

Analysis of the Harari/Aderi (Muslim Society) Music of Ethiopia

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The purpose of this article is to analyze the different values and styles portrayed in the songs of Hararigna produced in Cassettes/CDs. Hararigna is a language dominantly spoken by the Harari/Haderi people, who almost all of them are Muslims. Little researches have made on the music of these people. The method employed for this study is content analysis. The source of the study is *Harari* songs produced either in cassettes or CD. Purposive sampling was considered. Seventeen albums containing Harari songs were taken as a sample of the study. The analysis was based on two major works - analysis of the core messages and the music part of the songs. Sample songs selected were: first, 135 (all Harari songs contained in the selected seventeen albums) for analyzing the messages and second sixty six songs for analyzing the music part of the songs. Categories for analyzing both the messages and the music part were developed. The unit of analysis was the content and forms of each song. Quantitative and qualitative analysis were employed to analyze the data. Percentage was mainly preferred for quantitative analysis. The major findings indicate that various contents were reflected in the songs that include a) Love (heterosexual relationship) 74 (54.8%), b) Personal, Social, Cultural and Economic Development 19 (14%), c) Occasion and Ceremonies (Occasional and Ceremonial songs) 13 (9.6 %), d) Norms and values 12 (8.9 %). e) Muslim religion 9 (6.7%), e) Physical features, Sovereignty and Development of ones Region, Country or Continent 4 (3 %), and f) Politics 2 (1.5%). The study regarding the content of the music reveals that simple meter, modern musical instruments, heterophony for the arrangement of the orchestra, partial harmony of the voice and *heptatonic* scale were dominantly portrayed in the songs. Very few scales (pentatonic) (not more than three) were portrayed. Although useful findings were emanated from this study its implications with regard to musical scales, organization of the voices, musical instruments, songs that could be used in schools, influence of Islam on Harari music, origin of Hararei music should be further searched out to come up with comprehensive findings.

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Introduction

A Brief Account of the History Harari/ Adere

The people of Harari/Adere are one of the nationalities of Ethiopia. They are considered as the early groups of ancient Ethiopians (North, Ethio-Semetic) who went South and became ancestors of South Ethiopians, where their language known as *Hararigna* or *Haderigna* is categorized under South Ethio-Semetic languages (Hetzron and Bender, 1976). Most of its speakers are multilingual in [Amharic](#) and/or [Oromo](#). Hararis are closely related to [Zay](#) and [Silte](#) people. The majority of Harari people are Muslims. Sheikh Hussien, a king of Argoba was acknowledged as the first person who introduced Islam in Harar (Pankhurst, 1958:44).

Here it is worth to mention briefly, the role Ethiopia has played for the revival of Islam. During the time when Prophet Mohammed began his mission in Mecca, he advised his followers to go to Ethiopia to overcome the difficulties (persecution) with the *Quraysh* who were responsible for the *Kaba* (Holy shrine). According to Trimingahm (1954: 44), Mohammed told for his followers that “a king under whom none are persecuted, it is a land of righteous where God will give you relief from what you are suffering”. The Prophet Mohammed sent his followers to seek refugee in Ethiopia. Among them were the great Ummu-Ayman, the Habasha nursemaid of the prophet, the Third Khalifa, Uthman Ibn-Afan, and Jafar Ibn-a Talib (Mhammed, 2007: 7) and Rukeyia, the Prophet’s daughter and her husband Othman (Sergew, 1972). According to Mohammed (2007: 7) the exile took place in two rounds (known as the first and the second exiles) that lasted for 15 years (from 604 to 619) where the number of the refugees was 185. These refugees were received the necessary hospitality where no one interfered with their religion practice. Even the then king of Ethiopia respected their rights and protected from the Quraysh (the opponent of Prophet Mohammed) who had an intention to expel the refugees from Ethiopia (Sergew, 1972).

Most Hararis live in Harar. Harar is now identified as one of the Federal States. Harar developed from the 9th century into a seat of Islamic scholarship and authority (Gibb, 1997:381). Besides this it was both economically and politically useful because of the connections it had to both interior and the coast, becoming the commercial center. Mohammed (2007: 9) indicates that “Harar remained the educational, health and financial center severing huge areas, in the process introducing Ethiopia to the outside world, specially to the countries of the Near East, Middle East and Far East” as a result “the city accumulated much international culture and experience”. Although Harar had such reputation it was in a precarious position as of the 16th century struggling to maintain control over lucrative trade routes.

In 1875 Egyptian troops, led by Raouf Pasha, marched up from the coast and took over Harar (Forbes, 1979: 7) occupied/controlled Zeila and Berbera (the ports upon which Harari trade was dependent). The then ruler, Amir Mohammed was not in a position to resist the subsequent occupations of Harar in October 1875 (Gibb, 1997: 383). Hassen, (1980) in Gibb (1997) indicated that with the abolition of the Amirate, the independence of Harar was relinquished, never to be fully reinstated. Menelik had got a viable opportunity to annex the regional sub-center after the Egyptian evacuation in 1885 because of the general insecurity of its rule and the vacuum created by the Egyptian exodus (Hassen, 1980 and Bahiru Zewdie, 1991 in Gibb, 1997). In the words

of Forbes (1979: 9), there was already quite a sizable European community including the poet Arthur Rimbaud, during the Egyptian occupation.

Meaning and categorization of Pop Music

Various authors have defined pop or popular music. Lamb (1980:87) regarding definition and characteristics of pop or popular music writes: First, it is readily comprehensive to (and perhaps also performed by) a large proportion of the populace, and that its appreciation presupposes little or no knowledge of musical theory or techniques. Secondly, it comprises pieces of modest length with a prominent melodic line (often vocal) and a simple and restricted harmonic accompaniment. Another author Jacobs (1974) defined pop music as non-classical, commercially promoted type of music consisting entirely of songs whether rendered by solo or group vocalists. According to Manuel (1993) popular music is intended to mean music, which is produced, and marketed as a mass commodity, and whose style can be seen to have evolved or changed due to close association with the mass media. Any commercial popular musical recording or performance is produced within an economic context and industrial context.

