

Anaïs Maro
PhD candidate
QUT - CFEE

Imagining *Oromumma* ... in music

a history of Oromo nationalism
and the birth of Oromo music

I- Centripetal: defining social unity

A) Ritual and social control in the polity

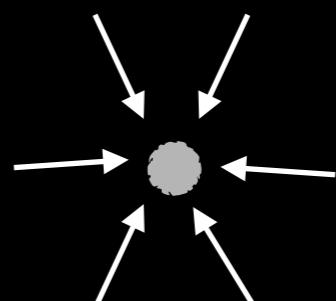
Gadaa system (Legesse, 1973)

Collective work (Bartels, 1975)

Collective/individual (Qashu, 2007)

Controlling/releasing (Kelbessa, 2014)

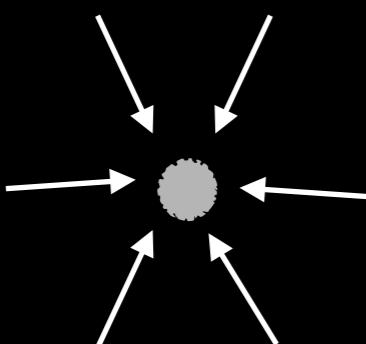
Ex: Ateetee (Qashu, 2009)



B) Today at community and Oromia level

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

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



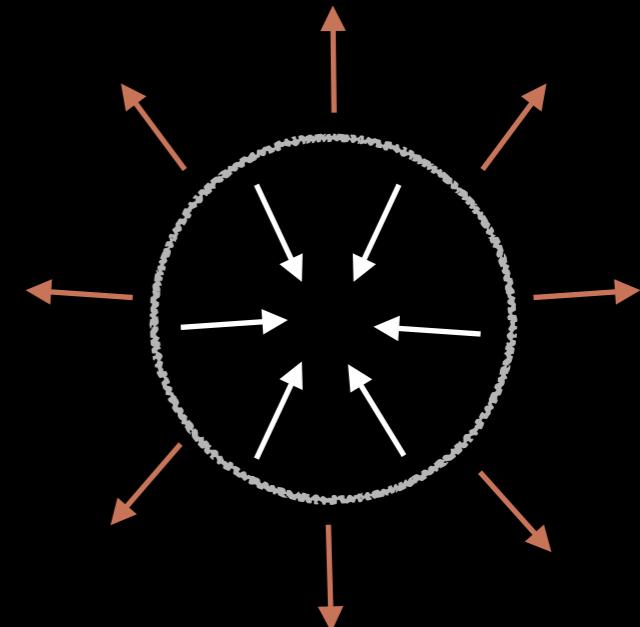
Conclusion: Cohesion of the ‘day to day local community’ is the fundamental force of music, conveyed by meanings but also emotions and bodily experience.

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)

Example of Gerarsaa's evolution (Triulzi, 1980; Tolesa, 1990).



There is plenty of dust in the road
One can always find a handful of dirt
I desire (in my stomach)
A calf of a buffalo (for a trophy)

There is plenty of dust in the road
One can always find a handful of dirt
I desire (in my stomach)
The son of the nafxanya (for a trophy)

There is plenty of dust in the road
One has no trouble finding handfuls of dirt
I desire (in my stomach)
A B.A. degree

B) Enforced by censorship and political oppression

- Censorship during H. Selassie (1932-1974) and the Derg regime (1974-1991)
- Creation of the Afran 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 Waqoo (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)



