

Music and Dance of Wolaita and Ethiopia Unit
Grades 7 – 12

Unit Title	Folklore: Wolaita Dance and Music Fulbright Ethiopia, Indigenous Wisdom & Culture
Teachers	Gerald Savage – Pittsburgh CAPA 6-12, and Irene Chepngetich – Pittsburgh Brashear PITTSBURGH PUBLIC SCHOOL DISTRICT
Subject and grade levels	Music and Dance – Grades 7 to 12
Time Frame and duration	32 days/ One Unit divided in 3 cluster lessons 1-2 class periods (44 minutes each)

CCSS (Common Core Standards): Grades 7 – 12

- Students compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art
- Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., language arts: issues to be considered in setting texts to music; mathematics: frequency ratios of intervals; sciences: the human hearing process and hazards to hearing; social studies: historical and social events and movements chronicled in or influenced by musical works)

DOMAIN: Music and Dance

CLUSTER:

- Ethiopian History
- Ethiopian various songs and dance
- Walaita Cultural Music and Dance

STANDARD: PA Arts Standard—9.2

Academic Standards for the Arts and Humanities

9.2.

Historical and Cultural Contexts 9.2.3. GRADE 3 9.2.5. GRADE 5 9.2.8. GRADE 8 9.2.12. GRADE 12

A. Explain the historical, cultural and social context of an individual work in the arts.

B. Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).

C. Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

D. Analyze a work of art from its historical and cultural perspective.

E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)

F. Know and apply appropriate vocabulary used between social studies and the arts and humanities.

G. Relate works in the arts to geographic regions:

- Africa
- Asia
- Australia
- Central America
- Europe
- North America
- South America

H. Identify, describe and analyze the work of Pennsylvania Artists in dance, music, theatre and visual arts.

I. Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).

J. Identify, explain and analyze historical and cultural differences as they relate to works in the arts (e.g., PLAYS BY Shakespeare, works by Michelangelo, ethnic dance and music).

K. Identify, explain and analyze traditions as they relate to works in the arts (e.g., story telling – plays, oral histories- poetry, work songs- blue grass).

L. Identify, explain and analyze common themes, forms and techniques from works in the arts

SIGNIFICANT CONCEPT(S):

- American youth are very limited in their understanding of Africa as a diverse continent. Ethiopia is one of the 54 countries in Africa. Even within the country of Ethiopia, there are diverse regions, and tribal groups. In fact, within the southern region, there are many tribal entities; each with its unique approach to culture, language, and the western concept of art (music, dance, sculpture, etc.)

ESSENTIAL QUESTION:

- How does music and dance influence education?
- What is the connection between music and learning?

INSTRUCTION:

ENGAGE:

Have students listen to and sing along to the refrain, **Yadisse** (pronounced: Yah-duh-sayee) of the following of the same name, performed by Asgegnew Ashko (Asge) – Yadisse: https://www.youtube.com/watch?v=njlra_TTeNg

Although the artist is not Wolaita, he is celebrating the region and culture through this song.

MULTICULTURAL MUSIC

1. Question & Research Task

What's on your playlist?

Can you identify aspects of other cultures in any of the songs you listen to? Musicians such as Rihanna from St Michael Barbados, Nicki Minaj from St, James, Trinidad and Tobago, Bob Marley from Jamiaca, and the Ethiopian singer, Abel Makkon Tesfaye known as "The Weekend" from Toronto, Ontario Canada bring culture to their popular American music that are unique to their culture of their native countries. Select one of the links below to read a biography and learn more.

[https://www.biography.com/people/rihanna-201257?_escaped_fragment_ =](https://www.biography.com/people/rihanna-201257?_escaped_fragment_=)

<https://www.biography.com/people/nicki-minaj-579574#!>

<http://www.ethiogrio.com/biography/3727-abel-tesfaye-the-weeknd.html>

In this Slam Dunk, you will conduct brief, focused research to answer the inquiry question.

Information Primary Resource

Music and dance are integral to every culture on the planet. However, the diverse approaches to, and performance of music is infinite; even within countries, regions, and locales.

