'Gudumale'.

**5. Qeexaala song "Gudumale"**

This folk song is also part of Qeexaala performance and the melody has a repeated character in its song style. It expresses the idea of endurance that the society to appear in 'Gudumale' place (Sidama traditional piazza) during *Fiche - Chambalala* ceremony.

Gudumaalee E'eemo side sooresu

Gudumaalee E'eemo side sooresu

The following figure shows the song character on the staff as follows:

Gudumalle

Music Score  
By Ephrem Mulugeta

$\text{♩} = 114$

solo 1

Gu du maa le e E'e e mo si de soo re su

chorus 2

Gu du maa le e

8

gu

E'e e mo si de soo re su

**Figure 11:** One of the Qeexaala song which is performed at Gudumale place

The above Qeexaala song reflects and it gives the impression for those who want to be one of the participants in the ceremony of Sidama New year by moving to “Gudumale” place (Sidama traditional festive area) during Sidamas’ *Fiche - Chambalala*. The name “Gudumale” represents the song itself and the place where the song is performed.

When we look at the song character, the song has call and response character, and it is based on four tones (scale) that means one of the key or pitch from pentatonic scale or mode has missed. In their singing style, the first melody sung by main solo singer or first group singers by saying: - “Gudumaalee E”eemo malga sooresu” (two time) then the chorus responds the same lyrics and melody again. When the lyrics are translated in English, it has the following idea: - “let us go and

gather at 'Gudumale' place to celebrate *Fiche - Chambalala* that express our New Year holiday and show our unique culture for those who don't know the Sidama culture by singing "Qexaalaa".

When they are performing in mass there was some pitch differences. Sometimes all the melody phrases above are sung by the all groups performer twice. And this song will help us to generalize that the typical songs of Sidama people are based on in maximum of four tone scale.

Generally, these songs are sung very loudly this is because they create festive or happiness moment and they are sung in the wide area like market and "Gudumalle" places. the content of the all "Qexaalaa" songs sung by main singer and respond by the chorus. In such cases, the main singers plays twice the role of the chorus. The meaning of the songs are mirrored more about good wishing for the new year, blessing and forgiveness for the society members to share a bright future for the new yersr.

#### **4.4.2. The musical characteristics of "Horre"**

Most of the characters of the songs are similar with the Qexalla folk songs, this means that the songs are performed like question and answer in which the main singer sings and the chorus responds. The scale pattern, in the character, is depending on four pitches.

Hence, the performers of Horre folk song during the *Chambalala* ceremony gathered and make a circle, standing side by side, and accompanied by hand clapping. The song character is antiphonal, (question and answer). The main singer starts the melodic phrase and responded by the chorus. The content of the song is more of gratifying the New Year wishes and of forgiveness, peace within the society, and others praising. In addition to the five Qexala songs mentioned above, the four songs characters in Horre are transcribed as follows:-

# 1. Horre “Heho Heeshishi” (New Year song)

heho heeshishi

Score by Ephrem Mulugeta

♩ = 68

The musical score consists of three systems. The first system includes a Female solo part with lyrics 'hore hoo re ho re yee ma ti add uqo ti', a Female chorus part with lyrics 'heho hee sh shi heho he sh shi heho', and a Hand Clap part. The second system includes a Female solo part with lyrics 'qo ti ya a ra qo ti', a Female chorus part with lyrics 'hee sh shi he ho hee sh shi', and a Hand Clap part. The score is in 2/4 time with a key signature of two flats (Bb and Eb).

Figure 12: One of the Horre song which is performed in *Chambalala* ceremony

In the above melody’s phrase; in the key of E<sup>b</sup> the song uses only three notes these are E<sup>b</sup>, F and G. it is repeated throughout the whole song. And each phrase ends as a sentence in F, in this case we can understand that these three notes are derived from Dorian mode and the tone center or the scale starts in F.

The scale (mode pattern) of the song would be:

F, G, E<sup>b</sup>

The rhythmical pattern is slow with approximate metronomic value (68: or Adagio) using a repeated hand clapping pattern in the whole song.

The following lyrics accompanied the above song is presented hereunder:-

<b>Solo</b>	<b>Chorus</b>
hore hore	heho heeshshi
hore yeema	heho heeshshi
ti addu qoti	heho heeshshi
qotiyaara	heho heeshshi
qotiweello	heho heeshshi
di uurranno	heho heeshshi
qotiyaara	heho heeshshi
baxomahu	heho heeshshi
la uurranno	heho heeshshi

The lyric above has a meaning which explains that one of the players is not interested in having anything to do with someone who is not equal to her age until she finds someone who is equal to her own age.

In the following staff Horre has also call and response character in its melody and not changed the idea that deals with the same as the above topic and the staff.

## 2. Horre ‘Iyyohe’ (New Year song)

Iyyohe Score by Ephrem Mulugeta

The musical score is written in 4/4 time. It consists of three staves:

- Solo 1:** A treble clef staff with a melody of quarter notes. The lyrics are "fu le daama" repeated four times.
- Chorus 2:** A treble clef staff with a melody of quarter notes. The lyrics are "i yyohe" repeated four times.
- Hand Clap:** A bass clef staff with a steady rhythm of quarter notes.

