



ADDIS ABABA UNIVERSITY

SCHOOL OF GRADUATE STUDIES

COLLEGE OF PERFORMING AND VISUAL ARTS

**WOMEN IN THE ETHIOPIAN MUSIC INDUSTRY: A CRITICAL
EXAMINATION OF GENDER BARRIER, REPRESENTATIONS AND
STRATEGIES FOR CHANGE**

BY

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DEDICATION

I WOULD LIKE TO DEDICATE THIS THESIS SPECIFICALLY TO WOMEN MUSICIANS, MUSIC STUDENTS, ACADEMICIANS, AND WOMEN WHO ASPIRE TO JOIN THE ETHIOPIAN MUSIC INDUSTRY IN THE FUTURE AS A SOURCE OF MOTIVATION AND ENCOURAGEMENT.

***I ALSO WANT TO DEDICATE IT TO MY FAMILY AND FRIENDS, WHO SUPPORTED ME
THROUGHOUT THE PROCESS.***

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ACRONYMS

A.A: Addis Ababa

CD: Compact Disc

AAU: Addis Ababa University

YSM: Yared School of Music

MSSJM: Mekaneyesus Seminary School of Jazz Music

EPTC: Entoto Poly technique college

NT: National Theatre

CYT: Children Youth Theatre

ITCM- International Council for Traditional Music

INSN- International Association of Sound and Audio-visual Archives

SEM-Society for with in musicology

DASAV e.V.- The Ethio- German students and academics e.V.

DEFINITION OF TERMS

GENDER: - It refers to the socially and culturally constructed expectations, norms, and roles associated with being male or female.

SEX: - is a biological concept determined by an individual's reproductive organs and chromosomes perceived by birth.

GENDER ROLES: - Social and cultural expectations and norms about how men and women should behave, dress, and interact.

SOCIALIZATION: - The process by which individuals learn and internalize the values, beliefs, and norms of their culture and society.

PATRIARCHIAL STRUCTURE: - Systems of society or government in which men hold the power and women are largely excluded from it.

CULTURAL TRADITIONS: - The beliefs, customs, and practices that are handed down from generation to generation within a culture.

GENDER STEREOTYPES: - Widely held beliefs about the characteristics and behaviors of men and women based on their gender.

MASCULINITY AND FEMININITY: - Socially constructed categories that ascribe certain traits and behaviors to men (masculinity) and women (femininity).

GENDER INEQUITIES: - The unfair treatment or perception of individuals based on their gender.

GENDER DIVISION AND LABOUR: - The allocation of different tasks or jobs to individuals based on their gender.

FEMINIST PERSPECTIVE: - Viewpoints that aim to understand the nature of gender inequities, focusing on gender politics, and power relations.

ETHNIC GROUP: - A united community characterized by a common cultural heritage, shared traditions, and a collective sense of identity.

GENDER ROLES: - Socially prescribed expectations outlining behaviors and duties based on gender identities.

GENDER TABOO: - Cultural or societal restrictions limiting discourse and engagement with specific gender-related topics or behaviors.

GENDER IDEOLOGY: - Beliefs and values shaping societal views on gender roles and identities.

Abstract

This thesis aims to examine the participation of women in the Ethiopian music industry, identify the barriers they face, and propose solutions to promote greater women's involvement. The research focuses on factors that hinder women's role and representation in the music industry, specifically in Addis Ababa, Ethiopia. The study applies a qualitative research method, employing questionnaires and interviews as

data collection tools. The questionnaire is administered to both male and female music students and graduates who are actively engaged in the Ethiopian music industry. Interviews are conducted with key informants, including individuals in influential positions in music institutions, music teachers, successful women musicians, and leaders of women ensemble groups. The findings reveal a gender imbalance in the music industry, with various factors identified as influencing women's participation, such as societal gender perceptions, parental influence, gender stereotyping, economic factors, limited support and opportunities, safety and security challenges, perceptions of teachers, lack of self-confidence, and beliefs. To empower women in the Ethiopian music industry, stakeholders such as music schools, cultural houses, governmental offices, families, society, male counterparts, successful women musicians, and the government should challenge stereotypes, provide support, foster collaboration, and create an inclusive environment for their success.

Keywords: *women participation/ Ethiopian music industry/ barriers/ gender imbalance/ societal perceptions/ parental influence/ gender stereotyping/ opportunities/ safety and security/ self-confide*

CHAPTER ONE

Introduction

Over the past nine years, I have been actively engaged in the Ethiopian music industry as a music student, performer, and academic staff member at the esteemed Yared School of Music. During my stay in the Ethiopian music industry, I got a chance to see and perform with a lot of talented men and women musicians on different stages. Witnessing the immense talent and creativity displayed by women and men in the Ethiopian music industry.

I started to trace back the gender disparity I observed during my time at the school, with a greater number of male music students compared to their female counterparts, highlighting the need for a deeper exploration into the underlying factors contributing to this imbalance. I have seen women musicians who are very talented and serve as a role model for others. However, they are not much in number compared to their male counterparts.

As a woman musician in the Ethiopian music industry, it took my attention and motivated me to be interested in investigating this area. Specifically, I became compelled to explore the barriers they encounter, their representation within the industry, and the strategies that could be employed to foster positive change.

By researching the role of women in Ethiopian music, I aim to shed light on the barriers they encounter and the systemic issues that limit their representation. Through this investigation, I hope to uncover strategies and solutions that can pave the way for positive change and create a more inclusive and equitable music industry.

1.1 Background of the problem

Across different historical periods, societies have defined specific social roles for men and women based on their gender. Women were often restricted from pursuing professional work and were instead expected to fulfill the role of housewives, taking care of the family. Traditional roles assigned to women, as described by Eagly et al. (2000), rotated around nurturing others and required shared characteristics like kindness and sensitivity. Conversely, roles associated with leadership and management were typically considered masculine.

Ridgeway and Correll (2004) assert that gender is not solely determined by individual traits, but is also influenced by the way social activities and expectations are organized. However, in modern society, gradual changes have occurred, opening doors for women to pursue opportunities in male-dominated professions. Ceci & Williams (2010) state that there has been a significant increase in the number of women majoring in fields such as business, medicine, and law over the past four decades.

In addition to the previously mentioned influences of gender on social roles, women's involvement in the music industry has been limited in various aspects. This resulted in women being treated as inferior to men and facing unequal opportunities compared to their male counterparts. It seems Women's activities as instrumentalists, arrangers, composers, and other roles in the music industry have been highly affected by these distinctions and limitations. "The history of women composers is a long and rich one, but it is also a history of exclusion and neglect. For centuries, women were denied access to musical education and performance opportunities, and their works were often dismissed or ignored" (Lasser, 1995:13). This inequality in opportunities and recognition for women in the music industry has improved over time due to changing societal attitudes towards gender roles. However, progress in achieving gender balance and equality in the industry remains unsatisfactory, leading to male dominance.

Research conducted on Billboard's annual Hot 100 charts from 2012 to 2018 and the results of the Grammy Awards reveal stark gender disparities. Annenberg Report (2022) also mentions the Billboard Hot 100 chart, noting that in 2021, only 22.3% of artists were female. Additionally, during that time frame, women made up only 10.4% of the total Grammy nominees in the most popular categories, with the majority being male. These statistics highlight the ongoing gender imbalance and unequal representation of women in the world music industry. Efforts are being made to address these disparities and create more opportunities for women. However, further progress is needed to achieve true gender equality and inclusivity in the industry.

Ethiopia is a diverse country with various nations and nationalities, each with its own unique culture, norms, and ways of expressing emotions. Within these different groups, meanings related to gender and sexuality are constructed based on their cultural and traditional beliefs. Music serves as a means of expressing the culture

and traditions of Ethiopian society, both in sacred and secular contexts. Societal gender distinctions have had a significant impact on the representation of women across various sectors of the music industry, encompassing both sacred and secular domains. For instance, according to Sertse (2006), the Ethiopian Orthodox church school 'Zema bet' that teaches students the ancient religious chants of St Yared and other education related to the church liturgical practices, first allows both male and female students that have aspiration for the church education and the liturgical activities. However, societal and parental discouragement hindered the education of women, as they were often expected to fulfill traditional roles as wives. The traditional beliefs of society regarding women's involvement in church music also had a significant impact on their participation in secular music in other churches.

I believe that one of the fundamental issues contributing to the gender imbalance in the Ethiopian music industry is the persistence of biases and stereotypes. Society often holds prejudged notions regarding gender abilities and interests, which can lead, to the undervaluation of women's musical talents and contributions. These biases manifest in various ways, such as underestimating women's artistic capabilities or relegating them to supporting roles rather than recognizing their potential as leaders and innovators. McVicker, L. A. (2017) asserts, that due to persistent gender biases in the field of music, women musicians are underestimated and undervalued even if they possess equal musical abilities and potential as men musicians.

Furthermore, the social structure within the industry itself has further entrenched the gender disparity. Women often face limited access to essential resources; this lack of access hinders their ability to establish their careers and gain visibility within the industry. "The lack of female mentors in the music industry creates a significant barrier for aspiring women musicians. Without access to experienced guidance and support, women may struggle to navigate the complex and often male-dominated music business" (Rolling Stone 2020:45). As a result, women find it challenging to secure key positions of influence and receive the recognition they deserve for their artistic achievements. Therefore, as a woman in the music profession, I have a strong interest in exploring the topic of women's involvement in the Ethiopian music industry.

The primary objective of this research paper is to investigate the underlying causes of gender inequality in the Ethiopian music industry and propose practical strategies to improve women's participation and representation. By conducting a comprehensive analysis, this study aims to shed light on the barriers faced by women and identify possible solutions to promote their empowerment and equal opportunities in all aspects of the music industry. Through these efforts, it is hoped that the Ethiopian music industry will become a more balanced and vibrant space, fostering the growth and success of talented women musicians.

1.2 Statement of the problem

In Ethiopia, a country consisting of diverse ethnic groups, various cultural beliefs shape the construction of meanings regarding gender and sexuality within each group. These cultural perspectives often assign different roles and expectations to males and females in all activities they have in society. Based on my observations and experience in the Ethiopian music industry, I argue that society and family critics and undervaluing perspective of acquiring a career in the field of music play a significant role in presenting challenges for talented musicians, regardless of gender, as they encounter discouragement from their families and society when deciding to pursue a music degree. These deeply ingrained societal beliefs act as barriers to their professional aspirations in the field of music.

Moreover, women in the industry appear to face additional gender-based challenges compared to their male counterparts due to societal assumptions and traditional gender role definitions. The prevailing belief that men should work outside the home while women should be homemakers has limited the opportunities and encouragement for women to develop their musical talents. Additionally, the fact that music is a public-facing field that can lead to fame and recognition automatically associates it with the traditional masculine job description. This characterization of the music industry further compounds the challenges faced by women, as their participation is viewed through the lens of traditional gender roles and expectations. As a result, the participation of women in the industry is relatively lower than that of their male peers.