Throughout the development of this project, primary resources have been gathered; specifically, the music of the Wolaita people who are the largest tribal group in the area of Ethiopia called, *The Southern Nations, Nationalities, and Peoples Region*. The music in this area is unique when compared to both the music and dance of other areas; both within the

southern region and throughout the country. The information contained within the lesson, in large part, is drawn from the Wolaita history and culture. However, the culture of Wolaita is still only a part of Ethiopia, and, therefore, shares much with the rest of the country; particularly with regard to language, use of the five-note scale (pentatonic scale) in music, family values, food, and religion.

As an opportunity to appreciate the music of Ethiopia, select various recordings from different places throughout the world, including, music of throughout Africa, Eastern Europe, Asia (Southeast, China, Japan, Korea, etc.), The Caribbean, Latin America, etc.

Student Activity

Use the sources on the primary resource page to gather information that will help you answer the inquiry questions.

How are different cultures in Ethiopia reflected in music?

1. Choose one culture and research its music using the sources given.
2. Use a note-taking method and a digital or non-digital tool of your choice to gather information including:
 - a. Sounds and musical elements unique to the music of that culture
 - b. Instruments used and how they are made
 - c. Song lyrics and how they relate to the culture
 - d. What are their dance moves/style? Share or demonstrate/get a video to share.
3. Create a brief multimedia presentation to describe how this culture's music is influenced by its customs and traditions. Your teacher may have you work with a partner or small group who researcher the same culture.
 - a. Use a multimedia creation tool like Discovery Ed Board builder, PowerPoint, or another tool of your choice.

II. Have students complete the [True or False Quiz](#) handout. This can be a pre-test to identify students' preconceptions, or an opportunity to try out online research by searching for the answers. The handout is available in the Resource online (UOP Ethiopia Fulbright Hays 2017 curriculum).

BUILD KNOWLEDGE:

Students will watch the Youtube video entitled, *An Ethiopian Expedition: Learn All About Ethiopia!*. The video is an overview of various aspects of Ethiopian culture based on the experience of the Fulbright-Hays project, *Ethiopia: Indigenous Wisdom and Culture*.
<https://www.youtube.com/watch?v=kIYI6MUYmuc>

As students are viewing the video, they will list the various areas of interest and categories that are mentioned. They will take notes, making observations about the unique aspects of the aural and visual content.

Students will share their observations, with the class, or in smaller groups.

Students will watch the following two videos. They were created by Wolaita popular music artists. Each video contains visual content that is discussed and viewed in the previous video. Students will compare and contrast each video with the other two videos in areas such as, art, music, dance, nature, transportation, food, and other areas of interest.

Wendiye Abebe Kontaw Welayta Sodo

<https://www.youtube.com/watch?v=z9dmrIGaTRI>

Roman Sintayehu recent Ethiopian Wolaita Music 2016

<https://www.youtube.com/watch?v=5vPtpsQ83fs>

Discuss how music can play an important part as a messenger of the past. We can read the lyrics, hear the music, and play the songs written hundreds of years ago. Through music, people separated by hundreds of years can share a special connection and discover one another's stories and personal journeys.

Discuss—The following song by Teddy Afro is entitled, *Musica Heywote/Tew Lije*

<https://www.youtube.com/watch?v=Mw6V3-lcYko>

Teddy Afro speaks about how his music is strongly influenced by the traditional music of the Ethiopian Orthodox Church, and the music written by the composer of antiquity, Yared: <http://abbaymedia.com/the-great-ethiopian-composer-st-yared/>

Students will read about Yared and his importance in the areas of music and religion.

2 . Explain to students that they will explore two additional songs of the Wolaita Culture (review the two previous songs)

Tibebu Workeye (Wolaita imagery)

<https://www.youtube.com/watch?v=-viDYWIUSmw>

Tsehayo Yohannes

https://www.youtube.com/watch?v=r9O5X-y2R_U

Students can work on this and the following steps in small groups or individually, depending on the number of computers available.