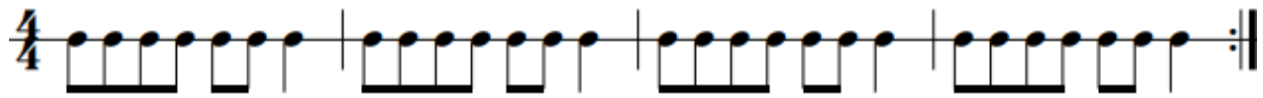
**Figure 13:** One of the Horre song which is performed by women

This Horre song that showed in the above staff uses the four pitch classes of the universally known chromatic pitch, however, it misses the fifth degree of the major pentatonic and when the

mode changes it misses the seventh degree of minor pentatonic as well. The tone center of the song is ambiguous to decide the exact scale. Accordingly, the above sample of song in the key of C, the stanza of the main singer have a major pentatonic character in C major pentatonic, and the chorus respond in different mode of that of minor pentatonic in the key of A. The rhythmic pattern is repeated in every bar. It is played in common time signature. Approximately the rhythm pattern and the pitch sequence is stated as follows: for the whole piece of music is seems like –

The song metronome value is (quarter note = 100) or fast 4/4 time signature.

➤ The song rhythm pattern:



➤ Hand clapping:



➤ The pitch sequence:



**Figure 14:** the rhythm pattern / hand clapping / and pitch sequence of Horre song

As it can be seen in the above ‘Horre’ song, all of the performers sung call and response song style in which the melody has looping character. The song is usually accompanied by a clap and dance. Based on the lyrics the melody may be repeated several times. When the main singer sung by calling in various lyrics in the same melody the other chorus group respond in the same lyrics and melody by saying; ‘Iyyohe.’ Accordingly, the solo performer uses a various lyrics through melody to express their happiness and other hopeful feelings in the coming New Year to have more peaceful, unity, adoration, respect, progress and other positive thinking in the society.

The following folk song is also part of Horre (Females group song) performance. And it is based on repeated melody character like the above song style. Its lyrics express happiness, wishing peaceful and other endurance message for the society. The song style on the staff illustrates like this:

### 3. Horre “ee ayoo danbariyooya” (New Year song)

ee ayoo danbariyooya

Music Score  
By Ephrem Mulugeta

♩ = 120

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It consists of three staves. The top staff is for the Solo singer, the middle for the Group/chorus, and the bottom for Clapping. The lyrics 'ee a yo dan ba ri yoo ya' are repeated under the notes. The clapping part shows a simple eighth-note pattern.

**Figure 15:** One of the Horre songs which performed by Females.

This Horre song that showed in the above staff uses the three pitch classes of the universally known chromatic pitch; however, it misses the third and fifth degree of the major pentatonic. When we look at the above sample of song in the key of C, The scale (mode pattern) of the song would be: C, D, A, the stanza of the main singer has a major pentatonic character in C major pentatonic. On the other way, when we think F major pentatonic, it has C Mixolydian pentatonic scale character, but it misses the third and fourth degree of the C Mixolydian pentatonic scale. The melody starts on strong beat and the chorus responds in the same mode and rhythm. The song is accompanied by clap. The rhythmic pattern is unchanged in the all bar and has a simple repetitive pattern and pitch. It is played eighth note constantly in common 4/4 time signature.

In the performance of ‘Horre’, various ideas are mentioned by the same melody. When the main singer changes the content of the song, the respondents respond to the main singer with the same melody and lyrics again and again. This kind of performance repeated again and again by

changing only the lyrics (content of the song) and the performers singing style is like antiphonal (question and answer). Most of the lyrics focus on particular local matters like harvesting, cattle herding, and blessing for health on progress aspects of life and properties.

A result during the data collection period there was a song found that used pentatonic scale (modes); this have occurred because of cultural fusion or a domination within a culture during the urbanization era, subsequently, as a result, the folk songs were transmitted through oral tradition.(See Figure 16).

The following ‘Horre’ folksong that is sung by females’ group uses major pentatonic scale. The melody and its lyrics have repeated character like the above songs style. The song character is exemplified on the staff like this:

#### 4. Horre “Da’e bushshu” (New Year song)

da'ee bushshu Score by Ephrem Mulugeta

$\text{♩} = 104$

Group1

si da a ma ho ca mba llaa la ka yi te da' e bush shu di ru baa lla

Group2

fi chee ke e

7

Gr1

da' e bush shu di ru baa lla

Gr2

cam ba lla la fi chee ke e cam ba lla la

**Figure 16:** Melodic and rhythmic structure of Horre song “Da’e bushshu”

The above folksong is performed by two divided groups of girls, without main singer in it. Its form is similar as call and response. The first group sings the first stanza, and the respond comes then after by the second group. Sometimes the melody of the first phrase or stanza could be

repeated two times depending on the lyric and replied ones by the respondent. In this way that it is sung in a Major pentatonic scale that differs from the rest of the folk songs. When we see its rhythm, it has a regular rhythmical pattern in 2/4 time signature and goes at the same time. In this case, the folk song of the above through cultural interchange and through the passing of time, there is some pentatonic modes are applying in folk songs of Sidamas' *Chambalala* ceremony.

The lyrics accompanied the above song presented as follows.

Sidaamaho camballaala kaayite

Da'e bushshu diru baalla (2 times)

Ficheeke camballaala

The idea of this lyric is "to welcome the Sidama *Chambalala* festival and to express their joy in attending the *Chambalala* festival which is celebrated only once a year."

#### **4.4.3. The musical characteristics of "Faro"**

Faro performance is a song and dance of the Sidamas' young boys and girls by standing side by side. This kind of song gives an opportunity for unmarried boys and girls to choose their future partner during the song and dancing activities.

Though Faro's song have about five movements, or variations on its performance style, however, most of the time, Faro is sung like a conversation made by the two groups, the men and the women. The first line of the song is uttered by the men and the second by the women as a respond to the first line which is articulated by the men. In its performance, the first verse of the song is performed by one member of the boys group and the rest of the members sing the chorus as a group. During this each boy sings the main melody, while the rest of the members play a chorus role, until the females join in the boys dance group. In this time that Faro performance is created.

