

**ADDIS ABABA UNIVERSITY  
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**Documentation of the D'irasha wood-wind musical instruments and  
their role in the culture: with particular emphasis on Fila**

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## Abstract

The concern of this thesis has been on the wood-wind musical instruments of D'irasha society in general with great emphasis on one, locally termed as *Fila* in particular. The undertaking, investigates the traditional wood-wind musical instruments within their cultural contexts with the aim of demonstrating their significance in the social and cultural lives of the society members and, thereby, to draw a fuller picture of the society and its overall cultural settings in the constantly changing situations. The research shows that the music and dances of D'irasha as not a mere means of expressing joy or grief, nor as just a means of entertainment. They have other roles that are beyond these mundane functions. The main research question centre on the how of the woodwind musical instruments are prepared and played and more specifically, on how the *Fila*, one of the major wood-wind musical instruments of the D'irasha, is made and put into uses. The *Fila*, manifesting *diatonic and diminished scales features* as unique or quite uncommon as compared to the other traditional musical instruments of Ethiopia is an intriguing one. Hence, as the results show, there has been urgent need of extensive research by experts in the field on the traditional musical instruments of the country.

Moreover, due to the power of the media and the natural influence of the music of one community on that of the others in the country, many of the less widely known traditional musical instruments and their music are undergoing changes to the point where the initial forms and features may become unrecognizable after a time, or disappear from the scene altogether. Generally, the results imply the need for and urgency of studies on the country's diverse traditional musical instruments and documentation along with the musical productions and other relevant data as fully as possible.

The preservation of such traditional musical instruments could serve as the means for further cultural development especially in the field of music or in the, enrichment of the musical culture of the country.

# I. Glossary

## 1.1 Local terms

<u>Term</u>	<u>meaning</u>
Ambassel	tunes of Ethiopian music
Ampa	a major cluster formed in each clan of relatives on the father's side
Anchihoye	tunes of Ethiopian music
Arfaita	deals with the society's legal affairs
Argamayta	one of the clan found in D'irasha
Bati	tunes of Ethiopian music
D'amma	political and spiritual leader of the society
Dahala	type of marriage that the young brother marries the wife of the deceased brother
Dirayatat	name of the D'irasha language
Dita	well known traditional dance
Fila	1. The name of the first D'amma of the Titipa family 2. The name of the 24 set of wind instrument made of bamboo
Fitita	the last four set of Fila
Gagaku	Japanese ancient court music
Gardulla	hills found in D'irasha
Geishas	Japanese traditional string instrument
Gidole	capital of the D'irasha
Ha'esita	a place which the body of the D'amma or his wife taken away when they died
Ha'eta	the name given to the D'amma's spouse
Halakasha	songs that is sung to honor the D'amma
Hampupa	wind instrument made of a fruit plant called Hampupa
Haweda	craftsman
Hayesu ho hayesu	songs for travelers to keep up the spirits of travelers
Hella	formation of groups based on a graded age system
Hichiriki	Japanese traditional short bamboo double reed pipe
Hola	song that is sung to express sorrow and grief
Hoyisa	songs that is sung to honor the D'amma
Kaffa	the name of the nine clans of D'irasha
Kakuki	Japanese performances of a popular music theater
Kalayt	one of the clan found in D'irasha
Kansit	one of the clan found in D'irasha

Karchit	one of the clan found in D'irashe
Karit	one of the clan found in D'irashe
Kasanita	the name of the first three set of <i>Fila</i>
Kassa	wind instrument made of a horn of a buffalo
Ketaya	one of the clan found in D'irashe
Kirar	Ethiopian traditional string instrument
Kitte	the first reformer of the totem and leader of the Argamayata clan
Kolayt	one of the clan found in D'irashe
Koto	Japanese traditional instrument, a zither with thirteen silk or nylon strings
Koyema	evil eyed
Kulutata	wind instrument made of bamboo and has four small openings on the sides
Kussume	one of ethnic group found in D'irasha
L'ha	the song that is sung to express sorrow and grief
Lad'ayo	non-members of any unit
Lashapa	songs for travelers to keep up the spirits of travelers
Le'uta	traditional performance that is performed in <i>Fila</i> orchestra
Lema	the notion makes the parents and their offspring as central
Loleta	D'irasha traditional wind instrument made from animal horn or from wood
Losha	songs for travelers to keep up the spirits of travelers
Malyt	one of the clan found in D'irashe
Mashole	one of the ethnic group found in D'irashe
Masinko	Ethiopian traditional string instrument
Mato	ancestral root that all the nine clans of D'irasha comes from
Mayra	set of six wood wind instrument tied up together in a row and made of a qerkeha
Mossiye	one of the ethnic group found in D'irasha
Ora mana group	the notion to include those who dwell together and are closely associated with this core group
Partnat	a small branch of a tree
Pelepsheka	the song that is sung to express sorrow and grief
Pipa	Chinese ancient string instrument
Poldas	a body having the authority of distributing land among the people
Shamisen	Japanese traditional long naked musical instrument
Sheng	Chinese traditional wind instrument ( a mouth organ)

Sho	a set of seventeen bamboo pipes in a wind chest found in Japan.
Singspiele	folk songs written for eighteenth century by the German people
Tapata	name of traditional songs and dances playing in shengo
Tarba	D'irasha wind instrument prepared from a horn of Oryx or antelope or goat's horn
Teha	the first reformer of the totem and leader of the karchit clan
Tikota	name of the gift that is given to the D'amma
Timba	traditional drum
Tizita	tunes of Ethiopians music
Toha	well known traditional dance
Tontolta	other name of kasanita
Urtat	non-D'irasha
Waga	song that is sung to express sorrow and grief
Walalet	traditionally made cloth used for covering the body of the D'amma or his spouse for burial
Walayita	well known traditional dances
Wallota	grave diggers
Washint	Ethiopian known traditional wind instrument
Wasosa	song that is sung in moment of joys and happiness
Wezetora	song that is sung for moment or occasion determined by singers themselves

## 1.2 Key conceptual Terms

Concept	meaning
Accent	Strong sound
Beat	basic rhythmic pulse of music
Chromatic scale	twelve consecutive half steps
Diatonic scale	having seven tones
Diminished scale	having nine tone
Folk music	usually music of unknown, origin, transmitted orally, and enjoyed by the general population
Ethnomusicology	study of the music of specific culture
Harmony	simultaneous sounding of two or more different tones
Major scale	ascending pattern of steps as follows;- whole, whole, half, whole, whole, whole, half

Melody	meaningful succession of pitches
Minor scale	ascending pattern of steps as follows;- whole, half, whole, whole, whole, half, whole
Natural - sign	
Octave	interval of an eight, as from C to C
Pentatonic scale	five-note scale
Pitch	highness or lowness of a sound
Quarter tone	interval halfway between half steps
Rhythm	arrangement of time in music
Scale	ascending or descending pattern of half steps, whole steps, or both
Sharp	sign( # ) indicating that a tone is to be performed one-half step higher than notated
Staff	five lines and four spaces on which music is notated
Syncopation	occurrence of accents in unexpected places
Tempo	rate of speed at which a musical piece is performed
Triple meter	three beat per measure
Tone	sound with specific pitch, produced by a constant rate of vibration of the sound producing medium.
Measure (bar)	is a unit containing a number of beats.

(Ferris, Jean. 2003. Music: the arts of listening).

# 1. Chapter One: Back ground description of D'irasha society

The Southern nations, Nationalities & Peoples Region (or SNNPR for short) is located in the Southern and South Western part of Ethiopia. The Region borders with Kenya on its South, South Sudan in the Southwest, Gambela Region in the Northwest, and, the Oromiya Region borders it on its Northern, Northeastern and Eastern sides. The Region is a multinational one. It consists of about 56 ethnic groups inhabiting closely together, each with its own distinct language, culture, beliefs, traditions, rituals, values, norms and social identities. Their varied languages fall under the four language families, namely, the Omotic, Cushitic, Nilo-Sahara and Semitic super language families. Among these ethnic groups, those who are Omotic and Cushitic language speakers are the most populous and quite diversified and, they inhabit the largest land area of the Region. Based on ethnic and linguistic identities (affinities), the Region is at present divided into 13 zones (further sub-divided into 126 *Woredas* (sub-districts) and 8 *special Woredas* one of them is *D'irashe*.

*D'irashe special Woreda* borders with Gamo Gofa on its North and West, with Konso *special Woreda* and South Omo Zone to its South and West, and with Amaro *special Woreda* to its East. (Minister, Culture & Tourism 2010:201).

*D'irashe special Woreda (District)* is situated on  $37^{\circ} 30'$  East longitude and  $5^{\circ} 30'$  North latitude, and, lies on a terrain whose altitudes range from 1120 to 2561 meters above sea level (Minister of Culture and Tourism 2010:201) with has a land area of 153,300 hectares (Hansemo 2000:17). The climatic conditions are of three types, depending on their altitudes above sea level, and, the land areas known as *Dega* (highland), *Woinadaga* (middle level altitude), *Qolla* (lowland); (Hansemo 2000:17; Minister, Culture & Tourism 2010:201).

The *Dega* constitutes 23% of the *Woreda* land with the highest altitude and the coldest, while the *Q'olla* (42%) is the hottest plain area with the lowest altitude of the three. Between the two comes the *Woinadaga* (35%) which is of medium altitude and temperate in climatic conditions which is the main farming zone (Hansemo 2000:17).

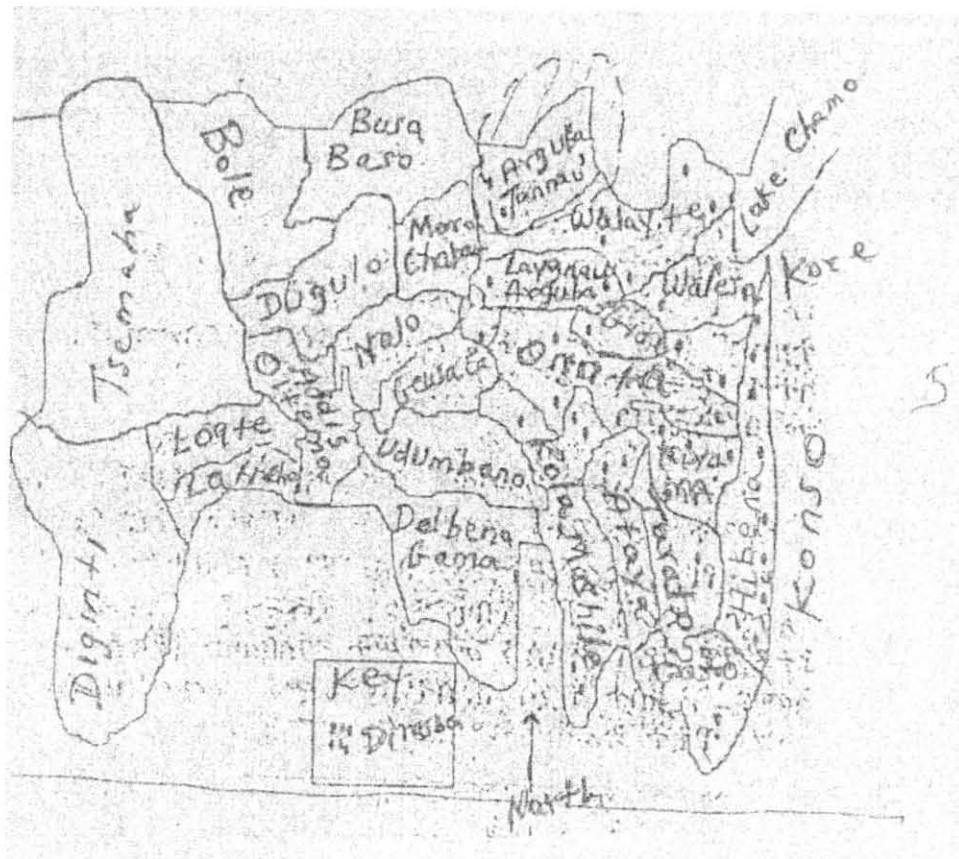
## 1.1 Economic bases

D'irasha society is an agricultural one. Its economic activities are mainly devoted to agricultural production. They produce grains like corn, teff, sorghum, barely, maize and different horticultural plants.

