

THE ROLE OF BEGASHEKA TRADITIONAL COMMUNITY MUSIC IN THE
DEVELOPMENT OF TIGRIGNA MUSIC

By:
GEBRESLASSIE YSHAK ZEREFA

A THESIS SUBMITTED TO THE DEPARTMENT OF MUSIC AND VISUAL ARTS
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS OF THE DEGREE
MASTER OF MUSIC IN ETHNOMUSICOLOGY

MEKELLE UNIVERSITY
COLLEGE OF SOCIAL SCIENCES AND LANGUAGES
DEPARTMENT OF MUSIC AND VISUAL ARTS
ETHNOMUSICOLOGY POST GRADUATE PROGRAM

JUNE, 2025 G.C
MEKELLE, ETHIOPIA

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Declaration

I hereby declare that the thesis entitled ‘The role of Begasheka traditional community music in the development of Tigrigna music’ is my own original work, has not been submitted earlier either to Mekelle University or to any other higher institution for the fulfillment of the requirement for any course of study and the award of any academic degree, diploma, or certificate. I also confidently declare that all relevant sources of materials used for the thesis are acknowledged.

Name

Signature

Date

Gebreslassie yshak

Certificate

This is to certify that Gebreslassie Yshak student of MA degree in Ethnomusicology at Mekelle University was working under my supervision and guidance for her research study entitles ‘The role of Begasheka traditional community music in the development of Tigrigna music’ and I assure that it is her original work.

Advisor Name

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Table of Conten

List of FiguresIX

Glossary.....	X
Acknowledgements.....	XI
Abstract.....	XII
CHAPTER ONE	1
1. INTRODUCTION.....	1
1.1 Background of the Study.....	1
1.2 Statement of the Problem.....	5
1.3. Objectives of the study.....	5
1.3.1. General objective	5
1.3.2. Specific objectives of the study.....	6
1.4. Significance of the study.....	6
1.5 Scope of the Study	7
1.6. Limitations of the Study.....	7
1.7. Organization of the study.....	7
1.8. Operational definition of Terms.....	7
CHAPTER TWO	9
2. Review of Related Literature	9
2.1. Definition of music	9
2.2. Element of music	11
2.3. Rhythm.....	11
2.4. Melody	11
2.5. Harmony	12
2.6. Dynamics	12
2.7. Function of music	12
2.8. Music in Society	14
2.2. Society and culture.....	15
2.2.1. Definition of society.....	15
2.2.2. Types of Societies	15
2.3. Types of performance	15
2.3.1. Definition of Performance	15

2.3.2. Oral performance	16
2.4. Definition of community.....	17
2.5. What is a community	17
2.6. Basic element of community.....	17
2.7. Functions of community	18
2.8. Characteristics of community	18
2.9. Community music	19
CHAPTER THREE	21
3. Research Methodology	21
3.1 Study design.....	21
3.2. Population	Error! Bookmark not defined.
3.3. Source of data	21
3.3.1. Primary sources of data.....	Error! Bookmark not defined.
3.3.2. Secondary source of data	22
3.4. Sample Size and sampling procedure	22
3.5. Methods of data collection.....	23
3.6. In-depth interview	24
3.7. Participant observation.....	24
3.8. Focus group discussion	25
3.9. Document analysis	25
3.10. Data analysis techniques	25
3.11. Ethical consideration.....	26
CHAPTER FOUR	26
Description of the research sits	26
4.1. Introduction.....	26
4.1.1. Resource.....	27
4.1.2. Season	27
4.1.3. Economic activity	28
4.2. Location	28
4.3. History.....	28
4.4. Tigray Regional State and Geo-cultural Features:	29
4.5. Socio- cultural background of the People	30

4.6. Demographics or Population.....	32
4.7. Traditional Dressings	32
4.8. Hair Ponytail	32
4.9. Traditional food	33
4.10. Traditional Jewelry	33
CHAPTER FIVE	34
5. Data Analysis and Interpretation	34
5.2. The Role of Begasheka Traditional Music in Tigrigna Culture.....	35
5.3. Musical Scales and Their Influence on Tigrigna Music	36
5.4. The Role of Begasheka Traditional Community Music in the Evolution of Tigrigna Music.....	36
5.5. The Origins of Begasheka Music.....	37
5.6. The Influence of Begasheka Traditional Music on Tigrigna Musical Development.....	38
A) The Socio economic Role of Begasheka Music	38
B) Transmission of Musical Knowledge	38
C) Cultural and Communal Functions of Begasheka Music.....	39
5.7. Begasheka Music in Social and Cultural Contexts	39
A). Christianity (Baptism).....	39
B). Marriage	39
C). Kusmi (holiday)	39
5.8. Religious and Cultural Festivals	40
A) Maria Festival	40
B) Playful Tune Variations in Begasheka Music	40
C) Musical Structure and Improvisation in Begasheka Performances.....	41
5.9. Analysis of Begasheka Traditional Community Musical Poems.....	41
5.2. General characteristics of Begasheka community music.....	47
5.2.1 Melody	47
5.2.2. Scale.....	48
5.3.3 Movement	48
5.2.4 Rhythm.....	49
5.2.5. Structure.....	49

5.2.6. Transmission	50
5.2.7. Medina (መዲና).....	55
5.2.8. Ashekdim (አሸቅድም).....	55
5.2.9. Tewenes (ተወነስ)	55
5.2.10. Wer'i (ወርዒ)	56
5.2.11. Awris (አውርስ).....	56
5.2.12. Chira (Masinko)	57
CHAPTER SIX.....	58
6. Summary, Conclusion and Recommendation	58
6.1. Summary of the study	58
6.2. Conclusion	59
6.3. Recommendations.....	60
Appendices.....	62
Appendex-1.....	62
Guide of Interview	62
Appendex-2.....	63
Guide of observation.....	63
Appendex-3.....	64
Guide of focus group discussion.....	64
Appendex-4.....	65
List of key informants	65
References	67

List of Figures

Figure1.Map of the study area

Figure2.Begasheka area.....

Figure 3.Traditional instrument chira.....

Glossary

በጋሽካ	Study tabiya
ኮሙኒቲ	Specific area
ደጉዓ	High land
ቆላ	Hot zone
አሸንዳ	Holiday
ርጅን	Administrative province
ጣብያ	Lowest administrative unit (local language)
ወይና ደጉዓ	Semi-temperate zone
ወረዳ	Administrative district
አይተ	Mr.
ወይዘሮ	Ms
ወይዘሪት	Mrs.
ቅኒት	Tewning System
መዲና	Traditional kignit

Acknowledgements

I wish to express my sincere appreciation and gratefulness to all who made this study possible. I am particularly indebted to the following people. First and foremost many thanks go to my Advisor Messele Mulugeta (Ph.D.) for his invaluable guidance and insights and encouragement on my thesis

I would like to extend my thanks to all my respondents whose willingness and cooperation contributed highly to my study. And my thanks also goes to my family who provided emotional and financial support and without whom I would not have learned the importance of caring for other and the value of hard working.

Last but most important my thanks go to all my friends, especially to kifle Birhane, yonas abriheley and all my bests for their technical support and spending their valuable time in editing the research.

Abstract

This study examines the role of Begasheka traditional community music in the development of Tigrigna music, focusing on its cultural significance, thematic elements, and musical structures. Through ethnographic research involving interviews, participant observation, and focus group discussions with elders, musicians, and cultural experts in the Tembien region of Tigray, Ethiopia, the research reveals how Begasheka music serves as a vital medium for preserving oral history, reinforcing communal identity, and transmitting social values. The study concludes that Begasheka music is not merely entertainment but a living cultural archive essential to Tigrigna heritage. It recommends urgent preservation measures, including academic documentation, integration into education systems, and community-based revitalization programs. By safeguarding this tradition, stakeholders can ensure the continuity of Ethiopia's intangible cultural heritage while fostering intergenerational connections.

- **Keywords:** Begasheka community music, Tigrigna music, cultural preservation, ethnomusicology, Tigray.

CHAPTER ONE

1. INTRODUCTION

1.1 Background of the Study

Globally, community music groups, arts organizations, local governments, and social enterprises are increasingly initiating community music programs. According to Cahill (2001) Community music incorporates many wide-ranging elements which contribute significantly to the development of the arts, education, cultural life, the economy, social integration and community cohesion. Community music is not just a group of amateurs having a good time.

Community Music has been used in various ways for much of the 20th century. Peter Dykema, an early leader of school music in the United States, defined CM as “all types of music which may exist in a community” (McCarthy, 1995).

(Bartleet & Higgins, 2018; Hesser & Bartleet, 2020).those defines community music as participatory music making by, for, and/or with a community. At its heart, community music involves the creation of inclusive, locally-embedded, community-led opportunities for engagement in music. Rather than being characterized by a particular style, genre, medium or aesthetic, community music is distinctively reflective of its culture, and shaped by its participants and local setting (Bartleet, 2023). Higgins’ (2012) provides a typology for defining community music according to these localized contexts, processes, and purposes, as: “(1) music of a community; (2) communal music making; (3) an active intervention between a music leader or facilitator and participants.

In Africa can be said to be a land of diverse music, and any type of African music plays a vital role, hence the existence of such, because Africans believe that the purpose of anything give meaning and existence to the thing itself. Africa hosts three categories of music among which are traditional (Traditional music encompasses indigenous styles,) popular (includes modern genres like Afrobeat, Soukous, and Juju) and classical(in the Western sense, is less prevalent in Africa, but there are examples of classical compositions influenced by African musical traditions).Traditional music includes all traditional or folk music that serve as media of expression of African people’s culture and according to Nwamara (2009).

Community music in Africa encompasses a wide range of musical practices deeply embedded in social life, with a focus on participation, shared experience, and cultural expression. Examples include songs used in daily tasks like farming or fetching water, communal singing at gatherings, and music accompanying rites of passage. Township music in South Africa, like Mbaqanga and Kwela, also exemplifies community music, arising from segregated rural areas.

Examples of community music:

Work songs: Songs sung while cultivating land, herding cattle, or collecting firewood. Songs for social events: Music used for celebrations, funerals, and other community gatherings.

Games and dances: Music and movement are closely linked, with communal dances often incorporating rhythmic drumming and call-and-response patterns.

Township music: Genres like Mbaqanga and Kwela emerged from the experiences of Black South Africans living in townships, reflecting their social and cultural realities.

Social aims: Community music often has social goals like strengthening community bonds, expressing cultural identity, and providing a platform for social commentary.

Participation and inclusivity: Community music emphasizes participation and inclusivity, with fewer barriers to entry than formal musical settings.

Adaptability and evolution: Community music practices are often fluid and adaptable, changing to reflect new social contexts and experiences.

Examples of Community Music Initiatives: Universities and community organizations in South Africa are increasingly using community music as a tool for social engagement and transformation, particularly in education and community building.

Diverse of African music is incredibly, with a rich tapestry of styles, instruments, and performance practices. From ancient traditions to modern fusions, the continent's music reflects a multitude of cultures, languages, and historical influences.

Key aspects of this diversity include:

Geographic Variation: Different regions of Africa boast distinct musical styles. For example, West Africa has genres like Afrobeat, Juju, and Highlife, while Central Africa is known for Soukous and Lingala music.

Historical Influences: Music in Africa has evolved through interactions with various cultures and historical events, including the transatlantic slave trade and colonial influences.

Religious and Social Functions: Music is deeply integrated into African societies, serving roles in religious ceremonies, social gatherings, storytelling, and even political commentary.

Instrumentation: A wide array of instruments is used, including drums (like the talking drum), stringed instruments, wind instruments, and idiophones.

Modern Adaptations: Traditional styles have been adapted and fused with other genres to create contemporary sounds like Afrobeat, a fusion pioneered.

Global Impact: African music has significantly influenced global music trends, particularly in genres like jazz, blues, and various forms of popular music.

Types of African Community Music:

Ceremonial Music: This type is performed during rites of passage (births, weddings, and deaths), religious ceremonies, and other significant cultural events. Examples include the Venda tshikona reed-pipe dance in South Africa.

Work Songs: These songs accompany collective labor, such as farming, building, or fishing. They often have a rhythmic structure to coordinate movements and maintain morale.

Praise and Criticism Songs: Many African communities use music to praise individuals or groups, or to criticize social behaviors and wrongdoings.

Recreational/Entertainment Music: This includes music for enjoyment, such as the Mkpokiti acrobatic music of Nigeria.

Religious/Spiritual Music: Music plays a vital role in religious practices across Africa, used to connect with deities and ancestors.

Topical Songs: These songs comment on daily life, social issues, and current events, sometimes serving as a form of social control according to Revistas USP.

Music for Healing: Certain types of music are believed to have healing properties and are used in traditional medicine practices.

Instrumental Music: While vocal music is prevalent, instrumental music also exists and is often used for storytelling, dance accompaniment, and other purposes.

In Ethiopia, music serves as an avenue for expressing personal thoughts, feelings, and community sentiments. It plays a central role in religious rituals, sacrifices, and worship, and is used to praise chiefs, wealthy individuals, and other important personalities. Additionally, music acts as a bridge in communication, connecting humans with each other and their objects of worship. Cahill uses the definition that 'community music comprises music activities in a community where those activities are controlled by members of that community'. Letts (1997) sees community music as comprising 'programs that, unconstrained by any educational bureaucracy, have found solutions that fit the needs of particular communities.

McMillan and Chavis (1986) identified four key elements of a "sense of community": membership (attachment), influence (power), fulfillment of needs, and shared emotional connection. Communities are often categorized based on location, identity, or organization. These include (1) Location-based communities: These range from neighborhoods, villages, towns, and cities to regions and nations. (2) Identity-based communities: These include subcultures, ethnic groups, and religious communities. (3) Organizationally-based communities: These are formed around informal or formal networks such as families, associations, and professional groups.

