

THE SIGNIFICANCE OF HARARI MUSIC: THE CASE OF POP SONGS IN RELATION TO THE OBJECTIVES OF THE EDUCATION AND TRAINING, AND CULTURAL POLICIES OF ETHIOPIA

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ABSTRACT The purpose of this article is to show that cassette and CD recordings of Harari pop songs are significant in that they foster local knowledge of cultural traditions and may be useful in promoting public policies in the education and culture sectors. The method employed for this study is both quantitative and qualitative analysis. The study is based on Harari songs released on seventeen cassettes or CDs, and is supplemented by an investigation of objectives set forth in Ethiopia's Culture Policy, and Education and Training Policy. Purposive sampling was considered and categories were delineated for the songs as well as the objectives of the policies. Then the core messages of the songs were compared with the objectives of the policies. The findings of the study indicate that thirty-nine songs reflected the objectives of the Education and Training Policy while eleven songs reflected the Cultural Policy. The core message of these and similar songs may best be evaluated in terms of the overt and subtle contributions of musical expressions in preserving local knowledge; they can be useful in promoting education, protecting cultural heritage, and maintaining societal norms and values.

Key Words: Harari pop music; Ethiopian music; Culture; Education; Content analysis.

INTRODUCTION

The Harari, one of the nationalities of Ethiopia, are considered an early group of ancient North Ethio-Semitic Ethiopians who eventually migrated south and became ancestors of southern Ethiopians, which are categorized under South Ethio-Semitic languages (Hetzron & Bender, 1976). Harari called themselves *ge usu* ("people of the city"); they have exercised dominance and control over the area surrounding the walled city of Harar proper, or Jugol as it is called locally, where most of the Harari in Ethiopia live. Ethnic Harari are almost the exclusive speakers of the Harari language, however, they are nearly always polyglots in Amharic, Oromo, English and Arabic, among other languages. Jugol, a traditional Muslim stronghold in eastern Ethiopia, once served as the city center to an emirate; today, under Ethiopia's ethnic federalism, it is identified as the capital city of the Harari People's National Regional State. While the current multiethnic population of the city practice different faiths, Harari have remained exclusively Muslim since Sheikh Hussien adopted Islam soon after the Prophet Mohammed's flight from Mecca and introduced its principles in Harar (Pankhurst, 1958: 44).

There are only a few studies available on the music and performance rituals of Harar, nearly all of which are recent. Among the contemporary scholars is Simone Tarsitani (2006) who has written on Harar's *zikri* rituals, arguably the 'hallmark' ceremonial performance form of the city. Today, *zikri* still represent

an important facet of Harari identity. Regarding modern Harari pop music Olivier Tourny (2006) indicated that youth associations (*mugad*) were influential in developing poetical and musical repertoires of Harari, experimenting through the 1960s and 1970s with new imported instruments (guitar, accordion, synthesizer, *darbouka*, drum sets, etc.) and giving life to a vast production of newly arranged songs. Also, Ilaria Sartori (2007) has worked extensively on Harari female repertoires and polyphonies. In their own way, this latter generation of Italian and French scholars has helped to introduce Harari music to a global academic and lay audience.

As an Ethiopian scholar, I have been a long-time admirer of Harari popular music, having been introduced to the variety of the genre by Harari friends. I began my research with the hope of gaining insight into the particularities of the music of the city of Harar. Also, my research into Harari music came about quite naturally, as I am a proponent of increasing Ethiopian music scholarship by native peoples alongside that of foreign researchers.

The present paper is an expansion and reconsideration of my 2007 study on Harari pop music, in which seventeen albums that consisted of 135 Harari pop songs were analyzed (Woube Kassaye, 2007). The major findings of that study indicated that various themes were reflected in the songs including a) romantic love (54.8%); b) personal, social, cultural and economic development (14%); c) special occasions (9.6%); d) Harari cultural norms and values (8.9%); e) Islam (6.7%); f) regional attributes (physical features, sovereignty and development of ones region, country or continent) (3%); and g) politics (1.5%). The previous study highlighted research design, sampling and unit analysis methodology that will not be repeated here. Furthermore, an investigation of the content of the music revealed 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. In the 2007 study, I suggested that although useful findings were previously emanated from the study, its implications with regard to several variables (i.e., musical scales, organization of the voices, musical instruments, songs that could be used in schools, the influence of Islam on Harari music, origin of Harari music, etc.) should be further studied in order to come up with comprehensive findings. Thus, the present paper will expand the corpus of research as it considers the themes found in the texts of the 135 aforementioned songs and try to contextualize those themes with the educational and cultural objectives mandated in national policies.