Song texts and their functions

Texts are viewed as language behavior, an integral part of music and there is clear-cut evidence that the language used in connection with music differs from that of ordinary discourse (Merriam, 1964). Taking the cases of some cultures Merriam (1964: 193) stated that song gives the freedom to express thoughts, ideas, and comments that cannot be stated boldly in the normal language situation. Because of this special kind of qualities song is considered as extremely useful means for obtaining kinds of information which are not otherwise easily accessible in another way. Hence, Merriam (1964: 208) stated that ‘ song texts provide with some of the richest material available for analysis, but their full potential remain to be exploited’.

Lull (1992: 2) states that “Music originates and resides in the social cultural worlds of people” in which its compositions and performance (live or recorded) is communicative activity that is highly valued in all societies. The same author pointed out that exploration of music-as-communication invites analysis in various areas. Lomax (1959: 929 in Merriam, 1964) sees music as a reflection of the values and behaviour in culture as a whole and, as a reflection of fulfilling a social function. Musical behaviour and its musical products are taken as part of the entire culture, thus requires interpretation in this respect (Moisala, 1991: 9).

The use of music as a technique for understanding and reconstruction of culture history is advanced by Merriam (1964). Although rates of change are differential from one culture to another and from one aspect to another within a given culture, no culture escapes the dynamics of change over time. However, no cultures change wholesale and overnight (Merriam, 1964: 303).

Studies made on Harari/Hadere music

Compared with West Africa, Central Africa, North Africa and South Africa, Ethiopian music that is vast and diverse has hardly been studied. Kimberlin (1976: 4) states that no writer has yet satisfactorily discussed the Ethiopian music; however, most writers attempt to describe primarily the music of Amhara.

There are very few information and little studies available on Harari music. Tarsitani (2003) have written on Harari *Zikri* rituals. *Zikri* are the most common ceremonial form and today they still represent an important facet of Harari identity. According to Tourney (2006) Harar, youth associations called *mugad* widely developed poetical and musical repertoires, experimenting through the 60s and 70s new imported instruments (guitars, accordion, synthesizer, *darbouka*, drum sets, etc.) and giving life to a vast production of newly arranged songs. Sartori has been conducting her study on 'Harari's and other local groups' female repertoires and polyphonies'. In fact various issues such as Islamic influence on Harari music, the similarities and differences of Harari music among Silte, Zay and Argoba, the peculiarity of the scale with other scales should be thoroughly studied. Malm (1967: 37) regarding the Islamic influence on African music states that "in Africa, Islam extends over much of the Hamitic and Nigritic areas of the East coast, across the Mediterranean littoral, and down through West Africa to the fringe of the Sahara, whatever it appears, the local musical style is affected.

In general, although few attempts were made by few authors to study Ethiopian music and particularly Harari music no comprehensive study has been taken place. As Tourney (2006) underlined that "today, in spite of more than a Century of studies done in the field, knowledge of Ethiopian Music is still patchy and limited. However, the same author believes that with the help of an emerging generation of Ethiopian and overseas Ethnomusicologists, Ethiopian music will finally get the attention it deserves. Hence conducting this study is imperative.

In conducting this study the following basic research questions are raised:

- 1) What core messages are portrayed in cassettes/CD albums produced in Harari music?
- 2) What music contents are portrayed in cassettes/CD albums produced in Harari music?
- 3) What are the implications of the analysis made?

Research Designs

The method preferred was content analysis. Content analysis is usually aimed at classifying and quantifying unstructured material to make it meaningful and easily understood. It deals with frequent and easily identifiable qualities in behaviour, which can be expressed in numerical terms and on which coders' consensus can be reached (Lomax, 1968: 11). The meanings encompass both verbal and non-verbal behaviours. The raw material for content analysis may be any form of communication, usually written materials, but other forms of communication such as music, pictures, or gestures could be considered (Borg and Gall, 1979: 361). Content analysis is a research technique for making replicable and valid inferences from data to their context (Krippendorff, 1980). Similarly, a classic definition by Berelson (1952: 18) is that content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication. To Berelson (1952) what these terms mean is as follows:

- a) Objectivity means defining the categories explicitly and precisely so that different persons can apply them to the same content and get the same results;
- b) Systematic emphasizes three elements: applying a set procedure to all the content being applied in the same way; setting up categories to analyze all

relevant content and; designing the study to secure data relevant to a research question or hypothesis;

- c) Quantitative means the re-coding of numerical values or the frequencies with which the various defined types of content occur and;
- d) Manifest content means content must be coded as it appears rather than as the content analyst feels.

Despite the diversity of definitions for content analysis there is a broad agreement on the requirements of objectivity, system, and generality (Holsti, 1969: 5). Content analysis stands or falls by its categories, hence, it is necessary to develop workable general principles while constructing category. Basically, categories should reflect the purpose of the research, should be exhaustive, mutually exclusive, independent, and derived from a single classification principle. In this regard Amare Asgedom (1998: 5) pinpointed three important principles: a) categories must be pertinent to the objective of the study, b) categories should be functional, and c) categories should be manageable. Categories require operational definitions (indicators which determine whether a given content datum falls within the category) on the assumption that a good operational definition satisfies valid representation and reliable judgments (Holsti, 1969: 95). In view of this assumption the researcher developed operational definitions for the categories. The categories are contained in the coding sheet, definitions were provided for the categories accordingly. Feedback was received from two individuals before commencing the actual analysis. Based on the comments, the definitions and final coding sheet were improved and made ready for coding.

A study made by Woube Kassaye (2002) on content analysis of songs produced in Amharic, Oromigna and Tigrigna could contribute in analyzing the Harari pop songs. Accordingly most of the categories in the study made by the same author were found to be useful for analyzing the core messages of Harari pop songs. By and large the categories considered to analyze Harari pop songs include: a) Love (heterosexual relationship) contents, b) Political contents, c) Physical features, sovereignty and development of ones Region, Country or Continent contents, d) Norms and values contents, e) Contents reflecting Personal, Social, Cultural and Economic Development related contents, f) Occasional and Ceremonial contents and g) Muslim religion related contents. Furthermore regarding the analysis of the music part a new category from Lomax was adopted that include: a) Overall Rhythmic Scheme (Meter) of the song, b) Basic Arrangement of Musical organization of the voice part, c) Major types of musical instruments employed to accompany the songs, d) Basic musical organization of the Orchestra and e) Scales of employed in the songs.