In addition to these, they produce coffee, *guesho* (a main ingredient for making an indigenous drink) and Chat are produced mainly as cash crops. Sorghum is the main crop used as a staple food among the D'irasha. (Hansemo 2000:54). The D'irasha society has its own distinct or identifiable tradition, language and culture, located, as indicated above, in the Southern Ethiopian Nations, Nationalities and Peoples' Region. Four nationalities, (or ethnic groups) the D'irasha, (the largest in population, i.e. 68,059, Hansemo, 2010: 9), Kussume, Moseye and Mashole inhabit the D'irashe *special Woreda* situated between Woito and Segon rivers. Before D'irashe became a *special Woreda* (District) there was a fifth nationality ethnic group called Ala, which has now separated itself from these four and is now in a different sub-district. (Ministry of Culture and Tourism Office, Gidole 2003).

Gidole, the capital of D'irashe Woreda, is located 330 km. (328 km. Hansemo, 2010: 9) from Hawassa, the Region's present capital city, and, 55 km. from Arbaminch, the former capital city of the region and 550 km. from, Addis Ababa. (Gidole Woreda bureau of Culture and Tourism 2010: 201). According to Central Statistics Agency, (CSA 2008:320), the population of the woreda is estimated 67707. Based on the estimation, D'irasha population numbers 30081, of Mosey 19698, Kussume 7470 and Mashole about 10458. Gidole town serves as a base to visit the cultural bounties of the different nationalities living in the *D'irashe special Woreda*.

According to Hansemo, the terms *D'irashe* and *D'irasha* should be employed with care because they do connote two different things. He says, the members of the ethnic group refer to themselves as "D'irasha" and the area they inhabit as "D'irashe". (Hansemo 2000: 10).



Source: Gidole Culture and Tourism Bureau 2001, Map of D'irasha Woreda(district)

Although these different ethnic groups live together as a geographical unit and interact closely, each with its own language of Cushitic varieties and distinct cultures. The *Woreda* manifests diverse natural (forest, hot springs ...) and cultural assets representing the four nationalities. The languages of these ethnic groups are Cushitic.

Of all the traditional woodwind musical instruments, the set of instruments the D'irasha call "*Fila*" reflect their own unique structures (forms) and types that are quite different from other musical instruments known generally as *washint* found in many parts of the country, and, referred to as the *Ethiopian Flute*.

## 1.2 History

In Hansemo's research of the society's origin, he points out that, there are two oral traditions tracing the origin of D'irasha society. Oral tradition reveals that out of the nine clans of the D'irasha, three of them, namely, Kolayat, Argamayata and Kalayat, came from Liben while the other two, Malyt and Kansit, originate from Borena. However, nothing is told about the origins of the three; namely, Kataya, Karyt and Karchyt. (Hansemo 2000:39-40).

As to him, all the nine clans come from the same ancestral root; they are the descendants of Mato. Groups of the numerous members of that family or group came for its own reasons, and, by different routes and times from Konso. "Titipa" of D'irashe and "Kalla" of Konso were the sons of "Mato". These two make their way through Borena (liben) and arrive at Konso. But, later on "Titipa" departs from Konso and reaches D'irashe (Hansemo 2000:39). Then he further states at length as follows:

"Kalla" and "Titipa" were vying with each other for control of the place and its resources for their respective group. To resolve their conflict they agreed with each other to let the *Land*<sup>1</sup> decide who should go and should stay. This was to be determined by the two calling the name of the *Land* one after another, and, he to whom the *Land* judged on was legible to settle and the other to go out of the land with his dependants. According to the mythic story, the land told the truth in favor of Kalla who remained there with his family when Titipa went out of the country leading his family and dependants. Then, after sojourning in different places for some years, Titipa's family and its descendants finally reached D'irashe and settled there. (Hansemo 2000:39). The myth also goes on to narrate about one of the *D'amm*s of the Titipa family called "Fila". Fila was the first *D'amma* of the Titipa family. After their arrival in D'irashe land, Fila takes the road to the highlands and finally came to the hills called Tillilo (Garadulla) (Hansemo 2000:39).

When we see the historical relationship among the D'irashe, the Konso, and the Borena, it seems that there is a basis for the existence of the similarity in the kinship systems of these groups. One of these is their all having nine clans. Moreover, the Konso and the D'irasha share similar clan names like

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<sup>1</sup> This is cultural expression meaning 'let the land we live in judge on the truth.'



Argamayata. The other point is that their kinship system that allows marriage only between different clans (Hansemo 2000:37)

The language of the D'irasha society is "Dirayatat." (Hansemo 2000:38). This being so, the local people also communicate in Amharic or Oromiffa as lingua franca. Thus, in their everyday social intercourse, the people in addition to Dirayatat communicate with one another in Amharic, the medium of instruction in their educational system as well, and Oromiffa languages.

### 1.3 Social organization

The D'irasha call their clan "Kaffa". A Kaffa constitutes of several "Ampas" whose members have ancestral (blood) ties and have the same totem (a tribal symbol, often having ritual associations). The nine clans that form the D'irasha are Kalayat, Argamayata, Aelayta, Malyt, Kansit, Kolayt, Karchyt, Karyt and Katay.

D'irasha means holding of these different independent nine clans as conglobed group (Hansemo 2000:64, 40). In all of the clans, it is the oldest son who inherits his father's property and estates. The formation of family among the D'irasha has several levels.

The notion of family appears to base on blood ties on the one hand and the living together in the same dwelling on the other. The terms *Lema* and *ora mana* both convey the notion of family. The first makes the parents and their offspring as central. It refers to the notion of the *nuclear family*. The second term extends the notion to include those who dwell together and are closely associated with this core group. The other members of this *ora mana* type of family have ties to the core group of either blood or marital relations. In the formation of social units, the first level is the "Lema" which consists of the parents and their offspring; that is, a nuclear family. The second level is the "Ampa" which is considered as a major cluster formed in each clan of relatives on the father's side. An *Ampa* is a social group formed by the close association of a number of extended families on the father's line of relations. Since it is patriarchal, relatives on the mother's side are not seen as part of the *Ampa*. The third level that is also the largest unit is the "*Kaffa*", the clan, which consists of several *ampas*. The fourth level is "Lad'ayo" meaning non-members of any unit when the fifth level has been "Urtat"

implying non-D'irashe member. Besides, there is also a level called "Orramana" referring to those who dwell in compounds without any clear ties to the other members of families in the compounds (Hansemo 2000:64-68)

Among the many aspects of D'irasha social organization, one of them is the formation of groups based on an age-grade system known as *Hella* (Hansemo 2000:41). This, according to Hansemo, there were nine "Hellas" with their identification names. This age-grading system of the tribe is different from those of Kosno and the Gada system of the Oromo.

Another distinct unique feature of the D'irasha social organization is a totem assigned to each clan. For instance, the Argamayata clan has the "sun," and the totem for their first leader called "Kitte". The Karchyt clan, whose totem and leader was "Tehe", symbolizing half a man and a gourd (Hansemo 2000:67). The following table shows totemic objects by clans.

**Table 1: Totemic objects believed by clans**

Clans name					<u>Remarks</u>
D'irashe	Kussume	Mosye	Mashole	Konso	
Kalayt	Sawdat	Kalayta	Sawdata	Sewdata	lion/tiger
Argamayata	Aekayta	Aelayta	Aelayta	Aelayta	Sun
Aelayta	-----	Kansita	Tiksayta	Tekemaleta	Goat/pig
Kansit	Argamayta	Kalayte	Kalayt	Atgamayta	
Karyt	Tonegolata	Argamayta	Otaya	Phsanta	Dog/hyena/donkey
Malyt	Malyt	Karyt	Karyt	Maheleta	sheep/snake/monkey
Karchyt	Enshalyat	Maleta	Malyt	Enshalyta	Gourd
Kataya	Keretita	Enshalayta	Enshalayta	Kertata	Kidney
Kolayt	Tegesayta	Ketaya	kertita	Tegsayta	cow/mouse

All clans of the D'irasha have their own leaders with great role in the society. The leader is believed as the agent for good things or as divine power with somehow definite duty and responsibility.

#### 1.4 Traditional institutions

D'irasha society has a traditional system of administration headed by a leader known as the D'amma. The D'ammans manage D'irasha society's affairs. Traditionally, the spiritual and political powers have intimate relations. The base of political power is the spiritual power that the leader supposed to be invested with. (Hansemo 2000:47). The term "D'amma" is a title given to the political and spiritual leader of the society.

As believed the D'amma has the power to bring rain and all the good rainy seasons. The people believed that this entitles him to receive all sorts of gifts from the people. There are no standards set as to who pays what. The gift presenter himself decided the amount or the type of the gift that he should offer to the D'amma. In fact, this depends on the material wealth of the individual, even though, the D'amma obtains all sorts of gift.

These include agricultural produce, like sorghum, corn and other grains. Some of the believers also bring to him animals: cows and oxen as gifts. This enables the D'amma to be economically more prosperous and well off than the majority of his people. "Tikota" is the name given to such gifts (Hansemo 2000:49-50).

#### 1.5 Marriage

The D'irasha culture allows early marriage practice, encouraging extended families. Children of the members of the same clan are regarded as brothers and sisters, therefore, intermarriage between them is not allowed. Hence, sexual relations between same clan members is regarded by them as incestuous. In D'irasha society, its members are allowed to marry, however, anyone from the remaining eight clans. The marriage is thus exogamous. The custom excludes marriage among members of the various clans. A D'irasha is not to marry a person from the *Haweda group*, which is looked upon as an outcast,

part of the clan. They are craftsmen who are culturally regarded as 'inferior', compared to those engaged in agriculture. There are also other groups in the society called "wallo" (gravediggers) and *koyma* who are seen as 'evil-eye.' These are persons involved mainly in handling the dead body before funeral and do labor works required for funeral ceremony. These are also seen as 'outcast' group like the *Haweda*. Marriage is not also allowed with the *koyma* for they are believed to harm members of the other groups for being 'evil-eyed.' Generally, four types of traditional marriage are practiced. Most of these take place based on the consent of both parties. The first type of marriage is that that takes place between the king's family and the 'royally' selected partner family. When a girl reaches the age of 5 or 6, the royal family will have a recognizable (or a special) stick placed at the gate of the female's family. This marks a request for engagement has come from the king's side. No one can disagree in this case.

So, the girl has to wait until she is old enough for the marital age, which usually falls between the ages of 16 to 20 years. At this stage, the girl is brought to king's house carried on the shoulder of a person assigned by the king family, and, who is accompanied by many others. She is then confined in a designated hut, where she is well looked after and pampered for about 4 to 6 months, before she is finally allowed to meet her husband.

The second type of marriage is one that takes place between non-royal families, in which the male side initiates the process that culminates with the mutual agreement of both families. When the response is positive, a small green branch of a tree called "*partnat*" is sent to make sure that the girl is willing and consents to marry their son. Marriage by abduction is also a practice known in D'irasha society. This takes place in one of two ways. The first is abduction with the prior consent of the bride to be.

In this case, a message of willingness is acknowledged through the (paternal) aunt of the girl indicating that she is ready to be abducted willingly. After that, the girl is taken to a relative of the boy where she is kept well fed for about 3-4 months to get strong. After all these procedures are completed, she returns to her home, and, gather materials (gifts) from her parents as well as her relatives that will help for her future life. Then she goes to her husband's home. Here the final marriage ceremony takes place.



