Side 1
1. Kambo drum solo (Wallano Tribe) 1:00
2. Wayusha cow horn (Wallano Tribe) 1:07
3. "Bergerkia" (Girma Tribe) 1:30
4. Ox horn & chant (Girma Tribe) 1:55
5. "Gijan Endaenash" (Tigre Tribe) 4:11
(Where there is plenty of honey)
6. Intro. of man to woman (Adjuran Tribe) 5:21

Side 2
1. Giddle instrumental: "Nenata" (Horn) 1:10
2. Giddle Tribe: "Filla" (Flute) 0:5
3. Giddle Tribe: "Miku" (Pipes of Pan) 0:45
4. Giddle Tribe: "Filla" (Flute) 1:0
5. Giddle Tribe: "Jisata" (Horn) 1:5
6. Giddle instrumental (Giddle Tribe) 4:56
7. "Sabbah" Service (Falashin Tribe) 2:53
8. "Hermana" (Borana Tribe) 3:32
(Wedding service)
9. "Sirawa" (Borana Tribe) 2:55
(Wedding song)
10. "Gurekta" (Kenso Tribe) 3:42
(Greeting song)

©1973 FOLKWAYS RECORDS AND SERVICE CORP.
43 W. 61st ST., N.Y.C., U.S.A.

WARNING: UNAUTHORIZED REPRODUCTION OF THIS RECORDING IS PROHIBITED BY FEDERAL LAW AND SUBJECT TO CRIMINAL PROSECUTION.
An Adjuran dancer in trance during a ceremony at Royale, Ethiopia. In honor of the birthday celebration of Haile Selassie, people from the surrounding villages walked into Royale and danced, sang, and played for two days.

The people who live in this area of Ethiopia still build their own houses. The dome shaped house pictured on the cover represents the architecture of the Hanaa people of Hagre Saleh. Constructed of interlaced bamboo, these domes provide living space for one family and their animals. Heated by fires, the animals, who enter by the same door as the people, live in the middle while the family members live around them. Usually two or three homes occupy one living area, and it is not unusual to find that the members of a village living perhaps twenty five miles apart still speak a different dialect. While Amharic is the national language, there are still over 250 dialects still spoken in Ethiopia.

The music of Ethiopia is unique in Africa. The breathy quality of the human voice is common in Ethiopia, and many songs are accompanied generally by clapping and one or more instruments. The major instruments being the drum (as in the Amharic national dance), violin (masengo) and flute (washint). Singing is generally antiphonal, although the lead singers may change and singers may even become dancers. Frequently the dance and singing are characterized by exaggerated breathing and sounds of exhalation. For example, the men of the Hanaa tribe sing love songs, but when they were gasping for breath, the Gemus of Arba Minch mimicked those sounds while they sang of tigers at play.

Dancers for the most part neither sing nor play instruments. Yet in Gidale, about 30 men play one note small flutes while they dance in a circle with about 30 other men.

The characteristic movements for the dancers in the Southern desert region are jumps or hops, while in the more fertile North, the emphasis is on shoulder action similar to a "shimmy". The shimmy is accompanied by a head movement either side-side or backward-forward, which is reminiscent of hopping, running or parading movements (similar to the French custom of kissing both cheeks). Performing skill is emphasized in the jumping movements in contests of the Gidale people. In the middle of a circle or semi circle of people, one or several men compete to see how high they can jump until tired or overtaken by other contestants. For Adjuran, rhythmic perfection is necessary.

Some Ethiopian dances have a mimetic quality. In the ox herding song a man pretends he is holding a plough. The ox is drawn by an ox; in the Tigre pigon
The Kammba drum is made from "mokota" wood and is approximately 1½ feet in diameter. Played by Wako Bekte, this instrument together with the Woyisho Cow Horn which is heard briefly at the beginning, and the Zaya, a six foot long flute held in place pointing diagonally upward, form the principal instruments of the Wallamo tribe who live near Wallamo Soddo in the Sidamo Province of Ethiopia. Fragment.

