

FOLKWAYS RECORDS FE 4405



MBILTA

FLUTE SOLO

MASONQUO SOLO

TCHERAWATA

PRAISE SONGS

WALKING SONGS

NOSTALGIA SONGS

LOVE SONG

# FOLK MUSIC OF ETHIOPIA

RECORDED IN ETHIOPIA AND ERITREA

ETHNIC FOLKWAYS LIBRARY



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FOLKWAYS FE 4405



# FOLK MUSIC OF ETHIOPIA

## INTRODUCTION

By

HAROLD COURLANDER

Speaking of Ethiopian music is like speaking of the music of North America or Europe. There are many varieties of it, stemming out of different cultures and traditions.

The borders of Ethiopia are not strictly ethnic, and within them one finds Semitic, Negroid and Mediterranean peoples, Nilotic, Semitic and Bantu languages, Coptic, Mohammedan and pagan cultures. There are sedentary farmers, roving cattle grazers, craftsmen and traders.

The ruling group in Ethiopia is composed of the so-called Coptic Christians who, in the main, live on the plateau. Actually, they do not regard themselves as Coptic, but rather as "Ethiopian Christian". They are a Semitic-Negroid blend and call themselves "Habisha" or "Mixed People". Ranging in physical characteristics from very dark to very light, they tend toward fine-boned features readily distinguishable from those of the Negro and Bantu peoples to the south and west. They speak Semitic and Cushitic languages, and regard themselves as of a different stock from other Africans.

Yet they are not the only "Ethiopians". Numerous small Nilotic tribes dot the lowlands, and the Gallas and Moslem communities occupy a great area south of the capital, Addis Ababa, and in the east along the Somaliland border. The term "Ethiopian music" is, therefore, inclusive of different musical idioms and techniques.

The Cunama people of the northwestern lowlands, for example, are relatively good drummers, but among the Amhara rhythm is simply conceived and comparatively undeveloped. While the music of the highlands is "middle-eastern" in its general style, it has an unmistakable local flavor. Singing techniques bear the mark of Indian and Islamic influences, but there is an intrusion of African form as well. The responsive chorus, characteristic of Negro Africa, is thoroughly integrated into the music of the highlands.

In addition to the many indigenous Nilotic tribes -- some sedentary, others nomadic -- scattered through the western lowlands, considerable numbers of migrant workers have been roaming for some years through the country. Mostly they are Yemenites from the coast-

al areas, and Sudanese from the Anglo-Egyptian Sudan and the French Sudan.

While this album cannot cover the entire field of Ethiopian music, it does present some different facets of Ethiopian musical life. It includes some of the simple country music from Tigray Province of northern Ethiopia (in actuality recorded in that part of Tigray lying within Eritrea), more sophisticated performances from Shoa Province in the region of the capital, Addis Ababa, and some of the songs of the migrant Sudanese workers whose original homes were in the upper Nile valley, from Khartoum to the Bar-el-Ghazal country. The Eritrean and Sudanese cuttings were made in Gura Valley in 1943 on blanks provided to me by the Archive of Primitive Music of Columbia University. The original recordings are now in the archives of Indiana University. The other selections were originally recorded by Odeon in Ethiopia.

The musical instruments of Tigray and Shoa Provinces are more or less the same. The most common are the coboro, or two-headed drum, and the kettledrum, or nugarit; the masonquo or lyre, which is used for the accompaniment of ballads, epic songs and love songs; the tcherawata or single-stringed spike fiddle; the shambukaw, or flute; the 'mbilta, a straight metal pipe without stops which is played by blowing across the mouth-hole; the tsenasil, a brass sistrum used by priests in religious service; the begenna, or harp; and dowel, or stone gongs used for church bells.

In various forms the single-string fiddle is found throughout the Middle East. The nugarit appears to have come from India, where it is called nugara. The migrant Sudanese, whose music is closer to the idiom of what we regard as Negro Africa, carry with them only a few of their native instruments, such as drums, thumb-pianos, horn trumpets and small harps. Whereas in their native Sudanese villages women play an important part in the musical picture, only men participated in the musical performances in the transient villages in Ethiopia and Eritrea.