Sampling

The cassettes selected for this study were seventeen. These cassettes consisted of almost 142 songs (135 in Harari, 5 in Oromiffa, 1 in Amharic and 1 in English) (see Table 1). All Harari songs (135) contained in the cassettes were taken for the analysis. Regarding the number of songs preferred for analyzing the music part is 66. The songs considered from each cassette was made on the basis of purposive sampling. These samples were determined in consultation with those who had the experience of listening the music. Particularly those working in the music shops had greatly helped the researcher in identifying the samples, because they knew most of the contents of the songs through their day-to-day work experience.

The number albums selected were seventeen. The recording companies of these seventeen albums including the number of recording are: SIMA Trading PLC 9 (56.25%), Adil Tango 2 (12.25) and the others (Picolo, SIMA, Redeye Production, Sayo electronic, Zabier Music and Acuwork Digital Studio) each produced 1 (6.25%). The finding indicates that SIMA trading PLC has playing the leading role in recording and producing Harari Music.

Selection of Unit Analysis

Almost all content analysis studies have used one of five units – the single word or symbol, the theme, the character, the sentence or paragraph, the item (Holsti, 1969). The unit of analysis considered for this study was *Item*. The item is the recoding unit when the entire article is characterized. It is any whole self-contained communication, in case of analysis of songs it means counting each song as a whole against the meaning designated by categories. Using this unit analysis emphasis was given on the core message of the songs rather than on the detail ones. The task was mainly accomplished through listening to the songs. The item is mainly preferred because variations within the item are secondary in other words detail information are not so important to the major classification. The unit of analysis was divided into different categories. Syntax and Semantics were provided for each category. Semantic categories that comply with the analysis were developed. The method of analysis for this study was non-parametric statistics. To standardize the coding, an inter-coders reliability index of 95 percent agreement between two coders was taken for granted. To this end, at least two individuals who know the language and the culture had taken part in the coding the content of the messages. However, due to shortage of time the content of the music was only analyzed by the researcher himself.

Table 1. Sample of songs selected by recording companies

NO	Cassettes	Recording company	Songs preferred for analyzing Core messages	Songs preferred for analyzing the music part of the songs
1	OR-SOR Amenti	SIMA	7	3
2	Adulmalik Gerado & Atham Fesih 2004, Vol 2	Picolo	10	4
3	Elias Ahmed Adus (Ziharari Zikriach) 2002, Vol. 2	SIMA	8	6
4	Zeki Redwan Harari Selamta	SIMA	8	4
5	Ihsan Abdusalam, (Ayoban, Harrariwa Araryiachile) 1999 vol. 3	SIMA	8	4
6	Ihsan Abdusalam (Ardiba Elegn) 2001 Vol. 5	SIMA	9	3
7	Abdulmalik Gerado; Atham Fesih (Owna Hablul 2)	SIMA Trading PLC	9	5
8	Saada Ishac Ifate (Sor Sora) 2006	Adil Tango Music Center	11	5
9	Sami Omar (Galata) 1997	SIMA , Redeye Production	7	3
10	Abdulwassie (Malaeyka)	Sayo electronic	10	4
11	Abdulwassie wa Mensur	SIMA	8	5
12	Abdulwasi Ahmed & Shinaz Faisal (Beni Adem) 2006	Adil Tango Recording	9	5
13	Fenan Ihsan Abdulsalam 2000 (Harari Aruz Fekerach) (Harare wedding songs)	Zabier Music Center	10	5
14	Adib Abdosh 2000 (Haday Habari)	SIMA	8	4
15	Af Mwaredi 1999	Acuwork Digital Studio	8	–
16	An album without labeling	Unknown	4	4
17	Hablul 2 CD	SIMA	2	2
Total			135	66

Strategy of the Analysis

Both quantitative and qualitative methods were preferred for this study. Preferred were Percentage for quantitative analysis and quotations for qualitative analysis.

Results and Discussion

Seventeen albums that consisted of Harari songs 135 (95.1 %) were considered for sampling. Songs produced in Oromiffa 5 (3.5%), Amharic 1 (0.74%) and English 1 (0.74%) contained in these albums were not considered because the main focus of the study was to analyze songs produced in Harari. The majority the selected albums 15 (88.3%) were produced by males. One album (5.9%) was produced by both male and female singers. Only one album was produced by female singer.

Major contents reflected in the Harari Songs

The findings indicate that contents reflected in Harari songs vary, which are indicated below in rank order (from the highest to the lowest) as follows: a) Love (heterosexual relationship) 74 (54.8%), b) Personal, Social, Cultural and Economic Development 19 (14%), c) Occasional and Ceremonial (Occasional and Ceremonial songs) 13 (9.6 %), d) Norms and values 12 (8.9 %). e) Muslim religion 9 (6.7%), e) Physical features, Sovereignty and Development of ones Region, Country or Continent 4 (3 %), and f) Politics 2 (1.5%).

Love contents

The sub-contents reflected in each category vary. Regarding love content its three forms were portrayed as follows: a) happy love 52 (70.27%), b) unhappy love 12 (16.22) and c) both happy and unhappy love 10 (13.51%).

Some of the core messages connected with happy love and reflected in the songs include the following:

"I am highly affected by your love, what is wrong with me being affected by your love. I love you so much."

"The effect of love has made me like swimming in the endless ocean."

"I have chosen you for love, you are my eye sight, you suit me, and I love you".

"I am in a true love; I will live with you for ever."

"Your beauty and smile has penetrated my heart and it has made me to love you".

"I vowed for your love that I never depart from you, you suit me. Even if you look for others I never shun away from you."

"I do not afraid of darkness and hyenas. The reason that brings me to your compound is your love."

"I went to all the five gates of Harari searching for you. I am in love with you."

"Please take my love, believe me I love you from the bottom of my heart."

"You are exceptional to me. My eyes do not look except you. You are precious to me, which I greatly care."

"Let me toil my self for her beauty and good manner."

"My love mate that has far away has come, my mind has now settled."

"I have chosen you to be my wedlock and live together. Let us shine like the stars on the sky."

"The evidence of my affection towards loving you is my tears. Although I do not tell my affection to anybody people have identified by looking my eyes."