1b. Woyisho Cow Horn

The Woyisho long horn is made from bamboo and measures approximately ten feet. It is blown during wedding festivals and especially at New Year's time in September. Fragment.

2. FARO

This is a traditional wedding song common in the Sidamo Province. This particular Faro is sung by the Hanafa people who live four kilometres from Hagar Samale. Harshly indrawn breath during the response gives the impression of roaring. Singing about the beauty of woman, the bride, to the passing through of the bouquet, the singers hope to bring good luck to the couple.

During the first month of marriage, the newly married couple lives with the boy's parents. Usually the Hanafa marry between the ages of 18 to 20 for a boy and 13 to 16 for a girl. If a girl reaches her 20th birthday and is still unwed, she is then permitted to ask a boy to marry her. If the boy accepts and his parents refuse, they then may elope. Usually the boy gives the girl's parents a dowry between $100-200, either in currency, land or cattle.

Polygamous, pastoral cattle farmers, the Hanafa people live in dome shaped houses. They still believe in the power of a spiritual tribal elder. Their cult of worship is manifested during the Gada festival, which occurs in the months of June and July, the Hanafa people make a pilgrimage to an elevated structure. Every eight years during the Gada festival, in which occurs in the months of June and July, the Hanafa people make a pilgrimage to an elevated temple built in honor of the creator. Bringing back oxen which they steal, they then sacrifice these animals, eating them afterward. Killing anyone who prevents them from killing these animals, the Hanafa tribesmen cut off the cattle's tail as a trophy and as a sign of their own physical prowess and devotion to their spiritual leader.

3. BORAILUKA

This plowing song tells of the attributes of the ox, his strength and worthiness, his faithfulness and loyalty to his master. Singing about the actual plowing of the land, the Gemu tribesman of Arba Minch constantly yell to the ox, "Waho Waho" trying to make him plow faster. Chanting scraps of verse with a stick, and moving in the motions of the ox, the Gemu people take a common task and preserve it in song. Even after long hours of toil in the field, the tribesmen come home to sing as a means of relaxation. A popular song of the Gemu people, this song utilizes traditional call and response methods.

4. WASHINT INSTRUMENTAL

Three musicians of the Tigre tribe weave a mosaic pattern of sound as they blow their open ended flutes in unison. Moving their arms in circular motion, the Washint is an extension of the body and the sound is produced by this free movement. Approximate one yard in length, these metal flutes are played by Bebere Zener, Asserum Geber, and Beyene Haffe. This song was recorded in Axum, Ethiopia. Fragment.

5. GOJJAM ENDENESH

Gojam Endenesh is a traditional Tigre folk song. The actual translation is "How are you Gojjam, where honey is found in plenty." This song is usually sung among friends after work in the fields. This particular song utilizes not only the Krar and the Hasengo but also a shepherd's flute. Accompanying the song, the dancers move to its rhythms picking up their feet, moving them sideways, while simultaneously bending from the hips and upper body. Similar to another song "Serihu" Gojam Endenesh is saying that you have to work in order to live."

6. INTRODUCTION OF A MAN TO A WOMAN Nomads, the Adjuran tribe is a subgroup of the Gari's. They travel with only what they can carry on their backs herding their cattle in front of them. Kind generous people, the Adjuran stand over six feet in height, by far the tallest regal tribesman and have aquiline features. Singing in poly-rhythmic structure, these people form lines or circles and dance within them. Alternating fast and slow movements, undulating their bodies as a porpoise swims in the water, they dance themselves into trance. Using hop steps or hopping on one foot and sliding the other foot to the front, they suddenly jump high into the air seemingly defying gravity. Their head seems to flow with their bodies as they fully back and forth. Using their bodies as instruments, they dance and sing together with their women. This song, the introduction of a man, is in the Adihe form of call and response. When a man desires to meet a woman, it is not uncommon for him to sing with his friends for her. Living close to the land, the Adjuran people are in harmony with it.