3. Have students research one of the song links listed in the Resources section of this document.

Students should recognize whether the source is a primary or secondary source (sheet music from the time, personally recorded, or just a print of lyrics). Encourage students to seek out

websites that include both sound files and lyrics. Have them record the lyrics and lyricist on the [Wolaita Cultural music and dance performance](#), available in the Ethiopia Fulbright Hays 2017 University of Pittsburgh site.

4. Review basic information about the Ethiopian History on music and dance:

Read and research the documents on Singing styles, Musical instruments, Religion and Music.

5. Have students compare two different popular songs:

Mule Rootz - Zema - New Ethiopian Music 2016 (from northern region)

https://www.youtube.com/watch?v=v-47GG5u_co

Wendiye Abebe Kontaw Welayta Sodo

<https://www.youtube.com/watch?v=z9dmrIGaTRI>

Compare and contrast the two versions using the interactive [Venn Diagram](#).

Have students classify the song as a political rallying song, a recruiting song, a popular entertainment song, funeral song, wedding song, sentimental song, farming song or patriotic song. Students should explain why it is one of these with two supporting points.

6. Have students locate and analyze indigenous Wolaita and Ethiopian vocal and instrumental music.

- a. Using the video of the music/dance team at Sodo Wolaita university, students will listen to the following types of Wolaita songs: for weddings, circumcision (use discretion with classes, since there is a song for male and female circumcision. Incidentally, the women on the team enjoyed singing both), funerals/condolences, work song (collective farming), Christmas, Lullaby, Hunting, New Years.

For the song they choose, the students will analyze the following components of the song:

Speed (tempo)

Volume (dynamics)—steady or varying

Manner of singing (tone quality)

Mood/emotion/feel of the music

Distribution of singing (mainly solo, mainly group, alternating between solo and group, etc.)

Repetition or changing

Movement and gestures (stepping, dancing, etc.) of singers

****Note:** During our research, our primary source for music informed us there are some songs that have the same words, but in praise of the wealthier person, as compared to the poor.

Have students use the Ethiopian Music and Dance Data Sheet and Venn Diagram to record what they learn.

- b. Students will read the handouts on Ethiopian Musical Instruments, and watch the Youtube videos on how the instruments are played and how they sound.

Have students watch the interview and performances of the traditional Wolaita musicians. As students are watching the interview portion video, have them list at least ten interesting facts about the interview that stood out to each student.

Students will then watch and listen to the performances by the traditional musicians, and describe the music using the same parameters as their analysis of the vocal music.

Speed (tempo)
Volume (dynamics)—steady or varying
Manner of singing (tone quality)
Mood/emotion/feel of the music
Distribution of singing (mainly solo, mainly group, alternating between solo and group, etc.)
Repetition or changing
Movement and gestures (stepping, dancing, etc.) of singers

- c. Students will go through the same process in viewing and analyzing music from video recorded the Dimma Cultural Restaurant in Addis Ababa:
<http://www.dimmarestaurant.com/entertainment.html>

CLARIFICATION: Notes to the teacher:

- Collaborate with your school library media specialist to plan and implement this lesson.
- Students can work in pairs to complete the multimedia presentations on the activity directions above.
- For the assessment, have students complete a true/false to learn about other cultures and compare/contrast how music in different cultures reflect customs and traditions.
- You may want to print out a paper version of a Venn diagram for the students.
- Choose a product method for students to be able to answer the inquiry question (add to the bottom of the Venn diagram, type a response, write an essay, etc.).
- A repository of lesson plans pertaining to multicultural music can be found at the reference page below, let students pick any and use it for the project. Students should be able to look up in YouTube too for this kind of songs if the school permits.

MATERIALS and/or Set Up: teacher made music worksheets, maps, music videos, PowerPoint True or False worksheets, Venn Diagram, Smartboard, Elmo

LEARNING OBJECTIVE: Students will be able to:

- Conduct brief, focused research in order to evaluate how customs and traditions are reflected in African, Caribbean, Eastern and Latin music
- Compare and contrast lyrics of Ethiopian songs of the North and the South.
- Identify whether a song is intended as a rallying song, recruiting song, popular entertainment song, campfire song, sentimental song, wedding, funeral, or patriotic song.
- Identify primary and secondary sources of Walaita cultural material using the Internet.
- Interpret a Walaita Cultural song through performance with voice or instrument or dance moves.