SONG TEXTS AND THEIR FUNCTIONS

Texts are viewed as language behavior and are an integral part of many forms of musical expressions. As Alan Merriam (1964) has pointed out, there is clear-cut evidence that the language used in connection with music differs from that of ordinary discourse. 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 normal conversational language situations. Because of this

special quality, song may be considered an extremely useful means for obtaining information that is not otherwise easily accessible oral discourse. Hence, “song texts provide with some of the richest material available for analysis, but their full potential remain to be exploited” (Merriam, 1964: 208).

Various authors have commented on the multiple functions of music. Merriam (1964), for instance, categorized ten functions of music: emotional expression; aesthetic enjoyment; entertainment; communication; symbolic representation; physical response; enforcing conformity to social norms; validation of social institutions and religious rituals; contribution to the continuity and stability of culture, and contribution to the integration of society. Moreover, Lull pointed out 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 (Lull, 1992: 2). He also noted that exploration of music-as-communication invites analysis in various areas.

Alan Lomax (cited in Merriam, 1964) saw 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 must be taken as part of the entire culture, thus interpretations formulated with these links in mind are essential to our understanding of musical expressions and their meanings within a community (Moisala, 1991). In fact, the use of music as a technique for understanding and reconstruction of cultural history has been advanced by a plethora of scholars and musicians. 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 and no culture changes wholesale and overnight (Merriam, 1964). Music, as a component of a community’s cultural expression, is likewise full of dynamism.

Studying song style can contribute to understanding the meaning, values and use of song in accordance with its social and cultural context. Classifying songs according to lyrical themes is a vital analytical tool; however it requires a careful and well-thought understanding of the nature of the oftentimes-complex messages that are contained in any given song. With this in mind, this study into Harari pop music asks the following general and basic research questions:

- 1) What are the core messages of sampled Harari pop songs that reflect the objectives of the Education and Training Policy as well as the Cultural Policy of Ethiopia?
- 2) What are the practical implications of the core messages portrayed in Harari pop songs in relation with the Education and Training Policy as well as the Cultural Policy of Ethiopia?

RESEARCH DESIGN

The preferred method of this study was content analysis. Content analysis is usually used to classify and quantify 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’ con-

Table 1. Songs used in analysis listed by album title and recording company (adapted from Woube 2007, Table 1, page 7)

Cataloging number	Artist, Cassette/CD title, release date (where available)	Recording company	Songs used for analyzing core messages
C1	OR-SOR Amenti	SIMA	7
C2	Adulmalik Gerado & Atham Fesih, Vol. 2, 2004	Picolo	10
C3	Elias Ahmed Adus, <i>Ziharari Zikriach</i> , Vol. 2, 2002	SIMA	8
C4	Zeki Redwan, <i>Harari Selamta</i>	SIMA	8
C5	Ihsan Abdusalam, <i>Ayoban, Harrariwa Arariachile</i> , Vol. 3, 1999	SIMA	8
C6	Ihsan Abdusalam, <i>Ardiba Elegn</i> , Vol. 5, 2001	SIMA	9
C7	Abdulmalik Gerado & Atham Fesih, <i>Owna Hablul 2</i>	SIMA Trading PLC	9
C8	Saada Ishac Ifate, <i>Sor Sora</i> , 2006	Adil Tango Music Center	11
C9	Sami Omar, <i>Galata</i> , 1997	SIMA, Redeye Production	7
C10	Abdulwassie (Malaeyka)	Sayo electronic	10
C11	Abdulwassie wa Mensur	SIMA	8
C12	Abdulwasi Ahmed & Shinaz Faisal, <i>Beni Adem</i> , 2006	Adil Tango Recording	9
C13	Fenan Ihsan Abdulselem, <i>Harari Aruz Fekerach</i> , 2000	Zabier Music Center	10
C14	Adib Abdosh, <i>Haday Habari</i> , 2000	SIMA?	8
C15	Af Mwaredi 1999	Acuwork Digital Studio	8
C16	Untitled	Unknown	4
C17	Hablul 2 CD	SIMA	2
Total			135