In the following Faro folk song is constructed in Major pentatonic mode. In the key of C Major pentatonic (C, D E G and A), this song uses all pitch classes of the scale or modes. As indicated previously, it is assumed that the cultural interchange affects the regional scale pattern through the passing of time. Hence, a musical transcription of Faro folk song is presented below.

- Faro “lembo hole hama” (New Year song)

♩ = 68 Score by Ephrem Mulugeta

**Females group 1**

lem bo lem bo le na a bu rra wido ho dhe em ma

**Male group 2**

ho le ha m ham a lem

**Male group 3**

ham am ham am ham am e ham am e ham am ham am

**4**

dan chu bu shi ka do e aye rako ma wo dhe em ma

bo ho le ha ma a lem bo ho le ha ma a lem

ham am e ham am e ham am ham am ham am e ham am e ham am ham am

Figure 17: Melodic and rhythmic structure of Faro song during *fiche- chambalala*

In this Faro song the melody has call and response accompanied by cultural dance. The other unique character in this faro song is when the male and female group plays turn by turn, the song also includes a-cappella sound /hum style/ by saying *ham-am*, see (Figure 17) in which it sound

gives a strong rhythmic pattern till the end of the melody. The a-cappella sound is performed by half of male groups. Then the melody starts by female group and the other half of the male group responses and also the other half male group plays a-cappella at the strong beat.

As it can be seen from the above musical analyses, most of the songs have similar character. But this type of faro song which exemplified on the last staff is used in five pitches.

To sum up, regarding the general musical characteristics of *Fiche - Chambalala* ceremonial songs, i.e. their musical form, rhythmical pattern and scale or modes structure of the songs, are listed as follows.

**Musical form:** - The musical forms of the folk songs that are sung on *Fiche - Chambalala* ceremony have two main performers, a lead singer who plays a question form and a responder who responds to the lead singer.

**Rhythm:**- The rhythmical pattern of the folk songs are regular, stable and repeated pattern based on the song time signature and that also helps the body movement of the performers to be slayable.

**Scale:** -The results of the study show that in most of the songs that are sung in the *Fiche-Chambalala* ceremony, the main sequence of the songs are based on the four-tone scale. Although some songs sung in the Sidama language have changed to pentatonic major or minor scales, it is believed that this may be happened as the result of urbanization or cultural mixing.

However, due to the recordings I found at the Southern Region Cultural center, I was able to observe that most of the old recordings and traditional indigenous songs sung by the natives at present time are based on a four-tone scale.

From all these discussions, it is possible to infer that, the sequence of most of the songs are based on four different pitches, however, they missed one note from the known pentatonic scale or modes. In this case, most of the songs are four tone scales (modes).

## **CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS OF THE STUDY**

The purpose of this chapter is to present the summary, conclusion, and recommendations of the study. Whereas the summary presents a brief overview of the research findings based on the analysis of the previous chapter, the conclusion captures the overall results of the findings of the study. Recommendations part, opinions, suggested issues are addressed.

### **5.1. Summary**

In this summary part, based on the results of the study, the main characteristics of the folk songs that are performed at the *Fiche - Chambalala* ceremony and their main role in the society have been tried to be described in the following.

As a result, this study identified the characteristics of the music that are performed in the *Fiche - Chambalala* ceremony and summarized as follows:-

#### **General characteristics:-**

- The songs which are performed on *Fiche – Chambalala* ceremony in to three main parts; namely, Qeexaala: (a song performed by the elder’s accompanied by dance / foot – tapping), Horre: (a song performed by unmarried girls by swinging and clapping their hands) and Faro: (a song performed by unmarried young males and girls with an alluring dance).
- The songs that are performed in the *Fiche - Chambalala* ceremony are mainly sung by voice alone and have a chorus with monophonic texture. The folk songs are accompanied by hand clapping, foot-tapping, body movement.
- The folk songs are performed in question and answer form, which means the main singer leads the song and respond by the chorus or respondents.
- The melody in most of the *Fiche* ceremony songs is simple and easy to memorize, the tempo, basically, is stable and remains steady throughout the performance, and the characters of the songs is simple, consistently straightforward in the form of call and response. The songs do not have changes in terms of the dynamics as well.

- As human voice plays an important role and serves as a musical instrument, in *Fiche - Chambalala* performance, each active participant in the group of the song is very important. As a result, folksong in Sidama's society requires group active participation which later on creates social solidarity and mutual stalemates within performing members as well as within the society.
- One of the main characters of the folk song, it needs full attention to enhance in respond to the lead singer to transmit the message verbally. Within this active participation, that the society mechanically develops their memorization skill through music.
- The folk songs on the *Fiche - Chambalala* ceremony are performed in different setup like age group, gender, and in other way in which it depends on the songs context. (Elders song, unmarried women song, unmarried young boys and girl's song, and so on...)
- In addition to the songs, the costumes, the clothing styles and other materials help the performers to gain special attention from the audience.
- Related to the above, the songs have great cultural and psychological benefit by solving different problems that occurred in the day to day life activities of the society.
- Because of the folk songs and activities make the attendants to feel that they are part of the event and to be active participants they create friendship feelings in between them. The above experience creates a good attachment and social integration in the society.
- Parallel to the above, faro song, one of the three songs and dance performed by the youngsters in the festivals brings good opportunity for unmarried boys and girls of both sexes to see and select their future partner. This can be considered as one of socio-cultural and psychological benefit of the songs.

To sum up, by considering the above discussed points, the main role of the songs that are performed in *Fiche - Chambalala* ceremony are summarised and presented as follows:

**Roles:-**

Findings in this study indicate that, the people of Sidama have special cultural activities in their own community when they celebrate *Fiche - Chambalala* festival. One of their activities is their folk songs. In this way that they convey important cultural norm and indigenous knowledge to the society by performing various folk songs at the festival. At this time, in addition to the local

community, it is believed that they will have good relations with others outside their realm. Accordingly, the results of the study showed that the songs have a socio - cultural, psychological, political and economic role by providing various services to the society.