"Please recall the good times we had, enjoying in love by listening music".

“Look how the moon and the cloud contrast. Look the stars do not they look like the city of love? What do you think if we go together?”

“My love partner is like morning stars, has charismatic which I love her”.

“As soon as I have seen you, your beauty has attracted me. You have changed my wish. Your love is more than anything.”

“You are the daughter of the Mawi (place in Harar) rivers, the queen of the flowers which are my soul.”

“My fortune has come after long time. My wish has been fulfilled.”

On the other hand songs that portray resentment, dissatisfaction in love are reflected, which some of them include:

“I did not expect that you left me after telling to you all my secrets. You have left me alone and betrayed me. When I recall what you have said to me my tear flows like a river.”

“You have ridiculed my love affection towards you, you have disappointed me. It is enough to have love with you.”

“You have left me alone on the basis of false news. “

“I have written my love on a letter but I have not got a response from her. What is the reason had I spoken something wrong.”

“If someone who is not in love was identified in advance who can stay with her. I did not spend my time if I knew it at the beginning.”

“While I was living a good life, your behavior has become a fickle. You have put an indelible ink in my life.”

“For how long am going to tolerate you?”

“My love disappointed me. She disappeared, I do not have patience”.

Both happy and unhappy contents of love were reflected at a time in the songs analyzed that focuses on the following messages:

“Give me an appropriate response to my request. As a love partner, tell me something that has disappointed you. I know that your lips shiver, and your eyes search for love.”

“You are my vision. Whenever I see you my negative attitude towards you disappears. You are my cure. I love you.”

“Happiness is not seen in my face, I do not have a taste for food and the night is too long. People do not understand that I am in war with her. I love her.”

“Do not move around here and there like a bat. I am not foolish, fulfill your wish.”

“I love her most, please be a reconciliatory in order to get her.”

“When will you give me time for my love appeal, your love has intensified on me.”

“My love I have longed you. Say you are with me. My eye is searching for you after you departed from me.”

“If you see wrong deeds that affect our love relationship on me tell me openly and frankly and let us agree. If you trust you, trust me before looking for others.” “Departing from you always worries me. We will ever meet one day.”

Political contents

The finding reveal that out of the subcontinents 2(100%) neither pro-government nor anti government content was portrayed. In fact the reason behind requires further study. The first song focused on urging the Harraris to strive for peace and unification: "Peace to Harar." It stressed that we have lived in peace and support each other for so many years, however, the children of one mother have separated because of their involvement in the parties that is not acceptable. Be aware, open your eyes and be united. The other analyzed song depicts about pacification of peace to Harari, Ethiopia as well as Africa.

In relation to this issue it is worth to mention here is that Harrar town has won the United Nations Education, Scientific and Cultural Organisation (UNESCO) Cities for Peace award for the African Continent. The 2002-2003 prize award ceremony took place on 6th September in Barcelona at the Universal Forum of Cultures and saw each of the laureate cities receive a certificate and US \$20,000 ENA(September, 2004). Harrar, along with Dushanbe (Tajikistan) for Asia-Pacific, Ras-El-Matn (Lebanon) for Arab States, Gernika-Lumo (Spain) for Europe and Bogota (Colombia) for Latin America and Caribbean, beat off competition from many towns and cities from each continent. This Peace Prize is designed to pay tribute to the initiatives of municipalities which have succeeded in strengthening social cohesion, improving living conditions in disadvantaged neighbourhoods and developing genuine urban harmony.

Physical features, Sovereignty and Development Contents

Among the subcontinents "Physical features, sovereignty and development of ones Region, Country or Continent" development related with Harari was given due attention. Four (100%) were reflecting the development towards Harari. No content was dominantly portrayed about Ethiopia or Africa. One of the songs depicts a call for the Harari people to solve the problem of drinking water. The song stressed that "the rivers have dried, people are running to fetch water, but there is a serious scarce of water where people do not get a drop of water". The other song urges the Harraris to show their readiness to develop Harar.

Contents connected with Personal, Social, Cultural and Economic Development

The analysis indicate that Culture is predominantly portrayed i.e. 17 (89.4%). The least portrayed subcontinents include Education, Science and technology 1 (5.3%) and Health (HIV/AIDS) 1 (5.3%).

Regarding Aesthetic, sport, material and non material culture core messages include the following:

"Oh Harar! I always remember your fruits, rivers, beautiful weather, let me greet you"; "We Hararis have many cultural music such as Handufili, Shewalit, Hayikukahli and Kluei mesber";

"Harar is full of milk, honey and you are a medicine to me, your love is always new". "Let us visit Harar, which consists of five gates as well as that should be visited".

"Oh Harar be flourish, you are the home of all people".

"Please let us go to our land – Abader (Harar). What are we doing in a foreign country? The land is fertile. Let us go."

“Why are you hiding yourself in cave since you are so beautiful, please be seen openly”. “Harari is like an Aday flower (a special flower blossoms on September), you are wonderful. You are always like flourishing flowers.”

Content regarding Education, Science and technology is only reflected in one song known as *Ana ownna*. The core message is that I recall my early education which I wrote on Luh (writing board for the students) completion of Quran. Under this category one of the contents reflected is Health, particularly on HIV/AIDS. It urges people to apply honesty in love and one to one love in order to protect ourselves from losing our life from this disease. Philanthropy content is reflected on one of the songs. This song stresses that “some people have enough wealth and do not help (support) those who do not have to eat.”

Contents connected with Occasion and Ceremonies (Occasional and Ceremonial songs)

Out of the subcontinents 13 (86.7%) songs reflected Betrothal and Marriage while 2 (13.3%) songs portrayed Holiday and Special occasions. Some of the core messages of wedding songs include: “Inviting relatives to dance and sing in order to celebrate the wedding day”; “encouraging guests to sing and dance through out the night for the bride”; “appreciating the bride and the groom”; wishing the bride and the groom to have children with wealth, happy wedding and their love to be strengthened; “Allah has made the wedding successful. Happy wedding! Fruitful wedding”; “Your wedding has come which we had expected, be prosperous and have children”; “The children of Abadir (Place in Harar) flourishing like flower we have come to celebrate your (bride) Wedding day. We will pass the night by singing and dancing. Let us sing and dance through out the week”; “Marriage only becomes successful on the basis of true love. A true bond of love makes the love mates to take care of others”.