sensus can be reached (Lomax, 1968: 11). Content analysis stands or falls by its categories, hence, it is necessary to develop workable general principles while constructing each category. The seven categories in this study were developed in my own previous research into Ethiopian music that classified pop songs produced in Amharic, Oromo, Tigrigna and Harari languages (Woube Kassaye, 2002, 2007). I particularly focused on analyzing the messages of the lyrics into categories of my own design that were based on predominant lyrical themes. For lack of a systematic and pertinent precedent, I developed the categories based on my own

observations, although, admittedly, comparative studies continue to be disadvantaged because various authors have not yet come up with a common classification system for lyrical analysis. Perhaps, the fact that music is defined culturally is one of the reasons for the lack of consensus on this issue.

The sampling of seventeen cassettes/CDs, as with themed categories of analysis, was based on the study by Woube in 2002 and 2007 (see Table 1). These cassettes consisted of 142 songs (135 in Harari, 5 in Oromo, 1 in Amharic and 1 in English); those songs in the Harari language will be examined herein. Although the core messages contained in the recordings were described previously, the present paper gives further consideration and analysis in order to compare the themes with the objectives of the two national policies: the Education and Training Policy and the Cultural Policy, and to see if any correlations can be determined that may be useful in future curriculum development.

Almost all content analysis studies have used one of five units—the single word or symbol, the theme, the character, the sentence or paragraph, or the item (Holsti, 1969). The unit of analysis considered for this study was an *item*. The *item* is any whole self-contained communication; in case of song analysis it means counting each core message of a song against the meaning designated by categories, which entails comparing lyrical content with the objectives of the aforementioned policies. Following Holsti's (1969) claim that, whether stated explicitly or not, many of the most rigorously quantitative studies use non-numerical procedures at various stages in the research, both quantitative and qualitative methods were preferred for this study. Furthermore, because content analysts are not generally agreed on standard categories, even for given classes of problems, the investigator often finds himself in the position of having to develop his own for the question at hand; "Thus the content analyst should use qualitative and quantitative methods to supplement each other ... It is by moving back and forth between these approaches that the investigator is most likely to gain insight into the meaning of his data" (Holsti, 1969: 11).

RESULTS AND DISCUSSION

Given that objectives "can communicate general direction at policy level, provide a concrete guide for selecting and planning learning opportunities, and set the criteria for evaluation of the learner's performance" (McNeil, 1996: 273), comparisons of general objectives of education with development objectives in other sectors has often been applied in regional and national-level curriculum research. This study continues that tradition and attempts to identify the type of songs reflecting the objectives of the Ethiopian Education and Training Policy (FDRE, 1994) and the Cultural Policy (FDRE, 1997), as well as see if popular music has any connection to these policies.

Core message of the songs and the objectives of Education and Training Policy

The Education and Training Policy of Ethiopia, adopted in 1994, consists of five general objectives (FDRE, 1994: section 2.1, 2.2). In order to show this

Table 2. Number of sampled songs related to categories extrapolated from the objectives of the Education and Training Policy