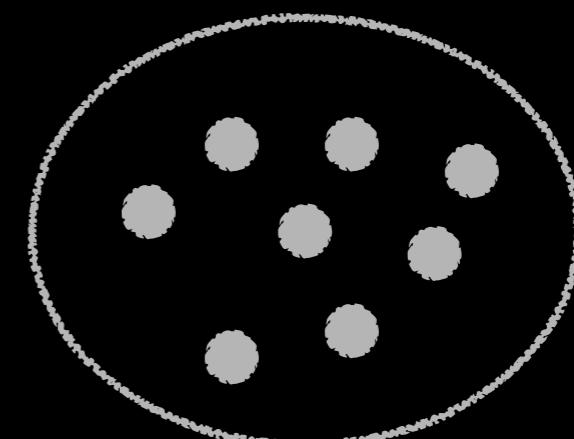
Yod Abyssinia traditional restaurant

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

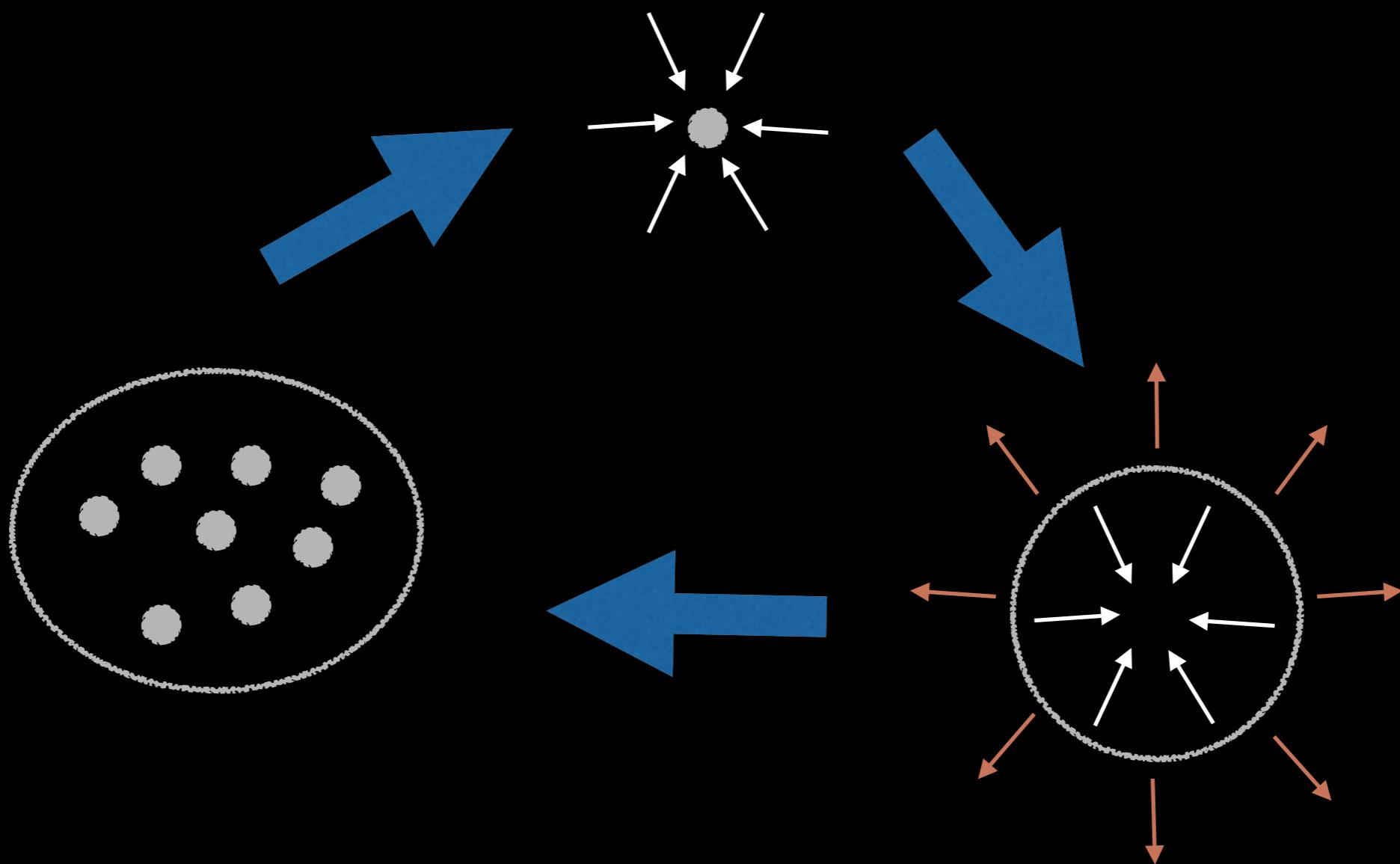
- Cultural policies of the Ethno-Federal Republic (1992- now)
- Technological boom
- Diaspora participation
- example of hologrammatisation at local level: cultural religious music in the Wellegga Oromo community