In Ethiopia, the concept of community is expressed through various terms, such as *mändär* (village), *həzb* (people), and the borrowed term "community" to refer to diverse collectivities. Traditional Ethiopian communities also form around cooperative structures like *idir* (condolence groups), *mahiber* (sacred festivity groups), and *equb* (rotational savings groups).

In Begasheka traditional community music, study focuses on which has played a pivotal role in shaping Tigrigna music. Rooted in the cultural fabric of Tembien, Begasheka music preserves unique rhythms, melodies, and lyrical styles, nurturing local talent and maintaining a strong connection to Tigray's cultural heritage. The study investigates how this musical tradition has influenced and enriched contemporary Tigrigna music. Begasheka community music is one of the

communities that have played and continue to play their own significant role in the development of traditional music in Tigray.

1.2 Statement of the Problem

Despite there is rich musical diversity, scholarly attention and research focus has been limited. As evidence to this it was explained that community music is immense, it has not been thoroughly studied Woube (1994). There are only few people who studied the community music, some of them are, Ashenafi Kebede, Salvia Pankhurst, MondoneVidail, Zenebe Bekele, Michael Powne, who came out to define community music.

The community music has become a victim of western music influence because attention is not given to the diverse musical cultures of Tigray. This negatively affected to the development of indigenous music culture of Tigrian people. It should not be dependent of western music styles and their musical instruments.

In Begasheka traditional community music; it was done very little with respect to conducting researches. Even though different researcher have been studied the traditional music of different ethnic groups, in the area, it is not satisfactory when compared to the wealth of traditional music of the study area.

Through conducting a research in Begasheka community it is not enough but few local studies have been conducted in linguistic; such as (Abrha Girmay, June 20, 2014) works focusing mainly on the phonological deformation of the asho (azmari) argot in wereda kola tembien tabiya Begasheka. On the other hand, Tekeste has studied focusing on the verses and poetry in QollaTembien, is the most important one in depicting the traditional community music. He wrote some poems with their meanings. However, none of these studies have tried to make their study in an Ethnomusicology perspective study of folksongs and there is a characteristically and geographical gap. However the current research study is different from the previous study is to examine the Begasheka traditional community music in the development of Tigrigna music.

1.3. Objectives of the study

1.3.1. General objective

The main objective of this study is to examine the role of Begasheka traditional community music in the development of Tigrigna music.

1.3.2. Specific objectives of the study

Specifically this study has the following objectives

- ✓ To explore the roles of Begasheka traditional music.
- ✓ To analyze the thematic elements and performance styles of Begasheka traditional music.
- ✓ To examine the role of Begasheka traditional community music in development of Tigrigna music.

1.4. Significance of the study

This research has several important contributions. It is very important in that it is aimed at studying the function of traditional community music. It also tries to assess the existing cultural performance in the area and therefore, the finding of this research can serve as important input for policy maker's culture and tourism Beuro acknowledge and practically implement the collective nature of the peoples.

In addition, this research paper can assist other researchers for those who want to conduct further study on similar topic with special focus in other community music if empathetically. Moreover, this research will give a picture on the gaps of documentation of traditional community music in the study area. As a result help policy makers in response to findings from this study. It is significance to show the 'Emic' approach of the researcher from the real activities of the people and responses for their daily life.

The emic approach (in side view) is an insider's perspective, which looks at the beliefs, values, and practices of a particular culture from the perspective of the people who live within that culture. This approach aims to understand the cultural meaning and significance of a particular behavior or practice, as it is understood by the people who engage in it.

The etic approach (out side view) on the other hand, is an outsider's perspective, which looks at a culture from the perspective of an outside observer or researcher. This approach tends to focus on the observable behaviors and practices of a culture, and aims to understand them in terms of their functional or evolutionary significance. The etic approach often involves the use of standardized measures and frameworks to compare different cultures and may involve the use of concepts and theories from other disciplines, such as psychology or sociology.

1.5 Scope of the Study

Tembien area is locally incorporate 7 weredas, *‘Abīy’Addī*, QolaTembien, keyihteqli, Hageresalam, Dogu’aTembien, Abergeleyechila, and Tanqamilash administration. But this study is confined only in wereda QolaTembien Tabiya Begasheka at Rubashewit community. This study intended to assess the role of Begasheka traditional community music in the development of Tigrigna music.

This study is focused on the role of begasheka traditional community music in the development of Tigrigna music, tabiya begasheka. The reason is that the most popular tradition area, but not yet well studied.

1.6. Limitations of the Study

In conducting this study one limitation is not cover all the community of the Tabiya Bagasheka. Some respondents were refusing during the interview time. Therefore, the study has its own limitation. Additional limitation, there was budget constraint to that reason; the study was unable to extend the period of data collection to not more than two months.

1.7. Organization of the study

The thesis is organized into 6 chapters. Chapter 1 introduces the paper including background of the study, problem statements, and research objectives, scope of the research and limitations and significance of the study. In Chapter 2. Literature review pertaining to review of related literatures and review of related research. Chapter 3. Covers the research methodology. Chapter 4. Descriptions of research sits Chapter 5. Data presentation and Analysis and Interpretation. Chapter 6. provides conclusion of the study while drawing few suggestions as recommendations.

1.8. Operational definition of Terms

Begasheka- is a small Tabiya located approximately 7 km west of Aby Adi. The name "Begasheka" originates from two Geez words: Bega Ab and Shikha. Bega Ab refers to a sacrificial lamb believed to have descended from heaven, while Shikha means a perennial river or a large tree. Thus, "Begasheka" symbolizes the divine lamb sent for sacrifice and the ever-flowing water, representing divine providence and natural abundance.

Community -A community may be defined as a set of meaningful social connections in a group of any size where members have something in common. A community is social. It is a web of some kind of relationships. A community operates within certain boundaries that are agreed among members either tacitly or explicitly. Each community establishes traditions and patterns of behavior which may be implied or written as rules. Members of a community share some kind of a bond such as location, interests, background or identity, situations or experiences.

Thus a community is a social institution, that is, a stable structure and agreed set of procedures and conventions that provides social order and meaning (Scott, 2001 p. 34).institution, that is, a stable structure and agreed set of procedures and conventions that provides social order and meaning.

Society- has become an essential condition for human life to continue. We can define society as a group of people who share a common culture, occupy a particular territorial area and feel themselves to constitute a unified and distinct entity. It is the mutual interactions and interrelations of individuals and groups.

Development- development has various meanings to different people and can be explained in different contexts. For example, the development needs of a starving population must be different from those where there is sufficient nutrition (Matowanyka, 1991). Development has often been confused with “economic growth as measured solely in terms of annual increases in pre-capita income or gross national product, regardless of its distribution and the degree of people’s participation in effective growth” (Mahmoud, 1991). Seers (1972) asserted that “development means the conditions for realization of the human personality. Its evaluation must therefore take into account three linked criteria: where there has been a reduction in (1) poverty, (2) unemployment, (3) inequality”.

According to Pearson (1992), development involves “An improvement qualitative, quantitative or both - in the use of available resources”. He also asserts that development does not refer to one particular perspective on social, political and economic betterment. Instead, it is a hybrid term for a myriad of strategies adopted for socioeconomic and environment transformation from current states to desired ones.

Development is a multifaceted concept that refers to positive changes or improvements, often associated with economic growth and advancements in living standards. It can also encompass

broader social, political, and environmental transformations that aim to enhance human well-being and societal progress.

Music is broadly defined as the art of combining vocal or instrumental sounds to produce beauty of form, harmony, and expression of emotion. It can also be described as the organization of sound and time to create meaningful patterns or experiences.

CHAPTER TWO

2. Review of Related Literature

2.1. Definitions of music

Music is an art of making placing the combination of rhythm, melody, harmony, and counter point. Aiello and Slobada (1994) define music as, “The art form that expresses feelings and meanings through the qualities of sounds and the relationship between sounds. In this view the expression of feelings and meanings is realized through the quality of sound production. A combination of musical elements such as rhythm, tonality, dynamics, and so forth are also involved in an effort of understanding musical sounds. In other words this view can be summarized and defined as

organized sound and noise. Davies (1994) stated that, “Music is said to be the language of emotions. Following this view, music is regarded as an art that is difficult to understand as it is usually influenced by many attributes. For example, definition of music can depend on the culture or society an individual belongs. Therefore, music can be defined as the agreement of the people of a culture as to the sounds and the ways of using these sounds that are pleasant or effective.

Musical situations and the very concept of music mean different things and involve different activities around the globe. Because music and all the beliefs and activities associated with it are a part of culture, as it has already mentioned, the term musical culture is usually used to mean a group’s total involvement with music. It also includes ideas, actions, institutions; material objects everything that has to do with music (Titon, et al, 2009). According the scholars of Ethnomusicologist music is classified in to two broad categories this are Western music and African Music Western music is emanated from Europeans and their former colonies. This type of music encompasses most of Western classical music, American jazz, country and pop music and rock and roll.

African Music, Chern off (1979) defined African music as, “A cultural activity which reveals a group of people organizing and involving themselves with their own communal relationships”. Here, music is viewed in terms of communal gathering, where people share the cultural activities of a particular society. The music expresses the day to day activities of life. Barz (2004) defined music “as a social event”. On the other hand, Nkentic (1974), seem to concur with Chern off when he defines African music as, “A public performance that take place on social occasions when members of a group or a community come together for the enjoyment of leisure, for recreational activities”. In this case, many scholars agree on the definition of African music as it is viewed as that kind of music that celebrates culture and group gathering.

Folk music is often loosely applied to cover all traditional or aurally transmitted music, music that is passed on by ear and performed by memory rather than by the written or printed musical score. In a specific sense the term refers, to aurally transmitted, music, found within a society that also has art or cultivated- music that is transmitted through the musical score. It is thus differentiated from the music of no literate people where music writing is nonexistent. Like the term folklore, the term folk music was originally applied to the traditions of the rural peasant societies. Music that originally appeared in published form can be considered folk music if it has been passed on by ear and memory until the performer is no longer aware of its origin. Such music is said to have entered the “oral tradition”. A second requirement applied is that the melody exists in variant

forms. As it is transmitted from one individual to another and diffused from one locality to another, as performance succeeds performance, both unconscious and conscious modifications of the melody occur. Each such varied performance when captured in a recording or transcribed into musical notation is known as a variant.” Folk melodies form part of the repertory of regional groups, of subcultures, rather than being known by entire populations. Once a traditional melody becomes known over a large area it does its flexibility; it is no longer subject to variation.

2.2. Elements of music

According Catherine Schmidt-Jones (2010) Music is a multi-dimensional, multimedia phenomenon; the design of a musical composition can be described on several levels. The “Elements of Music” described below offer you specific terms and concepts that will help you better understand and describe any kind/style of music.

2.3. Rhythm

The term "rhythm" has more than one meaning. It can mean the basic, repetitive pulse of the music, or a rhythmic pattern that is repeated throughout the music (as in "feel the rhythm"). It can also refer to the pattern in time of a single small group of notes (as in "play this rhythm for me"). Rhythm the element of time in music when you tap your foot to the music you are keeping the beat.

2.4. Melody

Melody is one of the main elements of music. The term melody comes from the Greek words Melos and aoidein. The word Melos means song and the word aoidein means to sing. The combination of both words translates to something like ‘to sing a song’.

There are two views of melody. One view is a simple view and the other view encompasses a broader view that assumes that melody has a cultural over tone. The first view is the simple view that melody is defined as a succession of pitches that happen consecutively. The second and more extended view defines melody as the aesthetic product of a given succession of pitches in musical time, implying rhythmically ordered movement from pitch to pitch. The element that focuses on the horizontal presentation of pitch. Melodies can be derived from various scales (families of pitches) such as the traditional major and minor scales of tonal (home-key centered) music.

2.5. Harmony

When you have more than one pitch sounding at the same time in music, the result is harmony. Harmony is one of the basic elements of music, but it is not as basic as some other elements, such as rhythm and melody. You can have music that is just rhythms, with no pitches at all. You can also have music that is just a single melody, or just a melody with rhythm accompaniment. But as soon as there is more than one pitch sounding at a time, you have harmony. Even if nobody is actually playing chords, or even if the notes are part of independent contrapuntal lines, you can hear the relationship of any notes that happen at the same time, and it is this relationship that makes the harmony. Harmony is the Verticulation of pitch. Most often harmony is thought of as the art of combining pitches into chords (several notes played simultaneously as a "block").

2.6. Dynamics

Sounds, including music, can be barely audible, or loud enough to hurt your ears, or anywhere in between. When they want to talk about the loudness of a sound, scientists and engineers talk about amplitude. Musicians talk about dynamics. The amplitude of a sound is a particular number, usually measured in decibels, but dynamics are relative; an orchestra playing fortissimo sounds much louder than a single violin playing fortissimo. The exact interpretation of each dynamic marking in a piece of music depends on: 1. Comparison with other dynamics in that piece. 2. The typical dynamic range for that instrument or ensemble. 3. The abilities of the performer(s). 4. The traditions of the musical genre being performed. 5. The acoustics of the performance space. Traditionally, dynamic markings are based on Italian words, although there is nothing wrong with simply writing things like "quietly" or "louder" in the music. Forte means loud and piano means quiet. The instrument commonly called the "piano" by the way was originally called a "pianoforte" because it could play dynamics, unlike earlier popular keyboard instruments like the harpsichord and spinet.

2.7. Function of music

Music's uses and contexts are so many and so various that the task of cataloguing its functions is daunting: how can we make sense of this diversity? These functions appear to range from the individual (music can affect the way we feel and the way we manage our lives) to the social (it can facilitate the coordination of large numbers of people and help to forge a sense of group identity). One function of music that is recognized cross-culturally is helping shape identity and

values. Moreover, values may determine which functions of music people use and which musical styles are suited to serve different functions (HasanGurkanTekman).

