



Addis Ababa University

College of Performing and Visual Arts

Yared School of Music

Music And Traditional Practice During Marriage And Childbirth Among The Jimma

Oromo People

By

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Abstract

This Study aims to identify, analyze and describe the music and traditional practice during marriage and childbirth among the Jimma Oromo people, in Southwest Ethiopia. An Ethnography type of qualitative research design was considered. The data was obtained through Focus groups Discussion, in-depth interviews, participant observation, and secondary data review. Marriage and birth are two pivotal things in human life that have been celebrated and cherished across cultures particularly in Jimma Oromo people. These significant events mark the beginning of new chapters in individuals' lives, and they often carry deep cultural and social meanings. Marriage is symbol of transition form from childhood to adulthood and *Haasa'anna* (Betrothal) marriage is the most commonly practiced and the most widely accepted among Jimma Oromo. The study also shows childbirth is not merely a biological event; it is a socially and culturally constructed often marked by rituals and practices that reflect a community's values, norms, and identity. Music is deeply interwoven into the fabric of marriage and childbirth traditions in Jimma Oromo. The Music played in the traditional marriage and childbirth practices is commonly performed using the human voice as its primary timbral medium in homophony or monophony type. It is rooted in one of the traditional Ethiopian pentatonic Kignit, specifically Tizita major scale. Different stakeholders should be involved in illustrating, preserving and promoting these indigenous cultures for younger generations who are living under the influence of modernization.

Key words: - Music, Jimma, Oromo, Traditional Practices, Marriage, and Childbirth

CHAPTER ONE

INTRODUCTION

1.1. Background of the Study

Music has long been a crucial element of human culture, shaping customs across various civilizations since ancient times. Its profound impact on human emotions, social bonds, and cultural identity is evident in its role in rituals, ceremonies, and everyday life. Traditional societies around the globe value music highly as a powerful means of expressing emotions, communicating ideas, and fostering community (Turino T, 2008, pp 108). In Native American traditions, music bridges the material and spiritual realms and is deeply integrated into ceremonial practices and spiritual beliefs. It plays a role in invoking ancestral spirits, healing the ill, and marking important life events, similar to practices in African drumming ceremonies and Native American chanting (Bruno N. et al. 2001, pp 36). Music has a positive effect on social intelligence and community building as well as makes a sense of having a place and shared character inside a community. The significance of music is making and keeping up social bonds, as well as communicating social character and values. In Tokyo, music is utilized to control the stream of laborers and create a sense of community among them. The part of music too communicated in devout ceremonies, such as the Shinto ceremonies in Japan, where music is utilized to filter the space and make a sacrosanct atmosphere (Theodore C. 2004, pp 18).

The role of music in Africa particularly in Ethiopia has been significant. Bekerie, A. (2006) highlights the significance of music in protecting Ethiopian communities' character and conventions and the solid bonds between music, memory, and narrating in Ethiopian culture. He illustrates the capacity of music to protect and pass down social information

across generations. Traditional music could be a crucial component of the Ethiopian people's social legacy conservation as implies protecting memory and history. Society's performers in Ethiopia utilize their melodic blessings which are transmitted orally from era to era to express themselves through melody and conventional music. The conventional music is one stream of music that is acceptable within the community and disseminates using different media of the time has. It has the capacity to transmit the tradition of the community, because of people loved it and hears it. Currently, it helps in cultural preservation and transmits cultural tradition of the community across generation (O'Connor, M. 2019, pp 48).

A tradition is a habit, belief, or custom that has been progressively passed down through the generations. The only thing that seems to differ between religious and social customs that have developed over time is how long they have been observed and by how many people in society. In Rangel G. (2022) Explanation, Culture is the sense of the community that will indicate the traits of a given society that consist of comparable ideas, habits, values, art, music, language, rituals, and knowledge (MJ, Maluleke. 2012). Everywhere that humans exist, traditional practice is a vital system that manifests itself in aesthetics, rituals, culture, and music. Communities with varying age groups, classifications, and levels of awareness are given traditions, conventions, standards, beliefs, and guiding principles by culture, which they can use in their everyday lives. Traditions create human identity and are typically passed down orally from generation to generation as cultural knowledge. The customs of marriage and childbirth are seen as important to global traditional culture.

Marriage and birth are two pivotal things in human life that have been celebrated and cherished across cultures throughout history. These significant events mark the beginning of new chapters in individuals' lives, and they often carry deep cultural and social meanings. The customs surrounding marriage and childbirth, such as ceremonies, rituals, and music, have greatly influenced society's cultures all over the world. They support the development of

social ties and communal cohesion in addition to acting as a means of conserving legacy and cultural identity (Abdo A. 2022, pp 30). However, traditional marriage and birth customs have changed and adapted to the fast modernization and globalization of cultures; in many situations, they have even been forgotten or suppressed. The traditional rites and music linked with these life milestones are gradually disappearing as a result of the growing influence of Western conventions and the rising popularity of contemporary practices (MJ, Maluleke, 2012). Consequently, there is a chance that priceless artistic and cultural expressions could be lost, which could lessen the depth and variety of our shared human legacy (Nahom, and Melkamsew, 2018, pp 62). As Geoffrey, P. (2005) explained, Traditional customs and ceremonies followed at the time of birth, marriage, and death are regarded as laws. Customs were developed to provide communities with beneficial resources. In most communities, these regulations are seen as essential to daily life, communication, and necessities.

Ethiopia is an East African nation with three millennia of rich history, diverse culture and over eighty different nationalities, which are distinguished by their language, customs, and traditions. These languages fall within the Cushitic, Semitic, Omotic, and Nilo-Saharan languages families. Every nation has its own distinctive and well-known folk music that is used to express social events like weddings, births, and funerals as well as daily activities like going to work or school (Saheed A, 2007, pp 127).

The Oromo people, one of the largest ethnic groups in Africa, located in Ethiopia and Kenya, with a population of 40 million, have a complex history dating back centuries that is characterized by their resilience and cultural distinctiveness (Hailu, & Woldemariam, 2013). They have a rich cultural heritage that is deeply rooted in their traditions and practices evident in their language, religion, dress, food, and other facets of daily living and manifested in various forms of artistic expression, particularly music and dance (Omura, S. et al. 2021).

Ethiopian Oromo are classified into six major geographic groups, according to the Ethnographic Survey: Southern (Borana and Guji), Northern (Wallo, Raayyaa), Central (Showa, Tulamaa), Eastern (Harar, Ittu), Western (Wallagga, Leqaa), and South-Western (Mecha, Macca) (Mohammed, H. 2017).

The Oromo people in Ethiopia are known for developing an indigenous, democratic socio-political system called Gadaa. Gadaa system used for militarily and administrative system and equip the territories (Endalkachew L. 2018). There is also a parallel governing system for Oromo women, called Sinqqee. They use the Sinqqee Institution to consolidate their holistic devotion capable of bringing structural changes require to enhance equality, social justice, solidarity, and sustainable peace and development (Fatuma D. 2020). The Ateetee is another ritual used by women which stands for giving freedom to women that are abused by their husbands physically or verbally. If the husband abused his wife, her neighborhood sing and ululate loudly to gain help and the women in the village who heard the call grab their stick and come to the women and sing together until the Abba Gaddaa hears and arrive (Talilee B. 2018).

The Jimma Oromos are people who live in the western region of Ethiopia, east of the Didessa River, and south of the Gibe. They are members of the Mecha group, which is made up of various sub-groups (Ahmed, 2017). The Oromo of Jimma, Limmu-Enarya, Guma, Gomma, and Gera, who lived in the Five Gibe States after the 19th century, are part of the Gibe group, which also includes the Jimma Oromo. These formerly separate Oromo kingdoms now make up a sizable portion of Jimma, one of Oromia's administrative zones (Workineh, 2013, and Gemechu and Assefa 2006). Jimma is the biggest southwestern city founded in 1837 G.C (Abreham, 2007). The last autonomous ruler of the city was King Abba Jiffar, whose impressive palace at Jiren, on the outskirts of the city (G. Gemed, 2002). It has a dense coffee forest, Lake "Boye" with its resident hippos, and 13 kebeles administered by

the city administration municipality with a relatively cool, hot, and rainy climate (Abreham, 2007). The good tropical climate/*Weynadega*/ makes the city a meeting point of several trade routes. The city has four doors to entrance and exit from any place in the country. Jimma has about 120,960 populations as counted 10 years ago. Jimma's traditional cloth is known as "Hula Funansa" meaning "Picked thread". The Habesha dress has a green pattern (Yonas, 2017, pp 196).

Marriage is a significant event in Oromo culture, and it is celebrated with various rituals and ceremonies that reflect the community's values and beliefs. Music plays a crucial role in Oromo weddings, serving as a means of celebration, storytelling, and cultural preservation (Alemu, 2019). As a fundamental component of Oromo celebrations, these art forms play a pivotal role in fostering communal bonding and maintaining cultural continuity. The Oromo people language, known as Afaan Oromo derives from Cushitic language families, which is widely spoken across the region (Tesfaye, 2017, and Gadaa, 1988, pp 56). They have a rich oral tradition, with folklore, proverbs, and riddles forming an integral part of their cultural identity with a deep-rooted cultural heritage encompassing various traditional practices and music (Abdo A, 2022).

The most significant event in all of Oromo is marriage, and the wedding day is a significant occasion in the lives of the bride and husband (Gemechu, and Assefa, 2006). In Oromo's, "Haasa'annaa" form of marriages are the most recognized and well-known type, typically arranged with some negotiations by the parents of the bride and groom. The groom's parents typically look for a bride for their son. They check to make sure the families are not related by blood seven generations before they get in touch with the bride's parents (Abdo A, 2020).

The married Husband and wife live by the society's norms, values, culture, and traditions by expressing and communicate their ideas, emotions, beliefs and appreciation to the community. They manage their home with the Proverbs that are the traditional wisdom, knowledge, and truths of the society (Tajuddin H, 2021). As Shambel Tufa (2020) explanation, they enriched with family life and calls for all surrounding commitment may be permanent or limited up to they live in the area. Immediately after their wedding day they recognized as a family and allowed to join in Eder, Equb and other social institutions to undertake responsibilities and carryout obligations.

Jimma Oromo people, like the rest of Oromo people, have practiced arranged marriages where families play a crucial role in selecting suitable partners for their children. The marriage process involves a series of rituals, ceremonies, and celebrations that reflect the community's values, norms, and beliefs. These include engagement ceremonies, dowry negotiations, wedding ceremonies, and post-marriage festivities. Specific traditional music, songs, and dances that serve as expressions of joy, unity, and cultural pride accompany each stage of the marriage process (Abdo A. 2020). In Jimma Oromo culture, traditional marriage is viewed as a unique form of lifelong partnership that is appropriate for individuals eighteen years of age and older. This is because marriage is perceived as a system of sharing ideas, bearing children, and addressing other significant issues between man and woman (Gemechu and Assefa, 2006,).

The Jimma Oromo, like numerous other indigenous communities, have increased respect when married woman became pregnant. There are different traditional practices which are believed to prevent the mother and child from evil spirits. Furthermore, pregnant women should avoid certain foods and drinks. She should consume certain foods, such as fruits, vegetables, and water. The community avoids waking her from sleep and advises her to avoid sexual intercourse until six month (Lambert B. 1969 and Moni Nag, 1994). The

postpartum time is also considered as essential period to keep the health of the mother and the baby with having various traditional practices. Providing care is recommend because after giving birth, the woman has increased sensitivity to physical and emotional sickness (Kamile A, et al. 2018).

There are several suggested traditional newborn care practices in Jimma zone, southwest Ethiopia. These include postpartum limitation of visitors, custom washing rituals, and the use of indigenous treatments. The significance of cultural heritage and social norms was evident in the behaviors that shaped the use of traditional healers' knowledge, natural cures, and methods. By using these, they give newborns care in the community and enhance their health and well-being (Tsinuel G, and Hailu N, 2008). Traditional birth practices are deeply hardwired in their culture and centered on the belief in the interconnectedness of the spiritual, social, and physical realms. Throughout gestation, parturition, and the postnatal period, colorful rituals, observances, and music are employed to ensure the well-being of the mama, the child, and the community as a whole. These practices serve not only as a means of furnishing physical and emotional support but also as a way of transmitting artistic values and knowledge from one generation to another Still, in recent times (Kamile A, et al. 2018).

According to Jimma Oromo's traditional birth practice, every woman who's pregnant must go to her mother's house when her date of birth is closing. She's nurtured and learns how to watch for her child in her mother's house. There are artistic observances that are being accepted after she gives birth. Among these observances, *Sheneni* is well known in the megacity. On the fifth day after giving birth the mother of the woman who gave birth calls her neighbors and the aged mothers of the village to wash the woman and to thank God. This program is known as "*Sheneni*". The women bring numerous types of leaves to wash them and fumigate or vapor home and there are artistic solemnities that must be performed on this

program (Lambert B, 1969). Therefore, this study was mainly focus on music and traditional practice that are being practiced during marriage and childbirth in Jimma Oromo people.

1.2. Research Problem

Music is essential for both acquiring and reflecting culture. It plays a crucial role in shaping cultural understanding. It serves as a universal language, enabling people to connect through shared emotions and experiences, regardless of their cultural backgrounds. Music also fosters a collective emotional journey that transcends cultural barriers (Carlos R. 2006). Music and traditional practices have great significance in the Marriage ceremonies. Music serves as a means of stating spirits, communicating ideas, and maintenance of cultural inheritance. The incorporation of traditional instruments, dances, and songs into marriage ceremonies create beautiful mood between family and bride and groom. Music contributes to positive effects in the creation of a joyous atmosphere, encourages social interaction, and reinforces cultural identity (Thoughtful T. 2024).

Ethiopia is a country which has dynamic music and musical tradition used in ritual occasions and religious programs. In every ethnic community there is music with their own character and practices. Music used for identity formation in religious and cultural aspect (Kay Kaufman S. 1992). In Ethiopia, childbirth traditions are deeply intertwined with cultural beliefs and practices that vary across regions. Music plays a significant role in these traditions, enriching the communal and celebratory aspects of childbirth. The expectant mothers engage in various traditional practices during pregnancy and the postnatal period (Bikila, 2020). There are significance ceremonies held in regions like Amhara and Oromia, involving bathing the mother in herbal infusions and providing a nutrient-rich diet to aid recovery. This 40-day period of support emphasizes community involvement, with relatives and friends helping the new mother regain her strength and bond with her baby. Traditional

songs and dances are part of the celebrations, creating a joyful atmosphere that supports the expectant mother (Bewket Y. et al. 2023).

The Oromo community has its own musical tradition use for different occasions. Different researchers wrote on Oromo traditional music used in different practices. From these practices the Funeral traditional practice is one and accompanied by music (Kassa, F. 2019). Moreover, the birth traditions of Oromos have birth song accompany with shout of ululation, hand clapping and dancing that is joyful blessing to *Waqqaa* or God, welcoming the baby and give strength for the mother (Lambert B. 1969). However there is shortage of documented music on Oromo people birth and marriage traditions.

The Jimma Oromo people have a rich cultural practice and music integral to their marriage and childbirth rites. Nowadays for the Jimma Oromo community and youth generation, traditional practices are regarded as following an old fashion and not accepted thing. But, the loss of the culture will make to disappear the identity of community and change paradigms of the tradition (Gemechu and Assefa, 2006). The disappearance of the practices will be a source of personal distress and undermine the relationship between the neighbors. The loss of cultural heritage is loss of our past, our present and future. It is the loss of indigenous linguists and replaces contemporary languages (Shandelle S. et al. 2022). Like numerous communities, they have endured significant socio-artistic changes due to factors such as urbanization, globalization, and the influence of ultramodern practices. These changes have had an impact on traditional marriage, birth practices and music, leading to their gradual decline or revision (Kamile, 2018). Moreover, there is no documented and well-organized scientific research on their music and tradition concerning birth and marriage. Lack of studies and documentations may lead to the erosion of cultural identity and the loss of important cultural legacy. Research can prevent cultural loss with documenting and preserving the traditions, rituals and all the practice.

An in-depth analysis is necessary to ascertain the historical relevance, modern applicability, and evolutionary trajectory of the customs and songs associated with Jimma Oromo's marriage and childbirth. Even though there are limited studies undertaken in Oromia Regional State concerning traditional wedding ceremonies and child birth, these studies did not extensively and concurrently examine the Music in connection with traditional wedding and birth customs. The purpose of this research is to identify, document and promote the music and traditional practice during marriage and childbirth of the Jimma Oromo people.

1.3. Objective of the Study

1.3.1. General Objective

The objective of this study is to promote, analyze, and publicize music and traditional practices during marriage and childbirth among the Jimma Oromo.

1.3.2. Specific Objective

- To describe the traditional Marriage practice in Jimma Oromo
- To identify traditional birth ceremonies among Jimma Oromo
- To clarify and analyze the specific music used during traditional marriage and Birth ceremonies among Jimma Oromo people
- To compile and document, the traditional wedding and birth songs

1.4. Research Questions

1. What are the processes in the traditional marriage and birth among Jimma Oromo people?
2. What specific types of music are used during traditional marriage and birth ceremonies among the Jimma Oromo, and how are they performed?
3. What roles do these musical elements play in the cultural practices and community identity?

4. How can these traditional practices be documented and preserved for future generations?

1.5. Significance of the Study

This study gives important information on the music and traditional marriage and birth ceremonies. This thesis will be used as baseline for future work and acts as part of a document and reference in preserving the Jimma Oromo people's music and traditional practice in this ever-changing world and globalization. It adds academically to our understanding of African cultural practices and research, particularly about Jimma Oromo's marriage and childbirth customs with the cross-cultural understanding, knowledge sharing and adding data for the future researchers. Furthermore, the findings from this study will be incorporated with other studies in order to predict and promote the country's music and cultural practice concerning marriage and childbirth.

1.6. Limitation of the Study

This research faced limitations during data collection and analysis time. These are shortage of volunteer peoples to give sufficient data, lack of budget for transportation and payment's for the translators, and lack of documented data.

CHAPTER TWO

LITERATURE REVIEW

2.1. Functions of Music

Music plays a central role in all aspects of life – work and ease, self amusement and group enterprises, informal events and structured ritual – and at all social levels– private and public, personal, family, village, and state. It is used for inspiration through dancing, hearing and acting. It has various regional styles and genres, each with its own instrument, style, form, and vocal technique (Stephen, 2012).

It plays a special role in the cultural identity by recognizing the past history, in worship and rituals practices. It is also used to accompany, rituals and social events in the life cycle (Alexander, et al. 2023). Traditional music comes from the earliest societies, serving as a medium of communication and identity formation. It forms social bond with the society in the traditional practices and rituals. Most of the traditional practices accompanied with dances (Bruno, et al. 2001). Among these traditional practices wedding ceremony can be considered as one of the vibrant one, and as Jules (2023) explained, music has the power to stir emotion and leave long lasting impressions during traditional weddings. In the ceremonies, music serves as an instrument of unity, indicating the integration of families and lives.