EXPLORE: Teaching Approach – Comprehensive Arts Education

Through:

- Discussion
- Guided Listening
- Multimedia Instruction
- Research

ASSESSMENT TYPE:

- Performance Assessment – students can perform a dance move or sing one song to show growth of the lesson.
- Share your multimedia presentation with your classmates who researched a different culture.
- As you view your classmates' multimedia presentations, use a two-circle or three-circle Venn diagram to compare the music of one or two other cultures to the music of the culture you researched. Use the online Venn diagram or create a Venn diagram on paper.
- Use your Venn diagram to respond to the inquiry question as directed by our teacher:

How are different cultures reflected in music?

Your response should include specific examples from your own research and your classmates' presentations.

REFLECT:

1. **Distribute the accompanying [Answer Key](#) handout to the True or False Quiz handout to the students.** Discuss answers and have students share which answers they found surprising. The handout is available within the Resource Carousel.
2. **Re-watch more videos to help students understand the importance of the Walaita Culture in South Ethiopia**

EXTENDING THE LEARNING:

- Students may perform more than one song. Each of the pieces may be recorded and used as a reference for future classes.
- Students can compare the songs of the Ethiopian culture with songs of the other parts of Africa, Europe, North America, South America, or Asia countries etc.
- Think about your own culture heritage and its role in your life.

Create a song or make an instrument

- Write some song lyrics that describe the role of culture in your life.
- Use common, everyday items or materials to create an instrument which reflects your culture. See the Ethiopians instruments given on the power point.
- Record your song and share it with your classmates.

Differentiation strategies for this lesson:

- Encourage students to use learning supports provided in the school district/centers
- Use digital content snapshots and supports resources as needed to customize or personalize student learning.
- Refer to K-12 research guides for 21st century skill builders and tools as needed to customize or personalize learning.

References

Below are more information to help educators share with their students.

Theglobaljukebox.org

The Global Jukebox is a digital archive of recordings made by Alan Lomax, who is considered to be one of the earliest researchers and archivist of music of indigenous people throughout the world.

How to Use the Archive

When first going on the website, there are two icons: a globe on the left, and an asterisk on the right.

Clicking on the Globe

A map will be loaded with circles distributed throughout the world. Clicking on the circles will distribute smaller circles attached to the original circle that are regional in nature. A list of ethnic groups and types (and titles) of songs will appear in the upper right portion of the screen. By clicking on the songs, will provide the opportunity to hear the songs.

However, in some cases, a message may appear, that explains the song is not available due to certain permissions needed.

Clicking on the Asterisk

A circular wheel will appear with a map in the middle. The wheel is divided into different sections, with three layers. The inner layer is a larger region; the middle layer distributes music into smaller regions; and the outer layers distributes songs from smaller, local regions. To access the songs, the same procedure is followed as with *Clicking on the Globe*.

Video: An Ethiopian Expedition: Learn All About Ethiopia!

Project Educational Video, explaining various aspects of Ethiopian culture

<https://www.youtube.com/watch?v=kIYI6MUYmuc>

Primary Resources: Videos/Photos

- Personal and group photos
- Interviews with Traditional Wolaita musicians
- Interviews and singing demonstration by singing music team, Wolaita-Sodo University
- Footage from Dimma Cultural Restaurant, Addis Ababa, Ethiopia

Music and Dance Examples

2:14—

Traditional Wolaita musicians playing Chachazeah, and drums

(4:15 6:57)

4:15-4:51—

Traditional Wolaita musicians seated with explanation and demonstration of chachazeah flutes.

5:52-5:55

Wolaita Dance Demonstration

5:57—6:49

Traditional dancing and music

Wolaita Cultural Center

11:50-12:02

Northern Ethiopian music and dancing at the Dimma Cultural Restaurant, Addis Ababa, Ethiopia

13:10-13:13—

Music team singing (inaudible) and dancing

Music, Haile Selassie, Rastafarians, Shashamane, Teddy Afro

Interestingly, Ethiopia has a religious connection to the island of Jamaica and the Americas. In the early part of the twentieth century, a Jamaican man by the name of Marcus Garvey moved from Jamaica to New York, and became a major figure in what became known as the *Back to Africa Movement*. The ideology was based on the premise that Black people in the Americas would never be accepted as equals or citizens of countries such as the United States. Therefore, the only sensible and beneficial option was for Black people to go back to their original genetic homeland: Africa. Garvey had even bought large cruise liners for the purpose of transporting all interested parties back to the continent of Africa.