The range of subject matter in the songs of the Coptic people of the highlands is very wide. There are war songs, love songs, songs of a philosophical nature, praise for great men, criticism and ridicule for the enemy; and these are, of course, in addition to the broad field





-- PLAYING THE TCHERAWATA

of singing associated with religious life. Even the Ethiopian alphabet is sung, or chanted, by the young children.

In addition to the love songs, praise songs, and other types included in this collection, the "courage song" or "battle song" is of frequent incidence in the Ethiopian repertoire. One such piece invokes the warriors:

"Strike them! Strike them!  
If we flee, the road is long!  
If we want the road to be short,  
Let us attack the enemy!  
Even if they are many,  
We are not less courageous than dogs!"

The song explores all the possibilities of arousing courage. It describes the man who is not brave, and who contents himself with women's work. It compares the Emperor to a lion. And it concludes:

"When one looks ahead,  
The valley grass is high.

When one looks towards the mountains,  
The rocks are numerous.  
Who then will carry home  
The body of our companion?"

#### NOTES ON THE RECORDINGS

Side I, Band 1: OH MY COUNTRY -- male voice with begenna (harp).

This song, like others, has something of the quality of a spiritual. It goes, in part:

"Listen, oh my country!  
Does not a man say 'oh my country'  
When things go badly for him?  
They say that death came.  
Oh misery, oh misfortune!  
Even if death devours men,  
What should I do?  
Listen my country, listen my country!"

The song describes how the people have



neglected the land, which has become overgrown with trees, like a jungle. But, it says, even when times are bad man goes on living. And it speaks about the way a man must defend the land -- by holding the mountain passes and guarding the wells against the enemy, even when one's companions have died in battle.

Side I, Band 2: SHEPHERD'S FLUTE --

This small flute, called the shambukaw, is known throughout central and northern Ethiopia. It is a four-holed instrument, usually made of bamboo, sometimes of metal. The music has a bubbling quality that sounds like running water, and the shambukaw is much loved by the country people. Primarily a solo instrument, the shambukaw is sometimes played in concert with other instruments, such as the drum, for dancing. The tempo of this particular piece is that of the typical dance of Tigray Province. It was recorded in Gura Valley, Eritrea.

Side I, Band 3: TCHERAWATA SOLO --

The tcherawata is a single-stringed "violin", or "spike fiddle". The sound chamber is diamond-shaped and covered with goatskin. The single string of the instrument, as well as the bow-string, is made of horsehair. The word tcherawata literally means horsetail music. Variants of this instrument are known elsewhere in east Africa, as well as in the Balkan area of Europe. The tcherawata may be played alone, as accompaniment for singing, or in concert with drums and pipes ('mbilta) for dancing. It is played only by men, and is often seen in the more important religious

festivals, sometimes in batteries of fifteen or twenty. This solo was recorded in Gura Valley, Eritrea.

Side I, Band 4: I BEG YOU, HEART --

male voice with begenna (harp).

Even more than the preceding song, this piece has the character of a spiritual. Freely translated, the words go:

"I beg you heart,  
Get accustomed to it.  
I have no family.  
I beg you heart,  
I have no family,  
So be you my family.  
I beg you, heart,  
I have no refuge,  
So be you my cavern to live in."

Side I, Band 5: 'MBILTA --

The 'mbilta is a straight metal pipe without stops, played by blowing across the mouth-hole. It gives only a single true tone which, of course, is determined by the pipe's dimensions. Three 'mbilta may constitute an orchestra, though often they are supplemented by drums and a tcherawata. In southern Ethiopia the instruments are frequently constructed of wood rather than metal. This piece, the first movement of a dance, was recorded in Gura Valley, Eritrea.

Side I, Band 6: MASONQUO SOLO --

The masonquo, known also as the kidrar or kirar, is a six-stringed lyre having a hollow, leather-covered sound chamber much like that

PRIEST PLAYING THE DOWEL,  
STONE "BELLS" USED TO  
CALL WORSHIPPERS





of a banjo. This ancient instrument is widely known in East Africa. The masonquo is used primarily for accompaniment to singing, and is closely associated with ballad-type songs. All of the strings are struck simultaneously with a feather or a small piece of leather, the resultant music being in a sense harmonic. Holy books written in the classical Geez language state that David played a masonquo in the temple. In modern Ethiopia the instrument is played by both men and women, and it is popular for rendering love songs. It is commonly heard in public houses, and women use it to attract attention from men. This piece was recorded in Gura Valley, Eritrea.

