



**ADDIS ABABA UNIVERSITY
COLLEGE OF PERFORMING AND VISUAL ARTS
YARED SCHOOL OF MUSIC**

**FILMSCORING:
ANALYSIS ON“TEZA”AND“SANKOFA”MOVIES**

**BY
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**FILM SCORING:
ANALYSIS ON “TEZA” AND “SANKOFA” MOVIES**

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APPROVAL SHEET

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This is to certify that the thesis prepared by Yoseph Yersaw, entitled “Film Scoring: Analysis on “Teza” and “Sankofa” movies”: and submitted in partial fulfillment of the requirements for the Degree of Master of Arts (Music) complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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DECLARATION

I declare that, Film Scoring: Analysis of Music Composed for Teza and Sankofa is my own work, that it has not been submitted for any degree or examination in any other university, and that all the sources I have used or quoted have been indicated and acknowledged with complete references.

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List of Acronyms and Abbreviations

CPVA	College of Performing and Visual Arts
DCS	Descriptive Case Study
FDRE	Federal Democratic Republic of Ethiopia
UCLA	University of California, Los Angeles
YSM	Yared School of Music
E.C	Ethiopian Calendar

ABSTRACT

*This research is to look at film scores in **sankofa** and **Teza** feature films. The goal of the study was to look into the influence of film scoring in shaping societal beliefs and habits. Using judgmental sample approaches, the researcher chose two feature films. Because the two feature films are thought to depict an African viewpoint. The researcher used a descriptive research design in conjunction with a qualitative research method. African filmmakers such as Haile Gerima, Ousmane Sembene, and Med Hondo are known for their historical documentaries. They regarded this viewpoint as equally valid as any other Eurocentric or Hollywood criterion. Because Africans have their own cinematic and musical culture, outsiders or Eurocentric/colonial standards should not judge them. Music is a cultural product, and culture is a critical component of social function. Music not only serves to express and perpetuate pre-existing human activities, but it also serves as a resource for contesting, negotiating, and creating new ones. This idea prompted the researcher to investigate how film scoring affects identity development using black cinema theory. Culture is the foundation for all identity development. Cinema can be a powerful tool for expressing culture, and film score is an important element of it. As a result, film music can be considered an aspect of an expressive medium of art. The purpose of this study was to examine how the film scores of two of Professor Haile Gerima's feature films, SANKOFA and TEZA, film scoring contributed to the story narration on black cinema thought and how it affects theoretical and practical identity development. The film composer and producers and other concerned stakeholders should give due attention to the film music so as to consider hold the attention of the audience and able to teach and conserve culture, practice, promote the conscious of the society.*

Key words: Film score, Sankofa, Teza, Music, Feature film

Chapter One

Introduction

1.1. Background of the study

Films and music have relationship. The relationship between film and music is long-standing and complex. According to film music history, in the period of silent movie period; music was played in the movie. First silent film was perceived as a form of visual poetry or music. Hence, music is a very important element for a movie or films. Wendy, E.(2008)

Cinema has been around for about 150 years. Music is required in the film industry. Furthermore, music had an important influence in the film's success. Starting at the beginning, there is a basic integration between cinema and film music, but many scholars in the subject believe that music receives little serious attention in the film industry, particularly in our country's film production. There are numerous reasons why music's role and purpose in cinema and film production have been overlooked. Film music is an uncharted subject in musicology, and the field, as a whole hasn't given it much thought. As a result, there is a scarcity of musicological literature on the subject. Catherine, P. (2008).

In the “silent” film, music has been present to cushion the images seen on the screen. Moreover, the pragmatists would argue that the original function of film music’s was to mask the noise produced by the projector. Of course, there are numerous justifications that music’s place in the silent film. Some the justification given are the following:- music’s historical connection to drama, dating back to the ancient Greeks; music’s aesthetic ability to create a multi-dimensional medium out of one that is by nature two-dimensional; and, music’s psychological capabilities, bringing the images to “life” and covering what would be an uncomfortable amount of silence” Catherine, P. (2008).

As a professional musician and beginner moviemaker, from my day-to-day carrier I have been experienced and questioned about our local cinema tradition. Many of our local films don’t promote the country’s musical culture by introducing original music compositions or film scores for their films.

Haile Gerima's work features black cinema philosophy (thought). Furthermore, he stated that the tale setting of cinema must be based on the society's culture and way of life. As a result, cinema music must work in tandem with the film's story, and attention should be paid to society, which owns the story, as well as musical culture. According to Haile and his colleagues African American scholars studied at Los Angeles film school they countered mainstream on misinterpretation of black culture especially on cinema. Those groups of movie makers searching independent black history and culture against the Hollywood approach which is stereotype Eurocentric movie directing, story narration including the film music. Independent moviemaker start against the common Eurocentric domination “The Hollywood industrial complex delivers entertainment to millions of people through the manipulation of images on the silver screen. Hollywood images of Africans in Africa and its Diaspora begin with negative stereotypes and gross misrepresentations about the Black experience. Yet, there are other images of Blacks that are more diverse and realistic.” Diane D. Turner and Muata, K.(2008).

In this study, the researcher was motivated by black cinema's ideology, philosophy, and all-around practices. Ethiopia's newborn cinema industry needs its own ideological framework based on the country's history and culture. Also some stated that “In African cinema, music is stressed in terms of its cultural, poetic, and artistic functions in relation to oral tradition, with reference to such figures as the *griot*; it is used to critique the reductive commonplace of tradition versus modernity employed by partisans of a fabricated, purist, and ultimately nefarious—in its insistence on the notion of an “unadulterated essence”—“return to the roots”; it is blended into narration as an essential component and as a marker for critical moments; it works to evoke spaces where time slackens and opens up, giving way for ambiguity and reflection; and it mirrors the continuing urbanization of every aspect of African life, its constant contact with a West for which music is often a tool of domestication, of modernization, and of cultural imperialism’ ”The Role of Music in African Cinema, (2014.). Haile Gerima has been at the forefront of the Black independent film movement to eradicate stereotypes while offering wholesome and complex stories about what it means to be Black from an international perspective.” Journal of Black Studies; (2008).Haile pointed out that:

“ stop pleasing people at the expense of their own identity, their own humanity, not to be a slave of peer pressure; not worry to be different; to

look at the group as a participant, but also as an observer. It retrieve, bank, storage, and retrieve it again, to get it out. The story tellers have to be the watchers of everything. Out the window, the sound they hear. Young people, especially, have to fight that the larger society has already stereotypically hijacked them.’

The researcher focuses on the ideology and theories of black film, as well as the role of identity development, Decided to analyze two of Haile Gerima films: "Sankofa," which was filmed in 1993 G.C directed and written by Haile Gerima, with film music provided by David J. white, and "Teza," which was filmed in 2008 G.C directed and written by Haile Gerima. Jorge Mesfin, an Ethiopian jazz musician, and Vijay Iyer, an American jazz pianist, composer, and band leader, composed the film score. Those two movies get many audience and more attentions from many scholars, also they awarded many times including best film score. Furthermore sankofa means GHANIAN Akan tribe word it means "we must go back and reclaim our past, so we can move forward; so we understand why and how we come to be who we are today", From the point of view Haile Gerima music representation "It is often assumed that musical soundtracks influence the interpretation of film. Film music theorists further assume that such musical influences depend on the combination of meanings derived from musical and film material. 'Annabel J. Cohen, (1993) and also said "the notion that film music influences the interpretation of film is basic common sense, a part of folk psychology. Experts schooled in the disciplines of film and/or music agree as well: composers of film music such as Aaron Copland, Bernard Herrmann, and Miklos Rozsa take as granted that film music provides meanings, emphasis, tension, and connection in the drama that cannot be conveyed in other ways " Carroll, 1988; Palmer, (1980). The researcher sought to examine the two feature film scores from the standpoint of identity formation and meaning creation in order to study this selected two movies analyzing under the umbrella of black cinema ideology on identity formation.

1.2. Statement of the Problem

Film music plays an important role in cinema, but it is often overlooked or ignored. There is also a significant gap in Ethiopian cinema's use of film music, due to a variety of factors such as a lack of knowledge, a lack of basic theoretical framework, and a blind reliance on western dominant parameters of film music. As a result, they are using improper film scoring without considering the film genre. Working movies without an original film score do not pay attention to the usage and purpose of film music, and inserting film music for the picture by copying and pasting from other sources will reduce the film's impact on the audience.

For this research I choose two films from the Ethiopian film maker Haile Gerima works 'Sankofa' and 'Teza' to examine film music the role and function of film music on cinema from the ideological perspective (view) of the director. On identity formation, how indigenous culture integrated to local cinema. There is no sufficient number of local studies on film music for instance Surafel, 2017 conducted on film music. Hence by considering this, the researcher tried to bridge the research gap in the area.

1.3. Objective of the study

The general objective of the study is to examine the film score of 'Sankofa' and 'Teza' on how independent black cinema maker's thought (view) work on identity formation.

1.3.1. Specific objective of the study

The study has the following specific objectives

- ✓ To identify the musical elements and film scoring segmentation on "Sankofa" movie
- ✓ To explore the musical elements and film scoring segmentation on "Teza" movie
- ✓ To examine how 'Sankofa' and 'Teza' movies film score functional in relation to the story narration,

1.4 Research Questions

This research is attempted to answer the following research questions.

1. What are the musical elements and film scoring segmentation on "Sankofa" movies?
2. What are the musical elements and film scoring segmentation on 'teza' movies?

3. What was the role of film scoring on ‘Sankofa’ and ‘Teza’ movies, functional in relation to the story narration?

1.5. Significance of the study

This research is believed to create moderate discourse on concept’s, value and functions of film scoring, especially how independent movie makers defend the dominant Eurocentric attitude and define how this affect our native identity and culture. The research forwarding possible suggestions for Ethiopian (local) movie directors, film music composers, film producers and researchers, it gives awareness to express indigenous culture by all work of art especially for generation identity formation. Especially At this century we must be independent from the indirect new colonial weapon cinema.

1.6 The Scope of the Study

This study is focus on TEZA and SANKOFA movie specifically how identity formation will be implement by the black cinema thought from selected two movies film scoring. The film scoring of those two movies administered by qualitative approach particularly a descriptive case study and carried out by textual analysis.

1.7 Limitation of the Study

No study free from limitations. Thus, the author of this study has experienced limitations such us getting written resources or studies related to film scoring in Ethiopian movies except one master’s thesis. There are no available books in relation to Film scoring in our prominent libraries. There are also scarcity in statistical figures, because of primitive way of data and original movies. In line with this, the researcher was restricted to get some very important data like having interview with music composers working on film scoring, musical instrument players, and group discussion with film and music professionals. Furthermore, the researcher is restricted to some specific data due to budget and time constraints. However, the researcher uses various strategies to fill this limitation. Firstly, the magazine, books, scripts, and posters, which are more, related to the history of the Ethiopian films and world film music has been searched. Secondly, some data have been collected from Ethiopian filmmakers and music intellectual people in order to fill the limitation with this study moderately. Finally, the prevalence of Covid-

19 pandemic limits the researcher to meet and consult freely to all concerned persons from government bodies, music and film professionals.

1.7. Definition of Operational Terms

Cultural values are values which the members of a society broadly share. Values of a society can often be identified by examining the level of honor and respect received by various groups and ideas. Cultural values are essential for societies because they provide solutions for basic issues or problems to ensure the continued existence of a society. Hofstede, (2001)

Identity (Cultural identity) A person's self-affiliation (or categorization by others) as a member of a cultural group, Identities are always constructed from the cultural resources available at any given moment.

Music: .Is an art form and cultural activity whose medium is sound organized in time so as to express ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and colour.

Rhythm (music): Repetitive pulse of the music; music's pattern in time; patterns of sound in time.

Melody (music) is a linear succession of musical tones that the listener perceives as a single entity.

Harmony (music): Is the process by which the composition of individual sounds is analyzed by hearing.

