



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

**THE ROLE OF POPULAR SONGS ON ETHNICITY AND NATIONALISM
IN ETHIOPIA SINCE 1991**

BY: ENDALE ABATE TEGEGN
ADVISOR: SURAFEL WONDIMU (PhD)

ADDIS ABABA
SEPTEMBER, 2021

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

**A THESESES SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES
COLLEGE OF PERFORMING & VISUAL ARTS AT ADDIS ABABA
UNIVERSITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
OF THE DEGREE OF MASTER OF ARTS IN MUSIC**

ADDIS ABABA UNIVERSITY

ADDIS ABABA, ETHIOPIA

SEPTEMBER, 2021

ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES
COLLEGE OF PERFORMING & VISUAL ARTS

THE ROLE OF POPULAR SONGS ON ETHNICITY AND NATIONALISM
IN ETHIOPIA SINCE 1991 G.C

BY
ENDALE ABATE TEGEGN

APPROVED BY BOARD OF EXAMINERS

ADVISOR: _____

Internal Examiner _____

External Examiner _____

TABLE OF CONTENTS

| CONTENTS | PAGE |
|--|------|
| TABLE OF CONTENTS..... | i |
| ACKNOWLEDGEMENT | iv |
| ACRONYMS | v |
| DEFINITION OF TERMS..... | vi |
| <i>ABSTRACT</i> | vii |
| CHAPTER ONE..... | 1 |
| INTRODUCTION | 1 |
| 1.2 STATEMENT OF THE PROBLEM | 6 |
| 1.3 RESEARCH QUESTIONS..... | 7 |
| 1.4 OBJECTIVE OF THE STUDY | 7 |
| 1.4.1 GENERAL OBJECTIVE | 7 |
| 1.4.2 SPECIFIC OBJECTIVE..... | 8 |
| 1.5 SIGNIFICANCE OF THE STUDY | 8 |
| 1.6 METHODOLOGY | 8 |
| 1.7 SCOPE OF THE STUDY | 10 |
| 1.8 LIMITATION OF THE STUDY | 10 |
| 1.9 ORGANIZATION OF THE STUDY | 10 |
| CHAPTER TWO..... | 12 |
| LITERATURE REVIEW | 12 |
| 2.1 POLITICS OF IDENTITY | 12 |
| 2.1.1 CONCEPT OF IDENTITY | 12 |
| 2.1.2 CONCEPT OF ETHNICITY AND NATIONALISM | 12 |

| | |
|--|----|
| 2.1.3 OVERVIEW OF THE PAN-ETHIOPIAN NATIONAL AND THE ETHNO NATIONAL IDENTITIES..... | 17 |
| 2.1.4 WALELLIGN AND THE NATIONAL QUESTION IN ETHIOPIA..... | 20 |
| 2.1.5 EPRDF AND ETHNIC FEDERALISM IN ETHIOPIA | 24 |
| 2.1.5.1 THE RISE OF NATIONAL QUESTION | 24 |
| 2.2 MUSIC AND IDENTITY FORMATION | 26 |
| 2.2.1 ETHNICITY, NATIONALISM, AND MUSIC..... | 26 |
| CHAPTER THREE | 30 |
| 3.1 NEGOTIATION OF PAN-ETHIOPIAN NATIONAL AND ETHNONATIONAL IDENTITIES IN MUSIC SINCE 1991..... | 30 |
| 3.1.1 SONG 1- COMPARISON OF TEDY AFRO AND HACHALU, SONG 1 VERSUS SONG 5..... | 34 |
| 3.1.2 SONG 4 VERSUS SONG 6..... | 38 |
| 3.1.3SONG 3 VERSUS SONG 7..... | 43 |
| 3.1.4SONG 2- GERMAWINETWO” (ግርማዊነት-ዎ): | 47 |
| CHAPTER FOUR | 51 |
| 4.1 ETHNONATIONALISM IN MUSIC IN ETHIOPIA SINCE 1991 | 51 |
| 4.1.1 SONG 8- LOOL GALOOTOO | 52 |
| 4.1.2 SONG 9- WAA’EEKEENYA | 54 |
| 4.1.3. MUSIC AND NATIONALISMS IN THE MARXIST-LENINIST SOCIALIST (DERG)..... | 58 |
| CHAPTER FIVE | 68 |
| CONCLUSION AND RECOMMENDATIONS | 68 |
| REFERENCE..... | 73 |
| APPENDIX | 76 |

APPENDIX A: INTERVIEW QUESTIONS (MUSICIAN, AND ACADEMICIAN)..... 77

APPENDIX B: INTERVIEW QUESTIONS (POLITICIAN, HISTORIAN) 78

APPENDIX C: በያሬድ ሙዚቃ ጎምህርት ቤት ተማሪዎች የሚመለስ መጠይቅ 79

ACKNOWLEDGEMENT

First of all, I would like to thank you God for everything in my life. Because without the will of God it's difficult to finish this project.

The Project will not have been achievable without the help of various individuals. I would like to say thank you from the bottom of my heart to the Dean of performing and visual art collage Dr, Ezra Abate, Selamawit Aragaw, and Almensh Awol member of the academic committee for graduate students.

I am grateful to say thank you to all lecturers of graduate school: Aklilu Zewdie and Dr, Wube Kassaye, and Taddele Tilahun. Also thanks to my informants for their helpful knowledge: Ato Tekelyohanes Zike, Tsretse Firesebehate, Robel Mehari, and Equbai Berehe.

I thank you very much to Semineh Betreyouanse for helped me with diverse support in many regards. Also thank you to Amsalu Getachew helped me to provide useful reading material, collect old songs, and offering advice from a unique perspective. I especially want to thank Dr, Jinenus Galata helped me to translate Oromiffa lyrics to Amharic and English. Also thank you to Bareke Taddesse to translate Oromiffaa to Amharic.

My special thanks go to my parents and my wife Mahelet Debebe without her limitless support it is difficult to be successful in this project. And also I thank you very much to my friends Fekere Melese, Abenet Debebe, Betelehem Debebe, Hailu Kefle, and Elias Demessie.

ACRONYMS

| | |
|-------|--|
| EPRDF | Ethiopian people republic democratic front |
| FDRE | Federal Democratic Republic of Ethiopia |
| HOF | House of Federation |
| EBS | Ethiopia Broadcasting Service |
| TPLF | Tigray People liberation Front |
| OLF | Oromo Libration Front |
| IES | Institute of Ethiopian study |
| YMS | Yared school of music |
| E.C | Ethiopian calender |
| TEG | Transitional government of Ethiopia |
| BPM | Beat per Minute |

DEFINITION OF TERMS

IDENTITY:- “The fact of being who or what a person or thing is”.

NATIONALISM:- Nationalism is a new form of social organization that did not exist before and is controlled and managed by its states.

ETHNICITY;- The general concept in this approach is that ethnicity is something that is being negotiated and formed in day-to-day life activities. It has relatively little to do with Europe, Africa, Asia, etc., but much to do with the exigencies of everyday survival.

ETHNONATIONALISM:- It is a kind of nationalism that constructed collective identity based on ethnic or tribe

ETHIOPIAN MUSIC:- It is the kind of music that originated in Ethiopia and dominantly uses the Pentatonic scale.

PAN-ETHIOPIAN NATIONALISM:- a kind of nationalism that believes in one united Ethiopia.

ABSTRACT

My thesis investigates the role of music in supporting or undermining ethnonational and Pan-Ethiopian national identities, as well as the major causes of their emergence, through a critical examination of Ethiopia's past historical narrative. I extensively explore the participation of music in national identity formation in the Derg and special emphasis on the Federal Democratic Republic of Ethiopia (FDRE) since 1991. In this project, I mainly deployed the qualitative research method. The main source of the data is songs. Some of the songs are acquired from the archive. The secondary source is mainly derived from open-ended interviews and questionnaires administered to my respondents, who are multidisciplinary intellectuals. Music is a medium that doesn't go in a vacuum and also it is part of the process of the past historical narratives or discourses in Ethiopia. In this case, Music plays a major role in the formation of ethnonational and Pan-Ethiopian national identity in Ethiopia. This thesis is intended to show how the participation of music in the formation of identity politics and can create a collective identity formation in Ethiopia. In addition, music is a powerful tool for conflict transformation in Ethiopia, so that the government has to give more attention to the greater potential of music for conflict resolution. Therefore to study music is given the chance to understand a unique perspective about identity formation that can't be found from the other field of studies like history and political science and also I believe that, this thesis provides a greater contribution to the scholar those who are interested in multidisciplinary research.

Keywords: Ethiopian Music/ Identity/Nationalism/ Ethnicity/Representation

CHAPTER ONE

INTRODUCTION

Why Music

Blacking (1995: 127) “states that music-making is not only an exercise in the organization of sound but a symbolic socio-cultural activity that reflects the values of past and present ways of life of human beings who create and use it. Consequently, the logic and meaning of musical expressions cannot be fully understood without reference to the social and historical”. Music is the highest form of art, and it is socially relevant in every society because it allows people to connect with ethnic groups and places Stoke (1994). It evolves in the process of the interaction of man with his environment. This notion was confirmed by Ezra (2009) as he states the names of two popular Ethiopian "Kignits," Batti and Ambassel, are derived from a place called Wollo, which is located in Ethiopia's Amhara regional state. They were named after the locations because the communities in those areas frequently used these "kignit."

Music is a powerful tool of communication that transfers one’s feelings of sadness or happiness to others that express by musical sound. And also speech transfers thought and the essential role of art is to transfers one’s emotion to another. That is why music is not only the most important thing to provide self-expression of oneself but also it affects one’s feeling to another. “Art is a conscious infection that is brought about by external indicators” Tolstoy (1899:3). Music is the part of art that has a greater role in the deeper developmental level of intellect and affect of a society. Bresler (2005) believes that to put the intellectual role of music is mainly focused on the lyrical elements of music. This lyrical element helps to develop the language skills of society. One of the basic essences of the psychology of music is focused on how music affects emotional experience (Juslin, 2019). In addition to this, Blacking (1995) believes, music-making is not only the result of systematic organization of melody and rhythm, but also it is a reflection of socio-cultural, economic, political, and spiritual activities of a society past, and present.

In the modern West, pop culture refers to cultural products such as music, art, literature, fashion, dance, and film, and so on. These kinds of media can easily understand by the majority of people. Music is one of the popular cultures that is the highest potential of the medium to convey an ideology that brings a positive or negative impact to society. The reason why primarily, it is intertwined into a society, it addresses millions of people in a very short time, and also can directly transfer the core ideology of politics or any other message through entertaining way to society. For instance, the songs entitled “Meret le arashu” (መሬት ለአራሽ) and Alem yewezaderooh Tehonalech” (አለም የወዛደሮች ትሆናለች). Moreover, music can covers a wider range of listeners, and anybody can understand the message transferred through music whether consciously or subconsciously, or whether who is intellectual or not. A very good example is Tewodros Kassahun’s song “Tikur sew” from his “Tikur Sew” album which had very disputable lyrics among a wide spectrum of listeners. People contended that the word “ባልቻ አባቱ ነፍሶ”, in this lyric the main disputable word was ነፍሶ is not the father of "Balcha," but rather the name of his horse, as the correct name of his father is "Safo." Without reference to any form of Ethiopian history books, the above issue demonstrates that people were a part of the dispute and that the song was the key component of the dispute. As a result, it is a piece of very good example music is the most preferred form of art to conveying a message to society.

Music allows creating musical identities by its inherent character and there are a common features in various musical culture, but at the same time, there are different musical identities exists due to the uses of different musical elements one to another. The most popular musical identities are African music, Asian music, Pop music, Jazz music, and classical music, and so on. According to Ethnomusicologist Waterman (1952) states that the crucial role of the participation of music in Africa is intended to create collective identity in the society. It uses a polyphonic singing technique, syncopation rhythmic pattern, call and response singing technique, and counterpoint melodic phrasing, and using different types of percussive drumming instruments. But in the case of classical music unlike, African music, mostly uses a simple time and using drumming less importantly.

Social identities can construct in music in two approaches. Primarily as the essentialist approach, music can keep the social identities by symbolizing and reflecting the cultural activities of the past of a society as it is. Secondly, as the constructivist approach, music can

construct a new form of identity Stoke (1994). Reggae music is one of the powerful cultural markers of the Rastafarian movements not only in Jamaica but also in the global context (Jah kingdom 2017). And also it is an example to construct a new form of collective identities. Moreover, It is a powerful tool as the medium of communication that transmits strong messages about Pan-Africanism and transfers their strong feeling to the rest of the world. As the result, a large number of people changed their identity to the newly emerged Ras Teferian identities out of Jamaica. As an example, the role of the “One Love” song of Bob Marley, articulated neither ethnic nor nationalist conception, rather it is the way of articulating humanistic feeling of unity in the global context.

According to Stoke, music practice is an essential activity of a society that constructs social identities and creates boundaries among people. And also it is a powerful medium of communication that helps to construct ethnic and national identities moreover can build a boundary between them. National identity can be constructed in the powerful organizational institutions and also the cultural value of a society. In the context of organizations, for instance, educational institutions are influential social environments that give appropriate knowledge for their children about their country Fukuyama (2018, p. 147). Music is a part of a culture, it can bring people together by sharing major events or rituals, make a unique symbolic activity of a society that differs from others, and also it is usually connected to the greater historical epoch that constituted national independence of a society.

The “Hager Fiker Theater” was established in 1935, the former name of the institution was “Hager Fiker Mahaber” (Association for the Love of the Motherland). It was not only the prominent institution that stage performance taking place, but also it was the pioneer institution in Africa as well. The first woman pop singer, Negatwa Kelkaye, “fukera” and “kererto” were the main musical performance at that time. As stated by Simeneh, the main goal of “Hager fiker theatre” was to raise awareness about Italian propaganda for the people as well as to protect their Motherland (national identity) against the Italian invasion (2008). According to Anderson (2006: 4) “nation-ness, as well as nationalism, are cultural artifacts of a particular kind”. Nationalism is not only the product of government, influential political leaders, and government policies, rather music is one of the cultural artifacts that create a greater image of the national identity of a society.

The effect of the rapid growth of cultural interaction and globalization will have occurred easily changeable cultural values of various ethnic groups in any corner of society. Based on this reality sociologists and social Anthropologists can't contribute the term ethnicity in one definitional term, because of the fluid characteristics of ethnicity or ethnic group in a different social context.

Ethnicity is a word derived from the Latin 'ethos' which means a "tribe". In ideological terms, "tribes" are means barbarian societies that live in marginalized places. However, the African writers don't accept this kind of definition because they believe that the definition intentionally comes from colonial conception. The purpose of this definition is to create a psychological impact of dichotomization of inferiority and superiority thinking between Africans and Westerners. (Cohen, 1978).

Ethnicity is not simply a definable word and it's difficult to create a common understanding among authors. Chapman, McDonnald, and Tonkin 1989:11). That is the reason, various authors are contributing to define ethnicity in their perspectives. According to Turton (1994) ethnic group is not a by-product of ethnicity, rather it is the result of sharing the experiences of people in a common action and interest. In addition to this, only Biological and cultural factors have not fulfilled the definition of ethnicity from a sociological perspective, ethnicity is a social group that contains the sociocultural traits that help to differentiate one ethnic group from another. According to Barth (1998 p, 10) anthropological perspective of ethnicity is defined based on the four criteria as, 1. Genealogically descent of society, 2. Sharing of cultural practices of a society 3. The way of interaction within a society, 4. A society that differs from other groups by "emic" and "ethic" perspectives.

In addition to this Language, the political context of a society, territorial integration, local condition, and structure of a society are the most important and commonly used criteria to define ethnicity.

Music is an important part of our social life and as a means of communication to convey one's idea or feeling to others and it is the most important part of the culture to develop human intellectual competence and emotional state. In addition to this, it can bring society together by sharing experiences. But music does not only has the power to construct collective identities but also can create a boundary between one social identity to another (Chapman, McDonnald and

Tonkin 1989:17). And also has a significant role in conflict transformation among the ethnic groups because it helps to bring people together and shared beliefs collectively. Ezra Abate (n.d)

In Ethiopia Language, common territory, and somehow the same cultural, biological, psychological, and historical make-up are the major factors that help to construct ethnic or national identity. The same is true in music, musical performance events or rituals (like Irrecha, Ashenda, and Adabena ...etc), the musical instruments commonly used (like Masinko, kirar, Fila, kebero, Zumbara .etc), scales major pentatonic (Tizita major), minor pentatonic (Bati minor), Anchihoeye, Ambasel, Arabic scale-like (Natural minor, and Harmonic minor), and their dancing style (neck dance, shoulder dance, and hip dance ...etc), musical style, and language are the major factors that help to create ethnic or national identities in music in Ethiopia.

In my judgment, the Ethiopian government does not appear to understand the power of art and how it can be used for development, peace building, and conflict resolution. As government policies cannot only be a solution to our current conflicts. I believe that, in addition to policies, the government should use art to help build a better nation. According to (Merera, 2007) the rise of Pan-Ethiopian nationalist and ethnocentric nationalist parties has created political polarization in Ethiopia. As the result, we are facing a serious conflict and displacement among the ethnic groups in every corner of Ethiopia. As Ethiopia is a country of multi-national states; is this the only reason to be embodied in a serious conflict? Nigeria, on the other hand, has over 200 ethnic groups and over 500 indigenous languages. As a result of the foregoing facts, the following questions are at the center of my research.

1. How do Pan- Ethiopian national and ethnonational identities are polarized in music?
2. What role does music play in the formation of Ethno-national and Pan-Ethiopian national identity?
3. What does music tell us about these identities, and is this the source of Ethiopia's conflict?

The purpose of this research is to explore the role of music in the construction of ethnonational or Pan-Ethiopian nationalism. I focus on the deep socio-cultural, political, and historical context during the period of Haile Selassie I, the rule of the Derg, and especially focuses on the EPRDF. I also examine the evolution and development of ethnonationalism and Pan-Ethiopian national identities from a wider historical perspective.

1.2 STATEMENT OF THE PROBLEM

As I mentioned in the introductory section music is highly intertwined with a day to day life activities of the society in Ethiopia. Somehow the progress of music scholars has been seen in Ethiopia, but still, it's clear that there are no adequate books, Academic literature, and journal articles in this field. According to Simeneh (2008) even if, some scholars have contributed a few books, music studies need more and more attention in Ethiopia. In Ethiopia, there is also limited availability of multidisciplinary studies, such as music and identity, music and politics, music and history, music and society, and so on. I tried to find more literature that focuses on the historical part of Ethiopia, but none include the music scene in a specific situation, Preiner (2015), admitted in his Ethiopian history book, there is nothing included in the cultural sector particularly music and art. Whereas music has accompanied the majority of our historical and political changes. As a result, I investigate in-depth music-focused research, but it is still useful to assess a broader figure of Ethiopia's political and historical changes in the past. Therefore, I believe that this thesis will be useful as reference material for those interested in cross-sectional studies

The core problem of this research is the lack of conceptual clarification of the word social identity formation. The ethnonational and Pan-Ethiopian national identities are the two major social identities in Ethiopia. Currently, we are experiencing conflict because of these polarized social identities. The perception of the past historical narratives from different perspectives are the major causes of the conflict between the ethnonational and Pan-Ethiopian national identities in Ethiopia.