Designated categories	Number of songs	Percentage of total songs (135)	Corresponding Appendix
Raising creativity and interest in aesthetics	15	11.10%	Appendix 1
Promotion of education; especially recognition of the rights of nations/nationalities to learn in their native languages	1	0.70%	Appendix 2
Promotion of democratic culture, tolerance and peaceful resolutions of differences	1	0.70%	Appendix 3
Raising awareness of societal responsibility	2	1.50%	Appendix 4
Standing for democratic unity, liberty, equality, dignity and justice	1	0.70%	Appendix 5
Endowment with moral values	18	13.30%	Appendix 6
Promotion of a respect for work, positive work habits and high regard for workmanship	0	0%	Not Applicable
Developing a positive attitude towards the role and contribution of women in development	0	0%	Not Applicable
Awareness of harmful practices	0	0%	Not Applicable
Using & tending private properties appropriately	0	0%	Not Applicable
Possessing a national and international outlook on the environment, the protection of natural resources	1	0.70%	Not Applicable
Protecting historical heritages of the country	0	0	Not Applicable

relationship, I took the expressed objectives found in the policy itself and extrapolated twelve related categories that could easily classify the core message of the songs. Although twelve categories were extrapolated from the Educational and Training Policy, only eight correlated to the 135 songs of the present study. Nonetheless, these twelve categories may prove useful when the sample size is increased in subsequent studies. Having established the categories, I then grouped

the appropriate songs in each category. Out of 135 songs that were analyzed, 48 songs were identified that reflect the objectives of the Education and Training Policy. The details of the correlations between the core messages of songs and the themed categories—the abbreviated results of which are listed in Table 2, above—can be found in Appendices 1–8.

Core messages of the songs and the objectives of the Cultural Policy

Ethiopia’s Cultural Policy was adopted in 1997 and consists of twelve general objectives. The author used the mandated objectives of the Cultural Policy (FDRE, 1997) as the “core messages” or themes with which to categorize the lyrics of the study. The objectives are:

- 1) To enable the languages, heritage, history, handcraft, fine arts, oral literature, traditional lore, beliefs and other cultural features of the various nations, nationalities and peoples of Ethiopia receive equal recognition and respect
- 2) To preserve and conserve these cultural elements and pass them over to future generations
- 3) To create conducive conditions to carry out scientific research on the languages, heritage, history, handicrafts, fine arts, oral literature, traditional lore, beliefs and other cultural features as they constitute the identity of the peoples of the various nations and nationalities
- 4) To ensure the prosperity of these cultural elements and to enhance their role in development
- 5) To ensure that all citizens could freely equally and democratically participate in all cultural activities and to enable them to benefit from the sector
- 6) To create favorable situations to creative artists and researchers working in the cultural sector
- 7) To promote the culture of the different nations, nationalities and peoples, and to develop these in harmony with modern education, science and technology
- 8) To create culture conscious citizens that are proud of their culture and identity and are determined to preserve these
- 9) To create situations that would favor the development of skilled manpower in various capacities in the cultural sector
- 10) To step-by-step abolish traditional harmful practices
- 11) To enable cultural establishments to play a significant role in the country’s program to bring in peace, development and democracy
- 12) To establish cultural cooperation on national, continental and international levels on the basis of the equality of cultures and mutual benefit

While it is obvious that the songs, as musical acts, are themselves “cultural” expressions, their lyrical content can also promote cultural development along the lines of the objectives listed in the nation’s Cultural Policy. For example, the core

messages of some of the songs included calls for not only appreciation of unique cultural attributes of Harari people and the city of Harar, but also urged for cultural preservation and promotion. Out of 135 songs that were analyzed, 11 (8.1%) songs were identified that reflect the objectives of the Cultural Policy. Five songs (3.7%) reflected the objective that focuses on ensuring that all citizens could freely, equally and democratically participate in all cultural activities and to enable them to benefit from the sector. Six songs (4.4%) reflected objectives that focus on creating conscious citizens that are proud of their culture and identity and are determined to preserve these. The details of the correlations between the core messages of songs and the themed categories can be found in Appendices 9–10.

CONCLUSIONS AND RECOMMENDATION

In conclusion, this study found that in a sample of 135 Harari pop songs, thirty-nine songs (28.9%) could be related to the Ethiopian Education and Training Policy, while eleven (8.1%) songs reflected the objectives of the Cultural Policy. The potential of benefiting from the already established, although perhaps under-recognized, links between popular cultural practices and positive development objectives should not be underestimated. Although the size of this study was modest, one can imagine how the results of a larger sample size might offer more possibilities for consideration of indigenous knowledge systems in policy development.