Ambient Sound: (ambient audio, ambience, atmosphere, background noise) means the background sounds which are present in a scene or location. Common ambient sounds include wind, water, birds, crowds, office noises, traffic, etc. (Source: <http://www.mediacollege.com>)

An empathetic Sound: Sound—usually diegetic music—that seems to exhibit conspicuous in difference to what is going on in the film's plot, creating a strong sense of the tragic. For example, a radio continues to play a happy tune even as the character that first turned it on has died. Choin, (1994.P.221)

Begena: is one of the oldest musical instruments in Ethiopia. It is made from wood, hide and a special string made from intestinal walls of goat or sheep. It has ten strings. It resembles Kirar from its physical structure, though Begena is bigger in size. The cords are further tightened from an elevated bar called 'Birkuma'. The Birkuma has small pieces of cut hide on it, which up on vibration make the Begena produce sounds like 'tizz' and 'dizz'. Begena is used in religious songs. Especially during Easter fasting period it is customary to hear religious song played using Begena. This source is retrieved from <http://www.ethiopiaturismtips.com>).

Cinema: is called technology that reproduces quickly and successive frames creating the so-called "illusion of motion", i.e. visual perception that one attends images that move. It also tells you cinema to the building or room where the films are projected. The term has the same Greek root as other words such as kinetics, Kinesiology and others that are related to the movement (source: <https://edukalife.blogspot.com>)

Film: It originates from the fact that photographic film (also called film stock) has historically been the medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including picture, picture show, moving picture, photoplay and flick. The most common term in the United States is movie, while in Europe film is preferred (Source: <http://www.affinity.com>).

Kirar: Have five or six strings. It can be made in different shapes and sizes. The basic structure is to have two bars which hold another horizontal bar from which the strings will be tied up in a way convenient to tune by tightening or losing. Those strings will also be tied up at the bottom of a sound box which forms the base of the Kirar. Kirar is played by rubbing the strings with a piece of plastic or it can also be played by rubbing the string with fingers. While playing Kirar with fingers from one hand, fingers from the other hand will tune the play by holding on the strings at specific distance and controlling the vibration. Kirar is mostly used in traditional music. Artist Sileshi Demisse is a well know artist, who sings solo music while playing music with his kirar. (Source : <https://www.musicinafrica.net>).

Leitmotif or leitmotiv: is a "short, constantly recurring musical phrase" associated with a particular person, place, or idea. (<https://www.revolvy.com>).

Masinko: is a string musical instrument that only has one thick string. It is played by rubbing it with another arch shaped handle, which has a similar size string tightened on its ends. An artist who plays Masinko should carry it on a strap from his/her shoulder. It can also be put vertically on lap. However, it should be positioned enough for the players to easily move the arch across the vertical string while playing a tune with fingers from the other hand. Masinko is widely used in Ethiopia, because it can adapt to different plays in Ethiopia. (<https://www.musicinafrica.net>).

Musical Scale: It is an organized sequence of musical notes. It is a language of music. It is a series of musical tones from lowest to highest or from highest to lowest tone (Source: <http://www.simplifyingtheory.com>).

Silent Films: were just that – movies that did not have any talking or music in them. It was more focus on the symbolism and body expression within the stage or screen (Source: <https://www.octaneseating.com>).

Sound Effects: are more specific and patterned than music, but less specific and patterned than dialogue. So, a bell ring can be as literal as spoken dialogue (hey, wake up--it's time to get to work.) and more tactful and perhaps interesting, while being more literal than the suggestion offered by a complementary musical presentation. Sound effects can have a musical quality, and so can carry the strengths of music. (<https://talahiajackson.wordpress.com>).

Video: is a visual multimedia source that combines a sequence of images to form a moving picture. The video transmits a signal to a screen and processes the order in which the screen captures should be shown. Videos usually have audio components that correspond with the pictures being shown on the screen (<http://www.businessdictionary.com>).

Washint: or the flute is another widely used traditional musical instrument. It is typically played by Ethiopian shepherds while herding cattle. The bamboo flute usually has four to six holes. Ethiopian youth learn to play this instrument at a very early age (Source: <https://www.musicinafrica.net>).

1.8 Organization of the Study

This study comprises of five chapters. The first chapter holds introductory parts that include Background of the Study, Statements of the Problem, Research Questions, Objective of the Study, Significance of the Study, Scope of the Study, Limitation of the Study, Organization of the Study. Chapter two has Review of Literatures. Chapter three addresses Research Design and Methodology. Chapter four contains Presentation of Data, and Analysis and Interpretation. Finally, the fifth chapter contains Summary, Conclusion, and Recommendation.

Chapter Two

Review of Literature

Introduction

In this chapter, the various reviews of literatures (related and literary works) are reviewed in relation to the intended research theme. Furthermore, the researcher has reviewed theories, approach, principles, models, and concepts, which are directly related to film scoring and black cinema thought. The main purpose of reassessing various researches is to obtain the broaden knowledge and pursue further observations of strong and weak parts of the research, and to fill the existing deficiency or gaps in this area. Moreover, it helps the researcher to keep from repeating similar works, and also important to develop research questions by revisiting the related works critically. Thus, this chapter holds components of film scoring, review of related literature, literary works and historical reviews of Ethiopian film and its film scoring, and theoretical and conceptual framework of the study respectively.

2.1. Theoretical review

2.1.1. Concepts and Definition of Film Scores

The philosophical basis of music lies on the understanding that music and art are the most important manifestation of being human. Abeles, Hoffer & Klotmani,(1995). Music exposes to the wide range of aesthetic experience and through that shape a creative, tolerant and motivated personality. Moreover, film as a creative work can teach, motivate, relax and entertain the audience. On the one hand, music is a means of developing an individual into a balanced, ethical and emphatic person who is able to use his or her senses, to gain aesthetic experience and make moral decisions. On the other hand, music is like an aim, theory, history, through which a vast amount of information and an opportunity to find one's place in the international cultural space become available.

2.1.2 Function of Music in Films

There are basic roles of sound in film. These are storytelling and story supporting. Story telling is the most important characteristic of the films in the "sound era", and is possible in film using dialogues, monologues or off-narration. Story supporting relates on the sound effects that enhance the tension in film and suggest the audience how to feel. The sources for the sound used in film could be recordings made during principal photography on sets, sound effects libraries and customized recordings, and music, both that composed from the film and from pre-existing sources. The basic roles of sound in film are accomplished utilizing different types of sound in film, such as speech (dialogue, monologue, over voice), music (rerecorded music, live music, background music, etc.) sound effects, which include hard or "cut" effects, foley sound effects (mixed with music), ambience (backgrounds) and design sound effects. Vesna D, Seminar paper, (undated)

Within the temporal coexistence of sound and film, two major approaches can be distinguished: the synchronous sound (where sound matches the image), and the asynchronous sound (where sound does not match the image) Bordwell and Thompson; (2008), Film music sets itself apart from absolute music in significant ways. Music need not have undisputed, or even equal, sway to be worthy of study. It performs a separate and special function within the context of the film, just as it does in opera, Musical Theater, and ballet. The use of music to enhance or augment other forms of artistic statement is not a new concept. Indeed, it is one of its most ancient functions. Alfred W. Cochran, (1990). Bordwell and Thompson stated on creating sound on film, there are three main sound parameters that can be manipulated by a filmmaker in order to create a desirable effect in the aural component of a film: loudness, pitch, and timbre. This classification of sound is based on the musical model, which, according to Altman, assumes that all film sounds exhibit the nature of musical notes emitted from the score and perceived in an instant and direct fashion. As not all film sounds can be represented by traditional musical notation this approach does not seem universally appropriate. Bordwell, Thompson (1992, 15-16).

Nevertheless, manipulation of those three, musical parameters (loudness (e.g. contrasts), pitch (low, mid and high frequencies), and a selection of a particular tone quality) may create an overall sonic texture for the film Bordwell and Thompson, (2008). And also, there are also additional aspects of sound that need to be considered such as space, rhythm and fidelity. Space may be understood as sound, which has a spatial dimension, as it comes from a certain source (recording in a specific three-dimensional space) and can suggest a sense of spatial distance and location Bordwell and Thompson, (2008). Rhythm may refer to speed and regularity of sound events (all three components of the film soundtrack have their own independent rhythms; however, musical rhythm is most recognizable). Fidelity refers to the quality of the recording (faithfulness to the recorded source) Cited in Vesna D, Bordwell and Thompson, (2008).

2.1.3 Music and Thought

Music plays an increasingly influential role in many aspects of daily life. Fundamentally the Los Angeles School has engaged itself with the modernistic sensibilities that were critical in the making and formation of African Americans in the recently past century. The tracing and analysis of the nature of these sensibilities is initiated from the slavery era to the present. Two films of the Los Angeles School have concerned themselves with beginnings, ruptures and continuities of the historical consciousness that informed the making of these sensibilities at the moment of enslavement for Haile Gerima's *Sankofa* (1993) and Charles Burnett's *Nightjohn* (1996). *Sankofa* postulates that the complexly intertwined ideologies of Pan-Africanism and African American nationalism forged the political forms of the new sensibilities of modernity that emerged between the Middle Passage period and the New Negro era. *Nightjohn* argues that the social forms of the new sensibilities of modernity were made at that time period by pedagogical instruments of education and ethics. Both films meditate on the historical imagination of African Americans in modernity. Also both films, perhaps much more with *Sankofa* than with *Nightjohn*, are an engagement with the fundamental theme informing W. E. B. Du Bois's classic text. *The Souls of Black Folk* (1903) is the historical theme of double consciousness. Each film interrogates the spiritual and political forces that shaped the historical imagination of African Americans, the dialectic between Africanness and Americanness, and the dialectic between blackness and whiteness. The thoroughness of this interrogation infused both films with their own peculiar and particular modernistic sensibilities Ntongela M, (2009)

According to Ntongela Masilela the group of Black filmmakers that have come to be known as the L.A. Rebellion created a watershed body of work that strives to perform the revolutionary act of humanizing Black people on screen. The filmmakers in this group met as students in film school at the University of California, Los Angeles, between the late 1960s and the mid-1980s. Many members are still active as media makers, teachers, and activists. This first group of film school-trained Black filmmakers shared a desire to create an alternative in narrative, style, and practice to the dominant American mode of cinema, an unwelcoming Allyson, N. (2015). At its best, the university can be a generative nexus where creative minds collaborate and facilitate each other's expression, where differences are catalyzed into productive synergy. The Black filmmakers who came together at UCLA Starting in the late 1960s, a group that Clyde Taylor retrospectively designated as the "L.A. Rebellion," was from a variety of places, including southern towns and cities, New Mexico, Texas, New York City, various neighborhoods in Los Angeles, and even Haiti and Ethiopia. They shared experience of being film students at UCLA, specifically film students of color, fostered a bond between them in spite of their identity.

Furthermore, The tidal wave of so-called Blaxploitation films that hit American screens in 1972 in the wake of the huge financial successes of Ossie Davis's *Cotton Comes to Harlem* (1970), Melvin Van Peebles's *Sweet Sweet back's Baadasssss Song* (1971), and Gordon Parks's *Shaft* (1971) was unprecedented in terms of both the numbers of African Americans receiving first-time screen credits and the intense debates among Black viewers and critics accompanying each film's release. While "Blaxploitation" has become a blanket term for all Black-themed films from the 1970s, here it is used in the context of the moment Jan-Christopher, H. (2015).

Historically, In the early 1970s, Los Angeles was the primary crucible for the new independent cinemas formed around the civil rights movements of ethnic and sexual minority groups, especially African, Asian, and Mexican American and feminist and gay. These various identity groups all developed cinematic components to represent themselves on their own terms and thus contest their prejudicial representation in the dominant industrial cinemas. All of them were shaped by the interaction of forces and traditions: the specific mode of self-discovery and self-realization projected by the group in question; the state or philanthropic initiatives that responded to it David E. James (2015)

On the other hand in their 1968 call for a Third Cinema, Argentine filmmakers Fernando Solanas and Octavio Getino describe the necessity of the deconstruction of deceptive images propagated in the neocolonial world and the creation of truthful, demystified images to take their place. “The revolutionary cinema is both destruction and a construction film: a destruction of the image that neocolonialism has made of itself and of us, and a construction of a pulsing, alive reality that recaptures truth in all of its manifestations.” They champion documentary filmmaking as the basis for the revolutionary cinema they describe, since in the neocolonial. Morgan, W. (2011)

Finally, Forty years have elapsed since Black independent filmmakers in Los Angeles came to prominence, time enough to engage anew with hindsight and study the oeuvre of a distinctive association of filmmakers-in-training, raconteurs whose vision, reflexivity, and contributions to a second Black creative renaissance are remarkable indeed legendary.