Traditionally music is the most widely used medium of expression for all manners of occasions in all cultures of the world like weddings, birthdays, lullabies, religious rituals, and funerals (Bekerie, 2006). Communities manipulate it to give voice and sound to their collective thoughts, actions and even spirituality. In this way, while the people make use of music, the music makes use of them for it places on them that imprint on character, mien,

thoughts and carriage, which are commonly summarized as identity (Camila, et al. 2009 and Femi, 2021).

Traditional music spreads long distance with in a short time and use to form cultural identity, intercultural relation and preserve traditional practice. It serves as way of transferring tradition from one generation to the other in the community (Thomas, 2013).

It plays an important role in community engagement by reinforcing communal bonds, collective memory making, and storytelling, reinforce the cultural values, create a sense of belongingness, and in maintaining cultural continuity (Sara, 2015).

Music plays a vital role in every human life event, from birth till death. Listening to music has healing element that improves the emotional, mental, physical and social abilities. When we compare music listener with non-listeners, music listeners are less distressed, feel less pain, reduced anxiety, had improved heart rates, stimulated brain and improved learning. Music ignites the unborn child, relax pregnant women and also significant in the postnatal period (Michele, etal, 2020).

Music is connected with various rituals, ceremonies, and traditions for shaping social interactions and cultural identities. It plays a critical role in the marriage ceremony in communicating the delight and cherish that the couple offers. The music used in the marriage ritual should be carefully chosen to reflect the couple's individual inclinations and the liturgical setting of the ceremony (Steven, 2015). Music encourages communication, increase appreciation and new life (Alexander, et al. 2023).

Music in Ethiopian traditional practice has various functions in community interaction, identity formation, and preservation of culture. Traditional music uses specific genre and style in each ethnicity but share common bond and cultural narrative (Tadesse, 2017).

Ethiopia is motherland of music, songs, art and culture. Ethiopian music uses pentatonic scale, with long intervals between some notes. The traditional music and lyrics are strongly linked with the neighbor countries; Eritrea, Somalia, Djibouti and Sudan (Girmaw, 2020).

The revised literatures imply, in Ethiopia and world at large, music plays an essential role in human life at different structures. It acts as a medium of communication and identity formation in addition to its use in birthdays, wedding, worship and funerals. It is a means of creating communal bonds, preserving and inheriting culture from one generation to the other.

2.2. Traditional Marriage Ceremonies in Different Cultures

Weddings are unique events in which two persons are united in marriage to be equal in front of the law. This legal contract establishes rights and obligations between united families (Esther, & Stephen, 2022). Marriages can only be recognized by registered authorities such as priests. The marriage is a holy thing all around the world, but the ways how people get married are depending on the rituals and wedding customs. These unique features are different in every culture, religion or even between different classes (Johnson, 2017). In eastern part of the world the historical traditions are still strong and they affect a lot in nowadays marriages. In eastern cultures and religious traditions the Groom is chosen for the bride when they are still young. In western cultures in other hand the freedom of choice give the opportunity to find partner of their dreams (Joni and Yixiao, 2014).

In the Indian community arranged marriage is the most common. It occurs either through child marriage or family arrangements practiced mainly to establish a sacred bond between two families. Two third of females in India saw their spouses after the marriage was fixed or the time of gauna. In several parts of India, girls get married at a very young age, but cohabitation and sexual relations do not begin until a ceremony called gauna or bidie takes

place (Laxmi, et al. 2022). The Marriage has been measured as a ritual gift of the brand-new partner by her father to ensure bridegroom to complete their responsibilities required for human presence. These responsibilities are "Dharma" which is spiritual responsibility for Moksha or redemption, "Artha" is the economic responsibility, and "Kama" is the corporeal or sex-related responsibilities to sustain the race (Kriti, 2023).

The Akan people, an ethnic group in Ghana, have a rich cultural heritage with distinct marriage customs and practices. One important aspect of Akan marriage performance is the traditional marriage ceremony, known as "Awaregye." In the past, this ceremony was a significant event involving elaborate rituals and customs. It served as a symbol of unity between two families and involved extensive involvement of the extended family and the community at large. As his explanation, the ceremony was typically held at the bride's family home and included rituals such as the pouring of libation, the exchange of gifts, and the payment of dowry. These practices were rooted in Akan cultural values and emphasized the importance of family and community cohesion. Presently, while the core elements of the traditional marriage ceremony remain intact, there have been notable changes in Akan marriage performance. For example, in the past, Akan marriages were often arranged by parents or family members, and women had limited agency in the process. However, in recent times, there has been a shift towards greater autonomy and choice for individuals in selecting their partners. One significant shift is the influence of modernization and globalization (Peter, et al. 2023).

Bassey (2010) elaborated, traditional marriage among Ibibio people of Southern Nigeria. It is as much entertainment as it is serious drama that prepares a couple and their families for a life-long relationship. Although the script may be short, the entire event, from the pre-public ceremony to the post-public, in-house ceremonies is a deft admixture of rhetoric, song, dance, spectacle, character, and thought. Playing 'games' and creating a most relaxing

atmosphere is so much a part of the process or procedure that the entire exercise is often seen as a game. Each stage has its dynamics but generally, certain events must take place for a traditional marriage ceremony to be regarded as complete and successful.

Traditional Marriage of Abagusii ethnic community, Kenya, include initiation and mentorship into adulthood, courtship, aided partner search in-laws visitations, introduction ceremonies, payment of bridal wealth, wrestling matches, wedding and post-wedding marriage rituals (Deezia, 2016). To Omani indigenous people, marriage is a sacred institution, inextricably attached to the Omani traditional religion. It is a process rather than a discrete event that marks one's transition from one stage of life to another; it involves rituals, negotiations, and transactions that stretch over years. Traditional marriage rites are believed to circumvent divorce and contribute to marital stability (Esther and Stephen).

As Shambel cited in Quisumbing and Maluccio (2020) described, Ethiopia as an ideal place for studying marriage customs because it is characterized by extensive agroecological and ethnic diversity. Different religions, with widely divergent views regarding matrimonial issues and the status of women, are well represented and tend to dominate different parts of the country: the Orthodox church of Ethiopia in the north, Sunni Muslims in the east and west, recently converted Protestants in the South, and animist believers in parts of the south. In Ethiopia there are many ethnic groups with their own distinct Culture and marriage system. In most of these societies, marriage is embedded with their religion, norms and customs of the society which play great role in forming and shaping marriage system in the country. Even with in the same culture there are patterns of variation in arranging the marriage process in preparing the wedding festivities in giving dowries or in deciding place of residence for the newly married couples, their rights and obligations as husband and wife.

Logashipota marriage is popular and ancient traditional marriage practice originated by the ancestors of the Mashole community, in Southern part of Ethiopia as Genzebe (2016) described. It is arranged marriage based on the couple family consent with wedding ceremony before marriage. The prospective groom and bride follow their family consent. Sometimes the consent of the prospective groom and bride primarily taken and the family consent followed for approval or disapproval. This takes place with multiple colorful rituals such as careful consideration of marriage rule, mate selection, sending elder, vow ceremony, wedding ceremony, inviting rituals, bride feeding, and other ceremony.

Early marriage is a harmful traditional practice which affects millions of children worldwide. A study that was conducted in Amhara, Oromia and Southern Nations, Nationalities and Peoples (SNNP) regions showed the prevalence of early marriage among respondents was 69.9% (Melese, et al. 2017). The overall mean age at first marriage of respondents was found to be 14.8. Respondents attendance of formal school, whether or not fathers ever attended formal school and size of land of natal family were found to be the variables significantly associated with respondents' age at first marriage. The lawful least age for marriage in Ethiopia is 18, adjusting to universal traditions the nation has confirmed. Arranged Marriages and community associations are common, especially in Conventional Christian communities (Zuzanna, 2009).

The studies reviewed so far showed that marriage as institution is universal to all culture, however, its function, its forms and its essence can vary from Culture to Culture. Arranged early marriages have been practiced in the India and Africa including Ethiopia as tradition despite it is considered as harmful. The traditional marriages have variety of steps that include mentorship into adulthood, introduction ceremonies, payment of bridal wealth, wedding and post-wedding marriage rituals. Music has significant role during these processes. While modernization and globalization have powerful influences on preexisting

traditional marriages, studying and documenting the locally available culture is a wise decision.

2.3. Roles of Music in Traditional Marriage Ceremonies in Different Culture

Marriage is vital social institution that's displayed in various social orders. The society's convictions and agreements are reflected in their marriage practices. There are various ceremonies and music that are fundamental to these occasions. Music at the wedding creates an upbeat and joyful atmosphere (The Office for Prayer and Worship Archdiocesan Liturgical Musicians Association, 1990). It is utilized in the colorful aesthetic environment to reinforce and emblemize the union of two individuals. The whole community assembles at the occasion to perform hymns as a sign of solidarity, affirmation, appreciation, and gratefulness for what they've seen (Scott, 2003).

There are various faculties of Music in the Marriage Practices. It serves as a medium to specific feelings, used for social bonds, and bring a sense of personality. In the Indian marriage, music plays a central role in fulfilling the wedding ceremony, where family and participants gather to sing and move within the festivity (Joni and Yixiao, 2014). In Chinese cultural marriage, the music symbolizes the concordance and adjustment asked in a marriage. The verses of marriage tune as often as possible contain favorable words and gifts, including profundity and centrality to the celebration. In the Native Americans marriage, the collaborative singing, drumming, and dancing bring people together, fostering a sense of belonging and buttressing social ties. Music becomes an important tool for artistic transmission (Scott, 2003).

Music has crucial function in fostering romantic emotion to the couples during wedding. It also gives a mood for the celebration and improves the atmosphere of the wedding (Opera Boys, 2023). The wedding ceremony of the Jinxiu Yao, in China, is inseparable from their

music. It is distinguished from the perspective of music, “Marry off a son.” In the ceremony, the music is mainly in the form of Suona playing. Their music can be performed solo or with percussion instruments and has two forms: a walking performance in procession and a seating performance. The walking performance in a procession is usually on the way to meeting the bride or groom and the seating performance is held during the formal wedding ceremony and banquets. The songs fundamentally utilize a pentatonic scale and show adaptable rhythms. Music plays a part in complementing wedding ceremonies, serving as a bridge between the past and present, and guaranteeing the transmission of this special social legacy from era to era (Huang, et al. 2023).

Marriage in the traditional patriarchal society of Africa is performed with great importance and dignity. With this social practice of marriage comes other traditional customs which are very much indispensable in African society without which marriage is incomplete (Leslie, 2017). On wedding days, women sing traditional songs, not only to show their happiness; but also to educate the bride and bridegroom. The songs or words of marriage transmit pragmatic meaning and moral, religious, and cultural values. The importance of such a practice would justify the adoption of traditional and societal values, namely, respect for elders, their speech, respectability, personality, and wisdom (Mariama, 2023).

Music has great role in different phases of marriage in the Zambia community. It is used when rituals are taking place; during *Ukusonga* (proposal), *Ukukobekela* (engagement), and *Ubwinga* (wedding). Music emphasizes the social aspect during traditional ceremonies and represents the integrity and belonging that characterize Bemba society (Lumbwe, K. 2004). The traditional wedding song has contribution on the unity between couples and gives strong relationships between both families. Traditional wedding songs are also used for entertainment and as a means of strengthening emotional ties and cultural identity in contemporary settings (Phalandwa, and Abraham, 2013).

Whilst African traditional music has been known to have rich aesthetics and utilitarian values, the musical genres have been a perennial victim of marginalization from the colonial period up to the present, owing to the influence of urbanization, globalization, foreign musical cultures, as well as foreign religious beliefs. As a result, there is a decline in the performance and promotion of significant indigenous African musical instruments (Martison, and Madimabe, 2022).

Most agree that musical traditions used to remain unchanged for centuries. Some, like European musical traditions, have been studied and documented very closely, sometimes over several centuries (Christian, 2022). Concerning Ethiopian secular and traditional music, much less documented than church music, old written sources are not very numerous nor so ancient – and not so documenting. Nowadays, the single human lifetime of a musician or a listener is enough to face the evidence that huge processes of evolution, transformation or revolution have overturned the sonic landscape of musical cultures – as opposed to the very slow evolution of the previous centuries (Lumbwe, 2004). For better or worse, it is also a worldwide phenomenon. Modern recording and broadcasting technologies, Internet, as well as easy transcontinental travels have heavily affected the nature of cultures. These rapid transformations point out to the necessity of preserving vanishing musical forms and related documents (Francis, 2016).

The above literatures showed that music and traditional marriage ceremonies are inseparable throughout the world. Traditional wedding song has role in creating unity among the couples and families. It acts as a means of educating the bride and bridegroom in addition to transmitting specific feeling. However, these songs are not immune from the influence of globalization and modernization.

2.4. Marriage and Music in Traditional Oromo Culture in Ethiopia

Ethiopia is home to various ethnic groups, each with its own culture and life style. The Oromo people are the largest ethnic group. The Oromo have vast and very rich culture, fostered by the size of the population and large land areas with diverse climatic conditions. Marriage is one of the most important rituals in the Oromo culture. There are three things the Oromo's talk about in life: birth, marriage, and death. These are the events that add to or take away from the family. For the Oromo people, marriage is more than one institution; it is seen as establishing blood ties and connection with the other family (Gemechu and Assefa, 2006).

Among the Oromo society, the type and naming ceremonies differ to some degrees from place to place. Generally, there are three types of marriage among the Oromo's. Marriage is called with various names in different areas of Oromia: "Naqataa" in Wallaga, "Cida" around Showa, and "kadhaa" or "fuudha baal-tokkee" around Arsi. The commonest form of marriage is called "kadhaa" or "naqataa" (Bethortal) where the ceremony starts at the moment when marriage is first thought of and even continues after the marriage is concluded (Shambel, 2020). There are various forms of marriage practices in Jimma zone such as "Haasa'anna" [ha: saʔana], "butii" [buti:], "Dhaala" [da:la], "Raraa" [rara:], "Aseenna" [ʔase:nna], and "Fedhii" [fedi:] which have different norms. However, "Haasa'anna" is the most widely accepted marriage in the society (Abdo, 2022). This type of marriage takes place based on the agreement between the families of the bride and the groom (Moges, 2005).

In a traditional Oromo marriage, the fathers of both the groom and the bride communicate and lay the groundwork for their partnership. The groom's father then purchases different jewelry, clothes and other important things for the bride and pays dowry for her families. After this merely expression and the bride's admiration, they come to an agreement that benefits both of them, then come to prepare for the wedding which happens in near future (Leila, 2009). The wedding involves exchanging traditional blessings like salt, symbolizing the

hope for a wealthy and peaceful relationship with the eating and drinking things (Gemechu and Assefa 2006, and Abdo, 2022).

As Muktar, Sufyan, Dalu and Issa (2019) write in their article, marriage is the most useful tradition in Oromo culture, and the Oromo religious marriage are similar with all Ethiopian ethnic people, but the marriage created with traditional rule are very unique and used to solve different social orders. The Gabbara marriage is a type of marriage that occurs in west Arsi zones, especially the Shalla and Shashemene areas. The Gabbara made with the Gadaa settlers (conventional specialists), devout settlers, aged folks, and couples themselves by telling the social relationships and internal impacts of the Marriage.

Gemechu and Assefa (2006) described that music has great role during wedding among Gidda Oromo people, Northern Wollega. The bride and her friends often discuss about the departure, which is inevitable. During this time they are sorrowful and often sing breathtaking melodies, the bride makes prose in poetical style and weep and her friends follow after her in singing the prose and weeping. In the early morning of the wedding date, the relatives of the bridegroom gather. After a while bride's companions gather while girls near the house of the bridegroom sing and dance. When the bridegroom leaves his houses and return back with his companions, the girl will accompany him by beating drums, singing and resounding (Ilillee). The companions will proceed to the bride's house singing songs.

In Arsi Oromo, Hamoomota refers to a repertoire of songs, but it also designates the group of men from a same clan who accompany the husband (ilma), his father (abbaa ilmaa) and his best man (jalaa) to get the bride of another clan from her home. They participate in ceremonies that seal the marriage and bring the bride back to the groom's house before sunset. For the people, the larger the hamoomota, the stronger the clan appears to the bride's family and clan. Arsi Oromo wedding rituals are a reflection of social structures that can be

divided into three main groups of actors that each has different social responsibilities and musical repertoires: men, women and youths (Leila, 2009). Most of the hamoomota songs are sung as call and response, with one soloist who leads and a choir (hamoomotuu) that responds, but sometimes they can be sung in antiphony, with two choirs that alternate singing their lines. At the bride's house, while the men are involved in the ceremonies that seal the marriage between the groom and bride and the two clans, the bride sits in the dark with female friends and family, in the enclosed sleeping space (gola) of the home. In this intimate space, the girls and women cry and they help the bride sing bayee-bayee (leaving song). This is a solo repertoire, and the girls and women take turns in singing their songs all afternoon until the departure of the bride lines (Moges, 2005).

The above mentioned literatures show that marriage is one of the essential rituals in the Oromo culture. Oromo society has different ethnic groups within there owns distinct marriage systems but most of them have a common acceptance. It has real significance in establishing blood ties and connection with the other family, intercommunity peace building and sustaining social solidarity. Music has key role during wedding among Oromo people. Though there are some researches on the traditional marriage of Oromo people, they have been mostly restricted to cultural practice rather than focusing on musical performance.

2.5. Traditional Childbirth Ceremonies in Different Cultures

Birth is the first transition in every human life. It is, first of all a biological process. The baby develops throughout pregnancy in a female body and transit into an organism out in the world during birth. However, birth is not just a biological act; it is surrounded by many social and cultural meanings as well. Giving a name to a baby, for example, is the social acknowledgment of that new living “thing” as well as a person. Birth is a sociocultural life passage, which means that by the arrival of a new child, not only the baby transition into a

new state, but also the mother, father, brothers, sisters, grandparents, uncles, aunts and so on, transition in to a new social role (Wojtkowiak, 2020).

Childbearing is a universal experience, although multiple cultures surrounded maternal and child health. Culture is a socially common view and behavior practiced in a certain society. Some beliefs, customs, and rituals can be advantageous, while others are harmful or have no impact on the health of the mother or her child in varying levels and types from area to area (Leena, 2020). Cultural beliefs and attitudes may influence health-seeking behaviors, which in turn contribute to a compromised state of maternal and child health. There are some controversies on the importance of cultural knowledge and beliefs. Traditional practice is one of the factors that have a great impact on health and health care utilization (Aynalem, et al. 2023).