Side II, Band 1: LOVE SONG -- mixed voices, with tcherawata, coboro.

From Central Ethiopia, this piece is a romantic love song. Its theme goes:

"I shall enjoy myself  
Why should I be penitent?  
Come to me in my dream.  
There is no one in the country  
I love like you."

Side II, Band 2: SONG OF PRAISE -- mixed voices, with tcherawata.

Along with other incidental subjects, the song speaks of the Emperor Haile Selassie:

"The son of Ras Makonnen (Haile Selassie) will feed us.  
His justice is like that of an angel.  
May God give long life to Haile Selassie,  
The child of our country."

Side II, Band 3: SONG TO THE EMPEROR -- male voice, with tcherawata.

Another song praising the Emperor, Haile Selassie. The text goes, in part:

"The son of Ras Makonnen (Haile Selassie) is astute.  
Ethiopia is very happy.  
Be her confessor.  
Oh Haile Selassie,  
Sanctity becomes you."

This piece, like the preceding, is in both a Middle Eastern and an African tradition. Songs of praise of leaders are common in the Islamic areas of Asia and Africa, as they are in East and Central Africa among other cultural groups.

Side II, Bands 4 and 5: SUDANESE WALKING SONGS -- male voices, drum, African harp.



-- ETHIOPIAN WEDDING SCENE

The Sudanese are not, of course, Ethiopians. But their music does reflect a style that is common among some of the Ethiopian groups in the lowlands along the Sudanese border. The performers were a group of itinerant laborers working in Gura Valley, Eritrea. They had worked, in turn, in Gondar, Asmara, Addis Ababa, Keren, and Gura. These songs, they explained, were some of those they sung while walking or hitch-hiking from one place to another.

HARVEY URLANDER, EDITOR  
MOSES LACH, PRODUCTION DIRECTOR



# MUSIC OF ETHIOPIA

INTRODUCTION AND NOTES  
ON THE RECORDINGS BY HAROLD COURLANDER

SPEAKING OF ETHIOPIAN MUSIC IS LIKE SPEAKING OF THE MUSIC OF NORTH AMERICA OR EUROPE. THERE ARE MANY VARIETIES OF IT, STEMMING OUT OF DIFFERENT CULTURES AND TRADITIONS.

THE BORDERS OF ETHIOPIA ARE NOT STRICTLY ETHNIC, AND WITHIN THEM ONE FINDS SEMITIC, NEGROID AND MEDITERRANEAN PEOPLES, NILOTIC, SEMITIC AND BANTU LANGUAGES, COPTIC, MOHAMMEDAN AND PAGAN CULTURES. THERE ARE SEDENTARY FARMERS, ROVING CATTLE GRAZERS, CRAFTSMEN AND TRADERS.

THE RULING GROUP IN ETHIOPIA IS COMPOSED OF THE SO-CALLED COPTIC CHRISTIANS WHO, IN THE MAIN, LIVE ON THE PLATEAU. ACTUALLY, THEY DO NOT REGARD THEMSELVES AS COPTIC, BUT RATHER AS "ETHIOPIAN CHRISTIAN". THEY ARE A SEMITIC-NEGROID BLEND AND CALL THEMSELVES 'HABISHA' OR "MIXED PEOPLE". RANGING IN PHYSICAL CHARACTERISTICS FROM VERY DARK TO VERY LIGHT, THEY TEND TOWARD FINE-BONED FEATURES READILY DISTINGUISHABLE FROM THOSE OF THE NEGRO AND BANTU PEOPLES TO THE SOUTH AND WEST. THEY SPEAK SEMITIC AND CUSHITIC LANGUAGES, AND REGARD THEMSELVES AS OF A DIFFERENT STOCK FROM OTHER AFRICANS.

