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

**THE INFLUENCE OF ARAB AND ASIAN TRADERS
ON HARARI MUSIC AND CULTURAL IDENTITY**

BY:-BINYAM HAILU ABEBE

**SEPTEMBER 2021
ADDIS ABABA
ETHIOPIA**



Addis Ababa University
College of Performing and Visual Arts
Yared School of Music

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**A THESIS SUBMITTED TO ADDIS ABABA UNIVERSITY, COLLEGE OF PERFORMING
AND VISUAL ARTS, YARED SCHOOL OF MUSIC IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE MASTERS DEGREE OF ARTS IN MUSIC**

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SEPTEMBER 2021
ADDIS ABABA, ETHIOPIA

Approval sheet



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This is to certify that the thesis prepared by Binyam Hailu Abebe, entitled: “**The Influence of Arab and Asian Traders On Harari Music and Cultural Identity**” with is submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Music complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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Declaration

I, the undersigned hereby declare that this thesis entitled:-**The Influence of Arab and Asian Traders on Harari Music and Cultural Identity** is my original work, and has not presented anywhere for the award of any academic degree, diploma or certificate. All sources of material used have been duly acknowledged.

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Date:-September 2021

Acknowledgements

First and foremost, I want to express my gratitude to the Almighty God for providing me with the courage to complete my study via his unending love, passion, and blessings. I'd also like to express my gratitude to his Mother, Saint Mary, who prays, blesses, protects, and negotiates for us. My gratitude is especially to the University of Cape Town Re-Centring Afro-Asian Project, which encouraged and provided me with the necessary research funding for my MA thesis.

Second, I'd want to convey my profound and, deepest gratitude, and sincere appreciation to my Advisor, Ezra Abate (Ph.D.), Associate Professor for his scholarly advice in completing this thesis work from start to finish. It's unthinkable without his stifling remarks. Really, the intelligent remarks and criticisms he provided, as well as the experience he shared, taught me a lot about research. You wouldn't see me here if it weren't for his efforts and keen understanding.

My sincere gratitude also goes to Ato Esikinder, the Harari Regional State Culture and Tourism Bureau Assistant Head, and Ato Elisays Tesfye, who assisted me as a field assistant and conducted special interviews, as well as key informants, respondents, and participants in the study's Focused group discussions.

Finally, I want to show my thanks to my family for bearing with me through the many times I was unable to be with them due to my field research; without the support and understanding of my lovely and modest wife SARA DAMITE, I would not have been able to achieve my goals. MULUNESHI ASTIBAHA, my beloved mother, no one like you in my life, my colleagues in the Federal Police Commission and the commission itself, and especially Ato Teweleda W/Gebireal, who is my friend and colleague, I would like to thank my classmates, all of you gave me kind experience and helped me to achieve my career, without your support and suggestions I would not have gotten this far in my career..

Last but not least, I'd want to express my gratitude to Addis Ababa University Yared School of Music Teachers, its administration, and the school itself for allowing me to enroll as an MA student and conduct this research.

Thank you
BINYAM HAILU ABEBE
September 2021

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List of Acronyms

CSA: Central Statistical Authority

E.C.: Ethiopian Calendar there is a gap of 7–8 years between the Ethiopian and Gregorian Calendars

F.D.R.E: Federal Democratic Republic of Ethiopia

U.N.E.S.C.O: United Nations Educational Scientific and Cultural Organization

SPSS: Statistical Package for Social Science (Software)

List of Terms

- Adre...the reference given to Hararis by the Oromos or Amharas.
- Amir-sovereign, king
- Atlas....a kind of black dress made of silk women wear over the ordinary dress on festivals Aw-father
- Covid 19.....Coronavirus dieses 2019
- CE. common era
- Edil Alfitir-.....the holy day after Ramadan.
- Gey- the city of Harar, city
- Gey fäqär - rural
- Gey sinan- the language spoken by Hararis
- Gey usu- the inhabitants of Harar, Hararis
- Gey gar- house built in the Harari style
- Jugal/ Jegol’ – the wall surrounding the old city of Harar J
- Kabal-one type of wood to construct the ceiling of gey gar
- Kebele- The smallest [administrative unit](#) of [Ethiopia](#), contained within a [woreda](#)
- Kignits- a mode in the music of Ethiopia
- Madrasa-school
- Mawlid-festival related with the birth of Prophet Muhammad
- Miri-taxes, dues, custom duties
- Mugad- association of young boys and girls of the same age
- Nvivo..... Qualitative data analysis computer software (QDA) version 10s software.
- *Nadaba.....Harari cultural seating place*
- Oromiya, Tigray.... regions in Ethiopia
- Shewa-formerly an autonomous kingdom within the Ethiopian Empire. The modern Ethiopian capital Addis Ababa
- Shuwal-the 10th month of the Islamic year
- SPSS.....Statistical Package for the Social Sciences

ABSTRACT

The objective of this study is investigating how and why the Harari peoples Music and cultural Identity is different from the other parts of the Ethiopian people. This study has mainly focused on the forms and the scale and why this scale or music, forms and cultural identities are different from the other parts of Ethiopia. The study tried to compare music and cultural identity of Harar with other parts of Ethiopia. There are various forms of music practices in Harar especially in 'Jogul', among these forms such as, 'Salley' (ሳሌይ), 'Miras' (ሚራሳ), 'Dersey' (ደርሲ). The study employed Ethnographic and descriptive research design. The research approach was qualitative approach. Sources of data were both primary and secondary sources. Simple random and purposive sampling techniques were employed in the research. Data collection instruments were questionnaire, interview and document analysis. The relevant primary data were collected through qualitative strategies such as interview, questionnaire and selected informants and from traditional Musicians who perform music in Harar. The secondary data were including published and unpublished articles, journals, books, videos and CD. Data analysis and interpretation is carried out by descriptive statistics and text narration of the data obtained from various sources. The Finding of the study pointed out that Harari music and culture is different from other parts of Ethiopia with its on styles which were influenced by Arab and Asian which were appeared in the area as a trader, soldier and visitors. In addition the study identified on how the music is different and why this kind of scale is not found in other parts of Ethiopia and Harari Song, which is, Feqer ("simply song") divides it to two, 'gay feqer' (modern song) and 'ada gay feqer' (cultural song"). Both Gay feqer and Ada gay feqer which shows the peculiarity of Harari music. Based on this the researcher recommend that further study need to be conducted regarding the importance of music, cultural identity and acculturation.

Key words: *Cultural Identity, Traditional Music, Arab music, Asian music, Acculturation.*

“ዋሊ ዘልኻና ወሊ ዩኹኔል”

ዘፋኝ ያልሆነ ገድቅ አይሆንም

“A person who is not a singer cannot be a good person.” (Eliyas Tesfaye.2012)

CHAPTER ONE: Introduction

1.1 Background of the study

Ethiopia is a country where a large number of ethnic groups are found with their diverse languages and cultural aspects. Various ethnic groups of Ethiopia have their own traditional practices and a unique way of life such as dressing and dancing style, conflict resolution mechanisms, ritual festivities, marriage, eating style and various ceremonies. Among these ethnic groups of Ethiopia the Harari is one of them.

The Harari People (*Gey Usuach*, "people of the city") Regional State is one of the 10th regional states of the Federal Democratic Republic of Ethiopia (Tesema & Habtamu S.2020). According to the (CSA. 2007) Reports, this Region is the smallest in terms of size, population and surface area. The total area of the region is 343.2 sq. km. (19.5 sq. km urban and 323.7 sq. km. rural) the total population of the Region is 183,415. (Of which 92,316 male and 91,099 female) It is the only region in Ethiopia where the majority of its population, i.e., 99,368 or 54.18% is urban inhabitants.

Harar belongs to one of the oldest Ethiopian cities. There are different interpretations in terms of 'Harari' and the history of Harar, due to lack of written sources (Marianne B.2002). One of the versions believed by scholars is that Harar was founded by Semitic-speaking people approximately between the 6th and 9th centuries. From this time onwards Harar gained increasing attention as a metropolitan city (Timiket T.2005).

The 1995 Ethiopian constitution stipulates that the structure is based on ethnicity, identity and environmental conditions. States shall be delimited on the basis of the settlement patterns, language, identity and consent of the concerned peoples (F.D.R.E. constitution 46.2). According to the constitution, states can organize and develop their own culture, and according to this, traditional music groups can perform and preserve a variety of their own musical cultures.

Music is not only reflexive; it is also generative, both as culture system and as human capability, the creation of new music should contain values and power structures that are representative of a newly formed social group (Craig R. 2010).

Music, culture and other human activities have contribution to shape mind (brain) promote cultural assimilation and promote consciousness of identity. Recent advances in the study of the brain have

enhanced our understanding of the way that active engagement with music may influence other activities. The cerebral cortex self-organizes as we engage with different musical activities; skills in these areas may then transfer to other activities if the processes involved are similar. Some skills, culture and other practices transfer automatically without our conscious awareness; others require reflection on how they might be utilized in a new situation. General attainment may be influenced by the impact that music has on personal and social development. Playing an instrument can lead to a sense of achievement; an increase in self-esteem; increased confidence; persistence in overcoming frustrations when learning is difficult; self-discipline; and provide a means of self-expression. These may increase motivation for learning in general thus supporting enhanced attainment. Participating in musical groups promotes friendships with like-minded people; self-confidence; social skills; social networking; a sense of belonging; team work; self-discipline; a sense of accomplishment; co-operation; responsibility; commitment; mutual support; bonding to meet group goals; increased concentration and provides an outlet for relaxation (Susan H.2010).Society has different cultural practices and this practices are different from place to place and society to society. This cultural practices can be interrelated through acculturation because "cultural transmission in process" (Merriam A.1964). Based on the above-mentioned facts; this study attempted to study the influence of Arab and Asian traders on Harari music and cultural identity,

1.2. Statement of the Problem

Ethiopia is a country where various cultural expressions and musical performances are practiced, each with their own distinct characteristics. This diversity of cultures is not always properly represented across the country's ethnic groups and peoples. Because of a lack of extensive research in this field, partly due to a small number of researchers working on the issue, and secondly due to a lack of organized information and attention paid to the industry.

Therefore, the country has a lot of unexplored treasures, untouched heritage and culture, which will require further research in terms of its development stage. Consequently, the Ethiopian history of music and traditional practices of research shows that, no adequate research is conducted on traditional music and cultural practices, among them the Harari music that has not been adequately studied and documented.

Some writers, academics, scientists, and media outlets that investigated the Ethiopian popular musical scale "Kignits" said it should be confined to four Kignits. For example, Timothy (2010)

highlights that Ethiopian music has four major 'Kignits'. But Ezra (2009) discloses in his study that “There are many types of scales and among these scales, the pentatonic scale is the dominating one”. Researches in music have not been widely involved in the study as a result of these gaps and lack of data collecting, and academics have been unable to agree on the types and numbers of Kignits in Ethiopia. Taken from Ezra's (2009 article), yet Ezra did not come to the conclusion that there are only four kignits.

The music and cultural identity of the Harari people have not been investigated and extensively explored. Woube (2010) expresses a similar idea with this; there are only a few studies available on the music and performance rituals of Harar, nearly all of which are recent. So, this study focuses on the musical culture, and cultural identity of the Harari people.

A community has its own social and cultural characteristics, pillars and, values, and these values may be developed or inherited by neighboring community because of various reasons. So whether this will be one of the reasons of culture changes or not, it will still be a hallmark of that community. Sometimes we see things that are supposed to be cultural identity are fading and disappearing. One of the many reasons why the culture and music of the Harari region differs from the other parts of Ethiopia were not fully understood.

The inspiration for this research comes from my own experiences as a trainer for the Harari Police Commission Marching Band in Addis Ababa in 2015. In addition, I performed music in several night clubs in Addis Ababa throughout my early years of musical life. As a result of these encounters, I used to question about Harari music, scale, and cultural identity. Some of the questions, for instance are the following.

- i. Why is Harari music so distinct from other Ethiopian music?" What makes it unique?
- ii. Does the difference visible in both modern and traditional music?

Of course, due of my work ethic and life experience, I didn't aim to explore this issue as a research paper at this point; I was continuously striving to make a living. But, as a new researcher, I have an opportunity to more incline to this work when I go to Addis Ababa University's Yared School of Music for a master's degree in 2020. Moreover, one of these traditional groups whom I played earlier was the Harari culture groups (Mugads), had played a vital role in this thesis. Therefore this thesis explores the Harari region, in particular its cultural identity and how they reflect and shape their

ideas through music. This research is based on my field work and I was observed the traditional music performances in two rounds of field visits from March 26 to July 26, 2021.

Accordingly, the interviews and group discussions which was conducted with traditional musicians, administrators, cultural and tourism officials, elders and audience who attended and participated in various ceremonies on the above-mentioned days; explained about some of the historical events and how traditional music plays a role in fostering national pride and preserve religious rituals as well as fostering cultural exchanges and intimacy. All audio recordings, songs, and information's contained in this document are made by the researcher and included as additional files.

Therefore, this study is aimed at bridging this gap and tried to explore the music forms and types, scale and cultural identity of the Harari peoples particularly focusing on musical scale of the Peoples (gay Su). To do this, in the course of its development, this study has been attempted to answer the following important research questions. So this study examined the mentioned issues by applying qualitative approach.

1.3 Objectives of the Study

1.3.1 General Objective of the Study

The general objective of this study is to examine and identify the Arab and Asian traders influenced on the music and cultural identity of Harari people.

1.3.2 Specific objectives of the Study

The specific objectives of this study are:

- To investigate the cultural integration and its impact in Arab, Asian Harari peoples.
- To examine the role of Arab and Asian traders on Harari music.
- To explain the impact of music on a wide range of factors, including identity formation.
- To analyze the scale and musical structure of the Harari, the Arabs and Asian music.

1.4. Research Questions

This study attempted to answer the following research questions:

- What influence did Arab and Asian traders on the Harari people's musical culture?
- Why the Harari region music (Scales) is different from other parts of Ethiopia?

- How does music influence a range of elements, including the establishment of cultural identity?
- What scales and musical frameworks do the Harari, Arabs, and Asians use in their music?

1.5 Significance of the Study

This study adds to our understanding of the Harari people's music and cultural identity, particularly local music, and fills a gap in the current knowledge store about the Harari people's cultural identity, particularly traditional music in general, by attempting to answer questions about why Harari folk music is distinct from that of other Ethiopian regions. This study will be valuable to future academics since it will be able to examine numerous aspects of Harari musical culture. It is expected, in particular, to broaden the area of research in our country and to fill a deficit in the industry.

1.6 Scope of the Study

The study's population is '*Jogul*' of the Harari people, who live in Harari and '*Dire Dawa*' district. The researchers used non-probability sampling techniques to choose an appropriate sample for the study. The researcher has gathered prior information about the 97 informants who participated as a traditional musician performer in this study. Thus 29 from Harari city, 46 who lived in *Jogul* and the rest of 22 from '*Dere Dawa*'.

The scope of this research focuses on the music and cultural identity of Harari people and Harari folk music (Gay Ada Faker) and eventually modern Harari music is not included in this study. The field survey was conducted in two rounds by the researcher with the communities of Harar, '*Jogol*' and '*Dire Dawa*', particularly with traditional singers and artists, elders, religious leaders and, in some cases, out of town.

1.7. Limitation of the Study

Many social and environmental problems were encountered in this research, such as the 'Covid 19' epidemic in my country, the situation of a researcher which was the absence of a family member, personal circumstances and unfinished business of court cases during the field visits. Another problem with this study was lack of material on the subject matter and some of them were could not

be translated, and the amount of time required for translation actually it took more than half of the total time of this research.

1.8. Organization of the Study

This research paper is organized into 5 (five) chapters: Chapter one presents the introduction part of the paper. The second chapter discusses on the review of related literatures about the subject matter and followed by chapter three, with research methodology used in the research. In chapter four data analysis performed in the research. Finally, chapter five focuses on summary, conclusion and recommendations.

CHAPTER TWO

2.1 Review of Related Literature

From its nature and different usage of the term '**Culture**' is vague and difficult term to define. According to UNESCO (2002), culture is describe as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs. As a result of these challenges, several scholars, philosophers, and writers have defined the term "culture" according to their own thoughts and viewpoints. As a result, different opinions might be assigned depending on their environment and society's progress.

Music is considered an international language, which can be represented or performed in any country with no restrictions and no restraints; it can be understood and recognized in all civilizations and for all age's categories. Music related to intellectual thinking, moral behaviors and self-discipline. Because all trends are orienting towards globalization, and in addition, there is a craving towards the integration between the east and west, the north and the south, in all lifestyle, forms, and conceptions (Raim H.2020).