Childbirth considers as an association constructed in cultural and biological to represent the social identities of the given society (Magdalena O, and Chinemerem A., 2021). There are various practices that mother's take after childbirth in several societies. These practices are profoundly established in convention and accepted to advantage both the mother and the infant, counting particular diets, homegrown cures, and restrictions on exercises. A few of the foremost common practices pointed at securing the mother and child from extraordinary hurt, that are expending extraordinary nourishments and drinks accepted to advance breast drain generation, utilizing homegrown cures for different purposes, and taking after certain confinements on exercises to defend the mother's health (Kamile, et al. 2018).

Two dominant and diverging paradigms inform the discourse on childbirth. The biomedical perspective treats pregnancy and childbirth as an illness, requiring technological management by skilled professionals in formal medical facilities. In contrast nonwestern and western societies where the two approaches may coexist, pregnancy, childbirth and the post-

parturition period are seen as natural, biosocial and life crises events (Jemal, et al. 2011). In most societies, birth and immediate postpartum period are considered a time of vulnerability for mother and child; indeed frequently a time of ritual danger for entire family and community. In order to deal to this danger and the extensile uncertainty associated with birth, people tend to produce a set of internally consistent and mutually dependent practices and beliefs that are designed to manage physiologically and socially problematic aspects of parturition in a way that make sense in the particular cultural context (Elizabeth, 2007).

Childbirth songs are sung in anticipation of childbirth, during the birth and for six to twelve days after a boy's birth in India. The songs are rituals in themselves, acts of reverence towards the deities, praying for and rejoicing in the arrival of male family member, who will continue the patrilineal line, provide for parents and other relatives in the older age. The generic name for childbirth song is "Sohar" and sung by women (Tewari, 1988).

A study conducted in Turkey showed that 90.0% of postpartum women cared about traditional practices to varying degrees. As many as 84.5% of the women stated that they performed a traditional practice to ensure the mother's health in the postpartum period. Among the practices were carrying out a ritual called "kırkınıcıkarma" (puerperal women's celebrating the 40th day of delivery) (70.1%), covering the belly of puerperal (50.5%), carrying out a ritual called "yirmikırkıcıkarmak" (puerperals women's celebrating the 20th day of delivery) for puerperants (44.7%), and not leaving puerperal at home alone (38.8%). A high proportion of the women (97.9%) reported performing a traditional practice to increase their breast milk supply in the postpartum period (Kamile, et al. 2018).

In Contemporary Western Societies, the context of birth has been greatly influenced by sociological and technological changes. Birth rates have been decreasing steadily, mothers and fathers become parents at an older age and parenthood is more or less a personal choice.

There is the emergence of secular or humanistic naming or welcoming ceremonies for babies. These ritual, inspired by traditional baptism, is reinvented way of welcoming the baby into one's community. Parents and other significant can state their hopes and wishes for the baby (Wojtkowiak, 2020). Music and readings can also be part of the ceremony. Some physical symbol might be given to the baby, such as for guidance or something that the child can open or read later in her life. As this ritual is individually crafted for each family, the location, length, content and other ritual elements are chosen for the occasion (Cindy, et al. 2007).

All the studies reviewed so far showed that childbearing is a universal and biological process which is encircled by several social and cultural practices. In most societies, birth and immediate post-delivery period are considered a time of vulnerability for mother and child; therefore, they have traditional practices and beliefs that are intended to manage physiologically and socially problematic aspects of parturition which includes utilizing homegrown cures for different purposes. Some traditional practices are performed to increase their breast milk supply in the postpartum period. The songs are also used in rituals to express joy, worship God, and praying for the new family member.

2.6. Traditional Childbirth Ceremonies in Africa

Africa is continent with diverse ethnic groups, language, rituals, and cultural practices. In which news of the birth of a child is received with immense joy. As the announcement of birth of child, women in the immediate and extended family and kindred gather to welcome the child with ululation, singing traditional songs and dancing. It is an expression of joy that lineage is extended (Kamile, et al. 2018). Many African societies believe that it takes a village to raise a child. For the Igbo ethnic group of South east Nigeria, period after birth is called the Omugo period, and the practice surrounding it is known as the Omugo ritual (care after childbirth). The duration of Omugo differs and ranges from a minimum of seven weeks to six months. A woman and her new born are confined to "fattening room" to facilitate and

recuperation and weight gain. It can be argued that the most important benefit of the Omugo period is that enhances maternal rest, maternal infant relationship and the establishment of breast feeding (Ohaja, and Chinemerem, 2021).

Traditional customs and birthing songs will occur and celebrated after the gathering of the friends and relatives in African peoples, believed as the songs and rituals give spiritual protection for the mother and the baby (Sheila, 2004). It is important for health care, to strength community bonds, and form cultural identity (Maurine, etal. 2022, Magdalena and Chinemerem, 2021). Zambian women have important rituals and traditional practices before and during childbirth, which are believed to ensure safety and well-being for both mother and child. These practices are intertwined with spiritual beliefs and community support (Leena, 2020).

In Sahel region, Benin, women consider childbirth as a moment of strong emotions because it is full of uncertainties. Certain rites and rituals are performed to prepare the women for it. The most common rituals is the “Koudio” (kou=death and dio= exchange) which aims at removing the risk of maternal and/or neonatal death that the Bookonon has predicted. The ritual consists of sacrifices to deities or disease ancestors who accept, after invocation of the Bookonon, to remove this misfortune. As their explanation, the Bookonon gives the pregnant women a jar of containing herbal infusion with which the women purify her self for a certain number of days and in specific place. The herbal medicine involves the barks, infusions, powders made from medicinal leaves. This allows are to be “reborn” and not identified by the malevolent entities that had planned to cause the complication (Vigan, etal. 2023).

2.7. Traditional Childbirth Ceremonies in Ethiopia

As Aynalem, et al. 2023 documented, there are different cultural practices and beliefs during childbirth and postpartum period in Ethiopia. According to her, childbirth is surrounded by many cultural practices, traditional beliefs, and rituals such as sitting on the hyena's leather when the labor is prolonged, opening every object in the house, losing the husband's belt, kneeling on muck, reflecting the mirror, and crossing the laboring woman across the river to facilitate the delivery process at home. The postpartum period is a time of transition and social celebration in many societies, signaling an adjustment of cultural responsibilities. Traditionally, a woman remains at home, and leaving the mother alone is forbidden during this period. During this time, her behavior with diet, activity, and hygiene is determined by tradition, culture, and rituals. It is the period of happiness for the mother, the family, and neighbors in general and they celebrate together with different cultural ceremonies including preparing porridge, slaughtering a sheep, goat, or hen, making coffee, and others. Praying to Mariam is acceptable in Orthodox Christians in Ethiopia, and this activity has also been practiced in the east Gojjam zone.

In Shey Bench District, South West Ethiopia, the traditional childbirth customs started when the pregnant women goes to labor. Her relatives and neighbors gather to provide support and assistance. After the arrival of the baby the ceremonies continued with big celebration in singing traditional song and performing dance (Nahom, and Melkamsew, 2018).The traditional childbirth song will express their joy, blessings, and good wishes for the baby and the parents. There is also the naming celebration after some days of birthing, in these ceremony religious leaders and the community elders will participate to give meaning full name to the baby. There is also ritual practices occur during naming ceremonies (Elizabeth, 2007).

Maternal health refers to the health of women during pregnancy, childbirth and the post delivery period. Proper care during pregnancy and delivery is important for the health of both the mother and the baby. Skilled care during pregnancy, childbirth, and the postpartum period are important interventions in reducing maternal and neonatal morbidity and mortality (Vigan, 2023). Antenatal care (ANC) from a skilled provider is important to monitor pregnancy. It also reduces morbidity and mortality risks for the mother and child during pregnancy, delivery, and the postnatal period (within 42days after delivery). The 2019 Ethiopia Mini Demographic and Health survey(EMDHS) results showed that 74% of women who gave birth received antenatal care from a skilled provider at least once for their last pregnancy, 50% of live births were delivered by a skilled provider and 48% were delivered in a health facility. The proportion of women receiving a postnatal check-up within 2 days of delivery is higher in urban areas (48%) than in rural areas (29%) (EPHI and ICF, 2019).

While motherhood is often a positive and fulfilling experience, it is linked to suffering, ill health and even death for too many women (Tsinuel, and Hailu, 2008). The main reasons for delayed referral to health services and preference for home delivery in Afar, Ethiopia, are religious beliefs and traditional attitudes within the community. Women and traditional healers define problems of pregnant mothers' as physiological and spiritual. According to such classifications lead to a conclusion that modern health institutions are not helpful for certain disease conditions (Jemal et al. 2011). Problems such as dizziness, puerperal psychosis, and protrusion of tongue, prolonged labor and lack of appetite are mostly associated with *jinni* (evil spirit) and are to be dealt with by traditional healers and religious leaders. Traditional birth attendants (TBAs) and traditional healers often keep them at home and pray for them (make "du'aa") in the hope that they will recover. Religious leaders also provide advice on reproductive health issues to the community in line with the

Quran. Some religious leaders conduct rituals when the pregnant women approach them with health and social problems (Bikila, 2020).

In southwest Ethiopia, within Gewata community mother who gave birth practice six weeks confinement period, during this time they expected to stay at home. Some mothers depart their beds a week after birth but remaining in their house. Eating of cold food, uncooked food, vegetable and fruits prohibited for recently give birth as they believe it brings diarrhea to her newborn. As they explain, there are also a few other customs regarding postpartum women care. For instance postpartum women often do not have bathes or brush their teeth after delivery; also this is not applied rigidly amongst all the Gewata community (Mesfin and Lelisa, 2019).

Generally, Music is important in balancing energies, relaxation, reduce pain and anxiety during pregnancy, labour and childbirth practices by reduces pain and anxiety. Music is also significant for the infants to stop crying and sleep easily (Camila, etal. 2009). Music in the rituals and cultural practices are deeply connected with different stages of people i.e, pregnancy, birth, marriage, death, and other practice (Magdalena, and Chinemerem, 2021).

The revised literatures concerning music and childbirth in Africa showed that there are different traditional practices related to child birth in a continent with diverse ethnic groups, languages and cultural practices. The news of the birth of a child is received with immense joy by immediate and extended family with ululation, singing traditional songs and dancing. Rituals and birth songs which are used during ceremonies believed to give spiritual protection for the mother and the baby. Moreover, these traditional practices are important for health care, to strength community bonds, and form cultural identity.

Childbirth is encircled by many cultural beliefs and traditional practices in Ethiopia like the rest of African population. The Studies showed that these cultural believe and

practices have direct influence on the health care provision during antenatal, delivery and postnatal period. The post delivery period is a time of transition and social celebration in many societies, signaling an adjustment of cultural responsibilities. It is the period of happiness for the mother, the family, and neighbors. They celebrate together with different cultural ceremonies including preparing porridge, making coffee, singing traditional song and performing dance. The main limitation of the above literatures, however, is no documented music poem or lyrics that are being used during childbirth ceremonies in Ethiopia and particularly in Oromia National Regional State.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1. Overview

This study utilized a qualitative research method with ethnography research approach to describe the traditional musical practices during marriage and childbirth among Jimma Oromo people. Ethnography Research is a one of the most important qualitative research where researcher observe or interact with the target population and researcher plays an important role to obtain useful cultural aspects in their real-life situation that's why Ethnography research is known as cultural ethnography or cultural anthropology (Creswell, 2003). The Ethnography researcher observes mental activities, knowledge, reading, custom, marriage, clothing, feeding and other cultural activities (Prof. Hemant, et al. 2019).

The study employed non-probability (purposive) sampling to have specific population and to collect data from participants who have rich and detail knowledge about their tradition. The primary and secondary sources of data were used for the study. The primary data were collected through Key informants interview, Focus group discussions and field observation. Fifteen Key informant Interviews were conducted with individual who had expertise and good knowledge of traditional musical practice during marriage and/or childbirth. The key informants include elders, women, men, and staffs from Jimma town, Seka and Serbo woredas culture and tourism offices which comprise of different sex, age, and professions. Two focus group discussions (FGD) were carefully designed and conducted to obtain information about music performances during marriage and childbirth. The FGD is an appropriate method to obtain different opinion of the respondents which is necessary for deeper understanding of the study topic.

Furthermore, secondary data were collected through document analysis and by reviewing the literatures. The contents of published materials were used in the process of data triangulation. Finally, the response and experience of the participants of the study was interpreted and analyzed carefully to avoid potential bias of information.

3.2. Research Design

This research was designed to be ethnography type of qualitative research. It utilizes essentially qualitative data generated from primary and secondary data sources to meet the designed objective and answer the research questions. Qualitative research is an organized method of describing people's experiences and internal feelings. It provides a detailed and deep overview of a phenomenon through data collection and presents a rich description of research. In this method, qualitative information, which is gathered in the form of non-numerical data, is considered (Arthur, 2019). Qualitative research method, therefore, is used to describe both the society's life systems and experiences of individuals participating in the process of interpreting reality (Prof. Hemant, et al. 2019). In addition, qualitative research methods are more oriented towards generating rich data that express knowledge, experiences and realities of the research participants (Creswell, 2003).

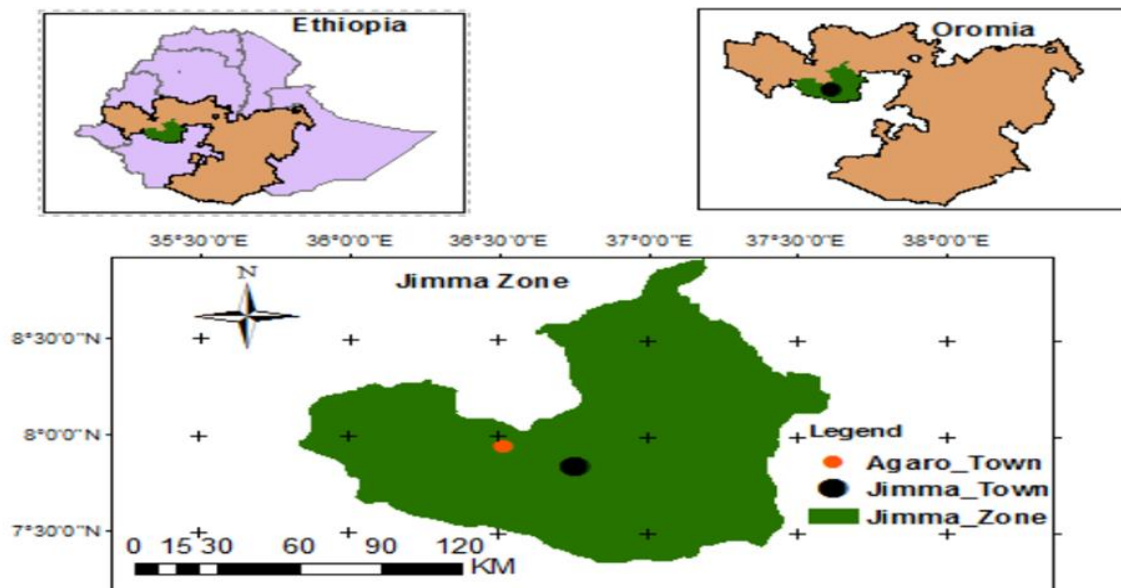
Ethnography research is one of the major approaches of the Qualitative Research, which is sometimes known as Cultural Anthropology or Naturalistic Enquiry. Its disciplinary origin is Anthropology (Marshall, & Rossman, 1989). Data gathering, data analysis and data interpretation play an important role in the study of Ethnography research. Ethnography research locates to describing the culture of a group or group of individuals in very intensive detailed and complex manner (Prof. Hemant, et al. 2019). Thus, the qualitative research method was found useful in this study for data collection and data analysis of the traditional musical practice during marriage and child birth among Jimma Oromo people. In addition to

the description of the data collected, the presentation and interpretation were also done qualitatively.

3.3. Study Area

This study was conducted in Jimma town, and two woredas of Jimma Zone. Jimma Zone is bordered on the south by the Southern Nations, Nationalities and Peoples Region, the Northwest by Illubabor Zone, on the North by East Welega Zone and on the Northeast by West Shewa Zone; part of the boundary defined by the Gibe River (Workitu, 2014). This Zone has 16 woredas and 2 Cities governed by local administration. These woredas are Limu Seka, Limu Kosa, Sokoru, Tiro Afeta, Kersa, Mana, Gomma, Gera, Seka Chekorsa, Dedo, Omonada, Sigmo, Sentema, Chora Botor, Guma, and Agaro. The two woredas from which the data were collected are Seka Chekorsa and Kersa Woredas. The two cities are Jimma and Agaro (Wikipidea, 2024).

The capital city of Jimma zone is Jimma town. It is the biggest city found in the south west region, far 356 km's from capital city of Ethiopia, Addis Ababa. The average altitude is between 1725 -1789 m above sea level. The town has Estimated 239,022 population in 2021 (Milkessa, et al. 2017). There are around 40,450 houses spread throughout 17 kebeles (Workitu. 2014).



(Source: Municipal administration of Jimma zone)

Seka Chekorsa is one of the Jimma woredas that is bordered on the south Gojeb River which separates it from the Southern Nations, Nationalities and Peoples Region, on the west Gera woreda, on the northwest Gomma wereda, on the north by Mana woreda, on the northeast Kersa woreda, and on the east by Dedo woreda. Its villages include Bedadi, Shebe

and Senbo. It is 22.7 km far from Jimma town. The altitude of this woreda ranges from 1580 to 2560 meters above sea level (Wikipedia, the free encyclopedia, 2007). The Ethiopian Central Statistical Agency (ECSA) in 2007 was reported, the woreda has 208,096 populations.

Kersa is another woreda in Jimma Zone in which this study was conducted. It is bordered on the south by Dedo, on the southwest by Seka Chekorsa, on the west by Mana, on the north by Limmu Kosa, on the northeast by Tiro Afeta, and on the southeast by Omo Nada. Its distance is 21 kilometer from Jimma town. The altitude of this woreda ranges from 1740 to 2660 meters above sea level. This woreda has an estimated total population of 329,629 and 165,083 or 50.08% of its population are urban dwellers, which is greater than the Zone average of 12.3%. With an estimated area of 978.6 square kilometers, Kersa has an estimated population density of 336.8 people per square kilometer, which is greater than the Zone average (Ethiopian Statistics Service, 2007).

3.4. Population

Based on the 2007 Census conducted by the CSA, Jimma Zone has population size more than 3,486,155 and the majority of the inhabitants were Muslim by religion followed by Ethiopian Orthodox Christianity believers and Protestants respectively. Only 11.31% are urban inhabitants. The three largest ethnic groups reported in Jimma zone were Oromo (89.6%), Amhara (3.05%), and Yem (2.12%) consecutively. Afan Oromo was spoken as the first language by 90.43% of the population.

3.4.1. Economic Aspects

Jimma Zone is a major contributor to the country's economy, primarily through its coffee production and other agricultural activities. It is one of Ethiopia's top coffee producer and its' coffee is known for its quality and is grown in the shade of large trees in the forests. Jimma

zone also grows maize, teff, sorghum, barley, pulses, root crops and fruits. Teff and honey are also sources of cash income.