The third type is similar to the second type in some respects but one major difference. Here, the girl is also abducted, but without her or her family's prior consent. After the abduction, her aunt and her sister visit her and ask her whether she wants to marry her abductor or not. If she is not willing to marry the person, she will go back to her family with her aunt and her sister. If, on the other hand, she decides to stay put, she will remain there for three months, and, then after both families come to an acceptable arrangement, the marriage ceremony takes place expeditiously. Finally, there is a type of marriage where a younger brother marries a deceased older brother's widow. This could be called be labeled *inherited* marriage. It is observable in many social groups. This type of marriage is known and common in D'irasha society. It allows a younger brother to marry the wife of his deceased older brother.

There is an important reason for the practice of this type of marriage. The brother marries the wife of the deceased brother to prevent the property of his brother from falling into the wrong hands. If the widow is remarried there is a danger that some person wholly unconnected to either the family or the clan could inherit the property. Nevertheless, the older brother is not allowed to do the same when the younger one dies. "Dahala" is the name given to this type of marriage (Hansamo 2000).

## 1.6 Funeral Ceremony

As we shall see in Chapter Four, musical instruments are used in funeral ceremonies. In D'irasha society, depending on the social status of the deceased individuals, related performances are held before and after ceremonies. When a person of high status dies, two white ostrich quills feathers are placed in the deceased's hair. His hair is smeared with non-melted butter. Then the body shrouded with a traditionally made cloth called "Walalet." If the body is not of a D'amma, the mourning lasts one up to three days, according to the person's role in the society. Mourning for deceased children is not allowed. When a child dies, it is buried right away. But, when it is for the D'amma or his spouse, *Ha'eta*, is taken away secretly to a place called *ha'astie*. The body is then mummified and preserved using traditional medicine. According to the conviction, the body remains unburied for two months, watched over by a group called the *wallota*. There is no open demonstration of grief or weeping in the official mourning period. Some daily life activities are restricted during these two months.

When the period for burial arrives, the *wallota* disappear or hide from public view till elders replace them and, take the body to a place called *Ha'esite* where it is buried (Hansemo 2000:94-95).

### **1.7 Traditional Musical Instruments**

The D'irasha society has ten different kinds of woodwind musical instruments. These are the *Lula*, *Lolata*, *Kassa*, *Hanat*, *Mayra*, *Kulutata*, *Fila*, *Tarba*, *Kalaga* and the *Humpupa*. The musical instruments have roles in the various cultural activities the society engages in. Each instrument has its role played in a specific activity or occasions (Hansemo 2000:104-111). Songs and dances are among the means through which members of D'irasha society express their feelings. The names of some of the well-known traditional dances of D'irasha society are the *Walayita*, *Le'ota*, *Dita* and *Toha*. The D'irasha community has specific types of songs befitting different situations of daily existence, and many are associated with some cultural occasions. The names of some of the songs employed under these diverse circumstances are as follows. In moments and times of joy and happiness, the song sung by an individual or a group is one of these: the *Wasosa*, the *Wezetora* or the *Chola*. One of these is the one fitting to the song for that moment or occasion, which is determined by the singers themselves. The same thing applies to the choice of either the *Hola*, *L'ha*, *Waga* or the *Pelapheska* which are among the songs to express sorrow or grief, including the death of someone. There are also special songs performed for travelers called locally as *Lashapa*, *losa*, *Hayesu Ho Hayesu*. The songs are sung on the way, en route, to a long or a tiresome journey. There were songs like the *Hoyisa* and *Halakasha* that were sung to honor the D'amma, the spiritual leader of the community.

1.8 Table 2: vocabulary: similarities and differences within the D'irashe

Ethnic groups				Translation	
<u>D'irasha/ dārafetat</u>	<u>Kussume/ kuməna</u>	<u>Moseye/ Mosvəna</u>	<u>Mashole/ mafələna</u>	<u>Amharic/ amarəna</u>	English
əngot	atab əna da'e	ənkoca	əkota	ənət	Mother
Apa	Apab	ləme	apa	Abat	Father
Alawa	e'alawa/ənbəna	Alawa	alawa	wəndim	Brother
Alawt	alawta/ənatanamə 'e	aləwca	Alawta	əhət	Sister
mamota	Mamata	Mamoca	Mamata	akəst	Aunt
ab	Apuyata	Apa	Abuyata	Agot	Uncle
mət/əm	əna	məca	Meta	ləj	Son
Laha	dərita/ahəmə	ərifə	Apa	bal	Husband
haybat	dəskata/ak'umata	Haypaca	Ata	müst	Wife
kardı	Kara	kəz'a	karə'a	hod	Abdomen
mınt	mənt	mənca	munt	fit	Face
Harg	Harka	Harka	Harka	əj	Arm
Luket	luk'ta	luja	lukta	əgər	Leg
ənda	əlt	ənda	əltə	Ayn	Eye
səna	Sona	sino	sina	afənca'a	Nose
Kab	afa	Kapa	həp'a	af	Mouth
Lapt	lapita	Koparo	Labahita	əoro	Ear
ilət	ələhta	ələca	ələhta	əərs	Teeth
pac'ət	Kawsa	pac'aca	bac'əta	s'it	Bear
təma	hırap'a	hırıbo	ərp'a	kəndb	eye brow
k'o'ot	Holma	k'o'oca	holma	əngət	Neck
amp'	Ama	amp'a	ənp'a	t'ut	Breast

Sura	Sura	sura	sura	wəgəb	Wriste
kəlb	kəlbə	kəlpə	kəlbə	gəlbət	Knee
k'əc'aya	p'əc'ayta	mayra	p'ec'ayta	t'at	Finger
kofina	kofina	korfino	kofna	Samba	Lung
kardəf	Para	kar'əfə	pəra	c'əguara	Stomach
fəra	təra	firo	təra	gubət	Liver
dəg	dihə	dəka	dəga	dəm	Blood
k'ol	Kolata	k'ola	k'ola	k'oda	Skin
k'ubəlt/k'əlbəya	Kolpəya	k'upəyta	kolbəyta	t'əfr	Nail
Lafta	Lafta	mək'ətə	lafta	at'ənt	Bone
həp'a	hıp'ta	hədədəca	hafta	kənfər	Lip
arab	arabə	ənp'ərə	arəp'a	mələs	Tongue
Hoba	həbad	hopə	kobə	c'ama	Shoe
əngəsə	k'arta	əkəsə	k'arta	talək'	Elder
ənfər	kusta	ənfərə	kusitə	tanəf	younger
təlmfət	dəskotə	əkəkə	dəskotə	Set	Female
əndərt	dritə	əpə	dərtə	wənd	Male
ətənə'ətək'oc'	eyəfəkəyə	ətək'oc'ətənə'a	tənəc'o	tənəf	Small
əhumə'ə	humə'ayə	huməcə	akumə'a	ac'ər	Short
ədər	dərayə	dərə	adərə	rəjım	Long
k'əməyt	k'əməyta	k'əməytəcə	k'əməyta	fəməglə	old men
k'əməyətət	k'əməytlə	k'əməyta	k'əməyətətə	arogit	old women
kərdəyt	kərayə	kərayəcə	kərayta/ kəraytətə	arogə	Old
awəft	awətyə	awəftitə	awətītə	adīs	New
fəkə	Takə	fəkət	takə	and	One
Lək	lakı	təm	lake	hulət	Two
həlbət	səsə	həlpətə	səsə	sost	Three
əfər	əfur	əfər	əfar	arat	Four
Hən	cən	hən	kənı	əməst	Five
Leh	ləhə	ləhı	leh	sədəst	Six

Tap	Tapa	spa	tapa	səbat	Seven
lakufat	sətə'i	sətet	səte'e	səmənt	Eight
t'ənk'ot	səkali	s'ənk'oca	sagali	zət'əp	Nine
hunada	kudən	hunda	kunda	asər	Ten
hunda lak	hundaləki	hunda tamo	kunda lakı	haya	Twenty
hunada halbat	hudan səsa	hunda halpata	kunda sesa	sələsa	Thirty
hunda afər	hudan afurı	hunada afər	kunda afar	arba	Forty
hunada hen	hudan cənı	hunada hen	kunda kını	hamsa	Fifty
hunda leh	hudan ləhı	hunda lehı	kunda leh	sədsa	Sixty
hunada tap	hudan təpa	hunda spa	kunda tapa	səba	Seventy
hunda lakufet		hunda satet	kunda səte'e	səmanyə	Eighty
hunada t'ənk'ota		Hunada s'ənk'oca	kunda sagal	zət'əna	Ninety
t'et		s'eta	dəpa	məto	Hundred

It is possible to observe here in the Table presented above that there are irregularities among the four languages in terms of similarity and difference. For instance, in the words for 'mother', 'brother', 'sister' and 'aunt', the four languages show similarity with only slight differences. The similarities among the four languages continue in the words for different body parts in these languages such as 'face', 'nose', 'teeth', 'waist', 'lung' and 'knee'. There is also similarity in other class of words such as 'skin' and 'meat.' The words for 'old', 'new', 'old man' and 'old woman' in the four languages also show a great deal of similarity. The similarities can also be observed in the words for numbers in the four languages. It is also suffice to see similarities of the words such as 'two', 'four', 'six' and 'seven'.

The languages also show differences. The difference range from simple sound to the whole word. For example, the words for 'husband', 'wife', 'lip', 'elder' and 'hundred' show complete difference. However, due to the irregularities, it is difficult to come up with definite order of distribution in terms of both similarity and difference.

## **1.9 Statement of the problem**

The main problems relate to this research on traditional woodwind musical instruments of D'irasha society are the following:

### **1.9.1 Lack of Documentation**

No one finds a study and published material, specifically, on the woodwind musical instruments of this community. The D'irasha like the other cultures of the country are in rapid changes. The cultures are changing, so are the musical instruments and their uses. Therefore, carrying out research on this critical issue and document the results features as one of the most important reasons for my thesis.

### **1.9.2 The importance of familiarizing the musical instruments for music development in the country.**

These musical instruments are unknown outside D'irasha, in the other parts of our country. Their use has been limited only to the D'irasha society. They are not recognized in other parts of the country.



They are not used in the media like Kirar or Masinko as part of Ethiopian traditional musical instruments. The instruments are not categorized. They are not classified into groups. The type of the basic musical tones each produces is not identified and recognized yet. In order to standardize them, the task requires one to put a set of rules on how each of the instruments is made.

Therefore, one can get the best quality of tones from them. This goes further into the way each is made as well as the proportion of each structural part. This means getting the right ratio of length to width of each part separately; and there are musical instruments that are made in varying sizes --- from large to small--- and yet considered as a single set of instruments, and, used as a single instrument. Identifying in the relative size of every instrument produces the best combination is important to establish standards. Therefore, the problems related to the absence of exposure to the wider Ethiopian public becomes one of the driving forces to do research on the cultural instruments. Ethiopia can tap its diverse traditional music for its development. In fact much work is needed to enable the instruments develop into the pool of Ethiopian traditional musical instruments which are endangered due to external influences. Therefore, the problem served as one of the motivating factors for the research undertaken.

### **1.9.3 Lack of documentation on Ethiopian musical instruments.**

Research like this has been the fundamental tool for all developments ever achieved by man. All the modern and sophisticated equipments we have today are results of long and sustained research and documentation contributed by earlier researchers and scholars difficult to count. Any system or equipment starting from the simple up to the most complex one is never without some attendant problems of its own, but it will find its own remedy too. Research and documentation serves as a means or bridge to fill the gap in the prevailing problems. Seen from this perspective, the research and documentation attempted may have substantive contribution to future research the field of music, culture and documentation purposes in the country. Therefore, the problem has led me to investigate into the D'irasha traditional musical instruments that can contribute for the development of music in the country.