As folk songs are manifestations of the cultural activities of a local society of the Sidama community as the whole. The folk songs in Sidama people in general and on *Fiche - Chambalala* in particular transferred the society's cultural heritages and norms from one generation to another. Through the folk songs that Sidama people transmitted their messages in favor of forgiveness, tolerance, living together, working together and so on... (The origin of "Fiche" ceremony could be a good example for this issue).

The folk songs have focused on historical events, which have both happy and sad themes depending on the situation. In this regard, heroes who have done good deeds at various times have been remembered and praised.

Most of the idea of the songs explains the historical situation of Sidama's culture; it inspires the society to bring a better prosperity and to educate a younger generation, to create a hardworking, responsible and knowledgeable society.

As a result, this study shows that the ideas of the songs, dances and costumes are cultural practices that express the identity of the society. At the Sidama *Chambalala* ceremony, the folksong performers, in addition to entertaining the people, use the songs as a means to avoid conflicts by harmonizing relations between individuals, groups and communities.

The folk songs that are performed at the *Chambalala* ceremony are memorable and easy to listen and have an active audience. For that reason, they have an important role as to be message transmitter to the people of Sidama. As an example of this, it can be mentioned that when the Sidama elders perform Qexalla song in the market place to announce the arrival of the New Year. This showed that there is a strong connection between the folksongs and the people of Sidama. They are also used to exhibit the life style, the social and political activities of the people through cultural ceremony.

In general, as mentioned above, the songs that are performed in the Sidama *Fiche - Chambalala* ceremony are considered as social servants of the society, and both the local members and the *Chambalala* ceremony performers express various issues in the folk music performance.

## 5.2. Conclusion

As it has been noted in the previous chapters of this study, the main concern of this study was to examine the role of folksongs and their musical characters that performed in *Fiche - Chambalala* ceremony in Sidama region Hawassa city. Though there are several activities and stories, which are performed and told by Sidama community concerning their culture, however, based on the scope of the study, it is possible to conclude that folksongs in *Fiche - Chambalala* ceremony have a significant benefit for the society.

The study concluded that, folksong is an important cultural heritage to transfer different feelings in the society and to reflect the life style of the society. It can also be concluded that songs are the common passages for the feelings of people. People, by using songs, reflect their feelings on festivities, religious ceremonies, funeral times, or simply during their day to day activities.

The study has concluded that, folksongs in *Fiche - Chambalala* ceremony serve as expression of happiness and bad feelings, as well as to convey supportive ideas to stretch the local government directions to the people.

It is also concluded that these songs are observed while serving to transmit other substantial assets of the community to keep alive their oral history which occurred in the past history of the Sidama, to transfer local knowledge and the socio-economic, political, psychological and religious practices.

The study also has concluded that, the benefit of the folk songs as a channel of requesting apologies and giving thanks for God. The songs are used to pray for the well-being of the society. Wishing success for the community in the coming year is another benefit of the folksongs.

The other social utility of the folksongs is that the role it played in memorizing historical facts and places. Solving problems among different groups and individuals can be considered as another gain of these folksongs.

In general, it can be conclude that Sidaama people use their folk song as a link of societies feeling to transfer their socio political, economic, socio worries and others. Specially, Folksong in *Fiche - Chambalala* ceremony is seen being one of the major channels to reflect the Sidama's cultural activities and lifestyle through melodies, lyrics, dances and costumes, and a tool of

entertainment of the society that it creates a strong bond in the society to have positive attitude to each other.

### **5.3. Recommendations**

Depending on the analysis, the result and the conclusion of the research, the researcher has made a discussion with respondents and individual interviews about what the role of folk songs in Sidama *Fiche – Chambalala*, with their performance style and musical character. Then he observed the role of folk songs in *Fiche – Chambalala* ceremony has not given a lot attention as its value by giving a way of life for Sidama people, currently the folk song seems like, influence of globalization and modernization on the people, especially in the young generation. Accordingly, the researcher recommends the following:

- Mainly, elders have a great responsibility in teaching the younger generation to preserve their culture.
- The young generation is one of those who feel a great responsibility in preserving their culture. The first thing they should do is give more values to their native culture than to foreign culture. They should learn and appreciate their own culture. They should be given modern education to enrich their culture.
- The local administration (elders) should teach the youth what to do as to protect their folk music from foreign cultural mixture. The concerned body, specially the local administration, should give more attention to the performers of folk song and should promote as it is;
- The concerned body should facilitate situations to promote folk music at the ceremony of *Fiche - Chambalala*; such a media promotion should include TV, on line on different sites, posters, and articles in the written press. The federal government, too, should encourage cultural festivities like *Fiche - Chambalala* all over the country to create awareness of the indigenous knowledge of societies;
- More and deep studies should be made about these folk songs and should be preserved by the concerned bodies like culture and tourism office;
- Steps should be taken to make these folksongs part of the teaching materials from the lower grads; or they should adapt with the curriculum of the regions;
- Folksongs should be collected and scripted by the universally known notation system.

- Researches must be done on Ethiopian culture like *Fiche - Chambalala*; indigenous language, life style and folk Arts / songs must be held at university levels to teach coming generations how they should protect their culture.
- The music schools should be given attention to expand indigenous musical knowledge that Ethiopia has, and based on all ethnic groups in different region to promote and transfer the folk musical culture for generations by including in the curriculum.
- Generally, The researcher believes that academics can contribute to the preservation of folk music by doing studies that show where the problem is, what needs to be done and how scientific methods can be applied to solve problems related to folk music.