Contents portrayed regarding Holiday and Special occasions are 2 (13.3%): “The day of Bedri that is celebrated during the middle month of Ramadan. It focuses on the miracle that the prophet Mohammed did”; “July 4 is the day of Harari where the Harari people get together on this day. This celebration unites the Harari people”.

Contents connected with Muslim religions

Since almost all Hararis are Muslims portraying content regarding Muslim religion is indispensable. Accordingly sub contents reflected this sub content include: appreciating Allah 4 (44.4%) and appreciating the Prophet Mohammed 5 (55.6%). Most the sub continents were portrayed in Zikriach songs.

a) *Continents that are connected with Allah include:* “Allah our creator, Allah our Lord gathering (unite) us, You are the creator of creators including Musa and Yisha”; “Allah, the mercy giver Lord, through your prophet Mustafa [this refers the prophet Mohammed] give up our sins”; and “O Allah Give us your benevolence, peace and love”

b) *Continents that are connected with the prophet Mohammed include:* “Prophet Mohammed you are my medicine or Physician”; “You taught us about Islam (Soalt, Zeka, Hadji). You have become a medicine”; “The messenger [Prophet Mohammed] of Allah let peace pacify on you” and “We have believed the words of Allah through the Prophet Mohammed. You are equal to all!”; The day of Bedri. It is celebrated during the

middle month of Ramadan. It focuses on the miracle that the prophet Mohammed did; and “The messenger of Allah let peace pacify on you. Let Allah puts us together with the Prophet Mohammed, which God loves”.

Contents of Value/Norms

Messages portrayed in the 12 (100%) songs include the following: some songs criticized the practices for instance love: “the present practices of love (the value given to it) by taking the past experiences as bench mark such as no separation of couples who fall in love, it is only death separates them. No true love exists today but there was in the past”. Similarly a song that criticizes the present hospitality as follows: “Oh my sister I have come to visit you please give me the hospitality. Providing the best hospitality was exercised in the past”. The other songs portray the affection for mother/parents. “Long live my mother. Telling her contribution by me is beyond my capacity”; “Long live my mother, Let have long age. Your existence is my happiness.”; “O my mother your death has highly affected me; it is very difficult to continue life without you.” “I do not get anyone that is equivalent to parents”

Value connected with helping each other was reflected in the songs. “Helping each other is wonderful while one alive, it is meaningless after taking about some one passed away if you did not support him/her”. “Some people have enough wealth and do not help (support) those who do not have to eat.”

The importance of love is expressed in few songs. “I am for you and you are for me Allah has made us united to live together for ever, become exemplar for others. “I have not got a love mate; individualistic life has surrounded my life where life has become challengeable.”; “Marriage is successful on the basis of true love. A true bondage of love makes the love mates to take care of others.”

The value of Thanking and Good deeds is reflected as follows: “Let us give thanks: husband for his wife, child for his mother and creature for his creator.”; “Although you are from other place, Allah has made you to have a proper fiancé in place and time you did not expect.” “What ever the degree of exemplar deeds (Big or small) of somebody varies, it can be remembered for ever.”

Musical contents reflected in the songs

The overall rhythmic scheme (meter) employed in the songs include simple meter 64 (95.5%), complex meter 1 (1.5%) and *paralando rubato* 1 (1.5%). Simple meter employed in the songs include: a) 16 (24.24%) in 2/4, b) 42 (63.4%) in 4/4, c) 5 (7.5%) in 3/4 and d) 1 (1.5%) in combining 3/4 and 4/4 (See appendix B)

Various arrangements were reflected in the songs: a) monophony 21 (31.9 %), b) unison 19 (28%), c) heterophony (two part singing) 4 (6.08%) and polyphony (partial harmony 22 (33.4%). Interestingly partial harmony which is not a common practice in most of the Ethiopian people is employed in Harari songs. As to why the prevalence of such style, awaits further study.

In the majority of the songs the major types of the musical instruments employed to accompany the songs are modern musical instruments. Such instruments were employed in the 60 (91%) of the analyzed songs while traditional musical instruments were employed at the lowest level 6 (9%). The traditional instrument which is drum was employed in the *Zikriach* songs. According to Wikipedia there are different views in

using musical instruments in the Muslim songs. Some Moslems believe that only vocal music is permissible (*halal*) and that instruments are forbidden (Haram). Other Muslims will accept drums but no other instruments. Yet other Muslims believe that nay instrument is lawful as long as it is used for the permissible kinds of music. Regarding the traditional instruments the prominent Ethiopian musical instruments like Krar, Masinko, Begena and Washint were not employed. This again requires further study.

Regarding the basic musical organization of the Orchestra the following were employed: a) Monophony 6 (9.1%), b) Unison 1 (1.5%) and c) Heterophony 59 (89.4 %).

The scale of employed in the songs vary. *Heptatonic* 40 (60.6%), *hexatonic* 12 (18.2%) and *pentatonic* 14 (21.2 %) with different variations were portrayed. Interestingly diatonic major and minor scales are reflected in the songs (see appendix B). Very few scales (not more than three) were portrayed in the widely used Ethiopian scales. By and large the scales are distinct to the Hararis. The origin of such scales awaits further scrutiny.

Conclusions and Recommendations

The music/song of Harari produced in Cassettets/CDs has its own distinct characteristics. These peculiarities are identified through this study.

1. In this study various messages were portrayed in the analyzed songs. Among them include: Love (heterosexual relationship), b) Personal, Social, Cultural and Economic Development, c) Occasion and Ceremonies (Occasional and Ceremonial songs), d) Norms and values, e) Muslim religion, e) Physical features, sovereignty and Development of ones Region, Country or Continent, and f) Politics

2. The study regarding the content of the music reveals that simple meter, modern musical instruments, heterophony for the arrangement of the orchestra, partial harmony of the voice and *heptatonic* scales were predominantly portrayed.

Although this study indicates useful findings on the status of Harari music, its implications with regard to musical scales, organization of the voices, musical instruments, songs that could be used in schools, influence of Islam on Harari music etc. should be further searched out to come up with comprehensive findings.