3.4.2. Social Life

The Jimma Zone communities have strong social bond and cooperate with each other in various social events, mainly social relations through neighborhood and occupation. They meet, cooperated and help one another in different local aid associations for various events like wedding ceremonies, harvesting time and religious ceremonies (Ethiopian Statistics Service, 2007).

3.5. Participants of the Study (Population of the study)

The sources of the data were elders, women and men who live in Jimma town, Kersa woreda and Seka Chekorsa woreda. The data was gathered from 30 people (15 key informants and 15 members of FGD) who had different sex, age and professions. These people are thought familiar with Jimma Oromo's traditional practices especially in relation to marriage and childbirth and who have been participating actively in these practices.

3.6. Sampling Technique

Purposive sampling technique was employed to select the research site and participants of the study. The researcher selected the Jimma town and two weredas (Kersa and Seka) purposively. The data collection took place in Jimma town from two kebeles, namely Jiren and Ginjo kebeles. From Kersa Woreda; Kersa town and From Seka Chekoresa woreda; Seka town were included. This is because the researcher followed the recommendation of the Jimma zone culture and Truism office which highlighted these traditional practices are currently practiced more in these two Woredas. On the other hand, the researcher knows the selected areas in Jimma Town very well since the researcher has lived there and knows the

native language, Afan Oromo. Furthermore, it was thought that it enhances smooth communication with the community during data collection.

3.7. Data Collection Tools and Procedure

3.7.1. Research Tools

The research tools which were utilized in this study to generate primary data were mainly interviews, Focus group discussions (FGD), and observation. In addition, document collection was done to obtain secondary data.

3.7.2. In-depth Interviews

In qualitative research, interview is a major instrument of data gathering. In-depth interview is the technique used to gather data on the individual experience and detailed information of participants on the particular issue (Creswell, 2009). In this study, the interview was conducted in Afan Oromo language because of its suitability to the study population. The key informants include local community elders, men and women. The in-depth interview were conducted by using semi-structured interview format to gather appropriate responses on the components and current state marriage and child birth practices particularly focusing on role of music in these events. This dialogue (conversation) enabled the informants to feel free, relaxed and confident. Finally, the audio taped data was transcribed by the researcher after getting the will of the interviewers. In this case 15 people were interviewed and recorded data were translated and analyzed in the study.

3.7.3. Focus Group Discussion

Focused group discussion (FGD) was another relevant data collection tool that was used to gather relevant data for the study. FGD enables to have relatively naturalistic exchange of idea which comes from on peoples live or real experiences, thereby providing

insight that cannot be obtained by other methods (Wilkinson, 2004). Therefore, FGD was arranged with the purpose of supporting the data obtained through other instruments.

Two FGD groups consisting of seven and eight individuals in each were arranged. The participants of FGDs were selected purposely from the district based on their age, sex and the knowledge of the individuals. Besides, recommendations from the Zonal and district (woredas) administrators were taken into consideration in selecting the informants. Men, women and local elders who have the experience and participated in marriage practices were involved in the first FGD. The second FGD contained women who participated in child birth practices were included in the FGD. These were done for the purpose of managing FGDs properly and creating conducive atmosphere for active participation of group members on specific topics. The researcher prepared semi-structured focus group discussion points and posed them for the participants of FGD so as to get appropriate information on how marriage and childbirth practices take place in the Jimma Oromo community respectively. The researcher herself has conducted all the FGDs, and during each session, the researcher strived to elicit the views and ideas of each participant by asking additional probing questions based on their responses.

3.7.4. Participant Observation

Observation is the one and an irreplaceable for most studies particularly if it is participatory, it is the best method to build rapport with the informants according to Marshal and Rossman (1989). Observation is the systematic description of events behaviors and artifact in the social setting chosen for study. As observation is the hallmark of research to know the action and situation of a particular community nearby, participant observation was used in this study. One marriage ceremony and two childbirth ceremonies were attended by the researcher. The major activities performed during the fieldwork were selection of districts and villages, contact with members of the community and identification of the scenes where

marriage and childbirth events happened, and involved in musical activities as one member of the community and observing of marriage and childbirth practices of the community. On some occasions, the researcher recorded video, took photos and used notepad to take notes.

3.7.5. Secondary Data

To conduct in-depth research, it is necessary to refer Published and Unpublished literatures in different Libraries, website and Jimma Zone culture and tourism office. Then the referred relevant literatures were sort out and summarized.

3.8. Data collection Procedures

The Key informants were interviewed and focused group discussions were conducted based on the stated objective of the research. Before interview guiding questions and focused group discussion points were used to collect the final data for the study, they were given to colleagues and consultant to check if there are weaknesses in the instruments. Further modifications were made by taking the comments into account. Questions were posed for group discussion to get accurate information. After that, interviews with the selected people were conducted. The information collected from interview and FGDs were recorded on audio recorder, and photos were captured based on their will for recording. The researcher went to the study site for field observation and data collection by using recording equipment to collect audio data at the wedding and childbirth ceremonies.

3.9. Data Analysis Procedures

According to Creswell (2003), qualitative data analysis is conducted concurrently with gathering data, making interpretation and writing reports. After collecting the necessary data using the predetermined data gathering tools, the researcher categorized, combined, synthesized and analyzed the data descriptively. Before the actual analysis of data, the collected data were sorted and categorized in accordance to their type or themes. For the sake

of clarity and convenience, the data that were collected were compiled, edited, transcribed, and further elaborated into meaningful and patterned information soon after the completion of that particular data collection session.

3.10. Ethical Issues

In conducting research following ethical issues is the most important thing to get a good outcome of the research. The ethical clearance was obtained from Addis Ababa University College of Performing and Visual Arts, Institutional Review Board (IRB). The ethical issues which were considered in this research include acknowledging, respect, praising, giving dignity and well-being of the research participants. O’Leary, explained that, ethics is “the power-relation inherent in researcher-researched interactions that requires responsibility to ensure the dignity and well-being of the researched.” So, the researcher supported the research participants by giving respect to have full confidence. Moreover, the objective of the study was informed to the participants as it was used only for education purpose (2004).

In addition, Fontana and Frey (1998), emphasize that ethical research is aimed at causing no harm and, if possible, producing some gain not only in the wider field but for the participants in the research. According to Fontana and Frey, two parts can be focused: honesty and integrity in the writing and presentation of the research, and the consideration for the people involved in the research project. In conducting this study, participants were briefly told about the objectives of the research, reassuring confidentiality, and their right to withdraw or leave interview or discussion at any time for any reason without any penalty. The participants were informed that the in depth-interviews would be recorded and agreed that their anonymous quotes could be used. Lastly, they were asked for their willingness to participate before proceeding to the interview or group discussion. Then, interviews and focus group discussions were conducted after securing willingness from every participant.

CHAPTER FOUR

DATA ANALYSIS AND INTERPRETATION

The data were collected through interview, focus group discussion and field observation about the Jimma Oromo people Music and Traditional practice during Marriage and Childbirth. Once the qualitative data was collected via personal observation, interviews, and, the focus group discussion the researcher used secondary data to strengthen the ideas obtained from the primary qualitative analysis. The findings were described and analyzed as follows.

4.1. Traditional Marriage in Jimma Oromo Community

4.1.1. The Value of Marriage in Jimma Oromo

Marriage is one of the most important rituals in the Jimma Oromo culture, and it is called in Afan Oromo '*Fudhaa fi Herumaa*'. As the data gained through in- depth interview and Focus group discussion show that marriage for the Jimma Oromo community is the way of getting new blood ties and founding different linkage with other family. This indicates that they view marriage as a way for two families to come together as one.

According to participants of the focused group discussion KD, DA and informants FD; marriage is symbol of transition form from childhood to adulthood. This means, in Jimma Oromos, marriage has important place in which the society consider the married man and women as the grownups and they will change their social position. It is the marriage for boy that declares he is no more bachelors (*qerroo*) in a society, and the society also recognizes him as an adult man. This adds values for the person to gain respect in the societal structure within the community. Marriage enables peaceful co-existence with the whole society as husband and wife. This means both could participate in societal matters directly

without the consent of any other body. They stand by themselves in a society by having a status of maturity. The married man or women has more respect and trust in taking responsibility in the community. In Jimma marriage has strong social value in which the couples involved in every aspect of societal activities. Generally, it can be seen as a factor that enhances one's reputation by projecting image of stability commitment and social standing.

Different informants gave various explanations on the significance of marriage, including for child rising and income generation. Marriage has strong ritual in the society to make the couples to have their own offspring and manage the continuity of the society. Societal belief in the happening of marriage is belief in existence of the next better future by having offspring of both spouses.

4.1.2. Types of Marriage in Jimma Oromo Community

According to participants of MI the focused group discussion, elder respondents and secondary data sources showed that there are about six commonly practiced ways of getting marriage in Jimma zone. These are: “*Haasa’anna*”, “*Raraa*”, “*Butii*”, “*Aseennaa*”, “*Dhaala*” and “*Feedhii*”.

4.1.2.1. *Haasa’anna/ Haasooftani futtu* (Betrothal): As explained by Focus Group Discussion (FGD) participants ZB and MA, this type of marriage is a formal type of marriage conducted by the arrangement of both parents. It has a great role for family formation and most community members of the Jimma Oromo prefer this type of marriage. The data gained from in-depth interview also shows that “*Haasa’anna*” is a form of marriage mostly arranged by the parents of the bride and the groom with a great deal of negotiation. One of the interviewees said ‘*Haasa’annan jaalatamadha*’, meaning *Haasa’anna* marriage is lovable, ‘*Haasa’annan*

kabajamadha,' meaning *Haasa'anna* marriage is respected, '*Haasa'anna fuudhatama*', meaning *Haasa'anna* marriage is the most widely accepted marriage, and '*Haasa'annan nagenya*' meaning *Haasa'anna* marriage is a peaceful type of marriage. This marriage has its own rules and regulations. Since *Haasa'anna* marriage and music related to this custom are the major focus of this study, it is discussed briefly under different headings in the consecutive parts the study.

4.1.2.2. **Raraa (Accidental/ Impromptu action):** As AM and unpublished written document confirmed it is one of the types of traditional Oromo marriage. This Marriage is arranged by the boy's parents without the knowledge of the girl's parents. This marriage is urgent marriage practice since the groom's companion '*hamamotaa*' comes with their horses by tying the mouth of the horses. After the bridegroom and his best men come to the bride's village, they stand surrounding the house of the girl's parents. The friends of the bridegroom would ask the family of the bride to give her to the bridegroom. Otherwise, the parents of the bride may not visit their neighbors. This situation would force the parents of the bride to give her to the parents and the friends of the bridegroom. This type of marriage is arranged because of missing of the one they previously intended to marry from that family or clan members. This marriage system is also implemented when the family of the girl tries to cancel marriage that was on process. At the end, the girl's parents may not have any alternative or may not refuse to give their daughter to the bridegroom. If they refuse, the elders or parents and friends of the bridegroom will curse the family of the bride.

4.1.2.3. **Butii (Abduction):** The Oromo of this area call *butii* the type of marriage, which is accomplished by force. In the Jimma Oromo, this mode of acquiring wife may have background reasons especially on the part of the man; when the boy is refused by girl's parents or by the girl herself, if he is asked too much money as a bride wealth

and different kind of gifts which he cannot afford. As the description of my informants, this type of informal marriage creates psychological, physical, social, and economic problems on individuals especially on the ladies.

4.1.2.4.***Dhaala (Inheritance)***: A traditional type of Marriage still is being practiced among Jimma Oromo people. Though its starting is unknown, it is taken place when ones husband is died due to different reasons; the bridegroom's family makes her to marry his elder brother or younger brother. The reason behind this is, to reserve the dead man's children within the family and save them from mistreatment by the stepfather to whom the widow may marry. Besides, the dead man's family takes the responsibility of safeguarding his wealth by protecting the woman not to marry other person with his wealth. According to the traditional practices of Oromo society, the woman is obliged to stay idly thinking of her husband's death for a period of at least one year. After her stay for one or two years without husband, she is given the deceased husband's brother, classificatory or full brother (Abdu, 2022).

4.1.2.5.***Aseennaa (Entry)***: In this marriage practice, the bride takes the lead instead of the bridegroom as described by FGD participants. *Aseennaa*, literally means "entry" and the people who practice aseennaa are insignificant in number currently. When a girl is left unmarried due to problems of her beauty or her family's social background or if she becomes 30 years old and no one asked her for marriage, or when her father wants to give her to someone whom she does not like, she chooses unmarried young man and then runs away to his house without the knowledge of the man; mostly in the evening. She also carries with her *Hiddii* (solanaceous fruit) and other items, which are conventionally known by the society as the symbol of fertility, prosperity and peace. She does this mostly when the boy's mother and some members of household are not at home. The young man cannot reject the marriage request, whether he likes

it or not. The rejection of this type of marriage results in ostracism by the society. The next day the parents of the girl will be informed about the condition.

4.1.2.6. Fedhii/ Ababbalii (Conditional Abduction): This is the type of marriage that takes place by self-selection without prior knowledge of the boy's and girl's parents. The couples agree initially and the boy takes the girl to other place when she is ready to join him. In most cases, the girl takes this form of marriage as a final option when her parents want to engage her to another person without her consent.

My informants' of In-depth interview JG and ST on October 22/2024 at Kersa, expressed that the marriage occur is monogamy as a common type of marriage among Jimma community; whereas polygamy is also practiced when men have enough economy to manage his household properly. This implies that a man can marry more than two wives if his wealth allows him to do so. Besides, these types of marriage is conducted between a woman and a brother of a dead brother to preserve the children and the wealth of the dead person within the family to avoid abuse by the stepfather as well as to avoid other clan linkage with the family. Moreover, when the husband's wife is sterile, the husband is forced to marry another woman to get children.

4.1.3. The Process of Haasa'anna Marriage

4.1.3.1. Pre Wedding Ceremonies

According to FGD participants of Jimma town on March 23/2024, and my interviewees in Kersa on October 22/2024, *Haasaa'aanna* is a formally accepted way of marriage in Jimma Oromo communities and arranged by both partners' parents. First, the parents' of the groom search for a suitable bride for their son by involving neighbors and families or relatives who live far. When they get the proposed girl, the father of the son and one of his best friends go to her family's home as guest and assess her background,

housekeeping abilities and behaviors without the knowledge of her family. The families count back seven generations to make sure that the families are not related by blood in the mother or the father line. In modern times, the boy is the one who select his bride and tell to his father to arrange the marriage in most cases. Once the bride is selected, the boy's parents make contact with the girl's parents through a mediator.

As my FGD participants of Jimma town on march 23/2024 express, the boy's father identify and select a local elder who has an experience to convince and negotiate and who has close relation with the girl's parent as a mediator, called *Eebuu* or *Abbaa Dhaabaa*. The main role of the mediator is to smooth the way for subsequent process. He raises the marriage question and discusses on the identity of the boy and his family. The father of the girl asks fourteen days for consulting relatives and responds for the request. This first visit is called way opening (*karaa cirannaa*).

According to my Interview on Kersa October 22/2024, the boy's father selects six well-known and respected elders, called *Jaarsolee*, from community. He goes with them as *Jaarsolee jahaan* (six elders) to the girl's parents on the appointed date. The girl's father also selects five experienced elders and waits the boy's side elders. This process is known as "*Barcuma ta'aa*" which means arriving at an agreement and having a chair. The elders hold *Chat*, coffee and wet grasses (*coqorsa*) during this visit. These things have great meaning to the families of the bride; the wet grasses symbolize development, peace, love and reconciliation and the coffee is sign of peace and the chat implies love. After they greet and invited to bride's father house for sitting and discussion, they handover the chat to bride's father. Then the bride's father blesses the chat and start chewing and drinking coffee. After finishing this ceremony, the girl's parents give appointment to the elders to come after fourteen days for looking and interpreting dream or fortune.

According to Seka Chekorsa Interviewee on May 23/2024, after fourteen days the Elders and parents of the groom will go to the bride's family house at the appointment date by holding chat, *Sanaagaa* /salt-bar, Coffee cherry (when it is ripe and ready for harvest) and butter. This day is called "*Margaa Fudhaa*" or "*Milkii jaalalaa*". On this date the Elders consider everything consciously and relate it with the condition of future marriage between the groom and the bride. For example, if they meet child with full jar of water, term pregnant women, elder, and a horse or donkey, which carries full stuff in their road, it is believed this marriage is blessed. On contrary, if they encounter a person with empty jar or a horse escaped from his owner or crossed by ibex they think as misfortune and they may postpone the appointment. If the family of the bride agrees to give their daughter to the groom through these processes, the date for the ring ceremony (*Amartii keewwachu*) will be set while chewing chat and drinking coffee with butter.

As my FGD in Jimma town on March 23/2024 express, the marriage ceremony will be made only with negotiation and agreement of both parents. When they finished their discussion the father of the groom give 100 Ethiopian Birr to the family of the bride and the elders bless the bride by saying: give birth *dessuu haatatu*, she becomes a wise person *beektu haatatu*, good wish *milkiin hatolu*, be strong and our way is continuous *karaan karaa gondaa haata'u*, be peaceful relatives *firaa nagaa ta'a*, be sweet together *walitti mi'yaa'aa*, and be sweet like milk *anaaniif garaa hata'anu*. These blessings show expectations of the community from marriage such as childbearing, peaceful and long live relationship between married couples and smooth connection with relatives. Moreover, all elders in the home bless bride, her family and their country.

From the Interviewee of Seka Chekorsa on May 23/2024 explain, after this day, the two families can come together on the holidays, on grief and different social events. The groom parents send coffee *Buna*, barely *Gerbuu* and maize *Boqolo* to the families of the bride

until the bride come to the groom's house. These things are produced in the Jimma zone widely.

As my Informants FH and MI explained on the day of ring ceremony *Amartii keewwachu or Guyaa Xiqaa*, the father of the groom including six elders, *jarsolee jahan*, go to the girl's parents house holding finger ring made of silver *Amartii Qubella birri qulqullu irra kan hojjetame*, a red ring *Amartii diima*, and coffee. They drink coffee with butter and eat *Buna Qalaa*; a traditional food made of coffee mixed with butter and is prepared for special occasions among Jimaa Oromo people. After coffee ceremony, the boy's father gives money to the bride's family for preparation of wedding. The amount of money varies from place to place and economic condition of the groom's family. He also shows the gifts of the bride one by one to the elders and gives to the bride's father. The bride's father invites two elders to girl's room to put on the finger ring and give her the red ring. She puts the red ring on the middle of her hair when she makes her hair *shuruba*. It shows her engagement or she is ready for the marriage ceremony that will take place in the near future. Then they fix the date of the wedding *Guyaa Gudhaa* after negotiating. After these procedures, the families of bride call neighbors and relatives to attend the ceremony. Finally, the guests are invited to eat and drink the prepared foods and drinks for this particular ceremony. The neighbors, relatives and friends of the bride say:

Gifttin guddatee

Gifttin baredhitte

Gifttin namaa taatee mana jalkabdhee. This means the girl is grown, she is beautiful, she becomes fully woman and she has home now. This implies marriage declares the end of her youth and postponing to maturity (Shamble, 2020 and Leila, 2009).