Along with the notion of black people going back to Africa, was his prophecy that a powerful black man would rise up out of Africa. In biblical scriptures such as the following, Garvey believed that the original people of God were Black.

***For the hurt of the daughter of my people am I hurt;
I am black; as astonishment hath taken hold of me.
Jeremiah 8:21***

Garvey proclaimed, "Look to Africa where a black king shall be crowned, he shall be the Redeemer". Although Garvey never saw his *Back to Africa Movement* materialize, the philosophical and psychological impression he left remained intact. With the birth and rise to power of Emperor Haile Selassie, Garvey's vision seemed to have been fulfilled; at least to the Jamaican religious group, the *Rastafarians* (*Rasta* for short).

The Rastafarians refer to Haile Selassie as the *Lion of Judah*. Many of the Rastafarians actually trace Haile Selassie's lineage back to the union of King Solomon and the Queen of Sheba as found in the Book of Kings (1 Kings 10:1-13). .

From these writings, Rastafarians proclaimed the divinity of Haile Selassie, since they traced his family tree directly to Solomon's father King David, and therefore to Jesus.

The world-famous Jamaican musician, Bob Marley (1945-1981) is the most famous Rastafarian. Although he is considered the greatest Reggae musician (and one of the overall greatest musicians in music), he was really a messenger; spreading the message of Rastafari, pronouncing to all, "Rastafari. Forever loving Jah."

A Rastafarian community exists in Ethiopia and goes by the name of *Shashemane*. In 1948, Emperor Haile Selassie donated 500 acres of his private land to individuals in the Rastafarian community from Jamaica and other areas of the Caribbean, who still believed in the ideology of the *Back to Africa* movement. The first of its inhabitants arrived in 1964, and presently has a population of slightly more than 122,000 people.

Bob Marley – “Rastaman Vibrations”

Video: <https://www.youtube.com/watch?v=lmaAp0K9W-o>

Lyrics: <http://www.songteksten.nl/songteksten/33475/bob-marley/positive-vibration.htm>

Introduction:

Greetings in the name of his majesty, Emperor Haile Selassie I (Pronounced, Eye) Jah (Name for God) Rastafari (Philosophy of the Rastafarians)!
Ever-living, ever-fearful, ever-sure
Selassie I the first
Yeah
Yeah
Rastafari, ever-living
Rastaman vibration, positive

Yes, it's a new feelin'
Said it's a new sign
Oh, what a new day

Pickin' up?
Are you pickin' up now?
Pickin' up?
Are you pickin' up now?
Oh, Jah love, Jah love protect us
Oh, Jah love, Jah love protect us
Oh, Jah love, Jah love protect us

Singing begins:

Rastaman vibration, yeah, positive
Live if you want to live
I'n'l vibration yeah, positive
Got to have a good vibe
I a man Iration, yeah, Irie (Rastafarian greeting meaning *nice, good, or pleasing, good vibrations*) ites
Positive vibration, yeah, positive

And I Rastaman vibration, yeah, positive
I'n'l vibration yeah, positive
I a man Iration, yeah, Irie ites
Positive vibration, yeah, positive

Just a little bit easier

If you get down and you quarrel everyday
You're saying prayers to the devils, I say, wooh
Why not help one another on the way?
Make it much easier (just a little bit easier)

'Cause it's a new day
And it's a new time
Said, it's a new feelin'
Said it's a new sign
Oh, what a new day

Say you just can't live that negative way
You know what I mean
Make way for the positive day
'Cause it's a new day
And it's a new time

Pickin' up?
Are you pickin' up now?
Pickin' up?
Are you pickin' up now?
Oh, Jah love, Jah love protect us
Oh, Jah love, Jah love protect us
Oh, Jah love, Jah love protect us