## References

- Abrahams, R. and Foss, G.1968. *Anglo-American Folk Song Style*. Englewood Cliffs, N.J: Prentice-Hall.
- Abebe, Demewoz (2016).*The Role of Sidama Indigenous Institutions in Conflict Resolution: In the Case of Dalle Woreda, Southern Ethiopia*.
- Abrams, M.H. (1981) *Glossary of Literary Terms*. N.Y: Holt Rinehart and Winston.
- Alessandro, Falass (1972) "*Festival: Definition and Morphology*", University of Chicago press.
- Ashenafi, Kebede (1982).*Roots of Black Music*, Florida state University.
- \_\_\_\_\_ (1984). The Azmari, Poet-Musician of Ethiopia, in: *The Musical Quarterly* LXI (1), 1975, Oxford University.
- Attila, Özdek (2015). "The Role of Folk Music as Cultural Heritage in the Curriculum of Vocational High Schools of Music":
- Bascom, R.W. (1954). "Four functions of Folklore". *The Journal of American Folklore*. Vol.67.No.266 pp.331-349.University of Illinois Press.
- Bassey Benjamin Esu (2009) (Corresponding author) *Tourists' Satisfaction with Cultural Tourism Festival: a Case Study of Calabar Carnival Festival, Nigeria Department of Marketing University of Calabar, 2009 PMB 1115, Calabar, Nigeria*).
- Bohlman, Philip V.1988. "The Study of Folk Music in the Modern World". Bloomington: Indiana University press.
- Cecily, Morrison (1994). "The Role of Folk Song in Identity Process" from *Columbia University* [www.columbia.edu/Cecily Morrison@hotmail.com](http://www.columbia.edu/Cecily_Morrison@hotmail.com)
- Dagnachew, Nega (2019). "Challenges and opportunities of managing festival tourism for sustainable tourism the case of the Ashendye Festival, North Wollo, Ethiopia" Debre Tabor University Department of Hotel and Tourism Management.
- David, Gray E. (2004). "Doing Research in the Real World". London, SAGE Publications Ltd.
- Dorsen, Richard M. (1972)." Folk lore and folk life: An introduction." Chicago London, The University of Chicago press.
- Douglas, Cohen (2015)."Music: Its Language, History, and Culture", Brooklyn College Library and Academic, IT.
- Dundes, I. (1965)."The Study of Folklore: An Introduction." Chicago: The University of Chicago Press.

- Ezra, Abate. (2009). "Ethiopian Kiñit (Scales) – Analysis of the formation and structure of the Ethiopian scale system" Proceedings of the 16th International Conference of Ethiopian Studies: 1213-1224.
- Ellene Mocria, Mesfin Messele and Alemayehu Gebrehiwot. 2003. "Survey of Culture and Media-Ethiopia". Published by Sida 2003 Department for Africa.
- "Ethiopia Census Tabular Report: Country Level." 2007. Central Statistical Agency of Ethiopia. Accessed February 02, 2016.[http://www.csa.gov.et/images/documents/pdf\\_files/regional/Country\\_Level.pdf](http://www.csa.gov.et/images/documents/pdf_files/regional/Country_Level.pdf)
- "Ethiopian Constitution." (2016). University of Pennsylvania - African Studies Center. Accessed February 4. [http://www.africa.upenn.edu/Hornet/Ethiopian\\_Constitution.html](http://www.africa.upenn.edu/Hornet/Ethiopian_Constitution.html).
- Fekade Azeze. (1984). Ethiopian oral literature: A preliminary review and bibliography. 8<sup>th</sup> International Conference of Ethiopian Studies. Institute of Ethiopian Studies, Addis Ababa: Addis Ababa University.
- Festival world summery, (2006). "The National survey on festivals in Hungary", ([www.budobs.org](http://www.budobs.org)).
- Finnegan, R. (1970). "Oral Literature in Africa". Nairobi: Oxford University press.
- Folorunso Jayeola (2015). "Indigenous Music in Nigeria: It's Role towards National Development "Funai Journal of Humanities and Social Sciences, 2015, Vol. 1, No. 2, 102 – 109.
- Forcucci, S. L. (1984). "A folk song history of America". Englewood Cliffs, NJ: Prentice-Hall.
- Folklore/Folk life, provided by a grant from The L. J. Skaggs and Mary C. Skaggs Foundation. Copyright ©1984, American Folklore Society.
- Getz, Andersson and Carlse n, (20 10), Festivals are an occasion "celebrating community values, identity, ideologies and continuity".
- Gregory, A. H. (1997) "The roles of music in society: the ethno musicological perspective".in D.J. Hargreaves & A.C North (eds.) The social psychology of music, pp 123-140. Oxford: Oxford University Press.
- Hays, T., & Minichiello, V. (2005) 'The contribution of music to quality of life in older people: an Australian qualitative study", Ageing and Society, 25: 261-278.
- Isaac Yekini–Ajenifuja,"Meaning in the Music of the Yoruba people of Africa", Nsukka Journal of Musical Arts Research Vol.2, (2013), Department of Theatre Arts and Music Lagos State University, Ojoisaacajenifuja@yahoo.com.
- Isabelle Mills. (1974), "The Heart of the Folksong" Canadian Journal for Traditional Music: Accessed on Feb.23, 2010 from: <http://cjt.micaap.org/content/2/v2art5.html>