The other major ceremony before the wedding day is clothing the bride known as *Uwwisaa*. As explained by FDG participants' money is given to the bride's parents to buy clothes and utensils *Tirmaa* by the groom's family. The traditional clothes known as *Ufataa Addaa* are made of cotton with green fringe. The bride also wears different ornaments on her hand, head, finger, leg and hair as listed in Table 1. The bride's families also add money, which uses for buying utensils. All purchased utensils will be listed properly and handover to the groom's family during the wedding day. The groom's cloth is bought by himself (Table 2).

Table 1: List of traditional clothes or ornaments the brides wear

<i>Afaan Oromo</i>	English translation
<i>Wondaboo</i>	Dress mostly used to the wedding day, the bride's wear. It is made from cotton and the hem will make with green or "qalami adda" that is red, white and black consecutively. Recently, some brides are wearing modern 'Velo'.
<i>Suufalaa</i>	Dress made for the wedding date. It is very expensive traditional velo, made from cotton.
<i>Shashii adii</i>	White scarf the bride wears made from cotton.
<i>Jigsee</i>	Special hairstyle that the bride will make.
<i>Qirqabii</i>	The bride shoe wears in the special occasions, made from skin and wood.
<i>Diibabee</i>	White umbrella made from diaphanous.
<i>Dhugoo</i>	Ear ring made from pure iron.
<i>Amartii</i>	Red hair ring made from pure iron and only engaged girl will wear.
<i>Guutee</i>	Hair ring made from pure iron.
<i>Callee</i>	An ornament wears in the forehead of the bride, made from bead.

<i>Axinxilii</i>	An ornament wears in the bride's neck made from bead.
<i>Albuu</i>	The bride necklace, made from pure iron.
<i>Albuu milaa</i>	An ornament worn the bride's leg.

(Source: Focus group Participants, Jimma)



A



B

Figure 1(A and B): Traditional clothes and ornaments used by bride (Source: Image captured on March 19/2024 at Kersa, and Jimma zone culture and tourism office)

Table 2: List of cloth of the groom

<i>Afaan Oromo</i>	English translation
<i>Kotii</i>	The groom Coat made of cotton.
<i>Kattee</i>	The groom Shirt made from cotton.
<i>Martoo and Magaribaa</i>	One cloth name. It is the groom wedding trouser made from cotton.
<i>Maraata</i>	Grooms scarf tie on the hair.
<i>Xaaqiyaa</i>	The groom Hat.
<i>Kalsii</i>	The groom Soaks.
<i>Qirqabii</i>	The groom Shoe made from wood and skin.

(Source: Abdo, 2022)



Figure 2. Groom's cloth in Jimma Zone (source: picture taken in March 19/2024 at Kersa)



Figure 3: Groom's and bride's cloth in Jimma zone

(Source: Jimma Zone Culture and Tourism Office)

As my FGD participant DA and MA explained, one month before the wedding day, the parents of the groom choose and ask for best men *maroota* for their son even though the groom has the right to select his best men in recent time. He chooses two people as best men: the first is married, called *subboo* who gives advice on the wedding process because of his prior experience. The second is bachelor, called *qeeroo* who will take piece of wet grass and money *harkaa qabaa* on his hand and gives to the bride during the wedding ceremony. *Qeeroo* symbolizes power and fertilization as described by my informant. The best men *maroota* are considered as brothers, friend and advisors who encourage and support the bridegrooms during and after wedding. Hence, the groom or his parents select them carefully. Furthermore, groom's father asks his relatives, friends and neighbors for companion *hamaamota* to go with him. The boy also asks his friends to accompany him in bringing the bride.

According to my Interview KR, FH and FG in Kersa on October 22/2024 participants, the groom has to construct a new (small) separate house *gola misiroo*. The parents or his relatives may cover the cost if he could not afford. The groom and bride use this temporary house as living place. The parents of both the bride and groom start to prepare themselves for the wedding ceremony one week before the wedding day. The relatives and neighbors assist in fetching water, collecting wood, cleaning the compound, decorating the home and making temporary shelter *daassi*. They also prepare foods like *Injera*, (*Bidhena*), bread, *wati gara garaa* and ceremonial drinks like *Farsoo/ tella*, *kariboo*, *borde*, and *Dadhi or Teji* (Table 3). Before a wedding date the bride and bridegroom wash their clothes and arrange their hairstyle.

As the informants described during the interview/ FGD discussion, one day before the Wedding date is called *Firaa Bulchaa* and different activities are undertaken in both bride and grooms in this day. The friends and relatives of the groom gather on this day. The best

men's family and the relatives have responsibility in preparing food and drinks, which will be used for this occasion. It is a time where the relatives introduce to each other. By doing this the society prevents marriage between close relatives which is considered as taboo *Safuu*.

Similarly, young girls, friends and relatives of the bride come together to her family's home on the eve. They pass the night by enjoying, singing, dancing and assisting the bride and her parents. The music which is called *Adhoye* or *Hadha Doyee Garulee* is a major song played throughout the night. Her relatives and families of girls' who are invited for Adhoye prepare the food and drinks. The bride and her friends apply *Ensosila* and *Dhadha* (butter) to beautify their hair, hands, legs and the rest of their body. *Ensosila* is deep red natural dye from a tuber of local plant called *Ensosela* (*Impatiens tinctoria* A. Rich) which is used for dyeing the palms of the hands and/or soles of the feet. Females commonly use it during major holidays and ceremonial events such as wedding among Jimma Oromo community.

4.1.3.2. Guya Gudha/ The wedding date

Participants of indepth interviewees JG and SM described that in the morning of the wedding day, the invited guests including elders start to gather in all directions between 3:00-5:00 a.m. Local Time. The groom's best men *Maroota* also gather their companions called *Daboo* with additional horses. The groom companies get hard to travel with him and the girls start singing and dancing while the groom dresses his special cloth made of cotton. Afterwards, companions will be provided with food and drinks. The parents of the bridegroom, elders and relatives will bless the bridegroom. Then the bridegroom leaves his house with his companions *Hamaamoota* and Best men *Maroota*, the girls accompany him by beating drums *dibbee*, singing and ululation. The bridegroom and his best men go by horse while the companies sing songs. Then they arrive at the bride's family house while the bride on her part in her marriage ceremony.

Informants OW and FG described that a certain procedure should meet when the groom and his companion arrive at the house of the bride's family. Elders come to the front followed by groom's father preceding the bridegroom and the best men. On the final row the rest of Companions *Hamaamoota* will be lined. The elders greet and invite the groom and his companion to sit after they get permission from the bride's father. After this, the bride comes and sits between groom and his father *Abba gurbaa*. The groom's father offers a heifer *goromsa* or cow *sa'a nikaa* to the bride in front of the elders. This process is called *Nikaa* ceremony *Nikaa Hidhachuu* and it shows signing of the contract and legalizes the marriage. This is currently being replaced by coffee trees and money in some places according to informants. This gift is for her virginity and it is not practiced for female who married before.

Participants of Interview in Jimma town expressed, furthermore, hosts from the bride's family provide food and drinks to the groom and bride *Misirroota* and their companions. After the feast goes on in the form of eating and drinking the companions together with girl's parties sing and dance. Following this, the groom and bride receive blessing from the girl's parents and her close relatives. At this moment, older men take out all items or utensils which are ready to be given as a *Tirmaa* (gifts) to count, tie and pack in front of the crowd and handover the gifts to selected people. Finally, the groom and his companions through the elder representing them ask permission to leave the bride's home. After permission is granted, the groom rises alone while the best man helps the bride and leads her out. The bride walks with the best man under the newly bought umbrella. Initially, she tries to mount to horse then she mounts to mule. This implies her wish to be fertile like a horse. If she has no experience in mounting, her brother carries and sits her on the mule. The assigned people among the companion take all the gifts and mount their own mules. After this, the groom with his bride and company leave the bride's home and starts journey to their home.

On arrival at the groom's house, the best man and companions who ride the horses come to home and return to the groom and bride *Misirroota*. As informants OW described this is to show their safe return to home. When they arrive at home, the groom's sister and her friends gather and sing to defame the bride and to prevent the bride from entering the house. The companions Hamaamota presents the Tirmaa (gifts) and count it in front of relatives, neighbors, and invited guests to show how her parents are hard working.

According to the Interview at Kersa, the companion and other guests enjoy themselves with the feast till the morning while singing and dancing. Some of the traditional foods and drinks, which are used during wedding, are listed in Table 3.

That night the groom deflowers the bride. The best men and the groom's mother go to the girl after she has been deflowered. The bride's scarf is used to take the blood to proof her virginity *durbumma*. At this time the bridegroom's companions and relatives carry him and sing by holding scarf. One the day following the wedding day, the best men and their company travel to bride parents' home and congratulate them on the virginity of their daughter and their proper upbringing. They collect money by showing the bloodstained scarf.

Table 3: Food and drinking eaten in the traditional marriage time

<i>Afaan Oromo</i>	English translation
<i>Buddenaa</i>	All Ethiopian food prepared from teff.
<i>Cuubaa</i>	Made of black Injera smeared with Dekoo
<i>Dekoo</i>	Made of red and green Chili, red onion, <i>dimbilal</i> , <i>enchilal</i> , salt, mace, powder of bishop's weed and butter.
<i>Qitaa Laaffaa and Qitaa Googaa</i>	Made of maize powder.
<i>Ammaa Daakkee</i>	Made of maize powder.

<i>Kijjo</i>	Wheat powder made by leaf.
<i>Haarkisso</i>	Wheat powder porridge.
<i>Gombissee</i>	Made of two <i>Injera</i> smeared with red <i>Dekoo</i> .
<i>Foon Dima</i>	Red meat eaten with <i>Deko</i> .
<i>Raffuu Yuummo</i>	Made of green Cabbage cutted with hands don't used with knife.
<i>Aannaan</i>	Cow milk.
<i>Daboo Taffi</i>	Made of red <i>Teff</i> boiled in the water.
<i>Foon Gugubi</i>	Meat smeared with red and white onion.
<i>Anqaqu/ quba Qorissisaa</i>	Egg made with Chili.
<i>Komssisaa Dinichi</i>	Potato made with cheese.
<i>Daboo Bishaan</i>	Wheat bread made with water.
<i>Kijjoo</i>	Wheat bread made with Oven.
<i>Kochee</i>	Meat cut tiddly and smeared with Chili.
<i>Buna Kalaa</i>	Made of coffee mixed with butter.
<i>Cuckoo</i>	Made of roasted barely powder smeared with butter.

(Source: Focus group participants, Jimma)



Figure 4: Traditional foods among Jimma Oromo during wedding

(Source: Jimma zone culture and turism Office)

4.1.3.3. “*Guya Shanan*”/ Fifth day after the wedding

My FGD participant AM express, the fifth day after the wedding is called *Guya Shanan* (Fifth day). The best men spend five days with the couples. For these five days the bride remains in the small house behind a curtain with her best men, visited freely only by the groom and his mother throughout a five day isolation. During these days the best men do not allow anyone to visit the bride without offering some money. On fifth day, the bride introduces herself to the groom’s families, neighbors and relatives. She prepares coffee with butter for the guests. Her families also join the gathering. After eating and drinking the groom’s family give her forename such as “*Hadha kanzii*” or “*Soreetti*”. It is honorable name given to the bride. The neighbors also give new name to the groom for example, “*Aba zinab*” or “*Aba raya*”. After this day these names will be their formal name. As Informants described when a young man marries, he leaves his childhood and transit to adulthood. Hence, he abandons his childhood name and receives new name. After this day the bride can enter to groom’s parents’ house and meets family members’ freely.

4.1.4. The Performance of Jimma Oromo Blessing and Analysis of Music during Wedding

4.1.4.1. The Performance of Jimma Oromo Blessing

Blessing, termed as *eebba* among the people, is a genre of Oromo verbal art performed in every aspect of the people’s life. Like the proverb genre, it is a universal experience performed in both formal and informal contexts. Among the Oromo, all blessings are believed to come from Waaqaa (God) who is depicted in the people’s worldview as compassionate towards human beings and nature as described by Ashenafi and Eba (2017). According to field observation, In-depth interview and FGD participants blessing is a highly valued act among the Jimma Oromo. As a result it is performed before proceeding to every gathering or ritual and at the end of the occasions. Marriage is one of the major cultural

occasions at which blessings are performed between the Jimma Oromo. This has been the practice in the indigenous tradition of the people, and it is also in place currently. Today, at every wedding occasion, the Jimma Oromo conduct rituals to bless the bride and the groom, wishing them peace, offspring, health and wealth. The blessing on this occasion is formal and carried out by the elders, mothers and fathers of the couples. FGD participants revealed that blessing is offered at three instances during the Marriage: Before, during and after wedding.

From my Interview JF and GB on Seka, the elders receive blessing from the groom's parents for successful negotiation with the bride's family on the first day in marriage process. After completing the discussion with the bride's family the elders bless the bride and her families. This process continues during each gathering before, during and post wedding. The contents of the blessing can be general or specifically related to the marriage. General context blessings are the ones that are performed anytime, and under any informal circumstance without the need to attach the acts to certain group of people or ritual. These blessings address contents, which are applicable to everyone. Similar to the general context blessings, the specific types of blessing are carried out in the same manner. However, the contents in the expressions of blessing may be specific to the context of the wedding. As a result, the expressions address only about the union of the groom and the bride.

These blessings are performed in a call-and-response procedure in which the elders among the participants say the expressions, and the audience (chorus) repeats the last word/phrase/clause to receive the blessing. In some areas people are heard to use the word *amen*, which is considered by our informants as a borrowing of other religions' way of receiving the blessings. The following is just one instance of the blessing during ring ceremony *Amartii keewwachu* or *Guyaa Xiqaa* taken to describe the issues addressed in it and the call-and-response procedure of the performance is exhibited in the first three lines:

1. Nama guddoo: <i>Nagaan nu bulchite, nagaan nu oolchi</i>	Elder: As you did at night, help us pass the day in peace
Jamaa: <i>Nagaan nu oolchi</i>	Audience: Help us pass the day in Peace
2. Nama guddoo: <i>Irraa-gora nu oolchi, dogoggora nu oolchi</i>	Elder: deliver us from evil and committing mistakes
Jamaa: <i>Nu oolchi</i>	Audience: deliver us
3. Nama guddoo: <i>Bakkalchi bakkeen haa ba'u</i>	Elder: let the sun rise in place
Jamaa: <i>haa ba'u</i>	Audience: rise in place
4. <i>Bakkeen nagaa haa ta'u</i>	Let the place stay in peace
5. <i>Kormi cirii haa ta'u</i>	Oxen be workers
6. <i>Rimaan happee haa ta'u</i>	Be simple
7. <i>Xinaan haa guddatu</i>	Let the young grow
8. <i>Guddaan haa bulu</i>	Let the old live long
9. <i>Qotataan haa quufu</i>	let the farmer produce surplus
10. <i>Tikfataan haa hoorruu</i>	let the breeders get breeds
11. <i>Daldalaan haa buufatu</i>	let merchants gain profit
12. <i>Balaa roobaa rabbi nu haa baasu</i>	may creator protect us from flood
13. <i>Sanyii sadeeniin nuu haa tolu</i>	let God bless our three species (human, animals and plants)
14. <i>Nuyi jennee Rabbi haa jedhu</i>	we agreed let the creator agree
15. <i>Waan beeknu kadhannee</i>	we asked what we know
16. <i>Kan hafe Rabbi itti nuuf haaguutu</i>	let God fill what we missed

(Source: from FGD in Jimma town on March 23/2024)

The above data show the common procedure in the performance of blessing in Jimma Oromo culture. The performance usually begins with the praise of *Waaqaa or Rabbii*, though that part is removed out from the above lines. What follows from that is the appeal for peace/*nagaa* and protection for the people. Peace and protection from the act of evil deeds and evil doers come at the top of all the wishes. The ambition to face good things in life and the growth of the little ones to maturity as well as the wish for long life for the matured ones are among the concerns repeatedly addressed in this blessing. Hence, the contents are not restricted to special occasions. The issue of who does the blessing may not be seriously taken when the context is informal, but from among the attendants, a senior one leads it. The participation of the audience through a call-and-response procedure makes the performance of Jimma Oromo blessing similar to that of other verbal art genres.

My fieldwork data reveals that blessing is offered at three instances during the wedding occasion. The first is when the groom sets for the bride house, in which case, his parents blesses him and sends him to bring his bride. The second is performed at the house of the bride's parent before the bride is given to the groom. And finally, it is also performed at the house of the groom when he takes her to his parents' home. The following is just one instance of the blessing during Wedding taken to describe the issues addressed in relation to it.

<i>Waaqa uumaa, Waaqa abbaa</i>	God the creator, master of all creation bless this
<i>hundumaa gaa'ela kana eebbisi,</i>	wedding, make it a peaceful union
<i>gaa'ela nagaa godhi</i>	
<i>Gaa'ela milkii taasisi, Hamaa oolchi</i>	Make it a lucky union, Save it from bad incidents
<i>Tokkummaa baradheeraa taasisi</i>	Make this union, the one that sustains most
<i>Gaa'ela maatii walitti fidu taasi</i>	May the marriage promote the tie between both
	sides

<i>Gaa'ela tikfamu haa ta'u</i>	May this marriage be protected
<i>Waliin jaaraa, badhaadhaaijoollee horaa</i>	May the couple live long in unison, prosper and beget children
<i>Turaa, ijoollee ijoollee argaa</i>	May they stay long to see grand children
<i>Aannan tahaa, eebuu wal baasaa</i>	May you satisfy each other as milk satisfies thirst
<i>Daraaraa tahaa, walitti urgaa'aa</i>	May you perfume each other as flowers perfume the air
<i>Damma tahaa walitti mi'aawa</i>	May you be delicious to each other like honey
<i>Wal danda'aa</i>	Be patient towards each other
<i>Qaroomaa, gorsitoota tahaa</i>	Be wise to be able to advise others
<i>Badhaadhaa rakkataa gargaara</i>	Prosper well so that you could lend money to others
<i>Loon horaa, ilmaan horaa</i>	Breed many cattle, have many children
<i>Akka hurrii samii uwwisaa</i>	Cover the sky like fog
<i>Akka coqorsaa lafa uwwisaa</i>	Cover the earth like grass
<i>Akka odaatti daddagaagaa</i>	Bloom ever like odaa tree
<i>Humni keessan hindadhabiin</i>	May you be not weakened
<i>Kan halkan dalagdan ilma haa tahu</i>	May what you do at night become a child
<i>Kan guyyaa dalagdan bu'aa haa ta' a</i>	May what you do at light become a profit

(Source:- from Interview on Kersa October22/2024, and Ashenafi, and Eba 2017).