## **1.10 Research Questions**

The central question concentrates on revealing and identifying the values of the traditional music in D'irasha society. Important specific questions seeking for answer in the process of the whole undertaking are the follows:

- 1) What are the types of the D'irasha traditional musical instruments?
- 2) What are the values of the musical instruments in the secular and spiritual lives of D'irasha society?
- 3) What motives are connected with the wood wind musical instruments concerned?
- 4) Is there any mythic story related to the woodwind musical instruments?
- 5) Who makes the instruments? What types of materials are used in the process of making the musical instruments?
- 6) What roles do age, gender, and social status play in the performance of the musical instruments in D'irashay?
- 7) Does a wood wind instrument have any connection with the belief system of the society?
- 8) How woodwind musical instruments context of use in ritual and non-ritual ceremonies in D'irasha society? Which kind of woodwind musical instrument is performed in ritual and non-ritual ceremony in the society?
- 9) Is woodwind musical instruments integrated in to performances and accompany with song in D'irasha society?
- 10) Is there a formal method of instruction in the culture and is there a system of notation and scale in D'irasha society?

## **1.11 Objectives**

In order to answer the research question formulated above it becomes imperative to achieve the following research objectives. .

### **1.11.1 Main objectives**

The main objective of the research is to study and document the traditional musical instruments of D'irasha society chiefly by categorizing the types and identifying their values and characteristics.

### **1.11.2 Specific Objectives.**

#### **The specific objectives include to:**

1. Categorize the D'irasha musical instruments.
2. Identify, discover and describe the exact nature of woodwind musical instruments of the D'irasha musical instruments.
3. Analyze and interpret the linguistic and cultural values and characteristics of the musical instruments within their performance contexts.
4. Document the types, values and nature of the woodwind instruments of D'irasha society.

### **1.12 Significance of the study**

As hoped from the beginning, the end result of the study brings in the following contributions to academic research and knowledge, the society studied and also to practitioners in the fields of documentation, music, and culture in general.

First, the results can create awareness among the academic circle and the public about the values and the endangerment of the traditional musical instruments of the D'irasha in particular and of other societies in the country in general.

Secondly, the results show the urgency of doing serious research and documentation on Ethiopian traditional musical instruments from different perspectives and the need to devise a long-lasting strategy for future development and utilization of the traditional cultural resources.

Thirdly, the documentation and dissemination of the outcomes serve in introducing the culture and preserving their traditional musical instruments.

Fourthly, the research is original and new. Therefore, the results have great contributions in inciting researchers and professionals to do further research, especially, in ethnomusicology as related to documentary linguistics and culture in the country at large.

### **1.13 Research methods**

The research methods are designed in response to the research questions and objectives sought to achieve built upon original data collected from field. The methods employed are observations,

interviews and focus discussions in the main. A comparative approach to the languages within D'irashe is also used for the purpose of showing linguistic similarity and difference.

### **1.13.1 Observation**

Observations are chosen for the purposes of describing and understanding the performances of the wood-wind instruments within the cultural contexts. Although there are two important types of observation techniques for I am stranger to the cultures and non-speaker of the languages of the society as importantly advised by Kenneth s. Goldstein (1964: 77- 80). I used non-participant observation. Thus, as a non-participant observer, the researcher have made many advantages in collecting data through critical listening focusing on the rhythms, melodies, beats, etc. produced by each traditional instrument as well as by making critical observation aiming at differentiating the type of the musical instruments based on forms and values. Generally, the technique has helped me to have a good understanding of the needed data on the performers' skills, capacities and competences on the one side, and the reflections of the audiences on the other. Furthermore, the method allowed me obtaining data related to social status, roles of gender, name, within the performance settings, relationship between members of the society, and so on.

### **1.13.2 Interviews:**

The other most important method employed for the study is Interview technique. Interview method gives accesses to collect data from the people's own point of views. It is important to understand of what the informant knows about the traditional instruments and believes she/he has. Generally, it supplies data from the insiders' knowledge, inner most feelings and meanings about the spiritual, artistic and social values the instruments have and the creativity and capacity of the performers

Therefore, in the process, I conducted the various techniques of interview methods such as direct and indirect interviews reflexively to the actual situations. The other important method used for collecting data has been focus groups discussions conducted involved by carefully selected informants. The purpose of the method was to authenticate data collected from field by means of verifying, validating and cross-checking information collected through observations and interviews. In all the cases, the data was recorded using audio-video recorders and field notes.

## **2. Chapter Two: Review related literature and Key conceptual terms**

This section deals with some theoretical views of the common characteristics of traditional musical instruments, ethnomusicology and literature on experience of Japan and China who have used their cultural instruments for development.

### **2.1 Studies on Ethiopian music.**

Many authors, such as, Powne (1968), Ullendorffn (1967) and Woube Kassaye(1994) have pointed out that studies on Ethiopian music has been very limited though the field remains immense. It is obvious that Ethiopian music has not been able to receive the attention of scholars compared with the music of Asian and even other African peoples. The aforementioned scholars agree that Ethiopia music awaits thorough investigation. There have been, however, some efforts made to study Ethiopian music since 19<sup>th</sup> c. The early efforts made by Villoteau (1809) and Mondon Vidaillet (1892) can be mentioned. They were mainly focused on church music.

The other major study on Ethiopian music was made by Michael Powne (1966). This study was limited to Amharic music. Later in 1970<sup>s</sup> Lortat-Jacob broke the Amharic-dominated studied of previous tradition by making short field work on Dorze music.

The other researcher Woube Kassaye ( 1994, 2005) reveals that there has been lack of thorough investigation on Ethiopia music. This is mainly because, according to Woube (1994), of lack of required skills, published articles and dissertation.

There have been two major music research projects in Ethiopia that are worth mentioning. These are the French embassy sponsored project (1999-2003) and the UNESCO/ Norwegian Funds-in-Frust (2004-2009). The French embassy project marked the beginning of systematic research into Ethiopian music. It started its projects by studying traditional music of Benishangul and Tigray.

The second project UNESCO/ Norwegian Funds-in-Trust has made its goals to identify, document and make inventory of music; to train and enhance local capacities; and to promote and protect Ethiopian's cultural diversity (including music).

### 2.1.1 Classification of traditional musical instruments

According to classification of traditional musical instruments are documented description existed in Ethiopia such as Membranophones, Idiophones, Aerophones and string types are exhibited. such as Panpies(Gau),

Trumpet(Hoora),Flute ( Embilta), Trumpe.( Tchachaze), Horn( Sidamo), Horn (Wallaga), Horn( Huldudwa). However, concerning my research among documented Aerophones, D'irasha wood wind musical instruments are not included.

Collection of the Ethiopian musum of the institute of Ethiopian studies. 1999- musical instruments of Ethiopia.The traditional musical instruments documented by Tesfaye lemma (1975) Harp, Kerar, A Gambellan Kerar, Dita, Mesenko, Washent, Eimbilta, Meleket, Porerisa, Dinkey, Hoora, Huldudwa, Chechazey and Fanfa( Pan Pipe). Among these traditional instruments Embilta, Washent, Meleket, Porerisa, Dinkey, Hoora, Huldudwa, Chechazlye and Fanfa(Pan Pine) are wood wind musical instruments.

There has been little documentation work on Ethiopian musical instruments. Although there are few documentation of musical instruments made by Tesfaye lemma( 1975), the collection of the Ethiopian museum of institute of Ethiopian studies( 1999), there is generally no documentation on musical instruments. Tesfaye lemma (1975) mentioned a musical instruments known as ( Huldum) which I did not find it in the field work. The other musical instrument documented by Tesfaye lemma( 1975) was Fanfa. The wood wind musical instrument is common in konso and has similarities with the D'irasha wood wind musical instrument known as Mayra.

The difference between the Konso Fanfa and the D'irasha Mayra is the former is made of 7 or 8 pieces of bamboo tied together where as the later is made with 6 pieces of bamboos tied together.

I tried to describe D'irasha wood wind musical instruments generally and documentation of Fila particularly. There has been no documentation of Fila and other musical instruments of D'irasha. The collection of Ethiopian museum of the institute of Ethiopian studies documented an instrument which has similarities with the D'irasha musical instrument called Tarba. However, this is not a specific

study on D'irasha's musical instrument. In general, there is generally lack of thorough study and documentation on Ethiopian musical instrument.

## **2.2 Theoretical views**

### **2.2.1 Ethnomusicology**

According to Stone Ruta (2008: ix) Ethnomusicology has been variously defined as the study of any and all of the music of the world, the study of music as culture, or the study of music as human experience.

According to Nettle Broun In their briefest form, without elaboration or commentary: Those who seek-or-sought-to define ethnomusicology by materials that it contemplated here opted for one of these alternatives;

1. Folk music, and music that used to be called primitive, that is, tribal, indigenous, or possibly ancient music
2. Non-western and folk music
3. All music outside the investigator's own culture
4. All music that lives in oral tradition
5. All music of a given locality
6. The music that given population groups regards as their particular property, for example "black" music of the united states
7. All contemporary music
8. All human music

Those focusing on type of activity might choose among the following;

1. Comparative study of musical systems and cultures are basically musicological activity
2. Comprehensive analysis of the music and musical culture of one society-essentially anthropological
3. The study of music, perhaps systems of signs, all activity related to linguistics or semiotics
4. The study of music in or as culture, or perhaps music in its cultural context, with techniques driver from anthropology, often called" anthropology of music"
5. Historical study of music outside the realm of western classical music, using approaches of historians, area studies specialists, and folklorists.



### 2.2.2 Music of Japan

According to Ferris (2003:410), “each region of Japan has its own characteristic folk music, and although most Japanese now live and work in crowded cities, they continue to treasure these expressions of their former rural environment. After all the enormous socio-economic and cultural transformations, it is still a common practice in Japan at dinner parties and other social gatherings today for people to entertain themselves and each other by singing the folk songs of Japan. He also says that though Japan absorbed a rich variety of music from other parts of Asia, early on the small island country had developed many styles of music distinctive to its people’s culture and experience. Among the most distinctive Japanese sounds are those of the ancient court music, Gagaku, sometimes referred to as the oldest orchestral music in the world. Performed today much as it was nearly a thousand years ago, this stately, dignified music creates a unique and compelling atmosphere”

Several kinds of instrument are associated with particular Japanese musical traditions. For example, the *Shamisen*, a long-necked instrument with three strings accompanies the string instrument of the geishas and its music is also to be heard in kakuki performances (a popular music theater). A short bamboo double-reed pipe called a *Hichiriki* produces a strident sound particularly associated with the court music of Japan. Court ensembles also include the fascinating *Sho* , a set of seventeen bamboo pipes in a wind chest , whose mysterious, ethereal chords have much to do with the elegant sounds of Japanese court music. One of the Japanese traditional musical instruments most familiar in the west is the *koto*, a zither with thirteen silk or nylon strings. A movable bridge on each string allows the player to readily change the tuning to one mode or another.

The 1989 world exposition, held in commemoration of the French Revolution ,brought performing groups from all over the world to Paris, where they caused a great sensation among those seeking something new—or at least different—in the musical arts. Europeans were particularly impressed with the delicate beauty of Japanese arts, which survived the brief flurry of furious popularity to exert a profound and lasting effect on the west. As stated by Ferris (2003: 408)

### 2.2.3 Music of China

Ferris also provides us his observations made on the Chinese experiences (2003:403,404). Chinese and other East Asian musicians have developed an incredible number of ways in which an instrument can alter the quality of one tone—techniques clearly reflected in the way Henry Cowell manipulated piano strings. In this regard the traditional wind instrument called Sheng, a mouse organ, is said to represent the oldest known organ principle in the world. String instruments include the Chin, a very old zither that apparently originated in China and later was introduced to Japan, where it is known as Koto.

The Chin was originally a member of the “silk” category, but now brass as well as silk strings are used. Scholars were often pictured playing or listening to the Chin, whose quiet and lyrical sound seems suited for classical music. Another very ancient string instrument is the *Pipa*. It is tuned in different ways. It has a very wide dynamic range, and can produce effects appropriate for both martial music and vivid pieces of a calm and lyrical nature. Ferris also shows how China’s traditional instruments were preserved. In the modern music of China orchestras of traditional Chinese instruments exist in Hong Kong, Shanghai, Beijing, Taipei, and elsewhere in China, each using different compositions of instruments sometimes including western cellos and double bases to add low tones unavailable in traditional instruments and sounding quite different from each other. He also included how individual composers reacted towards the external culture (Ferris 2003: 406). Exposure to western music has opened new possibilities to Chinese composers, who have responded in highly individual ways, some composing for the western symphony orchestra while others incorporate western characteristics in compositions with traditional Chinese instrumentation. Ritual music, silk-and – bamboo ensembles, folk song, and Chinese rock all have their place in china today.