Discussing L.A. Rebellion filmmaker Julie Dash’s film, writer Greg Tate explains, “I’ve seen *Daughters of the Dust* [1991] eleven times, fought back tears at every screening, and lost the fight each time. What make me weep are not plot points or the travails of individual characters, but those bruising moments that brush up against the black historical tragedy.” The “bruising moments” that Tate describes are those emotionally charged scenes that reflect cultural memories and narratives specific to African American lived experiences. For example, Tate recalls the scene where a pleading Nana Peasant (Cora Lee Day) tells her great-grandson Eli. JACQUELINE, N. (2015)

L.A. Rebellion filmmakers show up in their own work, every once in a while. We see them on-screen and/or hear them on the soundtrack. They play characters in fictional narratives (S. Torriano Berry’s *R*, 1982) or provide narration (*Melvonna* (Nyesha), 1978). More often they portray themselves as the makers of the films and videos we are watching (Charles Burnett’s *Nat Turner: A Troublesome Property*, 2002; Haile Gerima’s *Imperfect Journey*, 1994; Barbara, M. 1981). Self-representation is a mildly recurring device for a handful of L.A. Rebellion makers Zeinabu Irene... Since June 2010, the editors have conducted interviews with more than two dozen individuals associated with the L.A. Rebellion. These interviews reveal the great diversity of backgrounds and interests of this group of Black filmmakers, as well as the concerns and experiences they shared while at UCLA and beyond. Covering both personal and professional topics, these interviews have served as key sources of information for the contributors to this

volume, providing material quoted in several chapters. This information has also been crucial for the many facets of the L.A. Rebellion Preservation Project at the UCLA Film & Television Archive, SAMANTHA, N. (2015)

2.1.4. Music and Identity Formation

Music plays an important role in forming the identity of individuals and of groups of people. It helps to define oneself as an individual belonging to a certain group. The development of a musical identity is not only a matter of age, gender, musical taste and other preferences, but is also a result of the cultural, ethnic, religious and national contexts in which people live. Individuals forming their musical identities are part of, influenced by and a product of several such collective musical identities and these exist in parallel and on several levels including the local, the regional, the national and the global. Raymond A.R. Macdonald And. David J. (2002).

Basically, 'Music has two main functions in expressing and communicating national identity, which might be called 'inside-looking-in', an in-group perspective, and 'outside-looking-in', an out-of-group perspective. In the first of these, music is used in order to strengthen the bonds within the group, and to make the members of the group feel that they belong to one another. In the second, the aim of the music is to be recognized by others as being a typical member of one nation or particular group, and to make people outside the group identify the members of the group as such''. Raymond A.R. Macdonald And. David J, (2002).

Drake Statesman stated that, there are at least two different ways of thinking about 'cultural identity'. The first position defines 'cultural identity' in terms of the idea of one, shared culture, a sort of collective 'one true self', hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common. Furthermore, he deeply define the term, 'Within the terms of this definition, our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as 'one people', with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history. Such a conception of cultural or national identity played a critical role in all the post-colonial struggles, which have so profoundly reshaped our world. It lay at the Centre of the vision of the poets of 'Negritude', like Aimee Ceasire and Leopold Senghor, and of the Pan- African political project, earlier in the century.' Drake, S. (1989)

Starting from the above definition's Christopher Jeffer define film music. Firstly, film-musical representation of African identity develops nuance over time, as African subjects succeed in moving from being represented to achieving some self-representation. This representation remains within the ambit of diegetic music, however, and frequently maintains a subject/object relationship regarding white/black representation. Secondly, the use of diegetic African music functions as a form of bothering, creating an illusion of representational "authenticity" while in practice ensuring the music remains external to the filmmakers' expressive universe, relegating it to the role of "ethnic" colour rather than engagement with characters' psychologies. Thirdly, film music is implicated in issues of land rights: rural African music questions the legitimacy of "whites only" city spaces, and is metaphorical of population displacement from rural to urban locales. Conversely, nationalist films use pastoral tropes to reimagine rural African spaces through European conceptualizations of "tamed" land, and sentimentalize spaces through song to lay claim to them through emotional ties. Fourthly, it evaluates African music's potential to function as dramatic, narrative, extra- diegetic underscore, showing how this was partly achieved by certain films of the period, with possible implications for contemporary mainstream film scoring. Christopher, J. (2017)

Additionally Haile Gerima stated on his interview, "The Hollywood industrial complex delivers entertainment to millions of people through the manipulation of images on the silver screen. Hollywood images of Africans in Africa and its Diaspora begin with negative stereotypes and gross misrepresentations about the Black experience. Yet, there are other images of Blacks that are more diverse and realistic." Haile Gerima has been at the forefront of the Black independent film movement to eradicate stereotypes while offering wholesome and complex stories about what it means to be Black from an international perspective. In the following interview conducted by historian Diane D. Turner and Muata Kamdibe, Gerima brings to light his early influences and his journey from Gonder, Ethiopia, to the United States. He gives insight into how he becomes one of the most important Black independent filmmakers in the history of Black film. He also provides information about the struggles to create meaningful Black films as well as his analysis of Black filmmakers and the Black film industry. Haile G. (2008)

Haile strongly argued and the researcher agreed with his argument, on which he said, 'One of the most brutal and violent accomplishments of Eurocentric literature and mass media is the historic

representation of Black men and women as outside the context of the human experience’’. Gerima (1991)

The aim of the oral historian is to record as accurately as possible data from living sources. It is our intention in this article to present information about the filmmaker Haile Gerima from textual and oral historical sources. Thus, we will provide an introductory overview of the filmmaker and then reproduce a conversation with Gerima on his cinema style, conducted during the National Endowment for the Humanities, Black Film Studies Institute, University of Central Florida, Orlando, in July 1999. “Film is a powerful weapon”; immortalized words once stated by renowned director Haile Gerima who was acknowledging the culturing abilities of the art and was accurate in his description as the birth of film, in the 1800s, later resulted into the creation of a white faction known as Hollywood, culturing, marginalizing and misrepresenting the cultural and racial ideas of minority races; particular black people. Horton, Price, and Brown outlined that for years, the American society cultured racism in its laws and social spheres, having African Americans meet the bitter end of such a reality which eventually dissipated and evolved to subtly living in the “crown jewel”; the “entertainment, media and film industries”, where black people were no longer being forced into segregation but endured the new abrasiveness of the whites as they started being represented as “criminals and leeches to “white upper-class” America” in film. It is also a reality seen on all platforms of the television industry which depicts black people in derogatory and contemptuous roles or erases them completely and is the typified, century old ideology of the Hollywood culture. Horton, Price, & Brown further added that these harebrained portrayals became a dominant aspect in film from as early as 1888 when the industry began and that black people have never been regarded as “second-class” citizens since the birth of the country as they were coercively brought over to work as slaves, never to be considered equal to the white man. What is also important from this legacy, of black representation in film, is that they undeniably gave birth to stereotypes; that black people are “lazy, stupid, foolish, cowardly, submissive, irresponsible, childish, violent, sub-human, and animal-like”, and are all quite distinguished in today's society because not only were they effectively introduced but were promulgated and progressive throughout time by the Hollywood television and film industry and “reinforced white supremacy”. Much of these stereotypes have certainly evolved in the television and film industry but they truly and undoubtedly remain hallmarks or dominant ideologies that

have shaped the industry and have cultured many into accepting these racist views of the black race's culture and identity. Mezan A,(undated).

2.1.5. Characteristics and Function of Film Scores

The first characteristic of film scoring is commenting. Music can put a judgment on certain movie scenes; it can state that a certain battle scene is heroic; a certain dialogue is sad etc.

The second characteristic is illustrating movement. Accenting with the music every movement seen on screen is so-called mickey moussing (coming from a scoring technique that was often used in Mickey Mouse cartoons).

The third characteristic of film music is creating plot relationships. Giving certain characters/situations/places thematic identities helps to connect certain plot points together.

The fourth characteristics of film music is create atmosphere. This is one of the strongest functions of music in the movies. It can set the tone of the movie.

The fifth characteristic of film music is portraying emotions. Music can serve the movie by getting into the emotions of the characters. In the same way it works of course very well to evoke certain emotions with the audience.

The six characteristics or function of film music is social/cultural/geographic references. Music can work very well to make clear the heritage of a character/group of characters or the geographic setting of the movie or a scene.

The seventh function or characteristics of film music is Time/Period references. Music can also work very well to establish a certain time or period. Music that sounds very baroque will put us back into the 18th century.

The eighth functions and characteristics of film music are connecting scenes/montages. Music helps very well to glue scenes together. Adding music over the scene change can soften rather harsh scene changes.

The ninth characteristics and function of film music is manipulated. Doubtful contents of a movie can be pushed into the "right" direction by music as has been seen with lots of propaganda movies from all periods of time.

The tenth characteristics and functions of film music is Alternate the perception of time. Just by altering the tempo of music, it can heavily push or drag any scene.

The eleventh characteristics or a function of film music is implying a sense of space. Not only the perception of time but also the perception of space can be influenced by the music. Using a very intimate piano + violin duo on a space science fiction movie might seem just as wrong as using a full symphony orchestra in a two-character movie that's taking place in a small flat.

The twelfth characteristics and functions of film music are creating unreal situations. Characterizing nightmares or situations of shock or being paralyzed can be done perfectly by the music. Anything that gives the feeling of not being real can be greatly enhanced by the music.

The thirteenth functions and characteristics of create contradictions. Music that sounds like something that is not expected in a certain scene will create a feeling of "something is not right".

The fourth characteristics and functions of film music is Parody. Music can influence very strongly whether we find a scene to be serious or laughable. It can use this ability to create fantastic parodies of characters or situations in the movie.

The fifteenth functions and characteristics of film music is physiological conditioning. Music can also influence and stimulate our very basic emotions like fear and therefore evoke in a best case scenario every physiological consequence that comes with that emotion like racing heart, sweaty hands etc. A brief overview of the diverse functions of music in film seems practical in order to outline the considerations a composer must face during the work on a new project. Richard Davis groups various functions of music into three major categories: 1) Physical functions, 2) Psychological functions, and 3) Technical functions Richard, D.(1999).

There are other classifications available in the literature, for example Aaron Copland's classification

1. Physical functions relate to music impacting physical actions or location of the scene. They include:

a. Setting the location of the film through the use of specific instrumentation that suggests the location (e.g. a particular country).

b. Setting the time period through a specific instrumentation and its authenticity compared to the music of a particular historical period, which may depend on the 53 project's needs.

c. Mickey-moussing referring to the situation when music mimics every detail of action on screen, which may be used as a comic device.

d. Intensifying the action referring to the technique used by composers in action scenes (chase scenes, fights, intense arguments between characters, suspenseful moments) where music closely follows the action onscreen, and often comprises of many congruent points between musical accompaniment and visuals.

2. Psychological functions refer to the intensification of psychological and emotional impact of the film. Music may correspond to the drama in parallel (doubling the information) or can create a new dimension, which is not suggested in the dialogue or action. These include:

a. Creating the psychological mood, which refers to setting a specific mood in the score in relation to the film's psychological implications?

b. Revealing the unspoken thoughts and feelings of a character, which refers to music commenting on character's inner world (thoughts, feelings, and emotions) that is not expressed verbally or clearly in the action?

c. Revealing unseen implications, which refer to music indicating the event that is going to happen?

d. Deceiving the audience, which refers to music suggesting that something will happen; yet a different event takes place instead.