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Appendix A: Specific information regarding the message of the songs

Core message of the Harari Songs

Cod no.	Title of songs Name of the singer (s) Sex	Classification
OR-SOR Amenti Rec. company SIMA		
C1A1	Akha Dudukh Minha!– The current love Rhamzi M	value
C1A2	Tasti Ayam – The Happy Day	Wedding
C1A3	Titlayegnash Bayiti - You left me	Love: unhappy
C1B1	Amanti – Belief	Love: unhappy
C1B2	Zalbad Magahabe – In foreign country	Love: unhappy
C1B3	Nay Nay Maria – Please come to me Maria	Love: happy
C1B4	Ishqi Isat – a serious love	Love: happy
Adumalik Gerado & Atham Fesih 2004, Vol 2 Rec. company Picolo		
C2A1	Hablul– Hurricane	Harari (Water problem)
C2A2	Ded Togn –Effect of love	Love: happy
C2A3	Leila Orominga	Excluded
C2A4	Ketebko – I wrote it	Love: unhappy
C2A5	line Basa – My eye	Love: unhappy
C2B1	Dedeyya – O my love	Love: happy and unhappy
C2B2	Tolegnat You have eaten my heart	Love: Happy
C2B3	Halawa – Her character	Love happy
C2B4	Dede Alefegn – Love is more than anything	Love: happy and unhappy
C2B5	Esalotta – As I am living	Value/Norms
C2B6	Fikrye (Amharic song)	Excluded
Elias Ahmed Adus (Ziharari Zikriach) 2002, Vol. 2 Rec. company SIMA		
C3A1	Allah Rebina – Allah our creator	Allah
C3A2	Fedem Bay – O the Mercy Giver	Allah
C3A3	Yemel Bedra – the day of Bedri	Prophet Mohammed
C3A4	Yehabib Lilahi –Allah that Loves	Prophet Mohammed
C3B1	Dewee Tebibe – my medicine or Physician	Prophet Mohammed
C3B2	Rahinetun Weshifau – Allah Give us Benevolence??	Allah
C3B3	Sumkh Azison – Your name is Glorious	Prophet Mohammed
C3B4	Kahayiru Khilikahi – More than any creature	Allah
Zeki Redwan Harari Selamta Rec. company SIMA		
C4A1	Eamay Walu – Before looking other (your eyes)	Love: happy and unhappy
C4A2	Tuqzaash – as you know	Love: happy
C4A3	Youdayita Wakigira - If a lover is identified before hand	Love: unhappy
C4A4	Osholo Dad - A true Love	Love: happy
C4B1	Ankurezakh - Waiting for her	Love : happy
C4B2	Harerey Selamat – Greetings to Harar	Appreciation: Harar's beauty
C4B3	Zetwededegn – It has made me to love you	Love : happy
C4B4	Daemzom – always	Love: happy and unhappy
Esan Abdusalam, (Ayoban, Harrariwa Araryiachile) 1999 vol. 3 Rec. company SIMA		
C5A1	Harariwa Hararyachile – for Harar and Harari people	Appreciation: Harari's cultural values
C5A2	Eteri Eterima – I vowed	Love: happy
C5A3	Hai Zalash Hayate – you are my honey and life (Harar)	Appreciation: Harar
C5A4	Anuwiut Agegneng – Love has got me	Love: happy and unhappy
C5B1	Fenano Ede – My friends please tell her my love	Love: happy
C5B2	Zyitkoch Uga – uncompleted destination (road)	Love: happy and unhappy
C5B3	Nizer Nizerma – sowing	Love: Happy
C5B4	Dad Dayi - A love partner	Love: happy and unhappy
Esan Abdusalam (Ardiba Elegn) 2001 Vol. 5 Rec. company SIMA		
C6A1	Dede Dewi – My love your are my Physician	Love: Happy
C6A2	Kud Bategma – Wedding song	Wedding song
C6A3	Ene Ahashizelta – My eye does not look except you	Love Happy
C6A4	Hadile Ahad – One to one	HIV/AIDS (Awareness)
C6A5	Keftibe Menberati –	Love: happy
C6B1	Ducit – Honey	Love: happy
C6B2	Fatch Kush - I am searching for you	Love: unhappy
C6B3	Ardiba Elegn You are the one the most I love you	Love: happy