Music has the highest potential of art that creates social identity formation and contains the political and historical discourse of society. In this case, it is necessary to explore the past historical narratives to understand how these identities emerged, to be the cause of the conflict, and also what the major historical and political discourses to emerge these polarized identities in Ethiopia.

According to Anderson, (2006 p. 4) "nation-ness, as well as nationalism, are cultural artifacts of a particular kind". Nationalism is not only the product of government, influential political leaders, and government policies rather music as one of the cultural artifacts that create a greater

image of the national identity of a society. To study music means that the best way to understand the entire socio-cultural, historical, and political activities of a society.

Our current situation of Ethiopia is experiencing various conflicts among ethnic groups based on identity politics. Explore the musical identities of the past historical narratives helps to understand how to emerge identities in music and also Music is one of the powerful media to construct identity formation and also can create a collective identity. This is my prior inspiration to do this thesis to show how to use music for conflict transformation and create mutual understanding among people. In addition to that, I explore the socio-cultural, historical, and political context of the past in Ethiopia.

1.3 RESEARCH QUESTIONS

The study will endeavor to discover responses to the accompanying five essential inquiries:

1. What is the role of music in supporting ethnonational or Pan-Ethiopian national identities in Ethiopia?
2. What is the role of music to denounce or support ethnic identity politics in the Federal Democratic Republic of Ethiopia?
3. What is the contribution of the power of music to polarized ethnonational and Pan-Ethiopian national identities?
4. What are the basic lyrical elements and ideas which are manifested in music to promote or denounce ethnic or national identities in Ethiopia?
5. What are the after-effects of music in society while promoting ethnonational and Pan-Ethiopian national identities?

1.4 OBJECTIVE OF THE STUDY

1.4.1 GENERAL OBJECTIVE

The core objective of this research is to show the significance of music in the construction of ethnonational and Pan–Ethiopian national identities, in sustaining dominant narratives, and in struggling against socio-cultural and political hegemony in Ethiopia.

1.4.2 SPECIFIC OBJECTIVE

The explicit goals of this examination can be abridged:

- To analyze the major historical causes and respective music manifestations in the formation of Ethnic and National identities during Dergue, and the EPRDF governments.
- To explore how music is a critical battlefield to support or reject the governments or any other external influences in Ethiopia.
- To assess the importance of music as an instrument for socio-economic, political, and cultural, issues in Ethiopia since 1991
- .To find out how music brings change or resists changes in the current situation of Ethiopia.

1.5 SIGNIFICANCE OF THE STUDY

Music is socially meaningful that creates boundaries or unity among ethnic and national identities. The main contribution of this thesis is to explore the participation of music in social identity formation in Ethiopia. Music is the reflection of socio-cultural, political, and historical narratives of society. In addition to this, all our great historical epochs were accompanied by musical activities in Ethiopia. However, most of our historical work literature were not included the musical phenomena of that particular epoch. This study helps to show the participation of music in the construction of ethnonational and Pan-Ethiopian nationalism.

This study is not only music-oriented but also assesses the historical narratives of ethnonational and Pan-Ethiopian national identities. It helps to give a starting point for those who are interested in cross-sectional research, such as music and identity, music and politics, and music and culture.

1.6 METHODOLOGY

This research used the descriptive survey method. It employed qualitative research. Qualitative use of survey is provided to analyze what the informant feels and thinks about the issue. The major source of data in this research were songs and I analyzed 20 songs from different Artists. In addition to this, various data collection techniques were applied in this research, such as direct participant observation, in-depth interview, review of related literature, and questioner. The overall research design in this research was conducted in four stages. The first stage of the research was the collection of secondary data that was helped me to get background knowledge

and understanding of the subject matter. The various source of secondary data includes books, academic paper, academic journal, articles, and internet source.

The second phase of the research was employed in-depth interviews it is the most important and frequently used data gathering system in research. I prepared a set of questions for an interview and also used a semi-structured approach and I was not bothering the sequential order of the questions rather I focused on the general concepts of the questions responded by the informants. I interviewed five informants in this research that came from different disciplines. Such as music scholar, teacher and academician, politician and government official, and music arranger and performer. My prior aim to select the above informants was intended to understand a single issue from different perspectives about music and social identity. These fields of study are forced me to limit my interview informants because of the difficulty of getting a large number of an informant who has better knowledge about such field's music and identity.

The third phase and the most important data gathering technics were the participant observation. As a performer, I had the big chance to feel a particular issue deeply and it was the best way to understand how the informant feels and thinks about certain issues. One of the best advantages of this technique helps to understand certain issues as an insider. To be the participant-observer means to be part of the context of the issues and it helps to understand the reflection of the informants nearly.

The final phase of the research was employing a questioner. The main objective of this research is intended to show how the participation of music in the construction of social identities in Ethiopia. In this case, I used a purposive sampling method of collecting data in this research to collect relevant data about the contribution of music in identity formation in Ethiopia. Yared music school from the second year to the fourth year regular students have participated in this questioner and I distributed 100 questioners and collected 90 % of it. The major factor to select these students as an informant is to investigate their perspective about the contribution of music in identity formation as a listener and also as a professional musician. I used a mixed questions approach that is close-ended and open-ended questions together because this technique is provided to allow for the informant to explain their ideas without any limitations.

1.7 SCOPE OF THE STUDY

The geographical scope of the project was limited to Addis Ababa. Because Addis Ababa is the center of political and economic power, it has attained the highest level of musical performance. Moreover, the study will analyze the significance of music in the construction of ethnonational and Pan–Ethiopian national identities.

1.8 LIMITATION OF THE STUDY

The major limitation of the research was the outbreaking of COVID 19 globally in the middle of 2012 E.c, in this case. I had no access to the reading materials that are relevant to the research because IES, YMS, and Kennedy libraries were closed. In addition, the inadequacy of the indigenous multidisciplinary research paper was the other side of the limitation of the research to fulfill the necessary outcome of the research. But some of the reference materials that were taken during our course work in 2011 E.c were very useful to integrate into the research. In this regard, my advisor helped me to send the necessary materials that are useful to achieve the outcome of the research, but those materials are focused on the historical parts of my research.

My object of analysis is songs, most of the content of these songs contains politically oriented lyrics. Some of my assistant translators are feeling panic about the translation process. As I mentioned above the social, psychological, and economic impact of the Covid 19 was a pick. In addition to this, some of my informants were the highest government official, academician, journalist, musician, and music instructors who were engaged with too many responsibilities, in this case, it was challenged to fix the kind of time limitations.

In general lack of technical support, in-depth understanding of writing a thesis, financial constraints, and internet access was the limitation of the research.

1.9 ORGANIZATION OF THE STUDY

This thesis is designed into five main chapters. These chapters have a logical connection to each other. The first chapter includes the background of the study that deals with the general description of the relationship between music and social identities and also it examines the concepts and definitions of ethnicity, nationalism, and music. In addition to this, it includes the objective, purpose, problem, and significance of the study. The methods and research design employed to conduct this research are also presented in this section. The second chapter focuses

on a review of related literature of conceptual clarification of identity, ethnicity, nationalism, and musical identity as well as the historical background of these identities are also discussed. Chapter three includes a song analysis section that intended to show how to construct Pan-Ethiopian national identities in music and also interpreted some interviews and questioner. Chapter four includes song analysis of the role of music in the formation of ethnonational identities and also interpreted some interviews and questioner. The final chapter contains the necessary conclusion and recommendation of the researcher based on the data assessed in the previous chapters.

CHAPTER TWO LITERATURE REVIEW

2.1 POLITICS OF IDENTITY

2.1.1 CONCEPT OF IDENTITY

The introduction of the word “identity” as a category of social life that became popularly intellectual and public discourse in the United States since the 1960s. Even if, Eric Erickson one of the most known psychologists that describe identity is the developmental stages of the individual (identity crisis). Brubaker and cooper, (2000) But in this thesis, I focus on exploring the social or collective identity formation in society.

According to Rice (2007), there are two different types of social identity formation approaches, Essentialist and Constructivist. The main concept of the Essentialist approach in any society, identity is characterized by a fixed, stable, and unchangeable nature. On the other hand, a Constructivist approach believes that identity is not a fixed, stable, and static character rather it is a fluid and dynamic feature in a different social context. In this case, people have multiple social identities rather than a single one. For instance, I am a musician as a performer, I am a teacher as a profession, I am a student as a learner and I have Amhara and Gurage ethnic identities, as an ethnic identity, and I am an Ethiopian as a national identity. These all are the multiple identities that identify me in different contexts. Identity is the partial selection of manner of behavior that people identify themselves differently with different social contexts. Turino (2008).

Music can create boundaries by its multiple elements such as melody, harmony, rhythm, texture, dynamics, and so forth. According to Hargreaves, Miell, and Macdonald, (2014) social constructivist identity theory believes that the complex features of social interaction are created a multiple nature of identity. Musical instruments being used and music genre are factors that categorize identity in music in the global context. The musical test is a part of identities in music that categorize People into one or multiple musical genres.

2.1.2 CONCEPT OF ETHNICITY AND NATIONALISM

Historical Background of Nationalism

The social structure of medieval Europe was churches, nobles, and mass people. During that time the emergence of Enlightenment made unacceptance of the two strong social structures of a

government in Europe: Monarchy and Christianity. People were governed in a monarchical system of government and believed in the Catholic Church. The rise of a protestant reformation aimed to reduce the power of the Roman Catholic Church as well as Enlightened intellectuals in Europe believed that religion and monarchy are the main obstacles to modernization. Freedom of the press, the process of declining of feudalism parallel to the development of capitalist society, trade and means of communication, the rise of cultural centers, Riechesrat, house of parliament in Germany, and Duma (Russian), were some of the factors that helps to constitutes people into a nation (Jv, Stalin 1913). According to Handler, (1988) Nationalism at the same time historical phenomenon of the industrial revolution, modernization and individualism emerged in the 19th century in Europe.

Arhur N.Waltron (2021) explained that the lack of conceptual clarity of nationalism has been continued since after the French revolution. However, according to Anderson (2006 p. 4) “nation-ness, as well as nationalism, are cultural artifacts of a particular kind”. Nationalism is not only the product of government, influential political leaders, and government policies, rather music is one of the cultural artifacts that creates a greater image of the national identity of a society Gellner, (1998).

But nationalism is a new form of social organization that did not exist before and it is controlled and managed by its states. Gellner, (1983 p, 48). George Bateson (1979, 78) stated, the words Nation and nationalism are the most ambiguous words that still lack conceptual clarification among the influential authors since the late 19th century. Moreover according to classical social theorists nations are a kind of social organization that is the same as a society and also it’s a natural category rather it is a socially constructed entity that emerged by rulers, politicians, and any other responsible bodies.

The concept of Liberalism goes in the opposite direction of nationalism in different ways. Intellectual migrates abroad due to upgrade their income, labor and trade also target the international market, and the progress of communication worldwide is creating the good opportunity for Education, are factors that expected to affect the decline of Nationalism. But on the contrary, according to Gellner, the emergence of Nationalism is the process of resisting the powerful force of thought by Liberalist and Marxist ideology. However (Smith 2001: ch 1),

believes that nation and Nationalism are created by the historical processes of social and cultural interaction among a people within a nation. Young, Zuelow and, Sturm (2007) .

Elie Kedourie (2021) Nationalism is a doctrine invented in Europe in the early nineteenth century. However, Deutsch (1953), one of the classical theorists emphasized that Nationalism is the consequence of a strong massive social mobilization of people within a nation. In addition to this mass communication, Industrialization and urbanization, commercialization, and the growth of the level of intellectuals are powerful tools to fulfill the emergence of Nationalism.

Nationalism is created with a total set of social values such as a shared language, religion, shared symbols, folklore, and mythology. Shared music, literature, and sports may further strengthen nationalism. Anderson (2006) explained, nation and nationalism are created by the greater imagining of the people in mind, and this imagining might not exist in a real-life context. Moreover, Anderson explained again, “But my point of departure, nation-ness, as well as nationalism, are cultural artifacts of a particular kind. To understand them properly we need to consider carefully how they have come into historical being, in what ways their meanings have changed over time, and why, today, they command such profound emotional legitimacy”(ibid)

A large number of scholarly literature about ethnicity has been published since the 1980s in the fields of political science, history, and sociology. Moreover, ethnicity has been given more attention especially in the field of social anthropology since the late 1990s. Social anthropology is an essential field of study that helps to understand the emic perspective of a people and also highly significance of getting first-hand knowledge about the entire life activities of a society. Eriksen, (2010). Ethnicity is not a contemporary word rather it's ancient. Through time and place, the difference of ethnic groups is becoming wider. In general, ethnicity is highly connected to nation, race, or people and it is the uniqueness of collective cultural identity. According to Glazer and Moynihan (1976) believe that Ethnicity seems to be a new term. However, according to R. Williams (1976: 119), the word ethnic is older and derived from the Greek *ethos* and its meaning called heathen or Pagan. However, after the 19th century, the word and its meaning were gradually changed to racial sentiments in English. In addition to this, the word “ethnic” began to be used as a minority group compared to the dominant one in the United States around the Second World War to respect a group of people such as Jews, Italians, and Irish.

In the other word in ideological terms, "tribes" are a colonial concept derived from the Latin term tribes meaning barbarians that live at the marginalized places from empire or central states and also the consequence of this assumption creates the dichotomization of people in the world into two parts such as modern and primitive, western and non-western, and raw and cooked. Cohen (1978).

Stokes (1994): ethnicity is not a clear word to define in common terms among sociologists and anthropologists. However, according to Isajiw explored 65 research focuses on ethnicity but found only 13 that defined the term. The conceptual understanding of an author about ethnicity in different perspectives implies that ethnicity is not an easily definable word in common terms. According to Barth (1998) to summarize anthropological definitions of ethnicity, it is crucial to focuses on the following four elements: 1. Genealogical continuation of the population; 2 a sharing of cultural values; 3 means of communication and interaction; 4 subjective and objective identification of a group that differentiates one to another.

On the contrary, according to the classical sociologist (Edward Shil, 1957) is the independent variable of identity formation to understand ethnicity in a particular group based on biological factors, and also he believes that social interaction is not the necessary factor that distinguishes one ethnic group to another, rather it depends on a tie of blood. However, for Weber, blood relationship is not the necessary criteria for subjective identification of membership in an ethnic group. He also argues that being ethnic is not the outcome of such a single criterion like culture, language and blood relations. However cultural elements like language and shared cultural activities of society have the potential to form ethnicity or ethnic identity, but it is not a guaranty to form the same ethnic group. For instance German secular Jews and German gentiles living together in New York and sharing a common culture, but still they do not belong to the same ethnic group. This is the same as true in language.

According to (Amselle, 1900) the main target of colonialist's conception of identity formation in Africa is introduced a new form of tribal categorization. The purpose of this categorization is intended to applying the "divide and rule" project by the colonialists in African. Language, territory, names, and political situations were the major criteria of the colonialists to fulfill this project. The main target of this project is intended to create a fixed identity of a people based on

language, territory, and political situation without the consideration of the psychological make-up of a people.

According to Horowitz (1985: xi) criticizes that most of the writers have too much knowledge but there is not enough perception 'about ethnicity.' Not only the old primordial (Shils, 1957; Greetz, 1967) but also the new perspectives (Vanden Berghe, 1981) school of thought on this subject", it is generally agreed that the fluidity or dynamism of ethnicity. In this case, the contribution of precise definition of ethnicity needs more and more exploration in the field. Moreover, (Turton, 1994) in his volume argues that ethnic group is not the outcome of ethnicity. Rather engaged in collective action and share a common interest.

John Paden (1967) is the first anthropologist who introduced situational ethnicity in discussing ethnic categorization in urban Africa. He states that "situational ethnicity is premised on the observation that particular contexts may determine which of a person's communal identities or loyalties are appropriate at a point in time" (cited in Okamura 1981, p. 452). An Ethnicity is a form of social identity that is chosen by the individual goodwill based on different social contexts. For instance, Puerto Ricans- Black Puerto Ricans living in New York, can choose for Puerto Ricans identity or a black identity or both or neither. The same is true for Jews in Europe and different parts of the world.

The general concept in this approach is that ethnicity is something that is being negotiated and formed in day-to-day life activities. It has relatively little to do with Europe, Africa, Asia, etc., but much to do with the exigencies of everyday survival. It is constructed in the process of feeding, clothing, sending to school, and conversing with children and others.

The concept of nationalism in Africa emerged as the result of the antithesis of the colonial domination of Africa. Franz Fanon Explained, the target of colonialism was not limited only to the control of the African society, but also they are highly ambitious to change the whole socio-cultural, economic, and psychological foundations of the African society. Because as the colonial assumptions, Africa is the country of barbarian, cannibalism, and superstition, and so forth. In addition to this, Cabral states that in Africa it is not enough to set out the defensive mechanism to protect cultural domination of colonialism, but also it is crucial to participate in mass movements against the economic and political hegemony of colonialism. Thus the anti-colonial struggle was the major factor in the emergence of nationalism in Africa.

2.1.3 OVERVIEW OF THE PAN-ETHIOPIAN NATIONAL AND THE ETHNO NATIONAL IDENTITIES

The Kebra Negast (Ge'ez: ክብረነገሥት, *kəbrä nägäšt*) (“Glory of the Kings”), contains the mythology of the birth of Minilik I, that related the Solomonic dynasty, Semitic culture, and the Amharic language was the major source of the Ethiopian nationalism. (Britannica)

The general aim of the Berlin conference held in 1884-1885 for three months was the scramble for Africa by the European colonizer. Great Britain, France, Germany, and Portugal were the major participants of the conference. The purpose of this conference was to scramble the African continent into different parts and make artificial boundaries in this continent. De Blij & Peter, (1997:340).

According to Bharu Zewdi (2002: 81), History of modern Ethiopia, Victory of Adwa was the greater historical phenomenon that clearly shown the white colonizer defeated by the black Ethiopian people. This victory changed Ethiopia into the symbol of independence and dignity for the dominated black people. Consequently, the victory of Adwa is shown as an inspiration not only for the pan-Ethiopianist identity but also was the seed for Pan-Africanism. As Belachew Gebrewold, (2009) states, the anti-colonial struggle, victory of the past, independence, history, politics, religion, and cultural practices are the very important factors as the basis of Nationalists ideology in Ethiopia.