The relationship between music and culture, which has often been asserted, is indeed present. What scholars have mainly referred to in these statements is the close association of music with economics, politics, and religion. This association can be viewed in three ways: (1) That cultural institutions limit musical expression; (2) That certain cultural institutions provide organizational models for musical groups; (3) That music functions within culture as means of shifting personal awareness (Marcia Herndon and Norma McLeod 1982).

Traditional musical ensembles play social, political, economic and religious roles in the lives of the Logba people. Additionally, the cultural identity of the people of Logba is largely showcased during the performance of the ensemble as they serve as a reminder to make the people aware of their origin. Through the performance of these musical types, some cultural values and norms about the people of Logba are displayed for the younger generation to observe. The awareness of the roles of traditional musical ensembles in the Logba area would give policy makers in Ghana, especially the Ghana Education Service (GES) the opportunity to make teaching and learning of traditional music a topmost priority in the educational curriculum for all schools at all levels. Kquofi, Steve (PhD) (2015).

The anthropologist Merriam (1964) proposed that 'There is probably no other human cultural activity which is so all-pervasive and which reaches into, shapes and often controls so much of human behavior, and identifies ten different functions of music to which we will shortly return.

The functions of music identified by Merriam (1964), the first of which is emotional expression. This has been a major growth area in music psychology over the last decade or so: the power of music to act as a vehicle for feelings which may not be possible to convey by other means is being investigated in different ways. And Boyle (1996) point out furthermore that music can convey group as well as individual emotions, as in political protest songs, thus fulfilling a very explicit social function. Merriam proposed functions are aesthetic enjoyment and entertainment, which are very likely to be interlinked.

There is a good deal of research on responses to music in the field of experimental aesthetics, though philosophers and arts educators may use the term 'aesthetic' in a very different ways. Merriam function of music is communication. There can be no doubt that people from widely different cultural backgrounds, who speak quite different languages, can readily communicate with

each other through music, although the question of whether music is a ‘universal language’. Merriam functions of music are clearly and explicitly social in nature, namely enforcing conformity to social norms, validating social institutions and religious rituals, the continuity and stability of culture, and the integration of society.

2.8. Music in Society

Traditional village society had a vigorous musical life, in which many songs in most genres were known to, and often sung by, a large proportion of the population. Nevertheless, a degree of musical professionalism must have obtained; instrumentalists, though not formally educated, were specialists, as were singers of epic narratives and singers of occupational songs such as sea shanties. Western cultures generally share the same genres of folk music. One of the most important is the ballad, generally a short narrative song with repeated lines. Epics are longer narratives in heroic style, which sometimes require many hours to sing. Some songs are ceremonial, meant to accompany events in the human life cycle or in the community’s year (such as those related to the agricultural seasons). Other common genres are work songs, love and other lyrical songs, songs to accompany games, lullabies, and children’s songs for enculturation. These genres are usually differentiated through their texts, but some cultures also make musical distinctions. Instrumental folk music is most frequently an accompaniment to dance.(Nettl 2007).

According Nnamani Sunday Nnamani (2014) African music is primarily percussive with drums, rattles, bells and gongs dominating. The important melodic instruments include Xylophones and plucked strings which are played with percussive techniques. African melodies are based on short units, on which performers improvise. Though the melodies are often simple, the rhythms are complex by European standards with much syncopations and polyrhythm? An unusual aspect of African rhythm is what has been called the “metronome sense” which is the ability of many musicians to perform for long periods without deviating from the exact tempo. Group performances are most typical and the call-and-response style with a solo leader and responsorial group used throughout the continent. In Africa, participation in music is spontaneous and voluntary. It is also an obligation imposed by one’s membership of a social group or a responsibility attached to one’s situation in a society. Too many however it is an economic activity and a necessity because it fetches money and the most common basis of musical organization in Africa is age and sex. There is equally a general music for everybody the aged, male and female.

For women, for instance, there are recreational music involving, grinding, pounding, cooking, sweeping, marriage rites, post natal ceremonies and other domestic duties. In some parts of West Africa for example, there is music for healing the sick, for correcting disorders, for encouragement and for endurance for women in some specified occasions.

2.2. Society and culture

2.2.1. Definition of society

The term society is most fundamental to sociology. It is derived from the Latin word *socius* which means companionship or friendship. Companionship means sociability. According to George Simmel it is this element of sociability which defines the true essence of society. It indicates that man always lives in the company of other people. Man is a social animal said Aristotle centuries ago. Man needs society for his living, working and enjoying life.

Society has become an essential condition for human life to continue. We can define society as a group of people who share a common culture, occupy a particular territorial area and feel themselves to constitute a unified and distinct entity. It is the mutual interactions and interrelations of individuals and groups.

2.2.2. Types of Societies

Writers have classified societies into various categories Marx classification of society is based on the institutional framework of society as determined by a group of people who control the means of production. Marx distinguishes five principal types of societies: primitive, Asiatic, ancient, feudal and capitalist. Following these classifications, sociologists often refer to societies as primitive or modern non-literate or literate. A more recent kind of classification which is also used while distinguishing societies into types is the one between open and closed societies. A closed society is the one which is a traditional and simple society or a totalitarian State tends to resist change, while an open society admits change.

2.3. Types of performance

2.3.1. Definition of Performance

The performing arts include a wide range of artistic endeavors that are performed in front of an audience. This sector of folklore studies concerns primarily with the traditional music, drama and dance passed on the succeeding generations by ear and performed by memory rather than by the

written and printed musical score and relevant literature, which usually overcome the generic barriers. (Jadav, Kishor, Dr., 1999).

The term includes widely recognized performing arts such as theatre, drama, music, dance, circus, opera, mime, but can also include, musical theatre, stand-up comedy, marching band, and other similar artistic activities. An artist who practices one or more performing arts is called a “performer”. Common occupational titles include actor, comedian, singer, dancer, musician, and juggler.

Performance art is a form of arts practice that involves a person or persons undertaking an action or actions within a particular timeframe in a particular space or location for an audience. Central to the process and execution of Performance Art is the live presence of the artist and the real actions of his/her body, to create and present an ephemeral art experience to an audience. A defining characteristic of Performance Art is the body, considered the primary medium and conceptual material on which Performance Art is based. Other key components are time, space and the relationship between performer and audience (Brian Duggan 2005).

2.3.2. Oral performance

The study of performance has become one of the most exciting and rewarding developments in the study of oral literature in recent years. (Okpewho, 1992) The main means of performance of oral poetry as Finnegan (1977) states are through the singing, intoning, and spoken voice. On the other hand, Okpewho (1992) explains that oral literature is fundamentally literature conveyed by word of mouth. This implies that there must be a certain appeal not only in what the performer is saying, but in the way it is said. However, performances vary from one from the other, based on such factors as the nature of the occasion, the setting, and whether or not any musical accompaniments are used.

According to Fekade (1989), performing folk art has dramatic features. Since music, dance and drama are interrelated things by nature; the performance of folksong can incorporate dialogue and dance. Performance, thus, can be said one aspect of folksong. As it has been said previously, lyrics are basically designed to be sung and performed. As a result, there are some performance characteristics which are discussed by the scholars. Leach (1950), explains that folksong is an art in which the average member of the group participates. Finnegan (1970), narrowing the scope to African folk lyrics, adds that in some case.

2.4. Definition of community

A community is a social unit (a group of people) with a shared socially-significant characteristic, such as place, set of norms, culture, religion, values, customs, or identity.

Community is a word derived from “commune,” which means a specific geographical area in which a group of people, not all of one family, reside and share property and responsibility. A large number of people living in a geographical area who have the same problems and depend on one another and try to find a practical solution to their problems are known as a community. A community is a group of individuals residing in a relatively connected geographic area who share common traits in their way of life, including customs, traditions, and a general mode of communication.

Ogburn & Nimkoff defined community as the “total organization of social life in a limited area.”

Arthur Dunham defined community as “a group of people who live in a thickly populated area and show their common and share life through/by their customs, traditions, and way of conversation.” “A large number of people living together within a given geographical area, sharing a common way of life in such a way that they meet most of their basic needs and problems from local resources.”

2.5. What is a community

The word community is derived from the Latin communities meaning the same, which is turn derived from communis, which means common public, shared by all or many. A community is a group of people living in the same place or having particular characteristics in common such as norms, religion, values, or identity. It is also a place where individual work and play.

2.6. Basic element of community

Locality- locality means a community occupies a territorial area permanent or changing. The people are having belonging to their locality and develop us feeling each other.

Sentiment – the community sentiment is the social coherence, which the people inculcate within them. This sense of belonging together and to the residence is the real sentiment of community. Hence a common way of life of people along with its awareness on a common territory is a community.

Group of people- community is the totality of individuals with similar conditions of life. Thus it is a group of a people living together similarity.

Common life-one of the elements of community is that there is always common life. There is no up and downs and inequality in community.

Particular name-a community is always identified by its name. Thus it has its own particular name.

2.7. Functions of community

Production, Distribution, and Consumption- the community provides its members with the means of their living. This may be agriculture, industry or services.

Socialization- the community has means by which it instills its norms and values in these members. This may be traditional, modeling and or formal education.

Social control- the community has the means to enforce adherence to community values. This may be group pressure to conform and or formal laws.

Social participation – the community fulfills the need for companionship. This may occur in a neighborhood church, business or other group.

Mutual support- the community enables its members to cooperate to accomplish tasks too large or too urgent to be handled by a single person. Supporting community hospitals with tax dollars and donations is an example of people cooperating to accomplish the task healthcare.

2.8. Characteristics of community

According to Alina Biserova a community is characterized by a group of people living together in a definite locality who feel a strong sense of belonging and share common language, culture, and traditions. Key characteristics include developing naturally over time, pursuing a variety of shared goals, and encompassing all aspects of social life within its territory.

It is the smallest or largest group of people in which an individual has a relationship. Community refers to a large group of people who share a common set of attitudes, ideas, habits, and consider themselves a social unit. Sometimes, only a few individuals can also form a community. It is a group of people associated together for some common purpose. It is a system of using a procedure of authority that will mutually aid many groups.

Distinctiveness- each community has defined geographical boundaries having its beginning and end these boundaries are more demark able in smaller communities than in larger communities. E.g. village, town, neighborhood etc.

Homogeneity- there is similarity in psychosocial characteristics of people living in the defined boundaries of the community. Similarity in language, life style, customs, interest, tradition etc.

Closeness- the people in the community have to face to face interactions and free communications' g. mostly in small communities like small village and neighborhood.

Self sufficiency- the community provides all such means facilities which help in meeting the basic needs of its people the space to live, means for livelihood, education, protection and security.

Solidarity or sence of togetherness –there is unity and cohesiveness among the members in the community which is based on their interaction and sence of belongingness to community.

2.9. Community music

The concept of “community” is both an ideal and a reality. Over the past one hundred years, theories of community have attracted the attention of scholars in many social sciences. For example, sociologists and anthropologists (e.g., Tonnies 1887/1988; Durkheim, 1933, 1960; Weber 1947; Redfield, 1956), have plumbed both the meaning and significance of social relationships. The musician and musicologist Micheal Osuilleabhain has broadly defined a music community as "a group of interested participants who agree on the form and content of the music and its social contexts.

Community music is an approach to music making that stresses active collaboration between individuals who play, create, improvise and perform music together. It is music making that fosters individual growth and community development. Community music enables people to enjoy and learn from making music with each other and it enriches their lives.

A central theme in Community Music is active music making, including performing, creating, and improvising. All genres and diversities of music may be involved and they may be part of cultural and arts events, linked with celebrations, ceremonies, rituals, play, education, social uplift, or life passages.

Viewed as an overarching concept, Community Music is distinguished by the extremely wide range of participants “it” serves (via thousands of local CM programs) around the world.

Different programs accommodate people of different ages, cultures, ability levels, socio-

Economic circumstances, and/or political and religious beliefs. Some programs exist to bring music to “disadvantaged” or “marginalized” people; others aim to comfort immigrants as they enter a new, “host” culture; some programs aim to provide “purely aesthetic” experiences for their clients, learners, students (choir, band, orchestra members), and so forth. Not surprisingly, then, CM (viewed holistically) involves thousands of musical styles.

Music in community centers, prisons and retirement homes; extra-curricular projects for school children and youth; public music schools; community bands, orchestras and choirs; musical projects with asylum seekers; marching bands for street children. All this – and more – comes under the heading of community music. One of the central features of all these activities is that the starting point is always the competencies and ambitions of the participants, rather than the teacher or leader. But a single definition of community music is yet to be found.

Community music in Africa shows certain cultural unity. This is the consequences of analogous existential experiences of life in an isolated and difficult environment. This phenomenon has slowly produced a unified African world distinct from and comparable with Western and Asian worlds. And with the end of the Second World War the African wishes to become conscious of himself as a being in the African world and to live with that consciousness, and consequently, his culture, his being and total environment have become very significant to him. And that Africans are notoriously music lovers. Music permeates into all the various aspects of their lives. Various African writers have highlighted this aspect of the cultural life of the Africans by saying that music has rooted itself in African culture so much so that it has become part and parcel of their everyday life.

CHAPTER THREE

3. Research Methodology

3.1 Study design

This involves how data would be collected and analyzed to respond to the research problem and objectives raised in the research.

The research design for this study is qualitative. Since Descriptive research, can explore and explain while providing additional information about a topic. This is where research is trying to describe what is happening in more detail, filling in the missing parts and expanding peoples understanding. This is also where as much information is collected as possible instead of making guesses or elaborate models to predict the future the 'what' and 'how'. This research design has created a fuller picture of the traditional community music and its functional aspects that the researcher was trying to address.