YET THEY ARE NOT THE ONLY "ETHIOPIANS". NUMEROUS SMALL NILOTIC TRIBES DOT THE LOWLANDS, AND THE GALLAS AND MOSLEM COMMUNITIES OCCUPY A GREAT AREA SOUTH OF THE CAPITAL, ADDIS ABABA, AND IN THE EAST ALONG THE SOMAL BORDER. THE TERM "ETHIOPIAN MUSIC" IS, THEREFORE, INCLUSIVE OF DIFFERENT MUSICAL IDIOMS AND TECHNIQUES.

THE GUNAMA PEOPLE OF THE NORTHWESTERN LOWLANDS, FOR EXAMPLE, ARE RELATIVELY GOOD DRUMMERS, BUT AMONG THE AMHARA RHYTHM IS SIMPLY CONCEIVED AND COMPARATIVELY UNDEVELOPED. WHILE THE MUSIC OF THE HIGHLANDS IS "MIDDLE-EASTERN" IN ITS GENERAL STYLE, IT HAS AN UNMISTAKABLE LOCAL FLAVOR. SINGING TECHNIQUES BEAR THE MARK OF

INDIAN AND ISLAMIC INFLUENCES, BUT THERE IS AN INTRUSION OF AFRICAN FORM AS WELL. THE RESPONSIVE CHORUS, CHARACTERISTIC OF NEGRO AFRICA, IS THOROUGHLY INTEGRATED INTO THE MUSIC OF THE HIGHLANDS.

IN ADDITION TO THE MANY INDIGENOUS NILOTIC TRIBES -- SOME SEDENTARY, OTHERS NOMADIC -- SCATTERED THROUGH THE WESTERN LOWLANDS, CONSIDERABLE NUMBERS OF MIGRANT WORKERS HAVE BEEN ROAMING FOR SOME YEARS THROUGH THE COUNTRY. MOSTLY THEY ARE YEMENITES FROM THE COASTAL AREAS, AND SUDANESE FROM THE ANGLO-EGYPTIAN SUDAN AND THE FRENCH SUDAN.

WHILE THIS ALBUM CANNOT COVER THE ENTIRE FIELD OF ETHIOPIAN MUSIC, IT DOES PRESENT SOME DIFFERENT FACETS OF ETHIOPIAN MUSICAL LIFE. IT INCLUDES SOME OF THE SIMPLE COUNTRY MUSIC FROM TIGRAI PROVINCE OF NORTHERN ETHIOPIA (IN ACTUALITY RECORDED IN THAT PART OF TIGRAI LYING WITHIN ERITREA), MORE SOPHISTICATED PERFORMANCES FROM SHOA PROVINCE IN THE REGION OF THE CAPITAL, ADDIS ABABA, AND SOME OF THE SONGS OF THE MIGRANT SUDANESE WORKERS WHOSE ORIGINAL HOMES WERE IN THE UPPER NILE VALLEY, FROM KHARTOUM TO THE BAR EL GHAZEL COUNTRY. THE ERITREAN AND SUDANESE CUTTINGS WERE MADE IN GURA VALLEY IN 1943 ON BLANKS PROVIDED TO ME BY THE ARCHIVE OF PRIMITIVE MUSIC OF COLUMBIA UNIVERSITY. THE ORIGINAL RECORDINGS ARE NOW IN THE ARCHIVES OF THE UNIVERSITY OF INDIANA. THE OTHER SELECTIONS WERE ORIGINALLY RECORDED BY ODEON IN ETHIOPIA.