In the post-colonial period, various historical phenomena occurred in the horn of Africa. The Abyssinian expansionist tendency and the existing modern Ethiopian state happened simultaneously. At the same time border between states was drawn by the colonizer in the horn of Africa. Except for Ethiopia (the case of Eretria needs more clarification), the horn of African countries was controlled by the colonizer, for instance, Somalia was controlled by English and Italian, Djibouti by France, Eretria by Italian, Kenya, and Southern Sudan by British. The most problematic partitioning of the horn was implemented without the necessary consideration of the socio-cultural, psychological, and economic interests of the people. For instance, the Borena Oromo were found in two different countries in Ethiopia and Kenya border, the Beja were found in Eretria and Sudan. This historical phenomenon was highly affected the pastoralist community by displacing them from their village, market, worship places, and so forth. In addition to this, the lack of integration of the pastoralist community into the state, and also there was no adequate

system to be made to support their living status by the interaction of the rest of the people. Fukui and Markiakias (1994)

“European colonialism came to Africa with racism, partly left Africa with racism, and partly remained in Africa with racism. This was not the case with “Abyssinian” relations with southern people” Teshale Tibebu (1995, p.45). According to Mazrui (1975), the imperial regime was the kind of ethnocentric that was reluctant to form a multinational civic state.

According to Teshale Tibebu states that it is crucial to understand that Amhara and Oromo (intentionally changed the name) is not the ethnic term rather it is the matter of being dominant with a certain power. “For the conquered peoples of the south, Amhara meant “one with power,” and the person identified as such could as well be an Oromo from Shewa, Guragea, Tigarayan Kafficho, Gudela, or an Amhara. For Muslims and followers of “traditional” African religion, Amhara meant a Christian with a gun”.

As Bulcha states that, the suppression of language is one of the factors that affect the nation-building processes in the multi-national states, and also it might be the cause of armed struggle in the state. Moreover according to Aragawi (2008), one of the critical factors that emerged ethnocentric nationalism was the banning of the Tigray language. And it resulted in the emergence of armed ethnic-based forces in the imperial regime such as the Tigray People Liberation Front, Oromo Liberation Front, and Sidama People Movement, and so on. But on the contrary, Batibo states, most African countries believed that national language is the most sensitive and primary issue as a weapon for the powerful resistance force against the colonial influences in the post-colonial period. Mainly Ethiopia and some other African countries have implemented the indigenous language as the level of national language in the post-colonial period.

Expansion, assimilation, and centralization are mechanisms of state formation in Africa including Ethiopia. Teshale Tibebu, (1995, p.49). On the other hand, there is the various factor that frequently the causes of conflict in the horn such as Nationalism, socialism, religion, and ethnicity. The first three of them are the powerful ideological weapons that are globally functional and the fourth one, ethnicity is a highly state-centered ideology that is the powerful tool to mobilize a people intended to achieve a certain political goal. Fukui, & Markiakias, (1994).

To conclude that Ethiopia passed through various conflicts since the imperial regime. In General, colonialism and state nationalism are the major causes of the problem in the horn of Africa. Colonialism has been a great impact on the horn of Africa that implemented the “divide and rule” policy to achieve a complex conflict among the horn of Africa countries. In addition to this, the “divide and rule” policy was created a fixed ethnic identity politics based on language and territory. State nationalism has been the cause of a problem in Ethiopia since the imperial monarchy. The major features of the problem are the implementation of uneven development and economic policy, uneven health and education policy among different societies will be created the dissident or marginalized people (pastoralist society) assimilation policy, the class contradiction between the ruling class and the mass of the people, centralization of resource and monopoly of the power by the ruling group, domination, subjugation, alienation, and poverty were the major features in the post-colonial Ethiopia. Moreover, monopoly of state by the ruling group, lifetime presidency, authoritarian rule, reliance on military and security forces are the major features of the imperial regime in the name of state nationalism. Fukui and Markiakias (1994 p, 230).

The remarkable social and political phenomenon occurred in Ethiopia in the first half of the 19th century. The major cause of this phenomenon was the greater expansion of the Ethiopian state southward. During the century the economic and social change was controlled by the collaboration between indigenous forces and western capitalism. This alliance was the major factor in the development of modernization. “The true nature of such development lay in the swift ripening of social contradictions within the body of a society riven by class and national cleavages. The culmination of this process was the popular revolt of 1974” Markiakias & Nega Ayalew (1998: p 16).

As a result, the armed forces were in miserable situations and they had the strongest nationalistic sentiments. These forces were not given enough attention not only by the Emperor but also by nobles. These armed forces were experienced a lot of suffering in addition to this alienation, famine, and poverty were the major features in imperial Ethiopia in the second half of the 19th century Prnier, Ficquet (2015).

The above-mentioned constraints are the major factors to create a conflict since the imperial regime and as the result, it's the causes that contribute to the emergence of ethnonational

identities and the divergence of two polarized Pan-Ethiopian national and ethnocentric national identities in Ethiopia.

2.1.4 WALELLIGN AND THE NATIONAL QUESTION IN ETHIOPIA

The basic difference between liberal thinking from socialism is that liberalism is focused on individualism, but on the contrary, Socialism is focused on community, cooperation, and association. Socialists believed that it is difficult to deny the current inequalities of wealth and power. The core ideology of socialism is trying to struggle to create an egalitarian society based on unity, solidarity, and corporation. In *The Communist Manifesto* (1848), Marx and Engels suggested that there is a popular class division in the world such as the oppressor and the oppressed people called Bourgeois and proletariat. The processes of making this class division had been created class antagonism between them. “Socialism is best defined in contrast with capitalism, as socialism has arisen both as a critical challenge to capitalism and as a proposal for overcoming and replacing it. In the classical, Marxist definition (G.A. Cohen 2000a: ch.3; Fraser 2014: 57–9), capitalism involves certain relations of production. These comprise certain forms of control over the productive forces—the labor power that workers deploy in production and the means of production such as natural resources, tools, and spaces they employ to yield goods and services—and certain social patterns of economic interaction that typically correlate with that control.”

Revolutionary socialism is a political principle or ethos in socialism that believes in social revolution is a powerful tool to bring structural change to society. Bakunin believed that the most oppressed people have the highest potential to bring the highest revolution. In this case, revolution commonly happens in underdeveloped or economically poor countries.

Stalin is the most influential leader and teacher of the party, one of the most prominent master planners of the socialist revolution, the military chief, and the leader of the Soviet state. He is not only intelligent and pragmatic but also has a good relationship with the masses. After Lenin, he is the most popular leader in the world and could manage a massive number of workers and peasants. McCauley (2008)

The main causes of the Russian revolution were the autocratic rules of government and all power and resources controlled by the Russian empire called Tsar Nicholas in 1914. Most of the

Russians were agrarian societies and the majority of the land was controlled by aristocrat families and the clergy. The peasants were served the nobles with a very low payment. The industries were commonly owned by the private sector and all industrial workers were less paid. Russification was one of the features of the empire that voluntarily or involuntarily changed the cultural identity of minority groups to Russian culture. All political parties were not representative of the society in the empire before 1914.

At the beginning of the 19th century process of nation formation in the West and Eastern Europe was different. In the western countries, the nation developed into states, like French and British on the contrary, in the case of Eastern Europe the nation was formed the multi-national states such as Austria-Hungary and Russia. Stalin, (1913).

The above two factors were the causes of The Ethiopian student movements attracted to Eastern Europe, especially Russia. As we can see above there are similarities of social and political context between Ethiopia and Russia.

The most important reason to explore Wallelign's national question is that he is the one to promote national question as a public discussion since 1969. As professor Marth said that on the 50th anniversary day, even if there were the authors who discussed the issues like Ibsa Gutema, "who is an Ethiopian" poem, before Wallelign's text, he had been a great contribution to promote the national question as public discussion such a taboo since 1969. But as Simehen states that, the text has no detailed and descriptive issues in the national question but it is very crucial to the starting point to do in-depth research on Ethiopian nationalities because it is already clear that it is difficult to assess the general concept of the Ethiopian Nationalities in his five pages text. As Yared Tibebe states that the current Ethiopian constitution was written by the two major ethnic-based political parties TPLF and OLF. These parties wrote the current constitution based on Wallelign's text and also we are facing conflict among the nations based on language and territory.

The Leninist-Stalinist ideology was the main source of self-determination up to secession in the Ethiopian constitution that was adopted by the Ethiopian student movement. Zewde, (2014, p. 187). The Ethiopian ethnic-based politicians adopted the constitution from Leninist-Stalinist ideology without considered the authentic features of the Ethiopian people. For instance, the

definition of a “nation” in the current constitution of Ethiopia is completely similar to that used by the Leninist-Stalinist constitution. (Bulletin of international news 1942).

Stalin's definition of a nation reads, “[a] nation is a historically constituted, stable community of people, formed based on common language, territory, economic life, and psychological make-up manifested in a common culture” Stalin, (1953, p. 307).

As I mentioned above the Ethiopian constitution was adopted from the Leninist-Stalinist constitution, the Ethiopian constitution was not fulfilled the whole criteria of a nation listed in the Leninist-Stalinist constitution. In this case, Language and ethnicity are the major criteria to construct a nation in Ethiopia. In Leninist-Stalinist constitution, national character contains a set of criteria to construct a nation, in any case, the missing of a single criterion from the set of national character, automatically, is not being a nation. National character is the general characteristic that distinguishes the people of one nationality to another or one nation to another. (Stalin, 1953).

“Article 39(5) of the Ethiopian Constitution lacks conceptual clarification among the three words rather it provides a single definition for these related concepts of nation, nationality, or people (Ethiopia, 1995). It reads: A ‘Nation, Nationality or people’ for this constitution, is a group of people who have or share a large measure of common culture or similar customs, mutual intelligibility of language, belief in a common or related identity, a common psychological makeup, who inhabit an identifiable, predominantly contiguous territory.”

Discussion on “Buna ena Shai” television program hosted by Solomon Shumeye entitled “ethnic identity” as Ersido Lendebo said that I asked one of the members of the House of the Federation to understand the difference between these words in the Ethiopian context, he replied me “no one can categorize you to belongs a nation, nationality or people, rather if you do not belong to a nation, you might be a nationality, if you do not belong to a nationality, you might be a people. Therefore what I understand about the response of a member of (HOF) is that there are no clear criteria to differentiate among those vague words in the Ethiopian context.

Joseph Stalin was one of the revolutionary leaders of the Soviet Union that officially implemented the anti-religious campaigns and also forcefully constructed militant atheism on the republic. In the definition of Leninist- Stalinist constitution, historical background, and

psychological makeup are some of the criteria to construct a nation, on the contrary, religion is not included in the criteria of a nation. The revolutionary student movements were not considered the religious identity to adopt the Leninist-Stalinist constitution.

This constitution defines a nation without the consideration of religion. Religion is one of the factors that helps to construct identity formation. For example, Islamic identity in Ethiopia is to be the result of religious identity. Moreover, Ethiopia was officially accepted Orthodox Christianity in the 4th century. Until the decline of the Monarchy in 1974, the Ethiopian Orthodox church has been played a greater role in the socio-cultural, historical, and political activities in Ethiopia.

“The Soviet constitution in 1923 and the Yugoslavia constitution in 1947 have been inadequate to controlling and managing the changing historical situations. The main goal of both constitutions was intended to create uniting diverse national identity and avoid historical injustice and inequality, on the contrary, it was highly politically oriented documents to satisfy the interests of the political elite”. McCauley (2008)question of decolonization, like Eritrea.

The fact that the colonizer was an African rather than a European imperialist was, they implied, not relevant (Jalata, 2001, p. 3). The argument goes that the boundaries of Ethiopia were created by Emperor Menelik by the forcible incorporation of politically independent entities in the late 19th century and that this act of colonization was as illegitimate as those of the European powers”.

“The Dergue made a peace call to Eritreans proposing regional autonomy for Eritrea. It abolished the use of derogatory names for ethnic groups. It also created the Ethiopian Institute for Nations and Nationalities with the promise of ending cultural marginalization and guaranteeing the right of minorities to develop their languages and cultures. In its early days, it even introduced a literacy campaign in various local languages” McNabb in Anteneh & Ado, (2006, p. 47).

To conclude, Ethiopia is a country created by a long and complex socio-cultural, historical, religious, and psychological make-up of society. But the current constitution adopted by the Ethiopian student movements was not considered the above basic elements of the society because the current constitution of Ethiopia formed ten regional states by the only criteria of

language. Therefore, in my opinion, this constitution is not only inappropriate the multi-ethnic countries like Ethiopia, but also to the minimum it is not fulfilled those criteria suggested by Stalinist-Leninist documents. In this case, the current constitution might be the major factor of the source of the current conflict in Ethiopia.

2.1.5 EPRDF AND ETHNIC FEDERALISM IN ETHIOPIA

2.1.5.1 THE RISE OF NATIONAL QUESTION

As I mentioned above alienation, famine, and poverty were the major characteristics of imperial Ethiopia. This situation had fertile ground for the emergence of social contradiction. And also this social contradiction was the major factor of the emergence of the national questions in Ethiopia (Prnier & Ficqute (2015).

After the February 1974 popular revolution, one of the essential counteract was the soldiers of the 4th Brigade the 4th army division in Negelle Borena in the southern part of Ethiopia. The major causes of the resistance were the unavailability of better food and water for the soldiers and the protest of the imprisonment of some of their higher officers against the government action. In addition to this, the same protesters were raised at the Ethiopian Air Forces base at Bishoftu on 12 February and Asmara on 25 February. The above-listed issues were the immediate causes to emerge armed force protested In Ethiopia

The student movements and the teachers were the main contributors to the revolution in many ways. After the revolution, it was clear that there was a power vacuum, but this situation was a good opportunity for the medium and lower-ranking military officers to fill the power vacuum and also they organized themselves as a committee and established the so-called Dergue.

Because of the (PMAC) Dergue engaged in fighting in all directions of Ethiopia, it was difficult to build a centralized system of power in Ethiopia. One of the clearest and fundamental points in Ethiopian history was the narration of the Amhara's were the most dominant ethnic group that oppressed the rest of the other ethnic groups in Ethiopia. And also this ethnocentric struggle has a great contribution to replace the centralized state of government with ethnic-based federalism.

Hence, during the late 1980s, the TPLF's ethnocentric movements had a great deal of achievement against the Derge. The success of these movements had the chance to create a tactical alliance with those ethnocentric groups that struggle in different parts of Ethiopia. Thus

the goal of this alliance was very crucial in two ways, the first one is to achieve the complete removal of the Derge, and the second is to achieve the goal to change the centralized government system into ethnic-based federalism.

The first phase of Mengistu Haile Mariam (Pan-Ethiopian Nationalism), had been assumed to destroy those ethnic-based guerilla fighters in a short time. On the contrary, the guerilla fighters got stronger than Mengestu (Pan-Ethiopian-nationalism). Even if a lot of factors contributed to the decline of the Dergue regime, one of the major causes was that the ideological shift of the Soviet Union from Socialism to liberal thinking under the Gorbachove regime.

EPRDF established the Transitional Government in Ethiopia (TGE) in 1991. But the characteristics of the governments were authoritarian, centralized, and tuned with the Marxist-Leninist ideology just like the former government

Ethiopian ethnic federalism was introduced in 1991 based on ethnic and territorial units. It is unlike the former centralized military rule. The main goal of this ethnic federalism is the systematic approach to achieve ethnic and territorial autonomy as the main component of the state. “The initial process of Federalization lasted four years, and was formalized in a new constitution in 1995”. The core foundation of Ethiopian ethnic federalism is based on Nation, Nationality, and people. The unique feature of this ethnic federalism it allows the right of nations “self-determination up to secession”. This Article is commonly a controversial article into two different perspectives. The first perspective is arguing that it is an essential system of government especially advantageous to the minority group, to promote their culture, language, value, costume, exercising self-rule and boundaries of nations. The second one is arguing that this Article may cause the source of conflict among nations, lack of national identity, and finally, the fate of the country will be disintegrated like USSR and Yugoslavia.

These principles underpinned both a transitional period of government and the establishment of the Federal Democratic Republic (FDRE) in 1995. The Federal Democratic Republic of Ethiopian constitution officially established the nine autonomous national regional states, “delimited based on settlement patterns, identity, language and the consent of the people concerned” (Articles 46 and 47).

2.2 MUSIC AND IDENTITY FORMATION

2.2.1 ETHNICITY, NATIONALISM, AND MUSIC

The Concept of identity is more concerned with individual self-identification. It expresses in two different aspects. On the one hand, identity is concerned with the ways “who am I” it is understanding of the total characteristics of oneself, on the other hand, it is the ways of identifying oneself associates with the bigger social group.

According to Watersman (2007), the best example to understand self-identity is psychological belongingness in Nigeria. The complexity of self-identity in the case of Dayo, a Yoruba juju musician, connects into two different social groups. He is as a bandleader and successful musician, he is as a wealthier man belongs to upper class and also he is as one of the member of the band and low paid musician, he automatically belongs to lower class because he understands that he is a leader of the band, not a Boss.

Music is in general an important part of an activity that forms personal or social identity whether you are a musician or not especially during young adulthood Turino (2008 p. 94). According to Turino Musical identity created during young adulthood is remains unchanging throughout the lifetime.

Music does not simply reflect basic cultural patterns and social structures but instead generates meaning Stokes (1994: 4).In addition to this according to Allen, (2003) there is a particular case study of “Vocal Jive” music in South Africa in 1950. At that time people using music to express their identity by locally rooted melodies. The purpose of this genre was used to express their feeling and emotion in the day-to-day life activities of a society. After some time this locally rooted music was fused with Jazz- pop- and blues and finally the genre is completely changed to the new Hybrid genre “Vocal Jive” music. This particular case study is seen as music can construct a new form of identity in a different social context.

Music is a common phenomenon that cannot only be determined by nationality, race, and culture. A tool for arousing emotions and feelings. Malili Mohana, (2018)

(Stoke 1994) Music is a multi-functional phenomenon that provides outcomes to society. For instance, as propaganda, music can transmit a strong message to the people in create uniting the community, people bringing together through music, and music can create a symbolic

representation of society a marker of national identity. O’Flynn (2009, p .10), music is an important part of a society that has a greater contribution to constructing National identity. A National Anthem, is a musical composition, at times patriotic in nature that defines a country’s history, tradition, and struggles.

“Ethnic boundaries define and maintain social identities, which can only exist in a context of differences and commonness” (Chapman, McDonald, and Tonkin 1989:17). Music has a powerful tool to construct a boundary that distinguishes one from another. Authenticity is the crucial word that provides the special features of identities either ethnic or Nation identities and also indicates the difference between them. (Martin stoke 1994).

O’Flynn (2009) pointed out five major criteria that music’s role to construct National identity. Such as shared common understanding among people, music can show history as a nation, symbolic activities like rituals, territorial interaction, and assumption of common features like phenotypical sameness. Russell (1997 p: 147) musical taste is one of the factors that differentiate ethnic or National identities in a multi-cultural or multi-ethnic society. Moreover, he studied musical taste around the world and suggested that even if different people might have different musical tastes, but there is a similarity of musical taste among people. And he concluded that in his study Black people to listen Soul (Motown) Jazz and Soft folk, and Country rock are the favorite music of the White people.

Hall (1998) believes that culture is a process that does not emerge at one time and also its unique dynamic nature. It is the product of the complex processes of cultural resources, such as artifacts, rituals, and knowledge. The overall processes of these cultural resources help to form and renegotiate ethnic identity.