2.2 Concepts and definition of, Culture, Music and Cultural Identity

2.2.1 Culture

Based on the researcher's own experiences and the books he reads, the researcher of this thesis does not easily describe and define the term "*Culture*" and "Cultural Identity". For this reason, everyone can't have the same understanding and definition for describing culture or cultural identities because people are different by race and time ("Identity shifted and evolved over time" (Lusi U. 2018) or even by language and religion because, "cultures are so complex" (Timothy R.2014).

"Culture is one of the most difficult words in the English language." (Shuker R. 2007).For this reason, asserting cultural difference has become an increasingly common vehicle for challenging dominant policies and institutions. (Steven M, Suranovic W (2005) as Cited in Anaya 1996, ch. 4; Stavenhagen: 1995). Related to the above idea, "Culture refers to all forms of human knowledge, creativity, and values, and to their expression in music, language, cosmology, religion, ethics, plastic

arts, dance, the making and use of tools, dwellings, cooking, clothing, and body decorations.”(Timothy R: 2014)

This difficult word Culture is basically defined as a collaboration of shared meanings of common beliefs among an organization’s members. Its founders have a significant influence in the development of the initial values and principles which tailor the fabric of the group, something that may not necessarily be apparent to newcomers to the organization and sometimes taken for granted by its second members. A culture seeks an Identity and strives to maintain its distinctiveness while recognizing the fibers that connect them to other cultures in more subtle ways (Paul J: 2010)

A Culture is “the complex of values, Ideas, attitudes, and other meaningful symbols created by people to shape human behavior and artifacts of behavior as they are transmitted from one generation to the next” (Bangladesh Open university: Undated) based on this, the researcher justify that culture is the expression of our personal, social and also a form of expressing or reflecting the development of status of a society.

2.2.2 Music

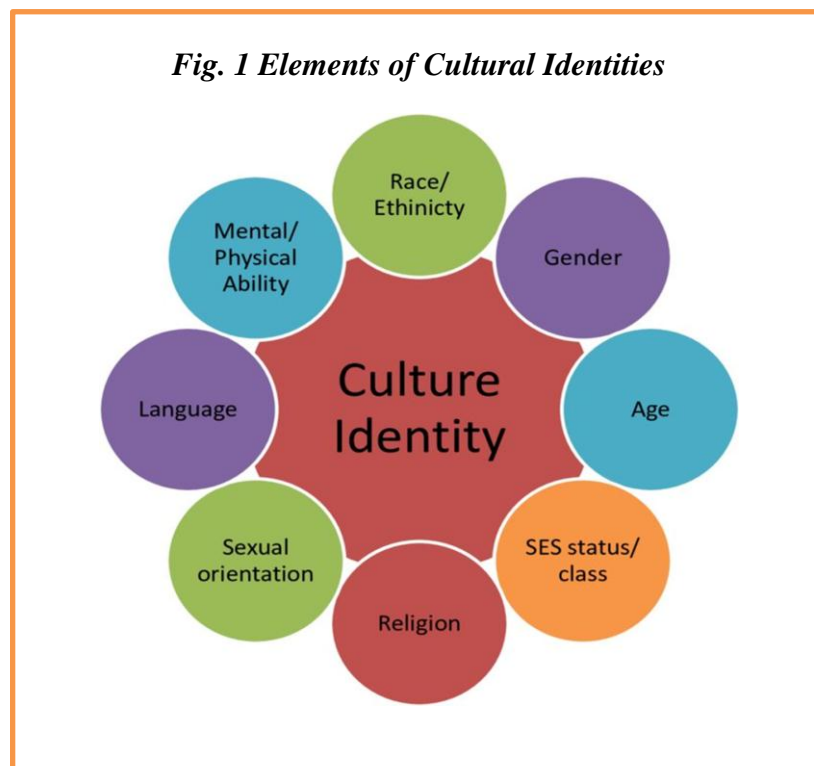
Music is an emotional language which a person express his or her own feelings and different views and thoughts. According to different dictionary including Merriam Webster, Music is having rhythm, melody or Harmony. But, it’s really underestimated, more so than anyone actually realizes. They say “music is a universal language, meaning that you don’t necessarily need to understand the words in a song to enjoy the music. In this way music connects people all over the world with its universal language” (Prasanna. 2021).

In the other way some scholars suggest that, “Music is a constitutive part of culture and hence is important for individual and social identity formation” (Rolf L.2017). But, some people say that music is just “music” and a song also is just “a song,” but music plays a vital role in human life because, as Nina mentions, “music can incite aggressive thoughts and feelings”(Nina A.2019).

2.2.3 Cultural Identity

Concept of Identity is very difficult to explain because of the complexity of its meaning. (Zagork G: 2010). But even though the disciplines are different, they all have concluded it in the same way and manner. For instance, the term “*Identity*” is defined as, a social or individual character that different from one to other by its beliefs, faith, and perceptions and even by its ideological approach too. To further reinforce this idea, identity in this incarnation has done double. “Identity” is presently used in two linked senses, which may be termed “Social” and “Personal” (James D. 1999).

Cultural Identity is in a group that identifies oneself or others with some crucial factors, such as race, color, religion, and political ideology and economic factors etc. But, it’s not only a sense of belonging; it’s a set of a huge variety of factors that determine you and other group members have in common based on it. .



Source- Crawford, Dan (2017)

2.2.3.1 Types of Cultural Identity

Identity can be expressed or define in different ways by different scholars. However, it can be classified as private /self-Identity and Group/Collective Identity in General. These self-or collective Identities have different categories or sub-groups. Like:-

- **Individual Identity**

Individual or Personal Identity “a person’s identity is how the person defines who he or she is” (James D.1999)

- **Group Identity**

Age Identities, Race Identity, Gender Identities, Spiritual Identities, Ethnic Identity, National Identity, Regional Identity (James D.1999).

Age Identity: - is about how people are categorized by society’s perceptions of different age groups. For example, college students may be referred to as “kids” despite technically being adults and may be dismissed because of assumptions about this group’s maturity level and capability. Older adults may also be discriminated against in employment or may be treated as children as they age. (Rose J. 2021)

Race Identity: - ‘Race’ is a complex and contested issues. The term ‘Race’ is used to categories people into groups according to biological attributes; mainly the color of one’s skin which refers to the concept used to classify humans based on perceived physical characteristics such as skin color, eye shape and color, hair texture, body shape and size, and other physical features.

The concept of ‘Racial Identity’ has generated many and different bodies of literature that bear directly upon its multiple development in the social and behavioral science. Given that every individual is universally and simultaneously also part of a large group, from family to community to language group to nation state. (T. Duster: 2002)

Race/Racial Identity is a multidimensional construct that includes the strength of one’s identification with one’s racial group, a sense of attachment to other group members, an evaluation of group membership. (e.g., how much the individual likes or dislikes being white. (Alen et.al., 1989)

Gender Identity: is a person’s deep seated felt sense of who they are. Gender is different from sex in that sex is generally identified with one’s anatomy. (female, male, intersex ,having a combination

of female and male parts). Examples of gender include is gender (people whose gender identity matches the gender or sex assigned at birth), transgender (people who identify differently than designated at birth), no binary gender identity (those who do not identify as the binary of man or woman in relation to society's definitions and instead view gender as less fixed), gender queer (a person who may not identify with and/or express themselves within the gender binary), and many more. Because of these varying gender identities, individuals may identify with a variety of gender pronouns that cannot be known by looking at someone (such as she/her/hers, he/him/his, they/them/theirs, and many more pronouns. (Rosejackson08: 2021)

Group or collective Identity is created by individuals within the group or it can be created with similar thoughts, actions and have similar attitudes. Generally speaking, without individual Identity, Group or collective identity does not exist. Group or collective Identity refers to a person's sense of belonging to a group. The Identity of the group, or collective, becomes a part of the person's individual Identity (Rose J. 2021).

Ethnic Identity: - This concept cannot be easily explained and interpreted because, Ethnicity is an umbrella. Since, many comparative political scientists do not define the term before using it, and those who do often classify an Identity as Ethnic even when it does not correspond to their own definitions. For example, people might identify themselves by race as African American or Black, Asian, European American or White, Native American, Native or Pacific Islander, or some other race. Because, "the way people think about identity and music is tied to the way they think about places" (Kiiru, K., & Mūtonya, M. 2018).

It is also difficult to find a single or unique Identity. These two concepts deeply expressed how identity is created and enriched by different societal and environmental Influences. Zenebe seems agree with this, "There is no single culture that remained outside the cultural assimilation process in the country" (Zenebe B: 1989). This Identity is not inviolable. Because, any types of Identity is can be acculturated by other Identity.



Picture derived from google.com

As it's shown in the figure, identity can be seen in different forms in one person, which means that, identity is not unique or created, but identity is mixed and unified identity is seen in each of us.

2.4 Acculturation and its Association with Identity

Traditionally, acculturation defined as the psychological and cultural changes in individual and groups that result from continues first -hand contact with members from other cultures (Reffield, L & Herskovits.1936). Acculturation processes or outcome are often measured using identity and identification (Ward: 2008). Culture refers to transform norms. Changes in values, beliefs, norms, language, and cultural and religious practices are considered indicators that could be influenced by acculturative change (Sam & Berry, 2010). Acculturation takes place at both psychological and sociological level (John W, Jean S, David L, Paul V.2006). At the psychological level changes in language, behavior, values, beliefs, and norms present within the individual; whereas at the

sociological level, these changes present at the group and institutional levels (Bennett. 2014, Berry. 1997 and Phinney. 2000).

Acculturation is a multidimensional process of how one culture adopts aspects of another culture's values and behaviors such as attitudes, language, and beliefs. It is generally defined as a change in cultural attitudes, values, and behaviors due to contact of one culture with another, typically between dominant and minority cultures. (J.W.Berry.2017)

Acculturation at the psychological level interacts with acculturative changes at the group and institutional level and the reciprocal nature of acculturation takes place at both levels. It is at the psychological level that we can examine the association of acculturation by considering personal, relational, and social components of identity as these are negotiated mainly at the individual level. Extant models of acculturation include: (a) unidimensional acculturation, (b) bi-dimensional acculturation, and (c) multidimensional acculturation. (Byron G & Fons J.R .2017).

2.5 The Influence of Trade in Culture

Culture is an important feature of nations. It includes peoples mental activates, ways of thinking, values and actions preferences. Trade spreads ideas and culture because it involves people moving from place to place around the world as they trade. As they move, they (and the people they meet) come into contact with new ideas and cultural practices (Steven M & Suranovic R. W.2005).

Trade practices are increasingly contested on ethical grounds, often reflecting the clash of cultural principles. Examples include controversies over animal rights (the tuna/dolphin dispute), child labor (carpet manufacturing), and environmental protection (logging practices in tropical forests) Steven M. Suranovic Robert W. (2005).

Things were different centuries ago. Camels, for example, transported a range of commodities across the Middle East, including Ethiopia, and to many areas of the world, implying that relatively significant numbers of people go with the items. Due to the mode of transportation they were utilizing and the distance to their objective, their journey was exceedingly slow.

When they stopped, they would interact with local people. There would be exchanges of ideas. People would see things like how other cultural food cooked and they also share their culture too, what clothes they wore, and what religious ideas they believed in Marriage can also be established in

this situations. “In those times, trade was a much more personal business that involved many people travelling. As they traveled, they exposed the people they met to their own culture. At the same time, they were exposed to the cultures of the places through which they traveled. In these ways, trade spread ideas and culture, making it an important force in world history. Arabic spread through Africa along trade routes” (Willie F.2005).

The kingdom of Axum went to decline from the late 6th century CE, perhaps due to overuse of agricultural land, the incursion of western Bedja herders, and the increased competition for the Red Sea trade networks from Arab Muslims. (Joe Frod.2021) The heartland of the Axum state shifted southwards while the city of Axum fared better than its namesake kingdom and has never lost its religious significance. In the 8th century CE, the Axumite port of Adulis was destroyed and the kingdom lost control of regional trade to the Muslims. It was the end of the state. (Mark C.2019)

Abdulmalik A. (2016) concludes that merchants were coming to Harar not only for a business, but also to settle there. It is very hard to find a Harari family whose roots are not from outside. There are Harari families who are descendants from India, Syria, Pakistan, Japan, Egypt, Yemen, Saudi Arabia, Somalia, Oromiya, Shewa, Tigray, and also Israel.

The trade between Arab coastal and Africans took place as early as the first century BC. Early immigrants from Arabia and Yemen left their homes politically unstable homelands, looking for new territories on the east coast and Horn of Africa. They crossed the Red Sea and established trading ports on coasts of what are now Ethiopia, Somalia, and the Republic of Sudan. For the first time, these trade centers connect Africa with the wealth of Arabia, Asia, Persia Greece, and Rome. Early Arabian merchants exchanged weapons for African Gold, ivory, honey, tortoise shells, and slaves. As the Arab immigrants intermarried with local people, new culture emerged (Willie F. 2005).

Ethiopia is at a crossroad of Africa, Middle East and Asia which resulted in the mix and share of cultures and norms. Ethiopian music is understood as the African "East Horn" which is more influenced by Islam. (Firew Mekbib: 2009)

The following map /trade map/ shows the Arab and Asian trade line particularly with the Eastern part of Ethiopia. The trade gateway of Harari city was the starting point of trade route for other parts of Ethiopia.

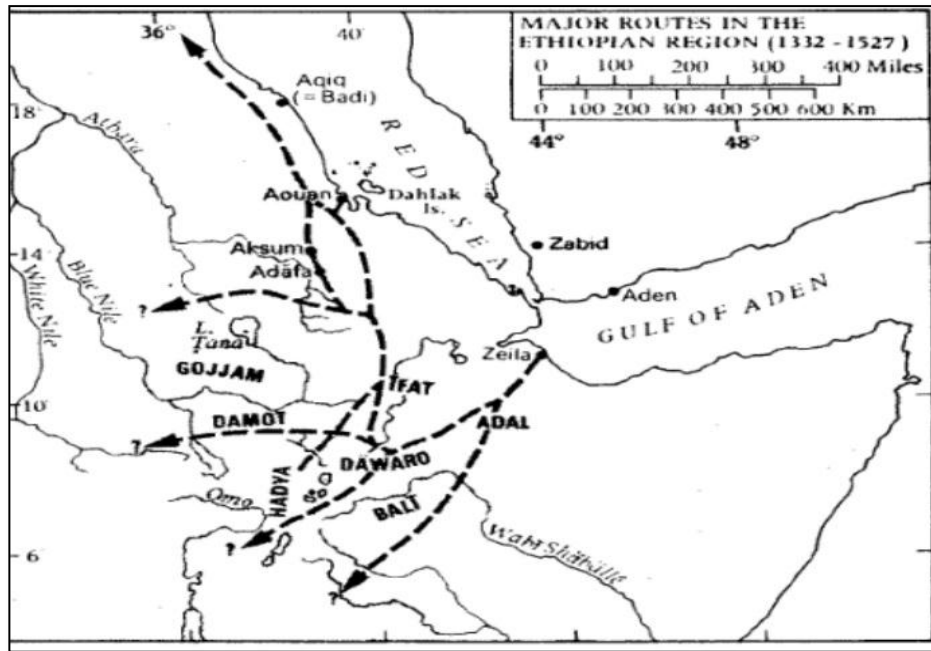


Fig 3. The Trade route of Arabs in East Africa, Ethiopia

Source Firew Mekbib (2009)

Foreign scholars studying international trade from the perspective of culture have primarily taken language and immigration as typical proxy variables. In terms of the cultural factor of immigration, it is generally believed in the literature that people are the creators and carriers of culture, and that personnel exchange is an important form of cultural exchange. (Qing Li, et al.2021)

The Harari people were known not just for their commerce activities, but also for being a transactional center for goods coming from Ethiopia's interior as well as from other countries. Harari's people have benefited economically from their capital, Harar, because of its vital geographically strategic location, which connects many trade routes Dessalegn K.D. (2017).

2.6 The Role of Music in Culture

Music is one of the elements or patterns of culture; regardless of cultural origin, music plays an important role in most people's lives (Diana Boer. 2009). Music has a positive and negative effect in human behavior and its culture. One of the negative effects that Nina pointed out is “music can incite aggressive thoughts and feelings” (Nina A.2019). Musical forms and instruments could be different

in every culture. But, they all have a couple of things in common, music is important because it is a way to celebrate cultural traditions, connect you with people, help you find your identity, and also help you learn a language (Merriam Webster).