3.2 Population and Sampling

This study employs a purposive sampling strategy to select participants who possess specific knowledge and experience relevant to the research objectives. The target population for this research includes individuals with significant experience and expertise in the practice, history, and

official preservation of traditional community music. From this population, a sample was drawn consisting of three distinct groups: knowledgeable elders, amateur musicians, and institutional experts.

Knowledgeable Elders: This group consists of individuals whose long-term experience and memory of performing community music make them essential sources of historical data. They provide insights into the evolution, meaning, and function of the music over time.

Amateur Musicians: These participants are active in the community as performers of traditional music but do not rely on it as their primary income. Their perspective is crucial for understanding the current state and contemporary function of the music within the community.

3.3. Source of data

The data for the study were obtained from primary and secondary sources.

3.3.1. Primary Sources of Data

The primary data for this study were collected directly from the field, ensuring a firsthand perspective on the research topic. This qualitative approach was vital for gathering rich, in-depth information directly from individuals with a deep understanding of traditional community music. The primary data sources were respondents drawn from three distinct groups, with a specific number of participants selected from each to provide a balanced and comprehensive view.

Participant Groups Community Elders: A total of 25 elders were selected. From this group, 15 participants were chosen for individual, in-depth interviews, and the remaining 10 were invited to a focus group discussion. This allowed for the collection of both detailed individual narratives and shared community perspectives. **Amateur Musicians:** Two amateur musicians were also included to provide a contemporary perspective on the performance and function of the music within the community.

3.3.2. Secondary source of data

Secondary data for this study were collected from a variety of existing documents and previously published materials. This approach was used to supplement and contextualize the primary data, providing a broader theoretical and historical framework for the research.

The secondary sources included:

Academic Literature: Books, articles published in peer-reviewed journals, and unpublished papers.
Periodicals and Reports: Magazines and research reports.

These sources were essential for establishing the theoretical background of the study, reviewing existing literature on traditional community music, and understanding broader cultural trends in the Tigray region.

3.4. Sample Size and sampling procedure

This study used a purposive sampling strategy, which is well-suited for a qualitative, exploratory study like this one. This method focuses on selecting a small number of information-rich participants who can provide in-depth insights into the research questions. This approach prioritizes the quality and depth of data over the statistical representativeness of the sample.

The sample was drawn from the population of Begasheka Tabiya. While the total population is 1715, this study's qualitative nature did not require surveying the entire population. Instead, participants were carefully selected based on their specific knowledge and experience related to traditional community music.

The final sample was composed of the following groups:

Knowledgeable Elders: A total of 25 elders were selected. From this group, 15 participants were chosen for individual, in-depth interviews, and the remaining 10 were invited to a focus group discussion. This allowed for the collection of both detailed individual narratives and shared community perspectives.

Amateur Musicians: Two amateur musicians were also included to provide a contemporary perspective on the performance and function of the music within the community.

The selection of these specific individuals aligns with the research's aim to explore the dynamics of traditional community music. The sampling procedure, therefore, was designed to accommodate the specific needs of a qualitative inquiry, rather than the statistical requirements of a quantitative study.

The selection of these specific individuals aligns with the research's aim to explore the dynamics of traditional community music. The sampling procedure, therefore, was designed to accommodate

the specific needs of a qualitative inquiry, rather than the statistical requirements of a quantitative study.

3.5. Methods of data collection

The data collection methods which were employed in this research were interview, observations, and focus group discussions (FGD). A brief description of each of the methods is provided below. The researcher, thus, had come to a point in his professional carrier to closely work and research among the study population. To this effect, his research project has involved direct observation of events, designing and pretesting of interview schedules, developing a research design for a qualitative data, data recording and analyzing.

3.6. In-depth interview

In-depth interview was carried out with informants. In-depth interview, according to Lisa DeBorotoli (2009) In-depth interview questions were semi-structured, mostly open-ended, in order to get freedom to respond and express the experience which is help to understand person's insight, feeling, thought and opinion about the topic of interest. The interviews were lasted between 20 to 30 minutes. In-depth interview has been conducted with twenty five individuals. Those who participated in the in-depth interview were largely elder people of the study area.

3.7. Participant observation

Participant observation is another method of data gathering tool that were conduct throughout the whole process of the research utilized in this research. During the data collection period, the researcher has made observations at transect walk of the people and the researcher made observation at the people how to give train play music instrument.

The researcher has been long time to gathering information in the study area and observing how to play chira, to play how to take their fingers from the begasheka player of chira at the interview time.

The researcher asked them how traditional music, instrument chira and its melody teach their offspring and repeating verses. This method has enabled the researcher to grasp an understanding about the features that the researcher has exposure too.

3.8.Focus group discussion

The research topic demands focus group discussions and useful to cross-check and validate data that are collected from other data collection tools. The objective of this data collection technique was to get different information and opinions from different corners specifically about the traditional community music and their music instrument performance. So the researcher selected group members to discuss related issues that help in answering the research questions. A total of three different types of group's discussion were carried out in the study area. Each focus group discussion was recorded and transcribed into Tigrigna for analysis, with appropriate parts translated into English. The number of participants of the group discussion was eight individuals. A total of 24 focus group participants were selected. Heterogeneous groups were formed by include individuals expert from Office of Culture and Tourism two person, one young male and one young women amateur musicians and four community elders in each group. In general this method has been useful for the researcher which enables to check whether the views Forwarded by individual participants were shared among community members. The focus group discussion ranged between 1:00 to 2: 00 hours

3.9.Document analysis

This was also one tool of collecting the data. The documents that analyzed were brochures, a newspaper, article, and magazine.

3.10.Data analysis techniques

Data analysis involves organizing what the researcher has seen and read in order to make sense of what has been gathered and learnt (Glesne, 1999). According to De Vos (2005), the purpose of data analysis is to shrink data into a manageable form which were allowed the establishment of relationship in the studied variables. The data were synthesized into a coherent critique narrative which describes the researcher was analyzed and processed the collected data in qualitative approaches.

The data collected from focus group discussions and in-depth interviews were broken down into discrete themes as those themes emerge from the data. These themes were described in detail and used as qualitative data analysis with respect to the role of the community traditional music in society and analysis of songs that accompany with traditional music instrument and the cultural content of the lyrics songs. The different patterns of the traditional music scales, the function of

community music of can be inferred but which were not necessarily directly articulated in the discussion groups.

3.11. Ethical consideration

Much of Ethno musicological identity lies in its being a "field science" and, as Gupta and Ferguson have argued, "'the field' is a clearing whose deceptive transparency obscures the complex processes that go into constructing it" (1997). Successful fieldwork, using methods of "participant observation" depends on nothing so much as sustained good relationships within a community, relationships based on mutual trust as well as mutual advantage. The researcher has adhered to basic ethical considerations in this study; such as ethical element considered was voluntary consent in which all respondents contacted for this particular study was based on mutual agreement made in between the researcher and the respondents.

The researcher has made the necessary payments to respondents based on the government per diem rate at wereda level to compensate their daily income. But some time payments were made based on the prime interest of respondents in relation to their tradition. E.g. buying traditional drink (Miase, Swa), coffee and Tea etc... Respondents were asked permission. Moreover, respondents were provided with clear and accurate research information that covers all aspects of the research in question. In a nutshell, the researcher has tried to address and respect the ethical and confidentiality issue which are the basic principles in conducting ethnographic studies.

CHAPTER FOUR

Description of the research sits

4.1. Introduction

Begasheka is a small town located approximately 7 km west of Aby Adi. The name "Begasheka" originates from two Ethiopic Geez) words: Bega Ab and Shikha. Bega *Ab* refers to a sacrificial lamb believed to have descended from heaven, while Shikha means a perennial river or a large tree. Thus, "Begasheka" symbolizes the divine lamb sent for sacrifice and the ever-flowing water, representing divine providence and natural abundance.

According to oral traditions, a monk from the Endabayohani monastery witnessed smoke rising from the site, which later disappeared. Intrigued, the monks cleared the forested area over a year

before establishing the Enda Mariam church there. The term Begaab is derived from ancient Ethiopic, signifying the heavenly lamb sacrificed by God's will. This historical narrative underscores the deep spiritual and cultural roots of Begasheka, which are reflected in its traditional music.

The study has been conducted in tabiya begasheka of the Central Zone of Tigray region. The selection of the study area has been done purposively because the thesis which is selected as a case study is located in these werdas. This chapter describes the geographical and socio-cultural profiles of Tigray regional State and the study area.

According to Abraha H, Addis Ababa university, (May, 20, 2014) wereda Kola-Tembien is one of the 94 rural weredas of Tigray which is found in the Central Tigray Zone located at 105 km away from Mekelle, the capital city of the region, towards West. The topography of the wereda is dominated by rugged and hilly mountains. The elevation varies from 1400-2300 meters above sea level. (Wereda ARD Office report, (2011/12).

According to the Unpublished report (2011/12), the wereda has total area coverage of 136,930.2 hectares out of which 31,021 ha is arable land, 29,502.14 ha un-arable land, 25,058.23 ha forest area, 47,925.57 ha grazing land and 3423.25 ha is residential area. The average land holding per household is not more than a hectare.

4.1.1.Resource

Wereda Kola Tembien has the richest natural resources; rivers (like Werie, Yerbay, Tekeze, and Gereb Giba etc...), forests, mountains, and minerals like Gold, Lime stone, Granite, Sand, 44 Rock churches and so on. From those natural resources are the most attractive areas for tourism and a great means of income generation through tourism. But, in order to visit those areas the infrastructure leads to watch haven't fulfilled.

4.1.2.Season

Rainfall in the wereda is characterized by one rainy season which runs from June- to September. The unpublished wereda report (2011/12) indicated that the annual rainfall is 500-800mm and the temperature range from 25-30°C. The report further indicated that agro ecologically the wereda is characterized by Kola (hot zone) which constitutes 58%, weina-dega (semi-temperate zone) 41%, and degua (temperate zone) only 1%.

4.1.3. Economic activity

Crop led livestock production system is the dominant part of the economy in the wereda. Maize, Sorghum and taff are the major crops that supplement to the animal husbandry. Forest package is Also considered as one of the potentials of the wereda. (wereda ARD Office report, 2011/12).The type of the soil is 65% silt (camisole), 2.5% clay (vertisol), 20% sandy (entisol), 3% mixed i.e vertisol & cambisol and 9.5% others (Wereda ARD Office report 2011/12). Farming system of the wereda is traditional. Crop production is predominantly carried out under rain fed Condition which is complemented by livestock production.

4.2. Location

Wereda Qola Tembien tabiya begasheka rubashewit community is found in Tigray Regional State of Central Zone. According to the distance from West 97.7 km from Mekelle and 117 km from the town of the Zone of Aksum and a total from mekelle to Aksum 214.7 km.

Wereda Qola Tembien is one of the weredas in the Tigray region of Ethiopia. It is named in part after the former province of Tembien. Part of the Maekelay zoba /Mehakelegnaw zone/, wereda Qola Tembien is bordered on the south by Tanqua Abergele, on the west by the Tekeze River which separates it from the Semien Mirab (North Western zone, on the north by the Neader Adet which separates it from and Werie leke, on the east by Este Misreqawi zoba, Hawzien and on the southeast by Degua Tembien. Towns in Qola Tembien include *Qola Tembien* and *°Abīy °Addī* has 2 broad Weredas. These are Begasheka^{°Abīy °Addī}, *Guya*, *Werke amba*, *Guroro*, *Agebe*, *Adiha*, *Getski milesiley*, *Mteka*, *Sikurti*, *Tanqua*, *Tsetsera*, *Sele*, *Limat*, etc.is surrounded by^{°Abīy °Addī}. Notable landmarks in this worda include the monastery of Abba Yohanni and the monolithic church of Gebriel Wukien, mariam etsiwto, and mariam hibeto are north of Qola Tembien.

4.3. History

According the public relation office the word of Tembien is they give predicts, that predict is the land of Kings, intellects, heroes, clergy man. The 19 the century history Tembien ^{°Abīy °Addī} owed its importance in the 19th century due to its location on the "King's Road", at the point where the road south from Adwa split, one branch taking travelers. The British explorer Charles Beke passed through this town (which he called "A'biyad") 15 April 1843, and described it later as "the principal place of Tembien, and a large market town. However, in later years the fortunes of the town varied.

By 1890, visitors described ‘*Ab̄y*’*Addī*as a small market town which handled various imported goods, such as mirrors made in France, cotton cloth from Manchester and Mumbai, as well as the usual local produce. Writing a few years later, Augustus B. Wylde described the Abiy addi market, held on Saturdays, as of medium size.

The 20 century history of Tembien During the second Italo-Ethiopian war, in January 1935, Italian and Eritrean forces under command of Italian general Pietro Badoglio tried to conquer the Tembien during the First Battle of Tembien. The Ethiopians launched a counterattack, but thanks to the Italian Royal Air force and their mustard gas attacks, the Italian forces could stand their ground. Fighting continued during the Second battle of Tembien at the end of February 1935, in which the Italians succeeded in defeating the Ethiopian forces and capturing the Tembien highlands.

4.4. Tigray Regional State and Geo-cultural Features:

Tigray is one of the ten regional states in Ethiopia. It is in the northern part of Ethiopia and the Tigray region is divided into 7 zones, Mekelle being a special administrative zone. These represent three agro-climatic zones. Climatic zones endowed with diverse ecological and climatic zones. The total population of Tigray stands at 7.1 million people based on the last recorded census. Some estimate it may be as large as 10 million.

Tigrigna is the official language of Tigray and the most widely spoken. However, other spoken languages are Shahu, Kunama, and Amharic. Tigrayans make up 97% of the total population of Tigray. The other 3 percent of the population is composed of Amharas, Irob, Afar, Agaw, Oromo, and Kunama.