According to Rolf (2017:2), music is the core element of culture that has a greater role in the collective activities of a society Turino (2008). It has various benefits in society, Such as people can understand their identity through music, construct collective identity, share in ritual and create a common understanding and engage in a collective action it might be political, religious, and ethnic. Music has a significant role in the day-to-day individual and collective activities of a people Hallam (2009).

Ethnomusicology, as a field of study, focuses on the role of music not only to maintain the relationship between group memberships by the shared belief, but also it can cross all the boundaries between them. In addition to this music can create a new form of collective identities (Cidra et al., 2015).

“Through musicking, emotional, social and intellectual interaction can develop, implying the construction and enactment of a social identity and a social memory where the individual and society are linked Sheleman (2006)”.

Musical nationalism is the use of a musical composition or ideas that are mainly associated with a particular country, nation, ethnicity, and region. Folk songs and folk dance are the major tool for musical nationalism to transfer the necessary message in the composition. Even the origin of musical nationalism is debatable, some views believe that Weber is one of the first composers of the opera *Der Freischutz* in 1821 in Germany. The theme of the composition was focused on the war against Napoleon. In addition to this, “Wagner’s new art form would be a poetic drama that should find full expression as a musical drama when it was set to a continuous vocal-symphonic texture. This texture would be woven from basic thematic ideas, which have come to be known as leitmotifs (from the German *Leitmotiv*, literally “leading motives,” singular *Leitmotiv*). These musical figures would arise naturally as expressive vocal phrases sung by characters and would be developed by the orchestra as “reminiscences” to express the dramatic and Psychological development”

The contribution of music in Nazi Germany was highly repressive in other musical cultures. According to Turino, (2008) the crucial point of the state-sponsored orchestra in the international tour was aimed to show the greatness of the German to the rest of the world through music. And also Richard Wagner believed that the Jewish composers and their music can’t express the romantic greatness of Germany and also consequently the musical composition of Jewish composers and other non –Aryan music like “Negro” Jazz officially banned in Germany. The above viewpoints are shown Wagner was the popular composer to magnify the Hitler ideology of anti-Semitism in music and the unofficial banning of Wagner symphonies in Israel justifies the above point. Wagner, (1878). Moreover, Daniel Barenboim is the leader and conductor of the Western Devine Orchestra. His orchestra was performed Wagner’s symphony by the Jewish and

other musicians in Jerusalem. But the orchestra has faced strong resistance from the Israeli people. This implies that the above point of view about Wagner is agreeable.

DIE MEISTERSINGER, RICHARD WAGNER LYRICS

Beware Evil plot threaten us

If the German kingdom should fall under a false, foreign rule

No king will understand his people anymore.

And foreign intrigue and vanity will be planted in our German soil.

What is German and true ...lives on in the honor of the German masters.

Then you will invoke the spirit of good favor their endeavors

Even if the Holy Roman Empire dissolves in mist for us, holy German Art would still remain

Honor your German master.

Eroica Symphony, by name of Symphony No. 3 in E-flat Major, Op. 55, symphony by Ludwig van Beethoven, is known as the Eroica Symphony. The greater instrumental composition of Beethoven No 3. The name Eroica implies that it is my hero and Beethoven was inspired by Napoleon Bonaparte's heroic deed and also he believed that Napoleon is one of the reactionary leaders of the time to fulfill the Enlightenment principles. But Beethoven finally understands that he was not.

To conclude that music as a reflection of society, has a significant role to express identities and also as a part of cultural resource not only provide to construct identity but also can create a boundary among different identities.

CHAPTER THREE

3.1 NEGOTIATION OF PAN-ETHIOPIAN NATIONAL AND ETHNONATIONAL IDENTITIES IN MUSIC SINCE 1991

“Grand narrative [French grands re’cits ‘big story] Lyotard’s term for totalizing narratives or metadiscoursal of modernity which have provided ideologies with a legitimating philosophy of history, for example, the grand narratives of the Enlightenment, democracy, Marxism”. “Glory of the king” (Ge’ez: ክብረ ነገሥት, kəbrā nāgāšt) the major source of the Ethiopian nationalism until the overthrow of the Monarchy in 1975 and it was highly linked with the Judeo-Christian practice, the Solomonic dynasty (ሰሎሞናዊው ሥርወ መንግሥት Sālononawīwi širiwā menigišit), the dominant Semitic culture and the Amharic language. (Thesis) In addition to this, the core foundation of the national identity of Menelikan modern Ethiopia was composed of two essential pillars. The first one is the Tabot Christianity: it is the system of legitimizing his throne and directly connected to descendants of the queen of Sheba and King Solomon (the Lion of Tribe of Judah) and the second one is the Amharic language it’s the powerful communication tool that intended to bring people together in one united Ethiopia. Teshale Tebebu, (1995, p. 49)

The construction of Pan-Ethiopian Nationalism in the Ethiopian monarchy (thesis means that the core ideology of the construction of Ethiopian nationalism in the imperial system was Tabot Christianity, Semitic culture and Amharic language and highly emphasized and glorified one united Ethiopia, not the nation, nationalities, and people) is changed into the ethnic-based federalism system of government or the deconstruction of Ethiopian nationalism in the Federal Democratic Republic of Ethiopia since 1991(anti-thesis means that the deconstruction of the core ideology of the imperial system of Ethiopian nationalism to glorify the nation, nationalities, and people) it is based on Wallellign Mekonnon’s text. Walellign in his five-page text believed that there was no genuine Nationalism in the Ethiopian monarchy that recognized and equally favored all Nationalities in many aspects. Rather than there was a kind of Nationalism that reflects the alliance of the Amhara-Tigrean dominant culture, language, religion, music, dressing, and so on.

Ethiopian ethnic Federalism was introduced in 1991 based on ethnic and territorial units. The main goal of this ethnic Federalism was to maintain the systematic approach to achieve ethnic

and territorial autonomy for the newly emerged regional States. The FDRE constitution officially classified the country into nine federated National Regional States (kilils), “and it mainly demarcated based on settlement patterns, identity, language and the consent of the people concerned” (Articles 46 and 47). The implementation of the ethnic-based Federal system of government in Ethiopia gave a greater emphasis to the regional states that are the main agenda for the ethnonational identities, on the contrary, the Pan-Ethiopian nationalism is prioritizing the national identity of Ethiopia or strongly believes in one united Ethiopia.

Our current situation is clearly shown us Ethiopia is the country created by the complex historical phenomena of the past century. Nowadays we are facing a conflict and displacement of people from one place to another mainly based on language. In my opinion, the major cause of the conflict originated from the polarization of the Pan-Ethiopian national and ethnonational identities in Ethiopia. The main reason for this polarization comes from the perception of the past historical narration of Ethiopia from a different perspective or there is no common understanding about the process of state formation in Ethiopia between them. The polarization of these identities was the main cause to create several conflicts. For instance, the destruction of Shashamene town and the displacement of Burayou area were some of the consequences of the polarization.

Nationalism is not only the product of government, influential political leaders, and government policies, rather music is one of the cultural artifacts that creates a greater image of the national identity of a society. (Ernest Gellner, 1998). According to O’Flynn (2009), there are five major areas of music’s role in the formation of national identity. 1. Shared believes: Common believes that brings a country together. For instance, the National anthem is a particular song identified by the particular country that helps people to have a patriotic feeling for their country. 2. Historical continuity: Music has the power to show the past historical phenomena of a country 3. Symbolic Activity: music is an important part of rituals that regulator the mood or emotions of the people. 4. Geographical Association: Music has highly connected to places and can show people are living in particular geographical areas. 5. Assumption of common characteristics: As a country, music can expresses special features of a people that distinguish it from others. Thus the above-listed criteria are indicated music’s role in the formation of the national identity of any society.

As I mentioned above the implementation of ethnic-based federalism since 1991 has brought consequences in Ethiopia. To point out some of the consequences are the emergence of ethnic-based private mass media, ethnic-based business institutions like Bank Amhara bank, Debu Global, Oromia, ethnic-based transportation like Selam Bu, and Oda Bas, ethnic-based political parties, ethnic-based educational institution, ethnic-based special military forces, and ethnic-based songs. Thus the above-listed points are clearly shown us ethnonational identities have reached the highest pick level in Ethiopian politics, on the contrary, the Pan-Ethiopian national identity has faded from time to time.

However, nowadays, the ethnic federalism in Ethiopia doesn't seem to favor the Pan-Ethiopian national identity, some of the pioneer Ethiopian artists had been producing an Album to glorify the Pan-Ethiopian nationalism with greater devotion.

The main objective of this thesis is to show the role of music in the construction of the Pan-Ethiopian national and ethnonational identities and to explore how music support or denounces these identities. Music is not only a part of a culture that reflects the value and custom of a society but also it is highly linked to historical narratives of society. So to analyze music means, it is an opportunity to understand the overall historical and cultural activities of a society.

To meet the objective of my research I analyzed some selected songs. I selected 19 songs and eight of the total songs are taken from the two prominent Ethiopian artists namely Artist Teodros Kassahun and Artist Hacchalu Hundessa. The rest of the songs are taken from different Artists. The main purpose of the selection of Artist Teodros Kassahun and Hachalu Hundesa songs are these Artists are popularly singing for the contested nationalism that is, the Pan-Ethiopian national and ethnonational identities respectively, and also they have antagonistic perspectives about the past historical discourses of Ethiopia. In addition to this, both Artists were imprisoned by the government. Therefore the above factors are the main reason to analyze these artists' songs that intended to show the complexity and comparison of these contested nationalisms or polarized nationalism in music.

Artist Teodros Kassahun is the most popular singer to glorify Pan-Ethiopian Nationalism in his Album. He has greater popularity not only at the national level but also in the Ethiopian diaspora as well. He has produced five albums since 1991. However, most of the songs are boldly dignifying the pan-Ethiopian nationalism that ruled by the Ethiopian monarchy. The main rulers

of the Ethiopian monarchy that made the greater effort for the Ethiopian nationalism after the ZEMENE MESAFINT (Ge'ez : **ዘመነ መሳፍንት** Era of the Princes) were Emperor Teodros IV, Emperor Yohannes IV, Emperor Minilik II, and Emperor Haile Selassie I.

But he also produced several hit romantic songs that were highly popular with wider audiences. This singer believes that the past Ethiopian monarchy made aplenty of sacrifices to create a united Ethiopian or the Pan-Ethiopia nationalism and also the past devotion of these Emperor was laid the core foundation of current Ethiopia. In this case, he strongly argues that in this generation there is a lack of appropriate respectfulness of the past Emperor's effort, devotion, and commitment. This thought comes from the inadequate exploration of the historical narration of the past monarchy system. And he has a big dream to create greater awareness for society about the overall historical and social context of the Ethiopian monarchy in his songs. (Interview of Teodros Kassahun with Ethiopian Broadcasting Service.

He took a lot of Awards in his professional career, such as “Be Seba Dereja” in the best single category of Leza listeners awarded in 2015, Teddy Afro seed Award Ceremony in 2017 in Washington DC, “ Next to Bob Marley, Teddy Afro is the gift of all black people in the world.” Africa Union Africa impact Award in 2019, Teddy Afro Awarded at Ethio-Canadian heritage center with Bridge of Generation Award in 2017, and Teddy Afro “Black person” Ethio-Eritrea Friendship Award 2013 and so on.

Artist Hachalu Hundesa was one of the most popular singers in the Oromo community to show the role of music in the construction of the Oromo national identity. He has produced three Albums for the last few years. Such as Sanyii Mottii in 2009, Waa'ee Keenyaa in 2013, and Maal Mallisaa in 2021. However he was the most influential singer to sing very powerful songs that contains a political sentiment, he produced several love songs that impress not only the Oromo community but also the wider audiences in the other ethnic group in Ethiopia and abroad. He had a greater devotion to creating a united Oromia and promotes Oromo nationalism in the ethnic nationalism sentiments. He understands the historical narrative of the past in Ethiopia in the ethnic nationalism discourse against the Pan-Ethiopian nationalist discourse. For instance, he acknowledges the contribution of Oromo cavalries in the battle of Adwa and strongly resists the socio-cultural, economic, and political repression of Oromo people due to the implementation of the government policies. He promotes the language, values, and customs of the Oromo

community, and also he was the winner of the Odda award in 2010, and the recording Academy Grammy Award remembers Hachalu Humdesa in 2020. In addition to this, he got the title “influential person in the Oromo community” (Interview with LTV show). Therefore the above-listed factors are the main reason to select Artist Hachalu’s songs to show the role of music in the formation of ethnonational identity or Oromo nationalism.

The above-listed factors are the main reason to select Artist Teodros Kassahun and Artist Hachalu Hundesa songs to show how these contested nationalisms were polarized, contested, antagonistic, or harmonized in music ideologically, and musically. I chose nine songs from both Artists Album to analyze the role of music for the construction of Pan-Ethiopian nationalism and Ethno national identities in music such as 1. Ethiopia, 2. Atse Teodros, 3. Tikur Sew, 4. Germawinetwo, 5. Massan Gamaa, 6. Ferdetu, 7. Gerrerresaa. According to O’Flynn (2009), there are five major areas of music’s role in the formation of national identity as Shared believes, Historical continuity, Symbolic Activity, Geographical Association, and Assumption of common characteristics.

3.1.1 SONG 1- COMPARISION OF TEDY AFRO AND HACHALU, SONG 1 VERSUS SONG 5 ETHIOPIA -ኢትዮጵያ VERSUS MASSAN GAMMA

“Ethiopia” ኢትዮጵያ: one of the best songs that help to understand the connection between music and the basic historical discourses in the past Ethiopian Monarchy. The melody and lyrics were written by Tewodros Kassahun and arranged by Abel Paulos, produced in 2017 and it was the first of the billboard chart. The whole melodic structure of the song is typically the same as the melodic structure of the 60s and the 70s or Ethiopian “Gloden Time ” which is the most favorite and popular pattern of melodic structure that easily understand by the majority of the Ethiopian people. The song plays in the key of D and major pentatonic tonality. Rhythmically, the song plays in 6/8 time and the tempo is 118 BPM (Beat per minute). And also the number 5 song of Hachalu is **Massan Gamma**: the Album is produced in 2013. The lyrics and melody of the song were written by Hachalu Hundessa and arranged by. The song plays in the key of B and major pentatonic tonality. Rhythmically, the song plays a typical Ethiopian Oromign rhythm in 4/4 time and the tempo is 81 BPM (Beat per minute). The overall structure of both songs

contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture. The genre is Ethiopian popular Oromo music.

As Belachew (2009) states, the anti-colonial struggle, victory of the past, independence, history, politics, religion, and cultural practices are the very important factors as the basis of Nationalists ideology in Ethiopia. Music has various benefits in any society, Such as people can understand their identity through music, construct collective identity, share in ritual and create a common understanding and engage in a collective action it might be political, religious, and ethnic. Lidskog, (2016)

ስንት የሞቱልሽ ለክብርሽ ዘብ አድረው So many have died Guarding your [her] honor
 አልፈው ሲነኩሽ ባህርሽን ተሻግረው Against those who have crossed seas to dishonor you [her]
 የጀግኖች አገር ያዳም አግር አሻራ You are the land of heroes [land] where Adam left his footprint
 ፈለገ ጊዎን ያንች ስም ሲጠራ The fountainhead of Gion [from where] your name is called out
 በቀስተ ዳመናሽ ሰማይ መቀነቱን ባንዲራሽን ታጥቆ With your rainbow [shining] the sky draped with your flag
 አርማሽ የታተመ እንኳን ባለም መዳፍ በአርያም ታውቆ Your symbol is imprinted on the palm of the world and
 known [even] to Aryam
 የተራሮች አናት ዘብ የቆመልሽ ቤት ያክሱማ ራስ ጦቢያ Mountain [ranges] of high pick have stood guard over
 you

[From the pick of mountains that citadel of Axum, Ethiopia

የፍጥረት በርነሽ የክብ አለም ምዕራፍ ዞሮ መጀመሪያ [From the pick of mountains that citadel of Axum, Ethiopia

You are the gate of creation the [beginning chapter for the Round world.

- Eejollee Boorennaa Jirttuu? Oromo from Borena; are you alive?
- Eejollee Wallaagga Jirttuu? Oromo from Wellegga; are you alive?
- Eejollee Arsii Jirttuu? Oromo from Arsi; are you alive?
- Eejollee Tullemmaa Jirttuu? Oromo from Tulema; are you alive?
- Eejollee Mechaa Jirttuu? Oromo from Mecha; are alive?
- Eejollee Raya Oromos; Raya Rayitu Oromos; are you alive?

Eejollee Orommo Jirtuu?

Children of Oromo; are you alive?

As music can construct a boundary, the song Ethiopia is telling about the Red Sea is the boundary of the Northern part of Ethiopia. In addition to this, Ethiopia is not a secular state, rather Christianity is the basic foundation of the Ethiopian empire. Moreover, as the bible says in Chapter two of Genesis, Ethiopia is the country surrounded by the Gihon Rivers. The color of the Rain-bow is the same as the color of the Ethiopian flag. As the lyrics show that to see your flag in the sky indicates that it is the witnesses of Ethiopia is not only a country that is acknowledged in this world but also the Aryam. In addition to this Ethiopia was popular in the Axumite kingdom and the pioneer civilized country as the same as those of the biggest Empire of the time like Ottoman Empire and Roman Empire. The Lucy fossil indicates that Ethiopia is the ancient country that found very early humans. On the contrary, the song Massan Gamma lyrics show that it glorifying the sub-clan of Oromo people by using Oromiffa language to create mutual understanding among the sub-clans of Oromo people and it highly emphasizes the regional nationalism that intended to bring these tribes into a united Oromo national identity. The lyrics derive from the historical narratives of the origin of the Oromo people.

ተውኝ ይውጣልኝ ልጥራት ደጋግሜ just let me repeat her name over and over

ኢትዮጵያ ማለት ለኔ አይደል ወይ ሥሜ Isn't Ethiopia my own name?

ቢጎል እንጀራው ከመሰቡ ላይ If there is less food [injera]on the table

እናት በሌላ ይቀየራል ወይ Is it possible to trade ones[poor] mother for anything else

ይገባ አላነሳም እጅን ከቀሚሷ I will hold tight on her skirt

እናት እኮ ናት ተስፋ አልቆርጥም በሷ And never give up hope in my mother

Eemmulee Ya Garba Ciisaa Eemmulee Oh the sleeping ocean!

Oromiyaa Maaltu Gadhissaa? Who will leave Oromia?

Amboo Gubbaa Yaa Baale Goodarree (2x) Oh the leaf Godere at Ambo

Wallaggarraan Yaa Baale Goodarree (2x) Oh the leaf Godere at Wellega

Arsii Gubbaan Yaa Baale Goodarree (2x) Oh the leaf of Godere at Arsi

Sololo Irraan Yaa Baale Goodarree.

Oh the leaf of Godere at Sololo

Suma Abdiin koo Yaa Baale Goofaree (2x)

You are my hope, the freedom fighter

Eessaa Jirtta Yaa Baale Goofaree

Where are you, the hero?