Similar to the general context blessings, the performance of special context blessing is carried out in a call-and response style even though the contents in the expressions are specific to the context of the wedding. As a result, the expressions address only about the union of the groom and the bride. In the above one, the union of the couples is wished to become successful and long lasting. The first thing needed in the union according to this

blessing is ‘peace’. In the above lines, the parents wish for the couples: fortune, protection from evil, everlasting unity, cohesion, prosperity, fertility and wisdom. The need for agreement/cohesion between the bride and groom is described through the metaphors of *aannan tahaa*, *daraaraa tahaa*, and *damma tahaa*. Translated as “may you satisfy each as milk, perfume as flowers, and be delicious like honey”. These expressions dwell on the wish for the establishment of harmony. Protection from evil, accomplishment in life, shining amidst challenges, wellbeing, strength and courage to face challenges in life are all wished for the couples. Besides, on wedding ceremonies the couples are blessed to beget children that sustain the line of decent for both families of the bride and groom.

4.1.4.2. Analysis of Music which are Mainly Used before the Wedding Day

A. *Adoye /Hadha Doyee Garulee* (Mother of Bride)

As per FGD participants pinpointed *Adhoye* or *Hadha Doyee Garulee* is the most widely used traditional wedding song among Jimma Oromo society. This song is sung only by females to be able appreciate the bride, and to give thanks for her family and to defame the groom and his relatives. *Adhoye* is mainly sung one day before the wedding at the bride parents’ house. The music is played with call and response method with 6/8 time, accompanied by ululation. The lyrics are full of jock to her bests, admirable words to the bride, reverse of the groom, and condole to her mother. The following *Adhoye* song was taken from In-depth interview and field observation in addition to unpublished secondary data to elaborate the song.

<i>Hadhadoye garule garu hin oltu hinbo’iina</i>	she can’t remain, don’t weep any way
<i>Gufu balba la isintu dabbate</i>	the obstacle on your gate, you plant it for yourself.
<i>Muku galgala isintu jaallate</i>	Night depression you like it.

<i>Garule garu hin oltu hinbo'iina</i>	she can't remain, don't weep anyway.
--	--------------------------------------

This verses expresses the bride is going to depart from her home and her family. As the song indicates, departure of the bride from her parents' house is inevitable because her parents were agreed with the groom's family. During this time the bride and her friends express their deep sorrow by these breath taking melodies. So, it reflects that the departure from her family is the most difficult situation for her. Such a song forces her mother and her father to feel sorrow at this time. Afterwards, the song makes her to feel that the household burden should be on her shoulder and be ready to take all the responsibility.

<i>Hadhadoye garule garu hin oltu hinbo'iina</i>	She can't remain, don't weep any way.
--	---------------------------------------

<i>Buni bilchate, guggubachufii</i>	Coffee is ready to drink
-------------------------------------	--------------------------

<i>Firi kixate gurgurachufii</i>	Relatives are gathered to sell her.
----------------------------------	-------------------------------------

<i>Garule garu hin oltu hinbo'iina</i>	She can't remain, don't weep any way.
--	---------------------------------------

These verses state that at the time of coffee preparation, coffee becomes the symbol of gathering people. The girl's relatives, invited guests and neighbors in the social gathering feel aware that they permit her to go to her new residence. At this particular time, the bride should start to think about the time of her departure from her family and feel distress.

<i>Hadhadoye garule garu hin oltu hinbo'iina</i>	She can't remain, don't weep any way.
--	---------------------------------------

<i>Abbaan intaala ka'uu birbirsaa, Ka'uu hin bittimsa</i>	the bride father is strong when he stand he scatter
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<i>Abbaan gurbichaa Ta'uu huroo dha, ka'uu uumoo dha</i>	the bridegroom father, when he seats he seems a jar
--	---

<i>Garulee garuu hin oltuu hin bo'iina</i>	She can't remain, don't weep any way
--	--------------------------------------

These verses are designed to praise or appreciate the father of the bride. The bride's age mates praise the father of the bride for his capability, strength and also appreciate his deeds, behaviors, achievements and performances observed in the community.

<i>Hadhadoye garule garu hin oltu hinbo 'iina</i>	she can't remain, don't weep any way.
<i>Mana intala okkoten lama, tokko shunkurti,</i>	the bride home there is two jars, one is garlic,
<i>tokko kulubi</i>	one is onion
<i>Mana gurbichaa okkoteen lama, tokkoo</i>	at the bridegroom home there is two jars, one
<i>godaree tokkoo foon Harree</i>	is yam, one is flesh donkey
<i>Garulee garuu hin oltuu hin bo 'iina</i>	she can't remain, don't weep any way

These verses admire and appreciate the bride. They give recognition to bride's good behavior and performances at home. On the other hand, the bridegroom is defamed with this song [*managurbichaa okkoteen lama tokko godaree tokkoo foon harree*] because they do not give recognition for his performance in his family and in the community.

<i>Hadhadoye garule garu hin oltu hinbo 'iina</i>	She can't remain, don't weep any way.
<i>Gombisan tabba inno hin darba</i>	Grain store is very high, it is passed.
<i>Akkamin banta Ka 'ii ganama</i>	How do you open Get up early in the morning.
<i>Attoo hindallanta, akkamiin barta</i>	You become angry, how do you learn
<i>Garule garu hin oltu hin bo 'iina</i>	She can't remain, don't weep any way

These verses expresses that it is important for the bride to acquire adequate training, skills and information on housekeeping. The song reminds that she learned these things from her mother.

<i>Hadhadoye garule garu hin oltu hinbo 'iina</i>	She can't remain, don't weep any way
<i>Arama Xafi bonaa basi</i>	Weed of teff, make me canal.
<i>Drama ta 'ii, Ronara si</i>	Sit and shake me a pot.
<i>Garule garu hin oltu hin bo 'iina</i>	She can't remain, don't weep any way.

As this verse, even if she is departing from her mother; she can send message to her mother, invites her for help in performing kitchen duties in a proper way.

<i>Hadhadoye garule garu hin oltu hinbo 'iina</i>	She can't remain, don't weep any way.
<i>Abayiin garaa gubatee araa</i>	the above wood is burning
<i>Jarii abba durbaa Intalaa hubatee ilalaa</i>	the bridegroom family, watch the bride carefully
<i>garulee garuu hin oltuu hin bo 'iina</i>	She can't remain, don't weep any way

These verses are intentionally designed to reflect about appreciation or admiration that the bridegroom's father offer to the bride. The bridegroom's family tries to get some information about the bride. This includes how beautiful the bride is, how well she is trained by her family, how disciplined, brilliant and perform her house hold duties at home etc.

<i>Hadoyye garulee, garuu hin oltuu hin boo 'inaa</i>	She can't remain, don't weep any way
<i>Garule hinketu laman debias</i>	I don't know garulee, I will say two
<i>Gade akka gurba gadan tesa, Okkote dhabeen ittan bobesa</i>	dull like a bridegroom make him seat dull bridegroom
<i>Okole ta'ii fagga Afan banaa sitan odessa</i>	dull bridegroom I speak to you
<i>Okkotee mark'a saton kan rafu.</i>	With out making porridge not sleep
<i>Okole hingalta bato Afan Taku</i>	He will glad you
<i>Garule garu hin oltu hinbo 'iina</i>	She can't remain, don't weep any way

This is about insulting song *arabsoo*. The song is about insulting the bridegroom. The bride's age mates insult the bridegroom for he is not active, not respect the bride's family and her age mates. They also claim, as he hasn't had enough money to give adequate gifts to the bride's family and her age mates etc.

<i>Hadoyye garulee, garuu hin oltuu hin boo 'inaa</i>	She can't remain, don't weep any way
---	--------------------------------------

<i>Garule farsun na gara rasuf</i>	Saying garulee is touching mother's emotion.
<i>Si mana basuf</i>	you go out of the home
<i>Garule garu hin oltu hinbo'iina</i>	She can't remain, don't weep any way

The verse is about the departure of the bride from home, her parents, her peers etc.

Departing causes the most difficult feeling for the bride and her parents, especially for her mother.

<i>Hadoyyee garulee, garuu hin oltuu hin boo"inaa</i>	She can't remain, don't weep any way
<i>Hati intalatti ni dadalanti</i>	her mother feels annoy
<i>Ana dalanu akka dalante</i>	she is right to become annoy
<i>Guddisa cabde guddiste dhabde</i>	she has lost her daughter
<i>Garule garu hinoltu hin bo'iina</i>	she can't remain, don't weep any way

The verse is about the bride has a special relationship with her mother and closely.

But the bride is departing her mother, because of this her mother feel sad.

COMMUNITY

♩ = 80

COMMUNITY

ha dha do ye ga le hin garu ol tu hin boo iinaa dha do ye ga le hin garu ol tu hin ha

5 do ye ga le hin garu ol tu hin boo iinaa ha dha do ye ga le hin garu ol tu hin boo iinaa fu i laa ba dha

10 tee muu gal laan ga hin garu ol tu hin boo iinaa ha dha do ye ga le hin garu ol tu hin boo iinaa bu nii tte chu ffi

15 guu ruu garuu lee hin garu ol tu hin boo iinaa ha dha do ye ga le hin garu ol tu hin boo iinaa

Adhoye is a traditional musical form characterized by its emphasis on vocal timbre and its use of one of the most prominent Ethiopian pentatonic scales, known locally as *Kignit*. Specifically, it employs the *Tizita* major scale, which consists of five distinct tones. The performance style typically follows a call-and-response structure, a common feature in many African musical traditions that facilitates communal participation and dynamic interaction between the lead singer and the chorus. Among the Jimma Oromo community, this particular *Kignit* (scale) serves as a central musical element in various cultural contexts. It is traditionally performed during wedding ceremonies, harvest celebrations, funeral rites, and

lullabies, effectively capturing both the joyous and sorrowful moments of communal life. The versatility of this musical mode reflects its deep-rooted significance in expressing a wide range of emotional states.

Structurally, *Adhoye* follows an ABABABA form, indicating a recurring alternation between two melodic ideas, which lends the piece a sense of rhythmic and thematic consistency. The composition typically operates in a 6/8 time and begins with a musical introduction referred to as *lebare* (upbeat). This meter contributes to the music's flowing, dance-like quality, which is often enhanced by the use of *decrescendo*, allowing the piece to gradually decrease in volume and convey a nuanced emotional trajectory. Melodically, the music is monophonic, featuring a single melodic line that is both simple and easily accessible, thus making it readily adoptable within community settings. Despite its apparent simplicity, it has progression of notes organized by intervals and rhythm ii – V - I, for giving a sense of movement and development within the melody. It is the same as classical progression that provides a sense of resolution and musical completeness. The piece typically concludes with an authentic cadence, reinforcing the tonal center and offering a satisfying closure. Its mode is Ionian, there are five modes created by starting the scale on each of its different notes. These modes are considered rotations of the pentatonic scale, each having a distinct interval pattern and tonal center.

Overall, *Adhoye* exemplifies the rich musical heritage of the Jimma Oromo people, integrating cultural expression with musical form to create an art form that is both emotionally resonant and structurally coherent.

B. Simboro yaa barii Shashaa (An Interesting Bird)

The music *Simbro yaa barii shashaa* is one of the traditional musical forms sung before the marriage ceremony exclusively with females using only the vocal timbre in the

bride's family's home. It is arranged with the very common Ethiopian pentatonic Kignit (scale) known as the Tizta major scale has five notes with different intervals. Tizta Major Kignit (Scale) serves as the source for four modes prevalent in Ethiopian music: Ionian mode, Dorian mode, Mixolydian mode, and Aeolian mode. The distinctions among these musical modes arise from the sensitive expression of the music and the concluding key. The Ionian mode represents the initial mode of the Major scale and known as the standard Major scale, while Dorian represents a minor character with its raised sixth tone. The Mixolydian mode expresses a major sound with a lowered seventh degree, and the Aeolian mode agrees as the natural minor scale. The music is played on the second modal tunes/ Dorian mode. In this way it has minor feeling. The time is common time.

Basically the music *Simboro yaa barii Shashaa* is music played with legato and distressful voice. It also touches every key with no accidentals. The music uses only one form and didn't rest until rich the end of the music. The melody is progresses from ii - V- I repeatedly with common dynamics. The cadence is perfect cadence and the melody is easily recognized melody.

Generally, the music *Simboro yaa barii Shashaa* has very simple melodies that are memorable for the listeners to recognize. These melodies were often sung repeatedly, emphasizing their familiarity and catchiness. Additionally, the songs were performed at a very slow tempo.

JIMMA OROMO TRADITIONAL MARRIAGE SONG

SIMBORO YAA BARI SHAASHAA

COMMUNITY

COMMUNITY

♩ = 65

ro bo yaa barii shaa laf tii haaraamaa ri ba ee maal wa lin taa ro bo yaa barii shaa

5 la f tii haaraamaa barii kaa taa ba ri ee maal wa lin taa naa

(Transcribed by the Author)

As the FGD participants express the music Simboro yaa barii Shashaa is the second widely used traditional wedding song among Jimma Oromo society. This song is sung only by females to consulate the bride. The music is played with chorus in 4/4 time accompanied by ululation. The lyrics were taken from In-depth interview and field observation in addition to unpublished secondary data to elaborate the song.

<i>Simboro yaa barii Shashaa</i>	a bird of interesting year
<i>Lafti Har'aa maa barii kata</i>	today's night is fast to early
<i>Bari'ee maal walin taanaa</i>	Separation time arrived

The song's verses show as if the departure time of the bride from her family, home, and peers is arrived.

<i>Simbiro yaa laga muzi</i>	M.T	bird as tender banana
<i>Genne kaate tti agabu isi</i>		she doesn't eat anything
<i>Tabbaa banana dadhabuu isii</i>		she couldn't climb the mountain
<i>Tabbii sun tabbaa gamuutti</i>		the mountain is very hard
<i>Huff ana nyaatu tiruu isii</i>		be strong

These verses describe about the place where the bride will go. It is very difficult, mountainous, and the bride cannot reach there without eating. The residence of the bridegroom's family could be far away from her parent's home, which will make visiting difficult.

C. Aalan Aalan (Again and Again)

One of the music, which, is sung during the marriage time with in the groom's family house and in their journey to take the bride, is known as "*Aalan Aalan*". This music is the community music and some musicians play it as their collections. As my informants described, three musicians arranged the music even though it is sung as one song by mixing.

Basically the music is arranged with one of common Ethiopian scale known as Tizta major scale on Aeolian mode and it transpose to tetratonic scale. The Aeolian mode is an essentially the natural minor scale characterized by a certain emotional quality as reflective and melancholic. When this mode is played within a pentatonic major scale, it can introduce a sense of minor tonality while still maintaining the simplicity and openness of pentatonic melodies. A tetratonic scale is a musical scale contains exactly four notes per octave. It is rare scale not commonly used like the heptatonic (seven-note) major or minor scales. The intervals between the four notes in a tetratonic scale are varying, including combinations of whole steps, semitones, and larger intervals, making their sound distinct and culturally specific.

Mainly the music uses ABCAD musical form, maintaining consistent time and tempo. On the A part the music uses only for keys that are the 1st (Tonic) 'C', 2nd (supertonic) 'D', 3rd (Median) 'E', and 5th (Dominant) 'G' degrees with the steady and uniform rhythm be tetratonic scale and progress the melody from I – V – ii – I.

On the B part the music turn to pentatonic scale, uses all five keys with the same rhythm with the first part and the melody progress from I – V – I – ii – V – I. The progression creates a sense of movement and return, giving a feeling of development while staying familiar.

On the C part of the music *Aalan Aalan*, uses 3 tones only that are the 1st ‘C’, 2nd ‘D’ and 3rd ‘E’ of the scale. On this case the scale transits from pentatonic scale to tritonic scale because the tritonic scales have only three distinct notes per octave. It is less common and not more familiar types like pentatonic (5 notes), hexatonic (6 notes), and the typical heptatonic scales (7 notes such as major and minor).

The music then repeat the A part again to repeat the initial melody. On the D part the music transposes from “C” tetratonic scale to “A” tetratonic scale haing notes ‘A’, ‘C’, ‘D’, and ‘G’ and creates a different emotional color. The cadence is perfect cadence. The melody is easily recognized and memorable.

There are also different music sung during wedding In Jimma Oromo community; however, these songs are not specific to the study area and they are widely known songs in the rest of the Oromia Region. The music is sung by neighbors, relatives and escorts *hamamootta* while they are traveling to and from the bride’s house. This traditional music reflects the significance of marriage, love, and respect for their cattle, their clan, their ancestors and patriotism. In some music people use *Dibee*, one of the Oromo’s traditional musical instruments played only by using hands. It is similar with *Kebero* found in many Ethiopian regions and categorized as Percussion Instruments (Leila, 2009).

restricted to this area. Union of couples that have different religions is permitted. However; in these conditions they pass through great challenges which arise from their parents and society. In Jimma Oromo people divorce is unacceptable. If some one gets married he/she must live until death.

4.2.Child Birth Traditional Practice and Music

In many societies, including that of the Jimma Oromo, marriage is closely linked with the expectation of childbearing. Women, once married, are culturally expected to conceive and bear children as a means of ensuring the continuation and expansion of the family lineage across generations. As highlighted by participants in a focused group discussion, childbirth is far more than a biological occurrence; it is a socially and culturally constructed event imbued with deep symbolic significance.

According to Magdalen and Chinemerem (2021), the event of birth is not merely the physical beginning of life but also a profound cultural and social milestone, often marked by rituals and practices that reflect a community's values, norms, and identity. Within the Jimma Oromo community, childbirth is perceived as a major rite of passage. Children are regarded not only as integral to familial and communal continuity but also as sacred gifts from *Waaqa*, the Supreme Being. As GB noted, birth is symbolically situated as the antithesis of death while death is a moment of profound grief and finality, birth represents renewal, hope, and celebration. It is greeted with communal joy, expressed through singing, dancing, and collective festivities. Moreover, the period of childbirth, particularly for the Jimma Oromo, is recognized as a critical and vulnerable phase for both mother and child. In response to these perceived risks, pregnant women are afforded special care, attention, and protection not only from their immediate family and spouses but also from the wider community. This communal involvement underscores the culturally embedded understanding that childbirth is a shared

social concern, and safeguarding the wellbeing of mother and child is a collective responsibility.