- Itsushi Kawase. (2005). "African Study Monographs, Suppl. 29: 137-142, March 2005 ' Musical performance and self- Designation of Ethiopian Minstrels:"*Azmari*" African Study Monographs, Suppl. 29: 137-142, March 2005.
- Joseph Machlis (1963), "The Enjoyment of music, company". ING. New York, w.w. Norton & company, INC.
- Karpeles, M. (1955). "Definition of folk music". Journal of International Folk Music Council, 8, 6,7. Accessed on Feb. 23, 2010 from: <http://www.ictmusic.org/ICTM/ictm/>
- Keller, M.S.1984. "The Problem of Classification in Folksong Research: A Short History." Folklore, XCV, no. 1, Pp.100- 104. Accessed on Feb 23, 2010 from: <http://www.rodni.ch/marcellosorcekeller/folklore.html>
- K. Nipuni Mao, 2013. " *The Poetry and Lore of the Mao-Naga Folksongs* " Dept. of Cultural and Creative Studies, North-Eastern Hill University for the degree of Doctor of Philosophy in folkloristic.
- Kinkino K. Lagide, A Book Review: "The History and Culture of Sidama Nation Unpublished" ('Yesidama Biher Tarikina Bahil') Publisher- SZCTGCAD, Hawassa. Year of Publication- Feb. 2012 (Yekatit, 2003 E.C, Pages- 415 (xiii +402); Language of Publication-Amharic.
- Lomax, Alan and John Lomax, eds. Our Singing Country: A Second Volume of American Ballads and Folk Songs. New York: Macmillan Company, 1941.
- Martin Stokes (1994) 150 Cowley road, oxford, OX4 IJ, UK: Ethnicity, Identity and Music (the musical construction of place).
- Markos Tekle. 2014. "State-Society Relations and Traditional Modes of Governance in Ethiopia: A Case Study of Sidaama." Addis Ababa: Addis Ababa University.
- Melakneh Mengistu. (1990)."The Major Themes and Motifs of Southern Agaw Folktales." MA Thesis, Addis Ababa University.
- Mesay Bogale (2016) "Qeexaala" as Cultural Communication: The case of Sidaama People, MA thesis, Addis Ababa University College of Humanities, Language Studies, Journalism and Communication
- Mills, I. (1974). "Canadian Journal for Traditional Music: The Heart of the Folksong." Accessed on Feb.23, 2010 from: <http://cjt看.icaap.org/content/2/v2art5.html>
- Mithen, S. (2006). "The Singing Neanderthals: The Origins of Music, Language, Mind, and Body". Cambridge: Harvard University Press.
- Mukhitdenova, B. M. (2016, VOL. 11). "Traditional Folk, Vocal and Professional Songs as the Basis for press. Schools of Music. University Department of Hotel and Tourism Management.

- Nettl, B. and Myers, H. (1976). "Folk music in the United States: An introduction" (3rd ed.). Detroit, MI: Wayne State University Press.
- Nketia J.H. Kwabena. (1974). "The music of Africa" New York: W.W. Norton & Company
- Nnamani Sunday Nnamani "The Role of Folk Music in Traditional African Society: The Igbo Experience" Academic Star Publishing Company, 2014.
- Nigussie Meshesha Mitike & Kjell Magne Yri (2016). "Socio-political discourse and communication in Sidaama folk media" from <http://www.journals.uio.no/osla>
- Okpewho, I. (1992). "African Oral Literature: Backgrounds, Characters, and Continuity." Bloomington and Indianapolis: Indiana University Press.
- Peter van Kranenburg. (2010). "Collaboration Perspectives for Folk Song Research and Music Information Retrieval: The Indispensable Role of Computational Musicology." *Journal of Interdisciplinary Music Studies* vol. 4, pp.17- 43 Utrecht University; Amsterdam
- Powne, Michael (1968). "Ethiopian Music: A Survey of Ecclesiastical and Secular Ethiopian Music and Instruments." Oxford University Press, London, New York (etc.).
- Packer, J. and Ballantyne, J.(2011),"The impact of music festival attendance on young people's psychological and social well-being" *Psychology of Music*. 39(2) 164–181.
- Philominathan, J. C. Nelson, P.E., Titsworth, S., Harter, L., Baglan, T., Clark, L., & Hayes, M. (2013). *Human communication with study Guide materials* (4th ed). USA: McGraw-Hill Companies, Inc.
- Rolf Lidskog, "The role of music in ethnic identity formation in diaspora: First published: 07 April 2017 a research review. <https://doi.org/10.1111/issi.12091>
- Rambu. L.A (2015): "Music in Making (A case study of Caravan traditional dance group)". MA Thesis, University of South Africa.
- Scholes P. (1977). "The Oxford companion to music", OUP1977 article 'Folk Song', online article uploaded at: <http://en.wikipedia> 2010.
- Seyoum, Hameso. (2006). *The Sidama Nation: An Introduction Sidama Culture and History*. Sidama values, custom, traditional administrative system & type of Culture: *Book of History*, 18, 143-164.
- Sarah Bishop, (2016). *For the Motherland Traditional Music Performance and Nationalism in Addis Ababa, Ethiopia*, Florida state university.
- Simeneh Betreyohannes. (2008). "Music and Politics in Twentieth Century Ethiopia: Empire, Modernization, and Revolution." MA thesis, Addis Ababa University.
- Susan Hallam, (2015). "The power of music", UCL Institute of Education University College London.