This lyric is very nationalist because of the name of Ethiopia as motherland, it is equivalent to myself and I have no other country whatever Ethiopia is to be whether the richest or the poorest country in the world. This nationalist ideological lyric is directly opposing the current Ethiopian constitution of self-determination up to secession (Article 39 Ethiopian constitution). On the contrary, Oromia is one of the regional states that has been autonomous in the Ethiopian constitution mainly based on language and territory. The lyrics show that Oromia as a nation is our motherland that couldn't negotiate with anybody else. And also the lyric has a strong nationalist sentiment for Oromia.

The main objective of the above Ethiopia song lyrical contents is to maintain the deconstruction of the current ethnonational ideology while glorifying the basic foundation of Pan-Ethiopian nationalism. Such as Christianity, Rainbow, Axumite civilization, the Lucy fossil, and the Ethiopian flag all are the core elements that imply the representation of the Pan-Ethiopian nationalism not belongs to a nation, nationality, and people. On the other hand, the fundamental characteristics of Ethno nationalist identities concern promoting common territory, ancestry, and the unique cultural heritage that obtains in the nation to show the difference from the other nations. Musical sound and lyrical content are the basic parts of music that help to create cultural representation and places. The lyrics show to promote different places in the Oromia regional states that are highly devoted to creating the local identities consciousness for the people rather than the Pan-Ethiopian national identities. And also "Goodarree" is a kind of longleaf plant and seems like potatoes that are found only in the regional states of Oromia. In addition to this, the word "Goofaree" is a symbolic representation of a patriotic person in the Oromo society. And the lyrics show that it is the way of creating the regional heroes in the nation. In general, the above lyrical contents of both songs have goes in the opposite direction intended to consolidate the Pan-Ethiopian national and ethnonational identities.

3.1.2 SONG 4 VERSUS SONG 6

-“አጼ ቴዎድሮስ” Versus Ferdetu

According to Pankhurst and Rubenson (1969), Tewdros was the pioneer king and founder of modern Ethiopia and he imagined building a united, and powerful Ethiopian state. In addition to this, he had the greater contribution to decentralize and decline of the Zemen Mesafint (**ዘመን መላኛንት** (Era of the Princes). In addition to this, Ethnic boundaries express and categorize social identities, which can only exist in a framework of separation and togetherness. (Chapman, McDonnald, and Tonkin 1989:17). Music is an art, a powerful tool to construct a boundary that distinguishes one ethnic group from another. Authenticity is the crucial word that provides the special features of identities either ethnic or nation and also indicates the difference between them. Martin (stoke 1994). Nationalism is created with a total set of social values such as a shared language, religion, shared symbols, folklore, and mythology. Shared music, literature, and sports may further strengthen nationalism

“**አጼ ቴዎድሮስ**” the Album is produced in 2012. The lyrics and melody of the song were written by Tewodros Kassahun and some of the melodic lines were taken from the older folk song, and arranged by Amanuel Yilma. In this song, Teddy Afro sings like a traditional singer. The genre is Ethiopian traditional music. The song plays in the key of B-flat and major pentatonic tonality. Rhythmically, the song plays in Gonder rhythm in 6/8 time and the tempo is 116 BPM (Beat per minute). **Ferdetu Geru** the Album is produced in 2009. The lyrics and melody of the song were written by Hachalu Hundessa. The genre is Ethiopian popular music. The song plays in the key of D- flat and major pentatonic tonality. Rhythmically, the song plays in 4/4 time and the tempo is 114 BPM (Beat per minute). The overall structure of the song contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture or a single melody accompanied by instrumental ensembles. The overall structure of the song contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture.

Music is the most important tool for cultural resistance of a society that is implemented by the government or any other entity that brings cultural hegemony to the society. Lily Kong, (1995)

| | |
|--|---|
| ተዋከበና ናና ተዋከበና ናና | Got disturbed and disturbed |
| ወዲህ ዞር ቢል ሰው ለምና | Looked around but no one was there |
| የነደደ እሳት ክንዱን ተርሶ | Leaning his hand on a fire |
| ጨክኖ ካሳ ጋተና ኮሶ | proudly drunk that sour |
| ሞተ ለአንድ አገር ባንዲራ ለብሶ | Died for one country, wearing the flag |
| ካሳ በል አግሳ እንደ አንበሳ | Roar like a loin! Kassa |
| የቋራው አንብሳው ዳግማሮስ ካሳ በል አግሳ | “Quara”’s Lion Roar! Kassa |
| ካሳ በል አግሳ እንደ አንበሳ | Roar like a lion! Kassa |
| የአንድ እናት አገር ክብርዋ ከቶም ሳይረሳ | Before the pride of a mother country forgotten |
| ካሳ በል አግሳ እንደ አንበሳ | Roar like a lion! Kassa |
| ንቃ በመንፈስ ላንድነት ካሳ ተነሳ | Please raise in your spirit and stand for unity |
| ካሳ በል አግሳ እንደ አንበሳ | Roar like a Lion! Kassa |
| አንተ የሞት-ክላተ አገር ክብርዋ ከቶ ሳይረሳ | Before the pride of the country you are dead for is forgotten |
| Ferdetu Garbuu lite Billaa tuttufaa deemu. | The horse enters the barley field; he is walking spouting the weeds |
| Beratu Darbuu Dide Offiin Gungumaa Deemu. | The time remains unchanged, it is repeating itself; |
| Baranahoo Barri Maalii? Borrihoo Barumaan Darba. | What deceiving year it is? Timepass every year |
| Hamma Yoomiitti nuDarba? | How long will it be for us? |
| Harki Harka Hin’ Nyaatu Diina Ofin Malee! | “The hand does not eat the hand, but the enemy” |
| Harki Hakaan HinLolu! Diina Ofiin Malee! | The hand does not fight itself, but with that of the enemy |
| Nutu Of Xiqqeessee Eenyutu Nu Caale? X2 | We are the ones who have degraded ourselves; |
| Jedheetuu Weellise Weellisaa Alii Biraa! X2 | “Who is better than us”, Vocalist Ali Bira sings |

The lyrics show that Emperor Tewodros was the most nationalist king in Ethiopian history especially after the Era of the Princes and he was a visionary king to form a powerful, united, and modern Ethiopian state. The major future of the Era of the princes was characterized by different provinces were ruled by the noblemen or kings separately. Consequently, the situation was one of the major factors to create a decentralized Ethiopia. One of the most important contributions of Emperor Tewodros as the Ethiopian nationalist was to defeat all the provincial rulers that ruled different places and changed the situation of the decentralization into a united, centralized, and modern Ethiopia state. Even if he was a far-sighted king and had a high level of Ethiopian nationalism sentiments, most of the people were not understand his biggest vision of united Ethiopia. So that the lyrics show that he believes it's better to die rather than to rule Ethiopia without unity, independence, and freedom. The lyrics show that Tewodros was the king of Quara it is the place where his native province of Gondar, that recognized his rule in the other provincial ruler of the time. He was the most influential ruler that constructed centralized, united, and modern Ethiopia in the monarchy system. Without unity we cannot construct a powerful united Ethiopia, in this case nowadays, Pan-Ethiopian nationalism getting gradually weaker and weaker due to the implementation of ethnic federalism in Ethiopia. The main aim of these lyrics is Ethiopian nationalism needs the spirit of Tewodros to bring the earliest glorified Ethiopian nationalism to compare the decentralized, separated, and weaker regional national state. On the contrary, the above lyrics show that raise the question of Oromo people dialectically. Even if the lyrics were taken from the older generation of Oromo singer Leggesse Abdi, he slightly changed some of the lyrical content that intended to consider the current question of the Oromo people. The main point the lyrics show is that in any case as Oromo people, we don't have to be oppressed by any responsible body unless and otherwise, we have to take the counteract measure to avoid such oppression or killings. In this case, the lyrics show that music is the powerful tool that initiates the people to struggle about their rights in the ethnonational feelings. The Oromo community is the largest population in Ethiopia and had a worthwhile contribution to the state-building process in Ethiopia. There are different Oromo tribes in it. These tribes have slightly different in terms of culture, religion, somehow vernacular language, and psychological make-up. The role of music in these lyrics is highly insisting to stop competing or fighting among those Oromo tribes because all the tribes belong to a united Oromia. In addition to this, the separation of these tribes will result in the oppressed, marginalized, unstable, and unequal

economic beneficiaries of the Oromo community. So that the role of music in the song lyrics has a stronger message to bring these tribes into one united Oromo community or Oromo nationalism.

| | |
|--|---|
| ጎንደር ጎንደር የቴዎድሮስ አገር | Gonder, Gonder the land of Tewodros |
| የአንዲት ኢትዮጵያ ዋልታና ማገር | The pillar of one Ethiopia |
| ነብሱን የሰጣት ለካ አለም ንቆ | Gave her his soul |
| አገር ሊያቆም ነው ቴዎድሮስ ወድቆ | Trying to build a nation |
| አምጡ ቆርጣችሁ ከሹሩባው ላይ | Cut and bring a piece of his hair (shuruba) |
| ኪዳን እንሰር እንዳንለያይ | vow to stick together |
| ዝግባ የሚያሳክለን አንድ ፍቅር አጥተን | To make us big we couldn't find sing love |
| ዝግባ የሚያሳክለን አንድነትን አጥተን | To makes us big lucking a unity |
| ከፊት የነበርነው ከሰው ኃላ ቀርተን | we used to be in the front now we are at the back |
| አናሳዝንም ወይ ኸረረረረረረረረ | Ohhhh |
| ጎንደርና ጎጃም ወሎና ትግራይ | Gonder and Gojam Wello and Tigray |
| ኦሮሞና ተጉለት ሆነን ባንድላይ | Oromo and Tegulet being together |
| ጉራጌ እና ሐረር ዶርዜ ወላይታ | Guragea and Harar Dorze Welaita |
| ብንሻንጉል ሱማሌ አፋር አሳይታ | Benishangule Somali Afar Asaita |
| ግመሌን ላጠጣት አንደ አፋር ተጉዥ | Let me drink my Camel Traveling like Afars |
| ግመሌን ላጠጣት ቀይ ባህር ተጉሻ | Let me drink my Camel going to Red sea |
| አንድ ገመድ አጣሁ ልመልሳት ይዥ | I couldn't find a single rope to bring her back |
| Nuti Yaa Ilmaan Oromoo! Maaliif Tokko Hintane? Why we Oromo children do not become one | |
| Maaliif WalMormina? | Why are we in contention? |

Tokkuumma X4

Unity

Yaa Ilmaan Oromoo Tokkuumma

Oh Oromo children, Unity

Tokkuummaan humna Tokkuummaa

Unity is power, Unity.

The lyrics show Ethiopian nationalism in the centralized monarchy system was given provincial recognition like Gonder as likely as currently implemented ethnic federalism in Ethiopia. But in the imperial monarchy, Gonder was the major city and center of the reign of Tewodros, it was the pillar of Ethiopian nationalism to fulfill his unified and modern Ethiopia project. In the current constitution of Ethiopian federalism Self-determination up to secession (Article 39) might be the cause of decentralizing and weaker Ethiopian nationalism but the most important thing to avoid the current fear of separation of Ethiopia into different parts of the regional government, the spirit of Tewodros Ethiopian nationalism project is the best solution to restore stronger, powerful and united Pan-Ethiopian nationalism.

Ethiopia was the most ancient civilized country in the Axumite Empire. Lalibella church and castle of Fasiledes are also additional pieces of evidence to indicate the ancient civilization of Ethiopia. But nowadays, Ethiopia is categorized as an underdeveloped country in the world. The lyrics show that the implementation of ethnic Federalism in Ethiopia may result in some disadvantages in Ethiopia. Firstly ethnic Federalism is mainly focusing on the socio-cultural, political, and economic advantage of regional states, secondly less emphasis on the Pan-Ethiopian nationalism, thirdly there is no strong bond among ethnic groups, fourthly there is no common icon among ethnic groups, and finally, it is normal to experience the total disconnection of relationship among ethnic groups, the interesting lyric is “ግመሌን ላጠጣት ቀይ ባህር ተጉዥ” implies that the consequence of the secession of Eritrea from Ethiopia will result in the total disconnection of socio-cultural, economic and political activity between two countries. On the other hand, the above lyrics show that different types of Oromo tribes must come to the united Oromo national identity by negotiating their difference to form the Oromo nationalism. The song contains the concept of Oromo nationalism or united Oromia that has been performed by the three generations of prominent Oromo singers. Artist Legese Abdi was the first generation of Oromo singer that sang about Oromo nationalism and the second one is Artist Ali Bira has been added the strong effort to bring the Oromo people into a united Oromia and the

third one is Artist Hachalu Hundessa. In this song, he quoted the lyrics sung by the two generations about Oromo nationalism that intended to transfer the strong message to the people about the question of united Oromia or the Oromo nationalism has been raised long years ago. Therefore the song shows that the Oromo national identity question has been started long years ago and continued up to this generation. To conclude in the above two lyrics are show that there is a tension between two contested nationalism how to consolidate Pan-Ethiopian and Oromo national identities in Ethiopia.

3.1.3 SONG 3 VERSUS SONG 7

ጥቁር ሰው (Black person) with Hachalu Gerrersa Adewa celebration 2013 at Meskel Sqare.

“ጥቁር ሰው” the Album is produced in 2012. The lyrics of the song were written by Teddy Afro and Taddele Gemechu the melody was written by Tewodros Kassahun and arranged by Abgasu Kibrework Shiwota. The song plays in the key of B-flat and major pentatonic tonality. Rhythmically, the song plays in 6/8 time and there is the musical representation of the low pitched tom is like the sound of “Negarit” it is a very popular musical instrument during the reign of Minilik that served the various purpose to the society. The tempo is 84 BPM (Beat per minute). The overall structure of the song contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture.

“Being an Ethiopian is the symbol of living with freedom and independence” Teddy Afro

According to Tewodros Kassahun’s interview with Ethiopian Broadcasting Service said that the Victory of Adwa was my main inspiration to write the Tikur Sew song. This anti-colonial struggle was conducted between our forefathers and Italian white colonizers. Before the victory of Adwa, there was the overall assumption that black people are taken as inferior people in terms of freedom and independence whereas the white colonizers had the power and right to oppress the black people. But the victory of Adwa was not only brought freedom and independence in Ethiopia, but also it was the greater inspirational power of the oppressed black people to struggle for their rights and freedom who live in Africa and the rest of the world. Menelik was the very big personality to manage and collaborate with Ethiopian patriots from different parts of Ethiopia

to defeat the Italian colony and also his intellectual leadership mechanism was one of the major factors that help to defeat the Italian colony.

In addition to this, he states that my prior objective in the Tikure sew song is to show the devotion, truth, and the overall scarification of the struggle for the independent Ethiopian Nationalism of the Menelik's and his patriots.

According to Bharu Zewdi (2002: 81), History of modern Ethiopia, Victory of Adwa was the greater historical phenomenon that clearly shown the white colonizer defeated by the black Ethiopian. This victory changed Ethiopia into the symbol of independence and dignity for the dominated black people. Consequently, the victory of Adwa is shown as an inspiration not only for the pan-Ethiopianist identity but also was the seed for Pan-Africanism. In the anti-colonial struggle, one of the best ideological instruments that brought people together into unity, and the major factor to defeat the colonial power was nationalism (Leana Boven). The victory of Adwa was the major cause for the emergence of Pan-Ethiopian nationalism.

ባልቻ አባቱ ነፍሶ

Balcha the hero

መድፋን ጣለው ተኩሶ

Burn down the Arsenal

ባልቻ ሆሆ

Balcha HoHo

ባያይ አይኔ ብርቱ

Even if my eye didn't see it

ያውቃል ስለ እውነቱ

I know from the truth

Balchaa Gaffa Adawaa

Balchaa Gaffa Mayechewee

Gebeyehuu Gaffa Adawaa

Geresuu qorichoo Talianii

The lyrics show the victory of Adwa was the result of Menelik and his successful leadership who collaborated with Ethiopian patriots from the whole part of Ethiopia. But the Ethiopian constitution that implemented ethnic-based federalism in 1991 given an opportunity to flourish the ethnonational identities rather than the Pan-Ethiopian nationalism. The best example of this

truth is according to the former prime minister Melese Zenawi interview with Donald Levin in 1997 the question about Ethiopian Nationalism he said: “the obelisk of Axum has the great meaning only for the Tigireans but not the rest of the ethnic group in Ethiopia”. The same is true for Lalibela and Fasiledes and so on. The main objective of the song is the deconstruction of the concepts of ethnic-based nationalism by Pan-Ethiopian Nationalism. For instance, Dejazmach Balcha Aba Nefso (ደጃዝማች ባልቻ አባነፍሶ) came from the Oromo ethnic group and had the greater role in the battle of Adwa that represented the pan-Ethiopian national identity rather than a regional one.

ዳኛው ያሉት አባ መልፊት ሀብቴዲ ነግዴ They call him the judge front Habte Dinegde

ሰልፉን በጦር አሰመረው ፊት ሆኖ በዘዴ He leads the row in front of them with skill

The lyrics show the heroic deed of the Fitaerari Habte Giorgis Denegde (ፊት አውራሪ ሀብተ ጊዮርጊስ ዲነግዴ) in the battle of Adwa and he came from the Gurage community but still, he is the best example of the representative of Pan-Ethiopianism rather for regional identity.

አድዋ ሲሄድ ምኒልክ ኑ ካለ When Minilik goes Adwa he said follow me

አይቀርም በማርያም ስለማለ We will stay with him because he sware in Mariam

ታዲያ ልጁ ስሲጠራው ምናለ ሆይ

ወይ ሳልለው ብቀር ያኔ If I was not him that day

እኔን አልሆንም ነበር እኔ There is no me today

The above lyrics are emphasized two things. The first one is how Ethiopian Orthodox Christianity had a greater impact on the imperial monarchy because the Tabot Christianity was one of the core foundations of Pan-Ethiopian Nationalism throughout the reign of Menelik. And also the Ethiopian people had a greater passion and strongly believes in Orthodox Christianity, that is why Menelik was called the Ethiopian people to collaborated in the battle of Adwa in the name of Merry (ማሪያም: the mother of Christ) accordingly, almost all of the Ethiopian people courageously participated in the battle of Adwa from different parts of Ethiopia. The second one is the anti-colonial struggle was one of the bases of Ethiopian national identity as a black people. If a country living with no freedom and independence means that there is no identity of a people

at all. So that Menelik understood this truth properly and decided to fight with the Italian colonizer with superior passion and commitment and defeated Italy in the Battle of Adwa. Therefore the victory of Adwa was the major cause to be the united Ethiopian and well known as the black people identity for the rest of the world.

- ፋኖውራስ አባ አሉላ Ras Alula the General
- ሳንጃው ጎራድው ቀላ His sword cover with blood
- አዛዥ የጦሩ ጋሻ Commander of the Army
- ድል ነው ካለ መንግሻ Mengesha is always with victory

The above song lyrics show that the patriotic deed of the Ras Alula Engeda (Ge'ez: ራስ አሉላ እንግዳ) and Ras Mengesha Yohannes (Ge'ez ራስ መንግሻ ዮሀንስ) against Italy in the battle of Adwa. Both Patriots are coming from Tigreans ethnic identity but still, they are the heroes of Ethiopia nationalism in the battle of Adwa.