### 2.2.4 Music of Africa

Ferris (2003: 388) states that the bird bones and animal horns and tusks are popular instruments used in Africa. But comparing with other instruments used in Africa he stated that wind instruments had less importance than the strings or percussion, of course without denying that whistles flutes were

popular in many parts of Africa. Contrary to the above statements, in the D'irasha society of Ethiopia wind instruments seem to have more importance than string and percussion instruments. According to Hansemo, out of the thirteen different musical instruments used in D'irasha society ten are found to be wind instruments.

This indicates that D'irasha society has been interested in using woodwind than other instruments. They use them in all social activities, such as in times when they go to and come from work. They play with diatonic scale and even with the most complex musical composition called the diminishing scale.

### **2.3 Characteristics of Music**

Next, I like to point out some most important features characterizing music as related wood-wind instruments. All musical instruments played by blowing air into their column are called wood-wind or simply wind instruments that are made from any material be it metal, wood, plastic or horn of animals. What is common to all is that the tones are produced by the vibration of the column of air inside all these instruments. The player activates the vibration by blowing across a hole near one end.

Traditional wood-wind musical instruments and the knowledge of them is also referred to as folk music. Though folk music is difficult to define, since it changes from culture to culture over time, it is usually considered as music that fits one or more of the following characteristics (Ferris 2003: 357):

1. Music which seems to have originated spontaneously, or whose origins have been lost or forgotten
2. Music expressing certain national characteristics of melody, harmony, rhythms, and performance practice.
3. Music that is transmitted orally rather than by notation.
4. Music that is performed and enjoyed by general audiences and professional musicians alike.

Ferris (2003:357-358) goes on saying that folk song has long been an important source of inspiration to composers of art music, who have incorporated folk or folk like tunes in even their most serious compositions. Many songs written for eighteen-century sings-pipe were so simple and tuneful that the German people consider them part of their folk tradition. Folk music is the name given to songs that

the common people created and that evolved through time, and are orally transmitted from one generation to the next. Music often expresses the character of ethnic and social groups. It is music of the people. A folk music expresses the political or religious beliefs of the society, tell a story or just provide amusement. That being so, folk music is learned by listening rather than by reading the notes or words. This mode of transmission causes them to accidentally change or gradual change through time. While the general definition of “folk” music is that it is music of the “folk” or of the people. These people are sometimes identified as the rural or peasants of the country (Nettl and Myers 1976). As opposed to this, Rhodes (1966) sees that folk music exists in all classes of a society. To Park (1967), folk music is part of a folk culture and the culture’s lore, including its ballads and stories is passes down by word of mouth from generation to generation.

Yet another writer (Malone 1968), argues that folk music is developed in a geographically isolated society as means to preserve the culture of a society.

According to Hansemo (History of D’irasha society 2000:110) Fila was the only musical instruments found in D’irasha society that plays a diatonic, with seven distinct tones. The renowned Ethiopian music composer Ato Mulatu<sup>2</sup> says that D’irasha society played diminishing scale music. This type of scale was usually believed to be developed by the West Africa and Latin America. But this scale has been around us for about more than a hundred years, specifically in the D’irasha society.

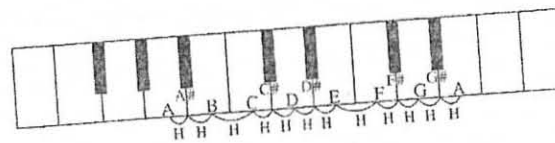
They have been using it traditionally in their localities but the pentatonic scale has been broadly used in the most parts of the country. But Ethiopia has been known broadly for its very limited pentatonic scale with four tunes namely Tizita, Bati, Ambassel, and Anchihoie while we could have used other scales which have been around the country many years ago.

**2.3.1 Scale construction:** Most scales consist of seven different pitches arranged in ascending or descending order with the repetition of the scale’s tonic, or the first degree, at the octave. Scales are constructed and analyzed through a series of intervals formed between each consecutive pitch.

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<sup>2</sup> Interview conducted with Ato Mulatu Astateke: a known scholar on Ethiopian music. Date of interview: March 2012.

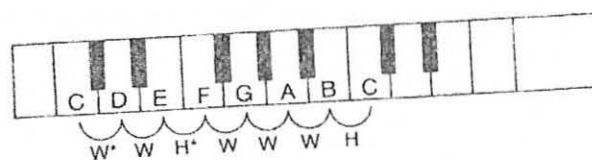
**2.3.2 Chromatic scale:** Chromatic scale includes all 12 pitches contained within an octave, each separated by one-half steps. The chromatic scale has no minor or major quality and has no real beginning or ending. The scale can begin on any pitch, and, as it ascends sharps should be used; flats should be used during descent.



*figure 3.7*  
The chromatic scale consists of twelve half steps.

Source: Ferris (2003:35)

**2.3.3 Major scale:** The 12 notes with their corresponding sharp and flats are used to build the various music scales. Major scale defined using early Greek terminology as Ionian mode, and should consecutive whole steps, or major 2nds, between degrees 1 and 2, 2 and 3, 4 and 5, and 5 and 6, while half step, or minor 2nds, exist between scale degrees 3 and 4, and 7 and 8. It should be emphasized, however, that because there are 12 different pitches in the western system of music, a different major, minor, modal or synthetic hybrid scale me constructed beginning on each of the 12 different pitches. Each identical scale type transposed to a different key would follow the same intervallic structure regardless of which one of the 12 pitches served as a starting note (Lawn and Hellmer 1993:9-10). The major scale most commonly used in Western music- the major and minor scales- each contain five whole and two half steps, but the order in which the steps are arranged differs significantly. The ascending pattern of steps in the major scale, probably the most familiar in Western culture, is whole, whole, half, whole, whole, whole, half.



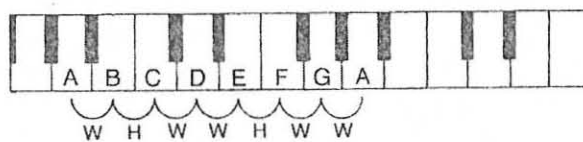
\*Whole steps    \*Half steps

*figure 3.5*  
The white notes of the octave from C to C on the keyboard correspond to the pattern of the major scale.

Source: Ferris (2003:22)

**2.3.4 Minor scale:** Every relative natural minor scale is derived from its parent relative major scale. Named the Aeolian mode by the Greeks, the relative natural minor scale is derived by beginning a major scale on the sixth scale rather than the root of the major scale. The same pitches that form the major scale are used to form the relative minor. The minor scale, however, has been tonicized differently (Lawn and Hellmer 1993:11-12).

The ascending minor scale pattern of steps is as follows; whole, half, whole, whole, half, whole, whole. The most significant difference between the major and minor scale is the third step, which is a whole step in the major scale and a half step in the minor scale.



*figure 3.6*  
The white notes of the octave from A to A on the keyboard correspond to the pattern of the minor scale.

Source: Ferris (2003:22)

**2.3.5 Diminished scale:** The diminished scale, also known as the Octatonic scale, has been a popular choice of many jazz soloists. Numerous sequential patterns have been employed by many well-known jazz artists. The scale is a useful version, and the construction is based on a series of alternating whole and half steps. The reoccurring half step resolution provides four strong resolutions within the scale. The intervallic sequence mandates mixing sharps and flats and repeating a pitch with different accidentals. The diminishing scale can be inverted by beginning with a half step rather than a whole step.

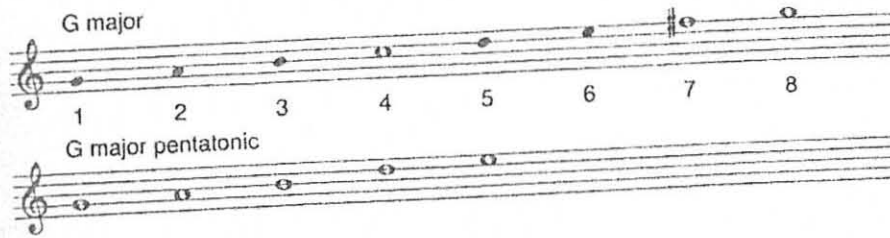
Three different diminished scales

Inverted diminished

Source: Lawn and Hellmer (1993:37).

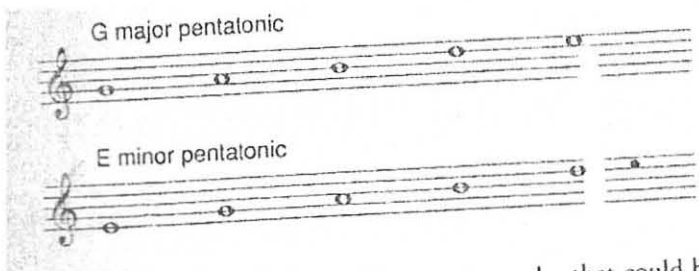
**2.3.6 Pentatonic scales:** Pentatonic scale has been the primary basis for melodic construction in the folk music of numerous African and Latin American cultures. These truncated scales, using only five notes from the traditional major scale, have also provided source material for jazz composers and performers. Pentatonic scales became quite popular with jazz improvisers during the 1970s.

**2.3.6.1 Major pentatonic:** The major pentatonic scale is derived from the major scale but avoids half steps. Extract major scale degrees 1,2,3,5 and 6 to create the major pentatonic scale. Notice that there are no half steps found in the major pentatonic scale (Lawn and Hellmer (1993:37).



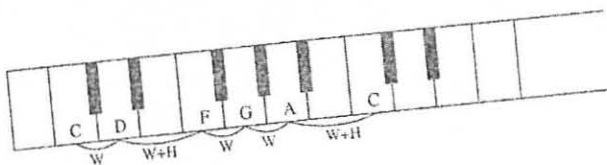
Source: Lawn and Hellmer( 1993:37)

**2.3.6.2 Minor pentatonic:** The relative minor pentatonic scale has the same relationship to its major form that the natural minor scale shares with the major scale. The same pitches that form a major pentatonic scale also form its relative minor; however, they are arranged in a different order. As a result, the scale is retonicized much in the same way that a natural minor scale redefines the tonality of a major scale without actually changing pitches. The sixth scale degree of the major pentatonic scale becomes the tonic in its relative minor form.



Source: Lawn and Hellmer (1993: 38)

While any five note pattern within the range of an octave may be called a pentatonic scale.



**figure 3.9**  
This pentatonic scale may be played, starting a half step higher, on black keys only.

Source: Ferris (2003: 25)

**2.3.7 What is melody?:** A melody is a succession of tones logically conceived to make musical sense. Just as words varied in sound and meaning are arranged in a particular order to form a sentence, the tones of melodies, varying in pitch and duration, must be organized in order to be meaningful. A written melody forms a linear pattern on the music staff (Ferris 2003:19). A melody is a consecutive series of pitches organized in a linear fashion by a series of steps and leaps punctuated by occasional spaces, or rests. A good melody consists of mix of different notes that progress in a stepwise fashion, similar to the organization of most sales, and in leaps of larger intervals (Lawn and Hellmer 1993:66).