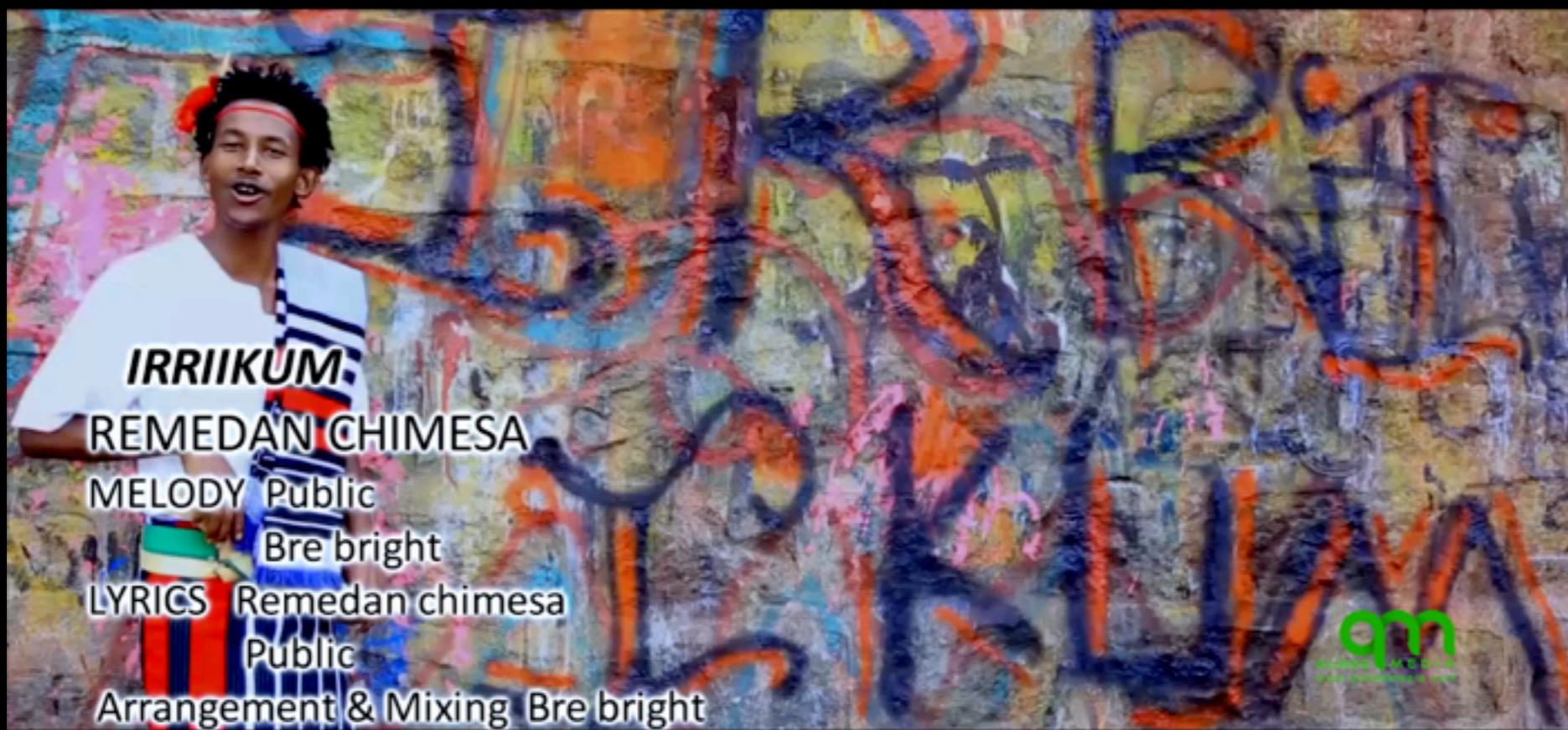