3. Technical functions refer to music's support to the overall structure of the. These include:

a. Creating continuity from scene to scene. Which refers to music masking the cut between scenes by beginning in the first scene and continuing in the next? This helps to create a smooth transition.

b. Creating continuity of the entire film, which refers to the use of themes, and textures that return throughout the film and thus creates the continuity of sound? Continuity also can be achieved thanks to instrumentation that carries throughout the film. Copland, (2009)

A film composer creates the music score that accompanies a film, which is called the film score. This music falls into three categories:

- Diegetic music. Music that can be heard by the characters in the depicted scene. For example, imagine a film character is attending a parade with marching bands. The music produced by those bands is diegetic.
- Non-diegetic music. This is the most common form of film music, typically referred to as the underscore. This is music that a film's characters cannot hear. Think of the tense vibrato strings when the foolish protagonist of a horror film enters the haunted basement. Or the swelling harp arpeggios when two lovers kiss in an old-fashioned romance.
- Songs. Some films are scored with songs, which can be of both the diegetic and non-diegetic variety. Movie musicals feature diegetic songs (think *Singin' in the Rain*), while from the 1970s onward, it became popular to replace traditional underscore with a soundtrack of non-diegetic music.

Over the past several decades, big-budget Hollywood studio films have often combined traditional underscore with a featured song to be released as a single for radio or streaming. Prominent examples of this include the 1997 film *Titanic*, with a score by James Horner plus the song "My Heart Will Go On" by Horner and Will Jennings, performed by Celine Dion. There was also 1998's *Armageddon*, with a score by Trevor Rabin but best remembered for the song "I Don't Want to Miss a Thing" by Diane Warren, performed by Aerosmith. Hans Z, (2016)

2.1.6. Techniques of Film Scoring and Roles of Film Composer

A film composer is responsible for every aspect of original music in a film which includes allocate a budget for all aspects of a film's original music, recruiting musicians and staff, consult and contact with the movie's director to "spot" a film in order to identify all places where music should be present, script writing and recording demos to audition various themes for the director's consideration, composing the film's music, often using a variety of tempos and time

signatures to sync with various action sequences within a scene, manage the recording of the music, either with live performers, or using software instruments controlled by a MIDI keyboard. Site visiting and taking notes from other members of the production team, executing a final version of the score that addresses all notes and edit requests, and then providing a final mastered version of the soundtrack and write a separate score to accompany the film's trailer, and it's possible none of the themes from the actual film will be heard during the trailer. However, there are production companies that exclusively make film trailers and they may provide their own in-house composers or libraries of licensed music. Hans Z, (2016)

There are three main parameters of sound that can be manipulated by a filmmaker in order to create a desirable effect in the aural component of a film: loudness, pitch, and timbre. This classification of sound is based on the musical model, which, according to Altman, assumes that all film sounds exhibit the nature of musical notes emitted from the score and perceived in an instant and direct fashion. As not all film sounds can be represented by traditional musical notation this approach does not seem universally appropriate. Altman (1992, 15-16). What does that mean? Nevertheless, manipulation of those three, musical parameters (loudness (e.g. contrasts), pitch (i.e. low, mid and high frequencies), and a selection of a particular tone quality) may create an overall sonic texture for the film. Bordwell and Thompson, (2008,)

2.1.6.1 What Does Film Composers Do?

Hans Zimmer stated increasingly, a film composer is responsible for every aspect of original music in a film. This includes:

- Maintaining a budget for all aspects of a film's original music.
- Hiring musicians and staff.
- Meeting with the movie's director to "spot" a film in order to identify all places where music should be present.
- Writing and recording demos to audition various themes for the director's consideration.
- Composing the film's music, often using a variety of tempos and time signatures to sync with various action sequences within a scene. (Some genres, like action films and cartoons, require more sound/picture syncing than others.)

- Manage the recording of the music, either with live performers, or using software instruments controlled by a MIDI keyboard. Lower-budget films may not have funds to hire live performers, in which case the composer may be personally responsible for performing all the music using software instruments.
- Fielding and responding to notes from other members of the production team. Most film composers will insist that their notes come exclusively from the film's director, but in some cases, other team members (particularly producers) may have the privilege of giving direct notes to the composer.
- Executing a final version of the score that addresses all notes and edit requests, and then providing a final mastered version of the soundtrack.
- In some cases, a film composer will write a separate score to accompany the film's trailer, and it's possible none of the themes from the actual film will be heard during the trailer. However, there are production companies that exclusively make film trailers and they may provide their own in-house composers or libraries of licensed music. Hans Z,(2016)

2.1.6.2 Who Does a Film Composer Work With?

A film composer primarily works with the director of the movie. Theoretically, the director is responsible for the final artistic product on screen, although a particularly powerful film producer can sometimes subvert this hierarchy. Hans Zimmer suggest director/composer and music editor/composer relationship as follows;-

The director /composer relationship this typically begins with a spotting session where the two will sit down and identify all areas of the film that may benefit from music. The director will also frequently provide a “temp score” where the film is completely scored using previously recorded music that conveys a sense of the director's taste. The temp score is typically intended to be just a suggestion of ideas for the film's composer, but some directors are known to exhibit “temp love” wherein they become emotionally attached to the temp music and want the composer to produce a near carbon copy. The composer regularly checks in with the director during the writing and recording process, providing him or her with samples for feedback.

The music editor/composer relationship a film composer also works closely with a music editor who helps facilitate all aspects of the film's soundtrack. The music editor is typically the person who, under the director's supervision, assembles the temp score. He or she helps the composer keep individual cues organized and the two works closely during recording sessions and in sessions with the director. Depending on the film's budget, a composer may also employ one or more assistants to help with all aspects of production. Hans Z, (2016)

2.2 Empirical Review

Many scholars argued about music in cinema and the music should be recognized its role as an art music in the sound film must never be the accompaniment. It must retain its own line. Because Pudovkin felt that an accompaniment to the visuals would give only the superficial aspect of the scene, the under tones of meaning would be ignored, he asked for music the dominating emotional theme of which would be courage and the certainty of ultimate victory. Douglas W. Gallez: (1970).

And also the writer says film music neglected “ since the organization of silent and sound is almost totally neglected in today's commercial production, music is employed mainly as a means of underlining the plot. The subordination of music to theatrical situations, which have no musical interest, has obscured the role that music is destined to play in cinematic composition. There has been no general improvement in film music in the past Years since about 1949. The experimental work initiated by Eisenstein and Prokofiev in Alexander Nevsky has not been appreciated in theory or utilized in practice. However, the most creative contemporary artists are beginning to recognize that music is not a passive accompaniment of the action, but a living force which is part of the pattern of contrasting values and interacting tensions.” Douglas W. Gallez: (1970)

“Music has persisted as an integral part of the sound film because it accomplishes so many things at once. Its freedom from the explicitness of language or photographic images, its useful denotative and expressive values easily comprehended by listeners raised in the nineteenth-century orchestral tradition, its malleability, its spatial, rhythmic, and temporal values, give it a special and complex status in the narrative film experience’ Catherine, P (2008). “If the advent of diegetic sound narrowed the possibilities of temporality into a sort of relentless linearity,

music could return as the one sound element capable of freeing up that temporal representation. Film music is at once a gel, a space, a language, a cradle, a beat, a signifier of internal depth and emotion as well as a provider of emphasis on visual movement and spectacle. It bonds: shot to shot, narrative event to meaning, spectator to narrative, spectator to audience” Catherine, p (2008).

2.2.1. The Short History of *TEZA* and *SANKOFA* Movies

2.2.1.1 The Short History of *TEZA* Movie

Teza movie released in 2008 G.C. Duration 140 minutes fictional African film, Directed/written/edited by Haile Gerima, *TEZA* film language, Amharic, German, and English, with English subtitles .Negod-Gwad Productions, Pandora Film- production, and Westdeutscher Rundfunk. *Teza* shows the shift in Gerima’s point of view, from the revolutionary ideals of the decolonization moment to an outlook tempered by the disillusion of its failures. The promises of a better Ethiopia are co-opted and repeated in the Derg’s “Ethiopia Tikdem” (Ethiopia Forward) rhetoric, which ironically keeps the country steeped in fear of violent persecution. The film is dedicated to Gerima’s mother and sister, to black people who have been beaten and killed for their blackness, and to the young Ethiopians who died in pursuit of the betterment of their country. Celina d. (2014)

“*Teza* is set in Ethiopia and Germany and examines the displacement of intellectuals, both at home and abroad, through the story of a young and idealistic Ethiopian doctor, Anbereber. After studying medicine abroad in Germany for several years, Anbereber returns home to Ethiopia only to find his beloved childhood place and soon the quiet of his dreams stifled and disarrayed by the country’s political turmoil.” Anbereber flees cities in East and West Germany and Addis Ababa in search of a personal escape to be found in his childhood village. But there the Derg and other political forces compete to kidnap a whole generation of young boys to staff their internecine warfare in scenes brutally reminiscent of Europe’s snatching of Africans from the continent for racial-chattel slavery in the Americas. The filmmaker has described *Teza* as a “generational biography,” stating in several interviews that the script was originally written to be shot in the United States and Ethiopia, not Germany, although it could have been set “in Paris, in Rome, in Cologne or Frankfurt or Seattle, Washington, Chicago, Los Angeles, or San

Francisco.” The standard US politics of funding would necessitate a change in production site and setting. *Teza* also considers something else in more concrete detail.

“The purpose of *Teza* is really like childhood morning dew’. I am trying to preserve my childhood and I am trying to preserve my generation. And I am trying to remember the mistakes we made especially when we became brutal toward each other. I don’t know how my generation made its cultural trademark to kill each other because of political differences.” The problem in question is captured in another statement on the general intellectual bibliography of this generation: “They were doing the same activity and basically reading almost the same books, and these books were taken as Biblical prophecies to transform Ethiopia. And, in the end, we lost so many powerful Ethiopian young men. Brilliant young men and women were lost in this confusion, in this chaotic period.” Haile G. (2008)

2.2.1.2 The Short History of SANKOFA Movie

Sankofa is, on one level, a period piece, filmed primarily in Jamaica and Ghana that depicts US slavery is an epic about African-American slavery, from Africans' 18th century journey to America to their struggles for liberation, told for the first time from an African viewpoint. This story is a vastly different one from the generally distorted representations of African people that Hollywood gives us. This revolutionary feature film connects enslaved black people with their African past and culture. It empowers Black people on the screen by showing how African people’s desire for freedom made them resist, fight back, and conspire against their enslavers, overseers and collective past through the vision on Mona, who visits her ancestral experience on a new world plantation as Shola. We share the life she endures as a slave and experiences her growing consciousness and transformation. Production Company: Mypheduh Films (Coproduction with the Ghana National Commission on Culture, Diproci of Burkina Faso, NDR/WDR Television and Channel 4). Director: Haile Gerima. Producers: Shirikiana Aina and Haile Gerima. Screenwriter: Haile Gerima. Cinematographer: Augustin Cubano. Editors: Haile Gerima and Shirikiana Aina. Music: David J. White.

The making of the film: To complete their magnificent movie on slavery--which was filmed at the former slave castles in Cape Coast, Ghana--Shirikiana Aina and her husband, Haile Gerima, pleaded for foundation grants, bartered for plane tickets, lodging and crew, and charged supplies on their credit cards. They finished the film, *Sankofa* (which means "going backward to move forward" in Akan, a Ghanaian dialect), last year for less than \$1 million. That challenge ended up being the easy part. After endless showings at film festivals around the world, the producers couldn't get a distribution deal and were in debt. So Aina and Gerima, who are also professors at Howard University in Washington, D.C., distributed the film themselves, which to date has grossed more than \$670,000. [Note: by the end of 1997 the film had grossed close to \$3 million.] Here's how they did it: MAKING THE MOVIE: "We applied for every film grant from organizations such as the National Endowment for the Arts, the Rockefeller Foundation, and the Pittsburgh Foundation. We then approached the Ghanaian government about filming in their country. They allowed us to do it in exchange for lifetime rights to show the film in Ghana. Also, the Fespaco Film Festival in Burkina Faso gave us film equipment and personnel. "Seeking distribution, no one would pick up our film. We then arranged private screenings for all the major studios to see the film, and they all told us the same thing: 'we don't know how to market your film.'" "Rising to the top ": Out of desperation, we organized a screening for the community people in Washington, D.C. (Shirikiana Aina interview). One of the attendees, Acklyn Lynch, a professor at the University of Maryland, Baltimore County, then helped us throw a fund-raising premiere at the Cineplex Odeon Jenifer Theater in Washington, which raised \$20,000 and allowed the film to run there for 11 weeks. We then made copies of the film and now continue to rent theaters across the country.