Women and girls of Gura Valley,



THE MUSICAL INSTRUMENTS OF TIGRAI AND SHOA PROVINCES ARE MORE OR LESS THE SAME. THE MOST COMMON ARE THE COBORO, OR TWO-HEADED DRUM, AND THE KETTLEDRUM, OR NUGARIT; THE MASONQUO OR LYRE, WHICH IS USED FOR THE ACCOMPANIMENT OF BALLADS, EPIC SONGS AND LOVE SONGS; THE TCHERAWATA OR SINGLE-STRINGED SPIKE FIDDLE; THE SHAMBUKAW, OR FLUTE; THE 'MBILTA, A STRAIGHT METAL PIPE WITHOUT STOPS WHICH IS PLAYED BY BLOWING ACROSS THE MOUTH-HOLE; THE TSENASIL, A BRASS SISTRUM USED BY PRIESTS IN RELIGIOUS SERVICE; THE BEGENNA, OR HARP; AND DOWEL, OR STONE GONGS USED FOR CHURCH BELLS. THE MIGRANT SUDANESE, WHOSE MUSIC IS CLOSER TO THE IDIOM OF WHAT WE REGARD AS NEGRO AFRICA, CARRY WITH THEM ONLY A FEW OF THEIR NATIVE INSTRUMENTS, SUCH AS DRUMS, THUMB-PIANOS, HORN TRUMPETS AND SMALL HARPS. WHEREAS IN THEIR NATIVE SUDANESE VILLAGES WOMEN PLAY AN IMPORTANT PART IN THE MUSICAL PICTURE, ONLY MEN PARTICIPATED IN THE MUSICAL PERFORMANCES IN THE TRANSIENT VILLAGES IN ETHIOPIA AND ERITREA.

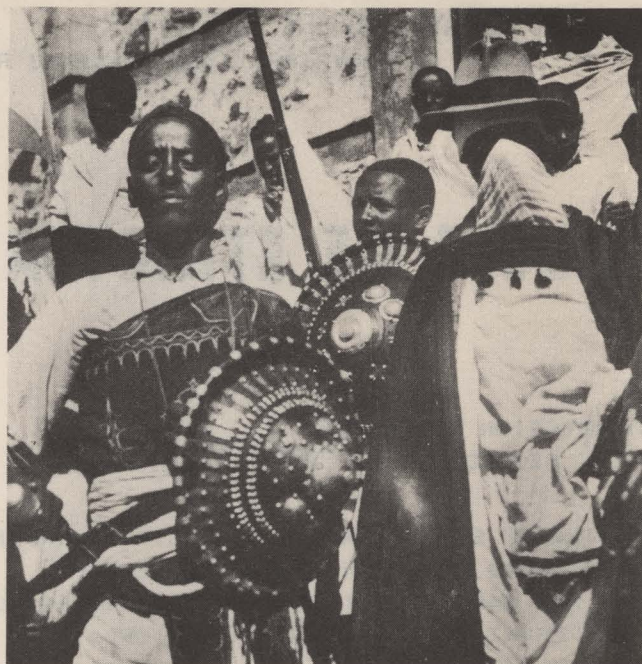
THE RANGE OF SUBJECT MATTER IN THE SONGS OF THE COPTIC PEOPLE OF THE HIGHLANDS IS VERY WIDE. THERE ARE WAR SONGS, LOVE SONGS, SONGS OF A PHILOSOPHICAL NATURE, PRAISE FOR GREAT MEN, CRITICISM AND RIDICULE FOR THE ENEMY; AND THESE ARE, OF COURSE, IN ADDITION TO THE BROAD FIELD OF SINGING ASSOCIATED WITH RELIGIOUS LIFE. EVEN THE ETHIOPIAN ALPHABET IS SUNG, OR CHANTED, BY THE YOUNG CHILDREN.

IN ADDITION TO THE LOVE SONGS, PRAISE SONGS, AND OTHER TYPES INCLUDED IN THIS COLLECTION, THE "COURAGE SONG" OR "BATTLE SONG" IS OF FREQUENT INCIDENCE IN THE ETHIOPIAN REPERTOIRE. ONE SUCH PIECE INVOKES THE WARRIORS:

"STRIKE THEM! STRIKE THEM!  
IF WE FLEE, THE ROAD IS LONG!  
IF WE WANT THE ROAD TO BE SHORT,  
LET US ATTACK THE ENEMY!  
EVEN IF THEY ARE MANY,  
WE ARE NOT LESS COURAGEOUS THAN DOGS!"

