Imagining *Oromumma* … in music

a history of Oromo nationalism and the birth of Oromo music

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I- Centripetal: defining social unity

A) Ritual and social control in the polity

Gadaa system (Legesse, 1973)

Collective work (Bartels, 1975)

Collective/individual (Qashu, 2007)

Controlling/releasing (Kelbessa, 2014)

Ex: Ateetee (Qashu, 2009)
B) Today at community and Oromia level

Community: Religious music, working songs, weddings...

National: use of Oromo language, traditional clothes...

Conclusion: Cohesion of the ‘day to day local community’ is the fundamental force of music, conveyed by meanings but also emotions and bodily experience.
II- Centrifugal: defining the other

A) Defining the other: cultural resistance to Menelik conquest

Many examples: Arsi songs (Cerulli, 1922), Bale Seena (Hussein, 2005), Salale Faarsa (Tefera Dibiba, 2015)

B) Enforced by censorship and political oppression


- Creation of the Acran Qallo band 1962

- Historical use of reference to the resistance against Menelik while fighting Haile Selassie. ex Bale revolt in 1963

- Tape resistance. ex: Jaarsoo Waaqoo (Assefa, 2003; Shongolo, 1996)

- Radio Mogadishu (Gow, 2004; Melbaa, 1981)

**Conclusion:** Cohesion of the ‘day to day local community’ is the fundamental force of music, conveyed by meanings but also emotions and bodily experience.
B) Today example

- Protests songs against the Derg up to now

- But also many popular song by discrete vocabulary choice
III- Hologrammatic force

A) On stage!

• Haile Selassie cultural policies: modernisation (Facleto, 2002) and Folklorisation (Ferran, 2012)

• Urbanization and Professionalization: the Afran Qallo (Bessa, 2013; Mollenhauer, 2011; Osmond & Falceto, 2013), Staged Gerarsaa (Tolessa, 1990)

Yod Abyssinia traditional restaurant
B) Hopes for a thriving identity

• The DERG before 1977: 2nd Afran Qallo, 1st Oromo disc (Osmond & Falceto, 2013),

• The 77 Concert and its paradoxical effects (Bessa, 2013; Mollenhauer, 2011)

Hologramatization of the pan-Oromo identity is the emerging force that will come to hold the ‘imagined community’ (Anderson, 1983).
C) Today’s Qubee generation

- Cultural policies of the Ethno-Federal Republic (1992- now)

- Technological boom

- Diaspora participation

- example of hologrammatisation at local level: cultural religious music in the Wellegga Oromo community

**Conclusion:** This tripolar force is not only a characteristic of Oromo identity, it is also visible at the scale of the country. However, Oromo music is a powerful incarnation of the process, and display the crucial role of affects in the building of the Oromo nation.
Analysis
an music-identity eco-system of bi-polar forces
References


Thank you for your attention

Any question? Any thought?