4.2.1. Last Dates of Pregnancy and Traditional Practice

My informants' OW and KT expressed there are some foods items that should be avoided by pregnant women among Jimma Oromo community. These foods include honey, yogurt, sugarcane and banana. Reasons mentioned for aversion are fear of fat baby, fear of abortion and preterm labour. Informants' report that the pregnant woman moves to her mother's house during her last months of pregnancy and expected to stay up to forty days post delivery. When she arrives to her parents' house, her mother and the neighbors prepare foods and drinks, which will be used after delivery. These foods include barely powder which uses for gruel and porridge, butter, roasted grain, cookie, wheat and teff flour. They care for her by serving fruits, vegetable soup, bathing with steam, making her hair *Shuruba* and applying tender butter. They also visit and make conversation with her regularly to keep her comfortable during her stay.

4.2.2. Traditional Practice during Delivery

As described by Informants childbirth is considered as a time when many invisible hands by spiritual entities take place, making it difficult to predict the outcome of the event. Rituals and prayers are often performed to protect the mother and child from evil spirits and to ensure safe delivery. Although good medical care is considered in preventing many medical complications, such unexpected spiritual events cannot be managed by medical care alone. During this phase of uncertainty, alternative and spiritual care is needed to cope with and overcome the uncertainty.

Focus group participants stated that when a pregnant woman goes into labour, her mother and members of the community call traditional birth attendant at home or went to

health institution. The factors influencing place of delivery include educational level, economic status, access to health care and attitude towards privacy and health professionals as mentioned by Gebeyehu et al. (2024). Her parents may ask their relatives and neighbors for prayer. Another belief and practice surrounding labor among the Jimma Oromo is exclusion of men from process of the childbirth. Men are not invited during labor, and women may involve female relatives or friends, but not their husbands, in the process. In addition, her husband loses his belt and this process believed to shorten her labor.

According to data obtained from participants of the FGD and field observation after delivery, her mother and relatives express their joy by ululating and shouting which can be seen as the expression or heralding of the new child to the neighbors. Someone can identify the sex of the newborn based the number of ululation: four times for female and five times for male. According to my informants the community gives more value to male than females because male brings females from other area or clan while female moves to other clan during marriage. The neighbors also shout and ululate while visiting her. They bless the mother, child and her parents and congratulate them by saying “*Waaqayoon haa’eebifamu бага Ofoltee attis*” Glory be to *Waaqa* (God) and congratulations to you. Then, the porridge is made and the placenta will be buried in front of the house by using clay casserole or coffee pot. Lastly they ululate and start eating the porridge.

4.2.3. “*Shanan Dessuu*”/ The Fifth day Ceremony

According to FGD participants’ and In-depth interview *Shanen Dessuu* Ceremony is a well-known Childbirth traditional practice among Jimma Oromo community. *Shan* is five in *Afan oromo* language and *Dessuu* is giving birth. This means the practice occurs on the fifth day after the pregnant woman gave birth. A written document from Zonal Culture and Tourism Bureau explains this ritual as:

‘shanan deessuu sagantaa guddaa fi beekamaa dhalootaan walqabatee qophaahu kan sirna mataa isaa qabu, kana haadha deessee fi daa’ima dhalatteef faayidaa guddaa qabu, kan aadaan, duudhaa fi safuun hawaasaa keessatti calanqisu, kan tokkummaa, jaalalaa fi walitti hidhamiisa jireemya hawaasummaa dubartootaa ibsu sagantaa hawaasa shanan giibee biratti bakka guddaa qabuu fi hawaasichittiin beekamuudha.’

This is translated as *Shanan deessuu* is a major event among Shenen Gibe (Jimma) society. It shows unity, love, and social bonds among women during introduction of new member to the community. It has own practice and advantage for both the mother and child. It also demonstrates the cultural practice, norms and taboo within the community.

Therefore this postpartum period ritual has great advantage for the mother, newborn baby, and the community by preserving culture and developing connections between females. As my FGD participant express, the ceremonies practiced in this day have also own cultural values, norms and contents from the beginning to end. This tradition is carried out by eating foods, drinking coffee, singing cultural songs, collecting herbal medicine and giving bath for the mother and new born baby.

4.2.3.1. One Day Before the Ceremony

According to my in-depth Interview, the day before the ceremony, the mother of female that gave birth gathers her neighbors and relative by saying “*Boor Korichaa naa Kuuttaatti kottaa, muchaako wajjin niiknaa*”. This means “Collect herbal medicine tomorrow and we will give bath to my daughter”. Then her neighbors and relatives discuss and divide roles among themselves during the ceremony. These roles include: Making Coffee, Preparing food, collecting cultural medicine, preparing and boiling the medicine, welcoming and hosting guests, and giving bath for the mother and new child. After they complete their discussion, they receive salt-bar *Senaagaa/ Amoole* from the husband of woman who gave

birth and return to their homes with appointment. The salt-bar will be broken outside while female with medicinal leaf arrive on tomorrow. The husband also buys sheep or goat and coffee and offers to her mother by saying “congratulation” “*Baga Gamane*”. She also responds by saying “Congratulation too” “*Baga wajin gamane*” and ululate with high voice. The sheep or goat is slaughtered to make *wet* or soup and the coffee is used to serve for guests.

4.2.3.2. The day of the Ceremony

As to FGD participants, the women start working early in the morning according to their role. The women who were assigned to collect the cultural medicine gather near the compound and ululate four or five times based on child’s sex. This is like announcing to the women who are staying at home “we are going to *Baddaa* to collect the medicinal leaves”. They meet in the late five-hour local time. This time is associated with the day of ceremony. They also believe this time has great advantage to cut the leaves after getting small sunlight in addition to their easy visibility. *Baddaa* is the nearest mountain, which is covered by forest where the women go to collect different types of leaves.

The females, who were assigned at home chores, send a child with water jar to the team when they hear ululation. If the newborn is male, they send female child and if the newborn has female sex, they send male child with them. This is to express their wish for the next birth; if the baby is male, they wish the next to be female and vice versa. The child will fetch water from water source found in the forest and it will be used to boil the herbal medicine. They believe that water, which comes from forest, has medicinal effect when it boils medicinal leaves.

According to data obtained from the informants and written documents, Jimma Oromo society is well known by utilization of medicinal plants for treating some human and

animal diseases. They stated that all species of plant and its parts are not used for medicinal purpose. The traditional healers know and already identified which plant is used or not used for the mother, which gave birth. The plants species whose leaves were collected and used for Shanan ceremony were identified (Table 4).

Table 4: List of Medicinal Plants and Their Use

Scientific name	Local name	Aliments Treated
<i>Ocimumlamiifolium</i>	<i>Damakasee</i>	Febrile illness or <i>Mich</i> (General body illness) , Eye disease
<i>Justiciaschimperiana</i>	<i>Dhummuugaa</i>	Rabies, <i>Mich</i> (General body illness)
<i>ClausenaAnisata</i>	<i>Ulmaayee</i>	<i>Michi</i> (General body illness)
<i>Ociumgratissium</i>	<i>Haancabbii</i>	<i>Michi</i> (General body illness)
<i>Rutachalepensis</i>	<i>Cereddaama</i>	Stomach ache, Evil eye
<i>Oleaeuropaea L.</i>	<i>Bayaa</i>	Pain from wounded body, Eye diseases
<i>Pytolaccadodecandra</i>	<i>Andodee</i>	Skin rash, Bad smell
<i>Bruceaantidysenterica</i>	<i>Qomanyoo</i>	Rabies, stomach ache
<i>Syzygiumguineense</i>	<i>Baddeessaa</i>	Pain from wounded body, Eye diseases
<i>VernoniaAuriculifera</i>	<i>Minaanbofaa</i>	<i>Michi</i>
<i>Diclipteralaxata</i>	<i>Togoo</i>	Eye disease, <i>Michi</i>
Unknown	<i>HarmaGuusee</i>	Skin problems and wound

Source: Focus Group participants, Zegeye (2017), Milkessa, et al. (2017), and Ahmed (2017).



Fig 5: Andodee plant (Source: Photograph, taken on field work in Jimma Town, April 10, 2025)



Fig 6: Medicinal plant (Source: Photograph, taken on field work in Jimma Town, April 10, 2025)

According to FGD informants on Jimma town on March 30/2024, the females sing traditional song known as “*Ulmaayee dhayee*” while collecting the medicinal leaves and returning to home. The song speaks about the advantage of the medicinal leaves to the female who gave birth and the good odor generating from the leaves. The song is described and analyzed in the subsequent section.



Fig 7: Women arrived at home after collecting Medicinal leaves (*Source: Photograph taken on field work in Jimma Town, April 10, 2025*)

Based on insights gathered from my focus group discussions (FGDs) and field observations, it was noted that when women encounter a man on the road or in the vicinity while returning home, they often block his path and request money or other forms of gifts. This practice appears to be socially sanctioned and reflects a culturally embedded interaction between genders in the community. Furthermore, women who are responsible for handling medicinal leaves are accorded special respect within the community. This respect is visibly demonstrated in public spaces: when these women are seen walking on the road, community members customarily give them the right of way. It is considered disrespectful for others to proceed or cross the road until these women have passed.

Additionally, during the day of the *Shanan* ceremony, there exists a normative expectation that any valuable items found along the way should be offered to the mother and child associated with the ritual. This custom reinforces communal solidarity and reflects the high regard in which maternal figures are held during ceremonial occasions. According to my informants, failure to adhere to this practice is interpreted as a serious breach of social

conduct, and the community perceives individuals who disregard it as irresponsible and untrustworthy.

As my MR and FD Interview participant express, the women who stayed home prepare food and drinks and finish their role before the females arrive from the forest. They made *Chupha* made from two hot *injera* smeared with *Deko* and butter. *Deko* is made from red and green chili with spices. They also prepare *Eetto* made of cheese mixed with butter and spices, coffee, *Genfo* or Porridge, *Cheleli* or *tella* and *Karibo*, which are local beer and soft drinks, made of barely respectively. In the middle of cooking process, they also ululate.

Participants of in depth interviewees and my field observation showed that the females who went to the forest ululate loudly when they arrive near the house; to inform to those women who stayed at home. The females who stayed at home move outside and welcome the women by ululating at high voice and dancing. They also hold *Senaagaa* (Salt-bar) and paddle, which has porridge. The women who came from the forest stand and sing on the veranda until they break the bar-salt together with their hands. They give piece of salt for all females participating in the ceremony to taste after breaking. This is thought as the newborn is sweet for all and has love from all the people. They also believe as the salt is sweet and gives test for the food, a child gives meaning to human life. The females come from outside also carry-wet stick if the newborn is male, to show his role as a protector or shepherd when he grows up. When they inter to the house they ululate in the high voice.

After they inter home, they handover the medicinal leaves one by one to her aunt or a relative who stands in front of the woman who gave birth by saying “*Ulmaa negaa chiisi ka’ii jedhin*” meaning wishing you to sleep and awake with peace. Her aunt or a relative, who accepts the medicinal leaves from them, in turn touches the two shoulders of female who gave birth with the leaves by saying “*Ulmaa negaa chiisi ka’ii jette giffitin*” meaning Madam

wish you to sleep and awake with peace. Then she puts the leaves under the bed until it prepares for boiling. During this process, the females who came from outside do not touch the lady who gave birth until they wash their hands and cool their body. They believe that their high body temperature and sweat may affect the health of the mother and the newborn baby. The females also offer the gifts collected along their way to the mother who gave birth. Then they wash their hands and face with soup and sit in circle for drinking coffee and eating *Cuphaa*. Before they start eating or drinking, the woman who made the coffee will bless the baby and mother by opening the cover of the Jar of the coffee four times if the new born baby is female or five times if the baby is male and they ululate four or five times according the sex of the baby. Others agree by saying “*Amiin*” together and start eating and drinking. The blessing is:

Afan Oromo

English translation

Buna maaree Jabaa

The wonderfully made coffee from the mother

Buna Offoltti maaree gabattaa jabaa

The healthful coffee from the mother gave birth.

Eelllllllllllllll

ululation with greater voice according the baby sex

Kan nagaan nu oolche nagaan nu haa bulchu

who gave us peace in a day, may you give us Peace this night

Dhukkubsataa keenya haa fayyisu

may our patient be cured

Rabbi loon bade nuuf haa galchu

may God help us to get the lost cattle

Dhukkuba baraa nurraa haa qabu

may Waaqa protect us from endemic diseases

Dhukkuba baraa nurraa haa qabu

may Waaqa protect us from endemic diseases

<i>Ulfî nagaan nuuf haa hiikamtu</i>	may our pregnant deliver peacefully
<i>Kan dhalate nuuf haa guddatu</i>	may our children grow
<i>Guddaan nuuf haa bulu</i>	may our elders live long
<i>Kan bobba'e nagaan haa galu</i>	let those who are deployed return to home in peace
<i>Kan foolate nagaan haa dhalu</i>	let conceived cows deliver in peace
<i>Dhaltiin balbala haa beeku</i>	let milking cows know their home
<i>Bariin ro'oo haa beeku</i>	let milk is churned every morning
<i>Bakka bunni kun ba'e barakaan haa bu'u</i>	may God give you more instead of the coffee you prepared for us
<i>Abjuu nu tolchi</i>	help us seeing comfortable dream
<i>Nu rafnee bullaa</i>	We are ging to sleep
<i>Kan rafee hin bulle nurraa qabi</i>	Keep us from (ward off) those who does not sleep
<i>Akka nu jenne rabbi haa jedhu</i>	let God recognize what we have prayed
<i>Amiin</i>	Amen
<i>Eellllllllllllll</i>	ululation with greater voice according the baby sex

(Source: from FGD at Jimma town, on March 30/2024)



Fig 7: Coffee ceremony during *Shanan deessu* Ceremony (Source: Photograph taken on field work in Jimma Town, April 10, 2025)

From the above description, the contents of the blessing are not limited to childbirth ceremony. It extends peace to cattle, patient, health elders, children and family.

According to insights gathered from focus group discussions (FGDs) and field observations, the coffee ceremony holds profound cultural significance among the Oromo people, particularly within the Jimma Oromo community. Beyond its physiological function as a beverage, coffee plays a multifaceted role during the *Shenen* ceremony, serving as a vital instrument for fostering social cohesion and facilitating communal networking, especially among women.

The coffee ceremony provides a socially sanctioned space where a wide range of issues social, economic, political, and ritual or religious is openly discussed. It functions as a platform for addressing everyday challenges faced by participants, exchanging important information, reinforcing solidarity, and introducing or integrating new women into the community. Through this ritual, societal norms and values are critically examined and reaffirmed, and peace within the community is symbolically reinforced. Therefore, the coffee ceremony should not be perceived merely as a leisurely gathering centered on coffee

consumption, but rather as a dynamic sociocultural institution that unites individuals and issues in a meaningful and structured manner (Ayehu and Lenin, 2016).

Following the consumption of food and drink, participants wash their hands with soap, symbolizing both physical and ritual cleanliness. They then reassemble in a circular formation to prepare medicinal leaves for boiling. This process involves carefully arranging the leaves on a mat, removing any insects or impurities, and finely chopping them. The prepared leaves are then distributed to neighbors, who will boil them in the evening. This communal act concludes with another round of hand washing, underscoring the importance of hygiene and shared responsibility in the ritual practice.



Fig 8: Women at shanan deessu ceremony while eating (Source: Photograph taken on field work in Jimma Town, April 10, 2025)

According to Informants and my field observation, the mother of the lady who gave birth in three or four plate serves Porridge. She ululates four or five times while adding the *Ettoo* on the porridge as souse. The crowd accepts her by ululating. Every time she adds the souse onto the hot porridge, they ululate with high voice; if they fail ululating, it will not be added. They stop eating by taking small porridge and putting it in the mouth of female who gave birth. This porridge is known as *Merema's porridge*. *Merema* is believed as Oromo's *Giftti* (Mother), which helps, female during childbirth processes and its complication. Hence,

they gather around her after putting piece of porridge in her mouth and then start singing *Yaammaree woo and mamaayee* (My Maaree and my dear sister) interchangeably. They also dance by circling her.



Fig 9: Women at shanan deessu ceremony while dancing in circle (Source: Photograph taken on field work in Seka June 24/2024)

Then they put the Porridge plate on her head, shoulder, and stomach by putting it on the floor in between. At the end, she kisses the plate by saying “*giffiin nagaadhaan naaoffolchittetti*” meaning the Mother helped me in giving birth safely. Then they put pieces of porridge in her mouths three times. This procedure will be repeated by selecting two women who are infertile or want a child but couldn’t be pregnant. After this, they asked to express their wish if they get a child. For instance, someone may say “I will slaughter sheep for you if I get child next year”. Finally, they return to their place and drink coffee after washing their hands. Then they start singing the major traditional song used in this traditional practice before they return to their homes. The song is known as “*Amooterri*” and it is explained in the next portion.

Lastly, the collected and prepared leaves are boiled at the end of the ceremony. Three or four selected and close women from neighbors, they wash the mother’s body and prepare traditional medicine which can be taken by drinking for the mother and the child. The women

also take the bath after washing the mother; they thought this can prevent diseases that can occur through odor (*Michi*). These traditional medicines are thought to relief and prevent backache, headache, febrile illness (*Michi*), and skin rash and bring uterine contraction after birth. At night, the porridge is prepared for the dinner and all the women eat together.

4.2.4. Analysis of Music during *Shanan Deessu* Ceremony

4.2.4.1. *Yaamaaree woo*

The song *Yamaree Woo* is performed using the human voice as its primary timbral medium, and it employs the triton scale and tetratone scale with consonance intervals. It has naturally bright and strange sound that is easy to improvise melody. The music *Yamaree Woo* is easily predictable, repeatitive and sung exclusively choral accompanied by ululation. It is functions both as an ornamental background texture and an expressive extension of the vocal line.

Structurally, *Yamaree Woo* follows an ABACBD form, comprising four distinct melodic sections. Each section differs in meter, tonality, and tempo, showcasing this traditional song's dynamic and modular character.

Section A is set in 4/4 time and is based in the key of "A" tritonic scale utilizing only A, B and C[#] notes. The melody progress a cyclical pattern of I – ii - iii - ii– I, reinforcing a sense of tonal grounding. The melody in a tritonic scale progresses through simple, repetitive patterns using its three notes per octave.

Section B maintains the same tonal center but shifts to a 2/4 meter, creating a rhythmic contrast while retaining the original tempo. In this section, the melodic language shifts slightly using the tones A – B – E in the tritonic scale. It transit the 3rd to the 5th and the interval will changed from M 2nd to P 5th.

Following a reprise of Section A, Section C introduces further variation by shifting the time signature to 3/8, changing the scale to tetratonic on the tonal center G[#]. The melodic material employs E – G[#] – A – B, before returning to the B section. The last Section “D” has 2/4 time and played on different key B^b.

The work incorporates a crescendo that intensifies the emotional trajectory of the song, with dynamic fluctuations between forte and piano used to express inner emotional contours. Despite the complexity of its form and modal shifts, the melodic lines remain simple, memorable, and monophonic, making them accessible and easily internalized by community participants.