Music is critical in defining who we are, and how we determine identity. It has also an impact in our evolution (Tunedly T. 2019). It is often times a facility in which to communicate emotions, beliefs and abstractions that may not have been available. Not only music influenced culture and other things, but also the sounds of the music are influenced by different factors, Such as; technology, individual creativity, and available recourse among other things.

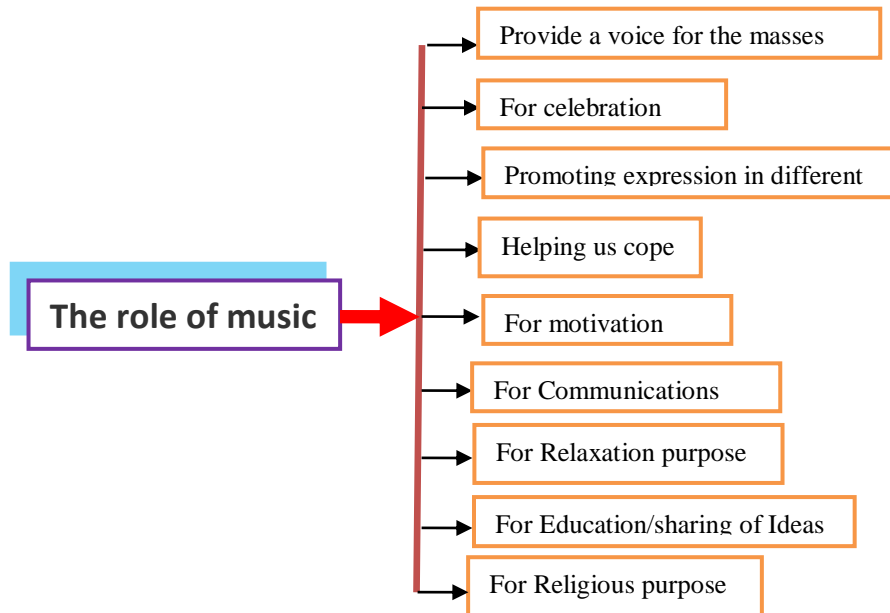


Fig .4 The roles of Music

2.7 The Relationship between Culture and Music

Generally when we talk about music, it has two different perspectives or dimension of uses. The First one is that what we consider about to be as only music as a sound (the sound itself) or the combination of melody, rhythm, lyrics, structure or musical form.

The second perspective is that we contextualize Music as its function related to the Culture. In view of the implication for music in this study of culture relation, it is still important to look at in combined with two perspectives Culture verses Music. We can find music in culture, and culture in

music too. So both culture and music are intertwined. So, it means both Culture and Music are interrelated. It can be difficult to excluded only one of them. Because music has its own influence in culture or culture also has big influence on music. As a result, the influence of music can be expressed through the diversification of rhythm and melody, Culture also can be explained in melody, words and dance.

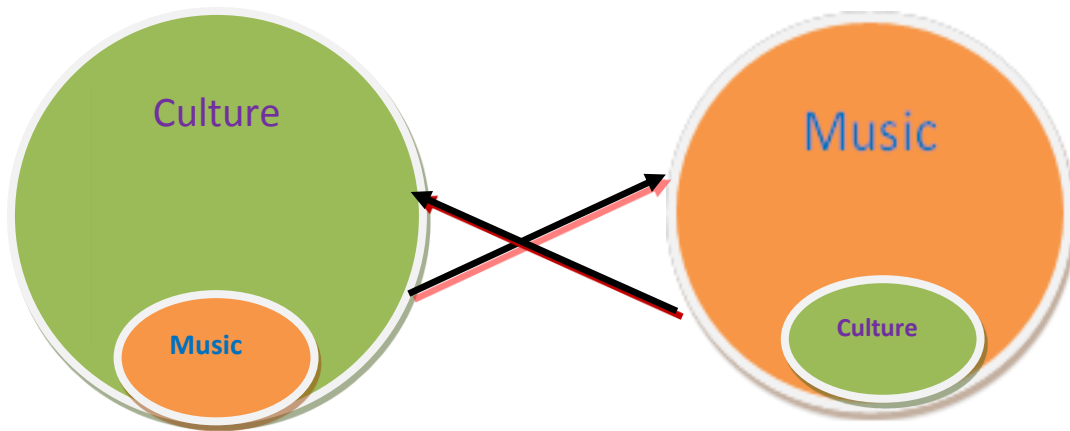


Fig-5 Culture and Music Relations

According to the the above picture shown,we determine the practises of music in two different ways.that are Music in culture (Burno N.1980) and Culture also in music. in both prespectives they are infulenced each other according to their aims.

The relationship between culture and music seems palpable: music is embedded in culture (Ermyas as cited in Bohlman, 2003).

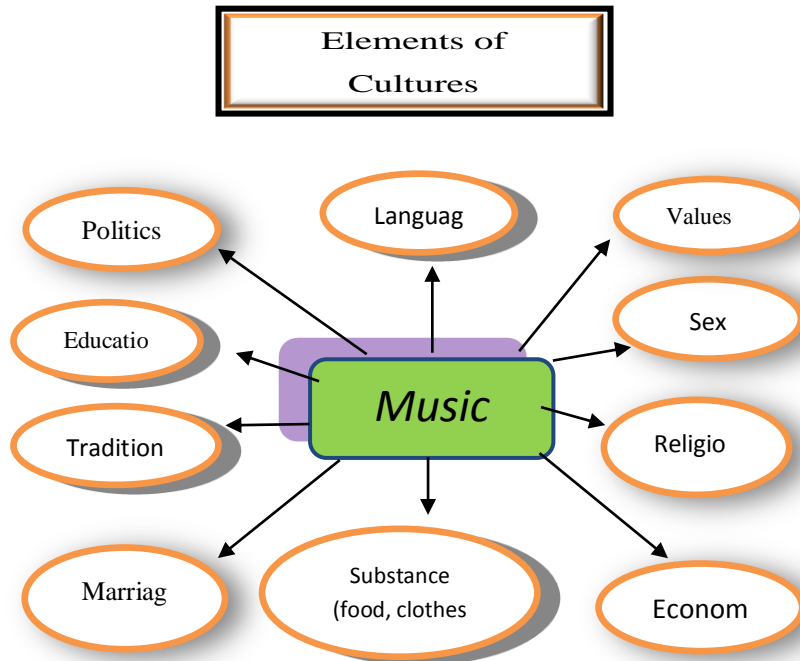


Fig 6 Source David G

2.8 Characteristics of Traditional Music and Culture

All organizations have its own culture because; these cultures are based on the society moral, norms and values. Culture has many defined as a way of life that identifies a specific group of people. Culture can be defined as a way of life that identifies and practiced by specific group of people. Culture represents the sum total of all behaviors that are learned, shared by a group of people and passes from generation to generation. Culture is broad in its scope including ritual performance, language, nature and types of food preparation, childrearing methods, marriage arrangement, death ceremonies and all other societal values. Cultural practices and beliefs symbolize the societal values performed by members of community through the passage of time (Erkihuna A. 2015).

We can classify culture according to its nature, for example: Learned behavior; culture is abstract; culture includes attitudes, values, and knowledge; includes material objects; it is super organic; idealistic; dynamic; and gratifying. Music is a universal language. Music like other language has alphabets, it has also words and meanings that human beings' can share and communicate. "Just like an alphabet is the basis of a language, a set of basic notes known as a scale forms the basis of music" (Sushan K.2019).

Traditional music is something that's created and shared in community, not by individuals. The songs are owned by everyone and are made by amateurs, without being written down or recorded. Traditional music is passed and transforms one person to the other by listening and remembering through long time. Folk music is a commercial form of music that inspired by traditional music. Like Ibekwe E (2020) describes how the traditional music transmits, "Traditional music which evolves through corporate communal experience has continued to function as the society's carrier tradition/cultural". He also expressed about the transmission way of traditional music is, "It is true that its mode of transmission (orally) allows constant reshaping, remolding and even adaptation from one generation to another".

2.9 Arab and Asian Music: Overview

Arabic music has a long history of interaction with other regional musical styles and genres. It is an amalgam of the music of the Arabs in the Arabian Peninsula and the music of all the peoples that make up the Arab world today. It also influenced and has been influenced by ancient Egyptian, ancient Greek, Persian, Kurdish, Assyrian, Turkish, Indian, North African music (i.e. Berber), African music (i.e. Swahili), and European music (i.e. Flamenco). As was the case in other artistic and scientific fields, Arabs translated and developed Greek texts and works of music and mastered the musical theory of the Greeks (i.e. Systema ametabolon,)

Music can be also classified and identified in terms of its continent or language. Like Arab, African, Asian and Ethiopian Music. Arab music is the music of Arabic speaking states of western Asian and North African sharing common music practices, theory and instruments. The relation between Ethiopian and the Arab world are existed since the six (6th) century B.C during the earlier phase, the Christian Ethiopians networked with their Co-religionists. Later they interacted primarily with Muslim Arabs some of whom settled in Ethiopia either in search religious sanctuary or for trade purpose. (Yousuf D. 2014)

Arabic music has a long history of interaction with many other regional musical styles and genres. It influenced and has been influenced by Ancient Greek, Persian, Assyrian, Turkish, Indian, African (i.e. Berber & Swahili) and European music (i.e. Flamenco). As was the case in other artistic and scientific fields, Arabs translated and developed Greek texts and works of music and mastered the musical theory of the Greeks (wikipedia.org).

2.10 Arab and Asian Music Scale, Musical Structure and Characteristics

Scale: The scale is determined by the pattern of sound intervals (Semitone/half tones and Tones/Hole tones) between its notes, which gives it a distinct sound.

The Arab and Asian scales are basically based on Heptatonic scale. A heptatonic scale is a musical scale that has seven pitches, or tones, per octave. Examples include the major scale or minor scale; e.g., in C Major: C D E F G A B C and in the relative minor, A minor (natural minor) A B C D E F G A; the melodic minor scale, A B C D E F[#]G[#]A ascending, in descending A G F E D C B A; the harmonic minor scale, A B C D E F G[#]A. Structure refers to the idea of design or form of a melody.

The chief characteristics of Arabian music are modal homophony, florid ornamentation, and modal rhythm. The melodic modal system of Ibn Misjah (d. c.715) contained, in its final form, eight modes. (*Ibn Misjah* was also the first Arab composer and music theorist.) (The Columbia Electronic Encyclopedia: 2012) one of the major characteristics of Harari people music is, the use of polyrhythm and adding some note which is not the parts of scale, tis kinds of musical elements were practiced from the Arabic and the Asian music.

2.11 History, Music and Culture of Harari

Harar (Harari, Harrar) Capital of “ADAL” is a Muslim state in Ethiopia. The market town of ‘*Adal*’ was originally established during the seventh century by Muslim Arab migrants. Located atop a plateau in the ‘*Chercher*’ Mountains, Harer thrived as the capital of the state until 1577, when it was overthrown by Christian Ethiopians (Willie F: 2005). (Ayubi Abdulahi. Interview by the author 08 April 2021)

Adal’, Eastern lowlands of Ethiopia bordered by ‘Showa’, Zeila, the Awash Basin, and ‘Ifat’, on the Harar Plateau. Recognized as an important trade center, the region was originally populated by agriculturists and nomadic cattle herders. Latter during the second millennium, it grew into a defined state inhabited by Muslim traders who controlled the trade routes leading from the port of ‘Zeila’ to Ethiopia’s central regions (ibid).

Marianne B. (2002) states that, “There are different interpretations in terms of the history of Harar, due to lack of written sources.” Harar belongs to one of the oldest Ethiopian cities. One of the

versions believed by scholars is that Harar was founded by Semitic-speaking people approximately between the 6th and 9th centuries. From this time onwards Harar gained increasing attention as a metropolitan city. Until about 1887 it was successively ruled by more than 70 Sultanates who possessed their own territories, state machinery, political and social systems besides well-functioning financial and economic systems.

It was about the beginning of 1000 B.C that the Semitic peoples or tribes came from south Arabia and settled in the eastern and different parts of the country. The connection of the history of Adare/Harar/ nationality with the Semitic people of southern Arabia is clearly stated by Magdel le Roux.(2010)

The name Harari is derived from Harla. This implies that the place is named after the people. Referring this, the Arabs also call the natives Harari. As such, Harari is evidently the official name of the people. Also they call themselves 'Gey-usu' (people of the city) while the Amaras and Oromo call them '*Adare*'. (Wehib M. Ahmed 2015/2008 E.C).

2.11.1 Harari's Architecture

Many works of art have religious connotations. International historic sites, in particular, have religious origins. When we look at Ethiopia's historical legacy, we see a lot of religious art. In many regions of the world, Islam has also been the foundation of architecture. The Middle East's legacy is still a witness to this truth.

Harari's architecture and versions resemble Arab countries in shape and content. One of the Arab countries, for example Turkey, has a walled city like Harer, which dates back to the third century.

The Romans constructed the first city wall surrounding Diyarbakir, Turkey, in the late third century, though the present wall dates back to the Byzantines.



Fig 7. Diyarbakir /Turkey City (Picture taken from Goodl.com)

The black basalt walls are second only to the Great Wall of China in length and how well it's been preserved. The four-mile-long wall has five gates, 16 keeps and 82 watchtowers. The fortifications, which are up to 11 meters (36 feet) high and 3 to 5 meters (9 to 15 feet) wide, are considered a good example of middle Ages military architecture. (Dalkilic, N, & Nabikoglu, A .2012) Similar to the Diyarbakir wall, Jugol, which is found in East part of Ethiopia, Harar city was also a city surrounded by wall in East Africa.

Like Diyarbakir of Turkey, Harari also surrounded the city by the wall. This wall city or Harari Jugol is an outstanding example of a type of architectural and urban ensemble which illustrates the impact of Africa and Islamic traditions on the development of specific building types. The length of this Ancient walled city of Harari '*Jugol*' is 6666m and this was designed to be same with the traditional total verses number of Quran 6666. And the five entrance gate to the city represented five pillars of Islam. Within this traditional houses of Harari peoples '*Gey Gar*' the five raised platforms outfitted as sitting called '*Nadaba*' to remember the Five times prayers in a day. And there was 99 Mosques only within the Walled one each for the 99 Names of Allah is referred to in the Quran but, left only 8 due to war and various situations (Hararia :2019).



Harar *Jogul* bears exceptional testimony to cultural traditions related to Islamic and African roots. It is considered “the fourth holy city” of Islam, having been developed by a holy missionary from the Arabic Peninsula. Though a trading place and thus a melting pot of various influences, Harar has been in relative isolation in its region, contributing to a cultural specificity, expressed in its characteristic community structure and traditions, which are still alive (Santelli, S.: 2008).



Harar *Jogul* is an outstanding example of a type of architectural and urban ensemble, which illustrates the impact of African and Islamic traditions on the development of specific building types. This city (Harari) has also five gates and each gate has its own name according to its functions and History. The name of the gate also changed or named by different ethnic groups who live inside and outside of the Harar. Like Oromo, Somali, and Amharic and also have English named the gate according to their language. (Times of Africa: undated). A city of Harar was divided into five quarters; each quarter served as an administrative unit of primary importance to the central government as a means of tax collections.

Moreover the interviewee pointed out that (Fatuma Sherif. Interview by the author. 09 April 2021.Harari)

The city of Harar has five main gates, one of which is known as "Asmaedin Beri." 'Asmaedrin,' a religious leader, delivered religious lectures. And because this religious leader lived nearby, the entrance gate was later named after him. 'Asumi Beri' is the name of the second gate. This gate is also known by various names. Kilbe Beri is another name for it. The Kilbe Beri designates the eastern gate, which is also known as 'Felena Ber' in Amharic. Asdmi means Berbere (red pepper), and because there is a red-colored river nearby and red pepper is abundantly produced and the area has been dubbed 'Asmi Ber..The third gate is called Emam Beri whenever we see Harar town down from a hill, it looks like the Emam who resides in the mosque. Hence, this gate has come to be named 'Emam Beri'. Besides, this gate has another name called Argo Beri. This is because there were Argoba people who used to enter and exit via this gate, this gate is also known by other names like 'seguda' and 'guttutati' that refer to the daily activities being carried out in the past like butchery service. In particular, guttatati' refers to the past activities being carried in which coffee sellers used to escape from sights of people who imposed tax up on them. The other gate is known as Bedrin Beri (called Buda Ber in Amharic . the reason this gate named Buda Ber was that there were blacksmiths based in this area and the reason this gate named Bedri Beri was that there were great /higher military chiefs residing in this area . particularly ,at the time when the Muslim fasting days hold its 7th (seventh) days hold . The surrounding young people used to gather and perform stick games in order to celebrate the religious holding for the victorious memorial of Prophet Mohammad over his rival named Bechale.