**2.3.8 Rhythm and Rhythmic variation:** Rhythm is an arrangement of time in music, which organizes time in music, may be free and flexible, based upon the inflections of a text, or organized into metered patterns. In metered music, each measures contains a pattern of strong and weak beats. The strongest accent normally occurs on the first beat of the measures. To achieve rhythmic variation, however, musicians sometimes place accents where they are not expected. Achieving the rhythmic effect is called syncopation. Rhythmic variation can provide interesting ways to further develop a melody. By displacing the rhythm of a given melody, variety is achieved while maintaining melodic continuity (Lawn and Hellmer 1993: 71)

**2.3.9 Accent:** Accent is a strong sound. Accent may be achieved by stress, situation, or position of a tone. Stressed beats. They occur in music varying the intensity with which sounds are produced. Accents may be achieved, or implied, in at least three ways;-by stress( striking a note harder or playing or singing it louder than adjacent tones); by duration ( holding a tone longer than those around it); or by position ( placing a tone significantly higher or lower than others) (Ferris 2003:15)

### 3. Chapter Three: Description, Analysis and interpretation

#### D'irasha Woodwind Musical Instruments

Music is defined in various ways, depending on its role in a given culture and society. Music reflects the social, economical, cultural, political and religious climate in which it is conceived as well as the personal inclinations and artistic ideals of its creators. The music characteristics of one society differs in important respects from the music of another society. The D'irasha music attracts attention during the performance of a piece. It is distinguished by its particular rhythmic patterns, phrase structure, scale and other qualities which combine to form a wide variety of their own melodic type. The D'irasha mythic stories tell about the purpose of music. They tell about the invention of musical instruments.

D'irasha community has strings, percussion and woodwind musical instruments. However, woodwind musical instruments are the most ancient and, associated highly with the people's cultural activities are used in diverse social events and other activities of cultural importance in the society. Of the blowing musical instruments, especially the set known as *Fila*, is the most typical instrument to the culture of society. This instrument differs from other instruments in that it has qualities that enable it to render diatonic and diminished scale, something uncommon in other Ethiopian musical instruments. Ethiopia is known for its pentatonic scale, and, its four tunes, namely, *Tizita*, *Ambassel*, *Anchihoye* and *Bati*.

The D'irasha's *Mayra* is, however, an instrument found in this area with six tones. It looks like a harmonica.. Although the birth and development of these musical instruments is not now known exactly, many people of this area believe that these instruments are indigenous, and, have been there from time immemorial. There are now 7 types of wind instruments in this society that I have identified. Because of its unusual features, my study and its findings focuses on that particular set of woodwind instruments called the *Fila*. Thus, before looking into this unique set of instruments, I would like to briefly describe the other traditional woodwind instruments first.

### *3.1 Loleta*

One of my key informants Alebachew<sup>3</sup> says this wind instrument is made out of either animal horn or from wood. Its both ends are open with the upper part opening being wider than the lower. The width of the upper opening is 7.065cm and the width of the lower opening is 6cm. It is 40 cm in length. Traditionally, to its external parts and inner 'walls' butter or oil were thinly applied in order to make it supple and produce good sound quality. The *loletas* are decorated on the outside with metal rings and skin taken from the mouthpart of a goat's head, with the beards on it.

My informant Alebachew<sup>4</sup> also says it requires a great deal of energy to play this instrument. A sick person cannot play it, because it taxes his power of breathing. The *Loleta* is played by blowing air into the upper opening and using a finger to close and open the hole in the lower end to create the necessary tones for the required melody. This instrument is played on many occasions, like when people are working together, during a marriage ceremony and other social events. However, one occasion when this musical instrument is not blown is, accompanying the dead body or at the funeral ceremonies of unmarried women, males and females whose age is under fifteen. *Loleta* is also a lead instrument in the Fila orchestra.

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<sup>3</sup> Ato Alebachew Karte, age 56, lives in woliata village, date of discussion January 13, 2012  
Look video from 02:43 to 04:43 minutes



**Figure 1. Photo of loleta , taken January 2012.**



**Figure 2. Ato Gezahegn Kitanbo, 55, Woliete village, playing loleta, photo taken in January 2012**

### 3.2 *Hampupa*

*My informant katansho says that Hampupa is made of a fruit plant called Hampupa by removing all the seeds in the pod of the fruit, through one relatively large opening. Near that opening two or three smaller holes are made on the side below the largest opening. The fruit is almost the size of a lemon.*

*This spherical wind instrument is played by boys and girls, most of the time while they are looking after their animals. They also use it as a whistle to call each other. It is 14 cm in length and 15 cm in width.*



**Figure 3:** photo of Hampupa taken in January 2001

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<sup>5</sup> Ato katansho karso, age 32, lives in Gidole woreda( district), date of discussion January 1, 2012  
Look video from 04:43 to 05:46 min:...

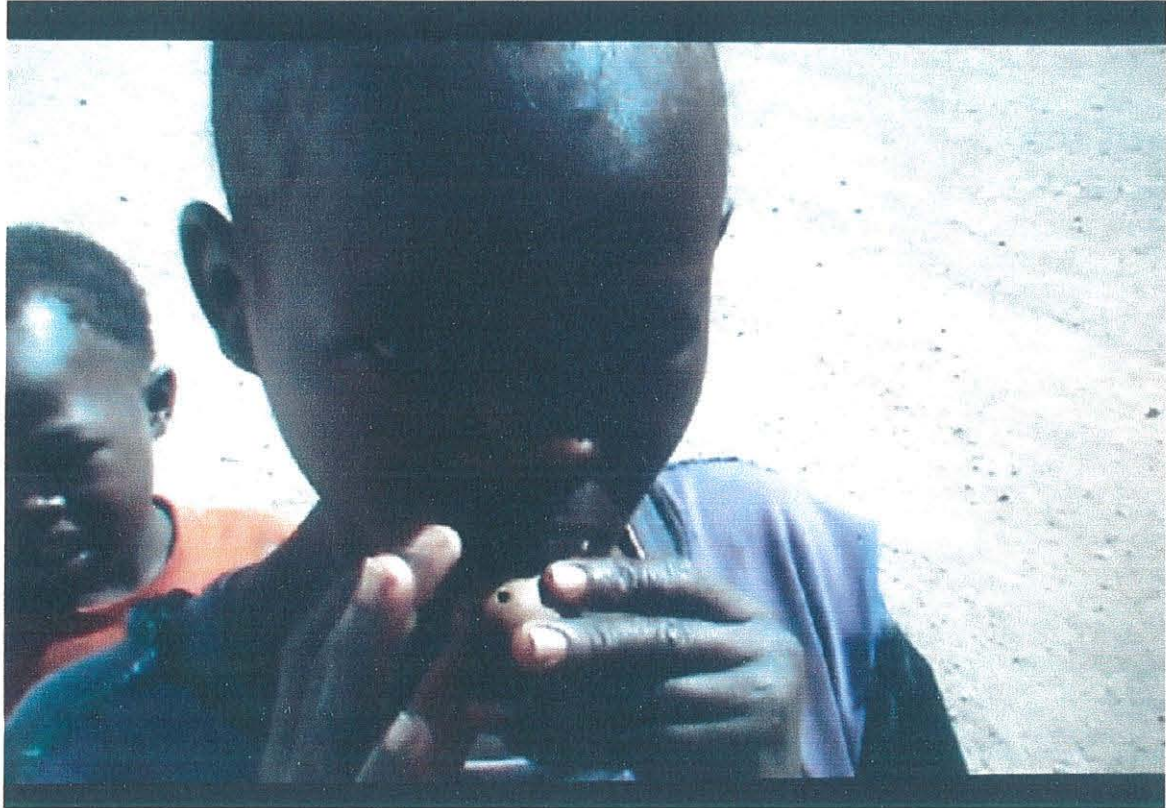


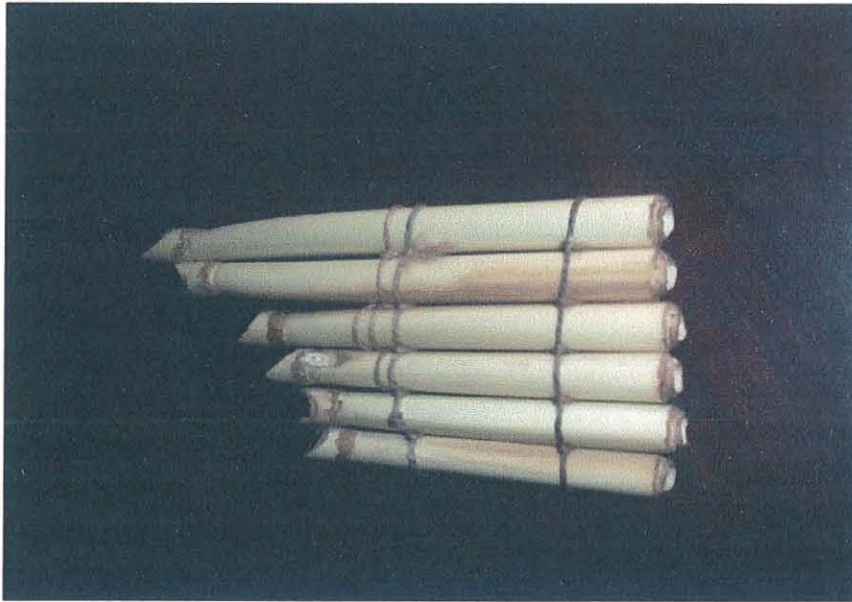
Figure 4. kisara kisora , 11, Gato kebele, Playing Hampupa, Photo taken in January 2012.

### 3.3 *Mayra*

It is a set of six woodwind instruments tied up together in a row. They are made of ‘*qerkeha*’, a tree with hard trunk. These instruments are arranged by their size from the biggest to the smallest 112, 100, 83, 75, 70, 64 millimeters, respectively. Each is open only at one end. No holes are made on their sides either. *Mayra* produces six different tones. It is played by blowing it like a harmonica. One of my informants Alebachew<sup>6</sup> says, “this instrument is used when the boys are watching over the crops to keep away birds and other animals from ruining the crops. During this time, all the boys play only one melody until the end of the harvest season. However, after that period every one can play any melody he wants by using the *Mayra*. Traditionally, only boys are allowed to play this instrument. They also play it to express their feelings of love to the girls.”

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<sup>6</sup> Ato Alebachew karte, age 56, lives in wolaite village, date of discussion January 11, 2012



**Figure 5. Photo of Mayra, photo taken in January 2012.**



**Figure 6. Photo of Mayra , photo taken in January 2012**

Look video from 05:46 to 07:45 minutes

inform the death of the member in the society. According to my informant Ayele, *Kassa* is fashioned from a horn of a Buffalo. To blow it, in order to play with it, a hole is pierced near its end side. In earlier periods, this wind instrument was used only like an alarm bell, to signal the death of the traditional overall leader, the D'amma, to the society. Only chosen or select elders play the *Kassa*. In accordance with the belief of the society, it was blown hidden from public view. No one had to see the elder who is performing this duty with this wood wind instrument because it is believed that when a person see *kassa* is blown something bad sprit comes to him or her. It is a sign of bud luck. Now this practice is obsolete because there is no longer such a traditional a traditional leader in the society.



Figure 8. A Tarba made of the horn of an Oryx, photo taken in January 2012.

Look video from 07:45 to 08:58 minutes

### 3.5 *Kulutata*

One of my key informants, W/ro Amarech says “*Kulutata* serves to call people to go to work together, especially to go to the farms, where uncollected crops are exposed to the birds that do damage to crops. Only women blow this instrument. They blow it three times early in the morning,

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<sup>8</sup>Ato Alebachew karte, age 56, lives in wolaite village, date of discussion January 13, 2012



and, each blow has its own special message. The first one tells the people around to prepare their food.”

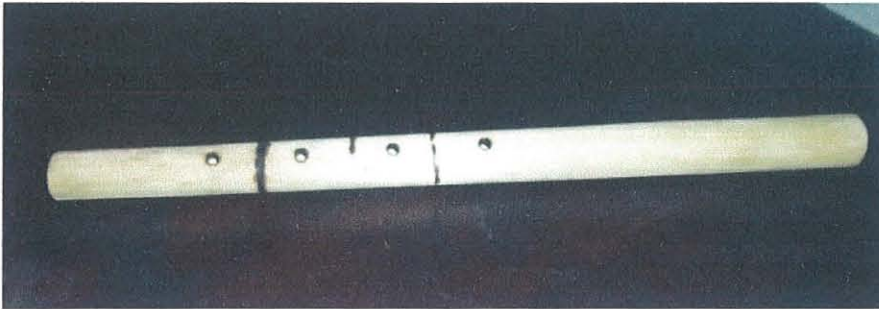


Figure 9. Photo of kulutata: photo taken in January 2012.