The gender stereotypes of categorizing instruments as traditionally masculine and feminine result in women being underrepresented in the performance of instruments that are traditionally categorized as masculine. I have observed that many female musicians who have graduated from music schools end up becoming music teachers in elementary schools rather than pursuing careers as performers due to job limitation in music performance sector. These challenges highlight the need for greater recognition, support, and opportunities for women in the Ethiopian music industry. As Dempsey (2019) notes, in the context of music performance and leadership, this can mean that women are expected to be supportive and collaborative rather than assertive and confident. This gendered expectation can further impede women's advancement and visibility in the industry.

Furthermore, it is noteworthy that the majority of music performed in concerts, music albums, music productions, and modern bands is produced by male musicians in the Ethiopian music industry. Despite the presence of talented female musicians, it remains difficult to find female music producers. Even when female musicians sing, their music is often produced by their male counterparts. These observations highlight the existing gender disparities and limitations faced by women in various aspects of the music industry in Ethiopia.

The traditional beliefs held within society have significantly influenced how women's musical activities are perceived and valued. While there has been some research conducted on Ethiopian music by both Ethiopian and foreign scholars, the scholarly studies specifically focusing on women's involvement in the Ethiopian music industry remain insufficient and unexplored. According to the report of Ethiopia's Ministry of Culture and Tourism, the lack of women's representation in the Ethiopian music industry is a pressing concern that has not received adequate attention.

Conducting a comprehensive investigation into the barriers women encounter in the music industry, along with their representation and devising effective solutions, is what is needed to overcome gender-based inequities and empower women within the Ethiopian music industry. Therefore, as a female musician and music educator, who is working at the university, I want to bring up a solution to fill the gap in this field by providing comprehensive data analysis and documentation of women's participation in the Ethiopian music industry and limiting factors they face in the industry. Furthermore, it is hoped that this study will inspire and

encourage other researchers to conduct further investigations to address and bridge the existing gap in understanding women's experiences within the industry.

1.3 Objectives of the study

The study has the following general and specific objectives

1.3.1 General objective

This research seeks to investigate women's participation in the Ethiopian music industry, analyze the barriers they encounter, explore their representation, and propose strategies for improvement.

1.3.2 Specific objectives

- To identify women's representation in the Ethiopian music industry.
- To identify factors that hinder women's involvement in the industry.
- To forward practical strategies to empower and increase women's participation in the industry.

1.4 Significance of the study

This research aims to generate new data on women in the Ethiopian music industry, addressing a significant gap in the existing body of knowledge. By shedding light on the challenges and barriers faced by women musicians, this research will inspire and empower female artists, music institutions, and other stakeholders in the industry. Furthermore, it will catalyze further research, encouraging musicians and scholars to conduct in-depth analyses and explore potential solutions. The findings of this study will provide valuable insights and recommendations to enhance inclusivity and gender equality within the Ethiopian music industry.

1.5 Scope of the study

This study's geographic scope focused on the Ethiopian music industry, examining the experiences and challenges faced by women musicians within this specific cultural context. The temporal scope will encompass the current state of women's participation, drawing insights from the recent past (since formal

music education began) up to the present day. Thematically, the study will explore the barriers and limiting factors that women encounter in the Ethiopian music industry, as well as their representation and the potential solutions to address gender inequities and empower women in this field. By organizing the scope along these three key dimensions - geographic, temporal, and thematic - the research aims to provide a comprehensive understanding of the issues surrounding women's participation and experiences, enabling the identification of targeted interventions and strategies to promote greater gender equality and amplify the voices of women musicians in this important cultural domain.

1.6 Limitations of the Study

During the course of conducting this research on women in Ethiopian music, several limitations arise. These included budget constraints which affected the scope and resources available for the study. Additionally, there was a limited timeframe, impeding the ability to gather comprehensive data and conduct in-depth analysis. The unavailability of informants, particularly key stakeholders such as studio owners and music band leaders, further limit the scope of the research. Another challenge faced was the limited availability of relevant literature directly related to the topic, which hindered the ability to enhance existing knowledge. Furthermore, the lack of well-organized and extensive data from musical institutions' registrars posed difficulties in obtaining comprehensive and long-term insights. These limitations impacted the research process and need to be acknowledged when interpreting the findings.

1.7 Organization of the study

This thesis consists of five interconnected chapters. The first chapter provides the study's background, offering a general overview that defines societal gender roles and their relation to women's involvement in the Ethiopian music industry. It also outlines the objectives, purpose, problem statement, and significance of the study. In the second chapter, a comprehensive review of relevant literature is presented, focusing on the conceptual clarification of gender and sexuality within cultural and religious contexts. This chapter also explores the influence of gender stereotypes on music and the impacts of gender theory. The third chapter discusses the research methods and design employed to conduct the study. Chapter four involves the analysis

of gathered data through interviews, questionnaires, and document analysis. Finally, the concluding chapter provides a summary of the findings from the previous chapters and offers recommendations based on the assessed data.

CHAPTER TWO

RELATED LITERATURE REVIEW AND THEORETICAL FRAMEWORK

The literature review of this study delves into the gender dynamics within the Ethiopian music industry, focusing on the challenges and barriers faced by women musicians. Drawing upon major theoretical frameworks such as the feminist theory perspective, gender representation theory, cultural-historical approach, and social identity and empowerment theories, the review explores how traditional societal beliefs have shaped the perception and value of women's musical activities, contributing to their underrepresentation in various facets of the industry. The existing literature was searched based on keywords related to the research title, including women's participation, the Ethiopian music industry, gender-based barriers, gender imbalance, gender-based inequities, societal perceptions, parental influence, gender stereotyping, safety and security, and self-confidence. From the total of 130 sources, 68 were included in the literature review based on the established inclusion criteria regarding the context and scope.

Despite the existing research on Ethiopian music, there is a notable scarcity of scholarly studies specifically examining women's roles in the music sector. This review aims to address this gap by exploring the experiences of women in the Ethiopian music industry, analysing the factors that limit their participation, and proposing solutions to promote gender equality and empower women within the music scene.

There has always been a creation of meaning based on gender and sexuality in the history of different societies. In most societies, roles are defined according to a person's sex and are considered acceptable and appropriate based on those variations. These gender-based definitions put variations and exceptions that influence the perspective of each individual's way of life in a society in one way or another such as; the decisions they make, the clothing a person choose, the profession a person pursue, and the relationships

into which a person enters. According to Lorber, J (1994), Gender roles are socially and culturally defined prescriptions and beliefs about the behavior and emotions of men and women.

According to Different gender-based theories, the perceived gender roles form the basis for the development of gender identity. During our childhood, our parents instilled in us societal norms and gender-based categories, teaching us appropriate behaviors and shaping our choices in various aspects of life, such as clothing preferences, communication styles, hairstyles, and even the games we played. For instance, in the society I grew up in, there were specific games like 'Suzi' and 'Kililibosh' associated with girls, while games like football, basketball, and playing with marbles were predominantly categorized as boys' activities.

These gender-based categorizations and societal routines are perpetuated from one generation to the next, shaping our understanding and expectations of gender roles in a cultural context. The particular work of Chodorow (1978) "The Reproduction of Mothering" explains the influence of the early mother-child bonding on the development of gender identity. She argues that societal norms and gender expectations are passed on to children through the process of socialization within the family and wider society. Additionally, she indicates that children acquire definitions and gender-based roles of men and women from society, internalizing them as unchanging core beliefs.

2.1 Concept of Gender and Sex

Gender is a social construct that has been the subject of ongoing debate and discussion within various fields of study. It refers to the social and cultural expectations, norms, and roles associated with being male or female. While sex is a biological concept determined by an individual's reproductive organs and chromosomes perceived by birth, gender is a social and cultural construct that is shaped by a range of factors, including socialization, cultural traditions, and historical practice. "Gender is not simply a matter of difference or inequality between the sexes but also a socially and historically constructed system that organizes relations between men and women" (Lorber, 1991:4). Lorber argues that gender is not an

individual trait, but a social identity that is created and maintained through social interactions and institutional practices.

Gender roles and expectations have varied widely across cultures and have included expectations for how men and women should behave, dress, and interact with one another. Eagly, A. H., & Wood, W. (2013), societal expectations have often been reinforced through religion, social institutions, and cultural traditions. In most cultures, men are expected to be the primary breadwinners, while women are expected to take care of the home and children. These expectations can limit people's options and create barriers to equality.

Ethiopia is a country of many nations and nationalities, each with its own culture, norm, and way of life to express their sorrows, happiness, and all of their emotions. This different group of people has the construction of meanings according to their cultural and traditional gender role categories and thoughts. In addition to the fact that religious beliefs and social classes are factors that are used to give definitions and roles for each member of the society, definitions that are based on gender and sexuality have a great impact on the role and participation that men and women have in society. According to Marccob (1988), depending on the cultures in different societies sex differentiation varies and factors such as social class, and religion also affect those differentiations.

Gender norms and labor divisions in Ethiopia vary widely across different societies, reflecting the diversity and complexity of gender expectations. According to a study by Alem (2020), gender roles in Ethiopia are often defined by societal expectations, with men being responsible for income-generating activities and women being responsible for domestic work. However, the study notes that these gender norms are not universal and vary from region to region, with some communities having more fluid gender roles.

Research has shown that gender norms in Ethiopia are shaped by a variety of factors, including cultural traditions, economic conditions, and political structures. "The cultural and social expectations associated with masculinity in rural Ethiopia often present challenges for women's leadership. Men are traditionally viewed as the natural leaders, responsible for making decisions and representing their households and

communities. Women, on the other hand, are expected to be submissive and deferential to men, particularly in public settings" (Amy, 2015:302). Berhanu, G.M. (2009) emphasizes that gender norms in rural Ethiopia are often influenced by patriarchal structures and expectations, which reinforce the idea that men are naturally suited for leadership and decision-making roles.

2.1.1 Cultural Factors Shaping the Concept of Gender

How we comprehend gender has been heavily influenced by cultural and historical factors. Various societies have developed unique gender norms and expectations that include specific standards for appropriate behavior, clothing, and social interactions between individuals of different genders. According to Amy, A. (2015), Gender roles and expectations are shaped by cultural beliefs, values, and practices, and are transmitted across generations through various socialization processes. Societies have maintained certain gender expectations through different channels, including religious and social institutions. For example, in some cultures, men are expected to be the main breadwinners, while women are expected to prioritize household chores and childcare.

Gender taboos are prevalent in Ethiopian society and have significant consequences for individuals and communities. In several Ethiopian societies, gender roles are rigidly established and enforced, leaving little space for variation or adaptability. Berhanu, G. M (2009) notes that traditional gender norms and expectations continue to limit women's opportunities for education, employment, and leadership roles in Ethiopian society. He argues that challenging these norms and promoting gender equality is a crucial step towards achieving sustainable development and social progress in Ethiopia.

One common gender taboo in Ethiopian culture is the belief that certain activities or professions are only appropriate for one gender or the other. For example, in many rural communities, women are expected to engage in subsistence farming and household tasks, while men are expected to engage in wage labor and other income-generating activities. "The societal expectation that girls prioritize domestic chores over

education often leads to lower school attendance and completion rates compared to boys, restricting their access to knowledge and skills necessary for future success" (Amy, 2015:303).