Old town Harar is primarily accessible on foot as it is crossed by 368 narrow alleyways; the city is said to be the fourth holiest city of Islam, with 82 mosques and 102 shrines dating back to the 10th century. The ± 3.5km 4m high fortified city wall, Harar *Jogul* with 5 gates, was completed in the 16th century after the conquest of the Christian highlands, and Harar became capital of the Harari

Kingdom from 1520 to 1568. It became an independent emirate in the 17th century. The old walled city was declared a UNESCO World Heritage site in recognition of its cultural and architectonic heritage. It is sometimes known in Arabic as "the City of Saints" "Madinat al-Awilya". (Peta Stamper:2021)

Table ... Harar Jogle name list

No	Name of The Gate in Harari language	Name of The Gate in Amharic language	Name of The Gate in Oromo language	Name of The Gate in Arabic language	English
1	Asmadin- barri	Shewa-ber (ሸዋ ቦር)	Kara –Hamaressa	Bab-al- nasir	Victory gate
2	Argob- barri	Herer-ber (ኤሪር ቦር)	Kara-Ereri	Bab-al -rahma	Mercy gate
3	Badiro- barri	Buda –ber (ቡዳ ቦር)	Kara-budwa	Bab-al-hakim	Hakim gate
4	Sugud at -barri	Senga- Bersnega (ሰንጋ ቦር)	Kara-sofi	Bab-al-Salam	Peace gate
5	Assum- barri	Felana –ber (ፈላና ቦር)	Kara-Fallana	Bab-al-Futh Or Bab-al-Zetla	Liberty gate Or Zelay gate

Harari has a trade relationship with Arab and Asian countries. As a result of this link, Islam spread and had an impact on Harari culture and literature. Willie strengthens this by stating that, “Arabic spread Africa through along trade routes.” (Willie F.2005)

In other way Teshome kemali on his book stated that about the spread of Islam in Ethiopia in Amahric Version, “የመጀመሪያው የእስልምና እምነት የተስፋፋው ከ632-1000 ባለው ዘመን ነው። በዚህ ዘመን እስልምና በምስራቅ አፍሪቃ፣ በፋርስ፣ በሶሪያ፣ በሰሜንና ሰሜን ሰላሳ ተቀባይነት አግኝቷል። ሁለተኛው ከ1000-1480 የነበረው ዘመን ሲሆን ቱርኮች እስልምናን ተቀብለው በሩቅ ምስራቅ አቅጣጫ ሕንድ፣ ቻይና፣ በስተምዕራብ አቅጣጫ ደግሞ የባልካን አገሮች የሚባሉትን አቋርጦ እስከ ኦስትሪያ ፣ቪየና በጦርነት ጭምር ያስፋፉ ነበር። በዚህ ዘመን እስልምናን የተቀበሉ ሙስሊሞች ሁሉ በንግድ፣ በሐጅ የተመለሱ አማኞች፣ ወደ አረብ አገሮች ለትምህርት ሄደው የተመለሱ ዑለማዎች እምነቱን የበለጠ አስፋፍተውታል። እንደ ሸኸ ሀበባ፣ ሸሪፍ የሱፍ አውበርኸሌ ፣ሸኸ ኑር ሑሴን ባሌ፣ አው አባድር ያሉ ሊቃውንት ደግሞ ሀይማኖቱን ብቻ ሳይሆን ፖለቲካዊና ማህበራዊ ኑሮውን ከኢስላም ባህል ጋር አስፋፍተውታል።” (ተሾመ ብርኃኑ ከማል፡2013)

Translation

From 632-1000 AD, the first Islamic faith spread throughout the world. Islam is generally recognized in East Africa, Persia, Syria, northern Spain, and Sicily at this period. The Turks converted to Islam between 1000 and 1400 and they spread the religion throughout the Far East, India, China, and the western Balkans, eventually leading to Austria, Vienna. All Muslims who have converted to Islam in recent years have done so through commerce, pilgrimage, or scholars returning to the Arab world to study.

Ezra (2009) also as mentioned in his study, the eastern part of Ethiopia which includes Harar and its environments i.e. *Adere, Somali, Kotu*; because of the influence of Islam and their contact with the Arab world especially with Turks, the Arab cultural influence is seen in different cultural practices.

The second period was between 1000 and 1480, when the Turks converted to Islam and spread throughout the Far East, India, China, and the western Balkans to Austria, Vienna, and even to war. In these days, all Muslims who have converted to Islam through trade, pilgrimage, and scholars who have returned to Arab countries to study.

ኢቨልድ ቫግነር (ዋግነር) ኢንሳይክሎፒዲያ ኢትዮጵያ ውስጥ “ፈትሕ መዲነቱል ሐረር” በተሰኘ ርዕሥ ባቀረበው መሰረት አው አባድር በ1216 ላይ 405 ታላላቅ ሊቃውንት ጋር ከመካ መጡ። (ተሾመ ብርቅኑ ከማል:2013)

Translation

In 1216, Au Abadir arrived in Mecca with 405 great scholars, according to Wagner's Evidence Encyclopedia Ethiopia.

When asked about the history and designation of Harar, Hajji Sharif (one of the informants) explained that, the name Harar was based on the arrival of 405 saints. According to him, the Amharic letters Harar (ሐ-ረ-ር) is attached with the numbers (“ሐ”=5, “ረ” =200 and the last letter “ር” hold the remaining 200. In the local language these gates are called Berri, Berr or Barri “door, entrance, gate” and they represent the five pillars of Islam.(Marianne Bröcker:2005)

According to the Harari regional state culture and heritage office vice director (Ayubi Abdulahi. Interview by the author. 08 April 2021. Harar, Ethiopia.)

The term Harar is related to numbers and it was originated from Arabic words. Harar contains 3 letters of Amharic alphabets which are ሐ (the third letters of Amharic alphabets), ረ (the sixth

Amharic alphabets) and ር (the sixth Amharic alphabets and the sixth category of letters) . Thus h valued as 5, r valued as 200 and re valued as 200. Then ሐረር valued as 405. This number is related to Abjediya (አባጅዲያ) it means Abogida (አባጊዳ) (the Geez Alphabets) . In this context, 405 is the number that is considered to describe Harar. On the other side, there is the legend that indicates Harar was derived from Harla people. Harla people from shoa migrated to Harara area and settled in the highland part of Harar. But the Harla people were disappeared from time to time due to disease, hunger and war. Now there is the legend that Harar was derived from Harla and there is the legend and believe that arar people are the last decedents of harla. Thus, the name Harar was originated from Harla, still in Harar there are people who consider themselves as Harla which are also found in Harar only. Moreover, this is the legend that starting from Chercher or doba in Dire Dawa and Sofi community are all Harla. They are majority in numbers with large territory who were believed to exist in the period of 700-1500.

Harari has hosted so many holidays and celebrations festivity. One of this is ‘Shewal- Eid’. This holiday (Shewal-Eid) is one of the Unique Cultural Ceremonies, i.e., celebrated on the 8th day of Shuwal month that comes after Ramadan in Islamic Calendar? (Hararia: 2019) this celebration for the women would mean incomplete unite compensating her 6 days break.

2.12 Arab, Asian and Harari Musical Instruments and Their Description

Percussion instruments are a common musical culture in the Middle East. In a *takht* (‘thakt’ literary meaning “bed” in Arabic) ensemble, three types of drums are used are the ‘*duff*’, ‘*riq*’, and ‘*tabla*’ (Mary as cited in Miller and Shahriari .2006)

The use of percussion instruments in Middle Eastern musical culture is a typical occurrence. “The *duff* is a small, single-headed drum sometimes having snares; the ‘*riq*’ is similar, but has pairs of small cymbals inserted into the frame that jingle when the head is struck...The ‘*tabla*’ is a small, goblet-shaped single-headed drum similar to others with different names found throughout the Middle East and is not related to the Indian pair of drums of the same name” Mary as cited in (Miller and Shahriari 2006 .213).

Among idiophone (instruments the hard bodies of which vibrate to produce sound) commonly used are the *qadib* (percussion stick), the *zill* and *sunu j*(cymbals)and the *kasat*, or small finger cymbals.



'Riq'



'Daf'/'daff'



'tabla'

The Harari traditional musical instruments are Percussion. These Percussion instruments are a common part of the musical culture in the Middle East too. In a takht ensemble, three types of drums are used, the duff, riq, and tabla (Miller and Shahriari 2006 213).



'Riq'



wood block (kabal)

The contemporary music tradition and culture of Ethiopia has been greatly influenced by globalization of market, communication, network, wide spread of information technology and introduction of western musical instruments, melodic mode, rhythmic expression, dance styles and concepts. R.N. Pati et al. (2015).

Asfer the above statement, globalization (Although it is new term, but we understand that the concept is already there) is influenced and changed culture through trade and mobilization. In the modern world globalization has an impact in all human activities, among these musical instruments, dressing style and as well as language.

In Harari, most *däff* are imported, (*däff* is a round frame tambourine widespread in the whole Islamic world) but occasionally, some Harari manufacture their own. This *däff* was introduced in Harari in the last century (different sources attribute tis introduction to Egyptians, Turks, Arabs, Indians or Harari having travelled around) and it soon become a crucial element in *kótankót* duets. (Llaria Sartori:2007)

የሀረሪ ብሄር ካለው መረጃ ጋር አሰባጥረን ስንመለከት አሁንም ድረስ የሚጠቀምባቸው ባህላዊ የሙዚቃ መሳሪያዎች ምት ላይ ያተኮሩ ሪትማቲክ ናቸው። እነዚህም በሳይንሳዊ አጠራር idiophones እና membranophones ናቸው።

በድምጽ አደረጃጀት (sound produce) monodic, heterophony, polyphonic ሲሆኑ አንዳንዴ Anti phone form ሊቀርቡዎቻሉ።ይህም የራሱ የሆነ ምክንያት ሲኖረው ከአምነት ጋር በማያያዝ የሚያወጡ መሳሪያዎች ግብፅ ሐረርን በተቆጣጠረችበት ዘመን /ከ1875-1885/ በራሱ ፓሻ ትዕዛዝ እንዲቆም እና በሪትማቲክ መሳሪያዎች ብቻ እንዲሰራ ማድረግ መጀመራቸው ይነገራል።(ኤልያስ ከአብዱላሁ አሊ ሸሪፍ/የግል ሙዚየም ባለቤት/ጠቅሶ የፃፈው። 2012 ዓ/ም)

Translation

The indigenous instruments they still use are rhythmic, thanks to the Harari people's knowledge. Idiophones and Membraphones are two types of idiophones. Monadic, heterophonic, polyphonic, and antiphonic sound creations are all possibilities. This is because Rauf Pasha was instructed to stop using all other musical instruments save rhythmical instruments during Egypt's occupation of Harar (1875-1885).

During the long lasting emirate of Harar, the different rulers had accordingly different opinions to worldly music and accompanying instruments. The playing of instruments was for instance strictly forbidden during the reign of Sultan *Haboba Ibn Harar* 15 (ca. 960-1000 A.D.(Marianne Bröcker2005)



Fig 11. King Malik Ambar playing Musical

Picture taken from <https://afropop.org/articles/photo-essay-africans-in-india>

The above stated statement (the Amharic version which is translated), and Marianne Bröcker's (2002) idea are totally different. But the common idea about how the restriction was made on the use of musical instruments. In both articles the restriction of the musical instruments was mentioned by two different leaders. But this is not the concern of this paper and the researcher. However according to Marianne Brocker book if Amir Haboba (960-1000 A.D) forbidden the use of musical instruments, how could be king Malik Ambar played 7 stringed musical instruments?

Eliyease emphasizes this point on his book and states that, በ 1549 ኢ.ም.ም አህመድ በጦር ሜዳ ተሰውቶ በባቲ ድል ወምበሯ ጊዜያዊ አስተዳር ዘመን መንግስት ከሐረር በባርነት ተገዝቶ ወደ ህንድ በመሄድ የአውራ ግባድ ለ29 አመታት ንጉስ መሆን ችሎ የነበረው የህንዱ ንጉስ ማሊክ ባለሰባት (7)ክር ክራር ሲጫወት(ለምስሉ የተሰጠው) ሐረር ውስጥ የነበረው ሙዚቃ አልያም ክራር ቀደም ብሎ በ15ኛው ክፍለ ዘመን ይጫወቱበት ነበር ማለት ነው።ምክንያቱም ህንዶች በ15ኛው ክፍለ ዘመን ወደ ሀረር ገብተው የንግድና የባሪያ ንግድ ትስስር ከነበራቸው ይህንን ክራር አይጫወቱም ወይም አያውቁትም ማለት ይከብዳል።)

Translation

Imam Ahmed was martyred on the battlefield in 1549. after the death of Imam Ahmed, during the reign of Bati dil wonbiruwa (It was in the 15th century) King Malik was taken as slave from Harari to India and a king for India for 29 years palyed 7 string tradtiona Karar instrument.

One of my respondents (Hamid) says in his interview, “The Harari folk music is based on voice and percussion instruments, which means sound (human sound) and use percussion use accompany as the melody. When they perform their music they use wood block, hand clapping and tambourine. Ezra also expresses his idea about Ethiopian music, “Vocal music is equally popular as instrumental music, one can listen a vocal music without instrumental accompaniment especially without drum” (Ezra A.2009).

In Ethiopia, recited Islamic praise poems are generally called mänzuma (also menzuma, manzuma). This musical and poetic genre is practiced among the Harari, Arsi, Wollo, Təgray, Gurage, Jimma and the Somali just to mention a few mänzuma genre that is also known under different names, e.g. zikri/zekära, baahroo, sarmade and Zikir in Harar, Arsi, Saho and Afar.

The music arena of Ethiopia has been invaded by multiple western influences through pathways of globalization and market liberation. Traditional music plays a vital role not only in cultural and social activities like marriage, hunting, farming, gathering, rituals of birth and puberty but also fosters social cohesiveness. The folk songs, folk music, dance and musical instruments provide space for manifestation of cultural expressions and ethnic diversity of nations, nationalities and people of Ethiopia (R.N. Pati et al. 2015; I.J.S.S. Vol-2, issue-4: 315-32). The traditional music of Ethiopia is a means of communication this traditional Music plays a vital role for active participation of the community in preserving music culture and participating in musical performance without musical professionalism (R.N. Pati et al.; 2015).

Traditional forms of gay faqar are mostly performed during wedding and other life-cycle rituals by mature women, either in solo (salley), duo (ğäliyei, kòtankòt) or in groups (därsi), with possible accompaniment of handcrafted membranophone and idiophones. (Ilaria Sartori : 2009)

Songs can make individuals behave in terms of the commonly perceived social orders. The social lessons that they deliver often strengthen social cohesions. (Mithen 2006:105)

Arab traders, teachers and entrepreneurs have settled in the country and inter-married with Ethiopians, but on a rather limited scale. Ethiopian Muslims do not derive from 'Arab stock' but are indigenous, belonging to the various ethnic communities of the country. (Jon Abbink: 1998)

In the first half of the sixteenth Century, under the leadership of a skilled soldier and Islamic revivalist Ahmed Ibn Ibrahim al-Ghazi (nicknamed Gagn, the 'left-handed'), the new Sultanate of Adal (with its Centre in the city of Harar) became so strong that a full-scale jihad was launched against a weakened Ethiopian state. His forces received essential help from Arab mercenaries and from the Turks, who had been encroaching on the coast up to the city of Massawa, and who supplied fire-arms, cannons and matchlock men from their own army to the Adal forces (the Christian armies did not yet have fire-arms). Islam largely spread by peaceful expansion, via trade routes and itinerant teachers (many of Yemeni and Arab origin) (Jon Abbink: 1998).

2.13 Harari Music Characteristics and Forms

In fact music is simply divided as Cultural and Modern. Because of this Harari music also have modern and cultural song or music. The aim of this thesis is only focused on the cultural songs particularly on what they call it 'gay su' or 'gay faqar'. This Harari music and culture are not well studied. There are only a few studies available on the music and performance rituals of Harar, nearly all of which are recent. (Woube K.:2010)

Different scholars or writers' and researchers categorize this traditional Harari songs or melodies in different ways. Like Eliyas in his book in title *gay faqar (ጌይ ፈቀር :ኢ.ል.የሰ ተስፋዩ:2012 E.C)* wrote about the number of Harari music and classified them in to four. Nevertheless Senayit classified the music forms in to three according to their purpose . She stated that, Harari music is difficult to classify. A good basis for calcification may be the style of performance. In the Harari tradition music can be performed in to three ways,

- Sale-solo
- Worse-duet
- Dersi-Chorus (Senayit .2006)

The Harari music was different by its scale and mood. Saron (2001) asserted on her term paper the Harari music scales in terms of different mood or scale. She describes the Harari music scale (which is written in Amharic), the Adere people music scale s came from Arabic mode.