Look video from 08:56 to 10:33 minutes

The second one urges them to finish their preparation and to get ready. The last one tells everyone to start moving to the farms. Moreover, the women used the *kulutata* to refresh themselves. This wind instrument is made of bamboo and has four small openings on the side. It is the same as the “*Washint*” of the Ethiopian highlands. It is 43 cm in length.



Figure 10. W/ro Amarech Gerigeto, 45, wolaite village, playing Kulutata, photo taken in January 2012

## 4. Chapter Four: The *Fila*: the Core of the Instruments in D'irasha Culture

### 4.1 Fila

My Key informant w/t. Mezgebua<sup>8</sup> says that “*Fila* was the name given to the D’amma from the Titipa family of the D’irasha society. He was believed to have been the founder and the first leader of the D’irasha society.” This instrument was originally played and used by the society to express their love, loyalty and obedience to their leaders. At that early period this musical instrument was never used for any other purposes but to glorify the D’ammass. Through time moreover, the name *Fila* began to mean or to denote this traditional woodwind musical instrument. Nowadays the *Fila* is played during the performance of different rituals, at weddings and on other occasions, like group work.

According to Alebachew,<sup>9</sup> the *Fila* is also a set of 24 wind instruments that are made of bamboo, arranged in sequence, starting from the longest one, which is about 76 cm to the shortest that is 7cm.

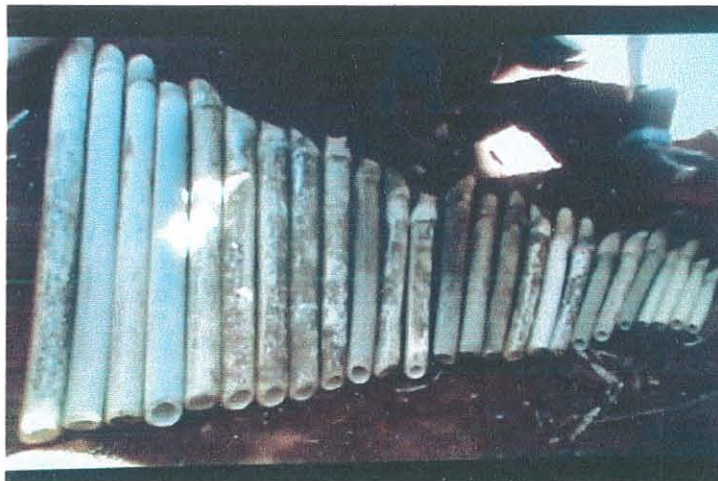


Figure 11: Photo of *Fila*, photo taken in January 2012.

<sup>8</sup> W/t Mezgebua Woldeyohannes, 27, anthropologist by profession, works in Gedole Woreda (District) Cultural and Tourism Bureau, date of discussion January 5, 2012

<sup>9</sup> Ato Alebachew Karate. 56. lives in Wolaite village. Date of discussion. January 12. 2012.  
Look video from 10:33 to 26:25 minutes

They produce all the necessary and basic pitches and/or tones that would enable any composer to compose music in different scales. The range of scales may include diatonic, pentatonic, diminished, and others. Playing a *Fila* needs 24 persons. When the *Fila* orchestra plays, the women also accompany by merely clapping and by *ululating*. Traditional performances known as *le'uta also* accompany the *Fila* orchestra playing.

**4.2 Preparation of *Fila*:** According to my key informant, only a very experienced person is able to prepare this instrument. Because the type and size of every unit of this instrument require care in their selection from among the bamboo trees; and this demands a long time experience and knowledge of the material.

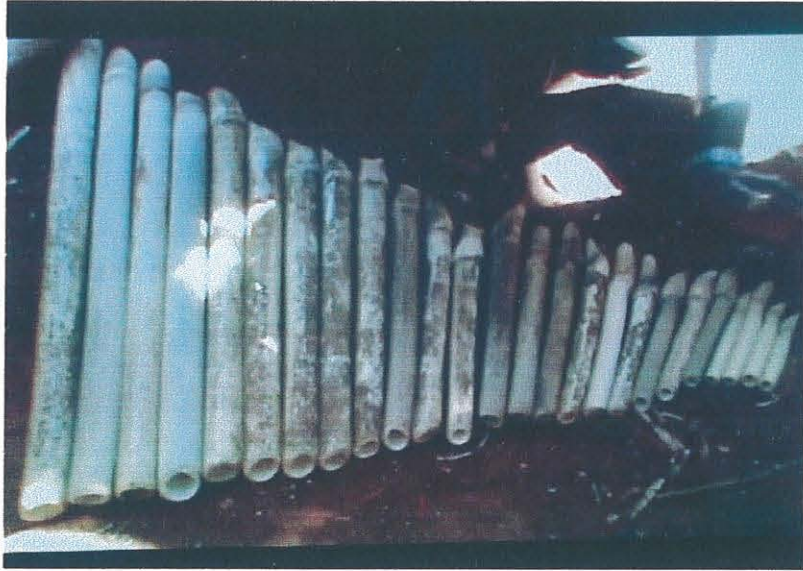


Figure 12. Measuring and cutting of *Fila*, photo taken in January 2012

The task of *Fila* tuning, of the whole instrument, is not to be considered apart from its construction. The exact length and width of each unit that is to be cut, has to match the necessary set of tones that are needed to play the *Fila*.

There are very few people in that area equipped with the knowledge and experience developed through time to make this instrument. They never use the modern means of exact measurement. They usually check the tones by hearing, and in time of failure, they go and cut another piece for replacement. However, it is rarely that they make a mistake. Therefore, this would necessarily require great experience and knowledge to know the right size and tone in the preparation of *Fila*.

After the right size of every unit for the musical instrument has been selected, and, cut from the bamboo trees, their ends are drilled with a red hot metal rod to make an opening that helped to tied all pieces. Next, each *Fila* is filled up with stock made from meat and is kept for one day. Finally, the pieces are to smoke for a few days. This helps to improve the quality, the tones and the strength of the *Fila*. It takes approximately one week to prepare a *Fila* set.



Figure 13. Photo of *Fila*, photo taken in January 2012



Figure 12. Ato Alebachew karte, 56, wolaite village, preparing *Fila*, January 2012 at D'Irashe

#### 4.3 Description of *Filla* in length and width

According to Ayele, the first three *Fila* are called *Kasanita* or *Tontolta*. It means the leading and the first ones. And the last four are called *Fitita*. *Fitita* means the last one. Instruments found in the middle are called *Antantiya*. It means that the medium one. The length and width of each *Fila* is listed in the table below.

No.	Name	Length	Width
1	Kasanita/Tontolta	76 cm	12.56 cm
2	Kasanita/Tontolta	63 cm	12.56 cm
3	Kasanita/Tontolta	59 cm	12.56 cm
4	Antantiya/Tontolya	54 cm	12.56 cm
5	Antantiya/Tontolya	50 cm	12.56cm
6	Antantiya/Tontolya	48 cm	9.616 cm
7	Antantiya/Tontolya	44 cm	7.065 cm
8	Antantiya/Tontolya	40 cm	7.065 cm
9	Antantiya/Tontolya	36 cm	4.906 cm
10	Antantiya/Tontolya	33 cm	4.906 cm
11	Antantiya/Tontolya	29 cm	4.152 cm
12	Antantiya/Tontolya	27 cm	4.152 cm
13	Antantiya/Tontolya	26 cm	3.76 cm
14	Antantiya/Tontolya	23 cm	3.76 cm
15	Antantiya/Tontolya	22 cm	3.76 cm
16	Antantiya/Tontolya	19 cm	3.466 cm
17	Antantiya/Tontolya	18 cm	0.785 cm
18	Antantiya/Tontolya	16 cm	0.0078 cm
19	Antantiya/Tontolya	15 cm	0.785 cm
20	Antantiya/Tontolya	12 cm	1.1304 cm
21	Fitita	11 cm	0.949 cm
22	Fitita	9 cm	0.785 cm
23	Fitita	8 cm	0.785 cm
24	Fitita	7 cm	0.785 cm

Music is essential to nearly every kind of experience in D'irashe, where it accompanies dance, and performances. From the elements of music, melody and rhythm are predominant in the music of D'irashe.

**4.4 Melody:** - the melodic lines are based on the notes of the F# major scale. The melodic lines are long predominantly stepwise and confined within a modest range of pitches. The main melody begins with very softly and within a narrow range, extending to higher pitches as the sound continues, and with the end elaborately ornamented. The melody is built on a diatonic scale and on an ascending patten of tones. That is long melody phrases and is based on 7 notes scale. There are harmonic progressions in the melody.

Nota of the melody is below.

Handwritten musical notation for the main melody. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords. A handwritten annotation 'loleta' with a line pointing to the first measure is located above the treble staff.

Variation 1

Handwritten musical notation for Variation 1. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords.

Variation 2

Handwritten musical notation for Variation 2. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords.

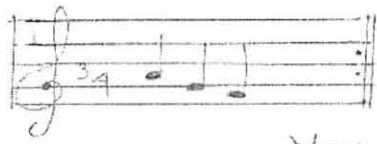
Variation 3

Handwritten musical notation for Variation 3. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords.

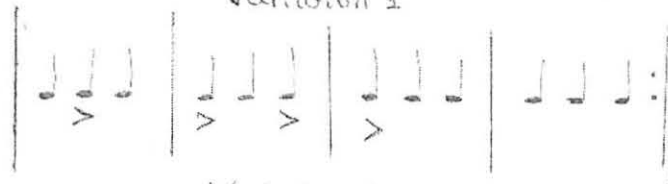
**4.5 Rhythm;** - the time signature of the melody is  $\frac{3}{4}$  time that is a quarter note in a bar and triple meter (three beats to the measures) with irregularities in the alteration of strong and weak beats. There are rhythmic variations in which any accented notes occur between beats. There are variations of syncopated rhythm.

or there is a great deal of syncopation in because most phrases end in an offbeat.

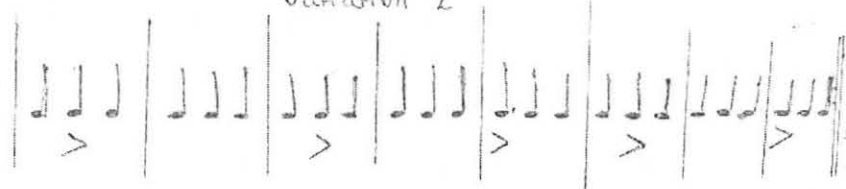
Rhythm of the melody is below.



Variation 1



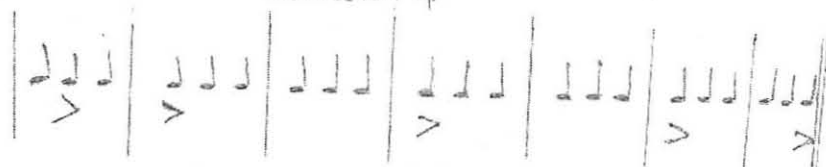
Variation 2



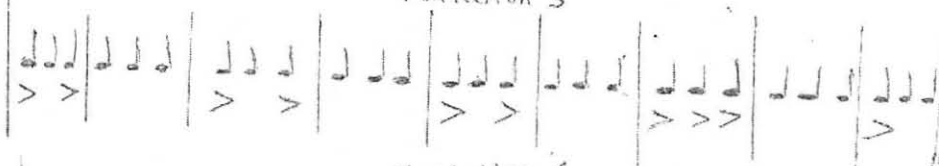
Variation 3



Variation 4



Variation 5



Variation 6



#### 4.6 Indigenous method of Instruction

According to my informant Mezgebua<sup>10</sup>, there is no organized body or institution that teaches music and musical instruments in a formal way. Therefore, in D'irashe anyone who has the urge to acquire the skill of any one of the musical instruments of the society takes the initiative and has to acquire it informally from the elders, who already have it. However, since there are a great many people who can play one or more than one musical instruments in almost everywhere in the society, one can learn music easily in the informal way. It does not coast a penny to learn music in this society though it is informally.