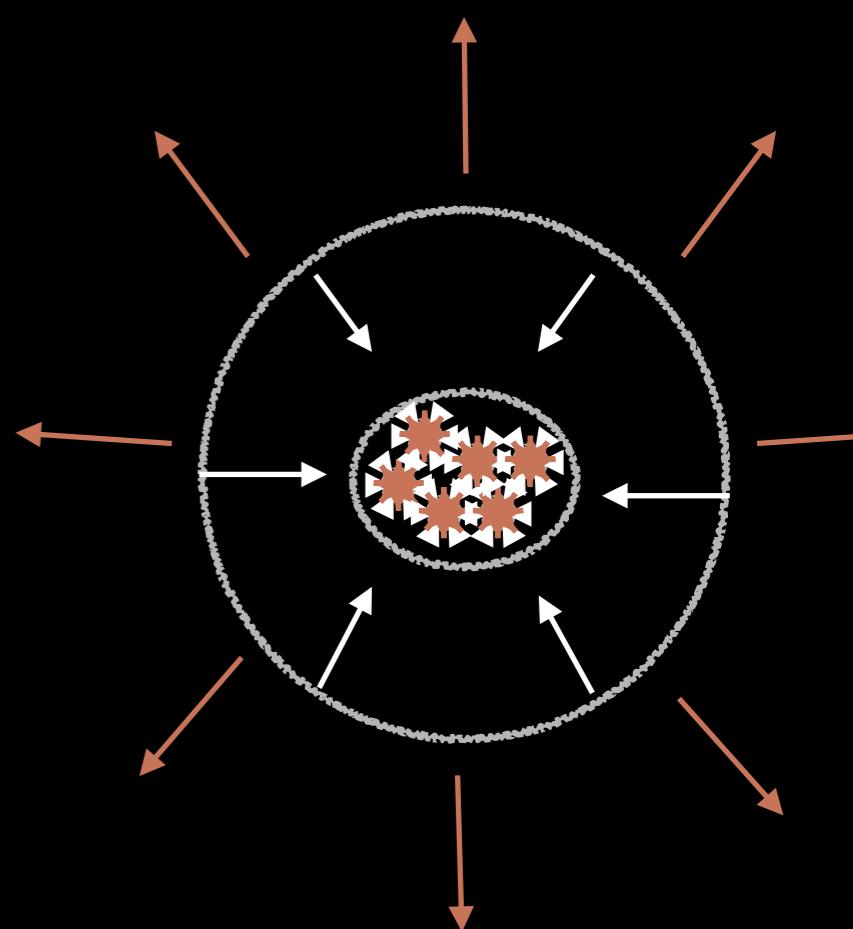