The musicians of the Wallamo tribe play flutes ten feet in length which they hold high above their head and blow up into them.

SIDE I

1. KAMMBA DRUM SOLO

The Kammba drum is made from "mokota" wood and is approximately 1½ feet in height. The musicians of the Wallamo tribe play their flutes ten feet in length which they hold high above their head and blow up into them. Although only several people may be dancing, the entire community participates either by singing, playing an instrument or clapping. In this way the gap is bridged between the performer and his audience, for all are performers to some extent.

Collected during the summer of 1973, the music is part of the Dawa collection. The Dawa is a non-profit organization dedicated to perpetuating, documenting, and exploring ecologically threatened cultures.
the village to festivals ceremonies and funerals. It is approximately 3 feet long.

B. Filla flute: made of bamboo, this flute is approximately six inches to a foot in length. It is used during dance ceremonies or festivals.

C. Flute: made of bamboo, this flute is larger than the other Filla but serves the same purpose.

D. Tolata horn: this horn summons people for work or play. It is usually played by the chief or an elder of the tribe. A chief of an age group is a person who is respected for his actions; he is responsible and possesses a strong will and good personality.

E. Filla flute: made of bamboo, this flute is larger than the other Filla but serves the same purpose. Flutes of Filla are made by the chief or elder of the tribe. Quite often, this function is inherited.

2. GIDOLE FLUTE ENSEMBLE

Composed of 36 musicians who each play a flute that produces a single sound, and accompanied by several dancers, the Gidole people sing and dance in a circle as they reenact past experiences. Singing about harvesting, plowing, and shilota festival of the harvest, they move freely as they play. While all the instruments play together, one person plays the flute. This song is a blend of human interaction at its zenith. Predominantly farmers, the Gidole people run to festivals, playing their flutes as they go. Situated in the mountains of Southern Ethiopia, the Gidole village remains inaccessible to most travelers and consequently their music remains unique in Africa.

3. FALASHIM SABBATH SERVICE

The Falashim people of Ambosher still speak Geez, an extinct language which predated Amharic and is one linguistic basis of that language. Living near Gondar, the Falashim continue to preserve ancient Hebraic traditions in their Sabbath worship. The service, of which this section is taken, is the Friday night "Shabat Shalom". Believing that they first came from Babylon through Egypt to Ethiopia, the Falashim people are educating their children to not only speak Amharic but Hebrew and Geez. Interestingly, they started praying in Geez and have continued to do so. Today, their number is decreasing as intermarriage and population movement occurs. Mainly farmers, these people have little to eat but still remain happy and content.

4. HERMANA

This song is of the Borana tribe tells of the ritual of watering the animals. When the women bring the cattle to the water, they sing to express their love of the animals. The chorus sings two notes while the leader shouts above. Trilling, undulating breath is a common aspect of their song. Nomadic, cattle raising people, the Borana historically emigrated from Somalia. Today, they inhabit the area from Moyale to Mega but often trade across the border in Kenya. Women build the homes among the Borana and they are the principal musicians. Interestingly, instead of using a drum, the dancer, who sometimes is the singer, beats her feet on leather.

5. SITAMA

This is a Wedding Song of the Burgi Tribe. Pastoral, territorial people, the Burgi use sticks, drums, bells, flutes, and horns to make music. Raising maize, wheat, millet, and beans, these people still plow the land by hand; thus, many of their songs are about their daily experiences. Skipping, hopping, and galloping as they dance, the Burgi people are dressed in bright colors and engage in song with the fervor of happy, contented people. During song, the leader remains in the center while the dancers and singers form a circle around her.

6. GURETTA

This song is a Greeting Song either for someone you have not seen in a long time or someone you have just seen yesterday. Always respectful of the "guest", the Konso people sing about their guest, their homes, their land, and the hope of a good harvest. Craftsman, wood carvers and artisans, the Konso people have elaborate ceremonies for the respect of the dead. Statues carved from wood are common landmarks of graves in their belief that the dead can be protected from evil spirits.