C6B4	Zahirzow Nemdesch – let me tell you the truth	Love: happy
Abdulmalik Gerado; Atham Fesih (Owna Hablul 2) Rec. company SIMA		
C7 A1	Ana Owna – Learning the Alphabet	Value Education
C7 A2	Che Che - Carrying at the back	Love: Happy Value
C7 A3	Usu Kut - Like human being	Love: happy and unhappy
C7 A4	Sebr/Sebri (Oromigna)	Excluded
C7 A5	An Min – What is wrong	Love: happy
C7B1	Ziyara – visit	Appreciation: Harar
C7B2	Ayey – my mother	Value/Norms
C7B3	Ded alif – the beginning of love	Love: happy
C7B4	Dilsot - Eager for love	Love: happy
C7B5	Ya Jaleto (Oromigna)	Excluded
C7B6	Selam – Peace	Harar: peace, tolerance
Saada Ishac Ifate (Sor Sora) 2006 Rec. company Adil Tango Music Center		
C8A1	Sora Sora – hospitality	Muslim religion: Allah
C8A2	Sherifit - Provide me hospitality	Value: Criticizing the practice/culture
C8A3	Alati Orominga	Excluded
C8A4	Metefererek – Tolerance	Love: unhappy
C8A5	Jah Jah - Glorious	Wedding
C8A6	Yabiladi – My country	Harar
C8B1	Aselam – Greetings	Love: unhappy
C8B2	Ayikude - My mother	Norm/Value
C8B3	Aruze – my Bride	Wedding
C8B4	Oarti uuf – the bat	Love: happy and unhappy
C8B5	Sukarbe – my sugar	Love: happy
C8B6	Shemedane	Harar: Appreciation
Sami Omar (Galata) 1997 Rec. company SIMA, Redeye Production		
C9A1	Anum Akhoshilie – I am for you and you are for me	Love: happy Value
C9A2	Nay Nay – Please come	Harar/Value
C9A3	May Zitqegalosa – Calling always	Love: happy
C9A4	Aflelef – I always sough of you	Love: happy
C9A5	Galata – thanks	Value
C9B1	Harar Mkhkhatizie – the problem of Harar	Value
C9B2	Zabad Adurru	Appreciation/Value
C9B3	We wont Fall in love again (English)	Excluded
C9B4	Instrumental	Excluded
Abdulwassie (Malaeyka) Rec. company Sayo electronic		
C10A1	Niyari – let us live	Love: happy
C10A2	Semibe – On the sky	Love: happy
C10A3	Wawededhe – I loved her	Love: Unhappy
C10A4	Aaw Waay – father and mother	Value
C10A5	Sihri – which- crafting	Love: happy
C10B1	Aruzey – my bride	Wedding
C10B2	Abelshi – where are you	Love: happy
C10B3	Zenegneshle – Why I toiled for not getting you	Love: happy and unhappy
C10B4	Sebri – patience	Love: Unhappy
C10B5	Mesha – Beaty	Love: happy
Abdulwassie wa Mensur Rec. company SIMA		
C11A1	Kudyi Keferyale Abdulwasi & Mensur	Value: appreciation of women
C11A2	Lele Woilelee	Value: appreciation of women
C11A3	Salayi	Value: appreciation of women
C11A4	Akiyee Melaki	Value: appreciation of women
C11B1	Ala Waliyee	Value: appreciation of women
C11B2	Ala Miree	Value: appreciation of women
C11B3	Ya dad zinab	Value: appreciation of women
C11B4	Mdiwalyi	Value: appreciation of women
Abdulwasi Ahmed & Shinaz Faisal (Beni Adem) 2006 Rec. company Adil Tango Recording		
C12A1	Beni Adem – The human race	Value
C12A2	Yidedhesh – your love	Love: happy
C12A3	Aye – my mom	Value
C12A4	Aruznet – Wedding	Wedding
C12A5	Diredewa Oromigna	Excluded
C12B1	Edbakut Gededegn – unable to speak	Love: happy
C12B2	Hichotele Rega - Evidence of affection	Love: happy

C12B3	Asayishle Anile – As belonged to me	Love: happy
C12B4	Mutinet Wearegn – Individualistic life has surrounded me	Love: happy and unhappy
C12B5	Zedechi Melaiket – Wedding song	Wedding
Fenan Ihsan Abdulsalam 2000 (Harari Aruz Fekerach) (Harare wedding songs) Rec. company Zabier Music Center		
C13A1	Mebruk Mebruk – the blessed wedding	Wedding
C13A2	Wizi Chef – Singing and Dancing	Wedding
C13A3	Abelishi Bekaley - Where are you my star?	Love: happy
C13A4	Meda Zemzem Miyey – My holy water	Love: Happy
C13A5	Wate Boredana – We have got the Wedding invitation	Wedding
C13B1	Ayuban Mugadach – the youth	Wedding
C13B2	Hulu dadbe Tagir Metnasi – In a true love	Wedding /Value
C13B3	Eledwa Rumanat Chayabe - at the shadow of flowers	Value: appreciation
C13B4	Nibka Zinar – what we expected	Wedding
C13B5	Aruzum Wate Aruzit wati – Here are the bride and the groom	Wedding
Adib Abdosh 2000 (Haday Habari) Rec. company SIMA		
C14A1	Haday Habari – The Aday flower	Harar: Value
C14A2	Qatab Yelesh - Please recall	Love: Happy
C14A3	Nugdit –the visitor	Value/ Appreciation
C14A4	Semti Yefja – Silence	Love: happy and unhappy
C14B1	Feryal – Folk song	Value/appreciation
C14B2	Daana Wa Charaqa – Cloud and moon	Love: happy
C14B3	Or Eshot – Exemplar deeds	Value
C14B4	Min Tal Alafeyu – Why they interfere	Norm
Af Mwaredi 1999 Rec. company Acuwork Digital Studio		
C15A1	Wa Azente – she is	Love : happy
C15A2	Azeb Azeb	Love: happy
C15A3	Didmut -	Love: happy
C15A4	Didhesh Arekgnima	Love: happy
C15B1	Maget Af Mawerdi – You are a rose flower	Value/Appreciation
C15B2	Ashikach Diwanbe – In the court of love mates	Love : happy
C15B3	Yekreebegn – Let me reject	Love: unhappy
C15B4	Zeesalkho – I begged Allah	Love: happy
An album without labeling Rec. company Unknown		
16A2	Azeb Azeb	Love: happy
16A3	Dad mela -	Love: happy
A6B1	Ashqanch Dewanbe	Love: Happy
16B3	Siza Aleha	Love: happy
Hablul 2 CD Rec. company SIMA		Love: happy
C17A1	July 4	Harari : Development
C17A2	Jimjimiti	Harari – Celebrating the Harari Day July 4