The indigenous communities of East Africa used abundant types of music instruments better played on different occasions such as for entertainment, funerals, wedding, rituals, public holidays and other occasions closely linked with everyday life of community and their culture.(Pati, R., Yousuf, S. B., & Kiros, A.:2015)

“Gey fāqār may be organized into three categories: salley, mirās fāqār and dārsi.” In fact, salley songs are performed in solo, mirās fāqār include different kinds of duets, dārsi songs are always played by a group. Each typology is then divided in sub-categories based on formal, functional or contextual factors.

The names of these traditional songs and forms or types of the Harari music are:-

- Salley- (ሳሌይ)-Solo performance only (it can be performed by women or male)
 - Miras- (ሚራስ)-duet performance (women duet or male duet)
 - Dersi -(ደርሲ)-Group performance(the group can be women or male or mixed)
- **‘Salley’**:- a single melody or songs that can be song with one person only at a time. But (Marianne Bröcker: 2005) Salley can be performed both as solo and group song. in this context the upper definition was given and the lower one is defiantly different.In fact *salley* songs are performed in solo. Whatever songs that can be song in a single singer or preformed in single it could be become ‘salley’.The voice actually plays the most important role in Harari musical traditions: monadic, heterophony and polyphonic procedure as well as variety of vocal timbers and techniques emerge in local repertoires and style of performance. (Llaria Sartori: 2007) Most Ethiopian musical culture are based on a five-sound scalar system, the Harari mainly employ a heptatonic scale.(Llaria S.2007)
- **‘Miras’**:- this song style comprises songs performed in duo (two female or two male) without instrumental accompaniment. As an example the song Ğaliyei may once again be mentioned. The melody of Ğaliyei may vary and therefore reveal differences between those who are performing it. Additionally it can be performed in different styles. Nevertheless, the basic melodic structure that identifies this song should be maintained by the singer/s. When a song in Miras Fāqār style is performed, at the beginning one of the two singers starts singing a phrase or a stanza. At a certain point the second singer joins him/her and from this point onwards both sing up to the end of this phrase. The melody is at the beginning mainly arranged in parallel

third and fourth. Prior to reaching the end of the phrase, the singers meet at a common pitch and from here they continue singing in unison up to the end (Llaria S.2007)

- **‘Dersey’**:- /Dersi/ is a group song in which the song leader initially sings a phrase that will be accompanied by a choral group. In doing so, the choir may complete or repeat the started phrase. /like the traditional song which is sung in the other parts of Ethiopia. / As to my Shamitu and ‘Gini’, this song style possesses distinct similarities with other alternate songs. Dersi songs are mostly accompanied by the Käräbu, Däf and Käbäl (Abdu Nassir: 2000). Dersi songs are divided in different sex groups being performed either by men or women. They may also comprise both uniform and/or changing tempi depending on the various song parts. Dersi songs may be performed as entertainment, praise and religious songs on respective occasions (Marianne B.2002).
- **‘Mesnoy’**:-This traditional song by Sartori and Abdulnasir (2010) Harari songs, called *gey fäqär*, “the song of the city”, are among the significant expressions of local intangible cultural heritage. Women sing in choir, led by an expert singer/poet (*wäli*); they may also play solo (*sally*) or in duo (*gäliyei, kôtankôt/cotan cot*). Harari sung verses, fixed or improvised, are quite stratified semantically; themes include religion, performance of shared literary and musical patrimony with the ability of poetical creation and melodic variation; texts and melodies of *gay fäqär*.
- **‘Zikri** ‘is the Arabic word for “dhikr” and refers to an exercise (typical of Sufism), which consists of the repetition of God’s name in order to receive his blessing (Simon T.2009). The rituals performed in the city of Harar, important center of Islamic learning in Ethiopia, stem from the influence of Sufi orders, which are widespread in the Islamized regions of the Horn of Africa. However, the cult of saints in Harar developed special beliefs and rules that go beyond the discipline of Sufi orders and *Zikri* rituals can be considered an original expression and one of the unique elements of the culture of this town. The extensive repertoire of texts written in the vernacular, the melody sung and their rhythmic accompaniment, the ritual and social function of their performance developed distinctive characteristics. Historically and contemporaneously, *zikri* rituals have permeated Harari life and the repertoire of songs has expanded beyond its origin of liturgical hymns, to become one of the facets of Harari identity (Tarsitani, S.2012).

CHAPTER THREE

3. Description of the Study Area and Research Methodology

3.1. Introduction

This section of the thesis is deals with description of the study area and research methodology. Research methodology typically refers to the techniques that are used to conduct research. Any kind of research or theses should be governed by a well-defined and strictly conducted research methodology and needs instruments based on scientific principles and protocol that describes the research approaches, designs, data collecting instruments and procedures, target population ,sample designs, data analysis and validity and ethical consideration in this Study. (Derek J & kerryn W. 2020)

3.2. Description of the study area

Harari is known by its inhabitants as Bändär Abadir, the city of Saints Abadir or, even more distinctively, as madinat al-awalya', the 'city of saints'. Name of Harari of Hararge is different from peoples to people and it has also different meaning among some Historians because of its Harari called them-selves 'gey-su' ("people of the city"); they have exercised dominance and control over the area surrounding the walled city of Harar proper, or 'Jugol' as it is called locally, where most of the Harari in Ethiopia live (Woube K..2007). Harar is derived from Hrarla; this implies that the place is named after the people (M. Ahmed,W ,2015; and Woube K.2010).

3.3. Research Methodology

This section of the study deals with research methodology. It covers research design, research approach, data sources, sampling and sampling techniques, data collection instruments and data analysis and interpretation. This study uses qualitative approach including in depth interview and observation as primarily data collection methods and in addition, secondary sources such as relevant documents, different audio and videos recordings, books, and other documents that relate to this were used.

Due to this the researcher employed this approach to investigate the ethical conduct of essence and implication of "The Influence of Arab and Asian Traders during Pre- Colonial Period, In Harari Music and Cultural Identity".

So, the main reason for selection of this method is that it helps the researcher to investigate the root essence and implication of “The Influence of Arab and Asian Traders during Pre-Colonial Period, In Harari Music and Cultural Identity”.

3.4. Research Design

The research design employed in this study will be mainly descriptive survey design. Descriptive research design employee data collection instruments like questionnaire, interview, and observation from traditional musician who perform music and key informants.

3.5. Research Approach

The study adopted qualitative approach. Qualitative approach is a type of scientific research that consists of an investigation that seeks answer to a question, collects evidence, produces findings that were not determined in advance and produces findings that are applicable beyond the immediate boundaries of the study. Qualitative research claims to describe life worlds from the inside, from the point of view of people who participate.

Qualitative research can be employed when the concern is with people whom the researcher wants to study in depth and detail (Patton, 1990). It is an approach that the researchers learned at first hand explore and investigating by means of involvements and participation.

Qualitative approach focuses on the depth of information rather than generalizing the whole population. Qualitative approaches produce a wealth of detailed information about a much smaller number of people and case (Patton, 1990). Qualitative research is done in naturalistic setting and interpret phenomenon in terms of meaning people bring to them. This method focuses on process, qualities and meaning that cannot be experimentally measured. (Denzim Lincon, 1999 in Creswell, 2007)

The qualitative research approach is employed as an appropriate method to obtain reliable and relevant information for this study since it is essential to collect data about the particular issue in time with the intention of describing the nature of existing conditions or determining the relationship that exists between specific events. Data was gathered from the participants from ‘peoples of the city’.

3.6. Data Sources

In this study employed both primary and secondary sources of the data. The primary data obtained through questionnaire, key informant interviews, participants of traditional music bands, singer's traditional dancers, etc (all informants are musicians).document analysis and secondary sources of data (including camera, videos, audio recordings, books,).

3.7. Sample and Sampling Techniques

The study conducts mainly based on primary sources with minor use of secondary sources and personal observation using combined methods and diverse sources is advantageous in understanding cultural and scale differences, minimizing, constraints, and enhancing the reliability of the study. The primary data were collected through questioners and formal and informal interviews. Simple random and purposive sampling was employed in the research.

Thus, 50 songs analyzed for this paper (15 from female song which were more found recorded, 15 wedding songs, 10 religious (zikir), and 10 different types of songs) and these samples of songs were selected from elders, females, and members of the musician who performed traditional songs only and who know the Harari songs and culture in-depth. Moreover, books, journals, magazines, pictures, CDs, or Audio and secondary sources of information was consulted throughout the research process. Besides, TV or Radio broadcast programs that are relevant to the issues was given enough attention.

3.8. Data Collection Instruments

For the purpose of this research, in depth Interview was used. Because in depth Interviews are personal and unstructured interviews, whose aim is to identify participant's emotions, feelings and opinions regarding a particular research subject. However, others data collection instruments also included in this research because the researcher was mentioned earlier as limitation. Some of the data collection instruments which will be employed in this study will be discussed below.

3.8.1 Questionnaire

One of the main tasks of this study was to prepare a questionnaire directly related to the topic under the study to gather relevant information. It was carefully prepared and given to 100 respondents. For the time being unknown reasons, only 97 out of 100 answered the questionnaire. The researcher believed that he had enough information. He had sufficient information to support the research

hypothesis, as there are very detailed and interrelated nodes that confirm the knowledge of the respondents.

3.8.2 Observations

A personal observation was conducted together with taking field notes. Personal observation was made when the Harari involved in traditional and ritual practices, weeding ceremony, Zikirl (Eid-Aliftri ceremony) celebration, and *Quran gay* school Annual festivals. These observed facts was further investigated and consolidated through interview, focus group discussions and crosschecked with what is written about the Harari and their cultural identity and practices.

3.8.3. Key informant interviews

In order to gain relevant information, informal communication with members of the society, could create a great to selected key informants according to their knowledge. Unstructured interviews were carried out with the intention of collecting the needed data for this study. The researcher had conducted face-to-face interviews with traditional Singers, Musicians, local traditional religious leaders, teachers, and family head. The selection of the key informant was made based on the nearness and knowledge of the particular issue.

3.8.4. Document Review and Analysis

During in the process of this research, the researcher reviewed related literature about the cultural identity and the relationship of music, the music of Arab and Asian Traders practices and how culture affected through this Trade, and beliefs of the Ethiopian ethnicities in general and Harari communities in particular. 121 documents, papers and published and unpublished research papers were reviewed.

3.9. Data Analysis and Interpretation

Data obtained through data collection instruments will be analyzed using qualitative method. Data obtained from letters, reports, newspapers, articles, research papers, diaries, documentary films and other manuscripts were consulted from Harar City Culture-Tourism Office and department respectively. The written documents are cross-checked against the oral sources. The data obtained from the field research were coded entered to SPSS Version 25 and Microsoft Excel.

The data obtained from interview and key informants was analyzed using Nvivo. Accordingly, data analysis was made through interpretation, summarization and description of meanings, views and perceptions.

3.10. Ethical Consideration of the Thesis

In the first place, the researcher followed logical procedures in each and every stage of data collection processes. Because, this ethical consideration is based on free and independent feedback is helpful to study and is taken as a procedure by the researcher. The participants were informed about the purpose and aims of this study which consent from to involve in the study. Participants were asked their permission to discuss with and interview them about the subject under this study. Therefore, on the basis of these ethical principles, efforts made and confidentiality was assured and kept throughout the process of this research work.

CHAPTER FOUR

4. Data Analysis, Interpretation & Findings

4.1 Data Analysis

In this chapter data from primary sources (which is collected from field research) and secondary sources will be analyzed and interpreted. As a result of this, data analysis is conducted in three steps. This are:-Textual Analysis, Melodical Analysis and Questionnaire and Interviews Analysis.

In this chapter, music that collected from the field research and from mobile application which is known as “Harari Mix” and music which was collected from the *Haji Shesherif Museum*, will be analyze and interpreted.

The questionnaire was distributed to 100 people in different Harari kebeles, while 97 returned the questionnaire and remained 3 people did not return. Based on this, we will analyze the responses of the 97 respondents who participated in this questionnaire as follows:

4.1.1 Socio Demographic Characteristics of Respondent

Under this section this study tried to consider socio demographic characteristics, which include age, sex and educational level, and the result obtained from the field presented as follows.

Table 4.1: Age of Respondents

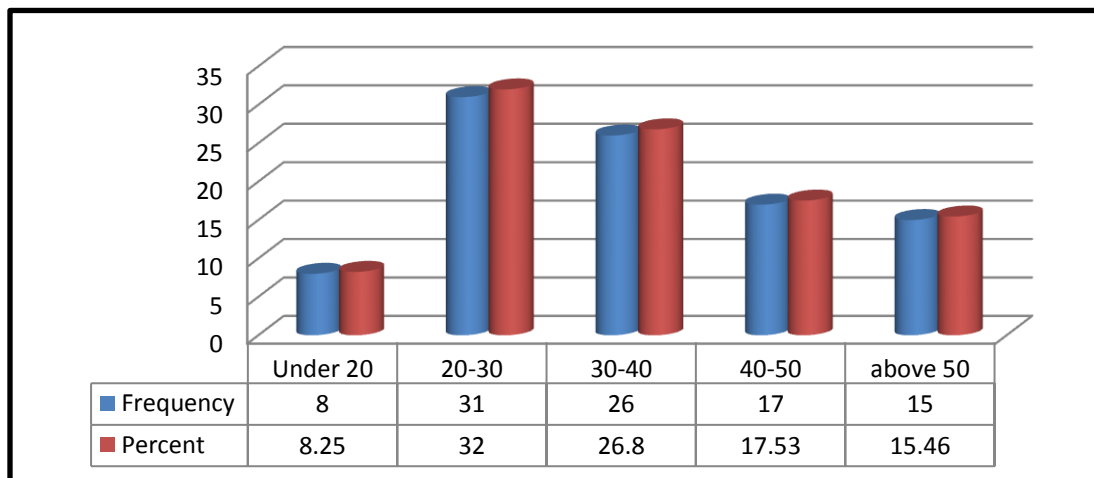


Table 4.1 showed that age of respondents. With this regards, 31(32%) of the respondents were in the age category of 20-30 years old whereas 26(26.8%)of the respondents were in the age category of 30-40 years old. From the above information it is possible to conclude that the majority of respondents were in the age category of 20-30 years old. This indicted the younger generation of the society is still kept the culture and the musical practices of the Harari people and there is having been interrelation between the societies.

Table 4.2. Sex of Respondents

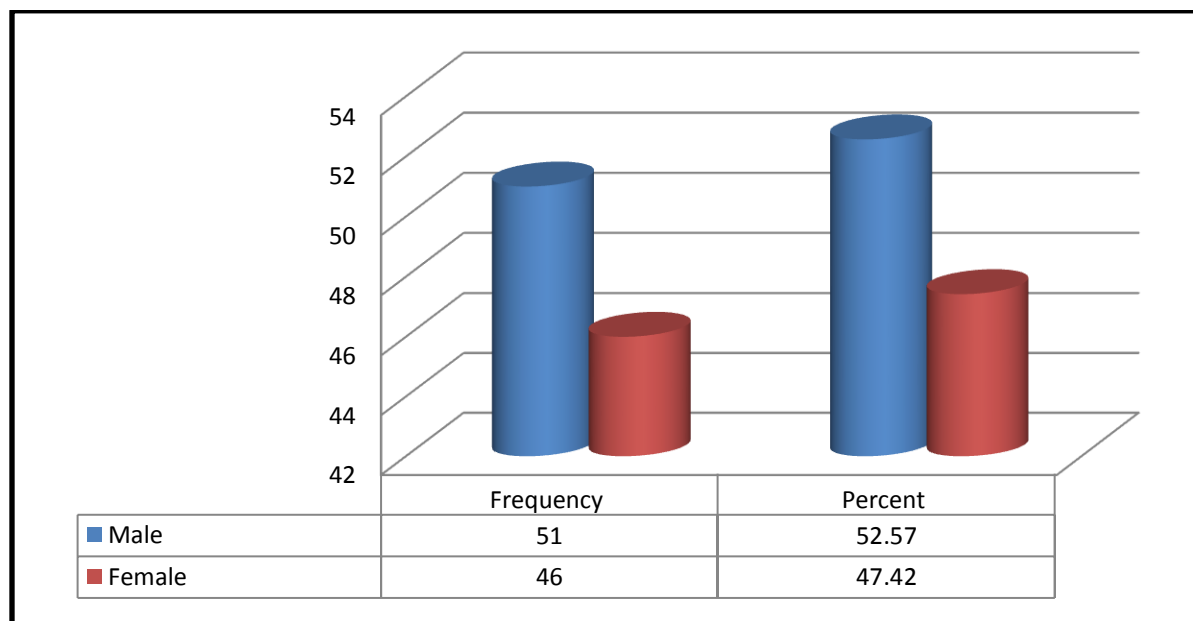


Table 4.2 showed that sex of respondents. Concerning to this, 51(52.57%) of the respondents were male sex category whereas 46(47.42%) of the respondents were female sex category. From the above information it is possible to conclude that the majority of respondents were male sex category.