THE SONG EXPLORES ALL THE POSSIBILITIES OF AROUSING COURAGE. IT DESCRIBES THE MAN WHO IS NOT BRAVE, AND WHO CONTENTS HIMSELF WITH WOMEN'S WORK. IT COMPARES THE EMPEROR TO A LION. AND IT CONCLUDES:

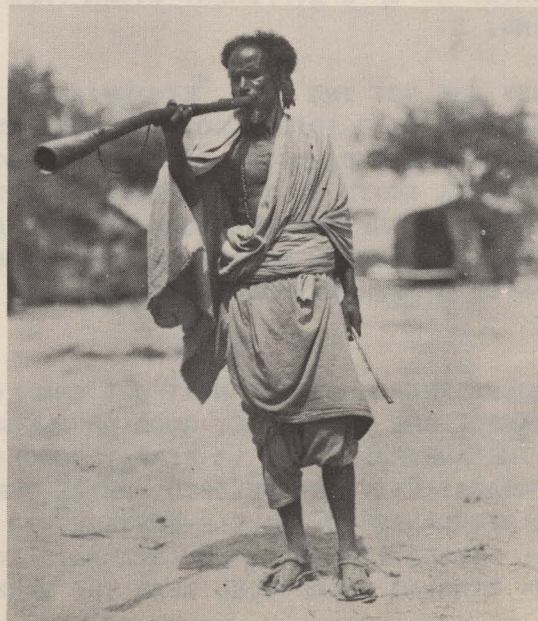
"WHEN ONE LOOKS 'AHEAD,  
THE VALLEY GRASS IS HIGH.  
WHEN ONE LOOKS TOWARDS THE MOUNTAINS,  
THE ROCKS ARE NUMEROUS.  
WHO THEN WILL CARRY HOME  
THE BODY OF OUR COMPANION?"



Ethiopian bridal party. To the right is the groom, surrounded by friends in war attire. The wedding involves an old bride-stealing ceremony, weapons, masks.



Typical house in Ethiopian highlands.



Ethiopian herder playing wooden trumpet.



RECORD 01460A: OH MY COUNTRY -- MALE VOICE WITH BEGENNA (HARP). THIS SONG, LIKE OTHERS, HAS SOMETHING OF THE QUALITY OF A SPIRITUAL. IT GOES, IN PART:

"LISTEN, OH MY COUNTRY!  
DOES NOT A MAN SAY 'OH MY COUNTRY'  
WHEN THINGS GO BADLY FOR HIM?  
THEY SAY THAT DEATH CAME.  
OH MISERY, OH MISFORTUNE!  
EVEN IF DEATH DEVOURS MEN,  
WHAT SHOULD I DO?  
LISTEN MY COUNTRY, LISTEN MY COUNTRY!"

THE SONG DESCRIBES HOW THE PEOPLE HAVE NEGLECTED THE LAND, WHICH HAS BECOME OVERGROWN WITH TREES, LIKE A JUNGLE. BUT, IT SAYS, EVEN WHEN TIMES ARE BAD MAN GOES ON LIVING. AND IT SPEAKS ABOUT THE WAY A MAN MUST DEFEND THE LAND -- BY HOLDING THE MOUNTAIN PASSES AND GUARDING THE WELLS AGAINST THE ENEMY, EVEN WHEN ONE'S COMPANIONS HAVE DIED IN BATTLE.

RECORD 01460B (1): SHEPHERD'S FLUTE -- THIS SMALL FLUTE, CALLED THE SHAMBUKAW, IS KNOWN THROUGHOUT CENTRAL AND NORTHERN ETHIOPIA. IT IS A FOUR-HOLED INSTRUMENT, USUALLY MADE OF BAMBOO, SOMETIMES OF METAL. THE MUSIC HAS A BUBBLING QUALITY THAT SOUNDS LIKE RUNNING WATER, AND THE SHAMBUKAW IS MUCH LOVED BY THE COUNTRY PEOPLE. PRIMARILY A SOLO INSTRUMENT, THE SHAMBUKAW IS SOMETIMES PLAYED IN CONCERT WITH OTHER INSTRUMENTS, SUCH AS THE DRUM, FOR DANCING. THE TEMPO OF THIS PARTICULAR PIECE IS THAT OF THE TYPICAL DANCE OF TIGRAI PROVINCE. IT WAS RECORDED IN GURA VALLEY, ERITREA.