Conclusion: This tripolar force is not only a characteristic of Oromo identity, it is also visible at the scale of the country. However, Oromo music is a powerful incarnation of the process, and display the crucial role of affects in the building of the Oromo nation.

Analysis

an music-identity eco-system of bi-polar forces

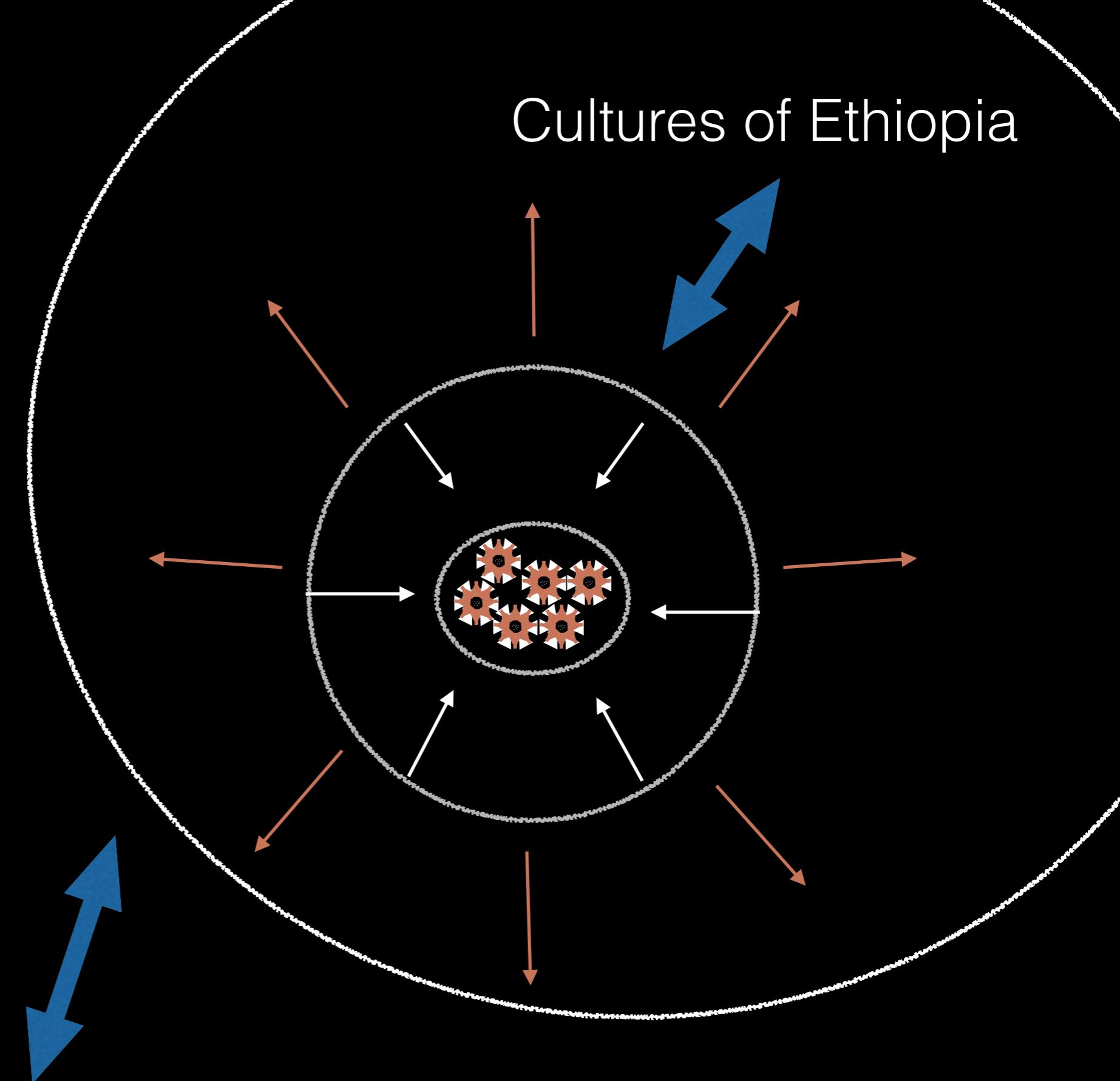




Cultures of Ethiopia

Western cultures

Islamic world cultures



References

- Anderson, B. R. O. (1983). *Imagined communities: reflections on the origin and spread of nationalism* (Rev. ed). London; New York: Verso.
- Assefa, T. (2003). *Towards a Political Sociology of Oromo Literature: Jaarsoo Waagoo's Poetry* (Master of Art and Literature). Addis Ababa University.
- Bartels, L. (1975). Dabo: A Form of Cooperation between Farmers among the Macha Galla of Ethiopia. Social Aspects, Songs, and Ritual. *Anthropos*, 70(5/6), 883–925.
- Bessa, T. T. (2013). A History of Oromo Cultural Troupes. *STAR*, 1(3), 88–96.
- Cerulli, E. (1922). *Folk-literature of the Galla of Southern Abyssinia*. Cambridge, Mass.: African Dept. of the Peabody Museum of Harvard University.
- Clapham, C. (1990). *Transformation and continuity in revolutionary Ethiopia* (1. paperback ed). Cambridge: Cambridge Univ. Press.
- Dibaba, A. T. (2015). *Ethnography of resistance poetics: Power and authority in Salale Oromo folklore and resistance culture, Ethiopia, Northeast Africa* (Ph.D.). Indiana University, United States -- Indiana.
- Hussein, J. W. (2005). The functions of African oral arts: The Arsi-Oromo oral arts in focus. *African Study Monographs*, 26(1), 15–58.

- Eshete, A. (1982). *Cultural situation in socialist Ethiopia* (pp. 58). UNESCO.
- Falceto, F. (2002). Un siècle de musique moderne en Éthiopie. *Cahiers d'études africaines*, 42(168), 711–738.
- Falceto, F. (2008). Splendeur et misère de la musique éthiopienne (1955-2005). In G. Prunier (Ed.), *L'Ethiopie Contemporaine* (pp. 349–367).
- Ferran, H. (2012). Construction nationale et mouvements évangéliques: Deux facteurs de professionnalisation musicale en Éthiopie (de 1860 à nos jours). *Cahier D'ethnomusicologie*, 25, 75–92.