- የቀፎው ንብ ሲቆጣ ስሜቱ When the colony of Bee gets Angry
- ከፊት ሆና መራችው ንግሰቱ The queen lead the front
- ወይ አለና ስትጠራው ጣይቱ ሆይ

The above lyrics show that the highest leadership quality of Empress Taitu in the battle of Adwa. The most interesting lyric is that she had the better position of the decision-making power to organize a large number of patriots in the battle of Adwa. I think she is the best example of this time to inspire women for the development of leadership quality in Ethiopia more than that of liberal thinking or any other ideology that adopted from western.

To conclude that the main objective of the “Tikur Sew” song shows that the deconstruction of Ethiopian nationalism against ethnonationalism that was implemented in Ethiopia in 1991. In the ethnonational ideology, the above heroes in the battle of Adwa were considered to be the heroes of a particular ethnic identity but not represents Pan-Ethiopian nationalism. Because the ideology of ethnonationalism is high emphasis everything into the regional (ethnic) boundary. Therefore even if the heroes mentioned above came from different ethnic identities of Ethiopia such as Tigran’s, Oromo, Amhara, and Gurage, they represented t Pan-Ethiopian nationalism. That is

why the song expresses the victory of Adwa is the symbol of unity and independence that caused those heroes to come from different ethnic identities as a united Ethiopia. I think this is the first powerful song that shown the victory of Adwa participated all Ethiopians people collectively as one.

3.1.4 SONG 2- GERMAWINETWO” (ግርማዊነትዎ):

“Germawinetwo” (ግርማዊነትዎ): in the Abuzida (አቡጊዳ) Album produced in 2001. The melody and lyrics were written by Tewodros Kassahun and arranged by Elias Melka. The song plays in the key of D and major pentatonic tonality. Rhythmically, the song plays pop-reggae in 4/4 time and it is a reggae genre and the tempo is 94 BPM (Beat per minute).

The overall structure of the song contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture.

The core foundation of the national identity of Menelikan modern Ethiopia was composed of two essential pillars. The first one is the Tabot Christianity: it is the system of legitimizing his throne and directly connected to descendants of the queen of Sheba and King Solomon (the Lion of Tribe of Judah), (ሞክ አንበሳ ዘእምነገድ ይሁዳ) and the second one is the Amharic language it’s the powerful communication tool that used to bring people together in one united Ethiopia. (Teshale Tebebu, 1995, p. 49). In addition to this According to (Prunier and Ficquet 2015) the development of using Amharic as the official language reached a high level under the reign of Menilik II and Haileselassie I.

| | |
|--------------------------------|--|
| አልሄድ አልሄድ አልሄድ እያለኝ | I am not going, I am not going |
| ልቤ እየተነሳ አሁ ልቤ እየተነሳ | My heart is pounding |
| ምሎ ምሎ ምሎ ሲገዘት በይሁዳ አንበሳ | When he bought completely by the Lion of Judah |
| አሁ በይሁዳ አንበሳ | Aha by the lion of Judah |
| አጋር ብልህ ታጋሽ ስዩመ እግዚአብሔር ዘእምነገድ | Partner to Partner named God |
| ንጉስ ቀዳማዊ አሁ ንጉስ ቀዳማዊ | Tribal king I |
| ኢትዮጵያ እማማ አቢሲኒያ እማማ | Ethiopia, Abyssinia |
| ኢትዮጵያዬ እማማ ሳባዊ አስራኤል እማማ | Ethiopia Queen Shiba of Esreal |

Christianity was introduced in Ethiopia during the reign of the Ethiopian Queen Hindeke (ንግስት-ህንደኬ) in the first century because the high posted person of the Ethiopian Queen went to Jerusalem to worship Christianity. But the official conversion of Ethiopia to Christianity as a state was during the reign of King Ezana in the 4th century. Started from this day up to the decline of the last kings of the Solomonic dynasty, Ethiopian Orthodox Tewahido Christian Church had been anointed the kings by the great celebration in the title of “Conquering line of tribe of Judah (ሞክ አንበሳ ዘእምነንደ ይሁዳ) king of kings, Lord of lords and elect of God.” (History of Ethiopia Orthodox Christian Church from the birth of Christ up to 2000), (የኢትዮጵያ ኦርቶዶክስ ተዋሕዶ ቤተክርስቲያን ታሪክ ከልደተ ክርስቶስ እስከ ፳፻ (2000).

The song shows the deep relationship between the church and state in Ethiopia. In addition to this, as Haile Selassie I (Ge'ez: ቀዳማዊ-ነይሥላሴ, romanized: Qädamawi Häylä Səllasé was the last Emperor of Solomonic dynasty, his Majesty was not the secular kind of king as compare to the Marxist-Leninist Derg or the ethnic-based Federalist government in Ethiopia rather his Majesty was the sacred king that anointed by the Ethiopian Orthodox Christianity and the main role of the song is magnifying the Emperor was the kings that elected of the God. In this case, the song is intended to magnify the sacramental nationalism discourse it is the same as one of the core foundations of the Pan-Ethiopian nationalism in the Imperial monarchy.

Emperor Haile Selassie I, was the last leader of the Ethiopian Monarchy and had the greater effort for the formation of modern Ethiopia. (Prunier, Ficquet 2015). Modernism is the way of expressing a certain idea based on scientific exploration and it exposes different aspects such as technological advancement, institutionalization, and secularization. (Simeneh, 2008). A large number of institutions were established in the reign of Haile Selassie I and the government had a great focus on the development of the economic sector, educational institution, and recognition of national identity into the international community. The nation-building project of the Pan-Ethiopian nationalism that started from Tewodros IV, Yohannes IV, and Menelik II was accomplished with a unitary imperial state by the reign of Haile Selassie.

ግረማዊነትዎ የሕዝብ እንደ ራሴ

Your Majesty

የአፍሪካ አባት ኅይለ ስላሴ

Father Trinity of Africa

እነ ጆሞ ኬኒያታ

Jomo Keniatta

የኖራቸው ትልቅ ቦታ

Great place the lived

ከተፈሪ መክረው ለካ

Measure from the fearful advice

ተሞክረ ፓን አፍሪካ

Tried Pan-Africa

These lyrics show Emperor Haile Selassie was one of the influential imperial leaders not only for the Pan-Ethiopian nationalism but also one of the major factors to reinforce the united states of Africa. The best example of his Majesty’s greater contribution of his time was the establishment of the Organization of African Unity and its permanent headquarter in Addis Ababa and also his Majesty was the first chairman of the institution. The nation-building project of the pan-Ethiopian nationalism that started from Tewodros IV, Yohannes IV, and Menelik II was accomplished during the reign of Haile Selassie I as a united Ethiopian imperial state. His Majesty had the biggest role to create extraordinary inspiration for the various African leaders. That is why the interesting song lyrics say “የአፍሪካ አባት ኅይለስላሴ” (Haile Selassie is the father of Africa).

In general, the aim of the song lyrics is intended to glorify two things. The first one is to convince people about majestic power comes directly from God. Religious nationalism was one of the major foundations of the Ethiopian monarchy used as an instrument to govern the people under the imperial Majesty without any opposition. The second one is the song lyrics shown strongly emphasize about his Majesty has the highest potential to establish the gigantic institution.

To conclude that even if, the Ethiopian constitution was given a greater opportunity to flourish ethnonationalism, some singers have made the enormous struggle for the construction of the Pan-Ethiopian nationalism against the Ethin based federalism. Teddy Afro is one of the most powerful Ethiopian popular singers has made a greater contribution to constructing the Pan-Ethiopian nationalism or the deconstruction of ethnonational identity in music since 1991.

Music does not go in a vacuum, it is highly intertwined with the historical discourse of any society. In the process of the formation of Pan-Ethiopian nationalism in music, Teddy Afro used to glorify two essential elements. Firstly he is glorifying the basic foundation of the historical discourses of the imperial monarchy, and secondly, he is glorifying the individuals that made the great effort to construct the Pan-Ethiopian nationalism in the monarchy system.

All the above lyrical content is focused on the grand narrative of the imperial monarchy called “Glory of the king” which is composed of three elements. The first one is the Judeo-Christian practice (Solomonic dynasty) it is the way of systematically legitimize the throne in the monarchy system. For instance, the lyrics in the Jah yastesereyal song **ስዩመ እግዚአብሔር ዘእምነገደ ይሁዳ** and **ኢትዮጵያዩ ሳባዊ እስራኤል** is directly intertwined with the historical narrative of Christianity. The second one is the lyrics in the Ethiopia and Jah Yastesereyal songs **የተራሮች አናት ዘብ የቆመልሽ ቤት ያክሱማ ራስ ጦቢያ** and **ኢትዮጵያ እማማ አቢሲኒያ እማማ** it represents the Axumite civilization and the Abyssinian Empire it was the most popular dominant Semitic culture in Ethiopia. The third one is the Amharic a language that is the most dominant tool to bring the people together that started from imperial monarchy still up to now. Even if Teddy Afro sings some songs in a different language, almost 90 percent of his songs are sung in the Amharic language.

The second one is to magnify the big personality that had made the greater effort to construct the pan-Ethiopian nationalism in the Imperial monarchy. Such as Empror Tewodros, The lyrics in the Atse Tewodros song: **የቁዋራ አንብሳው ዳግማሮስ ካሳ በል አግሳ, ሞተ ለአንድ አገር ባንዲራ ለብሶ**, Empror Menelik, the lyrics in the tikur sew song: **አድዋ ሲሄድ ምኒልክ ኑ ካለ; አይቀርም በማርያም ስለማለ**, and Empror Haile sellassie I, the lyrics in the Germawineto song: **የአፍሪካ አባት ኅይለስላሴ**. All the above lyrical content analysis shows that how music is a powerful medium for the consolidation of Pan-Ethiopia national identities in Ethiopia since 1991. On the other hand, all the above Oromiffa lyrical contents are highly emphasizing to consolidate regional unity, regional nationalism, and to magnify the unique cultural heritage that is found only in the Oromia regional state.

CHAPTER FOUR

4.1 ETHNONATIONALISM IN MUSIC IN ETHIOPIA SINCE 1991

The remarkable social and political phenomenon occurred in Ethiopia in the first half of the 19th century. The major cause of this phenomenon was the greater expansion of the Ethiopian state southward. During the century the economic and social change was controlled by the collaboration between indigenous forces and western capitalism. This alliance was the major factor in the development of modernization. “The true nature of such development lay in the swift ripening of social contradictions within the body of a society riven by class and national cleavages. The culmination of this process was the popular revolt of 1974” (Markiakias & Nega Ayalew 1998: p 16). In addition to this, the armed forces were in miserable situations and they had the strongest nationalistic sentiments. These forces were not given enough attention by the Emperor, the nobles and they experienced a lot of suffering. In addition to this alienation, famine, and poverty were the major features in imperial Ethiopia in the second half of the 19th century (Prnier, Ficquet2015).

However various situations of socio-cultural, economic, and political activities were contributed to the emergence of Oromo nationalism, the Afran Qallo and Biftu Ganama music groups were the highest contributions for the formation of Oromo nationalism in Ethiopian. In addition to this the banning of the Mecha-Tulama Self-Help Association, the music groups, and the rising of the Bale peasant revolt were the major factors that strengthen the Oromo nationalism around the 1960s. (Assefa Jallate, 1995 The emergence of Oromo nationalism and the Ethiopian nationalism).

As I mentioned earlier Artist Hachalu Hundesa was one of the most popular singers in the Oromo community to show the role of music in the construction of the Oromo national identity. He has produced three Albums for the last few years. Such as Sanyii Mottii in 2009, Waa’ee Keenyaa in 2013, and Maal Mallisaa in 2021. However he was the most influential singer to sing very powerful songs that contains a political sentiment, he produced several love songs that impress not only the Oromo community but also the wider audiences in the other ethnic group in Ethiopia and abroad. He had a greater devotion to creating a united Oromia and promotes Oromo nationalism in the ethnic nationalism sentiments. He understands the historical narrative of the past in Ethiopia in the ethnic nationalism discourse against the Pan-Ethiopian nationalist

discourse. For instance, he acknowledges the contribution of Oromo cavalries in the battle of Adwa and strongly resists the socio-cultural, economic, and political repression of Oromo people due to the implementation of the government policies. He promotes the language, values, and customs of the Oromo community, and also he was the winner of the Odda award in 2010, and the recording Academy Grammy Award remembers Hachalu Humdesa in 2020. In addition to this, he got the title “influential person in the Oromo community” (Interview with LTV show). Therefore the above-listed factors are the main reason to select Artist Hachalu’s songs to show the role of music in the formation of ethnonational identity or Oromo nationalism.

I selected three songs in this section two of for Hachalu’s Album to show the role of music in the consolidation of Oromo nationalism such as 8. Laal Galootoo, 9. Waa’ee Kegnaa and the third one is 10. BEHERE BEHERSBOCH.

Musical nationalism is the use of a musical composition or ideas that are mainly associated with a particular country, nation, ethnicity, and region. Folk songs and folk dance are the major tool for musical nationalism to transfer the necessary message in the composition (ibid). (Stoke 1994) Music is a multi-functional phenomenon that provides several outcomes to society. Such as, music can transmit a strong message to the people to create uniting the community, people brought together through music, and music can create a symbolic representation of society as a marker of national identity, (O’Flynn 2009, p .10). Music is an important part of a society that has a greater contribution to constructing National identity.

4.1.1 SONG 8- LOOL GALOOTOO

Lool Galootoo: the song is produced in 2015. The lyrics and melody of the song are written by Hachalu Hundessa. The genre is Ethiopian popular music. The song plays in the key of A and major pentatonic tonality. Rhythmically, the song plays a typical Wollo rhythm in 6/8 time and the tempo is 99 BPM (Beat per minute). The overall structure of the song contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture and the Masinko plays unison smoothly throughout the song with the vocal and it gives a good feel to the song.

Music is highly intertwined with socio-cultural activities of a people that express identities, places, and specific boundary that differentiates from others (Stoke 1994). “The Ethiopian

constitution Article 49 (5) says that Addis Ababa and Finfinne must establish a mutual relationship to achieve the joint administration of both. Offcourse Addis Ababa is the capital city of Ethiopia and also found in the regional states of Oromia”.

| | |
|-------------------------|--------------------------------------|
| Laal Galootoo | Look at it my Galoo |
| Gullaalleen Kan Tufaa | Gulelle is Tufa’s home |
| Laal Galootoo | Look at it may Galoo |
| Gaara Abbichuu turii | Stay at Abichu’s Peak |
| Laal Galootoo | Look at it my Gloo |
| Galaan Finfinnee Marsee | The Gelan tribe surrounding Finfinne |

The lyrics show that the above names indicate that the primary citizens of these places were Oromo’s people many years ago. But nowadays because the governmental development project not only changed the places but also dislocated the primary citizens of the Oromo community. So in this case the main aim of the lyrics is to show the people of Oromo are lost their territory without the necessary negotiation of the governments or any other responsible body.

| | |
|---|---|
| Diiganii Gaara Sana | They tore down that mountain |
| Gaara Diigamuu HinMallee | A mountain that should not have been torn down |
| Nu Baasan Addaan Baane | They parted our ways |
| Nu Addaan Ba’uu HinMalle | That we should not have been separated |
| Soorettii Haadha Sooree mother who feeds us a lot) | Soreti, the daughter of Sorretti’s mother (the most flush |
| Irbaanni irra Buusa Qabaa | dinner has more |
| Seeqanii Sesseeqanii. | They laughed a false laughter |
| Kan Gargar nu Baasan jara | And finnaly separate us. |

The lyrics show that the above government action has a greater impact on the people of Oromia not only lost their territory but also distorted the socio-cultural, economic, and political interaction of the people.

To conclude that the core objective of the above songs is to show how music is an essential tool of a society that links with the socio-cultural, political, economic, and psychological challenges of the Oromo people. Some of the core ideologies of the songs are to resist cultural oppression, call for the united Oromia project, and creates the ethnonational identity sentiment of the Oromo people.

4.1.2 SONG 9- WAA'EEKEENYA

Waa'ee Keenya: the Album is produced in 2013. The lyrics and melody of the song are written by Hachalu Hundessa. The song plays in the key of B-flat and the Reggae music genre and major pentatonic tonality. Rhythmically, the song plays in 12/8 time and the tempo is 108 BPM (Beat per minute). The overall structure of the song contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture. (A single melody with an accompaniment of the instrumental ensemble).

Music is an art that highly influential human activity to construct a sense of belongingness among ethnic and national identities. And also it is highly associates with the identity politics of a society.

| | |
|----------------------------------|----------------------------------|
| Waa'ee Keenya Yoo Itti Dhiisan | If we leave our thing |
| Silaa Nama Hin Dhiisu | It will not leave us |
| Dubbii Keenya Takka Hintanee. | Our conversation is not the same |
| Otto Jirruu Nuti Akka Hin Jirree | We become what we are not |
| Maal Godhu Akka Hin Jirre | We become unsure of what to do |
| Jiru faana Gargar Baane. | We are just separated from life |

The lyrics show that the Oromo people are to be in trouble and it is not easy to understand the solution of our problems and it is difficult to get the solution for the current trouble in the socio-cultural and economic aspects.

Ofittan hima hasaasee X4

I whisper and tell my

Dubbii Hunda Dhibdet Anas Dhibde
too

It was something that confused others and that confused me

Kanaafan Gadhabee; Gadi Qabeen Ofitti Asaas. That's why I told myself whispering being tired

Mee Beekaamoo Wallaalaa Kam Komanna?

Are we to blame the wise or the foolish?

Nuuf HinGalle, Rakkanne Akkam Taana?

We didn't understand that we are in trouble.

WalGuddunfuufi Sakaaluun Dantaa Taate

how can we be?

Walii Gamnee Rakkoonis Keenya Taate

Intruding and reproving one another became our business

Mee Gootamoo Dabeesssa Kam Komanna?

We got into trouble and the problem becomes ours

Nuuf HinGallee, Rakkanne Akkam Taanna?

Now, which one do we blame the hero or the coward?

The lyrics show that nowadays the people of Oromia are not comfortable in many regards due to the emergence of different political parties that struggling for the united Oromia and also these parties have no common ideology that helps to achieve a common goal for the formation of a united Oromia. Moreover, the basic question here is that, still not clear who is a responsible body, the layman or the political elites to be committed to abort this project.

Wal Guddunfuuf Sakaaluun Dantaa Tattee.

We didn't understand that we are in trouble.

Walii Gamnee Rakkoonis Keenya Taatee.

How can we be?

Mee Gootamoo Dabeesssa Kam Komannaa?

Intruding and reproving one another became our business

Nuuff Hin Gallee Rakkanne Akkam Taannaa?