RECORD 01460B (2): TCHERAWATA SOLO -- THE TCHERAWATA IS A SINGLE-STRINGED "VIOLIN", OR "SPIKE FIDDLE". THE SOUND CHAMBER IS DIAMOND-SHAPED AND COVERED WITH GOATSKIN. THE SINGLE STRING OF THE INSTRUMENT, AS WELL AS THE BOW-STRING, IS MADE OF HORSEHAIR. THE WORD TCHERAWATA LITERALLY MEANS HORSETAIL MUSIC. VARIANTS OF THIS INSTRUMENT ARE KNOWN ELSEWHERE IN EAST AFRICA, AS WELL AS IN THE BALKANS AREA OF EUROPE. THE TCHERAWATA MAY BE PLAYED ALONE, AS ACCOMPANIMENT FOR SINGING, OR IN CONCERT WITH DRUMS AND PIPES ('MBILTA) FOR DANCING. IT IS PLAYED ONLY BY MEN, AND IS OFTEN SEEN IN THE MORE IMPORTANT RELIGIOUS FESTIVALS, SOMETIMES IN BATTERIES OF FIFTEEN OR TWENTY. THIS SOLO WAS RECORDED IN GURA VALLEY, ERITREA.

RECORD 01461A: I BEG YOU, HEART -- MALE VOICE WITH BEGENNA (HARP). EVEN MORE THAN THE PRECEDING SONG, THIS PIECE HAS THE



An Amhara musician playing the tcherawata, or one string violin.



Amhara performing ritual war dance.



Playing the masonquo.



CHARACTER OF A SPIRITUAL. FREELY TRANSLATED; THE WORDS GO:

"I BEG YOU HEART,  
GET ACCUSTOMED TO IT.  
I HAVE NO FAMILY.  
I BEG YOU HEART,  
I HAVE NO FAMILY,  
SO BE YOU MY FAMILY.  
I BEG YOU, HEART,  
I HAVE NO REFUGE,  
SO BE YOU MY CAVERN TO LIVE IN."

RECORD 01461B (1): 'MBILTA -- THE 'MBILTA IS A STRAIGHT METAL PIPE WITHOUT STOPS, PLAYED BY BLOWING ACROSS THE MOUTH-HOLE. IT GIVES ONLY A SINGLE TRUE TONE WHICH, OF COURSE, IS DETERMINED BY THE PIPE'S DIMENSIONS. THREE 'MBILTA MAY CONSTITUTE AN ORCHESTRA, THOUGH OFTEN THEY ARE SUPPLEMENTED BY DRUMS AND A TCHERAWATA. IN SOUTHERN ETHIOPIA THE INSTRUMENTS ARE FREQUENTLY CONSTRUCTED OF WOOD RATHER THAN METAL. THIS PIECE, THE FIRST MOVEMENT OF A DANCE, WAS RECORDED IN GURA VALLEY, ERITREA.

RECORD 01461B(2): MASONQUO SOLO -- THE MASONQUO, KNOWN ALSO AS THE KIDRAR OR KIRAR, IS A SIX-STRINGED LYRE HAVING A HOLLOW, LEATHER-COVERED SOUND CHAMBER MUCH LIKE THAT OF A BANJO. THIS ANCIENT INSTRUMENT IS WIDELY KNOWN IN EAST AFRICA. THE MASONQUO IS USED PRIMARILY FOR ACCOMPANIMENT TO SINGING, AND IS CLOSELY ASSOCIATED WITH BALLAD-TYPE SONGS. ALL OF THE STRINGS ARE STRUCK SIMULTANEOUSLY WITH A FEATHER OR A SMALL PIECE OF LEATHER, THE RESULTANT MUSIC BEING IN A SENSE HARMONIC. HOLY BOOKS WRITTEN IN THE CLASSICAL GEEZ LANGUAGE STATE THAT DAVID PLAYED A MASONQUO IN THE TEMPLE. IN MODERN ETHIOPIA THE INSTRUMENT IS PLAYED BY BOTH MEN AND WOMEN, AND IT IS POPULAR FOR RENDERING LOVE SONGS. IT IS COMMONLY HEARD IN PUBLIC HOUSES, AND WOMEN USE IT TO ATTRACT ATTENTION FROM MEN. THIS PIECE WAS RECORDED IN GURA VALLEY, ERITREA.