Bob Marley about reggae, Haile Selassie, Marcus Garvey, Ethiopia, Rasta, Africa

<https://www.youtube.com/watch?v=4qmR9o1NqwY>

Fari DiFuture & Autarchii – “Shashamane Living”

<https://www.youtube.com/watch?v=rb-2A3tB7LM>

ቲዲ አፍሮ Teddy Afro: BOB Marley

<https://www.youtube.com/watch?v=2FT1rHQYP0s>

The philosophy of Rastafari has been influential in Ethiopian pop music; especially the popular Ethiopian recording artist known as Teddy Afro (Tewodros Kassahun). Teddy Afro celebrates the persona, influence, and music of Bob Marley through the song, “Bob Marley”

BBC Article about Marcus Garvey and the Back to Africa Movement

<http://www.bbc.co.uk/religion/religions/rastafari/people/marcusgarvey.shtml>

His Imperial Majesty Haile Selassie I visit to Jamaica April 1966

<https://www.youtube.com/watch?v=9Ao-EwzX0jY>

1967 interview of Haile Selassie by Bill McNeil on the Canadian Broadcasting Corporation radio regarding the Rastafarians belief that he was the reincarnation of Jesus Christ

<https://www.youtube.com/watch?v=TZ4cvQIXMzg>

BBC article about Haile Selassie and the worship of him by Rastafarians

<http://www.bbc.co.uk/religion/religions/rastafari/beliefs/haileselassie.shtml>

NPR Article about Afro Teddy and the Rastafarians: “Teddy Afro, the New Reggae God of Ethiopia”

<http://www.npr.org/templates/story/story.php?storyId=10819101>

Article on Shasamane from Vanity Fair

<https://www.vanityfair.com/news/politics/2014/02/shashemane-ethiopia-rastafarian-utopia>

Traditional Ethiopian Instruments

Categories of Instruments:

Chordophone-The sound of instrument is produced by, and composed of some type of string, cord, or animal gut.

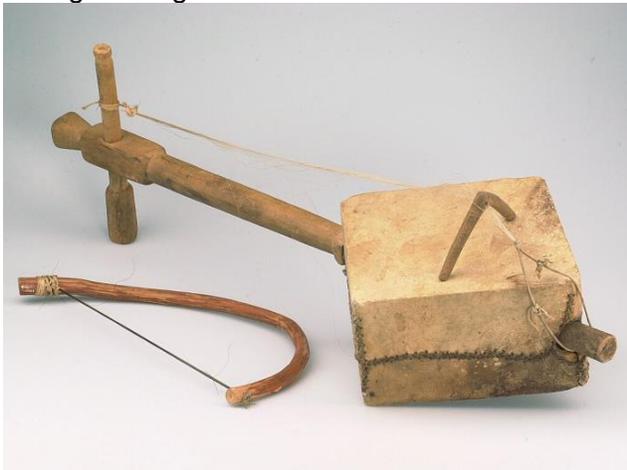
Membranophone- The sound of instrument is produced by, and composed of some type of membrane or skin stretched across a resonating body (log, drum base, etc.)

Idiophone-The sound of instrument is produced by striking, tapping, or shaking the instrument.

Aerophone-The sound of instrument is produced by blowing a column of air through the instrument.

Masenqo (Chordophone)

A single-stringed bowed lute



Kassahun: Ethiopian Masenqo Minstrel
<https://www.youtube.com/watch?v=mvNfO6ii6zM>

Krar (Chordophone)

A six stringed instrument. The strings are stretched vertically between a lower resonating box and the upper Kenber (cross-bar).



<http://www.worldmusic.net/guide/music-of-ethiopia/>

Learn to Play Krar - Anchee Lij - Ethiopian Music Lesson - Tezita Scale/Kignit

<https://www.youtube.com/watch?v=Dzz6nK45lnE>

Kebero (Membranophone)

Double-headed conical drum.