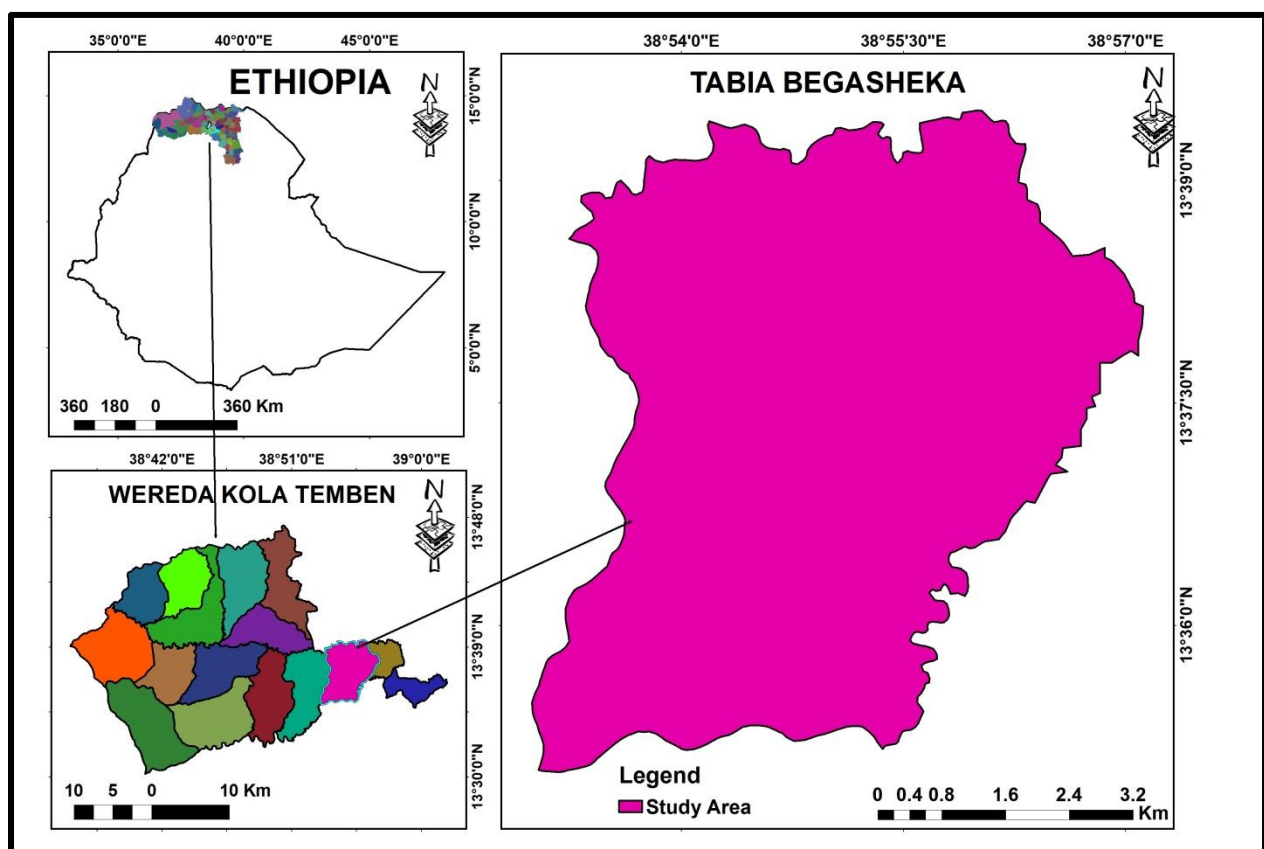
Tigray forms the northernmost reaches of Ethiopia, and is located between 36° and 40° east longitude. Its north-south extent spans 12.5° to 15° north. It is bordered by Eritrea in the North, Sudan to the West, Amhara Regional State to the Southwest and Afar Regional State in the East. It is a very historic region noted for its custodianship of Axumite civilization, one of the powerful civilizations of the ancient world, which was centered from at least 400 BC to the 10th Century AD. Spreading far beyond modern Tigray, it molded the earliest culture of Ethiopia and left many historical treasures: towering finely carved stele, the remains of extensive palaces, and the ancient places of worship are still vibrant with culture and pageantry.

Landforms and climate patterns the region is located at the northern limit of the central highlands of Ethiopia. The landform is complex composed of highlands (in the range of 2300- 3200 meters above sea level (m.a.s.l), lowland plains (with an altitude range of <500-1500 m.a.s.l), mountain peaks (as high as 3935 m.a.s.l) and high to moderate relief hills (1600-2200 m.a.s.l). Thus Tigray has diversified agro-ecological zones and niches each with distinct soil, geology, vegetation cover and other natural resources. The climate is generally sub-tropical with an extended dry period of nine to ten months and a maximum effective rainy season of 50 to 60 days. The rainfall pattern is predominantly uni-modal (June to early September). Exceptions to the rainfall pattern are areas in the southern zone and the highlands of the eastern zone, where there is a little shower during the months of March to middle of May. Considering rainfall, atmospheric temperature and evapo transpiration, more than 90 percent of the region is categorized as semi-arid. The region is divided in to 7 zones and 94 weredas. The total surface area of Tigray region is 5,438,398 hectare. 1,351,684 hectare is agricultural land and the remaining 4.08 million hectare non-agricultural land.

4.5. Socio- cultural background of the People

The researcher tries to express about Qola Tembien information that he collected from Qola Tembien and ሮAbīy ሮAddī wereda Culture and Tourism office and two wereds public relation office as follows, because in conducting research on any genres of folklore it is better to understand the community music of the society. This study is concerned with the functional critical analysis songs in Qola Tembien and ሮAbīy ሮAddī wereda. Then, knowledge of some cultural realities of the Qola Tembien and ሮAbīy ሮAddī wereda people is supposed to promote better understanding of their music. Because, folkloric forms of the society like, proverbs, poems, etc, emerged from their socio-cultural life.

Figure 1: Map of the study area



Source: Tigray BoPF, GIS center, 2017

4.6. Demographics or Population

The most recent population data for Kola Tembien woreda is from the 2007 census, which recorded a total population of 124,590. This figure includes 115,815 rural residents and 8,775 urban residents. The population was further broken down by gender, with 58,404 males and 57,411 females in rural areas, and 4,025 males and 4,750 females in urban areas.

Source: Ethiopian Statistics Service (web).

Here's a more detailed breakdown:

- ✓ Total Population (2007 Census): 124,590
- ✓ Rural Population: 115,815
- ✓ Urban Population: 8,775
- ✓ Rural Male: 58,404
- ✓ Rural Female: 57,411
- ✓ Urban Male: 4,025
- ✓ Urban Female: 4,750

It's important to note that this data is from 2007 and the population may have changed since then. The 2007 census is the most recent official data available for this woreda.

4.7. Traditional Dressings

The dressing style in Woreda Kola Tembien, tabiya Begasheka ruba shewit community (my study area) Tigray, is deeply rooted in the region's cultural and religious traditions. While specific details might vary, the traditional attire generally includes the kemis, a long, white cotton dress, often adorned with embroidery, particularly around the neck and sleeves. Men typically wear a long-sleeved shirt and trousers, often white or light-colored, along with a cloak or shawl. Religious beliefs and practices, such as fasting periods and traditional beliefs in spirits, also influence the way people dress.

4.8. Hair Ponytail

The common traditional haring style like kunano, gunguno, dirmamo, bitano game etc. Another type of decoration wore by ashenda girls is a mat made up of long and flat leaves collected from Ashenda tree. The leaves tied together and put around the waist from the back side and to sway in

attractive style. A sign of cross is worn on the neck. Generally the decorations, haring styles and dressing styles are also used to differentiate between married and unmarried girls. The bboys were in traditional clothes called, kumta (pairs of shorts), tibko (colorful cota with short sleeves), an open shoes called saani, and shirak. The hair style is also called ga-aisi and chingu-ati.

Hair making in the Begasheka people is given a special place by the women group as it is a means of providing embellishing look to the face. “Hair dressing” for the woman in the Begasheka people is not only considered as a means of giving beauty but is believed to reflect the overall personal behavior of the women.

4.9. Traditional food

The people of Tembien used to eat different kinds of plants and animals found everywhere. They were forced to do this because the situation did not allow them to choose the best. But, in order to live, the only option they had was to eat whatever available around the area the food types which were commonly eaten Enjera, Qicha, Ququte, Qolo, etc. Drinking Meas, tsiraySiwa, guesh siwa.

4.10. Traditional Jewelry

In begasheka the traditional Jewelries in the Tembien people are commonly wear by females to reflect their beauty. The jewelries most of the time are made out of bronze, gold and silver minerals. These jewelers are worn around the necks and ears. Besides, they make a tattoo in their fore head and chin so as to get attraction by others. The name of the jewelry is Mesqel, Gobagub, SSiquri, Kuticha, Zibto, Catim, etc.

CHAPTER FIVE

5. Data Analysis and Interpretation

This research investigates the role of Begasheka traditional community music in shaping Tigrigna music. The study aims to explore the cultural significance of Begasheka music, analyze its thematic and stylistic elements, and examine its unique musical scales. By doing so, it seeks to highlight how this traditional music form contributes to the broader development of Tigrigna musical heritage.



Figure2: Begasheka area

5.2.The Role of Begasheka Traditional Music in Tigrigna Culture

Begasheka traditional music serves as a vital medium for cultural preservation, storytelling, and communal bonding. Scholars like Kebede (1995) emphasize that traditional Ethiopian music often functions as a historical archive, transmitting values and collective memory across generations.

Similarly, Begasheka music incorporates themes of spirituality, nature, and communal life, reinforcing cultural identity.

The lyrical content of Begasheka music frequently revolves around religious devotion, nature, and social harmony. Performance styles include call-and-response patterns, rhythmic drumming, and the use of traditional instruments like the chira. Ashenafi (1982) notes that such elements are common in Ethiopian folk music, serving both ceremonial and entertainment purposes.

5.3.Musical Scales and Their Influence on Tigrigna Music

Begasheka music employs distinct pentatonic scales, similar to other Ethiopian traditional music forms. These scales contribute to its unique melodic structure, influencing broader Tigrigna musical compositions. According to Shelemay (1989), Ethiopian musical scales often reflect regional variations, with Begasheka's patterns providing a foundation for Tigrigna melodic development.

In general, Begasheka traditional music plays a crucial role in the evolution of Tigrigna music through its cultural significance, thematic depth, and unique musical structures. By preserving and analyzing this heritage, we gain deeper insights into Ethiopia's rich musical traditions.

5.4.The Role of Begasheka Traditional Community Music in the Evolution of Tigrigna Music

This research explores the influence of Begasheka traditional community music on the development of Tigrigna music. By examining its roles, thematic elements, performance styles, and musical scales, the study highlights its cultural significance and contribution to Tigray's musical heritage.

The Begasheka River Shewit Task Force in Tembien is home to a traditional musical community historically known as Azmari (Wata). The area was originally called Adi Amhara due to the influence of rulers from Tselemti. However, during the Tigray People's Struggle, the name changed as perceptions shifted. The Begasheka community traces its origins to Nader Adet, with migration to Ruba Shewit due to Mebswo (a form of displacement or resettlement). Over time, the

community spread to other parts of Tigray, including Chelekot, Wersge, Dabaselema, and Abiy Adi.

5.5. The Origins of Begasheka Music

The musical tradition began with Weletsadkan's father, who was inspired during a religious pilgrimage to Aksum. Witnessing performances involving instruments like the chira, rango, and melekot, he resolved to introduce music to his village. The community later invited singers from Gondar, who taught them songs and instruments. Over time, the Begasheka people mastered these arts, performing at social and ceremonial events. Their close ties with local leaders further elevated their status, and music became an inherited profession.

Begasheka music plays a vital role in preserving Tigrigna cultural identity. As Ashenafi Kebede (1982) notes, traditional music in Ethiopia serves as a "living archive" of history and social values. The Begasheka Azmari tradition functions similarly, transmitting oral histories, moral lessons, and communal values through song. Their performances were integral to weddings, religious ceremonies, and political gatherings, reinforcing social cohesion.

The lyrics of Begasheka music often address love, heroism, spirituality, and social justice. Like other Azmari traditions, their songs employ metaphors and poetic language (Shelemay, 1989). Performances are interactive, blending vocal improvisation with instrumental accompaniment. The use of call-and-response techniques engages audiences, making the music a participatory experience rather than mere entertainment.

Begasheka music primarily uses the *qenet* (modal system) of Tigrigna traditional music, particularly the medina, ashekidm, tewnes, werie, and awrs. On the other hand, sometimes it uses tezeta (nostalgic) and bati (joyful) scales. These scales align with broader Ethiopian musical traditions, as documented by Ethiopian musicologist Tesfaye Lemma (1975). The rhythmic patterns often follow a 6/8 or 4/4 time signature, creating a distinctive flow that complements Tigrigna dance styles.

Generally speaking, the Begasheka musical tradition has significantly shaped Tigrigna music by preserving cultural narratives, fostering social unity, and enriching Ethiopia's musical diversity.

Further research into its historical and stylistic nuances will deepen our understanding of its impact on regional and national music traditions.

5.6. The Influence of Begasheka Traditional Music on Tigrigna Musical

Development

A)The Socioeconomic Role of Begasheka Music

The Begasheka musical community gained recognition by performing at social, religious, and festive events in the Begasheka sub-district of Kola Tembien. Their primary source of income from gifts such as livestock, coins, and grain, which supported their livelihood. Elders trained younger generations from childhood, with children beginning musical practice as early as six or seven years old (Ashenafi, 1985). This intergenerational transmission ensured the continuity of their musical traditions.