RECORD 01462A: LOVE SONG -- MIXED VOICES, WITH TCHERAWATA, COBORO. FROM CENTRAL ETHIOPIA, THIS PIECE IS A ROMANTIC LOVE SONG. ITS THEME GOES:

"I SHALL ENJOY MYSELF.  
WHY SHOULD I BE PENITENT?  
COME TO ME IN MY DREAM.  
THERE IS NO ONE IN THE COUNTRY  
I LOVE LIKE YOU."

RECORD 01472B: SONG OF PRAISE -- MIXED VOICES, WITH TCHERAWATA. ALONG WITH OTHER INCIDENTAL SUBJECTS, THE SONG SPEAKS OF

THE EMPEROR HAILE SELASSIE:

"THE SON OF RAS MAKONNEN (HAILE SELASSIE) WILL FEED US.  
HIS JUSTICE IS LIKE THAT OF AN ANGEL.  
MAY GOD GIVE LONG LIFE TO HAILE SELASSIE,  
THE CHILD OF OUR COUNTRY."

RECORD 01463A: SONG TO THE EMPEROR -- MALE VOICE, WITH TCHERAWATA. ANOTHER SONG PRAISING THE EMPEROR, HAILE SELASSIE. THE TEXT GOES, IN PART:

"THE SON OF RAS MAKONNEN  
(I.E. HAILE SEALSSIE) IS ASTUTE.  
ETHIOPIA IS VERY HAPPY.  
BE HER CONFESSOR.  
OH HAILE SELASSIE,  
SANCTITY BECOMES YOU."

THIS PIECE, LIKE THE PRECEDING, IS IN BOTH A MIDDLE EASTERN AND AN AFRICAN TRADITION. SONGS OF PRAISE OF LEADERS ARE COMMON IN THE ISLAMIC AREAS OF ASIA AND AFRICA, AS THEY ARE IN EAST AND CENTRAL AFRICA AMONG OTHER CULTURAL GROUPS.

RECORD 01463B(1 AND 2): SUDANESE WALKING SONGS -- MALE VOICES, DRUM, AFRICAN HARP. THE SUDANESE ARE NOT, OF COURSE, ETHIOPIANS. BUT THEIR MUSIC DOES REFLECT A STYLE THAT IS COMMON AMONG SOME OF THE ETHIOPIAN GROUPS IN THE LOWLANDS ALONG THE SUDANESE BORDER. THE PERFORMERS WERE A GROUP OF ITINERANT LABORERS WORKING IN GURA VALLEY, ERITREA. THEY HAD WORKED, IN TURN, IN GONDAR, ASMARA, ADDIS ABABA, KEREN, AND GURA. THESE SONGS, THEY EXPLAINED, WERE SOME OF THOSE THEY SANG WHILE WALKING, OR HITCH-HIKING, FROM ONE PLACE TO ANOTHER.

HAROLD COURLANDER - EDITOR EFL  
MOSES ASCH - PRODUCTION DIRECTOR

OTHER ETHNIC FOLKWAYS LIBRARY PRODUCTIONS  
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WITH ILLUSTRATED TEXT MANUAL.

1401 SIOUX AND NAVAJO ETHNIC MUSIC  
1402 EQUATORIAL AFRICA ETHNIC MUSIC  
1403 DRUMS OF HAITI ETHNIC MUSIC  
1406 INDONESIA: BALI, JAVA, MALAYA, SUMATRA  
1407 FOLK MUSIC OF HAITI ETHNIC MUSIC  
1408 MIDDLE EAST, PALESTINE ETHNIC MUSIC  
1409 INDIA ETHNIC MUSIC  
1410 CULT MUSIC OF CUBA ETHNIC MUSIC  
1411 SPAIN ETHNIC MUSIC  
1415 PERU ETHNIC MUSIC  
1201 THE FALASHAS, JEWS OF ETHIOPIA  
ETHNIC MUSIC; 2-10" RECORDS