- “The Role of Festivals and Cultural Events in the Strategic Development of Cities.” Recommendations for Urban Areas in Romania. *Informatica Economică* vol.16,no.4/2012, Romania ruxandra. irina@gmail.com, razvan.corbos@man.ase.ro (2012). Online Article.
- Tigist Girma. (2010). “Major Themes and Performance Styles of Azmari Lyrics in Gondar” MA thesis, Addis Ababa University, the Department of Foreign Languages and Literature.
- Timkehet Teffera (2006). ”The role of traditional music among east African societies: the case of selected Aerophones.” Martin Luther University Halle-Wittenberg, Germany.
- “Traditional Folk, Vocal and Professional Songs as the Basis for Development and Modernization of the New Forms of Kazakh Musical Stage.” (2016). Academic publisher Research Article, *International Electronic Journal of Mathematics Education*, 2016 –Vol. 11 No. 9 Published online: 01 Nov.
- Tse Kimberlin, Cynthia. (1976).“Masingo and the Nature of Qanat.” PhD. Dissertation, University of California, Los Angeles.
- \_\_\_\_\_. (1980). *“Music of Many Cultures: An introduction”*; Edited, with a preface, by Elizabeth May (1980) The University of California press. (The music of Ethiopia page, 232-252)
- UNESCO, 2019 addia@UNESCO.org
- Woube Kassaye. (1995). “Content Analysis of Secular Amharic Songs Produced in Cassettes (1972-1994): Implications for Curriculum Planning.” M.A. Thesis, Addis Ababa University.
- \_\_\_\_\_ (2009) “The Practices of Music Research in Ethiopia Successes and Challenges”.
- Zenebe Bekele. (1987). “Music in the Horn. A Preliminary Analytical Approach to the Study of Ethiopian Music. Stockholm: Författares Bokmaskin.
- Zenebe Bekele (Accademic, no date),”The Ontology of Ethiopian Music and the need for Notation System” Paper to the Ethiopian studies, Addis Ababa University.
- \_\_\_\_\_. (1990). “Chelanchele tarikawi yemuziqa eyeta” (A Glimmer in the History of Music). Sweden: Författares Bokmaskin.
- Zillman, D. & Gan, S.L. (1997) “Musical taste in adolescence”, in D.J. Hargreaves & A.C North (eds.) *The social psychology of music*, pp 161-187. Oxford: Oxford University Press)

## **Bulletin journal document**

SNNPR, Bulletin journal document “Cultural Mosaic” (Sene 2008 E.C) Volume 2 No.3, published by the culture and tourism bureau of SNNPR.

SCTSB, Bulletin journal document “Fiche Chambalala”, (Dotteessa, / mīyazīya, 29, 2013 E.C) published by the culture, tourism and sport bureau of Sidama.

SCTSB, Bulletin journal document “Info – mosaic” (Sene 14, 2009 E.C) published by the “Kadisie Communication and Events” in Sidama.

SCTSB, Bulletin journal document “Woganke bahilachin” (Nehasse 10, 2012 E.C)

## **Documentary Film and Audio**

EBC (2009 E, C). A documentary film about *Fiche - Chambalala* feast in Sidama. Broadcasted by the Ethiopian Broadcasting Corporation in July of 2017.

STV (2010 E.C). A Documentary Film about *Fiche - Chambalala* ceremony. Broadcasted by the Southern Radio & Television Corporation in Jun of 2018.

SMN (Miyaziya, 2014 E.C) A documentary film about Sidama *Fiche Chambalala Feast*. Broadcasted by the Southern Media & Network in April, 2022.

A documentary audio about Ethiopia Sidama Nationalities New year *Fiche - Chambalala* in Hawassa. Dire Tube: freemake.com protocol Source: <http://www.diretube.com>

A documentary audio on Fana FM 98.1(2018). About *Fiche - Chambalala* ceremony. Broadcasted by the Fana Broadcasting Corporation. See Dire Tube.com

<http://www.sidamanational-liberation.org/history.htm>

<https://www.sidamaculturetourismbureau.gov.et>

Wikipedia [https://en.wikipedia.org/wiki/Sidama\\_Region](https://en.wikipedia.org/wiki/Sidama_Region)

The following individuals and government institutions have supported me during gather the data:

<b>Source of information</b>	<b>place</b>
Ethiopian broadcast corporation (EBC)	Addis Ababa
Fana Broadcast Corporation	Addis Ababa
Institute of Ethiopian Studies Addis Ababa University (IES)	Addis Ababa
Dire tube	Addis Ababa
Nurro Bezedo tube	Addis Ababa
Hawasa University	Hawassa
Sidama cultural and tourism sport bureau (SCTSB)	Hawassa
Southern Media and Network bureau (SMN)	Hawassa
Yared School of Music (YMS)	Addis Ababa

#### **Appendix – I: Interview Questions**

The interview was mainly informal, but contents of the questions were by and large similar to the following ones. Thus, the questions were translated to Amharic and Sidama and presented to informants. The questions were used to collect *Chambalala* folk song and poems, identify major performance occasions and to identify the major themes and functions.

1. Would you tell me your full name?
2. Can you tell me about the cultural values, festivals and folk songs in your area?
3. What do you know about the *Fiche - Chambalala* Festival?
4. Can you explain to me when, where and what cultures take place there?
5. Do you know any folk/ traditional songs?
6. What folk songs will be performed at the *Fiche - Chambalala* festival and can you tell me some of the songs?

7. What are the benefits to the community of folk songs performed at the Fiche -*Chambalala* festival?

**Appendix – II:** Interview Questions in Amharic The following questions were presented to informants to gather information.

1. ሙሉ ስምዎትን ቢነግሩኝ?
2. በአካባቢያችሁ ስለሚገኙ ባህላዊ እሴቶች ፣ ክብረ በዓሎችና ባህላዊ ዘፈኖች ቢነግሩኝ?
3. ስለፊቹ - ጫምባላ ክብረ በዓል ምን ያህል ያውቃሉ?
4. ፊቹ - ጫምባላ መቼ፣ የትና ምን ምን ባህሎች በውስጡ እንደሚከናወኑ ሊያብራሩልኝ ይችላሉ?
5. የሀገረሰብ / የባህላዊ ዘፈኖችን ያውቃሉ?
6. በፊቹ - ጫምባላ ክብረ በዓሉ ላይ ምን ምን ባህላዊ ዘፈኖች እንደሚከናወኑና የተወሰኑትን ዘፈኖች ቢጠቅሱልኝ?
7. ባህላዊ ዘፈኖቹ ለማህበረሰቡ ያሉት ጥቅሞች ምን ምን ናቸው?