For The researcher getting *sankofa* original movie was very hard in Ethiopia, but when this research ends there is a big news comes from ARRAY film distribute company manager says Mr. Haile Gerima is one off her heroes, a master artists who disrupted the system long before it was acknowledged. *Sankofa* is not a film about slavery; it is a film about resistance. ARRAY is honored to have been selected to restore in 1993 film *sankofa*. Audiences can explore and experience the epic story told in the landmark film *sankofa*, streaming on Netflix the world biggest film streaming company at November 2021.

2.2.3. Short overview of Ethiopian Cinema Film Scoring

It is said that Ethiopia cinema has been emerged and developed by Stevenin. Then the passion of Jesus Christ was screened. Pariset, (1937) Moreover, Stevenin selected scriptural film that holds the interest embers of the Christian state and the powerful Coptic Church. He observed carefully the response of the nobility and the clergy during the film and they reacted with hot discussion and verbal reaction. Pariset, (1937)

After the film show in the palace on Miyazia 1, 1889 E.C [April 9, 1897], the Emperor, surprised by the new technology said to Ras Mekonnen (Father of Emperor Haile Sellassie) explained. After the Emperor gave such recognition to cinema, it did not take much time to start a movie business in Addis Ababa. “The first attempt at establishing a cinema was made in 1898 by a French man from Algeria” cited by Aboneh, undated Pankhurst, (1968), in the first cinema theater built “attached to Hotel de France” cited in Aboneh, undated Gerard, (1971). This may establish a fact that Ethiopia is the 1st country in Sub-Sahara Africa to exercise film viewing, for it was late “between’ 1898-1902. Petty, (2007) that cinema was introduced in South Africa. Cited in Aboneh,(2016 Pawlos N, (1984).

After the abortion of film business in Addis Ababa, the French, in order to sustain their cultural influence in Ethiopia shifted to safest alternative, i.e. from film screening to documentary production that focused mostly on palace anecdotes. “In 1909, a Frenchman named Charles Martel went to Ethiopia with a camera provided by Lumiere brothers. He filmed Balcha (the Ethiopia army general) in Harar, the paralyzed Menelik II in Addis Ababa as well as scenes of soldiers, slaves and dancers” Prouty, 1994). This film, L’Abyssinie au temps de Menelik [Abyssinia during Menelik], a 24 minutes documentary, as the first film ever taken in Ethiopia, marks a turning point in the history of Ethiopian film. Aboneh, (2016)

The 1st Documentary Film by an Ethiopian; the 1st Sub-Sahara African Docufilm by a Native A new development of Ethiopian cinematic art was marked in 1920 when Tedla Tesemma (AACCA, 2007) immersed as the first Ethiopian cinematographer by producing a 16 mm black and white-silent documentary film based on the 1917 coronation of Empress Zewditu, in which Crown Prince Teferi Mekonnen appears sitting more vividly in front of the tent where the Empress is seen in veil. The production of the documentary might have been initiated and commissioned by Crow Prince Teferi when the power struggle between Empress Zewditu’s

supporters and the Crown Prince had reached its climax. Crown Prince Teferi who had immersed as the most powerful figure in the government was suspected by the aristocracy for crawling fast to overthrow Empress Zewditu, in the same manner, he had ousted Lej Iyasus. Teferi might have intended to use the documentary film for tactical reason; just to view him as subordinate and loyal, hence erasing the suspicion that he would snatch the throne from her. This point calls again for historiography of African and world cinema. The fact that some scholars Dovey, (2009) regard *La Mort de Rasalama*, Roberono Madagascar, p. (1947) as the first documentary film by black Africa; and Petty's (2007) assertion that the 1955 Senegalese production *Afrique-str-Seine* (Africa on the Seine) is "the first film shot by a black African" should be reconsidered for the mere reason that it was the Coronation of Empress Zewditu. Tedla T, (1920), produced in Ethiopia that preceded *La Mort de Rasalam* by 27 years; and *Afrique-str-Seine* by 35 years. Aboneh, (2016)

Films can be appreciated or entertained not only by its story and/or by its film music. There are films that have received award by its story and film score. For instance, the film score done by Jorge Mesfin and Vijay Iyer. The work by taking the spectators on a unique journey, the music attentively captures and takes into the story. Haile Gerima called it the hope of the new generation the children of the dragon, the start of the new world order. Haile Gerima mentioned his appreciation of the film score and said "Jorga has an ancient soul". Haile Gerima, who is part of the concept known as "third cinema", is one Ethiopian filmmaker who has his own way of telling a story. Many of the Ethiopian films are criticized for story-telling technique, picture quality and sounds. The Ethiopian film industry, started fifty years ago with a 35 mm film, *Hirut Abatwa Manew?* Later on films such as *Guma*, *Aster* and *Behiwot Zuria* have been appreciated for having good cinema technique, storytelling and beautiful shots. Coming to the contemporary, video films many are highly criticized for lacking basic film components. One of the film components which filmmakers mention are film score (film music). Many of the films in Ethiopia do not have an original music score; they are filled with western popular songs without considering copyright infringement. Ethiopian observer (Nov 17, 2014)

Studying film in America, Yonas Berhane Mewa only included original scores for the three films he has made, namely *Hermela*, *Yemoriam Medir* and *Eton*. For his other films, existing songs have been included, which he thinks are synchronized in the film. According to Yonas, even

though, compared to the number of released films, which is more than 100 a year, the film scores that are done are not a lot in number he believes there is a good beginning. In many cases the way the film score is done is that the arrangers are told the genre of the film and they proceed to do the score without seeing the film or understanding the story, which, according to Yonas, leads to the music usually not going with the film. Because the music is not done in synchronization with the film, Yonas says that the music should flow with that without any disruption. “The music should not be inseparable from the film, rather it should give the sense, emotion, and value of the film,” Yonas says.

With his film ‘Eton’, a musician name Enqu Girma did the film score in a way that was unique and, apart from western influences, he also added sistrum, drum which, according to Yonas, expresses the film’s essence. With his other films he did not do original film scores but existing jazz and blues music. He did not hide the fact that many films are giving focus to film scoring, which he thinks is only done for one scene, something that confuses the whole film. Many filmmakers say film scoring is the decisive part of the film and, according to Sertse Feresebhat, a music critic and music instructor, in the film the score sets the mood, paints the feelings and also gives interpretations for audiences. Sertse explained that with the film score different sounds interpret the director’s storytelling. Apart from setting the mood, Sertse says that film scores also helps to identify the characters better. Ethiopian observer (Nov 17, 2014)

The other type is source music, which is using the music from the scene and do the characters hear something. For example, if the character plays a radio or if someone goes in a club and music is played on those occasions. Coming into the Ethiopian experience, Sertse explained that with regard to the first film, Hirut Abatwa Manew, even though there is no original score there was music from azemaris, the scenes of the night club were featured by music, and also a collection of music that can give a picture of that time were collectively used as source music.

On the other hand, though films such as Aster and Guma did not use original scoring fully for the film Getachew Gesi composed music. With the coming of video films and digitalization, Sertse says that they employed instrumentally arranged music used in radio narration. For Sertse a film based on the legendary Haile Gebreselassie’s life entitled ‘Endurance’ has a successful film score. The film scorer is Jean Paul, and Tizita was orchestrated into this score.

There are individual contributions and Sertse mentions Enku Girma's Yemoriam Medir, Paulos Regassa's Ashenge, Elias Melka's Comoros, Taddelle Feleke's Amran, Abirham Tesfaye Lomi Sheta, Beruk Assefa's Rebuni. Within this he gives a special place for Jorga Mesfin's work in Teza and Daniel's score Albo for following the discipline and setting such a standard. He says that film scoring like filmmaking is in its infancy where there are no such musicians who have studied it as a discipline. Within that he says the absence of an orchestra, lack of sophisticated studio and no sound engineer, the ones who are trying to make the score should be appreciated.

One of the few film score arrangers in Ethiopia is Sultan Nuri, a.k.a Soffi. A musician who did film scores for more than 20 films such as Pendulum, Yemecherashawa Kemis, Belidete Ken, Abiro Abed, Semina Work, Yebirhan Firma, Bilatena, City Boy and Fekren Yayachihu, he talks about the misconception many have where they use soundtracks interchangeably with the music. A film score is part of the soundtrack as well as the dialogue and encompasses other elements. Starting his film score making with the film entitled Abay vs Vegas, he says that there are promising initiatives where filmmakers come to music arrangers. He says that with the music style it is easy to grasp what kind of film it is. In the past he used to arrange the music after reading the script but nowadays he started to sit with the editor and go step by step. He says that the most important thing is to understand the concept of the film and after that the music follows. The way he does the music score is first he sits with the director to get to know what kind of concept the director wants to convey and after understanding it he begins arranging. Cited in Surafel G, (2017)

Since most of the arrangers also focus on chikchika (pop), he says film scores that incorporate classical and jazz music are rare to find. Eliminating the other costs for promotion, with a song of the film such Abinet Agonafir's Kezkaza Wolafen for the film Kezkaza Wolafen. Still Yared thinks there is a big potential for professional film scorers to meddle in the film industry. Apart from that, since most of the films use existing songs there are also controversies when films use songs without the consent of the musicians. He mentions how Tsedenia Gebremarkos did not want him to use her music. He says the musicians should be paid. Most of the films also use songs from abroad. So they cannot screen them at international film festivals. Ethiopian observer (Nov 17, 2014)

“The music should be able to stand by itself and has to express ideas on its own,” Sultan says. Filled with dialogue, Sultan says there is always overcrowding and he talks about the necessity of space between scenes. He says that usually he takes projects when he agrees with the ideas. There are so many blurred lines in the film or music industry and with a lot of mistakes he is hopeful things will be clear. Since directors decide the music, for some filmmakers like Berhanu Sheberu, one of the filmmakers who were part of the former Ethiopian Film Corporation, knowing the theory, history and concept of music for a director is a necessity. With his film, Behiwot Zuria, there was a sound of masinko and kirar playing but he also used Beethoven’s symphony. In some instances, he says if there are silences the music score makes it easy to tell. Within the two hours and 15 minutes of his film around 20 minutes of music was included. The film was not suffocated with the music there were also natural sounds where there is neither speech nor music. As the Ethiopian film industry started five decades ago, the film Aster had its own film score with composers such as Getachew Gesi who went to Bulgaria and studied music. Berhanu, who doubts filmmakers’ knowledge with regard to the theory and history of music, says there are filmmakers who get the whole concept and make the score but still he sees the absence of the school as a hurdle. For filmmakers such as Yared Shumete, since most of the films are owned by producers, sound is not something most of the producers are concerned with. He says that since they do not think it is necessary there is usually no budget for the films. Cited in Surafel Girma, (2017)

Apart from that, with a few professionals doing film scoring, he says film scoring has monotonous and similar sounds films. He does not deny the fact that there is always a rush at the 11th hour where the post-production is rushed and the music is not given any attention. With the shortage of film venues, many wait a long time to screen their films and Yared says that the post-production is not carefully looked at. Yared, who also assisted Teza in the post-production supervision, reminiscence’s that Haile’s deep knowledge of music with his use of recordings of Kirar. The way it is done in this country, according to Yared, musicians usually finish up their composition and sometimes when it is edited some parts are cut, which might destroy the flow of the film. Ethiopian observer (Nov 17, 2014)

Chapter Three

3.1 Research Methodology

This section of the study deals with research methodology with sub titles research design, research approach, sources and types of data, sample and sampling techniques, data collection instruments, and data analysis and interpretation

3.2. Research Design

The descriptive case study research design was used in this research. Interviews and observations are the most common data gathering instruments in descriptive research. This data gathering tool will be used to learn more about how music scores influence people's identities and provide meaning in films.

3.3 Research Approach

The research approach used in this study will be qualitative approach, which is textual, plus visual analysis of the data obtained through data collection instruments.