Table 4.3. Current Educational Level/Educational Background of Respondents

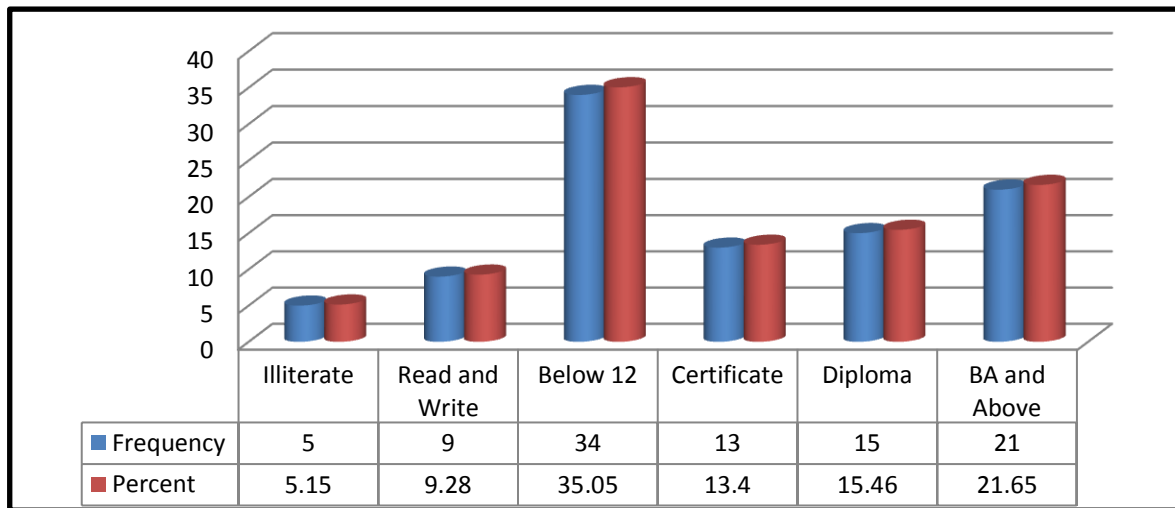


Table 4.3 illustrated that current educational level/educational background of respondents. Regarding to this, 34(35.04%) of the respondents were below 12; whereas 21(21.65%) of the respondents were at BA and above. From the above information it is possible to conclude that the majority of respondent’s educational level is below 12.

Table 4.4. Number of Musical Scales Used in Ethiopia

How many musical scales are used in Ethiopian? Or how many of them do you know?			
No	Options	Frequency	
1	Four	12	12.37
2	Five	37	38.14
3	Six	-	
4	Seven	-	
5	I don’t have knowledge	10	10.31
6	Unknown	38	39.18
	Total	97	100

Table 4.4 showed that number of musical scale used in Ethiopia. With this regards, 38(39.18%) of the respondents were said that the number of musical scales used in Ethiopia were unknown whereas 37(38.4%) of the respondent said that the number of musical scale used in Ethiopia were five. From

the above information it is possible to infer that the majority of respondents were said that the number of musical scales used in Ethiopia is unknown.

Table 4.5: Religion and Its Impact on the Development of Music

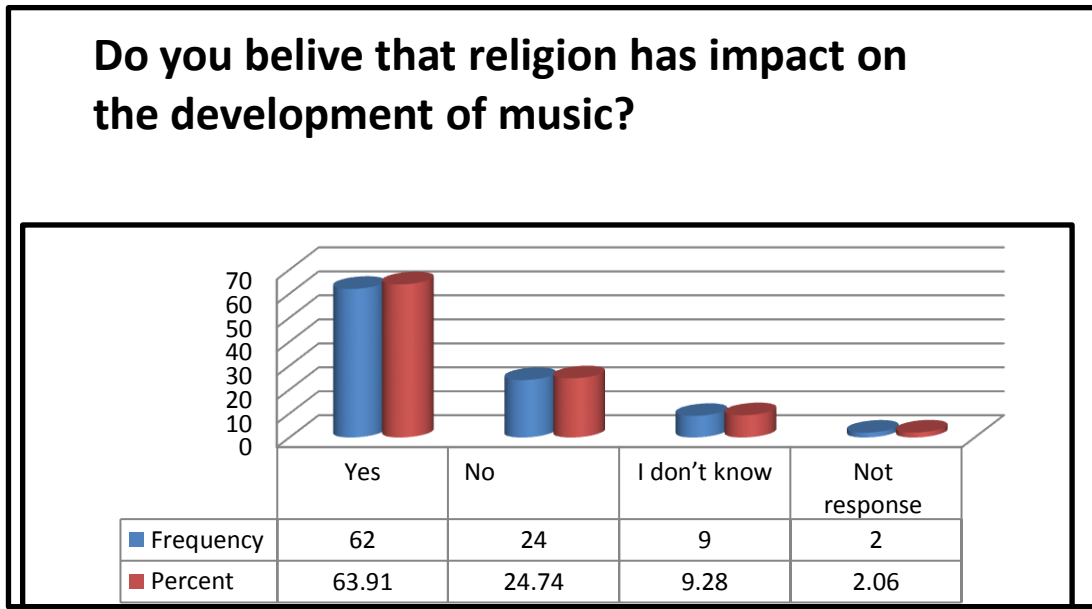


Table 4.5 showed the impact of religion and on the development of music. Regarding to this 62(63.91%) of the respondents replied that affirmative; whereas 24(24.74%) of the respondents responded no. from the above information it is possible to infer that religion has impact on the development of music.

Moreover, the interviewer responded for the question (when and where?) “Does religion has an impact for the development of Harari music?”(Ayub Abulahi2021) explained that

Yes, religion has an impact development traditional music. For example, the religious activities of the area have an Ethiopian flavor, but the style of mosques and their names are similar to those of the Arabs; nonetheless, the other parts of the area have an Ethiopian flavor. The mosques are comparable to those seen in Arab and Indian countries. Furthermore, researches have shown that assessing Islamic, political, and aesthetic influence on African communities is challenging. The presence of Muslim merchants in several capital cities, such as Ghana and Gao, led to the construction of mosques

Table 4.6. Respondents Opinion on the Style of Harari Music

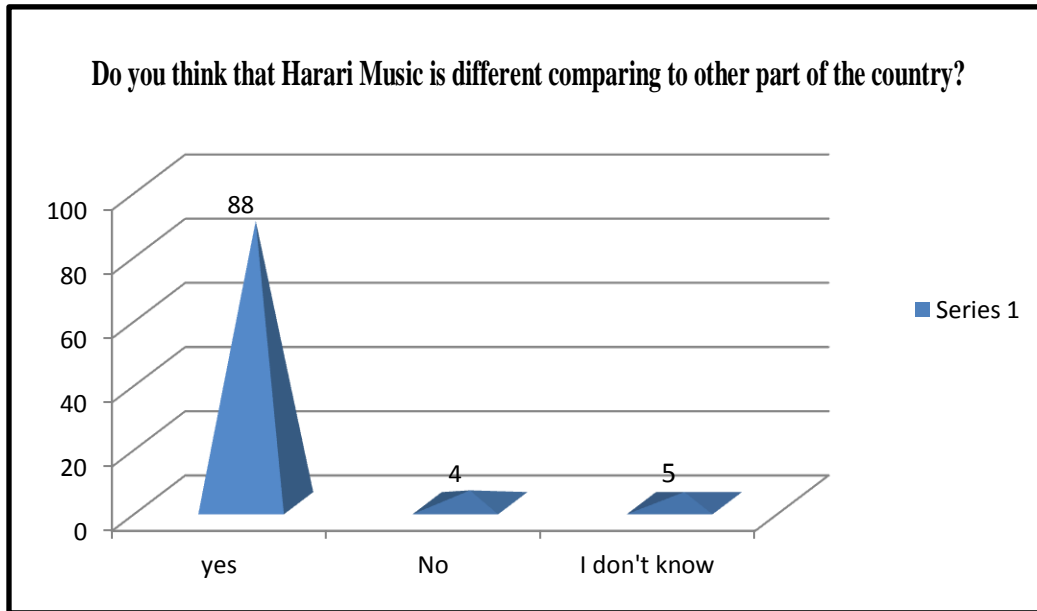


Table 4.5 showed respondents' opinion on Harari music. In this regards, 88% of the respondents said yes it is different, 4% of the respondents said no and finally 5% of the respondents said I don't know. From the above information it is possible to conclude that the Harari music is different from the other regions of Ethiopia.

Elias describes Harar's traditional songs (Gay Ada feker) as solo song, duet, and group songs in common. He described and named this Harari traditional songs forms as four types of songs: Sallye, Miras Dersi and Mesnoiy. Harari music has 4 Song forms, just like any other Ethiopian music, like Bati, Tizta, Ambasal and Anchihoeye. (Eliyas interviews: 2021)

There is a difference between Eliyas and Senayet about the classification of the gay feqer (Harari tradition music).but the research also agree with Senayit's explanation and classification. Because, Eliyas classified the forms or the types of the music are in to four, and Senayit also classified the same form and types of music is in to three. The also research classified because of the songs type's and forms classifies in to three like Senayit. (2006)

Harari people song forms and types depends on Solo songs, Duet song and Group songs. But in terms of the name that was given Senayit's explanation is different from the informants were

included in this research paper and Eliyas’s Explanation. Because of this (the research of this thesis) is found out that there is no name “Worse” that was given and named by Senayti (2006)

Table 4.7 Magnitude of Difference

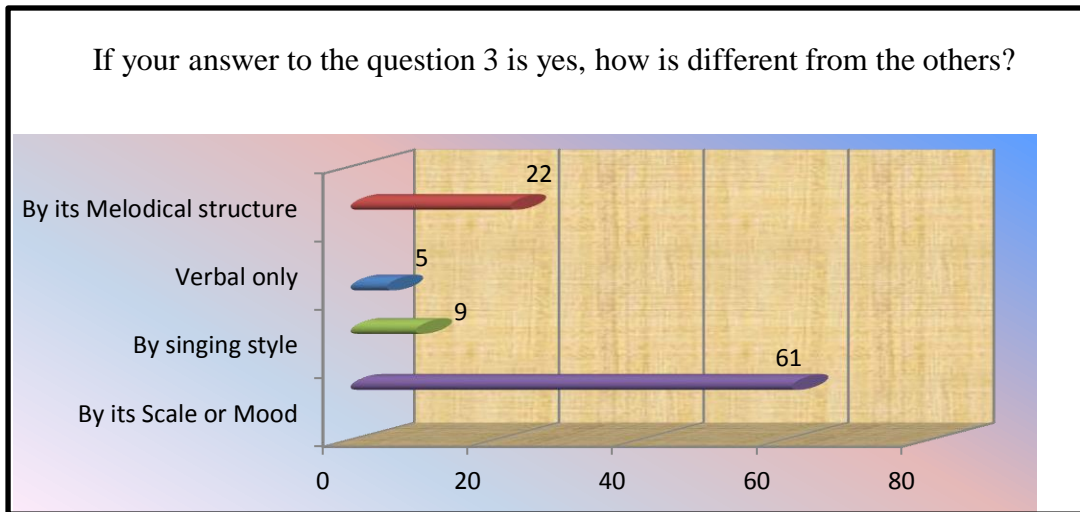


Table 4.5.1 illustrated that the musical elements, which differ the Harari music compare to other parts of Ethiopia. Regarding to this 61(62.89%) of the respondents said that the main musical element is its scale or mode, 22(22.68%) of the respondents said by its melodically structure, 9(9.28%) of the respondents said the singing style and 5(5.15%) of the respondents said verbal only. From the above information it is possible to conclude that the main musical element, which differ the Harari music, is its scale or mode.

The interviewee explained that (Eliyes .2021)

I am aware that there is a distinction. Despite the fact that I was not a participant in the study, I felt it was unique. Furthermore, I understand that over time, people may share and form relationships, and that music styles that we learned and refined through practice may be adopted. There are some music styles that we can't tell apart from the ones we've embraced and used. Consider Contan-cut, Juliyey, salay, Miras, and Zikiri, all of which are unique to the region. Moreover, there is a belief that Indians who arrived in the area as British soldiers influenced the Harar music and culture. Furthermore, under the reign of Gragn Ahmed, Turks arrive in the area to lend assistance. So we can conclude that bothe the Indians and Turks people have an influence on Harar's music and culture.

Elias Tesafye (from Harari mass communication agency, newspaper and bulletin department: A researcher of Art History) added that,

Because of the inconsistency of numbers, there are 72 in some places (cases) and 74 in another place (cases) that show the number of kings. Harari's melodic composition like the other Ethiopian melodic composition known as Bati, Tizita, Ambasal and Achihoye has its own distinct melodic compositions known as saley, Miras, Derasi and Mesnoy when we see what these all are meant, let me tell you using numbers. Saley is performed by one person; miras is performed by two persons; derasi can be performed by two people while mesonay is conducted in singular /separate manners. Saley is sung whenever you are alone and you can do it to express your grievances, laments and English. Its melody is something soft that could not shock you essence of its musical melody is to compose poetry or to express disappointment, for example, when a certain wife is disappointed with her husband, she can have it expressed using this musical melody. In turn her husband expresses his responses through salem melody. A part from this, at any time while someone is performing a different piece of melodic type, he/she will be interrupted and the one who has a saley melodic piece will continue to sing saley .when there is saley other pieces cannot be performed at all. Miras the literal meaning of Miras is meant inheritance. Hence the poems of the song are inherited and passed from generation to generations being sung in past times. Nevertheless, if there is a new musical poem and if wider mass like it, it will be taken as a new culture afterwards.

Table 4.8 Country with similar Scale Structure with the Harari Music

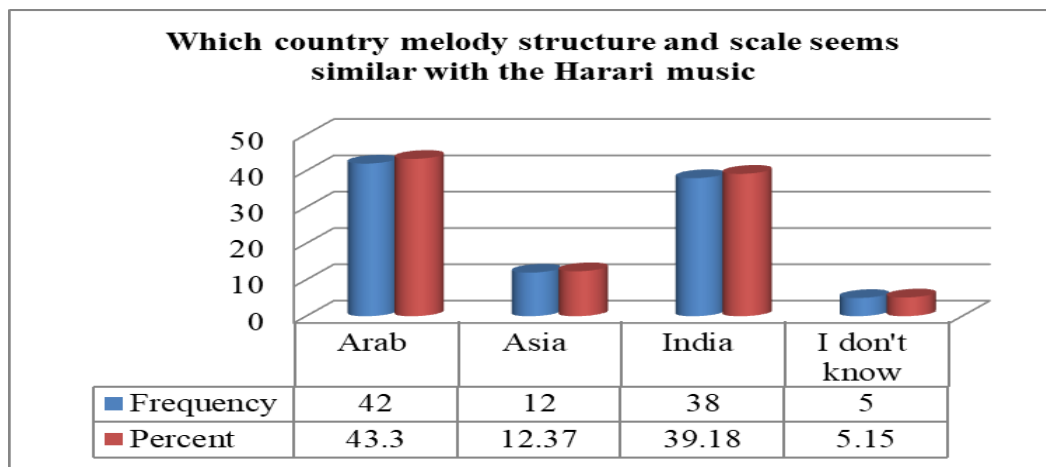


Table 4.6 depicted that country with similar scale structure with the Harari music. Regarding to this 42(43.3%) of the respondents said Harari music melody structure and scale seems similar to Arab whereas 38(39.18%) of the respondents reported that Harari music melody structure and scale seems similar to India. From the above information it is possible to conclude that Harari music melody structure and scale seems similar with Arab.