Figure 13. Children tried to play *Fila*, photo taken in January 2012.

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<sup>10</sup> W/rt Mezgebua Woldeyohannes, age 27, anthropologist by profession, works in Gidole woreda( district) cultural and tourism bureau, date of discussion January 7, 2012



**Figure 14. hasamo, 5, wolaite village, playing *Fila*, photo taken in January 2012.**

#### 4.7 The Meaning of music: A D'irasha perspective

In D'irasha society, as indeed in any other, music is one of the major manifestations of its culture; and it plays intimate roles in the society's diverse social activities. Depending on the condition and the purpose, it can be played at home or any place but most of the time music is played in this society for a specific purpose.



Figure 15. Fila performance on Epiphany, photo taken in January 2012.

It could be for religious, economic, political and other social values. For instance, in D'irasha it is a common practice to see people using music as a tool or catalyst to integrate and intensify their effort



when they are working together on the farmland during the rainy season. This means that music has had its own contribution in creating a strong unity and cooperation among the people. Wind instruments specifically the *Mayra*, and *Hampupa* are used by the young people as a tool of communication to call each other and go to work. Other types of wind instruments (*Tarba*, *Loleta* and *Kassa*) are also used in this society for various purposes. Some of the instruments play roles at funeral ceremonies to express their intense sympathy. In weddings for instance, the *Fila* and *Loleta* play a part in the ceremony to express good wishes for the future life of the couples.



Figure 16. *Fila* performance on Epiphany, Photo taken in January 2012



Figure 17. Traditional performance called le'uta that is performed after *Fila* is played, photo taken in January 2012.

#### 4.8 Use and function of Music among D'irasha

In the history of the D'irasha society music and musical instruments have been used for different purposes and objectives. They are played on all the different social occasions, ceremonies and in social events such as holydays, wedding and funeral ceremonies and in other daily life activities. Generally, music in this society is employed as a means to help solve problems that occur during the Society's social, political, economic and religious activities or interactions. Of course, like in many human

musical instruments serve is in the role they play concerning work, in calling people to go to work, and, in encouraging and urging greater effort while they are at it. In D'irashe, as a practice, people work in groups, specially to harvest their crops or to remove the weeds from their farms; they use folk songs and music as an instrument to help them integrate their efforts and to motivate themselves and others to work harder.

Similarly, when people are traveling a long distance together, they use music as an accelerating device in their journey; and, to encourage those who are slack or show fatigue to persevere to reach home early, or arrive at their destination on time.

Mayra and kulutata are also played at the farm by boys and girls, while they are watching over the crops before the mowing. In addition, *kulutata* is blown by women in the morning, as a wakeup call and to make the people get ready for work. The other purpose of music used in D'irasha society is to express their sorrow and sympathy. They use their traditional musical instruments called *Lolata*, *kassa* and *Tarba* and a drum called *Timba* together with their folk songs, *Hola*, *Pelapesheka*, *Uha* and *Waga* to accompany the body in the funeral ceremony. The songs that are sung on the occasion reflect the age and the social status of the person who has died. For instance, when an old and rich person, who has a large family, and who is respected by the community dies *Pelapesheka* is sung. *Hola* is sung during the burial of the body of deceased men. The *hola* is not to be sung, when the burial is that of a body of a deceased woman. The *Tarba* is played to announce the death of any person as well as during the funeral procession of any person. *Loleta*, on the other hand, is played only for the funeral of a man, who is over fifteen years, and, for married women. However, the traditional wind instrument, *Kassa*, was played only on the death of the leader called D'amma. *Fila*, *Kirar* and *Drum* are the common musical instruments that are played with the traditional folk songs, *Toha*, in marriage ceremonies. The *Fila* is of all D'irasha wood wind instruments, the most common and the best loved by the society, and, it demands great skill to play. Without *Fila* marriage seems to be unthinkable among the D'irasha community.

#### 4.9 Gender aspect of the instruments

My key informant Alebachew says that there is no standard like age and social status for playing any of the musical instruments in this society. Nevertheless, there are some musical instruments in this society that are gender specific. For instance, the *Mayra* is allowed for men only. In contrast to the *Mayra*, the traditional wind instrument, *Kulutata*, is played only by women. According to my informant Ayele, the reason behind this gender difference in playing *Kulutata* and *Mayra* might be, because traditionally young men play *Mayra* to express their love to the girls and in this society; it is believed that the question of marriage is to come from the young men first. The *Mayra* is associated with this. There is also a believe that girls are not allowed to play *Mayra* because the traditional drink called *pareshut* is going to be bad if she played *Mayra*. . This is the reason why girls are not allowed to play the *Mayra*.

On the other hand, girls play *Kulutata* to tell the people in the morning to get the people ready to work after they have finished preparing their food. It is women, who prepare food for the family, as a matter of custom.

This might be the reason that boys do not use *Kulutata*. And it is believed in the society that *kulutata* accompany with poems and in the society only girls are allowed to produce poems. In addition, one of the criteria that girls selected for marriage is by their knowledge of poems.

When women blow the *kulutata*, they usually wear jewelry made from bronze that produces a kind of beat by their legs, in harmony with the sound of the instrument. This might be the other reason why *kulutata* is played only by girls. As a custom, men did not adorn themselves with jewelry, on their legs.<sup>11</sup>

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<sup>11</sup> Ato Ayele, age 60, lives in woliata village, date of discussion January 16, 2012  
Ato Alebachew karte, age 56, lives in wolieta village, date of discussion 16, 2012

The other instrument called *Loleta* requires a great energy to play and women are not usually seen to play it in public. In *D'irashe* unmarried women and children are buried away from the place where men are buried. Because they believe that something bad would happen if they are buried in the same place with men and *loleta* are blown for them. In the case of *Fila* men and women can play it together. The first three or four largest parts of *Fila* require powerful lungs to blow. Therefore, women and aged men are not usually seen to play it. These parts of the instrument are mostly played by young men who have the great power to do so.





Figure 18. *Fila* performance. photo taken in January 2012



Figure 19. *Fila* performance, Photo taken in January 2012



Figure 20. *Fila* performance, photo taken in January 2012

#### 4.10 External Influences

According to my informant Alebachew, Before the introduction of Christianity, they had had their own system of belief called D'amma. Then, the *Fila* was the prominent woodwind instrument used for honoring the D'amma system. However, the introduction of Christianity has brought a fundamental change in the system of beliefs of the society. As a result, most members of the societies have almost totally stopped using *Fila* and the other musical instruments for these purposes.

Other factor that has been affecting the development of the traditional instruments in this society is the influence of globalization. Nowadays most members of the younger generation use mobile apparatuses and other modern gadgets loaded with almost all songs from the western music industry, for entertainment. Therefore, there is a tendency on the part of the youth, the future of this society, to look down upon his/her own indigenous musical instruments and the culture generally.

## 5. Chapter Five: Findings and Conclusions

### 5.1 Summary

The main purposes of this thesis have been to study and document the types, and values of D'irasha traditional woodwind musical instruments, the ways they are prepared, their connections with status and gender, etc. from the perspectives of documentary linguistics and culture. Thus, in the process, the types of the D'irasha musical instruments, their secular and spiritual values they have in the culture, the ways how they are made and performed, their roles in different occasions ... have been demonstrated in the successive chapters and series of sections. Particularly, Chapters Three and Four have exerted efforts to the classification, identification, description, analysis and interpretation of the traditional musical instruments undertaken, so as a result, their values, characteristics, types and roles have been discussed to a large extent.

### 5.2 Findings

1. As I identified, D'irasha has 6 types of wind instruments. These are locally called:
  - a. loleta
  - b. mayra
  - c. hampupa
  - d. kulutata
  - e. tarba
  - f. fila
2. The real native or indigenous D'irasha musical instruments are the *wind* instruments. The *percussion* and the *string instruments* appear to be later improvised.
3. Of all these traditional woodwind musical instruments, *Fila* stands as the most important one to D'irasha culture for the following reasons:
  - a. *Fila* is symbolic. It designated with named given to the D'amma from the Titipa family of the D'irasha society. According to tradition, D'amma is the founding ancestor of all er and the D'irasha society.

- b. *Fila* was played and used originally to express their inner most feelings: love, loyalty and obedience to their founding father. At its initial use, instrument was not used for any other purpose except for the glorification of the D'amma.
  - c. Nowadays, *Fila* is played at ritual performances and on ceremonies such as weddings and other occasions including group work.
  - d. . Traditional instruments with symbolic values and unique characteristics is in this society that I have identified.
  - e. *Fila* is a set of 24 wind instruments that are made of bamboo, arranged in sequence, starting from the longest one.
4. This wind instrument produces a diatonic scale. The *Fila* is played in a group i.e. 24 people needed for playing *Fila*. It gives the semblance of the developed musical world an orchestra.
  5. The other most interesting findings relate to the instruments called *Mayra and Hampupa*. The musical tones produced by *Mayra*, produces go beyond the *Pentatonic scale*. It produces six tones. This puts into question the traditional view, universally believed, that all the music produced in Ethiopia is on the pentatonic scale.
  6. The general characteristics of melody produced by *fila* are identified. These are:
    - a) Origin: - traditional (folk)
    - b) Key: - F<sup>#</sup> major. The key signature of the melody is F sharp major scale, there are accidentals to the F sharp scale, and it gives diatonic harmony.
    - c) Meter: - triple
    - d) Melodic type: - diatonic
    - e) Tempo: - moderately fast
    - f) Pitch: - ascending scale patterns
    - g) Harmony: - diatonic harmony

In conclusion, the findings will have greater implications for further academic research in the field especially in ethno-musicology and documentation of the diversified traditional musical instruments of country. The findings give inspirations to researchers. The results will also contribute to the development of Ethiopian music and musical instruments.

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## 5.4 Annex

### Interview questions

- Is there an historical (oral narrative) about Wind instruments in D'irasha society?
- What types of tools are required to make wind instruments? Are there other materials besides wood that are in use to make *wind* instruments?
- Are there any criteria for playing musical instruments in the society?
- What are the uses or purposes of, or occasions for using Wind musical instruments?
- What are the differences and similarities between the different wind musical instruments?
- Why are, in some events, no instruments used?
- What is the relationship between the musical instrument and the belief system?
- When does one start to play musical instruments, and, when has one to desist to playing it?
- How is the problem of those musical instruments made of wild animal horn handled, when and if the wild animals are not there?
- Do you kill animals for the sake of getting its horn?
- What types of musical instruments do you know?
- What kind of musical instruments do you play?
- What measuring instrument do you use to determine the length and width of each of the instruments?
- Is there any institution that teaches how to make and play Fila?
- How does one play the Fila?
- How many people are required to play a Fila set?
- Does Fila playing require other instruments, folk songs and performances to accompany it?
- How many melodies do you play using the Fila?
- How many of you know how to make a Fila?
- What kinds of materials are required to make the Fila?
- How is a Fila constructed?
- Who taught you, and, how did you learn it?
- How many years did you prepare Fila?
- How many sets of Fila have you made up to now?

How do you differentiate the right sequence of each sound?

Is there any difference from one set of Fila to another when you make them?

Do they give the same sounds every time you make each set of the Fila?

How is your inclination now to using and playing it?

How did you manage to preserve the Fila and its tradition through generations to today?

## Declaration

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

Name Febito Tadruess

Sig: Febi

Place: Addis Ababa university

Date of submission: 25/02/2013