3.4 Data Sources

This study's data was come from both primary and secondary sources. Interviews with composers, who work on film score, film directors, and film producers, as well as researchers from the music and film industries, were used to gather primary data, as well as observation and the researcher's personal experience. Secondary data, on the other hand, was gathered from books, magazines, newspapers, the Internet, and other sources such as television, radio, and recorded videos and audio, as well as other relevant materials for the study.

3.5 Data Analysis and Interpretation

The data analysis and interpretation of this study was carried out using qualitative method. The data source for this study is *SANKOFA* and *TEZA* movies. Particularly a descriptive case study carried out by analyzing the film score and textual analysis and some musical analysis transcribing the score along with various theories on film music. The data analyze based on the common features mostly qualitative and/or ethnographic research follows: organization of the data, note-taking and making sense of the data, and more characteristically describing and interpreting the data (Creswell 1998). Hence the data obtained was described and interpreted by textual expressions.

Chapter Four

4. Presentation of Data, Analysis and Interpretation

4.1 Introduction

In this chapter, there are two main parts. The first part is a presentation of data. It includes the synopsis of *TEZA* and *SANKOFA* feature films, and segmentation of music from the films respectively. The second part contains data analysis and interpretation. According to film music *Teza* and *Sankofa* movies have uses film sound comprises; source music, incidental music, feature songs, sound effects and dialogues, but the researcher main focus is on those two movies scoring especially for the movies director and film scoring professional uses for identifying the movies setting, story narration and other elements of cinema using the thought of black cinema makers cinema for identity formation.

4.2. 'TEZA' Movie Synopsis

Set in 1970s Ethiopia, *Teza* tells the story of a young Ethiopian as he returns from West Germany a postgraduate student. Anbereber comes back to a country at the height of the Cold War and under the Marxist regime of Mengistu Haile Mariam. Working in a health institution he witnesses a brutal murder and finds himself at odds with the revolutionary party running the country. He is ordered by the regime to take up a post in East Germany and uses this opportunity to escape to the West until the Berlin Wall falls and Ethiopia's military regime is overthrown. Now aged 60, Anbereber finally returns to his home village. Although he finds comfort from his ageing mother he feels alienated from those around him by his absence from home for so long and is disillusioned and haunted by his past. His dream was of using his craft to improve a military junta that uses scientists for its own political ends squashes the health of Ethiopians. Seeking the comfort of his countryside home, Anbereber finds no refuge from violence. The competing forces of military and rebelling factions quickly replace the solace that the memories of his youth provide. Anbereber needs to decide whether he wants to bear the strain or piece together a life from the fragments that lie around him.

4.3. 'SANKOFA' Movie Synopsis

Sankofa movie Director/Writer/Producer is Ethiopian Haile Gerima worked on 1993, 125 min, , Music: David J. White. This empowering film tells a story of enslaver and of the African Diaspora from the perspective of the enslaved, challenging the romanticizing of enslavery prevalent in American culture. Sankofa (1993, 125 min) was developed from 20 years of research into the Maafa (the word used for the trans-Atlantic enslavery-trade/genocide) and the experiences of African enslaved in the New World. The film represents complex characters and empowering moments of resilience that assert humanity in the face of subjugation. Unlike Hollywood's depiction of enslavery, Gerima presents the often suppressed history of enslaved resistance and rebellion and represents the enslaved as agents of their own liberation. The story begins with Mona (Oyafunmike Ogunlano), an African American model on a fashion shoot at the former enslaved castles in Cape Coast, Ghana. Mona undergoes a journey back in time and place to a plantation in North America where she becomes Shola, a house enslaved, and experiences the suffering of enslavery firsthand. In becoming Shola and returning to her past culture and heritage, Mona is able to recover her lost enslaved identity and confront her ancestral experience. Shola's interactions with her fellow enslaved are marked with humanity and dignity, most notably with Shango (Mutabaruka), a rebellious field enslaved, and Nunu (Alexandra Duah), one of the few enslaved to remember her life in Africa before being stolen by Europeans. The film's narrative structure follows the concept of "Sankofa," an Akan word that signifies the recuperation of one's past in order to comprehend the present and find one's future.

In the opening scene of Sankofa, Mona wears a brilliant yellow wig. She Isquirms on fishing net cast on the sand, while a photographer stands above her, teasing her with language: "Ahh that's how I like it, Mona . . . more sex, Mona . . . let the camera do it to you, Mona . . . let the camera get you hot, Mona." My mind ventured immediately to bell hooks's critique of the black woman's image in the white male European's gaze. The black woman's body as cultural capital, she argues in her essay "Selling Hot Pussy," depicts a half- woman, a woman's body parts, instead of the "whole human being." She goes on to say: "They were reduced to mere spectacle." What story this scene tells depends on the gaze, the setting, the knowing of the history contained and flowing in and beneath the land. The story the photographer tells differs from the story Sankofa tells of Mona. What story does Mona tell of herself? What does Mona know? She

laughs and moans, before screaming, running to hide behind the cameraman (who will capture her moving body and turn it still, flat), away from Sankofa (away from her past, away from knowledge) “Where do you come from?” Sankofa asks her. We come from our stories, Gerima would suggest, shared spoken, illustrated, danced, chanted, released. . .For those who have no stories, who have hidden smothered, erased, fractured, drowned, set afire stories, for those who, as Angela Davis once said, “suffer from historical amnesia,” for those afraid of the past, perhaps Sankofa would implore you, too: “Return to your past. Return to your source.” The movie Co-Producer: Shirikiana Aina Line Producer: Ada Marie Babino. Featuring, Kofi Ghanaba, Oyafunmike Ogunlano, Alexandra Duah, Nick Medley, Mutabaruka, Afemo Omilami, Reggie Carter, and others. Cinematographer: Augustine Cuban and also Editor: Haile Gerima

4.3 Segmentation of Teza Film Scoring

	Theme of Film Scoring	Associated scene/character	Approximate time	Played instruments
1	Childhood theme	Anbereber childhood memory	00:02:37:91-00:02:53:91	Vocal singing by little Anbereber
			00:06:02:28-00:06:26:92	Kirar
			00:22:05:28-00:22:39:80	Keyboard
			00:40:50:27-00:42:10:12	Clarinet lower voice
			00:46:51:03-00:47:23:00	Kirar
		Children’s of the country scenes	00:38:05:00-00:39:19:00	Played by washint accompanied by traditional drum
			01:19:58:00-01:20:20:00	by washint
2	Motherhood theme	Anbereber mother	00:04:27:00-00:05:25:30 00:10:02:88-00:10:47:52	Masinko Masinko
		Wereku mother	00:17:40:36-00:18:16:00	Masinko solo
3	Love theme	Anbereber with Azanu	00;22:40:00-00:23:42:96	Singing by Azanu the main melody with free rhythm
			00:45:45:00-00:46:48:68	Sax phone
			01;00:05:83-01:01:00:00	Sax phone
			01:03:26:48-01:05:57:00	sing by Azanu with vocal and sax phone harmonized
			00:49:03:00-00:49:30:20	Piano
			02:00:40:00-02:01:31:80	Saxophone

4	Confusion and Reminiscence theme	Germany	01:46:00:99-01:46:26:99	Sax phone with percussions
		Ethiopia	00:14:33:88-00:15:28:00	Sax phone solo
			00:36:15:58-00:37:27:00	Sax phone solo
			01:06:14:84-01:07:36:70	Sax phone solo
5	Symbolic theme	Bacteria with revolutionists	00:34:39:50-00:34:23:19	Sax phone playing with trill repeatedly and solo
		Antagonistic Spying Anbereber	01:21:05:00-01:21:29:88	Sax phone playing with trill repeatedly
		Start fighting revolutionists practice	01:13:10:07-01:13:46:46 01:20:38:12-01:21:30:00 01:23:10:30-01:24:01:40	Sax phone playing trill accompanied by drum
		Revolutionists began take action	01;23:10:30-01:34:51:00	Sax phone playing trill accompanied by drum
		Cultural songs with lyrics	00:00:10:00-00:01:45:00	Vocal song azemaris with lyrics
			01:44:36:72-01:46:02:00	Vocalist accompanied by masineko with lyrics
			00:13:45:64-00:14:27:00	Vocal traditional singing men and women with lyrics
			01;24:01:39-01:25:36:10	Ambient night club vocal with accordion
6	Decision theme	Anbereber return to Ethiopia	01:09:02:32-01:09:35:32	Sax phone, keyboard and percussion
		Facing with his fear	01:43:31:04-01:44:15:00	Piano with sax phone solo((open the water he was disturbed)
		Anbereber start to teach the children	02:05:12:90-02:05:50:05	Washint
7	Bright future theme Song	Anbereber baby delivered	02:06:26:28-02:09:27:96	children's vocal song repeated the melody by saxophone and percussion's added

8	Sadness theme	Wereku return home Badly wounded	01:52:00:00-01:53:07:12	Saxophone, washint, church bell and masineko, Washint
		Anbereber attacked by racist's	02:05:12:90-02:05:50:05	Percussion, keyboard And crow bird sound
		Azanu kills her son in Wedding ceremony	00:54:50:00-00:56:30:00	Traditional song with accompanied by accordion (ambient) Keyboard Electronic Sound at high pitch and Silence..
		Cassandra talks about racism	00:44:24:00-00:45:20:32	Jazz ballad solo with sax phone

Table 1.1 segmentations of teza movie scoring

4.3.1 Analysis of Teza Movie Segmentations

1. Childhood theme

This formation of film scoring is leitmotiv means that film scoring acts as motive and assisting the moving images. Childhood theme scoring is mainly representing Anbereber home seeking and deep childhood memory on the whole movie. The scoring motive first heard on little Anbereber showed to Anbereber is on between death and life on emergency room, he was struggling with death and saying “I’m not dying...”reputedly the scoring starts accompanied by Ethiopian orthodox church drum(kebero) little Anbereber show to Anbereber by daydream and call him “come on Anbereber....’ And this song heard singing by little Anbereber on at 00:02:37:91-00:02:53:91. Then this song played by Kirar heard on 00:06:02:28-00:06:26:92 .and also theme scoring played by clarinet at this scoring Anbereber was deeply depressed and the Anbereber come to his mother to tell how he feels saying “how can I tell you how you understood my deep sorrow.....they are killed my child hood...”the score heard at 00:06:02:28-00:06:26:92 clarinet instruments play the theme with deep lower voice with improvising theme scoring. Washint played also at 00:38:05:00-00:39:19:00 and 01:19:58:00-01:20:20:00 when

the children's of the story are on the bad hand they became losing their childhood by this revolution. The childhood theme scoring played by many instruments but the main theme is started from little Anbereber children song and the melody is on pentatonic scale, the instruments was washint, Kirar is also Ethiopian traditional instrument the other clarinet western instruments is also played the theme by the same mode and different rhythmic tempo. The instruments depict the setting in which Anbereber individuality is represented by a western body and an Ethiopian soul. This type of representation occurs on Anbereber poor mother, who appears to be represented by the story setting country Ethiopia at the time. The scene shows Anbereber returning home to find his mother sleeping without any cloth covering her body from the cold, so Anbereber dresses her and shows his love. The childhood theme is played in the background by Washint. Washint instrument mainly played that kind of melody makes the story deep sorrow.

transcribe by yoseph yersaw



Score 1.1 Childhood theme scoring

This theme was played by keyboard instrument this scene is Anbereber questioning little Anbereber showed to him like a daydream the he asks “who am i....”...when the scoring try to tell us the big Anbereber who lost his everything on western country represented by western keyboard, but the theme music is played by all instrument's is on 'd' pentatonic this scoring is the scale is more similar to anchihoye but the lower tetra chord perfectly similar to ambasel and anchihoye Ethiopian mode(kignit),but the upper tetra chord is miss the fifth degree this degree is basic difference on those two modes. Particularly the music instruments are sound like Ethiopian mode (kignit) lower tetra chord, but when we actually familiar to those scale we feel like anchihoye mode (kignit). Also the players' play the melody with ornamental playing this kind of instrumental playing with ornament is also common in the setting of the area.