The interviewee replied that

Currently, the Harari youth sing Indian songs and in some occasions, they use Indian musical melodies. Hence, we cannot conclude that Harari's traditional songs have not become hybrid. Another reason there were many foreigners who lived in Harar for a long periods time in the past. For example, during the Gagn wars, while the Christians were being supported by Portugal troops, Gagn Ahmed was being supported by Turkish troops. Therefore, due to these and other concrete historical reasons, there can be many influences on Harari traditional songs. However, even though there had been these historical phenomena, we cannot conclude that acculturated or absorbed by these alien /foreign influences

Table 4.9 Types of Music Preferred Next to Harari Language

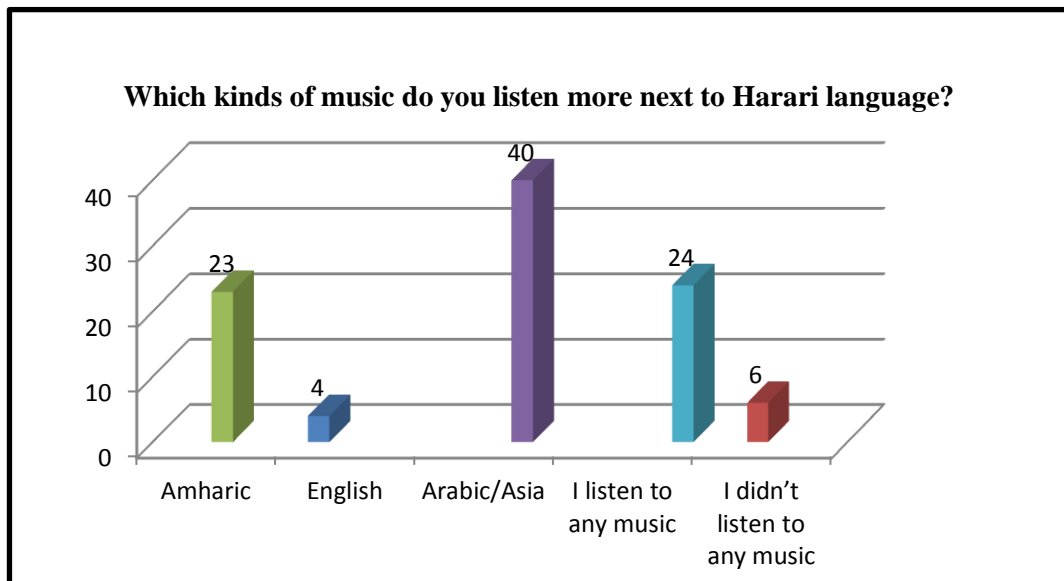


Table 4.7 revealed that music preferred next to Harari language. With this regards, 40(41.24%) of the respondents reported that Arabic/Asia are the kind of music preferred next to Harari language. Moreover, 24(24.74%) of the respondents replied that they listen to any type of music next to Harari language and 23(23.71%) of the respondents replied that Amharic music is listened more next to Harari language. From the above information it is possible to conclude that Arabic/Asia music is dominant next to Harari music.

The interviewee reported that (Hamid .2021)

In general, when we see traditional Hararis traditional songs focus on or based on voice + percussions. Its musical instruments are simple or easy. Some of the instruments are drums and wooden blocks and hand claps. In addition to these they use some other vocal voices on the behalf of the instruments. Harari’s traditional songs are fertile for language studies and related researchers. For example, one Harari persons may not know the meaning of the word Delac wherever asked. However, because the traditional song has been preserved, the word cannot be extinct and extinguished or vanished and thus it has been preserved. Therefore in our day to day life activities, those words we use them in our daily activities but in the verge being extinct have been enabled to be preserved through this traditional songs. Harar is named after a big tree that existed in the remote past. The former first settlers used to sat and gather under this tree and thus the town had to come to be named ‘Harar’.

Table 4.10 Nature of singing a song in the Harari language rather than Amharic or other Ethiopian traditional songs

Is it easier for you singing a song in the Harari language rather than Amharic or other local languages?			
No	Options	Frequency	Percent
1	Yes, it’s easier for me	54	55.67
2	No, it’s hard for me	16	16.49
3	I can do it all	15	15.46
4	I didn’t sing anything	12	12.37
	Total	97	100

Table 4.8 showed that the nature of singing a song in the Harari language rather than Amharic or other local languages. With this regards, 54(55.67%) of the respondents said that it is Harari language song is easier song rather than Amharic or other Ethiopian traditional song. Moreover, 16(16.49%) of the respondents said that Harari language song is easier song rather than Amharic or other Ethiopian traditional songs. From the above information it is possible to conclude that Harari language song is easier song rather than Amharic or other Ethiopian traditional song.in all Ethiopian parts peoples are sing Amharic or other languages songs, because of this the relationship between the music of each parts almost similar. But the Harari peoples are more sing out sides countries songs rather than the Amharic ones.

Table 4.11 The traditional dress worn by the Harari similar to other parts of Ethiopia

Questions	Options	Frequency	Percent
Is the traditional dress worn by the Harari similar to other parts of Ethiopia?	Yes, it is similar	9	9.28
	No, it's not similar	74	76.29
	I don't know	14	14.43
	Total	97	100

Table 4.9 showed that the traditional dress worn by the Harari similar to traditional dress of other parts of Ethiopia. Regarding to this, 74(76.29%) of the respondents said the traditional dress worn by the Harari is not similar to other traditional dress of other parts of Ethiopia whereas 54(55.67%) of the respondents assured that traditional dress worn by the Harari is similar to other parts of the world which it comes India and 21(21.65%) comes from Arab. From the above information it is possible to conclude that traditional dress worn by the Harari is no similar to other parts of Ethiopian.

Table 4.12 The traditional dress similarities

Questions	Options	Frequency	Percent
If your answer for the question 7 is "yes," with which part of Ethiopia is similar to the traditional clothes?	North part of Ethiopia	3	3.09
	South part of Ethiopia	1	1.03
	East part of Ethiopia	4	4.12
	West part of Ethiopia	2	2.06
	I don't know	----	
	Missed to be filed	87	89.69
	Total	97	100

Table 4.9.1 showed that the traditional dress worn by the Harari people is similar from the other parts of Ethiopia .Regarding to this, 3(3.09%) of the respondents said the traditional dress worn by the Harari is similar to northern part of Ethiopia, whereas 1(1.03%) is similar to Southern part of Ethiopia, 4(4.12%) respondents says that it is similar with East part of Ethiopia and 2 (2.06%) of the respondents assured that it look like similar with west part of Ethiopia. But 87 (89.6%) of the respondents didn't respond to this Question. Because in table 4.9 they answered it is not similar with

Ethiopian Regions. From the above information conclude that it is not similar with none of the Ethiopian regions traditional clothes.

Table 4.12.1 The traditional dress similarities

Questions	Options	Frequency	Percent
If your answer for the question number 7 is “Not’s not similar”, from which part of the world it came from	Europe	-----	
	America	1	1.03
	Africa	8	8.25
	Arab	21	21.65
	India	54	55.67
	China	3	3.09
	Unknown	7	7.22
	Missed to be filed	3	3.09
	Total	97	100

Table 4.10 showed that the traditional dress worn by the Harari people is similar from other Countries. Regarding to this 1(1.03%) of respondents says the Harari traditional dress is similar with America, 8(8.25%) respondents replayed their answer for the similarities of the Harari traditional dress is similar to African traditional dress, 21(21.5%) of the respondents replayed their answer for the similarities of tradition dress is similar with Arab countries and 54(55.67%) of the respondents says their answer about the similarities of Harari traditional dress ware similar to Indian countries, 3(3.09%) response goes to the similarities with China and 7(7.22%) respondents didn’t know the similarities of the dress and where it came from or with which countries similar and 3(3.09%) people didn’t response for the question. From the above information it is possible to conclude that traditional dress worn by the Harari is similar to India and Arab.

4.2 Interpretation

In this chapter, music that collected from the field research and from mobile application which is known as “Harari Mix” and music which is collect from the Haji Shesherif Museum, will be analyze and Interpreted.

4.2.1 Analysis Procedure

The Harari music is divided in to different groups or forms. Like ‘*Salley*’, ‘*Miras*’ and ‘*Dersi*’. This forms of music can be performed in different ceremonies and ritual festivals.in this chapter the traditional songs of the Harari people and forms are interpreted.

The Analysis processes divided in to categories: - Textual Analysis and Melodically Analysis. The Textual Analysis included the traditional songs types, forms and characteristics of each forms whereas the melodically analysis included written songs.

Table 4.2.1.1 Analyzing of Harari Traditional Song (Textual Analysis of Harari Traditional Music, which is based on the three forms of the music and the that transcribed by the researcher)

Parameters	Items indicated (Harari Traditional Song)	Remark
Vocal Style	- Salley -Sole (one part)	-A song which is sung by a one person only; - The characteristic of the song is Monophonic type.
	- Miras -Duet (two people, male or women)	-A song which is sung by two people and have two part voice. (Songs sung in duo) -The characteristic of the song is Canon type (call and response)
	- Dersi -Group (more than two people)	-A song sung by a group of people /a group with at list above two people and sung the song in the same way without separation
Melody	Single or solo, Duet and Group	-Have a narrow range up to a fifth interval; Melodies are patterned in descending and ascending order; 2 or three Melodies are used. -In this form only male are sing the song in public performance. Women are singing this type of form in their home. Or they can sing the song while alone or only women’s are siging
Rhythm	-Use different rhythm pattern that not easily gasp its time. And	-Poly rhythm was used in both secular and sacred music. They use 3/4 , 6/8 and 4/4 at the same time. - Rhythmic instruments have a high role in the music as accompany. - Hard to identify, not a major element. Meter percussion instruments ideate rhythm. Commonly use 2/4,3/4,4/4,6/8 (Senayte A.2006)
Scale	-Scales of Harari music based on Hypertonic scale.	-The songs are different from person to person. - Modern Harari music can be pentatonic or Diatonic scale is included.

Table 4.2.1.2 Textual Analysis of Harari Traditional Song (Salley, Miras and Dersey) which is based on the three forms of the music and the transcribed by the researcher)

No	Name of Music	Characteristics	Performance type
1	Salley	<p>-Absence of rhythm instruments - voice only used at this time -One person perform the song -different from the Other part of Ethiopia solo song like Lula by ('isururu', 'engurguro',...) -Salley songs included Like:-</p> <ul style="list-style-type: none"> • Yada feqer (የዳ ፈቀር),Nostalgia song- (የትዝታ ዘፈን) • Sena feqer (ሴና ፈቀር),(የቁጭት ዘፈን) • Afigida feqer (አፍጂዳ ፈቀር)----Kitchen song (ማዕድ ቤት ዘፈን) • Mihira feqer (ሚህራ ፈቀር)-----Work song (የሰራ ዘፈን) • Ded feqer (ደድ ፈቀር)----Love song (የፍርቅ ዘፈን) • Mikati feqer (ሚካት ፈቀር)----Trouble song (የችግር ዘፈን) 	<p>-Sung in ritual or in Secular festivals -Only salley there is no other types included - On any kind of occasion, only men can sing salley, but women can sing also at their home and can sing also when a group of women is attending some kind of program.</p>
2	Mirasi	<p>-A kind of duet song; -the song sung between then same gender only; -it can be sung by women or men; -percussion instruments included ; -The characteristics of the song based on polyphonic type;</p> <ul style="list-style-type: none"> • Mirasi also has songs included Like:- • Kotan kot/cotan cot/ኮታን ኮት--Dute song (የሁለትዮሽ ዘፈን) • Jalleye (ጃሊይ),best friend-የልብ ወዳጅ- 	<p>-Secular festivals and scared festivals too. -Included other t types due like:-Koteankot/cotan cot/</p>
3	Dersi	<p>-A kind of group song; -there is no restriction about the gender difference; -sung by women group or by men group ,but sometimes like; Eid and other rituals festivals they performed as a mixed group; -percussion instruments included;</p>	<p>-for weeding ceremonies (አንቀር ማህጠብ) -performed in ritual festivals like Zikir and Eid festivals. - No difference in other parts of the Ethiopia.</p>

4.2.2 Melodically Analysis of ‘ Sallye’ Form (Solo Form Songs)

Song Type: - solo

Song Metter:-free rhythm mostly

Major of the indicated song:- A^b Harmonic minor Scale

Musical Instrument:- No instrument is included /free from any instrument/

Characteristics of the Song:-The Sally song has only one melody like monophonic songs. There are no musical instruments included, and also no harmony as well as counterpoint too.

The Salley melody has only one song like monophonic tunes. There are no melodic rebellious included in monophonic tunes or Salley music. Conjointly no concordance as well as counterpoint as well

SALLYE(SALEYE)
Singer Shmatitu

written by Binyam Hailu
2021

Song Transcript by Binyam Hailu © /2021

The upper old Harari song which was sung by “Shmatitu” is not based in Heptatonic scale. This song was sung basically in Harmonic minor scale. Because as we see in the upper song picture, she were used to the 3rd (C^b) note, the 6th (F^b) note of the song are lowered and she was used the 7th note

(G Natural) of the scale was put in natural. But some notes that are not part of the scale are used as ornaments and they did not use frequently in all songs.



Fig . Scale of the Sally song

When we listen to the Salley songs by different singers like Shmatitu, Gini (who was the former Shmatitu’s back vocalist), and others, it is different a little beat from the Shmatitu’s Original Song. According to the data gathered from the field study, the researcher observed that the music of Salley and other traditional Harari music differ from person to person because of the lack of musical expertise and they did not give attention when they sing the song because Salley is an individual song.

The first note of the song that was sung by Shmatitu, which is indicated by the arrow in the bottom picture, duration of this notes are varies from person to person which I believe is based on the singer’s preferences and musical ability.



❖ NB .For further information please Listen music audio truck no 1 and 2

4.2.3 Melodically Analysis of Miras Form (Duet Form Songs or Cotan cot)

Song Type: - Duet

Song Metter:-polyrhythm mostly/ in the percussion part /

Major of the indicated song:- C[#] Diatonic Scale / Heptatonic scale

Musical Instrument:- - kábäl, kerebu /daf/ and hand clap

Cotan Cot(two part)

2021

Harari Traditional Music

Trascribed by Binyam Hailu

$\text{♩} = 130$

Musical score for Cotan Cot (two part), measures 1-4. The score includes two vocal parts (Voice 1) and two drum parts (kebe and Defl, Kerebu). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as $\text{♩} = 130$.

Musical score for Cotan Cot (two part), measures 5-9. The score includes two vocal parts (Vo.) and two drum parts (Drs.). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

Musical score for Cotan Cot (two part), measures 10-14. The score includes two vocal parts (Vo.) and two drum parts (Drs.). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

❖ NB .For further information please Listen music audio truck no 3

The upper song, which is sung mainly by two Harari women's, is basically in Heptatonic scale. Because, Heptatonic scale is consists of "W-W-H-W-W and H" agreement. (Britannica T.1998)
The texture of the form or the song generally is based on polyphonic type and these songs are sung by only men. But women's are sung the song while men are not in the part of the audiences.

4.2.4 Melodically Analysis of Dersey Form (Group Form Songs)

Song Type: - Group song

Song Metter:-polyrhythm mostly /in the percussion part /

Major of the indicated song: - C Natural Minor Scale

Musical Instrument:- - kăbäl, kerebu /daf/ and hand clap and Debeli

Dersey (Group song)
Harari Traditional Music Trascribed by Binyam Hailu

♩ = 100 2021

The musical score is presented in four systems. Each system contains two staves: a vocal line (Vo.) and a percussion line (Drs.). The key signature is C minor (three flats) and the time signature is 6/8. The tempo is marked as ♩ = 100. The score begins with a 'Group singers Voice' label. The first system shows the vocal line starting with a quarter rest followed by a series of notes, and the percussion line with a steady eighth-note pattern. The second system is marked with a '5' above the vocal staff. The third system is marked with a '10' above the vocal staff. The fourth system is marked with a '15' above the vocal staff. The percussion line continues with the same eighth-note pattern throughout.

❖ NB .For further information please Listen music audio truck no 4

In both 'Misras' and 'Dersy' forms of songs, the percussion instruments were played and included k**ä**bäl(wood block), 'Riq' and women 'k**e**rebu'. These types of musical instruments formation is often seen in the Harari traditional songs. As a result, it is possible to conclude that Harari traditional music or songs has poly-rhythm.

The 'Riq' played in 6/8, the wood block ('k**a**bäl') was sound like performed in 4/4 Meter, and the k**e**rebu were played in 3/4 meter and it replace the role of a bass drum part of the rhythm.

Riq 1 

Riq 2 

Kerebu 

Hand clapping and 'K**ä**bäl' performed in 4/4 matter.



4.3 Finding

After and in-depth analysis of data that gathered in the field and from the secondary sources, the researcher reaches to the following findings on the identity and music of the Harari people.