Another common gender taboo in Ethiopian culture is the restriction of certain clothing or appearance to specific genders. According to the United Nations (2021), certain communities in Ethiopia continue to require women to wear traditional dresses and cover their hair, while men are expected to wear pants and shirts, and individuals who do not conform to these gendered dressing expectations may face exclusion from society. Gender taboos in Ethiopian society can also extend to social interactions.

2.1.2 Gender and Religion

The relationship between gender and religion is complex and has multiple aspects, with many religious traditions influencing and shaping social norms and expectations related to gender roles. Religious teachings and practices often support and promote traditional gender norms and expectations that are deeply rooted in societies and cultures. For instance, Spivey, L. H (2008) mentions, that in most Christian traditions, men are often associated with leadership and strength, while women are associated with concepts such as purity, modesty, and submission.

Similarly, In Islam, traditional gender roles often associate men with the concepts of leadership and authority, while women are often associated with concepts such as obedience, and caretaking. "The trope of men as protectors and providers, while women are seen as caregivers and homemakers, is a simplification of a more complex reality" (El-Fadl, K. A., 2018:176). These gendered expectations can influence individuals' identities and behaviors, shaping how they understand themselves and how they interact with others in their communities.

In Ethiopia, gender and religion have been closely intertwined, with religious traditions often shaping social norms and expectations related to gender roles. As it is known, the Ethiopian Orthodox Church is a mother church for most of the other Christian churches in Ethiopia that has preserved the age-old tradition of the country. As music is a means for expressing the culture and tradition of a certain society, the Ethiopian

Orthodox church has been using music for liturgical performances. This church mainly preserved chants of Saint Yared that have significant contributions to the church's liturgy. The church school, which is called the school of 'Zema bet', teaches students religious chants and all other education related to the church. As Sertse (2006) notes, while both boys and girls were technically allowed to attend the Ethiopian Orthodox church school 'Zema Bet', societal pressures often discouraged girls from pursuing formal education. This has had a lasting impact on gender equality in Ethiopia, as women have been excluded from certain areas of life, including music and liturgical performances.

However, according to the Yaredic music course during my first year of masters, there have been notable exceptions to this trend, such as Emahoye Gelanesh, a female scholar of the Ethiopian Orthodox Church School who challenged traditional beliefs and advocated for gender equality. She believed that women should have equal opportunities to participate in all activities of the church, including music and liturgical performances. Her example serves as a reminder that women have always been capable of achieving great things, even in societies where their opportunities for education and advancement were limited.

In my opinion, religion can have different effects on gender roles, depending on the context and interpretation of religious teachings. Some religions may support traditional gender norms, while others may challenge them. I firmly believe that understanding the complex relationship between religion and gender is crucial for promoting gender equality and sustainable development. This can help challenge traditional beliefs and create a more inclusive society for future generations.

2.1.3 Music and Gender Ideology

Music has been a powerful tool for expressing and challenging gender norms and expectations across cultures and genres. It provides a unique avenue for exploring and renegotiating gender roles, identities, and representations. In the culture of most Ethiopian societies, music plays a significant role and gender is an important aspect of this music. People in different areas of Ethiopia used music to express various aspects of their lives, including social, cultural, and political issues. Music can be instrumental in

promoting gender equality, but it can also reinforce gender stereotypes, particularly for female artists. "Women in the music industry are often subject to gender stereotypes and expectations regarding their appearance, behavior, and musical style, which can limit their opportunities for success and perpetuate gender inequality" (Jocelyn Morisson and Lori Burns, 2010:178).

Gender norms and roles vary across different communities, reflecting the diversity and complexity of gender expectations. As Abate (2017) explains, the gender roles and responsibilities between different ethnic groups in Ethiopia vary based on the society's culture. This diversity is reflected in the country's music, which includes various forms of traditional and modern music. However, despite this diversity, gender inequality remains a pervasive issue in the Ethiopian music industry. "Female artists in Ethiopia often face discrimination and harassment, both in the music industry and in society as a whole" (Mekonnen, 2018:12).

2.2 Masculinity and Feminine Category

Human cultures classified themselves into two categories, 'Masculine' and 'Feminine' which clearly distinguishes gender roles to direct women to be modest, and tender and men to be assertive and tough. "Masculine cultures are characterized by assertiveness, competition, and achievement, while feminine cultures are characterized by modesty, cooperation, and relationships" (Hofstede, 2010: 235). The concept of masculinity and femininity has a significant impact on the participation of men and women in different Ethiopian societies, including the music industry. According to Gebrehiwot (2015), In the Ethiopian music industry men are more likely to be musicians, producers, and managers, while women are more likely to be singers and dancers which is the reflection of societal gender roles categorization.

The construction of meaning highly influenced labor division, which defines some of the professions appropriate for men and inappropriate for women. As noted by Lina M. Céspedes-Báez et al. (2020), the perception of masculinity in various societies is often linked to characteristics such as strength, confidence, and leadership, while femininity is associated with traits such as empathy, sensitivity, and cooperation.

These gender roles are not innate but rather socially constructed and deeply entrenched in cultural and historical traditions, which often attribute aggression, competitiveness, and independence to masculinity and emotional expressiveness, nurturing, and interdependence to femininity.

In many Ethiopian societies, certain labor-intensive jobs such as farming, animal slaughter, and leadership positions are often regarded as suitable for men, while cooking and child-rearing responsibilities are considered appropriate for women. "The traditional gendered division of labor, with men as the primary breadwinners and women as the primary caregivers, has been deeply embedded in social norms and expectations for centuries" (Ridgeway, 2011:12). These gender roles are deeply ingrained in societal norms and expectations and can limit opportunities for individuals who do not conform to traditional gender roles.

In addition to that, men hold the most power and authority in society and they are expected to be somber, brave, respectful, and financially stable individuals. Women are responsible for the household such as cooking for the whole family, washing clothes, and taking care of children as a housewife. For example, in the afar region of Ethiopia, men are responsible leading for the most important political and social unity of their society. "The Afar division of labor is traditionally gendered, with men responsible for herding livestock, securing water and grazing, and engaging in trade, while women manage domestic affairs, cultivate small gardens, and raise children. This division reflects a long-standing adaptation to the harsh environment, where men's mobility and physical strength are valued for managing livestock, while women's focus on the homestead ensures family well-being" (James, 2016:112).

According to James, in Afar culture, men are believed to inherit the strength of character from their fathers, while women are responsible for setting up and managing the family's camp, milking goats, making butter, and packing household goods on camel's backs for transportation when it is time to move. The labor division in the Oromo region is also similar. Military, hunting, leadership, and other outdoor labor are the responsibility of men. On the other hand, all indoor tasks are supposed to be done by the women of the house. "The traditional division of labor in Oromo agriculture is based on the assumption that men are

stronger and better suited for physical labor, while women are more nurturing and better suited for caregiving" (Hassen, 2020:230).

Due to all these facts, some people argue that girls have more time-consuming responsibilities and that they have less opportunity and time to attend school or concentrate on their careers. Even if they get the time to learn, society doesn't encourage women's education since their function is to be good and responsible wives for their husbands; getting involved in formal education is believed to be unnecessary for women.

In Urban areas, these traditional gender roles have changed from time to time and younger couples will share both masculine and feminine tasks. Women are well-educated and employed to earn their income for their families. As Amy (2015) mentioned, due to the increased access to education for girls and their growing presence in the formal economy, particularly in urban, led to changing gender roles and expectations. However, they are still judged by their domestic ability by the society. For example, a proper lady should know how to cut a chicken into 12 precise pieces otherwise she will be judged by her husband's family and society. At an early age, Children learn specific male and female tasks at school to act appropriately according to the social gender role differences. In most families, men can find it embarrassing to be seen cooking and doing other women's work.

2.3 The Impact of Gender Stereotypes in the Music Industry

Gender stereotypes are another obstacle that women in the music industry encounter, which can hinder progress and limit their success. Gender stereotypes are deeply ingrained societal beliefs that ascribe particular attributes and roles to men and women, often resulting in discrimination and bias against individuals who defy these expectations. "Women are often seen as being less intelligent, less capable, and less ambitious than men" (Seifu, 2019:23). According to Eagly (2007), gender stereotypes highly impact the choice a person makes in all parts of his/her life such as a profession a person chooses, cloth a person wears, self-perceptions, attitudes to relationships and it influences their participation in their workplace.

Gender stereotyping is a pervasive issue in Ethiopian society that reinforces harmful gender norms and expectations. "Gender stereotypes shape individuals' self-perceptions and limit their career aspirations by channeling them towards traditionally gendered fields. This can lead to underrepresentation of women in certain professions, which further reinforces the stereotype and discourages future generations of girls from pursuing those careers" (Hyde, S and Wood, H. M, 2014:192).

Gender stereotyping in musical activities is a complicated issue that encompasses various societal, cultural, and historical influences that have contributed to our perceptions of gender roles and musical inclinations. Essentially, it involves the way we tend to associate certain musical genres, instruments, and activities with specific gender identities, which can limit opportunities and impose unfair expectations on individuals. According to Whiteley, S. (2009), gender stereotyping in the music industry often involves the association of certain genres, instruments, and activities with specific gender identities, which can limit opportunities for women and impose unfair expectations on individuals.

One aspect of this differentiation has been the gender-stereotyping of the musical activities that are perceived as appropriate for males and females and the gender stereotyping of particular instruments. Gender stereotyping inevitably has an impact on the music field in different ways, there are defined instruments on the preference of boys and girls to be played. In most societies, smaller, higher-pitched instruments typically preferred to be played by girls. "Smaller, higher-pitched instruments typically preferred to be played by girls, while larger, lower-pitched instruments are more often played by boys" (DeCoste 2017:32). Kelly goes on to explain, how certain instruments, such as the trumpet and trombone, are often seen as masculine and therefore less accessible to women within the brass band community. "Many scholars have argued that music with more active, dominant, and prominent characteristics are accepted as 'masculine,' while music with more passive, supportive themes and more lyrical qualities are accepted as 'feminine'" (DeCoste, 2017:21).

Gender stereotypes continue to be a prevalent concern in the music industry, as men are often perceived as intellectually superior and more suited to leadership roles within their families and the industry. "Men are

often viewed as 'intellectually strong' and capable of leading their families or occupying higher positions" (Smith et al., 2018:2). In music, there is a common perception that men are capable of playing larger instruments, as well as composing and arranging both vocal and instrumental music, including more complex genres like symphonies, concerto, and operas. According to Smith et al. (2018), on the underrepresentation of women in the music industry, gender stereotypes play a significant role in limiting women's access to positions of power and recognition, as women are frequently viewed as less competent and less deserving than their male counterparts.

Gender stereotypes in the Ethiopian music industry are having harmful effects on female artists, contributing to their underrepresentation and also leading to the sexualisation and objectification of women, which perpetuates gender inequality and discrimination. "Female artists are often expected to conform to certain beauty standards and to present themselves in a sexualized manner, which can reinforce harmful stereotypes about women's bodies and contributions to society" (Kassaye and Terefe, 2019:3).