2. Motherhood theme

This scoring mainly gives the movie a meaning to the action or atmosphere of the scene. This scoring heard on mainly associated with Anbereber mother and other mothers who face very deep sorrow on the movie story on their children's. Additionally used for the story foreshadowing on Anbereber mother sees the fire burning and interprets folkloric thought of the country tradition she said "who will be coming the fire is burning inside the house" at this scene she sings by vocal traditional song accompanies the tale about the cow save her children after her mother dead the cow name "lame bora" song theme is bora confide my children. The scoring played by Ethiopian traditional music instrument masinko the melody is 'b' bati minor (BD \flat EF \flat GB) Ethiopia mode with very known traditional melody, but not all the melody fully copied; some melody curves are made and solo playing are applied with free rhythm, furthermore the scoring make the audience of the movie especially who they know the setting and culture the scoring only make sorrow, sadness and something missing from them. The melody approximate time is 00:04:27:00--00:05:25:30, 00:10:02:88--00:10:47:52 Anbereber mother scene, also Wereku mother lose her son by solders taking to war comes at 00:17:40:36-00:18:16:00

3. Love theme

The love theme scoring is very bright and sweet melody to hear this scoring establish the tone, or atmosphere of the scene. Played by saxophone on "f" anchihoye F G \flat B \flat C \flat D F Ethiopian modes (kignit) like duet with jazz harmony. The saxophone harmony is representing those two lovers Anbereber and Azanu parallel felling and also the melody played by Ethiopian scale (mode) with western musical instruments the mood is one off very unique Ethiopian mood many Ethiopian fell holyday mood its belongs two lovers identity and the saxophone is indicate Anbereber deep inside life his country mode with his bodily western action links with saxophone.

Anbereber is played on a movie with saxophone solo with 'd' anchihoye Ethiopian mode (kignit), but the style is jazz style and also at Germany scene there was percussion accompaniment additionally there is some piano and electronic sustained pad chord. The music is more associate with Anbereber inner thought about the outside atmosphere meaningfully the scoring try to express his confusion, reminiscence and depression by in this movie saxophone is associate with Anbereber, so this saxophone play solo with Anbereber having more the above feeling about Ethiopia, so the score played the unique mode (kignit).

5. Symbolic theme

This theme scoring played by saxophone trill playing.th trill playing on one key repeatedly ironically tells the revolutionists from any direction are talking on one thing. Sound on basically representationally, firstly 01:13:10:07-01:13:46:46.when the revolutionists butcher the ox on dirty space on work place and eat raw meat without any sanitary protection. This scene foreshadowed the story of movie which the revolutionist's barbaric action to do on this two scholars. This revolutionist's conflict with Tesfaye and Anbereber grown up by dialogue and the revolutionist's spying Anbereber at 01:21:05:00-01:21:29:88 .the scoring theme representation begins when Anbereber tells us he was in Germany laboratory he says he and Tesfaye decide to go to their country ,but the movie scene show us bacteria and parallel revolutionist's. When this theme scoring have very deep ironic representation on Anbereber wish to fight for his country with bacteria but there is another bacteria that they call themselves revolutionists at this time on the movie 00:34:39:50-00:34:23:19,, 01:20:38:12-01:21:30:00, 01:23:10:30-01:24:01:40, 01;23:10:30-01:34:51:00 the scoring have played great role to telling the story antagonistic character and useless revolutionist's talk.

Additionally there is scoring with traditional singers song with lyric at 00:00:10:00-00:01:45:00//01:44:36:72-01:46:02:00//00:13:45:64-00:14:27:00//01;24:01:39-01:25:36:10 first the movie starts until the tittle seen with traditional singers 'lalibelas' the lyrics foreshadowed the movie story like the main symbol of the movie is water so there is one song singed by man 'azemaris' the name 'weha'(water) the main character soul start again by water, and traditional wedding ceremony songs, and many cultural songs mainly accompanied by masinko ,accordion and the last at traditional night club the famous musician teshome sisay and alemayew eshete played about mother theme song this song foreshadowed Anbereber decide to visit his mother

without permission .those traditional songs mainly with their lyric support the movie story mood atmosphere and many technical aspects of movies.

6. Decision theme

The decision theme scoring first heard on Anbereber decide to come to his country Ethiopia for helping his country problem when the airplane arrives the music starts 01:09:02:32-01:09:35:32 the score on with electronic string instrument (looks like Ethiopian traditional instrument kirar playing by plucking) and percussion played 5/8 rhythm, the tenor saxophone play solo on the string instrument plays common loop melody as a base line. The decision theme scoring works scene narrator of Anbereber main decision on the movie secondly decide to continue the village school children those who can't get education when their former teacher disappear, at this moment the villagers bring and gave the bicycle to Anbereber. The bicycle also symbolically they don't know how to ride, after decision Anbereber is seen train the children to ride a bicycle also. The theme come on associated the scene of Anbereber decision with the same music instruments played 01:43:31:04-01:44:15:00,, 02:05:12:90-02:05:50:05.

saxphon 2tims play free solo

Tenor Saxophone *mp*

key board *mf*

tom tom drum *mp*

5

T. Sax.

kb

Mrm.

Score 1.3 decision theme scoring

7. Bright_future_theme_song

This scoring associated with all atmosphere character and scene mainly this music starts on 02:06:26:28-02:09:27:96 the music is started by like ambient sound when Anbereber baby born the children sing a song of happiness ‘eleleta’ the children’s sing at the hill tops symbolizing the sun rise Ethiopian new year celebrating song ‘eyoha abebaye’ the saxophone receive the melody with’ f’ anchihoye Ethiopian mode(kignit) and playing with solo then the tempo changed percussion added and vocal accompaniment after all the theme scoring changed by traditional singers ‘azemaris ‘another song the movie ends.

8. Sadness Theme

This theme scoring like the title its very mixed with its association because sadness is on everywhere and time on life especially on the movie it's on Wereku_return_home_badly_wounded 01:52:00:00-01:53:07:12 this score played by washint traditional drum (kebero) church song and saxophone with mixed melody and rhythm like the scene mood or atmosphere of the scene. Then the very saddest scene is Anbereber attacked by racists at 02:05:12:90-02:05:50:05 played with percussion, keyboard and crow bird sound the bird sound represent in Ethiopia bad thing come happen especially death of socially accepted person on the society. The tempo is growing fast like the scene pace fast and the keyboard truck is electronic with dissonant chords. The third scene is very saddest scene on the movie is at Azanu kills her son horrible scene the scoring associated with the mood, atmosphere and the character emotions express by traditional 'azemaris' with the lyric is about Azanu x husband getting the younger one as ambient, electronics sound with high pitch terribly disturbing and the wedding crowd noise make Azanu out of her mind. When the child dropped there is an accidental silence on the scene for seconds.at this moment not only the sounds, silence have a great role in music role in cinema because this scene exemplifies music is sound silent. The last sadness theme associate with character emotion and identity on Cassandra talks about how she hurts by racist because she is black at 00:44:24:00-00:45:20:32 the scoring is more jazz ballad on 'f' the style express black people express their sense this kind of association uses on the movie for more expressive and purposefully not for story telling only it uses as the above segmentation's.

4.4. Segmentation of sankofa film scoring

	Theme Of film scoring	Associated scene/character	Approximate Time	Played Instruments
1	Sprit of the dead	Mystical drum	00000001-00042038	Ghanaian Traditional drum
2	Rebellion theme	Secret societies	00:28:40:99-00:30:08:00 00:56:40:26-00:58:28:00 00:59:00:99-01:03:20:73 01:04:32:93-01:05:43:47 01:08:14:15-01:09:00:00 01:17:50:00-01:18:59:73 01:46:46:00-01:56:15:02	Drum ,banjo And percussion Banjo ,drum and String pad brass With 2/2,6/8,2/2 free Rhythm Drum banjo Brass Drum banjo Drum banjo double time fast Banjo string orch Brass trum,trom, Tuba(ambient dog Horse.....
3	Mother theme	Nunu	00:35:50:08-00:39:03:04	Drum brass...
4	Mona theme	Mona before trans	00:04:20:39-00:06:51:54 00:07:14:56-00:08:21:46	Drum brass Keyboard string Pad
		Mona after trans	00:13:39:78-00:15:49:91 00:27:00:00-00:28:25:00	Drum, vocal singing Saxophone off beat drum

			00:42:32:75-00:45:42:37 00:52:36:28-00:55:12:00	>> >>> >> >>>
5	Religious subjugation	Joe	00:45:29:36-00:47:30:00 01:35:50:00-01:38:00:02 01:43:00:23-01:46:39:00	Choral music With keyboard >>>>>>>>>> Choral music keyboard
		Mona	01:22:27:99-01:25:55:81	Choral music
6	Love and resistance	Shango and Mo	01:26:47:10-01:29:10:01	Trumpet
			01:43:00:23-01:46:39:00	Trumpet and saxophone
			01:45:02:16-01:46:40:96	Trumpet
7	Suspense theme	Joe eating tradit	01:30:00:00-01:33:47:93	symphony
		Medicine		Orchestral
8	Vocal songs	Mona	00:16:00:62-00:18:18:83	Vocal singing
		Slaves detention	00:18:33:11-00:20:55:46	Saxophone solo hamming
		Joe bring Nunu Dead body	01:39:30:50-01:42:10:00	Vocal
		how it feel	01:09:00:00-01:10:58:42	Vocal with lyric

Table 2.1 Segmentations of sankofa movie scorings

4.5 Analysis of sankofa movie segmentations

1. Rebellion theme

The scoring associating is more the movie theme is rebellions of slaves, so from the directors said on interview him use jazz music. Because jazz music is the only independent art of black

society then on the scoring i get some score especially the rebellion theme score is hear many time at the movie especially one of rebellions leaders shango starting to fight against slavery until liberation from slave masters by their revolution. The scoring at 00:28:40:99-00:30:08:00//00:56:40:26-00:58:28:00//01:04:32:93-01:05:43:47//01:08:14:15-01:09:00:00//01:17:50:00-01:18:59:73// on this approximate time the scoring is played by keyboard (banjo) musical instrument with drum and after repeated melody there some string pad ;brass instruments like trumpet occurs for small bars. The drum is played syncopated the melody is on G major (GCDFG omitting E,A,B) 4/4 time signature, the melody heard repeatedly on many scenes and the on the resolution of the story on the last scene the melody is played by double time 2/2drum is going 6/8,and 2/2 the 6/8 rhythm is only by percussion, this scoring is the main theme repeatedly grow and develop by chords and inserted brass trumpet with part this pace fastening give us the story and character feeling running faster and also the repeated melody makes the audience suspense to the end at time 00:59:00:99-01:03:20:73// 01:46:46:00-01:56:15:02 at this scoring when the main theme played repeatedly in the middle depending on the scene there is mystical drummer drum scene Mona killed her slave master. This scoring associated with the character motive to action, inner feeling and scene action by additional ambient sounds like crying, shouting, singing and ambient sounds like horse, dog, crowd shouting's make the scoring very complicated. But the researcher is try to explain textually all the above about score also for example the scoring main theme follow transcribed

transcribe byyoseph yersaw

Moderato

Banjo

Drumset

Detailed description: This musical score is for a Banjo and Drumset. The tempo is marked 'Moderato'. The key signature has one sharp (F#) and the time signature is 4/4. The Banjo part is written in a treble clef with a 5/8 time signature. The Drumset part is written in a bass clef with a 4/4 time signature. The score consists of four measures. The Banjo part features a melodic line with eighth and quarter notes, including some grace notes. The Drumset part provides a steady accompaniment with eighth notes and rests.

5

Bj.

D. Set

Detailed description: This is a continuation of the previous musical score, starting at measure 5. It features a Banjo (Bj.) part in a treble clef with a 5/8 time signature and a Drumset (D. Set) part in a bass clef with a 4/4 time signature. The Banjo part continues with a melodic line, and the Drumset part continues with its accompaniment. The score ends with a double bar line and repeat dots.