<http://www.waynemantheydrummaker.com/DrumMaker/KEBERO.html#3>

Washint (Aerophone)

End-blown wooden flute



Article entitled, On Ethiopian Instrumentation

<http://www.okayafrica.com/audio/african-music-instruments-of-ethiopia/>

Amara Woya, Washint Player in North Wollo, Ethiopia

<https://www.youtube.com/watch?v=Kv61cBqVPV8>

Boy uses voice to demonstrate sound of the Washint

<https://www.youtube.com/watch?v=HQxK6tDfKvI>

Traditional Wolaita Instruments



Windblown instruments (Aerophones)*

Chachazeah (See long wooden instruments above)

These instruments are basically played in the same manner as a trumpet, trombone, tuba, etc.; by buzzing the lips in the instrument opening to create a particular pitch.

***Video:** <https://www.youtube.com/watch?v=kIYI6MUYmuc>

Begin at 4:40 to hear the instruments & 5:56 with dancing.

Three Sizes of Chachazeah

- *Zoha*
Largest size, 'Father'
- *Giduya*
Medium size, 'Mother'
- *Mara*
Smallest size, 'Child'

When playing, the three horns enter sequentially, beginning with Zoha and completed with Mara



DRUMS

- **Camba** (See group photo on previous page. Front/center kneeling musician)
 - Large drum, categorized into *male/female*, which is expressed through opposite sides of the instrument.
 - Skin made from cows/oxen
 - Wood from the wansza tree, which is long-lasting

- **Carabbia**



From private collection of Gerald Savage

- A pair of Small drums
- Male and female
- Skin made from cows/oxen
- Made out of dried clay
- Skins from goats of sheep are forbidden to be used for making drums
- *Adiya (Male)*
- *Indiya (Female)*

Religious/Spiritual Music of Ethiopia

Yared and the Ethiopian Orthodox Church

Saint Yared (505-570 AD) is credited as being the founder of the traditional religious music of the Ethiopian Orthodox Church, and for codifying the earliest known Ethiopian musical notation called *melleket*. He is regarded as a saint, and is honored with his own feast day of 11 *Genbot* (May 19). His name is from the Biblical person known in English as "Jared" (Gen. 5:15), which in Hebrew means, *rose* or *flower*.

Yared

<https://alchetron.com/Yared-1048444-W>

Life of Yared

Yared was born in the city of Aksum in the year 505 A.D. After his father died at the age of seven, he was sent by his mother to be raised by his uncle Gidewon, who was a priest and also taught religious studies. There is a legend that attributes Yared's musical inspiration about music through an interaction with three birds, through which Yared gained musical knowledge insight. For the three birds, he came up with three Ethiopian words, *Ge'ez*, *Izil*, and *Ararary*; which are the names three chants found in zema.* They respectively correspond to the three birds who inspired Yared.

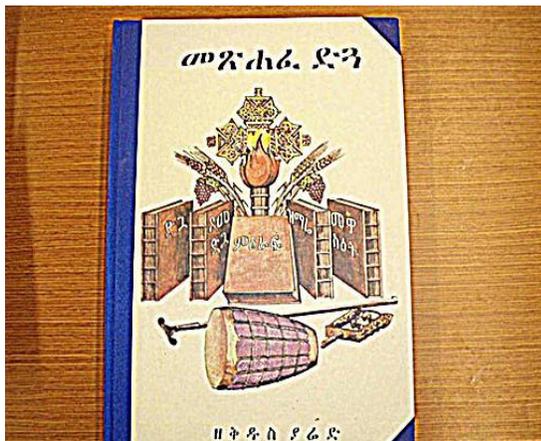
Yared is attributed with arranging and composing hymns that are now still sung in the Ethiopian Orthodox Church tradition, and also establishing the sacred music for their services. In all, he wrote five volumes of chants for church services and celebrations. These volumes including chants for church services and holidays, daily prayers, fasting, the deceased, and chants to be performed after Mass.

Tradition states that Yared was favored by the Emperor Gabra Masqal (c.500-534). According to legend, the emperor so moved by the music of Yared that he dropped his spear on Yared's food. This accident proved to be an enormous blessing, since the king granted him a request as an apology, in which Yared was requested to live the rest of his life in quiet so that he could center his life around writing music, meditating, and praying. He lived his final years in Semien Mountains.