Begasheka music involves distinct gender roles in performance. Men typically play traditional string instruments, while women contribute through lyrics, songs, and collaborative performances with male counterparts. Their music is performed at weddings, baptisms, religious festivals, market days, and communal gatherings (Kebede, 1995). Additionally, they entertain by singing in fields and homes, reinforcing music as both a cultural and recreational activity.

B)Transmission of Musical Knowledge

The Begasheka community preserves its musical heritage through oral and experiential learning. The teaching process involves:

Observation (Learning by Watching)

Young learners observe elders to master instrument handling, finger positioning, and rhythmic techniques. Through repeated practice, they correct mistakes under guidance.

Vocal Training (Learning by Listening and Imitating)

Apprentices listen to elders, repeat melodies and lyrics, and gradually compose their own variations. Once proficient, they perform before audiences, receiving feedback and earning recognition as successors (Merriam, 1964). This ensures the sustainability of their musical traditions.

C) Cultural and Communal Functions of Begasheka Music

Begasheka music serves as a medium for expressing cultural identity, beliefs, and social values. It plays a vital role in transmitting history, customs, and communal ethics to younger generations (Blacking, 1973). By integrating music into daily life and ceremonies, the Begasheka community reinforces social cohesion and cultural continuity.

By and large, Begasheka traditional music is a cornerstone of Tigrigna musical heritage, preserving cultural narratives and fostering intergenerational learning. Its performance styles, teaching methods, and socioeconomic roles highlight its significance in Ethiopian traditional music. Further research could explore its influence on contemporary Tigrigna music.

5.7. Begasheka Music in Social and Cultural Contexts

A). Christianity (Baptism)

In Christian baptism ceremonies, Begasheka music plays a vital role in communal celebrations. The music community enhances the event by singing songs that honor the occasion. Additionally, they celebrate the food offered during the ceremony, praising women's culinary skills. This practice reinforces social bonds and cultural pride, as noted by Kebede (1995), who highlights how traditional music serves as a medium for communal expression in Ethiopian ceremonies.

B). Marriage

During weddings, Begasheka musicians perform poetic songs that extol the virtues of the bride and groom. These songs emphasize their wealth, honor, work ethic, and character, serving as both entertainment and social commentary. As Turino (2008) explains, such performances reinforce societal values and contribute to the cultural memory of the community.

C). Kusmi (holiday)

The Begasheka community engages in a unique tradition during Kusmi (Religious celebration), where they visit households, inquiring about the family's name and occupation. They then sing songs praising the homeowner's achievements, receiving money or raw grain as a reward. Women also participate by singing solo praises about the landlord's status, work, or generosity. This practice, as described by Shelemay (1989), reflects the role of music in sustaining oral history and economic reciprocity in traditional societies.

5.8. Religious and Cultural Festivals

A) Maria Festival

The Tseweta Maria festival is a significant cultural event in the Begasheka community, celebrated from August 16 to September 16. Men and women of all ages gather in the evening to sing traditional songs accompanied by music. This festival also serves as a platform for social critique, where songs address individuals who have violated community norms. However, the music does not directly accuse but rather subtly highlights moral lessons, allowing time for cultural reflection. According to Merriam (1964), such musical practices function as a form of social control, reinforcing ethical behavior through artistic expression.

Generally, Begasheka traditional music is deeply embedded in Tigrigna culture, serving as a vehicle for storytelling, moral instruction, and communal cohesion. Its thematic richness and unique performance styles contribute to the preservation of cultural identity. By studying its musical scales and social functions, this research underscores the enduring legacy of Begasheka music in shaping Tigrigna musical heritage.

B) Playful Tune Variations in Begasheka Music

The Begasheka community performs diverse musical tunes, such as Ashekdim, Weri, and Tewenes, adapting their melodies based on the emotional context of the event. For instance, during Kuda (a traditional game), musicians alter their tunes to match the mood of participants and guests. This dynamic approach demonstrates the flexibility and improvisational nature of Begasheka music, allowing it to remain engaging and culturally relevant (Tesfagiorgis, 2010).

Begasheka music is deeply tied to seasonal and social events, particularly during summer, from Maria (Ashenda) to Meskel. Each night, performers gather around a fire to sing, entertain, and communicate social messages. Their songs include:

- Poems of praise – Honoring individuals who contribute positively to the community.
- Songs of blame – Criticizing those who deviate from cultural norms, often addressing year-long gossip.

- Informational verses – Sharing news and community values through lyrical storytelling.

At weddings, Begasheka musicians personalize songs by mentioning the names of the bride, groom, and their families, praising their achievements and wealth. During *Kusmi* (harvest season), they visit homes, improvising poems that describe the host's character and work ethic. This spontaneity ensures that each performance remains unique and contextually meaningful (Kebede, 1995).

C)Musical Structure and Improvisation in Begasheka Performances

Begasheka music relies on oral tradition, with no fixed lyrical content. Performers compose verses on the spot, responding to their environment and audience. The melodies often follow pentatonic scales, a common feature in Tigrigna music, but incorporate rhythmic variations depending on the occasion (Tekle, 2008). This improvisational skill highlights the musicians' deep understanding of cultural narratives and musical adaptability.

In summary, Begasheka traditional music plays a vital role in preserving Tigrigna cultural identity through its dynamic performance styles, thematic richness, and adaptive musical structures. By examining its social functions and melodic patterns, this study underscores its contribution to Eritrean musical heritage. Further research could explore its influence on contemporary Tigrigna music.

5.9. Analysis of Begasheka Traditional Community Musical Poems

አሰይ አሰይ ልባይ ተሓጎሰ

ቆልዓ ቢጋሽካ ዓደይ ናይ ልቡ ደረሰ

ፅቡቕ እዩአግአዝተ ኣለም ስላሰ

አግንዖካ ዳህሲሰ ዳህሲሰ

ተቀቢእካ ብፅላተ ሙሰ

ከፃወት እንበርደጊም ዶ ሀሪሰ

ኣይፅጉሞን መሬት ዝሓረሰ።

Asey asey, my heart is filled with joy,
 The child of my country has found his heart's desire.
 Good is the Agazian Trinity,
 I found you after searching and searching
 Having been anointed by the prayer of Moses,
 Shall I now play instead of plowing?
 The land that has been plowed is not neglected."

This poem reflects the cultural significance of the Begasheka community's traditional music, expressing a deep connection to identity and heritage.

Main Messages of this poem:

Cultural Pride: The repeated lines emphasize joy and pride in the Begasheka music, suggesting it has a transformative power over the speaker's sense of self and community.

Historical Reflection: The mention of "the tablets of Moses" implies a connection to historical narratives and roots, indicating that the music resonates with deep cultural and spiritual meanings.

Change and Adaptation: The line about not wanting to "harvest anymore" suggests a shift away from traditional agricultural practices, possibly indicating how modernity or change has affected the community's way of life.

Exploration of Identity: The speaker's journey through exploration reflects a desire to understand and reclaim cultural heritage, reaffirming the importance of music as a vessel for memory and identity.

Overall, the poem serves as both a celebration of Begasheka music and a meditation on cultural continuity in the face of change.

ትግራይ ዓዲይ ብከለላ ተምቤን ዓዲይ ብከለላ

ዓዲ ሃፀይ ዮውሃንስ ዓዲ ራእሲ አሉላ

ጠቢርካ እንበር አይትፈቱን ኩራ

ምስራሕስ ትሰርሕ እያ አይትፈቱን ጀህራ።

Tigray, my homeland, adorned with Tembien as a crown,
Land of Emperor Yohannes, land of Ras Alula.
You may feel proud, but you do not like arrogance,
You work hard, but you do not like to boast

This poem expresses a deep connection to the Tigray region and its cultural heritage, particularly through the lens of community and identity.

Main Message of the poem:

Patriotism and Belonging: The repetition of "my country" emphasizes a strong sense of belonging and pride in Tigray, highlighting the speaker's emotional attachment to their homeland.

Historical Significance: References to historical figures like Emperor Yohannes and Ra's Alula underline the region's rich history and legacy, suggesting that the speaker draws strength and identity from this heritage.

Resilience and Integrity: The lines about not liking gossip and working hard reflect values of integrity and resilience within the community. It portrays a sense of honor in honest labor and a disdain for superficiality.

Cultural Identity: The poem encapsulates the essence of Tigrayan culture, emphasizing both historical pride and the importance of community values in shaping identity.

Generally, the poem serves as a tribute to Tigray's cultural and historical significance while celebrating the values that define its people.

አሰይ አሰይ ልበይ ታላላቅ

መምህርዋይ ናይ ልቡ ደረሰ

ከመይ እነካ ኢታ ስማጥሩ

ጉዳይካ ጎዶሎ ዘይብሉ

ከም ሽዋካ ፅላል ብሃገሩ

ደረቡ እንበር ዘይህብ ነጂሉ

ሰብ ከይከልኣካ በየኖይ ሓይሉ

እግዚኣብሄር ሚካኤል ሂቡካ ብላዕኢሉ።

“Asey, asey, my heart is happy
the teacher's heart has been reached
How are you, you handsome one?
Your case is without any flaws"

Like a thick shade, He has cast it over his country, and

He gives without discrimination.

So that no one can forbid you, by what authority?

God, through Michael, has given to you, so eat.

The poem above celebrates the Begasheka traditional music and its profound impact on the speaker's emotions and identity.

Main Message of the poem:

Joy and Celebration: The repeated phrase "Happy Happy" conveys a sense of joy and emotional upliftment, highlighting how music can evoke strong feelings of happiness.

Connection to Tradition: The mention of a teacher writing from the heart reflects the importance of passing down cultural knowledge and values through music, suggesting that it serves as both an educational and emotional anchor.

Flawlessness and Excellence: The idea of a "flawless case" suggests pride in the quality of the music and its performance, indicating that the community values artistic integrity.

Cultural Resilience: The metaphor of a "Shiva umbrella" symbolizes protection and shelter, reinforcing the theme of cultural strength and unity within the community.

Nourishment and Community: The line about water being essential implies that music and culture nourish the community, ensuring its continuity and vitality.

Divine Blessings: The reference to divine figures like Michael suggests a spiritual connection, indicating that the speaker sees their cultural expression as a gift from a higher power.

This poem serves as a tribute to the vibrancy of Begasheka music, emphasizing its role in joy, education, cultural pride, and spiritual connection.

ተመስገን ንበሎ ንፈጣሪ

ገንዘብ ተወዲኡ ስም ይቀራ

ተመስገን ንበሎ ንኩሉ ናክብሪ

ትግራይ ዓደይ ዐባይ ደብሪ

ተመስገን ንበሎ ንፈጣሪ።

Let us say thank you to the Creator

Money runs out and names remain

Thank you, glory to all of us

Tigray, my country, Great Temple

Let us say thank you to the Creator.

This poem expresses gratitude and reverence for the Creator while celebrating the cultural and spiritual essence of the Tigray region.

Main Message of the poem:

Gratitude to the Creator: The repeated call to thank the Creator emphasizes a deep sense of spirituality and recognition of divine influence in life and community.

Transience of Material Wealth: The line about money running out highlights the fleeting nature of material possessions, suggesting that true value lies in cultural and spiritual heritage.

Cultural Pride and Identity: References to Tigray as a "Great Temple" signify pride in one's homeland, reinforcing the idea that the region holds a sacred and significant place in the speaker's identity.

Unity and Collective Identity: The use of communal language ("let us say thank you") reflects a sense of togetherness and collective identity among the speaker and their community.

Enduring Legacy: The mention of names remaining suggests that cultural and spiritual legacies endure beyond material wealth, emphasizing the importance of heritage and memory.

Overall, the poem serves as a celebration of faith, cultural identity, and the enduring values that bind the community together, encouraging gratitude for both the Creator and the richness of their shared heritage.

ማርያም እያ ትመስልማርያም መግደላዊትየ
ዓደይ ባጋሸካ ዓዲ ሩባሸዊትየ
አዝመራ መዒኡ አሎ ነዋድዶ ነዊትየ።

She looks like Mary, Mary Magdalene
My hometown is Bagasheka, the hometown of River Shewitye
Harvest is here, let's get it organize, my yoke.

The poem celebrates the beauty of community and the significance of traditional music in the Begasheka culture, drawing connections between personal and communal identity.

Main Message of the poem

Divine Comparison: The comparison to "Mary Magdalene" suggests a reverence for purity and grace, implying that the speaker sees beauty and virtue in their community and its traditions.

Cultural Pride: The mention of Bagasheka as the speaker's hometown highlights a strong sense of belonging and pride in one's roots, emphasizing the importance of local identity.

Nature and Abundance: The reference to the "River Shewitye" symbolizes life and sustenance, reinforcing the connection between the community and its natural environment, which is vital for both agriculture and culture.

Call for Unity and Celebration: The line about gathering for the harvest encourages a sense of community and collective effort, suggesting that music and tradition play a crucial role in bringing people together.

Cyclical Nature of Life: The idea of harvest symbolizes abundance and the rewards of hard work, reflecting the community's connection to the land and the rhythms of life.

Overall, the poem serves as a celebration of cultural identity, the beauty of community relationships, and the importance of traditional practices in fostering unity and connection.

The poem reflects a complex relationship with gratitude and the cultural significance of community music in the Begasheka tradition.

5.2. General characteristics of Begasheka community music

5.2.1 Melody

The melodies of the folk songs in Begasheka operate within Octavian scales, although the scale as a notional entity is not something the singer is aware of. In Begasheka folk songs the factor of language is of upmost importance, not only in the lyrical sense but also in the melodic sense. Because the languages in these songs are tonal languages, attention is paid to the proper pronunciation as far as the pitch on which the word is sung. An easy way to visualize this is to imagine the function of the drum, which plays out the tones of the words without the words themselves. Singing involves the words and the tones, naturally.