Indigenous knowledge systems have been acknowledged by various African authors, including Horsthemke (2004), who have recommended the inclusion of such worthwhile knowledge bases in curriculum planning. Even if there is the will to include greater cultural content in the educational curriculum, the justification for greater content should be supported by research that highlights the relevance of its inclusion in courses of study at public institutions. Obviously cultural consideration in curriculum requires analysis; in the Ethiopian case, it requires a renaissance in the sense that it is necessary to reclaim and re-examine our knowledge system anew, in order to better incorporate the diversity of cultural expressions in the country. The analysis made by this study could be taken as an example of how contemporary music, as a popular medium, may be used to promote policies related to the education and culture sectors.

Compared with West Africa, Central Africa, North Africa and South Africa, East African (and especially Ethiopian) music has hardly been studied. Only a few decades ago Cynthia Tse Kimberlin criticized the fact that no writer had yet to satisfactorily and comprehensively discuss Ethiopian music. Until recently, those writers who did attempt to describe trends in the nation's music focused primarily on the music of Amhara (Kimberlin, 1976). Since the mid-to-late 1990s, however, Ethiopian and foreign researchers have expanded the scope of the musical scholarship of Ethiopia beyond the cultures of the Christian highlands. Ethnomusicological analysis of the music and ritual practices of the numerous Muslim peoples in Ethiopia is still nascent, but interest is steadily growing.

As of today, authors have made too few attempts to study Ethiopian music and

Harari music, in particular, and comprehensive studies by research teams have only recently begun. In fact, various issues such as the Islamic influence on Harari music, the similarities and differences of Harari music among Silte, Zay and Argobba, the peculiarity of the scale with other scales still need to be thoroughly studied and included in future music research projects. As Malm noted regarding the Islamic influence on African music, “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” (Malm, 1967: 37). Moreover, Tourny (2006) explained that in spite of more than a century of studies done in the field, knowledge of Ethiopian music is still incomplete and limited. The truth of the above statements lends support to need for more study of Ethiopian music and musical practices of Muslim people in East Africa; the present study of the significance of Harari pop music represents an attempt to expand our knowledge in these areas.

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Appendix 1. Songs reflecting raising creativity and interest in aesthetics, sorted according to catalog numbers in Table 1

Catalog number	Title of song— Translation	Summarized core message of the lyrics in English	Classification
C4	Harerey Selamat— Greetings to Harar	Oh Harar! I always remember your fruits rivers, beautiful weather. Greetings.	Appreciation: Harar's beauty
C5	Harariwa Hararyachile— For Harar and Harari people	We Harari's have many types of cultural music such as Handufili, Shewalit, Hayikukahli & Kluei mesber.	Appreciation: Harari cultural values
C5	Hai Zalash Hayate— Harar, you are my honey and life	Harar, full of milk, honey; you are like a medicine. Your love is always new.	Appreciation: Harar
C7	Ziyara— Visit	Let us visit Harar, which consists of five gates and hyenas to be watched. Shows cultural heritage and encouraging people to visit.	Appreciation: Harar
C8	Shemedane— (not applicable)	Oh Harar, flourish. You are the home of all people.	Appreciation: Harar
C9	Nay Nay— Please come	Please let us go to our land – Abader, the land is fertile. Why are we in a foreign country?	Value: Harar
C14	Haday Habari— The Aday flower	Harari is like an Aday flower, a very good country.	Value: Harar
C11	Kudiy Keferyale, Abdulwasi & Mensur	It is a cultural song in praise of women.	Value: women
C11	Lele Woilelee	It is a cultural song in praise of women.	Value: women
C11	Salayi	It is a cultural song in praise of women.	Value: women
C11	Akiyee Melaki	It is a cultural song in praise of women.	Value: women
C11	Ala Waliyee	It is a cultural song in praise of women.	Value: women
C11	Ala Miree	It is a cultural song in praise of women.	Value: women
C11	Ya dad zinab	It is a cultural song in praise of women.	Value: women
C11	Mdiwalyi	It is a cultural song in praise of women.	Value: women