- Hussein, J. W. (2005). *The functions of African oral arts: The Arsi-Oromo oral arts in focus*. African Study Monographs, 26(1), 15–58.
- Kelbessa, W. (2014). *The Potential Contribution of Love-Sex Songs to the Spread or Prevention of HIV/AIDS: The Case of the Oromo of Ethiopia*. Africa Development, 38(3-4), 33–95.
- Legesse, A. (1973). *Gada. Three approaches to the Study of African Society* (The Free Press). New York, USA.
- Mollenhauer, S. M. (2011). *Millions on the Margins: Music, Ethnicity, and Censorship Among the Oromo of Ethiopia*. UC Riverside.
- Nikolayeva, O. (1986). Cultural Reforms in Ethiopia. In N. I. Gavrilov, M. V. Rait, V. I. Sharayev, & Y. S. Sherr (Eds.), N. Burova (Trans.), *Ten years of Ethiopian revolution* (pp. 149–160). Moscow: progress publisher.

Osmond, T., & Falceto, F. (2013). Booket of 'Les Ethiopiques n° 28 :Ali Birra'.

Qashu, L. (2007). The individual and the group in the Songs of Arsi Oromo men. In *Annales d'Ethiopie* (Vol. 23, pp. 115–133). Persée-Portail des revues scientifiques en SHS.

Qashu, L. (2009). Arsii Oromo Society Viewed Through Its Wedding Music. In *Proceedings of the 16th International Conference of Ethiopian Studies. Trondheim.*

Shongolo, A. A. (1996). The Poetics of Nationalism. A Poem by Jarso Waaqo Qoot's. In P. T. W. Baxter, J. Hultin, & A. Triulzi (Eds.), *Being and becoming Oromo* (pp. 265–290). Uppsala : Lawrenceville, N.J: Nordiska Afrikainstitutet : Red Sea Press, Inc.

Tolesa, A. (1990). *The historical transformation of a folklore genre: The 'Geerarsa' as a national literature of the Oromo in the context of Amhara colonization in Ethiopia* (Ph.D.). Indiana University, United States -- Indiana.

Triulzi, A. (1980). Social Protest and rebellion in some Gabbar songs from Qélläm, Wällägga. In J. Tubiana (Ed.), *Modern Ethiopia: from the accession of Menilek II to the present: proceedings of the Fifth International Conference of Ethiopian Studies, Nice, 19-22 December 1977* (pp. 177–196). Rotterdam : Salem, NH: Balkema ; distributed in USA by MBS.

Thank you for your
attention

Any question?

Any thought?