Moreover, gender stereotyping can also affect the type of music those female artists are expected to produce. Maureen Mahon's, "Listening for Willie Mae 'Big Mama' Thornton's Voice", explores, how gender stereotypes in blues music often associated the genre with masculinity, creating barriers for female artists who sought to perform in this genre. This reinforces the idea that women are only capable of producing certain types of music, while men are more versatile and creative. "Thornton's powerful voice challenged prevailing ideas about women's musical capabilities and helped to redefine the boundaries of the blues genre" (Mahon, 2011:136).

Gender stereotypes often impact the musical world, including the selection of instruments. The shape, size, pitch, and quality of sound of an instrument may be influenced by societal expectations around gender. For example, the guitar is often considered a masculine instrument, whereas the flute is viewed as feminine. "Women are often relegated to the role of vocalist, tambourine player, or dancer, while men play the more prominent roles as instrumentalists, particularly on horns and percussion" (DeCoste, 2013:22). According to Whiteley (2009), certain instruments have historically been associated with specific genders, with boys

more likely to play instruments like drums, trombone, and trumpet, while girls tend to play instruments like flute, violin, and clarinet.

More recently, Sheldon and Price (2005) conducted a survey on gender and instrumentation in wind and percussion ensembles across 25 countries, which included 8146 children. Their analysis found that women musicians were more likely to participate in upper woodwind sections, with flute being the dominant instrument, followed by oboe, clarinet, and bassoon. Additionally, men were more likely to play instruments in other sections, such as trombone, trumpet, and percussion, as well as saxophone and horn. Musicians, who choose instruments that challenge traditional gender norms, may face barriers to entry due to the influence of gender stereotypes.

The Ethiopian music industry predominantly features singing and dancing with limited participation from female instrumentalists, particularly in certain roles such as trumpet, clarinet, double-bass, trombone, and drum. According to the information by Ethiopian Tourism organization, despite the contribution of female musicians in Ethiopian music industry, they have had limited participation, particularly in instrumental roles

As a former student and current academician at Yared School of Music, for the past nine years, I have observed that most female graduates tend to specialize in violin, cello, flute, guitar or piano. Moreover, the vast majority of music produced in concerts, albums, traditional performances and contemporary bands is created by male musicians. The disparity can be partly attributed to traditional societal beliefs that have influenced gender roles and expectations in Ethiopia.

2.4 Impact of Gender Theory on Women in Music

For many years, the music industry has been heavily dominated by men, leading to significant obstacles for women seeking to enter or advance in the industry. This overrepresentation of men in various roles, such as musicians, producers, executives, and managers, has resulted in a lack of diversity and inclusivity within the industry. "The underrepresentation of women in leadership positions within the music industry

reinforces the perception of music as a male domain and discourages women from pursuing careers in this field. This lack of diversity creates a homogenous and exclusionary environment that hinders innovation and limits the potential of the music industry" (Roberts, J. W. 2015:142).

The impact of gender theories on our understanding of the music industry cannot be overstated, as they have shed light on the unequal treatment of women within the industry and the need for greater diversity and inclusivity. As Reitsma, K. (2014) asserts, Feminist musicology challenges the canon by analyzing how gender shapes music's meaning and value within its social and political context and has been crucial in challenging the traditional notions of musical greatness and has helped to promote greater recognition and representation for women within the musical canon.

Women have faced barriers such as gender discrimination, sexism, and stereotypes, which have contributed to the under-representation of women in various roles within the industry. "Thornton's gender and race made her the target of discrimination and marginalization, exemplifying the gender-based obstacles that many women have faced when trying to enter the music industry" (Mahon, 2011:227). DeCoste discusses in her article "Street Queens" (2017), how gender-based barriers have prevented women in New Orleans brass bands from entering and advancing in the industry, leading to an overrepresentation of men in the genre and a lack of diversity within the music industry. These barriers have hindered the progress of many talented women and contributed to the under-representation of women in various roles within the industry.

Overall, Gender theories focus on increasing awareness and understanding of the experiences of women in the music industry by acknowledging the unique challenges faced by women. The gender theory perspective enlightened the gender-based inequities to be heard, to achieve a more diverse, equitable, and inclusive industry.

2,5 Significance of Feminism in the Music Industry

The world music industry has been significantly influenced by feminist theories, which have played a vital role in shaping women's participation in the field. As Guthrie & McClary (2013) notes feminine theories have

played a great role in uncovering gender biases and shedding light on the pervasive gender inequality. By identifying how gender stereotypes and biases contribute to the underrepresentation of women in music production and performance roles, feminist theories have helped to raise awareness of the issue. "The assumption that women lack the interest or ability to succeed in music production fails to recognize the social and cultural barriers they face, such as limited access to education, training, and mentorship opportunities in a male-dominated field" Kassaye and Terefe, 2019:5).

2.5.1 Challenges Women Face in Music Performance and Leadership Roles

Feminist theories argue that gendered expectations and stereotypes are major factors that delay women's success in music performance and leadership roles. These expectations and stereotypes can exist both explicitly and implicitly and can take various forms. "Despite the challenges they face, female artists in Ethiopia are actively pushing for greater representation and recognition within the industry. Their efforts to create supportive networks, challenge discriminatory practices, and advocate for equal opportunities are crucial in dismantling the barriers that marginalize them" (Kassaye & Terefe, 2019:15.) For example, women may be expected to conform to traditional notions of femininity, such as being nurturing, emotional, and passive.

In the context of music performance and leadership, this can mean that women are expected to be supportive and collaborative rather than assertive and confident. Dempsey's (2019) article highlights that women are often expected to embody nurturing and supportive roles, rather than assertive and authoritative ones, which can limit their opportunities for leadership and recognition in Afro-Brazilian music communities. "Different expectations and gendered norms shape the ways that women are positioned as leaders in these communities, with women often being expected to embody nurturing and supportive roles rather than more assertive and authoritative ones" (Dempsey,2019:207).

2.5.2 Feminist Perspectives on the Role of Music in Promoting Gender Equality and Social Justice

Music has the power to influence individuals and society as a whole, and feminist perspectives on the role of music in promoting gender equality and social justice emphasize this potential. "Music can be a tool for both reflection and action. By raising awareness of social injustices and inspiring individuals to take a stand, music can play a vital role in promoting social movements and advocating for change" (McDonnell, 2018:145). Feminist scholars and activists have recognized the importance of music in shaping cultural beliefs and attitudes towards gender, and have sought to use music as a tool for promoting greater visibility and recognition for women in music, as well as for challenging gender norms and stereotypes.

McClary (2002) mentioned the feminist musicologist's argument about musical structure and practice as a display of gender norms and stereotypes. By bringing attention to how music can perpetuate gender inequality, feminist musicologists seek to create a more inclusive and diverse music industry. "Women have faced significant obstacles to entry and advancement in the male-dominated genre of New Orleans brass bands. However, many women have used music as a means of challenging gender norms and promoting greater gender equity within the genre" (DeCoste, 2017:51).

2.6 Underrepresentation of Women in the Music Industry

The underrepresentation of women in the music industry is a pervasive issue that has persisted for decades. Despite significant strides in gender equality across various fields, women continue to face significant barriers to entry and advancement in the music industry. "Despite the growing recognition of women's contributions to music, the industry remains stubbornly male-dominated" (Guthrie & McClary, 2013:12). From lack of access to resources and opportunities to persistent gender stereotypes and biases, the music industry remains a challenging environment for women to navigate.

Lack of representation in technical roles perpetuates the stereotypes that women are not as skilled as men in music production, creating a self-fulfilling cycle of exclusion. Additionally, a report by the Annenberg Inclusion Initiative found that out of the top 400 songs on the Billboard charts from 2012 to 2018, only 22.4% of artists were female. The report also notes that women are more likely to be objectified in song

lyrics and music videos, perpetuating harmful gender stereotypes. These findings underscore the need for systematic change in the music industry to promote diversity and inclusivity.

The lack of representation of women in the music industry has significant consequences, including the perpetuation of gender stereotypes and the exclusion of diverse perspectives and voices from musical discourse. Smith (2018) reveals that women are significantly underrepresented in all aspects of the industry, including as artists, songwriters, and producers. Men outnumber women by a ratio of approximately 3 to 1, and women are less likely to receive recognition for their work, including in the form of music awards. This underrepresentation is a systematic issue that reflects broader gender inequality in society. Recognizing the contributions of women to the music industry and promoting gender diversity across all aspects of the industry are essential steps toward addressing this issue.

The underrepresentation of women in the Ethiopian music industry is a significant issue that lacks attention. According to the report by Ethiopia's Ministry of Culture and Tourism, women account for only 30% of musicians in the country. This lack of representation is attributed to various factors, including gender stereotypes, cultural norms, and limited access to resources and opportunities. As noted by the author of an article in *The Guardian* (2018), women in Ethiopia's music industry face numerous barriers, including a lack of access to finance, technology, and education, as well as cultural attitudes that view music as a male-dominated profession. This underrepresentation of women not only limits the diversity of perspectives and experiences in Ethiopian music but also perpetuates gender inequalities and biases in the industry.

In the article by *Tadias Magazine*, Ethiopian American singer and songwriter, Meklit Hadero, notes that the underrepresentation of women in the Ethiopian music industry is not unique to Ethiopia but is a global issue. This lack of representation is particularly evident in leadership positions, such as record producers and music executives, which are predominantly held by men. "Women in the Ethiopian music industry often lack models and mentors who can provide guidance and support in navigating the industry's challenges and opportunities" (*The Guardian*, 2018:1). This highlights the need for increased representation

of women in leadership positions in the industry to promote diversity and provide opportunities for women to advance professionally.

As a study by Ethiopian Business (2016) showed, women in Ethiopia's music industry continue to be underrepresented in the music industry, particularly in instrumental performance. “Since 1970, when women started attending the YSM in the College of Performing and Visual Arts at AAU, they have constituted roughly 30% of the total number of graduates” (Ethiopian Business, 2016). Although more women are graduating from music schools than before, they are still not represented in the performance industry to the extent that might be expected. “Even after women have enrolled and graduated from formal music training programs in greater numbers, their involvement in stage performance has been minimal compared to men” (Ethiopian Business, 2016).

Despite these challenges, some women are committed to pursuing music careers. Tigist Sime, keyboardist and female member of a modern band in Addis Ababa emphasizes the importance of determination and persistence in the face of difficult circumstances. However, the harsh realities of the business, including low salaries and limited opportunities, make it difficult for many women to succeed.

The interview with some women musicians on Ethiopian Business (2016) showed that women in the Addis Ababa music scene face several challenges when it comes to pursuing a career as performer. Some report feeling discouraged from pursuing a career due to the demands of performing as a novice. Birhan Mekonen, who studied violin at the YSM, attempted to pursue a career in performance after graduation but ultimately left the industry due to discomfort with late-night performances. This shows the musical scene in Ethiopia does not have as much suitable conditions for female musicians to work in.