<https://www.lonelyplanet.com/ethiopia/northern-ethiopia/travel-tips-and-articles/trekking-ethiopias-simien-mountains/40625c8c-8a11-5710-a052-1479d276f642>

“Yared was then ascended to the heavens of the heaven, Jerusalem, where twenty-four scholars of the heaven conduct heavenly choruses. St Yared listened to the choruses by standing in the sacred chamber and he committed the music to memory. He then started to sing all the songs that he heard in the sacred chambers of the heaven to the gathered scholars. He then descended back to Aksum and at 9 a.m. (*selestu saat*) in the morning, inside the Aksum Zion church, he stood by the side of the *Tabot* (The Arc of the Covenant), raised his hands to heaven, and in high notes, which later labeled *Mahlete Aryam* (the highest), he sang.”



The front cover of Digua, Tsome Digua, Miraf, Zimare, and Mewasit. Metshafe Digua Zeqidus Yared (Book of Digua), shows the five volumes of Yared's Zema composition: On the cover, illustrations can be seen of musical instruments and other artifacts, including: processional Ethiopian cross, drum, sistrum (a type of shaken instrument), and tau-cross staff.

Resource:

<http://www.tadias.com/11/29/2007/st-yared-the-great-ethiopian-composer/>

1. Yizet	ዓዘቶ	•
2. Deret	ደረቶ	ሀ
3. Rikrik	ርገርገ	ደዳ ::
4. Difat	ደፋቶ	^
5. Cheret	ቅገቶ	∩
6. Qenat	ቅገቶ	—
7. Hidet	ዛደቶ	
8. Qurt	ቀርቶ	ተተ
9. Dirs, and	ድርቶ	ሐ
10. Anbir	አንብር	ር

The ten *Zemawi* chant notations correspond to the ten commandments of Moses as found in Genesis. In addition, they also correspond to the ten strings of the *Begena*.

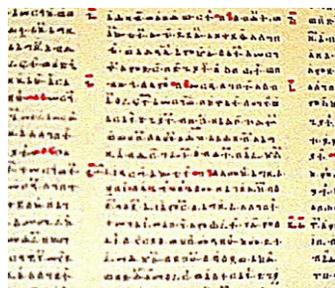
Begena



Resource:

<http://www.tadias.com/11/29/2007/st-yared-the-great-ethiopian-composer/>

SAMPLE OF YARED COMPOSITION



<https://alchetron.com/Yared-1048444-W>

Popular Ethiopian singers such as Teddy Afro, honor the legacy of Yared and his influence on their music.

<http://abbaymedia.com/the-great-ethiopian-composer-st-yared/>

<http://www.tadias.com/12/12/2009/the-saint-yared-choir-performs-at-the-un-tellman-chapel/>

French article about St. Yared Choir

<https://translate.google.com/translate?hl=en&sl=fr&u=http://www.maisondesculturesdumonde.org/actualite/choeur-saint-yared&prev=search>



Yared Choir in Performance

The Saint Yared Choir Performs at the U.N. Tellman Chapel

<http://www.tadias.com/12/12/2009/the-saint-yared-choir-performs-at-the-un-tellman-chapel/>

Saint Yared Choir, Debtera from Ethiopia, Live in Cologne, Sacred Music, Liturgy,

Part I-- <https://www.youtube.com/watch?v=42eOOTMldbQ>

Part II-- <https://www.youtube.com/watch?v=0R--FLT91zs>

Part III-- <https://www.youtube.com/watch?v=jHu9kaeomgM>

Ethiopian Orthodox Church Easter Service in Washington, DC

<https://www.youtube.com/watch?v=9dbJFLJtYTE>

Ethiopia : Hymn's of St. Yared for the feast of Holy Trinity

<https://www.borkena.com/20>

Ethiopia: *Mahlet the Asterio Mariam* (The Hymn's of St. Yared for the feats of Virgin Mary)

<https://www.youtube.com/watch?v=A73i4FIP7As&t=0s>

Reference:

Ethiopian Civilization, Belai Giday

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