We got into trouble and the problem becomes ours

Wal Guddunfuuf Sakaaluun Dantaa Tattee

Music is an art that highly influential human activity to form the sense of belongingness among different kinds of social identities, and it is also associated with religion.

Walii Gamnee Rakkoonis Keenya Taatee

Mee Yaa Rabbi Yaa GooftaaKoo

Oh my God, my lord

Tokkichakoo Mootii Hundaa

One king of all

WalliGaliitii Nunf Toli

Reassure your mind and do for us good

NiDandeessa Harkaa Qabda.

You can have it in your hand

Jiruu Jechuuf Jirruu miti.

Our life is not thriving

Nuti Akka Jirutti Jirraa.

We are in trouble.

The lyrics show that the national identity of Oromia is the essential question of the Oromo people that wants to achieve even with the help of supernatural power.

Song 10- Beher Behereboch

Beher Behereboch: the song is produced by the Ethiopia Federal Democratic Republic House of Federation in 2003. The lyric is written by Biniam Hailesellasié and the melody is written by Mulu Gebeyehu and the song is arranged by Zerihun Hailesellasié and performed by singers of children and youth theatre as a unison choral singing style. The song is an easily catchable melody and technically the kind of simple arrangement and rhythmically, the song plays House rhythms in 4/4 time or common time, it is the easiest time and anybody can easily feel, sing and dance in 4/4 time signature. The song plays in the key of D-flat and major pentatonic tonality and the tempo is 116 BPM (Beat per minute). The overall structure of the song contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture.

Music is one of the crucial factors to transmit a certain ideology of political program that intended to create awareness of society at the national level.

ብሄር ብሄረሰቦች ብሄረሰቦች

ኑኑ የኢትዮጵያ ልጆች

The lyrics show that the first line of the Ethiopian constitution written in 1995 says that, nation, nationalities, and people are the core foundation that established Ethiopia as a state. As a constitution an individual to belong to Ethiopian citizens must identify himself in the nation, nationalities, or people framework unless the constitution is not recognized as a citizen without those criteria. That is why music is the most important instrument that played a vital role to transmit the political ideology of the governments to a society.

The FDRE constitution officially classified the country into nine federated National Regional States (kilils). Language and territory are the major criteria to define the regional states. (Articles 46 and 47.

ልዩነታችን ጉራማይሌ

የውበት ሚስጥር ነው ምሳሌ

አንድነታችን የሀይል ምንጭ

የሀዳሴያችን አረጋጋጭ

The lyrics show that even if there are independent and separate regional states, this difference at the same time is the main source of our beauty and strength in the Ethiopian context, in the other word, “unity through diversity” is the most popular slogan in the Ethiopia Federal Democratic Republic of Ethiopia. As Yared Tibebe states that the current Ethiopian constitution was written by the two major ethnic-based political parties TPLF and OLF. These parties wrote the current constitution based on Wallelign’s text. He believed that there was no genuine Nationalism in Ethiopia that contains the reflection of all nations, and Nationalities in Ethiopia, rather there is a kind of Nationalism that reflects the ruling class culture, language, music, dressing and it is all in all the Amhara-Tigrean dominated culture. The lyrics aim is to show the deconstruction of Pan-Ethiopia nationalism into ethnic-based Federalism.

ለዛሬ ዋክን ለቆረጡ

ስንቶች ታገሉ ህይወት ሰጡ

ያለሙት ሁሉ እንደከበረ

ቃላቸው ሁሉ እንደ ሰመረ

As Wallelign pointed out in his five pages seminal text there was the national question in Ethiopia since the Imperial monarchy. He believes that the Amhara-Tigrean alliance (Ethiopian nationalism) was the dominant narrative to the other ethnic groups in Ethiopia (Ethnonationalism). This domination-subjugation relation created the conflict in Ethiopia. The lyrics show that a large number of people were sacrificed to deconstruct the Amahara-Tegrian alliance (Ethiopian nationalism) to the ethnic-based federal system in Ethiopia.

4.1.3. MUSIC AND NATIONALISMS IN THE MARXIST-LENINIST SOCIALIST (DERG)

However the Derg destroy the Ethiopian Monarchy and slightly the Christianity, the conception of Ethiopian nationalism was continued the legacy of the Ethiopian Monarchy system. According to Tewodros (2013), Ethiopia Tikdem was one of the core ideologies of the Marxist-Leninist of Ethiopia (the Derg). The most important music's role in national identity is the indicator of historical continuity.

Song 11- አጥንቴም ይከስከስ

አጥንቴም ይከስከስ ደሜም ይፍሰስላት

እንጂ ሀገርን ጭራሽ አይደፍራትም ጠላት

የሀገሪ ልጆች ሴት ወንድ ታጠቁ

ከእንግድህ ለጠላት አንተኛም ንቁ

ጀግንነት እንደሆን የአባቶቻችን ነው

ሀብረታችን ፀንትዋል ድል መምታት የኛ ነው

12.ይህ ነው ምኞቴ

ይህ ነው ምኞቴ እኔ በሕይወቴ

ከራሴ በፊት ለእትዮጲያ እናቴ

The Marxist-Leninist socialist Derg strongly believes that there is no negotiation on the Pan-Ethiopian nationalism that implemented the ideology of the word “Ethiopian First” slogan. According to an interviewer with a key informant (1) stated that “music is one of the most important elements of a society that can express the overall socio-cultural, historical and political activities of a society through music”. In this case, music has its basic elements that symbolize a national identity of a society. Such as lyrics (language), dance (body movement language different from others), and melody and rhythm. These all elements have the greater potential to express the identities of a society. Therefore the key informant (1) believed that “music can construct national identity in any society by its elements”.

According to an interview with a key informant (2) said that the musical activities of the EPRDF during the Derg (before coming to power) were implemented in the three sections. The first one was the musical performance that intended to encourage the soldiers on the battlefield, the second one was the musical performance that intended to initiate the people to be the part of the struggle of the battle, and the third one was the musical performance that creates the propaganda battle to denounce the “Ethiopia Tekedem” slogan against the Derg, on the contrary, it gave more emphasis to nation, nationalities, and people to strengthen the ethnonational identity sentiments. Therefore the informant believed that music had the great power to construct ethnonational identities during the Derg.

Song 13- እምበር ተጋዳላ

እምበርተጋዳ ላህዝቢ መስመር ሀይሉ

ታይ እዩ እድብኸ ታይኮን ሰይምካ

13.እንዳያልፉት የለም ያ ሁሉ ታለፈ

ታጋይ የህዝብ ልጅ በደሙ በላቡ ድማቅ ታሪክ ጻፈ

The above lyrics show that the appreciation of the fighters who fighting to resolve their people from any form of oppression. So that the songs show that creating belongingness to the people and the way of creating ethnic nationalist sentiments.

The most important music’s role in national identity is the indicator of historical continuity and also helps to understand the overall interaction of the people.

Song14- BEHAGER GUBEGNIT

.BEHAGER GUBEGNIT: The song performed by the two popular singers in the “Golden Time” Tillahun Gessesse and Bezunesh Bekele and produced by Ambasel music shop in the middle of the 1980s. The lyrics and melody of the song are written by Abebe Melese. The genre is Ethiopian popular music and the song plays in the key of A-flat and major pentatonic tonality. Rhythmically, the song plays in 6/8 time and the tempo is 116 BPM (Beat per minute). The overall structure of the song contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture.

የወለጋን ወርቅ ባይን እና ይና

ለጌጥ ሚሆን እንገዛና

ኢ.ሊ. ባቦርን በባሌ ቃኝተን

በሸዋ በኩል የት እንሄዳለን

ሶፍኩመር ዋሻ ከባሌ እያየን

ሲዳሞ ገብተን ጋሞ ተገብን

ከዚያም አርሲ ላይ አዱ ተሻግረን

ሰሜን ስንወጣ ባየር ተሳፍረን

The lyrics show that anybody can move freely from one place to another without any limitation and fear all over the country and also people can live everywhere in the four directions of Ethiopia that feel like their own homeland. There was a smooth relationship among the people in Ethiopia during the Derg. The aim of the lyrics shows that the historical continuity of Ethiopian nationalism between the Derg and the EPRDF.

Music is an art that can show a historical continuity and the marker of the geographical association of the society.

አስመራ ላይ አድርገን ማምሻችን

ከምጽዋ ካሰብ ወደባችን

በቀይ ባህር የመርከብ ጉዞአችን

ወደዳህ ላክ ወደ ደሴታችን

The lyrics show that geographical association is one of the symbols to construct a national identity of a society. Red Sea, Dahlak, and Metsewa were the markers of Ethiopian national identity during the Derg. Therefore the above song shows that every cultural heritages found in different parts of Ethiopia was the marker of Pan-Ethiopian nationalism, not the ethnonational identities.

Music is the most important instrument that generates a sense of belongingness of national identity or ethnonational identities and place.

Song15- HARMOSHESHE

HARMOSHESHE: the song is produced in 2013. The lyrics and melody of the song were written by Eyasu Berhe. The genre is Ethiopian popular Tigrigna music. The song plays in the key of G and major pentatonic tonality. Rhythmically, the song plays typically the Ethiopian Tigrigna rhythm in 5/8 time and the tempo is 72 BPM (Beat per minute). The overall structure of the song contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture.

አፋር አሎ ብሎ፤ ሀረር አሎ በሎ

ሶማሌ አሎ በሎ፤ ደቡብ አሎ በሎ

ቤኒሻንጉል አሎ በሎ፤ ኦሮሞ አሎ በሎ

ጋምቤላ አሎ በሎ

The Ethiopian constitution was design based on nation, nationality, and people and created nine independent regional states in 1995. The lyrics show that it magnifies these independent regional states that create the ethnonational identities against the Pan-Ethiopian nationalism.

Song16-LEBEGO KEHONE

LEBEGO KEHONE: the Album is produced by one of the military bands in the Derg. The genre is Ethiopian popular music. The song plays in the key of F and major pentatonic tonality. Rhythmically, the song plays in 4/4 time and the tempo is 116 BPM (Beat per minute). The overall structure of the song contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture.

According to an interview with a key informant (3) said that ” Music is a strong medium of communication that brings a positive contribution to constructing the national identity of society but on the contrary, it has a negative impact to dismantle the overall socio-cultural activity of a society”. “In addition to this during this time when there were produced a collection of songs in a

cassette there was the obligation to produce two songs that glorify the Ethiopian national identity”.

ለበጎ ከሆነ ለቁም ነገር ጉዳይ ለቁም ነገር ጉዳይ
ጎረቤት ወዳድነን እንግዳ ተቀባይ
ግን ሀገራችንን ክፉ የሚስባት ክፉ የሚስባት
ቆራጥ ነን ልጆቻዎ አንወድም ጥቃት አንወድ ምጥቃት
ተከብረሽ የኖርሻው በባቶቻችን ደም በባቶቻችን ደም
እናት ኢትዮጵያ የደፈረሽ ይውደም የደፈረሽ ይውደም
በአባቶቻችን ደም የተረከብንሽ
እናት ሀገራችን የምንወድሽ
ለጅብ ይሁን እንጅ ለአሞራ ስጋችን
አንቺ አትደፈሪም ይፈሳል ደማችን
ደሞም ይገለል ደሞም ይገለል ደሞም ይገለል ደሞም ይገለል
ገለል በልና ገለል አድረጋቸው ገለል በልና ገለል አድረጋቸው
ወደ መጡበት ወደ ሀገራቸው ወደመጡበት ወደሀገራቸው

The lyrics show that Ethiopia is a peaceful country and the symbol of unity that creates mutual respect for the neighboring countries. However, the attempt of violence of Ethiopian nationalism, independence, and freedom by any other country will be defended by the strongest arm of Ethiopian people in the patriotic feeling. Because Ethiopian nationalism has been constructed by the scarification of Ethiopian heroes in the battle of Adwa. Moreover, the song is very nationalist that had a greater contribution to encourage the soldiers in the Ethio-Somalia and Ethio-Eritrea war. The lyrics contain “Shilela” which is the part of Ethiopian music that serves to initiates patriates or soldiers on the battlefields. Therefore the song is very powerful to create stronger nationalist sentiments in the people.

Music is the most powerful tool that transforming a conflict of society into a peaceful circumstance or at the opposite. Music has its basic elements that construct a social identity. Such as rhythm, melody, lyrics, harmony, musical texture, and musical instruments. Nowadays popular singers of Ethiopia are producing various songs that combine musical elements of different ethnic identity to create a new form of group or collective identities. (Ezra Abate 2009). West-Eastern Devin Orchestra is one of the most popular youth symphony orchestras in the Middle East that originated by Daniel Barenboim and Edward Said in 1999. Daniel Barenboim is the pianist, composer, and conductor of the orchestra. The orchestra founded by the professional musician that came from different parts of the Middle East countries. Such as Isreal, Palestine, Jordan, Lebanon, Iranian, Spain, Syria, and Egypt. The orchestra is performing successfully throughout the world and the main objectives of the orchestra intended to create a mutual understanding of the musicians that came from different socio-cultural, political, and historical backgrounds. The orchestra is producing an album that represents by the East-Western Devin Orchestra not by the individual musicians. “Therefore the orchestra is a very good example to show the role of music to form the new form of collective or group identity”. (Interview with the key informant (1).

Song 17- Alefe Hlifa

Alefe Hlifa: The song is sponsored by Ethio-Eritrea Ambassador of peace, Dawit Weldegiorgis, and produced in 2018. Melody and music arranged by Elias Melka. The lyrics were written by Elias Melka and Yelma Gebreab. Tigrigna lyrics written by Dawit Solomon and an additional melody and lyrics written by Haile Roots, Betty G, and Simon Haile. The song is performed by the various Artists known in the Ethiopian modern and traditional genre and Eritrean singers. The song is the Ethiopian Tigrigna music genre and plays in the key of A minor pentatonic tonality. The song is the ostinato piano pattern that is constructed in two chords started from the intro to the different sections are smoothly supported the main melodies of the song. The chord progressions are highly fit the melody and have extended chords in different sections of the song. Rhythmically, the song plays in 5/8 time and has a unique character to the contemporary Tigrigna rhythm, and the drumming moves on and off dynamically give a good mood for the song. The tempo is 70 (Beat per minute). The melody of the song has many variations and every singer performs the melody in different rhythmic patterns and the structure of the song contains

the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture. The overall composition is very expressive and has great professional artwork.

ደቅና ማናቱክንሶም

ፍቅር እም ብርፅል ኢአይና ወርስም

አብክ ነዳይ ሸሻይን አዝምራን

ከይ አፅዱ ሀሳብን መከራን

አብሮ መኖር ሲቻል በፍቅር መጠቃቀም

ለምን ጉዳት ሀዘን ዘርቶ እሾህ መልቀም

እስከ መቼ ተነጥላ ትኑር እናት ልጁዋን ጥላ

የሰው ሀሳብ ከንቱ ምኞት

አንዱን ወገን ሁለት አድርጎት

አልፈፍዋል መኖር ተለያይቶ

አጥር ድንበር ጎራ ሰርቶ

The song is composed in the Tigrigna Genre that is the typical musical Genre in the northern part of Ethiopia especially in Tigray and Eritrea. In addition to this, various singers are popularly known to sing in the Amharic language. The song is performed in the Amharic and Tigrigna language collectively. The song is one of the best examples that fuse the two different musical identities, the Tigrigna singers and the Ethiopian popular singers performed in the Amharic language in the Tigrigna genre. In this case, the song shows that music has a greater role to construct group or collective identities by using its inherent elements.

The lyrics show that we have to give more attention to establishes peace and unity for the next generation of Ethiopian and Eritrean people. Historically these people have a lot of shared beliefs in terms of language, culture, religion, and value and custom. The major factors of the emergence of the last conflict between these countries were the lack of enough understanding of the past historical narratives of these countries. Moreover, Eritrea should consolidate into the

Ethiopian states because the secession of Eritrea that was conducted long years ago was not considered the interests of both people rather it is a matter of the influence of the political elites of the two countries.

1. Does music has a contribution to constructing social identity?
2. The pan-Ethiopian national and ethnocentric national identities are polarized in music?

According to the no (1) question of the questioner, 90% of the informant agreed with “music is the powerful tool can construct identity in any society” and also according to the second question 85% of the informant believed that “The pan-Ethiopian national and the ethnonational identities are not polarized in music. Because most of the informants said that even if, they belong from the different ethnic group still they want to listen and love the songs that magnify the Pan-Ethiopian nationalism and vice versa.”

Song18-ANAHAANYAATU

ANAHAANYAATU: the song is produced in 2017. The lyrics and melody of the song were written by Teddy Afro. The steady root reggae drumming, the loop bass line throughout the song, and accented brass section come sometimes make a good mood for the songs and seem like typical Reggae music. The song plays in the key of G and minor pentatonic tonality. Rhythmically, the song plays root reggae in 4/4 time and the tempo is 80 BPM (Beat per minute). The overall structure of the song contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture.

መጥታስ ቢሆን ማን አያት ሄዶ x2

ልቤ እንጂ ነው ሊያገኛት ብሎ

አላርፍ ያለ ቸኩሎ

ቀርታስ ቢሆን አናቱ x2

ልብ እንጂ ነው ሊያገኛት ብሎ

አላርፍ ያለው ቸኩሎ

Ayii Gabaabbattee Hafte

Sana ilaalaa Si ilaalanii Ayii

ናፍቅዋል ልቤ ተጨነቀ

አረ ልቤን ግራ ገባው x2

ሳያት ከበራፉ ስንቴ ወጣሁ ስንቴ ገባሁ

ልቤን ግራ ገባሁ

ከመንገዱ ዝለቅና ከበቅሎ እግር ፍጠንና

Yaa ijoollee ተላ ከኝ ሂድና እይ፤ እይ፡ እይ

Akkuma Baateen Hafte

I'm sorry

Godaanaa Irratti Kuftee Hafte

She left outside

Mucaako Bar Baadee

She has fallen on the road

Odo Hin Deebi'iin Achumaan nafe

I found my daughter she left without returning

As I mentioned above Artist teddy Afro is one of the most prominent singers that constructs the Pan-Ethiopian national identities against the ethnonational identities in his song during the EPRDF. The lyrics are composed of both in Amharic and Affan Oromo Language. After the election of 1997 and other related issues were the major factors in the emergence of the conflict between the government and the Oromia regional states. As the result, a large number of people were killed and displaced from the Oromia regional states to other places. Due to this case,

Teddy Afro initiated and wrote the Anaaenyatuu song in the ethnic nationalist feeling that narrates woman lives in the Oromia regional states and killed by the government forces and no one could take care of her life. In this case, the song is the best example to show both Pan-Ethiopian nationalism and Ethno national identities are not polarized in music as polarized at the same level as the Ethiopian politics.