As Ezra Abate (PhD), a musician and instructor with over 30 years of experience, by his response for the interview in Ethiopian business magazines challenges the claim that women are less engaged in the music profession. Instead, he argues that it is difficult to conclude women's involvement in the music industry based solely on the number of women performing in bands, nightclubs, and orchestras. He believes that

women who work as music instructors and researchers are also integral to the profession and should not be excluded from the conversation. Ezra argues that music is not gender- sensitive and that the decision of whether or not to pursue a career as a performer is matter of individual preference. He does not believe that there is a gender bias in recruiting women performers as long as they come forward and have necessary competence.

Similarly, Nebyou Girma, a Modern Art Development Senior officer at Hager Fikir Theatre, forwarded his believe on the Ethiopian business Magazine by explaining that, playing music is about competency and commitment, rather than gender. However, Nebyou also notes that many women may be too shy to show their competence and that this may be why it is uncommon to see women playing musical instruments in public venues. He recalls how his female guitarist was initially very shy when he first recruited her, but eventually became more comfortable performing in front of audiences. Nebyou suggests that some women may not see playing instruments in public as feminine, contributing to the gender gap in music performance. Alemnesh Awol, who studied flute at AAU and works as an instructor there, echoes Nebyou's sentiments, noting that many women lack the confidence to play musical instruments publicly.

Furthermore, the experiences of women in the music industry in AA are varied and complex. Rome Negewo, a guitarist in Nebiyu's band at Hager Fikir Theatre, on the interview with Ethiopian Business (2016) mentioned, that the perception of barriers for women in music is a misunderstanding. "She says she is in the band because she decided to pursue music as a career and such lack of determination is the reason behind many women's decision to change careers" (Ethiopian Business, 2016). She entered the music profession after studying accounting and working in that field, and has attempted to establish a female music band twice, but failed due to a lack of drive from other members. She believes that the lack of quick rewards in the music industry frustrates many and may lead them to change careers.

While some argue that subjective factors like lack of commitment or quick rewards may play a role, others point to systemic barriers and discrimination as more significant factors that contribute to the underrepresentation of women in musical performance. Some argue that the lack of orchestrated bands that

involve string instrument players, and areas where women are statistically better represented, is an example of systematic barriers that prevent women from rising through the ranks of musical performance. Additionally, the realities of the business can be harsh for women who perform brass instruments. According to the interview of Tigist Sime, a keyboardist and the only female member of a modern music band at the Addis Ababa Theatre, and Cultural Hall at that time, Ethiopian Business, (2016), agrees that commitment and persistence are key factors to staying in the profession. She graduated in 1997 after studying trumpet but notes that the profession is not easy and lacks great monetary benefits.

In summary, while there is debate about the reasons for the underrepresentation of women in the music industry, there is agreement that competency and commitment are more important than gender in determining success as a performer. However, societal expectations and perceptions of femininity vastly contribute to the lack of women playing musical instruments in public, leading to a gender gap in the industry. In addition to that, other factors such as safety concerns when performing late at night, views regarding women as inferior in the music community leading to less opportunity, lack of women role models in leadership positions, and the overall underdevelopment of the Ethiopian music industry which has resulted in scarcity of job opportunities for string music performers where women musicians are typically more concentrated in number. By addressing these societal factors and providing more support and opportunities for women in music education and performance, the industry can work towards creating a more equitable and inclusive environment for aspiring female musicians.

Conclusion

In my opinion, the literature I have reviewed reveals the complex challenges women face in the Ethiopian music industry, highlighting pervasive systemic barriers such as gender-based discrimination and resource scarcity. The review elucidates how cultural and social constructs influence gender roles, drawing on feminist theories to frame these insights. It also points to the critical role of representation and visibility in media and industry discourses, affecting public perception and opportunities for women musicians. Additionally, the resilience and coping strategies women adopt, such as forming supportive networks and

engaging in collective action, are prominently discussed. By contextualizing these issues within the broader socio-cultural landscape of Ethiopia, the review provides a nuanced understanding of the factors shaping women's participation and contributions, advocating for strategies to foster greater gender equity and inclusivity in the industry.

2.7 Theoretical Framework

Based on the information acquired from the literature reviewed this research will be grounded in a multifaceted theoretical framework that draws from various complementary perspectives to examine the experiences and contributions of women in the Ethiopian music industry. Feminist theory has been used as a critical lens for identifying and addressing the systemic patriarchal structures and gendered ideologies that lead to the marginalization of women in this field. On the other hand, Gender representation theory is used as an instrumental in analyzing the patterns of exclusion in the representation and recognition of women musicians in the Ethiopian music industry in the case of Addis Ababa. Moreover, the cultural-historical approach situates the research within the broader socio-cultural and historical context, illuminating how gender norms and societal attitudes have evolved and influenced women's participation and leadership in the Ethiopian music industry. Finally, social identity and empowerment theories shed light on the agency and resourcefulness of women musicians in navigating and challenging the gendered landscape, creating supportive networks, and engaging in collective action to transform industry norms and create a more inclusive environment. The integration of these theoretical perspectives provides a comprehensive framework for understanding the multifaceted experiences, barriers, and strategies of women in the Ethiopian music industry.

2.8 Conceptual Framework

The conceptual framework for this study is centered around the key factors that influence the experiences, challenges, and contributions of women in the Ethiopian music industry. At the core of this framework are the women musicians themselves, whose narratives, perspectives, and agency form the primary focus of the research. emerging from this central component are several interrelated dimensions that shape the experiences of women in the industry. The first dimension is the systemic barriers, which examine the institutional, cultural, and social structures that create obstacles for women musicians. By understanding these systemic issues, the study seeks to highlight the structural impediments that hinder women's entry, advancement, and recognition in the music industry. The representation and visibility of women in the Ethiopian Music Industry is the second major dimension, used to explore how women musicians are portrayed, recognized, or marginalized, in the music industry discourses, and educational institutions. This aspect of the framework investigates how these representations shape public perceptions and affect opportunities for women. The third dimension, coping strategies, and resilience, focuses on how women musicians navigate and challenge the gendered landscape of the industry.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Research Methodology

I employed different types of data collection methods, which I believe are applicable and useful for getting sufficient and necessary information aiming to achieve the stated objective. The qualitative survey method is applied in this research to investigate a large population and to get in-depth information. According to Silverman (2021), qualitative research offers a nuanced exploration of gender-based inequities, allowing for an in-depth understanding of individual experiences and social contexts. To collect primary data from the informants, interviews, and questionnaires were conducted, while document analysis was employed to gather further information.

To align with the study's objectives, I employed purposeful sampling to select informants who possessed relevant knowledge, skills, and connections to the study. This sampling technique aimed to gather information about women's involvement in the Ethiopian music Industry, identify barriers hindering their participation, and explore potential solutions to enhance their engagement. The informants for this study included deans from reputable music institutions in Addis Ababa, accomplished women musicians actively involved in the Ethiopian music industry, directors of theatre houses, and students from various music schools, as well as members of a female band and a string quartet group.

3.2 Source of Data

For the primary data, an interview was conducted with three music school directors and fifteen successful women musicians who are actively performing in the Ethiopian music industry. Due to time constraints and the unavailability of informants, music band owners, and studio owners were not included in this research. Moreover, I gathered data from the registrars of two music schools. However, obtaining data for analysis from the third music school (Mekaneyesus Seminary School of Jazz Music) was challenging due to the lack of data organization within their registrar.

3.3 Data collection

During the research process, the researcher used a qualitative data collection method to ensure a comprehensive understanding of the investigation area by acquiring in-depth and detailed information. To gather primary data, the researcher employed interviews, and questionnaires, further more document analysis. “Qualitative research is concerned with the 'how' and 'why' of human behavior” (Creswell & Creswell, 2018:18). In addition to employing the qualitative method, the researcher also incorporated the document analysis approach when necessary. This decision was motivated by the presence of information gaps that could not be addressed solely through the other methods. The researcher firmly believes that the combined use of different research tools is advantageous, as it enables a deeper investigation and analysis of the study's focal point

3.4 Interview

To gain insights into women's representation in Ethiopian music, the barriers they face in the music industry, and potential solutions for future change, the researcher conducted in-depth qualitative interviews. These interviews aimed to capture the perspectives of the respondents in their own words. The conversations delved into various ideas to ensure that the informants provided valuable insights on the research topic. The researcher utilized questions and topics as guiding lines during the interviews to gather sufficient information from each respondent. Specifically, three music school directors were interviewed: the Director of YSM, MSSJM, and EPTC Music Department. NT music department director, CYT music department director, and AAMT music director were also interviewed in this research. Moreover, I interviewed professional women

musicians in AA. The semi-structured interviews, guided by a set of predefined topics proved to be instrumental in obtaining reliable and in-depth information about the case study.

3.5 Questionnaire

The second method of data collection is the administration of structured questions. "A questionnaire is a structured set of questions designed to collect quantitative or qualitative data on subjects' opinions, behaviors, or characteristics" (Bryman, 2012:312). For this study, the researcher prepared questionnaires to collect complete and accurate data, aiming to reach reliable conclusions. The questionnaires were designed to include two types of questions that align with the research goals and objectives of the study. The questionnaire comprised open-ended questions, allowing respondents to answer in their own words without predefined response options. Additionally, the questionnaire included closed-ended questions in the form of multiple-choice questions, where respondents could choose one or, in some cases, more than one choice. Following most of the closed-ended questions, the questionnaire included a "why" question, prompting respondents to explain their choice. To ensure questionnaire validity, a pilot testing method was employed before distributing it.

3.6 Participants

From the whole population of this research 85 numbers of participants were purposefully chosen based on their relation to the research case. The target consisted of women musicians, music educators and music school directors, theatre house directors. Furthermore, selected students from three music schools in Addis Ababa are also included.

3.7 Sampling Techniques

For this study, from the total population, 85 participants were purposefully selected as a study population based on their relevance, knowledge, and involvement in the Ethiopian music industry specifically in Addis Ababa. They were selected from three prominent music schools in Addis Ababa Ethiopia. 3 theatre houses (NT, CTC, and AAMTH), 3 music schools (YSM, MSSJM, and EPTC), one female private band (Etege Women Modern Band), and two female string groups (Ethio Classic Quartet and Ethio String Band) were

purposefully selected. An interview was conducted with three music school directors and fifteen successful women musicians who are actively performing in the Ethiopian music industry. Questionnaires were distributed to 25 graduated women musicians and 40 male and female students of music schools in Addis Ababa. Of the total number, the 65 participants in the interview, 28 of them are women and 37 of them are men.

3.8 Analysis

In this research, various documents such as lists of graduated students, and records of male and female musicians in specific years were collected from theatre houses and music schools. These documents were then analyzed as part of the research process. "Document analysis is a systematic procedure for reviewing or evaluating documents, both printed and electronic (computer-based and Internet-transmitted) material"(Fischer, 2018:12). The responses from interviews were transcribed, edited, and subjected to analysis. They were categorized according to the major topics that emerged from the interviews and questionnaires. "This analysis technique aims to present data through description, analysis, and interpretation" (Roulston, 2013:54).