Appendix B: Music Part of the Song

Title of Songs	Rhythm	Voice	Type of Music Instruments	Orchestra organization	Type of scale	
Tasti Ayam C1A2	4/4	Monophony	Modern	Heterophony	CDEFGABC	7
Amanti C1B1	4/4	Partial harmony	Modern	Heterophony	GABCDE#FG	7
Zalbad Magalabe C1B2	4/4	Monophony	Modern	Heterophony	E#FGABCD	7
Dedia C2B1	4/4	Partial harmony	Modern	Heterophony	FGbAbBCDbE	7
Esalota C2 B5	4/4	Partial harmony	Modern	Heterophony	GAbBCDFG	6
Hablul C2A1	4/4	Partial harmony	Modern	Heterophony	ABCDEFGA	7
Togat C2 B2	4/4	Partial harmony	Modern	Heterophony	DE#FGAB#CD	7
Dewee Tebive C3B2	4/4	Unison	Traditional Instrument	Monophony	#F#G#AB#A	5
Sumkh Azison C3B3	2/4	Unison	Traditional Instrument	Monophony	GABCD	5
Kahayiru Khilikahi C3B4	4/4	Unison	Traditional Instrument	Monophony	AB#CDE	5
Fedem Bay C3A2	2/4	Parlando rubato+ unison	Traditional Instrument	Monophony	bAbBCbDbEFGbA	7
Yemel Bedra C3A3	2/4	Parlando rubato (solo) + unison (Chorus)	Traditional Instrument	Monophony	bBCbDbEbAbB	6
Yehabib Lilahi C3A4	2/4	Unison	Traditional Instrument	Monophony	bBCDbEFGAbB	7
Eamay Walu C4A1	4/4	Partial harmony	Modern	Heterophony	FGACDEF	6
Osholo Dad C4A4	4/4	Partial harmony	Modern	Heterophony	CDbEFGbAbBC	7
Harerey Selamat C4B2	4/4	Partial harmony	Modern	Heterophony	FGAbBCDEF	7
Zetwededegn C4B3	4/4	Partial harmony	Modern	Heterophony	FGACDF	5 Pentatonic
Harariwa Hararyachile C5A1	4/4	Monophony	Modern	Heterophony	ABCDEFGA	7
Hai Zalash Hayate C5A3	4/4	Monophony	Modern	Heterophony	CDEGABC	6
Fenano Ede C5B1	4/4	Monophony	Modern	Heterophony	bBCDbEFGAbB	7
Nizer Nizerma C5B3	4/4	Monophony	Modern	Heterophony	GAbBCDbE#FG	7
Dede Dewi C6A1	4/4	Monophony	Modern	Heterophony	#F#G#AB#C#DE#F	7
Kud Bategma C6A2	4/4	Monophony	Modern	Heterophony	ABCDEA	5
Hadile Ahad C6A4	4/4	Partial harmony	Modern	Heterophony	#F#G#AB#C#DF#F	7
Ana Owna C7 A1	4/4	Partial harmony	Modern	Heterophony	GAbBCD	5
Che Che C7 A2	4/4	Partial harmony	Modern	Heterophony	FGAbBCDEF	7
Ziyara C7B1	4/4	Partial harmony	Modern	Heterophony	FGAbBCDEF	7
Ayey C7B2	4/4	Monophony	Modern	Heterophony	FGAbBCDEF	7
Selam C7B6	4/4	Partial harmony	Modern	Heterophony	bAbBCbDbEFGbA	7
Sora Sora C8A1	2/4	Monophony	Modern	Heterophony	FGbBCbEF	5
Jah Jah C8A5	4/4	Unison	Modern	Heterophony	E#FGAB	5
Yabiladi C8A6	4/4	Unison	Modern	Heterophony	GABDEG	5 Pentatonic
Ayikude C8B2	4/4	Monophony	Modern	Heterophony	E#FGADE	5
Aruze C8B3	4/4	Unison	Modern	Heterophony	FGAbBCD	6
Nay Nay C9A2	4/4	Partial Harmony	Modern	Heterophony	AB#CDE#F#GA	7
Galata C9A5	3/4	Partial harmony	Modern	Heterophony	DE#FGAB#CD	7
Harar Mkhkhatizie C9B1	4/4	Partial harmony	Modern	Heterophony	ABCDEFGA	7

Niyari C10A1	2/4	Monophony	Modern	Heterophony	E#F#GB#CE	5
Semibe C10A2	4/4	Monophony	Modern	Heterophony	E#F#GAB#C#DE	7 Diatonic
Aaw Waay C10A4	2/4	Unison	Modern	Heterophony	#C#D#F#GB#C	5
Abelshi C10B2	4/4	Monophony	Modern	Heterophony	bAbBBbDbEEGbA	7 Diatonic minor
Kudyi Keferyale C11A1	2/4	Two part singing	Modern	Heterophony	E#FGABC	6
Lele Woilelee C11A2	2/4	Two part singing	Modern	Heterophony	F#GAbBCF	5
Salayi C11A3	Parlando Rubato	Monophony	Modern	Unison	GABCDEF#G	7
Ala Waliyee C11B1	4/4	Two part singing	Modern	Heterophony	F#GAbBCbDF	6
Ala Miree C11B2	2/4	Two part singing	Modern	Heterophony	bAbBBbDbE	5
Beni Adem C12A1	4/4	Unison	Modern	Heterophony	DEFGAbBCD	7
Yidedhesh C12A2	2/4	Unison	Modern	Heterophony	#F#G#AB#C#DF#F	7
Aye C12A3	4/4	Monophony	Modern	Heterophony	BCDE#FGAB	7
Hichotele Rega C12B2	4/4	Unison	Modern	Heterophony	F#GAbBCDEF	7 Diatonic major
MUtinnet Wearegn C12B4	2/4	Monophony	Modern	Heterophony	DE#FGAB#CD	7
Mebruk Mebruk C13A1	2/4	Partly harmony	Modern	Heterophony	#G#AC#C#DF#G	6 Hexatonic
Abelishi Bekaley C13A3	3/4	Monophony	Modern	Heterophony	ABCDEF#G#A	7
Ayuban Mugadach C13B1	2/4	Monophony	Modern	Heterophony	F#GAbBCDF	6
Hulu dadbe Tagir Metnasi C13B2	5/4	Monophony	Modern	Heterophony	GbAbBCbDEFG	7
Eledwa Rumanat Chayabe C13B3	3/4+4/4	Monophony	Modern	Heterophony	CDbEFGbAC	6
Haday Habari C14A1	2/4	Unison	Modern	Heterophony	#C#D#F#G#AC#D	6
Nugdit C14A3	4/4	Unison	Modern	Heterophony	F#GAbBCDEF	7
Feryal C14B1	4/4	Unison	Modern	Heterophony	F#GAbBCD	6
Daana Wa Charaqa C14B2	3/4	Unison	Modern	Heterophony	DE#FGAB#CD	7
Azeb Azeb 16A2	2/4	Partly harmony	Modern	Heterophony	B#C#D#E#F#G#A#B	7
Dad mela - 16A3	4/4	Partial harmony	Modern	Heterophony	E#FGABCDE	7
Ashqanch Dewanbe A16B1	3/4	Partial harmony	Modern	Heterophony	#G#AC#C#DF#G	7
Siza Aleha 16B3	3/4	Unison	Modern	Heterophony	GABCDE#FG	7
July 4 C17A1	4/4	Partial harmony	Modern	Heterophony	#FG#AB#CDE#F	7
Jimjimiti C17A1	4/4	Unison	Modern	Heterophony	GABCDE#FG	7 Diatonic