አመሰግናለሁ!

### Appendix- III

The Focus Group Discussion Questions

- ✓ How do you describe the “*Fiche - Chambalala*” ceremony? What is it for you?
- ✓ What are the pre-conditions for ““*Fiche - Chambalala*” to take place?
- ✓ How many types of songs on “*Fiche – Chambalala*” ceremony are there?
- ✓ When are they each used?
- ✓ What kind of message they each convey?
- ✓ Who are initiators of “*Fiche - Chambalala*” Ceremony?
- ✓ Is there an age and gender category for singing “*Fiche – Chambalala*” folk songs? Can you explain?

- ✓ Can you mention me what kind of songs will be performed by elders?
- ✓ What about the songs that girls and young boys play?

Thank you!

**Appendix - IV: The Focus Group Discussion Questions in Amharic**

- ✓ የፊቼ - ጫምባላላ ሥነ ሥርዓትን እንዴት ይገልጹታል? ለእናንተ ምንድን ነው?
- ✓ ፊቼ - ጫምባላላ እንዲካሄድ ምን ምን ቅድመ ሁኔታዎች አሉ?
- ✓ በፊቼ - ጫምባላላ ስነ ስርዓት ላይ ስንት አይነት ዘፈኖች አሉ?
- ✓ እያንዳንዳቸው መቼ ጥቅም ላይ ይውላሉ?
- ✓ እያንዳንዳቸው ምን አይነት መልእክት ያስተላልፋሉ?
- ✓ የፊቼ - ጫምባላላ ሥነ ሥርዓት ጀማሪዎች እነማን ናቸው?
- ✓ የፊቼ - ጫምባላላ የህዝብ ዘፈኖችን ለመዘፈን የዕድሜ እና ጾታዊ ምድብ አለ? ሲያብራሩልኝ ይችላሉ?
- ✓ በሽማግሌዎች ምን አይነት ዘፈኖች እንደሚቀርቡ ቢጠቅሱልኝ?
- ✓ ልጃገረዶች እና ወጣት ወንዶች ልጆች ስለሚጫወቱት ዘፈኖችስ?

አመሰግናለሁ!

**Appendix V: Name of Informants**

Table 1: Snow ball samples used for the research based on interview & group discussion

No.	Name of Informants	Age (Approximately)	sex		Occupation	Cultural Position/place
			Male	Female		
1	Daniel Debese	31	✓		Culture & tourism bureau at Hawassa Hawela Tula sub-city.	Expert & Performer
2	Selemon Demeke	35	✓		Culture & tourism office at Hawasa city.	Expert
3	Bogale Borchocho	30	✓		Music teacher at Hawasa Fura School.	Expert & Performer
4	Nude Yaaya	65	✓		Farmer	Elder and Expert
5	Ayyana Shago	68	✓		Farmer	Elder & historian
6	Degenhun Hailu	36	✓		Chirographer	Expert & performer
7	Teshale Tumicha	28	✓		Culture & tourism office at Hawela Tula woreda	Expert
8	Mulatuwa Shemebo	45		✓	Tabore ceramic factory	Expert
9	Tayech Alemayehu	48		✓	Culture and tourism office at	Expert

					Hawassa	
10	Temesgen Harka	32	✓		Farming & natural source service at Melga woreda	Performer & Expert
11	Mustefa Dafurasa	39	✓		Farmer	Expert
12	Geresu Alemu	48	✓		Farmer	Expert
13	Nigatuwa Matios	50		✓	Cultural center office at Hawella Tula woreda	Expert
14	Shemebo Geresu	68	✓		Farmer	Elder & Expert
15	Daghachew Ayantu	30	✓		Cultural center office at Hawasa	Expert & Performer
16	Fikadu Geresu	32	✓		Cultural singer and expert	Expert
17	Tesfaye Mekasha	45	✓		Farming office	Expert
18	Muluneh Achemo	32	✓		History teacher at Hawasa high school	Expert
19	Senayit Matios	30		✓	Traditional dance performer	Expert
20	Mulatiwa Adane	45		✓	Cultural expert and performer	Expert
21	Mergiya Bonka	60	✓		Farmer	Elder & Expert
22	Shanko Belachew	55	✓		Farmer	Expert & performer
23	Geremew Geresu	47	✓		Traditional song performer	Expert & performer
24	Moche Bonkola	70	✓		Farmer	Elder & Expert
25	Ketema Tegegne	35	✓		Water & mineral office at Mensa Daye woreda	Performer & Expert
26	Hankerso Harka	25	✓		Transport service office at Bono woreda	Expert
27	Tocha Torba Gudura	29	✓		Industry development office at Arbegona woreda	Expert & performer
28	Mergiya Adugha	55	✓		High school teacher	Expert
29	Sileshi wamo	65	✓		Farmer	Elder & Expert
30	Yonas Hailu Bedaso	30	✓		Farming office at Aleta woreda	Performer & Expert

## Declaration

This thesis is my original work and has not been presented for a degree in any other University, and that all sources of material used for the thesis have been duly acknowledged.

Name: EPHREM MULUGETA

Signature: \_\_\_\_\_

Date of Submission: September 2022

This thesis has been submitted for examination with my approval as the university advisor.

Advisor: DR. MESSAY GEBREMARIAM (ASSOCIATE PROFESSOR)

Signature: \_\_\_\_\_

Date: September 2022