Appendix 2. Song reflecting the promotion of education (the value or importance of science and education), and recognition of the rights of nations/nationalities to learn in their own language

Catalog number	Title of song— Translation	Summarized core message of the lyrics in English	Classification
C7	Ana Owna— Learning the Alphabet	I recall my early education where I wrote on a <i>luh</i> (writing board for the students at Qur'anic schools).	Value: education

Appendix 3. Song reflecting the promotion of democratic culture, tolerance and peaceful resolutions of differences

Catalog number	Title of song— Translation	Summarized core message of the lyrics in English	Classification
C7	Selam— Peace	Peace to Harar. We have lived in peace and cooperation for so many years. Let peace be to Harari, Ethiopia, Africa.	Harar: peace, tolerance

Appendix 4. Songs about raising the sense of discharging societal responsibility

Catalog number	Title of song— Translation	Summarized core message of the lyrics in English	Classification
C8	Yabiladi— My country	Let Harar be developed. It is a wish for promoting development.	Harar
C17	July 4th	About Harar's development. A call for Harari people to contribute to their development and to celebrate this on July 4.	Harari: development

Appendix 5. Song standing for democratic unity, liberty, equality, dignity and justice

Catalog number	Title of song— Translation	The summarized core message of the lyrics in English	Classification
C17	Jimjimiti— (not applicable)	July 4 is the day of Harari where the Harari people get together on this day. This celebration unites the Harari people.	Harari: celebrating Harari Day

Appendix 6. Songs reflecting endowment with moral values

Catalog number	Title of song— Translation	Summarized core message of the lyrics in English	Classification
C2	Esalotta— As I am living	Helping each other is wonderful while one is alive, it is meaningless later.	Value/Norms
C7	Ayey— My mother	Long live my mother. Her contribution is beyond my capacity to thank.	Value/Norms
C6	Hadile Ahad— One to one	Let us apply monogamy in order to protect ourselves from death.	HIV/AIDS (Awareness)
C12	Beni Adem— The human race	Some people have enough wealth and do not help those who cannot eat.	Value
C14	Or Eshot— Exemplar deeds	Exemplar deeds (big or small) vary, but can be remembered forever.	Value
C1	Tasti Ayam— The Happy Day	Inviting relatives to dance, sing and celebrate the wedding day.	Wedding

continued

(continued)

Catalog number	Title of song— Translation	Summarized core message of the lyrics in English	Classification
C8	Aruzey— My bride	Let God gives them children and wealth; happy wedding for the spouses.	Wedding
C10	Aruzey— My bride	Celebrating the bride and the groom.	Wedding
C8	Jah Jah— Glorious	Let relatives dance for the bridegroom.	Wedding
C12	Aruznet— Wedding	Your wedding is happiness. Friends and relatives sing and dance.	Wedding
C12	Zedechi Melaiket— Wedding song	Love for the bride and the groom. Let your love be strengthened.	Wedding
C13	Mebruk Mebruk— Blessed wedding	Allah has made the wedding successful, happy and fruitful. Appreciation of the bride and the groom.	Wedding
C13	Wizi Chef— Singing and dancing	Let friends and relatives dance and sing for your wedding.	Wedding
C13	Wate Boredana— Bride's invitation	We got the bride's wedding invitation.	Wedding
C13	Ayuban Mugadach— The youth	The children of Abadir, flourishing like flowers, we have come to celebrate your bride and pass the night in song & dance.	Wedding
C13	Hulu dadbe Tagir Metnasi— In a true love	True love marriage is successful; bondage of love makes mates care for others.	Wedding / Value
C13	Nibka Zinar— What we expected	Your expected wedding has come. Be prosperous and have children.	Wedding
C13	Aruzum Wate Aruzit wati— Here's the bride and groom	Let sing and dance through out the week for the bride and the groom.	Wedding

Appendix 7. Songs reflecting endowment with religious values by the singers Elias Ahmed Adus and Saada Ishac Ifate

Catalog number	Title of song— Translation	Summarized core message of the lyrics in English	Classification
C3	Allah Rebina— Allah our creator	Allah our creator, Allah our Lord gather us. You are the creator of creators including Musa and Yisha. Appreciating Allah and asking him to unite people.	Allah

continued

(continued)