ናና ተላከኝ ሂድና

Come and I'll send you; go and

Ijoollee ተመለስሂድና x2

You children, come back after going

Akkuma Baateen Hafte

She left out

Godaanaa Irratti Kuftee Hafte

She has failed on the road

Mucaako Bar Baadee

I found my daughter

Odoo Hin Deebi'iin Achumaan nafe

She left without returning

As Professor Martha stated that, on the celebration of Wallellign's text "the national question in Ethiopia" after 50 years, "nationalism in any form is reductionist whether in the Pan-Ethiopian or the ethnonationalism". For instance, Ethiopian nationalism is the kind of nationalism that promotes only Ethiopian unity and, at the same time, it gives less emphasis to the ethnonationalism ideology.

Song19-ወልቃይት ጠገዴ

ወልቃይት ጠገዴ ድፍን አርማጭሆ ዳንሻና ሁመራ

ሰውም ጎንደራ ነው መራቱም የአማራ

The lyrics show that Shambel Balayneh is one of the most popular singers that promote Ethiopian nationalism in his songs and at the same time it is to be usual to sing the particular ethnic group in the Ethnonationalist feeling, but on the contrary when Hachallu sings for Ambo most of the Ethiopian people categorized him as a tribal or ethnocentric singer.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

Identity politics has been a greater impact on the socio-cultural, economic, and political activity of a society. Identity emerges through processes of the complex socio-cultural, historical, economic, and political interaction of the society and plays a vital role to form ethnicity and nationalism in the global context. It is difficult to define these social identities because of their fluid features and their dynamism in a different social context and it has the potential to create a conflict in a society. The colonialism conception of identity is fixed or stable, had the greater impact on our society. The major cause of this colonial conception of identity as fixed or stable, it has the potential to divide the society especially based on language and territory. As experienced for the last three decades in Ethiopia, the divide and rule policy made various conflicts in the country because of the ethnic-based federalism. Any ethnic group is not fixed and unchangeable, rather it is unstable from place to place, time to time, and context to context. The study showed in the previous chapter's identity is not fixed or stable rather it is fluid and dynamic. But To understand the fluidity of identity in society helps to reduce the tension among the ethnic groups in Ethiopia.

Music is one of the major social essences to construct ethnic and national identities. Nowadays, identity politics has reached the highest level in Ethiopia that polarized into two categories such as ethnonational and Pan-Ethiopian national identities. The polarization of these identities has been the cause of a conflict in Ethiopia. To explore the major discourse and socio-cultural, historical, and political context to emerge these identities is the major action to reduce the complexity of these identities. Because both identities are the consequence of different socio-cultural and historical narratives.

Music is a powerful tool to transfer strong messages to society positively or negatively. And also one of the major factors to consolidate ethnonational and Pan-Ethiopia nationalism. Moreover, it can construct social identities by its elements. Such as rhythm, melody, harmony, lyrics, and musical instrument.

The study has shown that music is a powerful tool to construct ethnonational identity. For instance, Afren qello music group was one of the major parts to consolidate the Oromo national identity in the imperial monarchy in Ethiopia. But the construction of this identity without negotiating with the other forms of nationalism will be the major cause to create a conflict in society because this type of identity constructing approach in music is considered to create a boundary. This kind of music-making of the construction of ethnonational identity is not only glorifying the only and one of the ethnic identity but also degrade the other form of nationalism or it's difficult to see other alternatives of nationalism.

On the contrary, music is a powerful tool for the Construction of Pan-Ethiopian nationalism. As I mentioned before the anti-colonial struggle was one of the major factors in the emergence of Pan-Ethiopian nationalism. For instance, the role of Azmar's made a greater role in the invasion of the Italian to protesting the Italian rule, degrade the Italian army in the battle of Adewa, and encourage the moral and psychological strength of the Ethiopian patriots. In this case, Azamri's had the greater impact to consolidate the pan-Ethiopian national identity in the imperial monarchy Ethiopia.

Moreover, music has its basic elements such as rhythm, melody, lyrics, harmony, and so on. These elements of music can construct identities by themselves. For instance, the Tigrigna rhythm is the typical rhythm in the Tigrinan ethnic identity but nowadays, it is usual to hear the songs that perform by the Ethiopian popular Amharic singers in the Tigrigna music genre. In general, the finding of this study has shown that sharing unique musical elements among people can create commonness in a society in music.

As I mentioned earlier, Ethnonational and Pan-Ethiopian national identities are created by the complex socio-cultural, economic, and political narrative of a society in Ethiopia long years ago. And as I mentioned before, music was one of the major parts of this historical process. In this case, the ethnonational and Pan-Ethiopian national identities have shared a lot of things in Ethiopia. Such as culture, history, language, common ancestry, psychological make-up, territory, and so on. In addition to this, music has the highest potential to bring people together by using shared beliefs, rituals, and history. Therefore, the study has shown that music can create collective or group identities between ethnonational and Pan-Ethiopian national identities by promoting their shared belief, common culture, and history.

Music has a greater impact to create smooth social interaction among society. We are facing a conflict between ethnonational and Pan-Ethiopian national identities and the government tried to resolve this conflict by using various mechanisms of the conflict resolution process and in my opinion, the government still was not achieved to create the necessary peaceful circumstance in Ethiopia. In this case, the findings of this study have shown that music has the greater power for conflict resolution among people that came from different socio-cultural, historical, and political narratives. On the contrary, does the government of Ethiopia aware of the multi-functional role of music?

Music can create mutual understanding among different people or different ethnic groups that share common culture, language, history, and common psychological make-up to create a group or collective identity. Through music, a collective identity can engage in a common interest or action to mobilizing and bring a positive contribution to a country.

One of the first best examples of the role of music in the conflict transformation process is West-Eastern Divan Orchestra is one of the most popular youth symphony orchestras in the Middle East that originated by Daniel Barenboim and Edward Said in 1999. Daniel Barenboim is the pianist, composer, and conductor of the orchestra. The orchestra founded by the professional musician that came from different parts of the Middle East countries. Such as Israel, Palestine, Jordan, Lebanon, Iranian, Spain, Syria, and Egypt.

“A work of music is not about pointing out different elements, but rather it is the way of integrated all the elements. The tempo, expression, and harmony are not independent elements of music. But music is the result of all elements are constantly and permanently connected.” Daniel Barenboim.

The orchestra is performing successfully throughout the world and the main objectives of the orchestra intended to create a mutual understanding of the musicians that came from different socio-cultural, political, and historical backgrounds. The orchestra is producing an album that represents by the West-Eastern Divan Orchestra not by the individual musicians. The West-Eastern Divan Orchestra has proved time and again that music can break down barriers

previously considered insurmountable. The only political aspect that prevails in the work of the Divan is the conviction that there is no military solution to the Arab-Israeli conflict, and that the destinies of Israelis and Palestinians are inextricably linked. Through its work and existence, the West-Eastern Divan Orchestra demonstrates that bridges can be built to encourage people to listen to the narrative of the other. While music alone cannot resolve the Arab-Israeli conflict, it grants the individual the right and obligation to express him/herself fully while listening to his/her neighbor. Based on this notion of equality, co-operation, and justice for all, the orchestra represents an alternative model to the current situation in the Middle East. Therefore the orchestra is a very good example to show the role of music to form smooth relationships among people and also can form a new form of collective or group identity in a society.

Taddele Gemechu's song "Ebo Ebo la la" is the second good example to show the role of music in the construction of commonness or bringing different ethnic groups together in Ethiopia.

Ebo Ebo lala :- the song is produced in 2009. The lyrics and melody of the song were written by Taddele Gemechu and arranged by Abegazu Kebrework Shiwota. The song plays in the key of E and minor pentatonic tonality. Rhythmically, the song plays 4/4 time (typical Guragigna rhythm) and the tempo is 85 BPM (Beat per minute), and the song paly typical Ethiopian Guragigna Genre. The overall structure of the song contains the introduction, verse, bridge, and chorus. The song is organized in a homophonic musical texture.

Taddele Gemechu is one of the most popular singers in the Oromo community. But in this song, he sings Oromiffa in the typical Guragigna rhythm. The Ethiopian rhythm is the most important element to identify the Ethiopian music genre. For instance, there are several kinds of typical rhythms in Ethiopia. To point out some of the major rhythms are the Wollo rhythm, Gojam rhythm, Gonder rhythm, Tigrigna rhythm, Oromigna rhythm, and Guragigna rhythm, and so on. In this case, rhythms are one of the most important criteria to identify the musical genre in the Ethiopian context. The above song plays in the Oromiffa lyric and paly in Guragigna rhythm at the some time the entire song play in the Guragigna genre. In this case, the song can bring the people who came from the Oromo ethnic group and Guragea ethnic group together. So in this case, the above song is an example to show the role of music can bring different kinds of people

together on stage collectively as one. In addition to this, music is highly connected to individual emotions or feelings that can express personal identities in any context. Music can influence our mood and when we listen to music we automatically react to a certain emotion or feeling depends on the music genre.

In this case, music does not only regulate our mood, but also it is the purest form of self-expression of an individual and also it can show the historical continuity of the past of a society to understand the overall socio-cultural, historical, and political activities of a society. Music as a part of the historical process of society can show the past historical situations and the major historical incidents of society as a state. For instance, music played a vital role in the anti-Apartheid movement in South Africa that shows the level of oppression of the people, magnifies the oppression of the Apartheid into the international community, and builds togetherness to struggle the oppression within this movement.

Music is a powerful instrument of resistance from any kind of socio-cultural, historical, and political hegemony of the people. In addition to this, the very important contribution of music as the voice of the people that lived through the critical oppression. Music played a vital role in the African American overall life activities of the people to encourage to fight for their right in the civil rights movement. (Whitehead, B. 2007)

Finally, the above-listed factors are some of the major functions of music for the individual or social identities of a society. In this case, any responsible bodies have to consider the multi-functional role of music in a society. Therefore, I recommend it is essential to use the potential of music for peace and reconciliation, economic development and to mobilize the people together to bring a strong national feeling in Ethiopia.

REFERENCE

- Anderson, B. (2006). *Imagined Communities*. Verso.
- Banks, M. (2013). *Ethnicity: Anthropological Constructions*. Routledge
- Barth, F. (1998). *Ethnic Groups and Boundaries*. Waveland Press
- Bedasse, M. A. (2017). *Jah Kingdom*. UNC Press Books.
- Blacking, J. (1974a). *How musical is man?* University of Washington press
- Boven, leana. (n.d.). Retrieved September 10, 2021,
- Bresler, L. (2005). Music and the Intellect: Perspectives, Interpretations, and Implications for Education. *Phi Delta Kappan*, 1, 24–31. <https://doi.org/10.1177/003172170508700107>
- Brubeck and Cooper, Roger&Fredrick. (2006). Beyond “Identity.”
- Bulletin of International News. (1942). Vol. 19, No. 23 (Nov. 14, 1942), pp. 1021-10
- Cohen, R. (1978). Ethnicity: Problem and Focus in Anthropology. *Annual Review of Anthropology*, 1, 379–403. <https://doi.org/10.1146/annurev.an.07.100178.002115>
- Eriksen, T. H. (2010). *Ethnicity and Nationalism: Anthropological Perspectives*. Pluto Press.
- Ezra Abate (2009). Ethiopian kinit (scale) analysis of the formation and structure of Ethiopian scale system
- Fukui, K., & Markakis, J. (1994). *Ethnicity & Conflict in the Horn of Africa*.
- Fukuyama, F. (2018). *Identity*. Farrar, Straus and Giroux.
- Gebrewold, B. (2009). Ethiopian Nationalism: An Ideology to Transcend All Odds. *Africa Spectrum*, 1, 79–97. <https://doi.org/10.1177/000203970904400106>
- Glazer, Moynihan (1976). *Ethnicity: Theory and Experience*. The University of Chicago press Journal.
- Hargreaves, Meilland Makdonald, Mavid, Morothyand Rymond. (n.d.). . Retrieved September 10, 2021, from <https://www.bibliography.com/generator/>
- Juslin, P. N. (2019). *Musical Emotions Explained*. Oxford University Press

- Lidskog, R. (2016). The role of music in ethnic identity formation in diaspora: a research review. *International Social Science Journal*, 219–220, 23–38. <https://doi.org/10.1111/issj.12091>.
- Marx, K and Engels, F (1884). *Manifesto of the communist party*.
- Mccauley, M. (2014). *The Rise and fall of the Soviet Union*. Routledge.
- Merera Gudona (2007). *Party Politics, Political Polarization and the Future of Ethiopian Democracy*.
- Mohana, M. (n.d.). Bibliography.com - Free citation and bibliography generator. Retrieved September 10, 2021,
- Prunier, G., & Ficquet, É. (2015). *Understanding Contemporary Ethiopia*. Oxford University Press.
- Rice, T. (2007) .*Music and Identity*
- Simeneh Betreyohanese (2008). *Music and Politics in the twentieth century Ethiopia: Empire, Modernaization and Revolution*.
- Stalin, J. (2013). *Marxism and the National Question*. Create Space.
- Stoke, M. (1994). *Introduction Ethnicity, Identity, and music*
- Tibebe, T., & Section), T. L. K. C. (Library of Congress. H. (1995). *The Making of Modern Ethiopia*. The Red Sea Press.
- Tolstoy, (1899). *What is art?*
- Turino, T. (2008). *Music as Social Life*. University of Chicago Press.
- Walelign Mekonnen. (1969). *The national question in Ethiopia*
- Whitehead, B. (2007). *We Shall Overcome: The Roles of Music in the US Civil Rights Movement*. In *Music and Conflict Transformation*. I.B.Tauris. Retrieved from <http://dx.doi.org/10.5040/9780755619955.ch-006>
- Williams, R. M. (n.d.). . Retrieved September 9, 2021, from <https://www.bibliography.com/generator/>

Wagner, R. (n.d.). Retrieved September 29, 2021, from Bibliography.com website:

<https://www.bibliography.com/generator/>.

Young, M., Zuelow, E., & Sturm, A. (2007). Nationalism in a Global Era. Routledge.

APPENDIX

Appendix A: Interview Questions (musician, and academician)

1. How would you describe the reason music is the fertile ground to bring a positive or negative impact on society?
2. What do you think about the relationship between music and politics?
3. Do you think music is an important tool for the construction of identity formation?
4. What do you think about musical representation and society?
5. What do you think about the role of music to support or reject the Pan-Ethiopian and ethnocentric nationalism?
6. How do you describe music as a powerful tool for conflict resolution in a society?
7. Do you think music is a powerful tool to construct a collective identity?
8. What do you think about identity in music?

Appendix B: Interview questions (politician, Historian)

1. What is an important part of history for the Pan-Ethiopian and Ethnonationalism in Ethiopia?
2. What are the major causes of the emergence of Pan-Ethiopian national and ethnonationalism in Ethiopia?
3. What is the negative and positive impact of the Pan-Ethiopian and ethnonationalism
4. What do you think about the polarization of Pan-Ethiopian nationalism and ethnonationalism in Ethiopian politics?
5. Ethiopia is a multinational state, do you think this is the cause of the conflict?

5. ሁለትና ከዚያ በላይ በሆኑ ቋንቋዎች የሚዘፈኑ ዘፈኖች ሀገራዊ አንድነትን ከመፍጠር አንጻር ያላቸው ሚና

- ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____

6. ኢትዮጵያ ውስጥ ያሉ ብሔሮችና ብሔረሰቦች የራሳቸውን ባህልና ቋንቋ በሙዚቃ መስክ ከማሳደግ አንጻር ያላቸው አስተዋጽኦ

- ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____

7. በተለያዩ የብሔር ብሔረሰብ ሙዚቃዎች ኢትዮጵያዊነት እንዴት ተገልጿል?

- ሀ) በከፍተኛ ደረጃ ለ) በዝቅተኛ ደረጃ ሐ) አላውቅም

ምክንያት ይጥቀሱ _____

8. በአማርኛ ቋንቋ የተዘፈኑ ሙዚቃዎች የብሔር ብሔረሰቦችን እኩልነት ከማረጋገጥ አንጻር ያላቸው አስተዋጽኦ

- ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____

9. በአማርኛ ቋንቋ የተዘፈኑ ሙዚቃዎች ከሌሎች ብሔረሰብ ሙዚቃዎች በላይ የመደመጥ እድላቸው ምን ያህል ነው?

- ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____

10. በዚህ ዘመን ያሉ አማርኛ ሙዚቃዎች በሕዝብ መካከል መቀራረብን፣ መቻቻልንና አብሮ ለመኖር የሚያስችሉ እሴቶችን ከማሳደግ አንጻር ያላቸው ሚና

- ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____

11. ሙዚቃ የብሔር ማንነትን ከመፍጠር አንጻር ያለው አስተዋጽኦ

ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____

12. ሙዚቃ በብሔር ማንነት ግንባታ ላይ ያለው አሉታዊ ሚና

ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____

13. ሙዚቃ በብሔር ማንነትና በሕብረ ብሔራዊ ማንነት መካከል ክፍተት በመፍጠር ያለው አሉታዊ ሚና?

ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____

14. ሙዚቃ በብሔር ማንነትና በሕብረ ብሔራዊ ማንነት መካከል ያለውን ክፍተት በማጥበብ ረገድ ያለው ሚና

ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____

15. ሙዚቃ የብሔር ማንነትን በከፍተኛ ደረጃ ከማሳደግ አንጻር ያለው ሚና

ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____

16. ሙዚቃ ሕብረ ብሔራዊ ማንነትን በከፍተኛ ደረጃ ከማሳደግ አንጻር ያለው ሚና

ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____

17. በብሔር ማንነትና በሕብረ ብሔራዊ ማንነት መካከል ያለው ልዩነት በሙዚቃ ውስጥ እንዴት ይገለጻል?

- ሀ) በከፍተኛ ደረጃ ለ) በዝቅተኛ ደረጃ ሐ) ልዩነት የላቸውም

ምክንያት ይጥቀሱ _____

18. በብሔር ማንነት ላይ የተመሰረቱ ሙዚቃዎች ሕብረ ብሔራዊነትን በሙዚቃ ውስጥ እንዴት ይገልጹታል?

በብሔር ማንነትና በሕብረ ብሔራዊ ማንነት መካከል ያለው ልዩነት በሙዚቃ ውስጥ እንዴት ይገለጻል?

- ሀ) በከፍተኛ ደረጃ ለ) በዝቅተኛ ደረጃ ሐ) ልዩነት የላቸውም

ምክንያት ይጥቀሱ _____

19. በሕብረ ብሔራዊ ማንነት ላይ የተመሰረቱ ሙዚቃዎች የብሔር ማንነትን በሙዚቃ ውስጥ እንዴት ይገልጹታል?

- ሀ) በከፍተኛ ደረጃ ለ) በዝቅተኛ ደረጃ ሐ) ልዩነት የላቸውም

ምክንያት ይጥቀሱ _____

20. የብሔር ማንነትን የሚያቀነቅኑ ሙዚቃዎች በመንግስት ደረጃ የመደገፍ ሚና ምን ያህል ነው?

- ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____

21. ሕብረ ብሔራዊ ማንነትን የሚያቀነቅኑ ሙዚቃዎች በመንግስት ደረጃ የመደገፍ ሚና ምን ያህል ነው?

- ሀ) ከፍተኛ ለ) ዝቅተኛ ሐ) የላቸውም

ምክንያት ይጥቀሱ _____