3.9 Validity and Reliability

The research interviews were checked by my advisor to make sure if there was any possible bias and for question validity. I took detailed notes during the interview and recorded the whole interview by getting permission from the participants. Copies of the interpreted data were sent for participants to have correction or clarification if their interpreted data truly represented their own beliefs and experiences.

3.10 Methodology

This research employed the qualitative research method to investigate a large population and gather in-depth information to gain a comprehensive understanding of the characteristics, behaviors, and attributes of women's involvement in the Ethiopian music industry. The study applied the qualitative research method as the primary approach to investigate Women's representation in the Ethiopian Music Industry through the feminine lens and used document analysis to fill information gaps and strengthen the research results. Purposeful sampling was employed to select informants with relevant knowledge, skills, and connections to the case study, ensuring a

targeted analysis of women musicians' experiences in the Ethiopian music industry, specifically in Addis Ababa.

CHAPTER FOUR

DATA ANALYSIS AND FINDINGS

The Ethiopian music industry is rich in cultural heritage and artistic expression however the reflections of a notable gender imbalance, as evidenced by data from three prominent music schools in Addis Ababa: YSM, EPTC Music Department, and MSSJM. This imbalance is further revealed through interviews and surveys, enlightening societal gender ideologies, safety concerns, and limited support as major barriers to women's participation. Despite these challenges, several pioneering women musicians and female-led groups have made remarkable strides, demonstrating resilience and excellence in their fields. This research delves into the complexities of gender dynamics within the Ethiopian music industry, highlighting the persistent inequities and the inspiring achievements of women who navigate and challenge these barriers.

This chapter presented the findings of the collected data by organizing the data into different topics to offer valuable insights and perspectives related to the research questions. The analysis focuses on the informant's responses, examining their viewpoints and opinions about the research objectives. By considering these diverse perspectives, the research aims to uncover the underlying factors, challenges, and potential solutions

within the study's scope. Additionally, the analysis incorporates additional insights and observations from the data to deepen our understanding of the research topic. This detailed examination of the data contributes to the overall understanding of the subject and provides important insights for further exploration and discussion.

4 Findings

The findings of the collected data are organized into different topics to offer valuable insights and perspectives related to the research questions. The analysis delves into the informant's response, providing a comprehensive examination of their viewpoints and opinions regarding women's representation in the Ethiopian music industry and the gender imbalance within it. Furthermore, it includes the biography of notable female-led musical groups and individuals, showcasing their experiences in the Ethiopian music industry as women and highlighting their journey as role models for aspiring female musicians.

4.1 Women's Participation in the Ethiopian Music Industry

Result of qualitative and quantitative data from three Music Schools in Addis Ababa

The data analysis from three prominent institutions found in AA Ethiopia, namely Yared School of Music, Entoto Poly Technique College Music Department, and Mekane Eyesus Seminary School of Jazz Music, of women's participation in the Ethiopian music industry shows that there is a significant gender imbalance in all three institutions. YSM over the past nine years, has seen fewer female music students than their male counterparts. Similarly, the EPTC Music Department reports a higher number of male participants in music department than Female students. At MSSJM, out of the 34-36 students in each batch, only 4 to 5 of them are women. These statistics highlight the underrepresentation of women in AA music education. The following bar charts show an analysis of women's participation in this two music institutions throughout the past ten years:

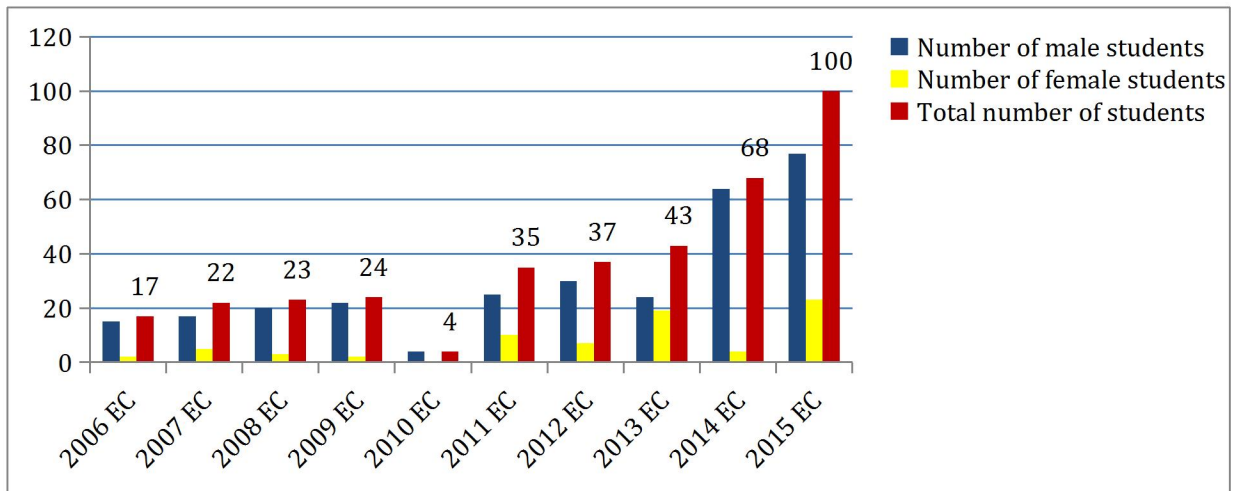


Chart 1. Women's participation in EPTC college music department from 2006-2015

Year	Number of male students	Number of female students
2006	82%	18%
2007	72%	28%
2008	87%	13%
2009	92%	8%
2010	100%	0%
2011	71%	29%
2012	81%	19%
2013	56%	44%
2014	94%	6%
2015	77%	23%

Table 1. Women's participation in EPTC college music department from 2006-2015

The chart shows the number of students who joined the EPTC (Exceptionally Music Students) from 2006 to 2015. In 2006, around 17 students joined the college. This number increased each year, reaching about 24 in 2009. From 2006 to 2009, 74 out of the total 86 students were male, which is 86%, and 12 were female, which is 14%. However, the total number then dropped sharply to only 4 students in 2010, and all of them were male, with no female students. After 2010, the number of students joining the music department started to increase again. In 2011, around 35 students joined, and this increase continued in the following years, reaching a high of around 100 students in 2015. However, the percentage of female students remained low, at only 22%, while 78% were male. The chart analysis showed that female students were consistently underrepresented at the EPTC for the past ten years.

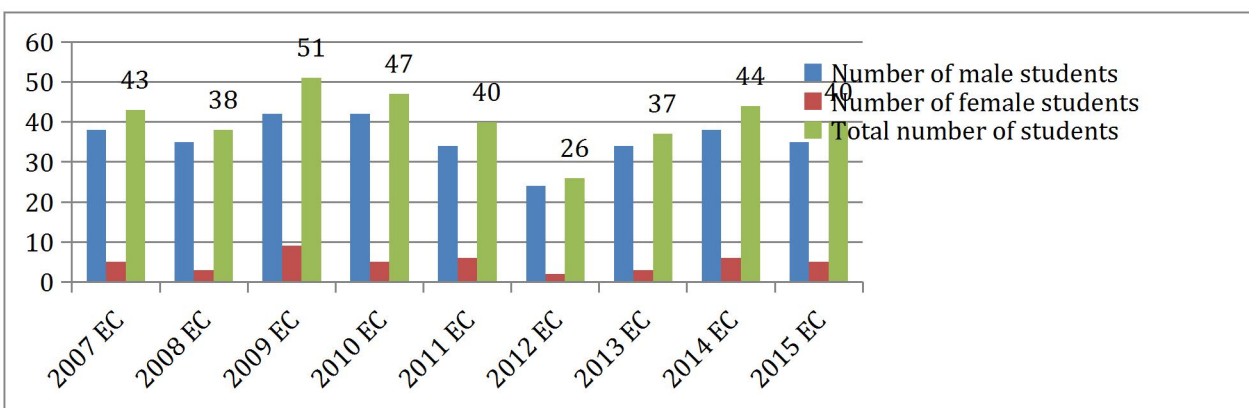


Chart 2. Women's participation in YSM from 2006-2015

Year	Number of male students	Number of female students
2007	88%	12%
2008	92%	8%
2009	82%	18%
2010	89%	11%
2011	85%	15%
2012	92%	8%
2013	92%	8%
2014	86%	14%
2015	88%	12%

Table 2. Women's participation in YSM from 2006-2015

The above chart covers the enrolment information of music students at the Yared School of Music from 2007 to 2015. During these 9 years, the total number of music students fluctuated. From 2007 to 2010, the total number of music students was 179, with 157 being male (82%) and 32 being female (18%). However, in the later period from 2011 to 2015, the total number of music students increased to 187. Of these, 165 were male (88%) and 22 were female (12%). This indicates that while the overall student population grew, the proportion of male-to-female students shifted further in Favor of male representation, with the percentage of female students decreasing from 18% to 12% over the two time periods analysed.

4.2 Interview data analysis and interpretation

A purposeful sampling method was applied to select the key informants for this research based on their involvement and expertise in the Ethiopian music industry specifically in Addis Ababa. The participant pool included music educators (male and female), performers (male and female), prominent music school directors, and theatre house directors. Specifically, the interview participants were comprised of three music school directors (YSM, EPTC, and MSSJM), three theatre house directors (NT, CYT, and AAMT), one female modern band leader, two female string quartet members, and fifteen successful women musicians who are actively engaged in the music industry.

4.2.1 Result of interview responses of theatre houses directors (NT, CYT, and AAMT), and prominent women musicians in Addis Ababa.

As the interview analysis result revealed the participation of women in Ethiopian theatre houses music department, focusing on the AAMT, NT, and CYT, women's representation as instrumentalists is limited in all three theatre houses. In the municipality theatre house, the keyboardist is the only female instrumentalist, while the National theatre house music department dominantly has women participants in the string section, vocal performances, and traditional dancing groups. The children and youth center theatre house predominantly consists of male musicians as instrumental players.

In these theatre houses, Women musicians tend to be predominantly involved in instruments that are traditionally associated with femininity. As the interview analysis showed, societal gender ideologies play a significant role in shaping women's choices and opportunities in the field of music. For instance, Grasella's, NT music department director, observations reveal that out of 10 string instrument players in the string section, 6 are female. Similarly, out of 12 traditional dancers, 6 are female. However, there is a lack of female instrumentalists in the traditional band, with none out of the total 6 musicians. Additionally, out of 9 vocal performers, 5 are women, and only 1 female vocalist is part of the big band, consisting of 7 musicians. Furthermore, all big band instrumentalists are male. These statistics clarify the prevalence of gender stereotypes in the allocation of musical roles.