4.3.1 Findings regarding on the Number of musical scale used in Ethiopia are;

- The number of musical scale were used in Ethiopia is unknown. Most Ethiopian teachers, scholars, and urban musicians agree that there are at least four scales practiced in Ethiopia: 'Tizita' (ትዝታ), 'Bati' (ባቲ), 'Ambassel' (አምባሰል), and 'Anchihoeye' (አንኛ ሆዩ). Collectively, these scales are known as 'kignits' (ቅኝት). (Bishop: 2020)

4.3.2 Findings Regarding on Religion and Its Impact on the Development of Music

- Religion has an impact on the development of music. Music and religion have played integral roles in human life since the early period. While it often isn't given the credit it deserves for carrying musical traditions, religion continues to influence and shape our musical tastes (Jalen N.2018).

4.3.3 Findings on Musical tradition and structure of the Harari

- The Harari people Traditional Music were different by its scale and mode. Because the other Ethiopian ethnic music scales are based on pentatonic and while the Harari music scale is based on Heptatonic.
- In both 'Misras' and 'Dersy' forms of songs, the percussion instruments were played and included kábäl (wood block), 'Riq' and women 'kerebu'. These types of musical instruments formation is often seen in the Harari traditional songs. As a result this, Harari traditional music or songs has poly-rhythm. The 'Riq' played in 6/8, the wood block ('kabal') was sound like performed in 4/4 Meter, and the kerebu were played in 3/4 meter and it replace the role of a bass drum part of the rhythm.

- The Harari music is different from the other regions of Ethiopia and it seems similar with Arab and Asian.

4.3.4 Findings on singing a song in the Harari language, rather than Amharic or other

Ethiopian traditional songs

- The song that was sung in Harari language is easier than singing other local languages. Because of this Harari people practiced singing mainly in Harari, then in, Arab and Indian language.
- The songs are highly influenced by the Arab and Indian music in terms of scale and musicale patterns.
- The finding shows that, in Harar, Arabic/Asia music is listened more next to Harari language

4.3.5 The traditional dress worn by the Harari similar to traditional dress of other parts of

Ethiopia

- The traditional dress of the Harari people is not similar with other parts of the Ethiopian regions Ethiopian. This traditional clothes color seems similar comparing to the Harar traditional dress and the quality of the clothes and the items also are different from other parts of Ethiopia.
- This traditional dress worn by the Harari people, especially the women dress known as ‘Atlas’ is similar to India and Arabs.
- The Harari traditional dress also used in wedding ceremonies perform traditional folk songs.
- It is impossible to find or create a single and pure or adulterated culture. Since any culture is a mixture of different culture, there is no such thing as a pure and unique culture.

CHAPTER FIVE

5. Conclusion and Recommendations

The research summary, conclusion, and recommendation are presented in this chapter. The study focused on the musical and cultural traditions of the Harari people. The research findings, summary, and conclusion were provided, followed by recommendations for further research based on the research findings.

5.1. Conclusions

The general objective of this study is to examine and identify the Arab and Asian traders influence on the music and cultural identity of Harari people through trade during pre-colonial period. This tradition has been affected in urban areas where the western cultural values strongly influence the social life in hybrid forms. The younger generations are highly fascinated towards global popular music available through satellite, internet, T.V, printed recordings and video rented shops. Ashenafi Kebede, the most prominent scholar in the field of Ethiopian Music, argues that the origin of songs in Ethiopia is related to the Hamito-Semitic immigrants (Ashenafi, 1971).

Many authors or researchers are describing Ethiopian music as monotonous and the scale structure as pentatonic: (Powne; 1968, Ashenafi 1989; Zenebe 1987) Ezra (2009) Argues that this type of conclusion may lead to wrong understanding and one can consider slightly different types of music from the mentioned ones that are played and created in Ethiopia as other entities. If ethnomusicologists have come to agree on anything over the last decade it is that music is a key resource for realizing personal and collective identities which, in turn, are crucial for social, political, and economic participation. According to the findings of this study, people in many societies intuitively recognize the emotional power of music in their personal, family, and community lives.

Regarding to the number of musical scale used in Ethiopia 38(39.18%) of the respondents were said that number of musical scale used in Ethiopia were unknown whereas 37(38.4%) of the respondent said that the number of musical scale used in Ethiopia were five. From the above information it is possible to infer that the majority of respondents were said that the number of musical scale used in Ethiopia is unknown.

Concerning to the religion and its impact on the development of music 62(63.91%) of the respondents replied that affirmative whereas 24(24.74%) of the respondents responded no. from the above information it is possible to infer that religion has impact on the development of music.

Concerning to the development of music and religion, 91% of the respondents said yes, 79% of the respondents said no and finally 2% of the respondents said I don't know. From the above information it is possible to conclude that religion has contribution to the development of music.

Relating to difference among music 61(62.89%) of the respondents said that by its scale or mood, 22(22.68%) of the respondents said by its melodically structure, 9(9.28%) of the respondents said by singing style and 5(5.15%) of the respondents said verbal only. From the above information it is possible to conclude that music were different by its scale and mood.

Regarding to country with similar melody structure and scale of Harari music 42(43.3%) of the respondents said Harari music melody structure and scale seems similar to Arab whereas 38(39.18%) of the respondents reported that Harari music melody structure and scale seems similar to India. From the above information it is possible to conclude that Harari music melody structure and scale seems similar with Arab.

Regarding to the kind of music listened more next to Harari language. With this regards, 40 (41.24%) of the respondents reported that Arabic/Asia is kind of music listened more next to Harari language. Moreover, 24(24.74%) of the respondents replied that as they listen to any music next to Harari language and 23 (23.71%) of the respondents replied that Amharic music is listened more next to Harari language. From the above information it is possible to conclude that Arabic/Asia music is listened more next to Harari language

Concerning to the nature of singing a song in the Harari language rather than Amharic or other Ethiopian traditional songs 54 (55.67%) of the respondents said that it is Harari language song is easier song rather than Amharic or other Ethiopian traditional song. Moreover, 16(16.49%) of the respondents said that Harari language song is easier song rather than Amharic or other Ethiopian traditional songs. From the above information it is possible to conclude that Harari language song is easier song rather than Amharic or other Ethiopian traditional song.

Relating to the traditional dress worn by the Harari similar to traditional dress of other parts of Ethiopia 74(76.29%) of the respondents said the traditional dress worn by the Harari is not similar to other traditional dress of other parts of Ethiopia whereas 54(55.67%) of the respondents assured that traditional dress worn by the Harari is similar to other parts of the world which comes from India and 21(21.65%) said it comes from Arab. From the above information it is possible to conclude that traditional dress worn by the Harari is similar to India and Arab.

Because of the respondents response shows that, the Harari music and culture are based on Arabic music and culture. Because, the Harari musical scale formation is not based on the pentatonic scale like other parts of Ethiopia.

5.2. Recommendations

Based on the findings and conclusions drawn, the following measures are suggested as in this study, the researcher recommends the following some points to concerned body to give serious attention needed.

- The Harari Educational Bureau should encourage the inclusion of traditional songs in their educational instruction. This helps for preserving Harari cultural identity in schools.
- The Harari Peoples Culture and tourism Bureau should preserve the Harari Folk Music and Cultural dresses as documentation for the next generation.
- Government and other concerned bodies should create conducive environment to Harari musicians or singers to integrate their works with Ethiopian music style, lyrics and melodies.
- According to the finding of the study the Harari music, culture and clothing, are similarities with India and Arab which are far and remote from Ethiopia. Hence the government and other stakeholders should work to develop innovation and preserve as one of UNESCO's heritage and a basis for clothes design.
- Staying in a defined identity and putting people in smaller compartments have a chance to be a social and biological victim in the long times and trends. Socially, major groups may discriminate and biological may gene clash due to marriage and reproduction of closeness to parenthood. Hence the culture of intermarriage needs to be promoted in Harari for generation continuance and to be secured from victimization of major culture.

- Artists, designers, and garment factories should innovate cultural clothes with Harari style of other Ethiopian cultures of dressing to reduce far country culture dominance and acculturate the Harari to other part of Ethiopian music and dressing culture where the area administratively and politically as part of Ethiopia.

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Amharic Version

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- ሳሮን ጌትዬ (1994) ጌይ ኡሱዕ የአደሬ ባህላዊ ሙዚቃ. አዲስ አበባ የኒሽርስቲ ያሬድ ሙዚቃ ት/ቤት (ያልታተመ)
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- Fatuma Sherif. Interview by the author. 09 April 2021. Digital Audio Recording. Harar, Ethiopia.
- Hamid. Interview by the author. 06 April 2021. Digital Audio Recording. Harar, Ethiopia.

Appendices
APPENDIX: 1
QUESTIONNAIRE



Addis Ababa University
College of Performing and Visual Arts
Yared School of Music
Close-ended Questionnaire

Questionnaire to be filled in by Audiences

Dear Respondent,

I am conducting a research in a title “The Influence of Arabic and Asia Traders during Pre-Colonial Period on Hariri Music and Cultural Identity” to fulfill the requirements of a Master of Arts in Music (MA) Degree. This yours genuine and frank response will be decisive for the comprehensiveness of this Research. Therefore, you are kindly requested to fill in the questionnaire honestly. This information collected from the member of the Harari people and some scholars who have knowledge about the Harari music and culture, because it helps for the research paper.

I would like to Thank in advance that any information contained in this questionnaire will not be used for any purpose other than that the information collected will be used for the research and education purpose only.

Binyam Hailu Abebe

❖ Please, put a thick (✓) Mark of your choice and use blank space to make a list of your answers for those questions.

❖ N.B. You don't need to write your name or that of your institution.

I. Back ground Information about the respondent

1. What is your Age?

Under 20 20-30 30-40
40-50 Above 50

2. Gender

Male
Female

3. Current educational level/Educational Background

Illiterate Read and Write Below 12
Certificate Diploma
BA and Above

II. General Information

1. How many musical scales are used in Ethiopian? Or how many of them are you know?

4(four) 5(five) Unknown
6(six) 7(seven) I haven't knowledge

2. Do you believe that religion has an impact on the development music?

Yes No I don't know

3. Do you think Hariri's music is different from the rest of Ethiopian?

Yes No I don't know

3.1 If your answer to the question 3 is yes, how is different the others?

By its scale or mood by singing style

Verbal only melodically structure

4. The melody structure and scale of the Harari music seems to be similar to that of which country?

Arab Asia India

It does not match I don't know

5. In which language do you more listening songs out of Harari?

Amharic English Arabic/Asia

I listen to any music I didn't listen to any music

6. Is it easier for you singing a song in the Harari language rather than Amharic or other Ethiopian traditional songs?

Yes, it's easier for me No, it's hard for me

I can do it all I didn't sing anything

7. Is the traditional dress worn by the Harari women's similar to other traditional dress in the Ethiopian?

Yes, it is similar

No, it's not similar I don't know

7.1 If your answer for the question 7 is "yes, it is similar", which part of Ethiopia is similar to the traditional clothes?

North part of Ethiopia South part of Ethiopia

East part of Ethiopia West part of Ethiopia

I don't know

7.2 If your answer for the question number 7 is "No, it's not similar", from which part of the world it came from?

Europe America Arab

India China Unknown

thank you very much for participation in this study!

Appendix 2

Music performance Participants profile

Table.8 Participants List

No	Name of Participants	Gen	Age	Educational Background	Place
1	Iynei Fetahi	ሴ	43	5	Jugol
2	Fatuma Harum	ሴ	29	Level 3	Jugol
3	Shukiya Ahimed	ሴ	34	Deploma	Outside Jugol
4	Seada Abdurehim	ሴ	34	10	Dire dawa
5	Zahira Yesuf	ሴ	57	Not specify	Jugol
6	Munira Sukar	ሴ	55	Not specify	Outside Jugol
7	Safiya Jami	ሴ	61	Not specify	Outside Jugol
8	Nuriya Jami	ሴ	55	Not specify	Jugol
9	Rawuda Ali	ሴ	18	Dipoloma	Dire dawa

ANNEXES



The researcher with one of the informants (Ayub Abdulahi Harari Torsion and Culture Deputy Bureau Head. photo by Binyam Hailu 2021))



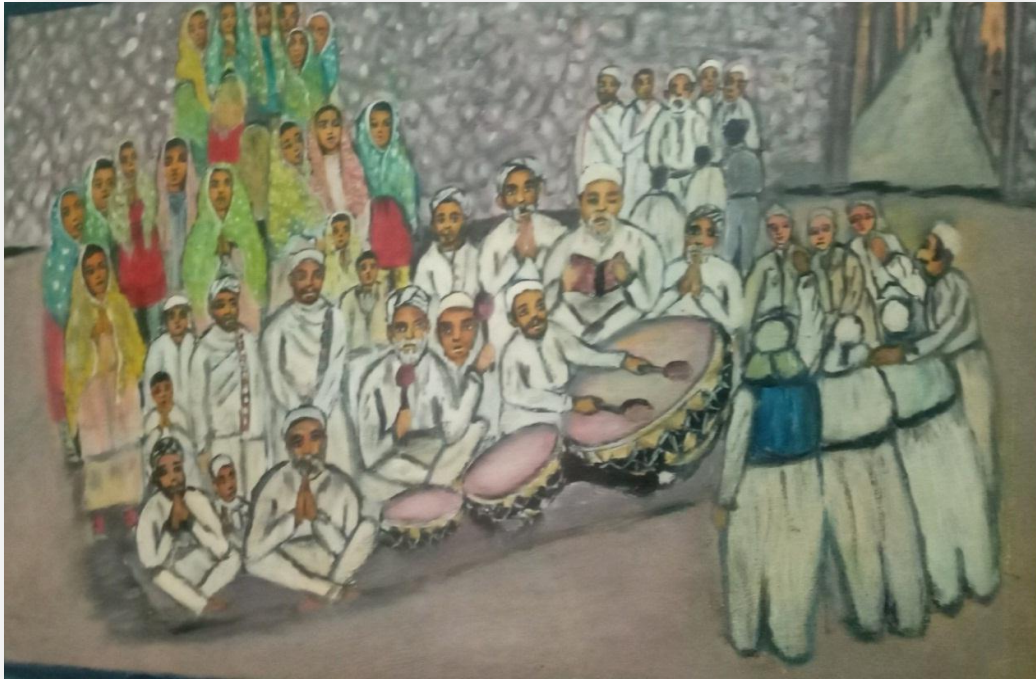
The researcher with one of the Informat Elis Tesfaye the Autor of the book In Title “Gay Feqer”(picture taken by Binyam hailu 2021



One Of the Informant w/zro Fattima Sherif when Interviewd in her Home(photo by BinyamHailu 2021)



Researcher wear Harari Traditional Men's dress (photo by Binyam Hailu)



Harari Tradtiona Music Performance
(Picture found In Haji Sherif Muziyem. photo by Binyam Hailu.2021)



Traditional Harari Music performers (photo by Binyam Hailu.2021)



Traditional Harari Music performers ta practice (photo by Binyam Hailu 2021)



Harari women’s dress “Atlas”(photo taken by Binyam Hailu 2021)

አዲስ አበባ ዩኒቨርሲቲ
ADDIS ABABA UNIVERSITY

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ቀን የካቲት 22 ቀን 2013 ዓ.ም.

Date

ቁጥር/መ/ደ/1/61/2013

Ref. No

ለሚመለከተው ሁሉ

ተማሪ ቢኒያም ኃይሉ በአሁን ሰዓት በያሬድ ሙዚቃ ት/ቤት የሁለተኛ ድግሪ (M.A) ተማሪ ስለሆነ የመመሪያ ጽሑፉን ለማዘጋጀት በመረጠው በክልላቸው ውስጥ ለትውልድ የሚተርፍ የጥናታዊ ጽሑፍ ያዘጋጅ ዘንድ ብዙ ያልተነገሩ እያሉ ያልታወቁትን ባህልና ሙዚቃዊ እውቀት ለወደፊት በዓለም ለማስተዋወቅ ጥናታዊ ጽሑፍ ስለሚረዳ በክልላችሁ መጥቶ ለሚጠይቀው ትብብር በሙሉ ቀና ምላሽ ስለምታደርጉልን በቅድሚያ በአዲስ አበባ ዩኒቨርሲቲ ያሬድ ሙዚቃ ት/ቤት ስም ላመሰግን እወዳለው።

ከሰላምታ ጋር

[Handwritten signature]

ታደሰ ጥላሁን (ሪ/ፕሮፌሰር)
ያሬድ ሙዚቃ ት/ቤት ዳይሬክተር