It is very important to point out the significance of these songs being learned and passed on within an oral culture. This leads to several situations concerning the specific patterns of melody that are found in most songs in Tigray. First of all, it is very common to hear a single melody sung in various songs all over the country. The people of Begasheka have songs that they call original songs, but that can often only refer to the lyrics - the tune can be heard in other parts of the nation to go with other lyrics. Songs are passed on by people hearing a melody, and taking it home and

singing their rendition or even making up their own words to go with it. With this network of songs happening within an oral culture, one can see how there can be such a typical structure for melody.

On the other hand, the learning of songs by just hearing them and then interpreting them for yourself (which in essence is what it is to learn songs) leaves a lot of room for improvisation, which is something there is not room /area/ for in the realm of Western notation. This freedom of improvisation makes the act of transposing these songs virtually impossible. Perhaps this is why it is not attempted very often.

5.2.2. Scale

The tradition music of Ethiopia music culture is known for their pentatonic scale or five musical sound tonic natures and there are songs in the Begasheka Marya songs use mostly the pentatonic type of scale. The Begasheka people use the pentatonic scale which mainly focuses on contemplation.

5.3.3 Movement

Cocables, ululation, and Claps always accompany Begasheka musical performances. However, in a few songs such as Marya(night gathering songs about their heroic deeds, ancestral history and social status), in odious songs, in individual work songs there is no special movement occur during the performance.

Dance performance is the main movement of all and associated with different rhythmical patterns of the claps or the instrument employed in the musical performance. For the instance, in musical compositions made for begasheka percussion instrument Kebero the dancer always listen and follow what the player is trying to play. In addition, if someone misses the rhythmical pattern, discourages and flattered by the audience using songs, it creates a fun moment among the participants.

Begasheka traditional community music usually employs single dance movement for a single type of music, which results in having a unique and diverse nature of the dance style. Furthermore the name given to dances either can be similar to the name of the musical composition or can be explained with the lyrics of the song. For instance, the dance movements named A'wiriṣi, Medina, Ashekdim, Tewenes, and Wer'i so far have similar name with the Tigrigna music composition named Kuda and Tlhit respectively.

5.2.4 Rhythm

Rhythm is a very interesting matter in Begasheka music in general. Songs are basically common rhythmic, with several different rhythms happening at once. The singing that accompanies instrumentals is no different. The song may begin on any beat of the measure, which is generally in 5/8 and 6/8. It can begin in between the beats, and even confusingly enough in the on beat. This of course is another obstacle in transposing the songs. Along with the rhythm that is being created by the instruments, the singers usually clap or use some sort of idiophone instrument to keep time as well. In Marya, most songs consisted of one 6/8 measure per phrase (or two 6/8 measures). The singers clap two set of three claps per phrase, but the claps do not correspond with the on beats necessarily. This clapping pattern is typical in most Tembien songs.

5.2.5. Structure

The folk songs of Begasheka are generally comprised of a very few phrases that are repeated over and over again. There are basically two structures of singers involved: There are songs that are sung by soloists, either accompanied or unaccompanied, and songs that are sung by a leader singing the song in its entirety and then immediately being repeated by a chorus. In Marya, the latter of the two structures is most prominent.

The Marya group involves one person who is specifically singers, and the rest of the group intermediately acts as a chorus as well. In most numbers the leader of the singers, who is a female, sings the entire song through, and the song is immediately repeated by varying numbers of people in the group.

This form of call-response music is interesting in the sense of the structure that it creates in the song. In most Western folk songs, the structure is in the A-B-A form, namely verse, chorus, and verse. In Begasheks, however, the form of the song initially is A-A-A, because the lyrics are simply repeated over and over again. However, when the songs are sung, they actually do fall into the A-B-A structure because the songs are A: sung by the leader, B: sung by the chorus, and back to A: sung by the leader.

However, we must keep in mind that one of the crucial points about the songs sung in Begasheka is that there are no hard and fast rules about how they are sung, especially on the part of the leader. For this reason, the leader is often apt to improvise during their solo, so that the "A" portion of the formation can become "C" or "D" etc., leaving us with the A-B-C-B form.

The use of the call-response technique sheds light on the importance of interaction amongst musician's or singers in the group. It is even more poignant that the "chorus" of the group is actually comprised of the drummers, the dancers, and the singers, indeed, everyone in the group. When several instruments are being played simultaneously in Ethiopia, it is rare that one instrument takes precedence over another. This allows for everyone in the group to be very closely involved with what the other members of the group are doing. The singers are singing to the drummers and the dancers, the drummers are drumming to the dancers and the singers, and so forth. The very structure of these songs is telling about the situation that is meant to be created in the singing of them: Very interactive, and as they say, the more the merrier.

5.2.6. Transmission

Begashaka societies learn and transmit music through both oral and traditions. However, imitation is chiefly used among the society as a method to learn their musical cultures. Today, as elucidated by informants, even if most musical performances are practical, some changes in musical culture occur due to the influence of modern and famous songs, The similar feature of musical rhythm with other Amharic and agew music rhythmical patterns has also attracted the young generation to replace or mix their ingenious music and performances with the new one.

"During the Marya season, songs based on various topics are performed; these include praise for those who do well, rebuke for those who do wrong, criticism for any individual who acts outside the community's customs and culture, as well as exposing problems in good governance and the wrongdoings of administrative bodies that practice favoritism."

For instance, when a priest acts contrary to his faith and duties, a song like the following is performed to criticize him.

አባ ቀሺ ሰዖብ ወዓግየ
ዓርቢ ዓርቢ ፍንቅላ ሓጋየ።

Father Priest, the roamer I now sing of,
"Every Friday," you say, "I choose a fresh bloom."

The song is a direct and public accusation against a priest. It says: "Father Priest, you are a wanderer who neglects his spiritual duties (seyab). While you should be fasting and praying on Fridays, you are instead busy choosing and pursuing young women (finchila)."

When the administrators of a tabiya (local district) or village distribute any incoming aid based on partisanship and nepotism, they are exposed with a song like the following.

ስንዳይ መንግስቲ አሜሪካየ

ወገን ዘይብልካስ መን ይህበካየ።

"This wheat is a gift from America," they say,

But without connections, who's going to give you any

The song creates a sharp contrast. It says: "Even though this aid is meant for everyone in need, the corrupt local administrators are hoarding it. They only distribute it to their own family, friends, and political allies (wegen). If you're an ordinary person without these connections, you will get nothing."

If a farmer is lazy or a poor plowman, he is rebuked through the following song. This is a fantastic and very famous example of a Tigrigna satirical poem (weqesa). It's short, sharp, and paints a vivid picture of incompetence.

ሕማቅ ሓረስታይ ሓንቲ ነዊቱ

ንሳ ሰይፋ ናብ ሰባይቱ።

A bad farmer plows a single furrow,

Then abandons it and goes to his wife.

The poem is a sharp, public mockery of a man's laziness and lack of skill. It says: "This man is such a useless farmer that he goes to the field, makes a single, pathetic attempt at plowing, and then gives up on even that to run back to the comfort of his house." It's designed to shame him into changing his ways.

When a young woman deviates from the traditions of her parents and culture, she is advised and admonished to "turn back from your mistakes." If she refuses, she is then rebuked or criticized through song.

አባይ ቀሺ ተገዙቱየ

ሰማዒት ዶ ጋልያቱየ

Oh my Father Priest, I hereby condemn you!

Is she an obedient, listening girl, or a restless wanderer?

There is no "correct" answer for the priest. Either way, he is condemned. The poem begins with the verdict ("Be excommunicated!") and then presents the inescapable evidence, forcing the community to judge his actions. It is a masterful use of song to enforce social and moral accountability.

The Begasheka (a community of traditional musicians/minstrels) praise people through song at various events they are invited to, such as weddings, kusmi (commemorative feasts), and christenings, in order to earn money or goods.

During a kusmi or an annual festival, they go to the church area and ask, "Who around here is wealthy or a known giver?" They then go to that person's house, performing praise songs, and receive a reward (asbi) or gift (whibto). In this process, the music community specifically seeks out the house of the wealthy; they do not go to the house of the poor.

After entering a wealthy person's house and having eaten and drunk their fill, they begin to sing their praise with a song like the following:

ጎይታዋይ አታ ተአማኒ

እንታይ ኢካ ዝኩለይ ተድርሰኒ

መኩት ዲካ ብዕራይ ትሸልመኒ።

My master, a man of your word,

Why bestow such favor upon me?

Perhaps you'll reward me with a magnificent hornless bull.

After singing this, if they are given a gift, they will stay and sing for the entire night. However, if they are not rewarded, they sing the following song, get up, and leave.

ጎይታዋይ ለምለም ሱቅ ኢልካ አይትርኤኒ

ዝይትህበኒ ዝኩለይ ተሸቅለኒ።

My prosperous lord, don't just stare at me in silence.

Why did you make me go to all this trouble if you had no intention of giving?
And so, with the promise made to them having been broken, they deliver the following song sharply and then leave.

እገለዋይ ወዲ ዓበይቲ ዘይብልካ ጎደሎ

ጤል እንዶ ሃበኒ ወዲ ሕንጥሎ

አሸንካይ አዝማሪ ብካርያ እካ ትሕንግሮ።

My "flawless" lord from a line of greats,

Then hand me a goat, you pathetic little man.

You would pay your own singer by choking him with chili.

The song is a public declaration that the patron is a fraud. It can be summarized as:
"You pretend to be a flawless nobleman, but you are nothing but the son of a pathetic weakling. Your stinginess is so great that instead of rewarding my art, you offer an insult that is as painful and worthless as being choked with a chili pepper.

The noble minstrels led by BashaiTellaWeletsadqan, who were accompanying Dejazmach Maru, were following behind the war he was leading. When they reached Alamata, near the Amhara territory, they were tired and did not want to continue. They expressed their thoughts through a song and then returned from the road. And what they sang was:

ድሕሪ አላማጣየ

አይሓልፍን ዋጣየ።

Beyond Alamata,

This minstrel will not pass.

By framing the refusal this way, BashaiTella is not challenging Dejazmach Maru's authority as a general. He is simply stating the professional limits of his own role as a master minstrel. And as the story concludes, the powerful general respected this and allowed them to turn back.

Similarly, BashaiTella was summoned to a teskar (a commemorative feast) by a wealthy man named Ayte Aynishet. He was told, "Liven up my das [festive tent], and I will settle your payment in the evening."

After spending the entire day making the event festive, he was cheated out of his payment that evening. Enraged, and with the intent to scatter the guests who were eating in the das and to express his fury, he sang the following song.

ከመይ አለኩም ደባ አይንሸትየ

ስጋ ተወዳጊዎም አድጊ ሓሪዶም ንኢጋምሸትየ።

"Well, how is everyone at Aynishet's party?

They ran out of proper meat, so for tonight, they've butchered a donkey for you."

The sentence describes a scene where these minstrels, when they meet, engage in a friendly but competitive session of praising each other's skills, lineage, and accomplishments, often using their chira as part of the performance. They are essentially hyping each other up.

ከመይ እኔሄካ በሪሁ አሚነየ

አፀቢቅካ አልማዓየ እቲ ሆረየ

ኣታ ፈታዊ ስራሕ ፈታዊ ዕየ።

Greetings! I see your light shining, and I believe in it.

Now polish that instrument of yours and make it gleam.

Oh you, a true lover of the work, a lover of the craft!

This [previous song] is meant to show the community that the minstrels are not only performers but are also skilled in the work of farming.

The female minstrels, for their part, go from house to house and praise people with a specific style of song (mewutay) when they wish to receive money or coffee beans.

ጎይታዋይ ኣታ ስማጥፋ

ናበይ ክወስደካ ሞት ዘይብሉ

ከም ሽባካ ፅላል ብሃገፋ።

My master, you of flawless renown,

How can death touch you, when your presence fills this land?

Your reach is a web, your protection a canopy for all.

"My lord, your reputation is flawless. Your influence is so vast (like a net) and so protective (like shade) that it covers the entire land. Because you are everywhere through your good deeds, you have achieved a kind of immortality. Even death cannot find a place to take you where your legacy does not already live on."

It's a beautiful way to thank a patron, not just for a gift of coffee, but by bestowing upon them a legendary and timeless status.

The Begasheka music community uses different types of modes (qinitat) and playing styles for various occasions. Among the modes they play are those with the names: Medina, Wer'i, Ashekdim, Tewenes, and Awris.

5.2.7. Medina (መዲና)

This mode has a slow and calm tempo. It is a praise mode (wedasayqinit) used as an introduction for any occasion. The finger positioning for this mode on their instrument¹ is played using four fingers (excluding the thumb), which produce the five notes of the scale. They play it while carrying the instrument on their shoulder (menkob).

5.2.8. Ashekdim (አሸቅድም)

This mode has a fast tempo and is used for dancing (tilhit or kuda). It possesses a vibrant and uplifting character. This mode is played using four fingers (leaving out the little finger) to produce the five notes. They play it while holding the instrument on their lap (tushtush) or resting it on their elbow (menkeraku'to).

5.2.9. Tewenes (ተወነስ)

This mode has a fast and spirited tempo. It is often played immediately after Ashekdim when people begin to tire from dancing. By transposing the music, it revitalizes the dancer and allows the gaila (dance party) to continue for a longer period. It is played using four fingers (leaving out the thumb) to produce the five notes, while carrying the instrument on their shoulder.

5.2.10. Wer'i (ወርዒ)

This mode has a more subdued tempo and is the type of mode used when the elders of the community are dancing. It is played using four fingers (leaving out the thumb) to produce the five notes, while carrying the instrument on their shoulder.