4.2.2 Prominent Female-Led Musical Groups in the Ethiopian Music Industry

In the Ethiopian music industry, some remarkable women musicians have achieved great success both as a group and as individuals. They have overcome various challenges that often hinder women's participation in the music industry, through their unwavering determination, commitment, and sacrifices. To gain comprehensive insights into their musical efforts within the Ethiopian music industry, I conducted interviews with the leaders of these female musical groups and individual women artists. These individuals were selected based on their significant contributions to the Ethiopian music industry as instrumentalists, academics, composers, arrangers, and group performers since the start of modern music education. These interviews provided valuable first-hand information about their experiences and contributions. Additionally, I delved into numerous articles available on various social media platforms for to get information of successful women individual in Ethiopian Music Industry and group artists, exploring their biographies and thoroughly analyzing some of their notable musical works. By combining both primary and secondary sources, I aimed to capture a comprehensive representation of these exceptional women musicians and their significant impact on Ethiopian music.

4.2.2.1 Ethio classic quartet

Ethio Classic Quartet, a renowned women's string quartet group, was established by four talented women musicians who graduated from Yared Music School. As Selamawit (1st violin player in the quartet) explains, their journey began one year after completing their studies, with the original formation consisting of a quintet featuring a flute, two violins, a viola, and a cello, and later transitioned into a quartet following the departure of their viola player.

Yeshumenesh mentions *“In the early stages, we encountered a lack of job opportunities. Nevertheless, we stayed devoted and committed to our demanding rehearsal schedule, even when we had no performances.”* Despite the difficulties in attracting an audience due to their unique sound and instrument combination, the quartet persisted and actively promoted their ensemble.

The quartet's greatest strength lies in their unwavering discipline during rehearsal time. Selamawit emphasizes *"We firmly believe the significant role of discipline in achieving success individually and collectively."* She also acknowledges that women have a special capability in this regard, considering it one of their strengths and valuable assets. While they have recordings of some of their performances available on their YouTube channel, their plans include producing their original instrumental album.

Selamawit mentioned, *"The opportunity we get to showcase Ethiopian music during a two-week residential event in various states across America was a significant milestone for our quartet."* This opportunity not only highlights their achievements but also signifies the growth and recognition they have attained. Initially, the quartet performed instrumental music arrangements by their respected senior teachers. However, three of them (Selamawit, Yeshumenesh, and Kelemwork) have now attempted to compose original music and arrange music for their quartet and perform them, enriching their repertoire as a string quartet.

The quartet's success is bolstered by a strong support system that aids in overcoming challenges associated with societal gender roles. Yeshumenesh explains, *"Our deep understanding and support for one another create a comfortable and nurturing rehearsal environment."* Selamawit also emphasizes *"With the assistance of my mother and my husband, I was able to perform in the quartet just 20 days after giving birth. The unwavering support from our spouses, families, and each other has played a pivotal role in our journey."* Such encouragement empowers the quartet to consistently deliver exceptional performances and thrive as a harmonious group.

4.2.2.2 Etege female music band

Etege is the first and only female modern music band in Ethiopia, formed by skilled women musicians who graduated from renowned music institutions. They have been performing together for seven successful years. Despite diverse commitments outside of music, the band remains dedicated, with regular performances at a local club. They incorporate both cover songs and original compositions into their repertoire. Etege aims to

release their music CD and dreams of establishing a recording studio. Their talent, dedication, and resilience have solidified their place in Ethiopia's music scene.

4.2.2.3 The 'Yegna' Girls' Band - Empowering Ethiopian Girls through Music

Yegna is an influential girls' band in Addis Ababa, Ethiopia, empowering young girls through music, theatre performances, and radio dramas. They challenge traditional expectations, inspiring girls worldwide to pursue education and equal opportunities. With popular music videos and a powerful message, Yegna has achieved significant success, becoming a symbol of strength and unity for girls in Ethiopia and beyond.

4.2.2.4 Ethio String Band

Ethio String Band is a renowned group of three talented women violin performers who graduated from the Yared School of Music. They began their journey with a performance at the National Theatre in 1997 and were subsequently invited to play regularly at New Year events. Despite challenges like transportation late at night, they persevered and transitioned to playing at prestigious hotels. Their collaboration and discipline have earned recognition from Unity University as a role model team for promoting dedication in working as a group for the past 25 years. They have greater contribution to promoting the violin in Ethiopian society through instrumental cover songs and have released numerous albums. Ethio String Band serves as role models, showcasing their determination and skill in the music industry.

4.2.3 Women role models in the Ethiopian Music Industry

4.2.3.1 Selamawit Aragaw

Selamawit Aragaw Erkihun is an accomplished violinist from Ethiopia. She obtained her Bachelor's degree in music, specializing in the violin, and currently holds positions as a 1st violinist in the Ethio Classic Quartet and as Principal of the Second Violin in the Addis String Chamber Orchestra. Selamawit is also an Assistant Professor at Addis Ababa University's Yared School of Music, where she teaches violin and holds leadership roles.

In addition to her musical career, Selamawit has made significant academic achievements. She holds a Master's degree in Ethiopian cultural Studies and is currently pursuing a Ph.D. in Ethnomusicology at the University of Cape Town's South Africa College of Music. Her research interests and dedication to academic pursuits further enrich her musical career. Selamawit's accomplishments as a woman in music and academia serve as an inspiration to others.

4.2.3.2 Bethel Kifle

Bethel is a talented female musician who graduated from MSSJM with a degree in piano. Her passion for music was ignited at a young age when she encountered a piano for the first time while accompanying her father to the MSSJM compound during his visit to his work. She asserts, *"Despite facing obstacles during my time at the music school, including envy from my peers and teachers with a negative attitude, my determination allowed me to overcome these challenges and receive recognition for my musical performances and album works."*

Bethel is not only skilled in playing the piano, but also proficient in guitar, drums, and the traditional Ethiopian instrument Masinko. Additionally, she possesses expertise in creating and customizing guitars and guitar picks. After graduating, Bethel mentioned that she *"encountered gender bias while seeking employment, facing prejudgment and assumptions about my abilities because I am a woman."* However, she remains resilient and encourages female musicians to challenge these limitations and pursue their aspirations. Despite these obstacles, Bethel's unwavering dedication has led to remarkable achievements in her musical career. She owns her studio, has authored instructional books for children, performed at various embassies, and released a jazz album, earning her recognition and opportunities to perform at prestigious venues. She even received a grand piano as an award from the German embassy on her album release concert. Bethel's journey serves as an inspiration to aspiring musicians, particularly women, demonstrating that perseverance and a pursuit of excellence can lead to success in the music industry.

4.2.3.3 Timkihit Tefera

Timkihit Tefera Mekonnen is a renowned Ethiopian musicologist who has made significant contributions to the field of ethnomusicology. She earned her MA degree in 1994 and completed her Ph.D. in 1999 at the Humboldt University of Berlin, specializing in ethnomusicology. Throughout her career, Timkihit has conducted extensive research on music cultures in Ethiopia and East Africa, focusing on wind instruments and exploring various communities in Uganda, Tanzania, Kenya, Ethiopia, and Sudan. Her publications have highlighted the music traditions of numerous communities, including Nymang, Baganda, Basoga, Wasambaa, Giriama, Digo Harari, Tigray, Amhara, Oromo, Shinasha, Berta, Mao, Komo, Gumuz, Maale, and Ari.

Timkihit is an active member of international organizations such as the International Council for Traditional Music (ITCM), International Association of Sound and Audio-visual Archives (IASA), Society for Ethnomusicology (SEM), and The Ethio-German Students and academics e.V. (DÄSAV e.V.) Her collaborations and contributions to these organizations have significantly advanced the field of ethnomusicology. As an Ethiopian woman, Timkihit Tefera Mekonnen has established herself as a respected musicologist, researcher, and author, dedicated to exploring and promoting the diverse music cultures of East Africa. Her work has greatly enhanced our understanding and appreciation of the region's rich musical heritage.

4.2.3.4 Emahoye Tsege Mariam

Emahoye Tsege Mariam Gebru, an Ethiopian musician born in 1923, defied significant challenges as a female artist in a male-dominated industry, leaving a profound impact on classical music. Her journey included classical music training in Switzerland and performing for Emperor Haile Selassie I upon her return to Ethiopia. Despite facing disruptions during the Second Italo-Ethiopian War and encountering obstacles in pursuing further education, Emahoy's passion for music and composition remained unwavering. She blended Ethiopian religious music with her classical training, creating a unique fusion that honored loved ones lost during the Italian invasion. Emahoy's music resonated with audiences, transcending cultural boundaries and inspiring aspiring musicians worldwide. She also established the Mariam Gebre Music Foundation for Youth,

supporting underprivileged children pursuing music education. Emahoye Tsege Mariam Gebru's legacy extends beyond her musical talent, serving as a beacon of resilience and determination for individuals in the face of adversity while emphasizing the transformative power of art in the world of classical music.

4.3 Questionnaire questions data analysis

The questionnaires were administered to individuals involved in the field of music, encompassing students, teachers, performers, and music producers. The study population selected for this questionnaire consists of both graduated music professionals and current students from various music institutions in Addis Ababa, including YSM, EPTC, MSSJM, and CYC. The participants include 25 graduated women musicians and 40 music students from three different prominent music schools in Addis Ababa. Among the respondents, 57% are male, while 43% are female. The respondents' age range is between 16-55, with 15% being 15-20 years old, 75% being 21-35 years old, and the remaining 10% being 36-55 years old.

The respondents include a diverse range of music professionals and students. Among the instrumentalists, there are 8 female violinists, and 4 female flutists, and the vocal group comprises 13 female respondents. There is 1 male clarinetist, 14 male guitarists, 6 male bass guitarists, 1 male double bassist, 2 male cellists, and 4 saxophonists. Additionally, there is 1 male Masinqo player, 1 male Kirar player, and 3 male drum players. The piano section includes 12 participants, 3 women, and 9 men. Overall, the respondent pool reflects a mix of genders, with women highly represented in traditionally feminine instrument categories like violin, flute, and vocals, while instruments in traditionally masculine categories like guitar, bass, and drums are dominated by male musicians. The piano section has representation from both genders, though the male pianists outnumber the female ones.

Gender	Marital status	Educational Status
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Male (P)	Female(P)	Single	Married	G12	Student	College graduate student	College Graduate	BA student	BA	MA and above
53.8%	46.2%	93.8%	6.2 %	1.5%	1.5%	16.3 %	3.8%	21.5%	50.8 %	4.6%

Table 3. Respondent's information

The questionnaire respondents exhibit a diverse range of qualifications in the field of music. Among them, 56.1% have obtained music degrees from accredited schools, while 26.8% have graduated as professional musicians from music colleges. The remaining participants consist of individuals with higher qualifications, such as master's degrees, as well as bachelor's-level music students, students enrolled in music colleges, and grade 12 students engaged in music education at the Children and Youth Center. The respondents also possess a wide range of experience in the Ethiopian music industry, ranging from a minimum of 5 months to a maximum of 40 years. It is worth noting that all participants are actively involved in their respective music professions.