Score .2.1 Rebellions theme scoring

transcribe byyoseph yersaw

Allegro

Banjo

Drumset

Detailed description: This musical score is for a Banjo and Drumset. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is 4/4. The Banjo part is written in a treble clef with a 5/8 time signature. The Drumset part is written in a bass clef with a 4/4 time signature. The score consists of four measures. The Banjo part features a more active melodic line with eighth and quarter notes. The Drumset part provides a steady accompaniment with eighth notes and rests.

5

Bj.

D. Set

Detailed description: This is a continuation of the previous musical score, starting at measure 5. It features a Banjo (Bj.) part in a treble clef with a 5/8 time signature and a Drumset (D. Set) part in a bass clef with a 4/4 time signature. The Banjo part continues with a melodic line, and the Drumset part continues with its accompaniment. The score ends with a double bar line and repeat dots.

Score 2.2 Rebellion themes

2. Sprit of the Dead

This scoring help to establish the setting and foreshadowing future narrative events additionally established the tone, or atmosphere of the scene. At 00:00:00:01-00:04:20:38 the scoring is sound with ambient sea water sound, sound of bird sankofa and crowd dialogue also mystic drummer showing. at this ambient scoring the drummer played traditional Ghanaian drum with very deep devoted spiritual passion to call spirit of the dead the drum pattern is very complicated and free from time no fixed time and rhythm pattern, but the drum make feel awaken the soul of forget who we are and where we from and also identity of ourselves ,from what we done like the main character Mona finally return to past like the title of the movie concept sankofa.

3. Mona theme scoring

Mona themes scoring mainly hear many times but for this research the researcher divided into two. The main character Mona; before in to the Trans and Mona after Tran's themes. First mona before trans theme scoring is on 00:04:20:39-00:06:51:54//00:07:14:56-00:08:21:46 at this scoring the melody played by percussion ,keyboard and brass musical instruments. in this melody first starts by drum and percussions , keyboard string pad sustained chord the trumpet hear with repeated key not with staccato playing syncopated notes. The drum comes out of time from starting time the string pad become too loud and dissonant. This scene is expository to mona, setting and story so the theme scoring changes when mona inter to cave and getting into trans at 00:13:39:78-00:15:49:91 there is drum in 2/4 with 6/8 mixed time and vocal singing with traditional but harmonized singing with humming. it makes the movie audience how the score connect us to the story of black slavery. This scoring is the trans into mona life on the movie before and after trans, after this scene mona after trans theme scoring start at 00:27:00:00-00:28:25:00//00:42:32:75-00:45:42:37//00:52:36:28-00:55:12:00 playing by more saxophone musical instrument and drum. The saxophone playing is more ,like jazz and have deep solo it represented Mona's emotion ,feeling and scene mood atmosphere by the saxophone deep jazz solo, also there is drum comes on the solo with syncopated rhythm it gives us mona represented solo is not have basic ground its unconditional interruptions of beat.

4. Mother theme

The mother theme associate with Nunu represented by Africa continent on slave trade time her life is abused by white slave masters, raped, snatched her boy she is having on rap on transiting to plantations. But she is strong and passionate for all slave to know where are come from she is all to the rebellion to success this girl theme is at 00:35:50:08-00:39:03:04 melody is drum and trumpet similar to rebellion's theme by leitmotiv she see one of the slave she is pregnant and she want to born save place , so she runaway and caught and return to the village and torches by the head slave and her son counting the torch (two of the were black) she couldn't face the action done to pregnant women and she start to fight with her son head master and she 'says no we are afraid for this flesh we have to face this crime' this mother theme scoring starts the rebellion's to face with the reality, because after the torch they stand together and stop the torch and the new baby boy delivered from dead body killed by torch.

5. Religious subjugation theme

This theme is mainly associated with religious activity of Nunu boy and father Rafaela religious subjugation. The scoring is heard on the two character communicate and Joe is on another scene connecting with his personal action depend on the negative attitude like killing his own mother by the learning of the priest Rafaela. Also father Rafael is tie and torching mona he said she is on devotion of bad sprit, so he torch her to reveal her bad sprit very badly wounded her. When this theme score occur on approximately 00:45:29:36-00:47:30:00// 01:35:50:00-01:38:00:02//01:43:00:23-01:46:39:00/ 01:22:27:99-01:25:55:81/ the score is more western church mode and suspended chords with electric keyboard string truck the melody played by flute truck on Bb diatonic scale. The score heard make the audience very depressed and repeated chords make disturbing. Additionally there is a dog shouting sound when the priest and Joe show on the scene symbolically.

6. Love and resistance theme

Scoring for this theme is basically give audience the mood, atmosphere and feelings of the character love, care and deep understanding for what they face on their life on slavery their love how make them strong for resisting to become free. The scoring approximate time is

01:26:47:10-01:29:10:01//01:43:00:23-01:46:39:00//01:45:02:16-01:46:40:96 at this time the score heard playing of trumpet slow and beautiful melody with saxophone jazz ballad in Eb key. The melody feel so deep expression on jazz performing especially the director say many time jazz music is played by black musician perfectly the unheard sound of the black slaves, so this scoring is one of perfectly worked on the movie score.

7. Vocal songs theme

The scoring is associated with Mona goes to detention after she come to Trans, Slave's detention to the plantation; Joe bring his mother dead body to church and other short scenes parallel seen about losing something and return of Nunu; deep feeling of a characters at this scene it is a song entitle' How it feel'. Those scenes have vocal scoring but different in performance the first one Mona to Trans is deep blue's singing with female singer second slave's detention scoring is saxophone solo and vocal singing by hamming on f keys. The time on a movie is 00:16:00:62-00:18:18:83//00:18:33:11-00:20:55:46//01:39:30:50-01:42:10:00//01:09:00:00-01:10:58:42 especially this scoring is vocal songs is the main identity of the slaves on their time how express their feeling by singing.

8. Suspense theme

Different scoring applied is on this scene Joe lover gives him a traditional medicine shango makes for her to having Joe's love. But by the result is making Joe poisoned and makes him too sick. At this time for 3 ½ min the score is played by percussion, keyboard; and brass trumpet; trombone and tuba also string pad. By 2/2 time signature fully orchestrated approximate time 01:30:00:00-01:33:47:93 in addition with crying crowd noise And sound effects fused with scoring makes the audience feel the whole scene suspense to what is next, also the suspense scene is the resolution of movie time.so the rebellion's secret revolution is having resolution the scoring work not for Joe's scene only it works for the whole movie suspense theme.

CHAPTER FIVE

5. Summery, Conclusions and Recommendations

5.1 Conclusion

The research analyzed teza and sankofa film scoring by textual and musical analysis; the textual analysis of the film scoring brought various intrinsic and extrinsic meanings. Based on the purpose of this film story narration, the setting and whole movies used the scoring, and also detail segmentation on how to give the scenes the required emotion, information, and conceptual and integrity for the success of the movies. The movies teza is film scoring appealing musical score co-created by Vijay Iyer and Jorga Mesfin with a host of traditional musicians that incorporates their sounds with electronic textures. The scorings used Ethiopian traditional musical instruments (Begen, Kirar, Masineko, Washint and traditional church kebero) in addition to traditional singer ‘azemaris’;’lailibelas’ their singing with lyrics . This implies that the well-known Ethiopian mode (kignit), especially the unique ‘anchihoye’ kignit are used the scores are giving emotion and narrating the story in comparison. It had also great capacity in revealing our culture and identities and the film setting, and story is on Ethiopian. So, the scoring give great power to the director and to tell audience in terms of the black cinema thought that must work on the actual story setting by its cultural identity; and our well-known scales or kignit are more advisable and interesting due to its compatibility to film scoring for Ethiopia cinema and how much it is effective work. We should not center on Eurocentric parameters and keep it out of intruding pop-culture or western music. Functionally, this scoring is not dependent on western practice only. So, this was revealed well in this film due to its indigenous orientation (attention towards cultural values). Secondly, teza movie scoring used by western musical instrument but the score melody motives and playing style mostly Ethiopian melody with Ethiopian mode (kignit) in jazz style, this scoring process mostly tried to fuse the western musical instrument with Ethiopian traditional music instruments and traditional songs purposefully for the effectiveness of the move. Further, the formation of film scoring was symbolized or associated with specific characters of the film. It had a great capacity of film scoring observed and symbolized on the scene’s visual elements and storytelling, movie characters in the psychology of the movie characters and audiences. The second movie SANKOFA was the story that took place in West Africa during the slave trade era. On this

movie, the director worked various researches to make the movie. So, he is trying to make the movie experimental working the movie directing by breaking many rules of Hollywood movie making, and the scoring mainly worked based on his thought that story telling should carried out by using the music and kind of repetitive and strong rhythm prolonged for the length of the whole film. The scoring worked by more jazz music style and some vocal songs especially the percussions was mostly of Ghanaian traditional drum played by traditionally poly rhythmic. The detailed structure of the scoring was like teza movie symbolic scoring uses and ambient sounds that intentionally occurred for symbolic scene and characters (like dog, sankofa bird, crow horses, crying etc.) associated with scene and character mood, felling, emotion and foreshadowing the story. This symbolization mainly worked by mainly using African cultural and philosophical meanings of the ambient sound associations. The scoring was mostly melody repeated and also the main theme rebellion theme was heard until the resolution of movie rhythmically changed and used for the resolution ending scenes. The director intentionally did it by reinforcing the subject of his work with the music on the movie revealing the suffering of the slaves, abuse, and pain for starting revolution. If that was his intention, he would truly get what he aimed at using jazz music for scoring. He stated many times that his thought jazz music black music has never been colonized art of the black people. So, for proper use of jazz music for film scoring in which there were unheard expressions of crying, sorrow, love and revolution that effectively worked for success of the movie. Furthermore, the scoring on sankofa used some orchestral composition for suspense but most of the score had brass like trumpet that played accented and harmonized by part blending with trombone and string pad. Other scoring banjo keyboard truck it's like West African string instrument playing similarly. Additionally, percussions were mostly played by melody or without melody that were syncopated. Finally, it was possible to conclude that teza and sankofa movies are appreciated and considered as best references for experience of making film scoring in Ethiopian film production. Eventually, as a professional musician and beginner film maker, the researcher could conclude that that the black cinema ideology should properly be worked on of its uses for identity formation. Ethiopia is not a colonized country politically but the new colonial weapon cinema through the name of the-so called globalization has covered a black cloud on the sky of the country especially on the young generation to be in a state of confusion. The art especially the cinema has a great power using

film music properly but the country should be independent from this new colonizing weapon so that the young generation will be well-cultivated by understanding its own cultural identity.

5.2 Recommendations

Based on the finding of the study, the researcher attempted recommends to all concerned bodies to implement proper film scoring in Ethiopian filmmaking so as to elevate the thought of cultural identity on quality of production and enhance on the beginner film industry. Hence, the researcher recommends the following core points as follows:

- The Ethiopian film should contain film scoring; the film scoring is supposed to hold Ethiopian cultural identity especially by musical instruments, modes (kignit) that comes out the existing culture in order to be successful aesthetically. It promotes our identities, appreciate and assert the Ethiopian musical instruments, kignit and cultural music are which have a great role and function to visual elements.
- Ethiopian Cultural and Tourism Office, film festival owners; Ethiopian film workers association and the one who have an authority on Ethiopian film production ought to compel film producers to include film music as one criterion. This will help to enhance the value and the role of our traditional timbers in Ethiopian film industry.
- There should a process for the implementations of film policy. So, the policy should include and implement the issue of film music like that of visual elements. This will help to enhance understanding of the film music value, role and function as a soul for moving images.
- The researcher found out the proper research process on film scoring. Lack of awareness, knowledge, value, manpower, equipment and finance towards film scoring are the main problems. Thus, the government, all concerned bodies, and stake holders should give pertaining effort to solve the already stated problems in order to be successful and out shining filmmakers like that of Hollywood and Bollywood film industry.
- The above problems mainly include knowledge and practices that will be solved by music school especially by Yared School of Music that has responsible for this problem since the college graduated many music performers who have to take some courses about film scoring.
- Finally, the researcher has suggested that the government's culture and truism offices and music schools are responsible for the success of the Ethiopia cinema that must focus on this basic but neglected art of film scoring.

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A film by HAILE GERIMA

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