5.2.11. Awris (አውርስ)

This mode's local identifying name in the region is GerebTanqwa. It is the type of mode used for the Awris and Agew dances (games). It has two playing styles. The first is played by leaving out the little finger while holding the instrument on your lap (tishtishka) or elbow (menkoraku'ti). The second style is played by leaving out the thumb, similarly holding it on the elbow, using four fingers to produce the five notes.

Their role in the development of Tigrigna music in the Begasheka music community-The Begasheka community music is one of the communities that have played and continue to play their own significant role in the development of traditional music in Tigray. This music community originated from other areas, specifically from the Axum and Tselemt regions, bringing with them the chira musical instrument and its playing style. In addition to preserving their craft from external influence and passing it down through generations, they have expanded it within their native region. They serve the wider communities in the lowlands of Tembien for various occasions, including entertainment, celebrations, weddings, baptisms, memorial feasts, and both religious and public holidays, playing their part by inspiring and uplifting the people through song.

This music community has not kept its art and skills exclusively for itself. They have also taught individuals from outside their own lineage who showed a desire to play the chira, helping them reach a high level of proficiency. As a testament to this, they taught individuals who came from the Wer'i area. Through these students from Wer'i, the art form spread and gained acceptance within that community. They gave their students the honorary title of "L'madya" (meaning "the one who learned the custom"), making them well-known figures in Tigray's music scene. A prime example of this is the chira player and vocalist Gerensae Gebrehiwet (also known as Mrach).

According to berihu Amineyo, Gerensae Gebrehiwet (Mrach) was taught by the Balabat music community in Begasheka. Today, he is an artist who is making his own contribution to the development of Tigrigna music, both in Tembien and throughout Tigray. This vocalist is a very

well-known artist for his work in the traditional music styles of Awris and T'lhit in the lowlands of Tembien and other areas of Tigray.

Additionally, one of the artists who emerged from this music community's lineage and played his own role in the development of Tigrigna music is Bezayene Zegeye. This artist was born and raised in Begasheka as one of the first of his lineage. He inherited the chira-playing skills from his father, Zegeye. During his youth, he developed his talent by playing at weddings. He later moved to the cities of AbiyAddi and Mekelle, where he joined an arts troupe, showcasing and refining his skills. During the era of Haile Selassie, he represented Tigray in Addis Ababa. There, professionals who saw his chira-playing ability had him join the Police Orchestra as both a vocalist and a chira player. While there, he further adapted by using the harmonica to perform traditional Tigrayan music, introducing the culture of Tigray to the other peoples of Ethiopia.

Following in this tradition is BezayeneZegeye's younger brother, DebesayZegeye, who is now one of the foremost names in Tigrigna music for his chira playing and his songs. Like his older brother, Debesay hails from the Balabat music community, following in the footsteps of his father and brother. Today, his sweet voice, unique chira playing style, and calm songs set him apart from other vocalists. He is ranked among the top artists from Tigray who have achieved success with their craft in Tigray, Ethiopia, and various foreign countries. Vocalist Debesay Zegeye has produced numerous traditional Tigrigna musical works in styles such as Kuda, Awris, Raya, and Hura, and he is one of those who have elevated traditional Tigrigna music to a higher level.

Therefore, these artists and others like Gebreab Berihu and Berihu Amineyo, who may not have come to the forefront for various reasons, are examples of the great artists who have played a paramount role in the growth of Tigrigna music, and they all came from this Begasheka music community. Thus, this community has produced and continues to produce such great and famous chira players and vocalists. However, in the present day, due to the influence of technology such as speakers and DJs, this music community is eroding and is in danger of disappearing.

5.2.12. Chira (Masinko)

Masinko is a single stringed instrument that is used in many parts of the country in Ethiopia, tigray by several people. The chira as it is a kind of fiddle made from the tail of horses and a piece of hide. It is relatively easy to make and is played by rubbing a bow made of a string against the

fiddle. People in the Ethiopian highland areas learn to play the chira (masinko) at a very early age, particularly in the north tigray werda kola tembien tabiya begasheka (Girmaw, 2020).



Source: ((Digitalstamp.suppa.jp, 2021)

Figure: Traditional instrument chira

CHAPTER SIX

6. Summary, Conclusion and Recommendation

6.1. Summary of the study

This study examines the role of Begasheka traditional community music in shaping Tigrigna music, focusing on its cultural, thematic, and musical significance. The research is situated within the broader framework of community music, which serves as a means of social cohesion, cultural preservation, and identity formation in Ethiopia.

Begasheka music is deeply embedded in the Tembien region of Tigray, and plays a crucial role in various communal events, including weddings, baptisms, and religious festivals. It functions as

a living archive, transmitting oral histories, moral lessons, and social values across generations. The music fosters a sense of belonging and reinforces cultural identity, particularly in rural communities where traditional practices remain strong.

The lyrical content of Begasheka music often revolves around themes such as love, spirituality, and social justice, employing rich metaphors and poetic language. Performances are highly interactive, featuring call-and-response patterns, rhythmic drumming, and traditional instruments like the chira. The music adapts dynamically to different occasions; playful variations are used for celebrations like Kusmi (Religious celebration) and Maria (Ashenda festival), while more solemn tones accompany religious ceremonies.

Begasheka music is characterized by its use of pentatonic scales, particularly medina, ashekidm, tewenes, werie, and awris on the other hand (the tezeta (nostalgic) and bati (joyful) modes, which align with broader Ethiopian musical traditions. The rhythmic patterns typically follow 6/8 or 4/4 time signatures, complementing traditional Tigrigna dance forms. These structural elements contribute to the music's distinct melodic and rhythmic identity, influencing contemporary Tigrigna compositions.

Historically, Begasheka musicians sustained their livelihoods through performances, receiving gifts such as livestock, grain, or coins in return. Gender roles are clearly defined, with men primarily playing instruments and women contributing through lyrics and collaborative singing. Musical knowledge is transmitted orally, with elders training younger generations through observation, imitation, and mentorship. This intergenerational learning ensures the continuity of the tradition despite modernization pressures.

The study highlights the limited scholarly attention given to Ethiopian traditional music, which has led to the gradual erosion of indigenous practices due to Western influences. The lack of formal documentation further threatens the survival of Begasheka music. However, the research underscores the importance of preserving this heritage, given its cultural and artistic value.

6.2. Conclusion

This research underscores the profound cultural, social, and artistic significance of Begasheka traditional community music in shaping Tigrigna musical heritage. As a living expression of

Tigrayan identity, Begasheka music serves multiple vital functions—preserving oral history, reinforcing communal bonds, and providing a medium for creative expression. Through its distinctive pentatonic scales, call-and-response patterns, and lyrical depth, this musical tradition encapsulates the values, struggles, and celebrations of the Tembien people.

The study reveals that Begasheka music is not merely entertainment but a socio cultural institution, deeply intertwined with rituals, ceremonies, and daily life. Its improvisational nature and adaptive performance styles demonstrate its resilience, while its oral transmission highlights the importance of intergenerational knowledge sharing. However, the research also identifies critical challenges, including limited academic documentation and the encroachment of Western influences, which threaten the survival of this indigenous art form.

To ensure the continuity of Begasheka music, concerted preservation efforts are necessary. Integrating it into formal education, supporting community-led initiatives, and fostering ethno musicological research can safeguard this heritage. By doing so, Ethiopia can honor its musical legacy while empowering future generations to sustain and innovate within this tradition. Ultimately, this study affirms that preserving Begasheka music is not just about protecting songs it is about upholding the cultural memory and identity of the Tigrayan people.

In summary, Begasheka traditional music stands as a testament to Ethiopia's rich artistic diversity. Its preservation is essential for maintaining cultural continuity, fostering social cohesion, and enriching the global understanding of community-based musical traditions. Future research and policy interventions must prioritize its documentation and revitalization to ensure its enduring legacy.

6.3. Recommendations

Based on the findings of this research, the following recommendations are proposed to preserve, promote, and revitalize Begasheka traditional community music and ensure its continued contribution to Tigrigna musical heritage:

- Establish a digital archive of Begasheka music, including recordings, lyrics, translations, and performance techniques, to safeguard oral traditions.

- Collaborate with ethnomusicologists and cultural institutions (e.g., the Ethiopian National Archives and Library) to systematically document the music's scales, rhythms, and historical context.
- Incorporate Begasheka music into school curriculum in Tigray, teaching students its history, instruments, and cultural significance.
- Train local educators to transmit traditional music skills, ensuring accurate and respectful representation in classrooms.
- Support community festivals (e.g., Ashenda, Kusmi) that feature Begasheka performances, encouraging intergenerational participation.
- Provide grants to local musicians for workshops, instrument-making, and mentorship programs to sustain the tradition.
- Advocate for government policies that protect intangible cultural heritage, including legal recognition of Begasheka music as a regional/national treasure.
- Partner with the Ministry of Culture and Tourism to fund research, exhibitions, and public performances of traditional music.
- Encourage collaborations between traditional Begasheka musicians and contemporary artists to create fusion music, broadening its appeal.
- Use media platforms (radio, YouTube, streaming services) to share recordings and documentaries, increasing visibility among youth.
- Promote further ethno musicological studies on Begasheka music, particularly its scales and lyrical themes, to deepen scholarly understanding.
- Showcase the tradition globally through cultural exchanges, festivals, and UNESCO nominations for intangible heritage.

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Appendices

Appendix-1

Guide of Interview

In-depth interview with key informants of knowledgeable elders, experts and amateur musicians

- Why do you sing in Kissimmee
- What do you get for singing
- What is the basis for your singing
- Is there a difference when you sing alone and with your wife
- Are there any famous singers in this area
- What kind of contribution do you think we have made to Tigrigna music

- Is there a generation that holds your profession
- How many different tunes do you use
- Origins Where does your music start

Appendex-2

Guide of observation

- Does it have any traditional and religious impacts
- Style and types of scale
- Does the song has musical instrument to accompany
- How they convey the teaching of the tail
- Treatment of tail musical instruments according to tune

Appendex-3

Guide of focus group discussion

- How and when you learn teach traditional chira music instrument.
- Sing better when and where you go.
- In what concrete ways has Begasheka music influenced modern Tigrigna music?
- What gaps did you find in previous research that your study tried to fill?
- Why do you claim your study is different from those by Ashenafi Kebede, Sylvia Pankhurst, or Zenebe Bekele Girmay and Tekest?
- What theoretical or conceptual gap is your study addressing?
- Did you use any theoretical framework to analyze your data (e.g., Merriam's model or oral tradition theory)?

Appendex-4

List of key informants

No	Name	Age	Date of Interview	Place of Interview	Remarks
1	Amineyo abera (<i>Abba</i>)	80	02/06/17	Begasheka	He is a farmer and playing traditional musical instrument of chira.
2	Alganesh amineyo(<i>Woizero</i>)	53	12/06/17	Begasheka	She is a farmer and well sings song in begasheka.
3	Ambachew mengistu (<i>Ato</i>)	53	13/09/17	Abi adi	He is a farmer in begasheka and main administration of the tabiya begasheka and also he works in abi adi teacher of education.

4	Ashenafi tesfay (Ato)	46	12/ 06/17	Begasheka	He is a farmer and playing traditional musical instrument of chira.
5	Bsrat weldeslassie (Ato)	35	19/06/17	Begasheka	He is a farmer and local militia in begasheka.
6	Berihu amineyo(Ato)	60	12/ 06/17	Begasheka	He is a farmer and famous playing traditional musical instrument of chira and well analysis of all the player of chira around begasheka as well as around temben.
7	Filmon gebrehaweria(Ato)	20	12/05/17	Abi-Adi	He was a student of in highscool .
8	Fitsum teklay(Woizero)	56	12/06/17	Begasheka	She was the wife of berihu amineyo and she singing of the begasheka traditional community music.
9	Gebreab berihu(Ato)	42	07/05/17	Abi-Adi	He is a famous amuater of musicians in the wereda kola tenbean and he well playing traditional instrument of chirawata.
10	Gebrehiwot amare (aba)	70	25/06/17	Begasheka	Ancient player of chira and still.
11	Geray tesfay (ato)	35	11/06/17	Bgasheka	He is a disable
12	Hagos teklay (Ato)	49	26/06/17	Begasheka	He is a farmer and play traditional instrument of chira wata.
13	Haile gebrehiwot (Ato)	50	26/06/17	Begasheka	He is pling chira.
14	Kikos tesfay (Ato)	42	26/06/17	Begasheka	Amuater of musicians.
15	Letemikael amineyo(Woizero)	45	12/06/17	Begasheka	She is a farmer and singing oral poetry.
16	Melisa tesfay (Ato)	32	19/05/17	Begasheka	He participant both in music and irrigation.
17	Netsanet berihu(youth)	23	19/05/17	Begasheka	She a farmer and singers.
18	Niguse brhane(Ato)	44	19/05/17	Abi-Adi	A governmental worker and additionally it is assistance of tourism in abi adi town.
19	Teacher selomon takele	50	25/06/17	Gororo	He is a teacher and a trader man.
20	Teacher tewelde tekleymanot	45	25/06/17	Abi-Adi	At the beginning, he was a teacher of history and he works at abi-adi tourism and culture beaure, know team organizer of tourism and tourism experts of wereda kola tembien..

21	Teacher (kesis)w/mrieam			Abi-Adi	He is a kesis and teacher in abi-adi college of teachers and educational leader ships.
22	Welay abera (Ato)	55	15/06/17	Begasheka	He is a farmer and he playing musical instrument of chira.
23	Worku berihu(Woizero)	23	12/06/17	Begasheka	She is a farmer and was a known singer at different celebrations of the community.
24	Workey gebrehiwot(Woizero)	62	12/06/17	Begasheka	She is a farmer and was a known singer at different celebrations of the community.
25	Teacher weldeslassie haylemariam	46	12/06/17	Abi-Adi	He is a teacher and know main head of tradition and tourism of wereda kola temben.

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