Catalog number	Title of song— Translation	Summarized core message of the lyrics in English	Classification
C3	Fedem Bay— The Mercy Giver	Allah, the mercy giver Lord, through your prophet Mustafa [the prophet Mohammed] we give up our sins.	Allah
C3	Yemel Bedra— The day of Bedri	The day of Bedri is celebrated during the middle month of Ramadan; it focuses on a miracle that the prophet Mohammed, giving thanks and trust.	Prophet Mohammed
C3	Yehabib Lilahi— Allah that loves	You are the messenger of Allah. Let peace pacify you. Let Allah put us together with the Prophet Mohammed, whom God loves.	Prophet Mohammed
C3	Dewee Tebibe— My medicine or physician	Appreciates the Prophet Mohammed by stating that he are your medicine or physician.	Prophet Mohammed
C3	Rahinetun Weshifau— Allah Give us benevolence	O' Allah Give us your benevolence, peace and love.	Allah
C3	Sumkh Azison— Your name is glorious	You taught us about Islam (Soalt, Zeka, and Hadji) and have become a medicine.	Prophet Mohammed
C3	Kahayiru Khilikahi— More than any creature	The messenger [Prophet Mohammed] of Allah let peace pacify on you.	Allah
C8	Sora Sora— Hospitality	We believed the words of Allah through the Prophet Mohammed. You are equal to all!	Islam; Allah

Appendix 8. Song praising the possession of a national and international outlook on the environment and the protection of natural resources

Catalog number	Title of song— Translation	Summarized core message of the lyrics in English	Classification
C2	Hablul— Hurricane	The song calls for the Harari people to solve the problem of inadequate drinking water, lamenting that the rivers have dried, people are running to fetch water, but there is a serious scarcity.	Harari: water problem

Appendix 9. Songs suggesting that all citizens should freely, equally and democratically participate in all cultural activities to enable them to benefit from the sector

Catalog number	Title of song— Translation	Summarized core message of the lyrics in English	Classification
C2	Hablul— Hurricane	The song calls for the Harari people to solve the problem of inadequate drinking water, lamenting that the rivers have dried, people are running to fetch water.	Harari: water problem
C6	Hadile Ahad— One to one	Let us apply one to one love in order to protect us from loosing our life, and take care of those combating HIV/AIDS.	HIV/AIDS (awareness)
C7	Selam— Peace	Peace to Harar. We have lived in peace and cooperation for so many years. Let peace be to Harari, Ethiopia and Africa.	Harar: peace, tolerance
C17	July 4th	A call for Harari people to contribute to Harar’s development, and to celebrate this on July 4.	Harari: development
C17	Jimjimiti— (Not applicable)	July 4 is the day of Harari where the Harari people get together on this day. This celebration unites the Harari people.	Harari: celebrating Harari Day

Appendix 10. Songs related to creating culture conscious citizens that are proud of their culture and identity and are determined to preserve them

Catalog number	Title of song— Translation	The summarized core message of the lyrics in English	Classification
C5	Harariwa Hararyachile— for Harar and Harari people	We Harari’s have many cultural music such as Handufili, Shewalit, Hayikukahli and Kluei mesber.	Appreciation: Harari’s cultural values
C7	Ana Owna— Learning the Alphabet	I recall my early education when I wrote on the <i>luh</i> (writing board for the students of Qur’anic schools.).	Value: education
C7	Ziyara— visit	Let us visit Harar, which consists of five gates and watch hyenas. Focuses on appreciation of cultural heritage, encouraging people to visit.	Appreciation: Harar
C7	Selam— Peace	Peace to Harar. We have lived in peace and cooperation for so many years. Let peace be to Harari, Ethiopia and Africa.	Harar: peace, tolerance
C9	Nay Nay— Please come	Please let us go to our land—Abader (Harar), the land is fertile. What are we doing in a foreign country?	Harar/Value
C14	Haday Habari— The Aday flower	Harari is like an Aday flower, a very good country.	Harar/Value