JIMMA OROMO TRADITIONAL CHILDBIRTH MUSIC

YAAMAAREWOO

COMMUNITY

$\text{♩} = 100$

5

11

17

24

M.T

(Transcribed by the Author)

The lyrics were taken from FGD, In-depth interview and field observation in addition to unpublished secondary data to elaborate the song.

<i>Yee Yee Yaamaaree woo</i>	Yee Yee My Maaree woo
<i>Maarrewayaa Maaraamee wayaa yaamaarre</i>	Maaree is better maarammee is better
<i>Maarrewayaa Maaraamee wayaa yaamaarre</i>	Maaree is better maarammee is better
<i>Maarre maankanaan jattee dhiga koo</i>	Maarre said to the house
<i>hindharbbin</i>	
<i>Jattee yaamaaree</i>	Don't through my blood

Lady who is infertile or has difficulty of bearing child sings this verse. She expresses her wish to have a baby like this household.

<i>Gilindissun dayaa maaram qeheen dessu</i>	unfertile women can be born baby with greet
<i>dhayee</i>	provision
<i>Maarre wayaa Maaraamee wayaa</i>	Maaree is better maarammee is better
<i>yaamaarre</i>	
<i>Aanu diinqassin dharbuumaa' oosii jargan</i>	am surprised with your gift
<i>hinarguu yaamaaree</i>	

Women who have children by admiring and giving thanks for her gift sing this verse.

4.2.4.2. *Maamaayee*

Also this music is sung with only choral voices and accompanied with ululation. They repeated it many times without rest. It is commonly known as "A" tritonic scale in call and response method constructed with the notes A, B, and D. The combination of A, B, and D

creates a scale with the intervals of a major second (A to B) and a minor third (B to D). This tritonic scale could be seen as an incomplete fragment of larger scales like “A” major pentatonic or related but on its own, it forms a minimalist three-note scale often used for melodic or harmonic simplicity. Such tritonic scales do not usually have a formal name but can be understood by the intervals between notes: A (root), B (major second), and D (perfect fourth). The time signature is 6/8, the tempo is slow and the dynamics used is loud with a monophonic type.

JIMMA OROMO TRADITIONAL CHILDBIRTH MUSIC

MAAMAAYEE

COMMUNITY COMMUNITY

$\text{♩} = 100$

(Transcribed by the Author)

The lyrics were taken from In-depth interview and field observation in addition to unpublished secondary data to elaborate the song.

<i>Yaamaamaayee an ilmoof shan naanaayee</i>	My dear sister I spin five times for a child
<i>Yaamaamaayee an ilmoof shan naanaayee</i>	My dear sister I spin five times for a child

This Shows child bearing has difficult process. The verse has a poetic touch while keeping the sentiment strong.

4.2.4.3. *Ulmaayee Dhayee*

JIMMA OROMO TRADITIONAL CHILDBIRTH MUSIC

ULMAAYE DHAYEE

COMMUNITY

$\text{♩} = 80$

6 yee

(Transcribed by the Author)

This music is sung during the forest, when they collect the medicinal leaves and on the road when they are returning to home. They sung using only choral voices and accompanied with ululation. They repeated it many times without rest. The music is “A” tetratonic scale, use the tones E – G – A and B. The time signature is 6/8, the tempo is slow, the dynamics used pianosimo and they sung in a monophonic type starting with lebare.

<i>Ulmaayee dhayee keesoonii urgayee raayee</i>	when the medicin touches you our inside body will ill
<i>Ulmaayee dhayee keesoonii urgayee raayee</i>	when the medicin touches you it will give you odor

This song speaks about the advantage of the medicinal leaves to the female who gave birth and the good odor generating from the leaves

4.2.4.4.Amooterri

This music is the main song sung among Jimma Oromo people during the fifth day of childbirth. It uses “A” four note scale has notes A – B – E - G, also known as a tetratonic scale. They sing this song with great feeling in the lower voice, in the 6/8 time signature. The tetratonic scales, which consist of four distinct notes, are rare in contemporary music but frequently appear in ethnic and traditional styles. These four tones can be arranged in many different ways. Their construction doesn’t involve specific interval combinations. They may also use intervals like major seconds, minor thirds, perfect fourths, and fifths. The selection of these intervals shapes the distinctive sound and character of each tetratonic scale.

The Amoteri song is a folk tetratonic scale, similar to pentatonic scales but limited to four notes. This absence of one note gives it a smooth and open quality that's characteristic of many folk music traditions. The song is sung with choral voice after four or five times of ululation according to the baby born. The timber is Vocal, the tempo is very slow/ grave, the Genre is known as "Wello" in their naming and the form they use is A-B-A-B-A. The dynamics used in this music is very soft and the melody is simple melody in each word with monophonic type. The cadence is deceptive cadence.

JIMMA OROMO TRADITIONAL CHILDBIRTH MUSIC

AMOOTARI

COMMUNITY

COMMUNITY

♩ = 80

maaa
yaa
hii
dha
ma
lee
rree
a
moo
dha
ma
lee
rree
a
moo
dha
ma
lee
dha
u
tt uu
aa ba
ddee
di

ree
maa
yaa
dduu
ba
nichaan
a
moo
ta riia
ma
lee
riia yaa
rree
u
tt uu
aa ba
ddee
il m oo
ba
ddu

maaa
yaa
hii
dha
ma
lee
rree
a
moo
dha
ma
lee
dha
u
tt uu
aa ba
ddee
di

maaa
yaa
hii
dha
ma
lee
rree
a
moo
dha
ma
lee
dha
u
tt uu
aa ba
ddee
di

maaa
yaa
hii
dha
ma
lee
rree
a
moo
dha
ma
lee
dha
u
tt uu
aa ba
ddee
di

maaa
yaa
hii
dha
ma
lee
rree
a
moo
dha
ma
lee
dha
u
tt uu
aa ba
ddee
di

(Transcribed by the Author)

M.T

Ammootarii ammallee tarii Yaa maaree

Pass again and now add again Maaree

Ammoo dahii, ammallee dahii Yaa maaree

give birth again and now add child marree

This verse reflects the wishes of the women for the lady who gave birth to have additional children.

<i>Utumaa baddee baddee guboon dinnichaan</i>	any thing lost but one thing can't be
<i>badduu yaamaaree</i>	
<i>Utuma baddee baddee haati ilmoo dhiiraan</i>	any thing lost but one thing can't be, the
<i>baddu yaamaaree</i>	women has a child can't lost yaamaaree

This verse implies that, if a woman is lost, she may be left, but the woman who gives birth never loses any time because she is always remembered in the hearts of the people through her child.

<i>Boron deeb'iaan durba godoon samara jedha</i>	people will say came tomorrow to take you
<i>yaamaaree</i>	yaamaaree
<i>Qophoon sii fala jedha jaarsan siiwaama</i>	Elders will know your potential yaamaaree
<i>jedhaa yaamaaree</i>	

On this verse, the women singed how a woman overcomes challenges in the life. They sing by saying that if female once married, she should not return to her family's house. But she replies, 'One day, these struggles will pass, and will have a good life.

<i>Otuman limmuun dhaqe cingoo bitadhuu lataa</i>	should I go to Limu to buy lemon
<i>Otuman rabbin kadhee ilmoon argadhuu lataa</i>	should I pray to creator to have a child
<i>Ilmoon midhaaniin nyadhu yaamaaree</i>	should I exchange the food with the child
	Maaree

This verse implicates how precious the child is and it is a gift from the creator.

<i>Ammootarii ammallee tarii Yaa maaree</i>	Pass again and now add again Maaree
<i>Ammoo dahii, ammallee dahii Yaa maaree</i>	give birth again and now add child marree

This verse reflects the wishes of the women for the lady who gave birth to have more children as described earlier.

<i>Deessuu dhirsi hijaallatu machallaa</i>	Lady who gave birth is not liked by her
<i>xireessitti</i>	husand, she gives bad odor to the village
<i>Dhabduu firri hinjaallatu lammii isaa</i>	Poor lady is not liked by her relatives, she
<i>xiqqeesstti Yaa maaree</i>	defames the clan Maaree

This verse speaks about the mother's great role and sacrifice she makes in growing her children. It also describes the importance of hard working and economic independence.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATION

5.1. Conclusion

This study highlights the music and traditional practice during marriage and child birth among Jimma Oromo people. Marriage has strong ritual in the society of Jimma to manage the continuity of the society, and to make the couples to have children. Thus, according to the Oromo in general and Jimma Oromo's in particular believe that generation continues with the happening of marriage. Therefore, in Oromo a boy is crowned as adulthood when married, and believed that he/she passed to the next rank of development. There is a distinguished difference between married and unmarried male. Thus, marriage is symbol of transition form from childhood to adulthood.

After analyzing data that were obtained from Interview, FGD and Participant observation the researcher concluded that different types of marriage seem to exist in the Jimma Oromo. Monogamy is the most prevalent form even though polygamy is not absent. Among the different types of marriage practices, *Haasa'anna* (Betrothal) marriage is the most commonly practiced and the most widely accepted among the Oromo people specifically in Jimma Zone. It has involved roles and responsibilities of family, elders, friends, and community in the process and celebration of marriage ceremony. Hence, this type of marriage is considered as arranged, popular, peaceful, and accepted among the community.

Marriage is one of the major cultural occasions at which highly valued acts of blessings and music are performed among the Jimma Oromo. The study revealed that blessing is offered before, during and after wedding and its contents can be general or specifically related to the marriage. The Music played in the traditional marriage practice is commonly

performed using the human voice as its primary timbral medium, in homophony type and it is rooted in one of the traditional Ethiopian pentatonic modal systems known as Kignit. Specifically, it employs the Tizita major scale, a five-note mode that underpins much of Ethiopia's indigenous music. The composition is structured around a call-and-response vocal technique, a common stylistic feature in many African musical traditions. Through music, the women express their feeling and prepare the bride for the departure and her next role. On the other hand, music by companions reflects the significance of marriage, love, and respect for their cattle, their clan, their ancestors and patriotism.

Moreover, married women are culturally expected to conceive and bear children as a means of ensuring the continuation and expansion of the family lineage across generations. This implies childbirth is not merely a biological event; it is a socially and culturally constructed often marked by rituals and practices that reflect a community's values, norms, and identity. Birth is greeted with communal joy, expressed through singing, dancing, and collective festivities in the Jimma Oromo People. Shanen Dessuu Ceremony, which is celebrated at the fifth day of giving birth, is a well-known Childbirth traditional practice that shows the unity, love, and social bonds between women. It includes gathering of traditional medicine, coffee ceremony, preparing food, and giving bath for the mother and new child. This traditional practice has great advantage for the mother, newborn baby, and the community in preserving culture and developing connections between females. In Ethiopia, particularly in Jimma Oromo, music plays a significant role in childbirth traditions, serving both as a form of emotional support and a means to celebrate the arrival of a new life. Music is used during this ceremony and it is commonly performed using the human voice with the homophony texture and it is rooted in one of the traditional Ethiopian pentatonic modal systems known as Kignit which is similar to the wedding songs.

5.2. Recommendation

Based on the findings and conclusions, the following major recommendations were made to the concerned bodies:

- Cultural practices and musical performance in weddings and childbirth allows the community to create a common heritage, a good reference point to which they can return in the future for their culture, customs and general way of interacting with their family, friends and neighbors. Therefore, to illustrate, preserve and conserve the indigenous marriage and childbirth culture and knowledge further in detail research and investigation is required from respective scholars, music institutes particularly by Ali Bira of Music(Jimma University) and Yared School music respectively.
- Jimma zone and Jimma Town culture and truism offices should prepare frequent occasions and cultural festivals in order to promote the tradition to the local and international communities. This also helps to transfer the tradition to the next generation.
- The national, regional, zonal and town culture and tourism offices, Academic organization and researcher's must collaborate in recording, preserving and promoting the music used during marriage and childbirth to prevent from hybrid due to ever-changing world because of modernization.
- Musicians must practice and make viral music of Jimma Oromo community concerning these traditional practices for preserving and promoting at local and international stages.
- As music is deeply interwoven into the fabric of marriage and childbirth traditions in Jimma Oromo, music can be used for public health education. It display case the potential of traditional practices to adapt and address modern challenges in maternal health.

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APPENDIX A

Interview questions on Traditional Marriage

Date and Place: _____ **Name:** _____ **Age:** _____ **Sex:** _____

Address: _____ **Tele:** _____

I. Introduction and Purpose of the Interview

I am a graduate student of Addis Ababa University writing a thesis for partial fulfillment of a Master of Arts degree in Music at Yared School of Music.

The overall objective of my study is to describe the Music and traditional practice during marriage and childbirth among Jimma Oromo People. I would appreciate your cooperation in sharing your valuable experience and knowledge.

II. Traditional Marriage

1. What types of marriages are practiced among Jimma Oromo people?
2. What are the processes in the traditional marriage among Jimma Oromo people?
3. Would you tell me the types of clothes and ornaments that the bride and the bride groom wear at wedding day?
4. Would you tell me the types of food eaten at the wedding day?
5. What specific types of music are used during traditional marriage ceremonies among the Jimma Oromo, and how are they performed?
6. What roles do these musical elements play in the cultural practices and community identity?
7. What are the challenges in preserving these traditional practices for future generations?

APPENDIX B

Focus group discussion questions on Traditional Marriage

Dear respondent, First of all I would like to thank you for your cooperation for this discussion. Your answers, comments and advice will help me to investigate, collect relevant data, and to reach on solution for the research problems.

Full name_____ Age_____ Sex_____

1. How do you explain type of marriage practice in Jimma Oromo People?
2. Would you tell me the significance of marriage practice?
3. What are the processes in the traditional marriage among Jimma Oromo people?
4. Would you tell me the gifts which are given at the wedding day?
5. Would you tell me the types of clothes which are used by bride and groom at wedding day?
6. What music is sung before and during wedding? Who is responsible in singing the songs?

APPENDIX C

Interview Questions on Traditional Childbirth Practice

Date and Place: _____ **Name:** _____ **Age:** _____ **Sex:** _____

Address: _____ **Tele:** _____

I. Introduction and Purpose of the Interview

I am a graduate student of Addis Ababa University writing a thesis for partial fulfillment of a Master of Arts degree in Music at Yared School of Music.

The overall objective of my study is to describe the Music and traditional practice during marriage and childbirth among Jimma Oromo People. I would appreciate your cooperation in sharing your valuable experience and knowledge.

1. What are the customs surrounding childbirth among the Jimma Oromo people?
2. How do these cultures represent the community's cultural values and beliefs?
3. Would you tell me the processes in traditional birth ceremony?
4. What are the names of the leaves used for traditional medicine? What are the expected benefits from the traditional medicine?
5. What part does music play in these birth celebrations, and what particular musical components are connected to childbirth customs?
6. What are the challenges in preserving these traditional practices for future generations?

APPENDIX D

Focus group discussion questions on Traditional Childbirth practice

Dear respondent, First of all I would like to thank you for your cooperation for this discussion. Your answers, comments and advice will help me to investigate, collect relevant data, and to reach on solution for the research problems.

Full name_____ Age_____ Sex_____

1. What are the child birth rituals practiced among Jimma Oromo People?
2. What is the significance of traditional childbirth practice for the mother, child and community at large?
3. What are the processes and the roles of women in the ceremony?
4. Which leaves are collected for traditional medicine and what is their specific use? How you prepare the traditional medicine?
5. Would you tell me the foods eaten at the event?
6. What music is sung during the ceremony? What is its role in the celebration?

APPENDIX E

List of Study Participants

FGD 1 in Jimma town on Thursday march 23/2024 about the traditional Marriage practice and music among Jimma Oromo people

Name	Age	Sex	Occupation
Obbo Ahmed Mohamedamin	96	M	Jimma town Culture and tourism
Abba Fita Abba Chebsa	90	M	Jimma town Culture and tourism
Adhe Kalisa Aba Dura	75	F	Local Elder
Abba Mecha Obbo Ahmed	90	M	Local Elder
Obbo Dura Abba Ahmed	87	M	Seka Chekorsa Culture and tourism
Adhe Merima Aba Ibrahim	76	F	Kersa Culture and tourism
Adhe Zeneba Aba Boru	60	F	Government Worker

FGD 2 in Jimma town on Thursday march 30/2024 about traditional Childbirth practice and music among Jimma Oromo People

Name	Age	Sex	Occupation	Sphinx Name
Hadhe Dilbi Yesuf	62	F	House Wife	DY
Adhe Kamila Aba Zinab	65	F	Nurse and Musician	KZ
Adhe Aysha Aba Motti	68	F	House Wife	AM
Adhe Alewya Kedir	71	F	Government Worker	AK
Adhe Amina Fayru	59	F	High School Teacher	AF
Adhe Sitina Hussen	68	F	High school Teacher and	SH

			Musician	
Hadhe Kuma Abba Gero	82	F	Midwife	KG
Adhe Mulunesh Abite	70	F	House Wife	MA

Interview at Kersa on Tuesday October 22/2024 About The traditional Marriage an

Childbirth Practice among Jimma Oromo people

Name	Age	Sex	Occupation	Sphinx Name
Adhe Shikurisa Aba Temam	70	F	Government Worker	ST
She Fedilu Aba Gisa	85	M	Local Elder	FG
Obbo Jebel Aba Gero	80	M	Local Elder	JG
Hadhe Mecha Aba Oli	71	F	Midwife	MO
Adhe Fate Husen	62	F	Midwife	FH
Adhe Kezina Raya	58	F	House wife and Musician	KR

Interview at Jimma town on Wednesday January 10/24 about Traditional marriage and

Childbirth practice with music among Jimma Oromo Community

Name	Age	Sex	Occupation	Sphinx Name
Aba Fita Aba Didu	105	M	Local Elder	FD
Obbo Waqtole	48	M	Jimma University Instructor	OW
Adhe Sinknesh Mengesha	60	F	Government worker	SM
Adhe Misku Aba Reshad	82	F	Local Elder and Musician	MR

Interview at Seka Chekorsa on Thursday May 23/2024 about Traditional marriage and Childbirth practice and music among Jimma Oromo people

Name	Age	Sex	Occupation	SidoName
Obbo Jemal Aba Fita	80	M	Local Elder	JF
Adde Tsehay Aba Fogi	54	F	Government Worker	TF
Obbo Mohammed Hassen	65	M	Nurse	OM
Obbo Guta Aba Bilo	93	M	Local Elder	GB
Adhe Kezina Obo Tola	70	F	House Wife	KT

Marriage participant Observation

- Sunday on March 19, 2024 at kersa

Childbirth Participant Observation

- Thursday on April 10, 2025 at Jimma town
- Saturday on June 24/2024 at Seka

Declaration

I, the undersigned, declare that this thesis is my original work, has not been presented for a degree in any other university and that all sources of material used for the thesis have been dully acknowledged.

Name of the candidate: Misgana Tesfaye

Signature _____

Date of Submission _____