The table questions analysis, related to the gender imbalance and impact in the music industry, shows that the responses suggest a complex and nuanced picture of gender dynamics in the Ethiopian music industry. While the majority of participants (56%) believe gender differences have at least a medium to high impact on music professions, and a significant proportion (43%) perceive women as having high to very high potential to participate in all areas of the industry, societal perceptions remain a challenge, with 21% responding "medium" and 16% responding "low" on how society views women's involvement. There is some progress in providing equal opportunities for women compared to their male counterparts, with 26% responding "highly" or "very" and 16% responding "medium". However, the industry's appreciation and support for women's participation is not consistently perceived as strong, with 22% responding "medium" and 13% responding "low". The responses also indicate a prevalent perception of male dominance (38% responding "highly" or

"very") and the significant negative impact of women's domestic responsibilities on their music careers (26% responding "highly" or "very" and 15% responding "medium").

The data analysis of the questionnaire responses from women participants reveals a complex landscape of gender-based inequities and challenges faced by women in the Ethiopian music industry. A majority (18 out of 28) reported encountering societal challenges when joining the industry as women. A significant portion (11 out of 28) also experienced gender-based challenges that negatively impacted their involvement. The responses suggest that parental and societal influences based on gender have played a role in the instrument selection of some musicians (10 out of 28). Additionally, a similar proportion (12 out of 24) faced gender-based challenges from teachers and peers when choosing their primary instrument.

Furthermore, a notable number of respondents (10 out of 24) have encountered barriers as women in the Ethiopian music industry. However, the responses are more positive when it comes to societal appreciation of women's career advancement, with the majority (18 out of 28) indicating that society generally appreciates their progress. Overall, the data highlights the persistent gender-based inequities and challenges faced by women musicians in the Ethiopian music industry, despite some signs of progress and appreciation.

4.3.1 Influencing factors and gender imbalance

In response to the question regarding the impact of societal perceptions of gender on women's participation in the Ethiopian music industry, 64.3% of the participants answered in the affirmative, while 35.7% expressed a negative viewpoint. Those who responded positively provided reasoning that indicated a detrimental influence of societal gender perceptions on women's engagement in the industry. They highlighted the prevailing belief that music is primarily a talent reserved for men, resulting in limited opportunities and a lack of recognition for women. Factors such as traditional gender roles, early marriage expectations, and societal criticism were cited as additional barriers that discourage women from pursuing music careers. However, there was recognition among respondents of women's potential and the importance of factors such as their passion, determination, empowerment, and the presence of supportive environments in overcoming these challenges. It

is emphasized that addressing societal perceptions, promoting equal opportunities, and creating an inclusive atmosphere are essential for encouraging women's active participation and fostering diversity within the music industry.

85.1% of the respondents believe that there is a gender imbalance in the Ethiopian music industry and 14.9% of the participants don't think that gender imbalance exists in the industry. As the majority of the respondents explain, several barriers hinder women's involvement and representation in the Ethiopian music industry. Societal gender-based perceptions and expectations, parental influence and preference for more respected professions, women's household responsibilities, limited support and opportunities for education, lack of confidence and determination, time scarcity due to household responsibilities, and the high influence of men are the key influencing factors mentioned. Moreover, religious beliefs and traditional perceptions are mentioned as factors that restrict women's participation. These barriers often result in women feeling unaccepted and facing difficulties in pursuing their aspirations in the music industry. Determination, commitment, readiness to sacrifice, and societal acceptance of women's participation in music is highly emphasized as a key solution in overcoming the gender inequities in the Ethiopian Music Industry.

4.3.2 Gender stereotyping

All respondents emphasize the ability of women to excel in music production, and they emphasize that gender should not be a determining factor in this field. They highlight that women have the same creative abilities and capacity as men, and the main obstacles they face are the lack of role models and societal perceptions, rather than any inherent incapability. The respondents stress that music production is not exclusive to men, and they believe that education plays a crucial role in empowering women to showcase their talent. While acknowledging the existing gender disparity, they also draw attention to the presence of successful female music producers in other countries, underscoring the need for equal opportunities and a supportive environment to unlock the full potential of women in music production.

Regarding gender stereotypes in musical instrument selection, the majority, approximately 95.7%, emphasize that all instruments can be played by both men and women, and categorizing instruments based on gender is an erroneous perception. They provide examples of women excelling at instruments traditionally associated with masculinity and men playing instruments traditionally associated with femininity, thereby challenging and disproving gender stereotypes in music. The respondents stress that the choice of instrument should be driven by interest and passion, rather than conforming to societal expectations based on gender. They firmly believe that physical appearance is irrelevant when it comes to playing musical instruments and emphasize that meeting the necessary criteria and having the dedication to learn and play any instrument are what truly matter. The respondents firmly assert that anyone, regardless of gender, can succeed in playing any instrument if they are determined and dedicated. They advocate for equal opportunities and emphasize that musical talent and passion should guide instrument selection, rather than relying on gender-based stereotypes. The respondents provide personal anecdotes and observations of women instrumentalists excelling in their performances, further reinforcing their belief in breaking down gender barriers in music.

4.3.3 Lack of opportunity and parental influence

73.3% of participants believe that women lack opportunities to be involved in the Ethiopian music industry and 26.7% oppose by saying that they get equal opportunities to their male peers. The respondents express varying opinions regarding the influence of parents on women's participation in the music industry. 28.3% of respondents believe that many parents played a significant role in encouraging their daughter's participation not only in music but also in other fields of study, providing them with the courage to pursue their passions. However, 71.7% of the respondents oppose and emphasize that many parents, particularly when it comes to their daughters, do not allow them to pursue music due to societal expectations, concerns about immorality, or the prioritization of formal education and early marriage. Economic challenges, limited societal acceptance of music as a profession, lack of parental awareness, and the burden of household responsibilities on women are also cited as factors that discourage parental support for women in music. Some respondents argue that parents tend to give more opportunities for studying music to their sons and expect women to serve them at home. The

disapproval of late-night work in the music industry and the perception of music as sinful are additional factors mentioned. In conclusion, while parental influence can have both positive and negative effects on women's participation in the music industry, societal expectations, concerns about morality, and gender roles often play a significant role in shaping parental attitudes toward women pursuing music careers.

4.3.4 Promoting Women's Participation in the Ethiopian Music Industry

The analysis of the respondents' opinions on enhancing women's participation in the Ethiopian music industry reveals several key points. According to the responses, society can play a crucial role in promoting women's involvement in music by taking specific measures. These include reducing women's household responsibilities to allow them more time and freedom to pursue their musical aspirations. Additionally, parental support is identified as essential in encouraging young girls to study music and providing them with the necessary resources.

4.4 Discussion

The research analysis findings indicate a clear gender disparity within the Ethiopian music industry, rooted in societal gender perceptions that limit support and opportunities. Many factors are raised as contributing to the gender imbalance in the industry, such as lack of opportunity, societal gender perceptions and expectations, gender-based stereotypes, and safety and security concerns. These factors hinder women's representation in the music industry. To promote an inclusive music industry and overcome gender-based inequities, this research highlights the importance of self-confidence and empowerment, the role of societal and parental support, and the significance of women role models in encouraging aspiring young females to join the music industry. These results of the research analysis are more discussed detailed under this section.

4.4.1 Societal Gender Perceptions and Expectations

The research underscores the profound influence of societal gender perceptions on the Ethiopian music industry, which significantly limits opportunities for women. Traditional gender roles, societal expectations,

and parental pressures are major barriers. Gemechu notes, *"Women music students in our school have parental pressure of studying other professions alongside music, which leads to time limitations and divided commitments, ultimately minimizing their success in the music industry."* As highlighted by Yeshumnesh, a music teacher at YSM Societal norms often label women who work late at night as morally questionable, while those who work during the day are considered more respectable. This societal view restricts women's time and commitment to music, further limiting their ability to pursue careers in the industry.

Moreover, majority of respondents noted that parents often discourage their daughters from pursuing music due to concerns about morality, societal expectations, and the prioritization of formal education and early marriage. This societal pressure creates a significant barrier to women's participation in the music industry. Yeshumnesh shares her personal experience of initial resistance from her family but gaining their support to follow her passion for music, demonstrating that societal and parental attitudes can change.

4.4.2 Limited Support and Opportunities

One of the other major influencing factors for the gender imbalance in the Ethiopian music industry is limited opportunities for women to acquire fundamental musical knowledge. Tadele, Director of YSM, stated that despite the school's efforts to accommodate and admit more female students, their numbers continue to remain lower. As the document analysis in the previous chapter on the sample study music schools showed, there is a higher male domination in each batch over the past ten years, indicating less opportunity for women to be involved in the music industry. Selamawit also recognizes the impact of this imbalance, asserting, *"Given equal chances and time, women have demonstrated a remarkable ability to adapt and acquire skills comparable to their male counterparts."* This highlights the potential for women to excel in music if provided equal opportunities. From what was observed in the life journey of the prominent women musicians in the Ethiopian music industry included in this research, due to the limitation in getting opportunities for women who aspire to become musicians, it is not easy to gain access to musical instruments and basic music education. In contrast, the opportunities provided for young males give them a privilege to access musical instruments and basic music concepts, and they will be more privileged when taking entrance exams for higher institutions

to study music professionally. I believe that women have the potential to achieve whatever they aspire to become, the problem is not lack of talent but is the lack of opportunity.

4.4.3 Safety and Security Challenges

The other critical and significant factor that influences women's involvement in the music industry is safety concerns at performance venues. The research analysis revealed that women are highly underrepresented, especially in music performance sectors like nightclubs, hotels, and other performance settings that pose additional obstacles for women musicians. Tigist shared a distressing experience *"During one of my performances at a hotel, I faced gender violence from an audience member who wanted to sleep with me."* Bethel also emphasized that women music performers face many forms of violence in the performance venues by immoral male customers, mentioning her horrible experience, *"I was dropped and kicked by a drunk man from the audience while I was working at a nightclub as a DJ."*

Such experiences create a hostile environment, deterring women from performing and being actively involved in the industry. Gender-based violence in performance venues is a significant deterrent for women musicians, which will create fear and safety concerns for them to continue in the performance sector. Instead, most of the graduated women musicians become music teachers in K-G and above private and governmental schools, even if they are good and want to continue to perform, because the teaching environment is relatively safer. I firmly believe that ensuring safety and security at these venues is crucial for encouraging more women to participate in the music industry and addressing these safety concerns requires concerted efforts from industry stakeholders to create a safe and supportive environment for women musicians.

4.4.4 Gender-Based Stereotypes and Representation

In addition to the safety concerns, gender-based stereotypes significantly impact women's involvement in the Ethiopian music industry. From the result of the data analysis in this research, I understand that the societal gender-based categories of job description is highly influential in the Ethiopian music industry. Parents and society did not appreciate women to be involved in the music industry, and those who participated in the music industry are discriminated against and considered as immoral and not submissive to society. The society

considers music in the traditional masculine category by associating the profession's nature to a field that grabs attention, fame, and recognition. Tadele points out, *"This leads to the overlooking of women with great musical potential."*

Moreover, the traditional gender-based categories affect women musicians' instrument choices by dividing instruments into traditional masculine and feminine categories, relating the nature of instruments that are believed to require physical strength and boldness as masculine, and instruments that require less physical strength as feminine. This gender stereotype results in a higher representation of women in instruments that require less physical exertion, like violin, vocals, and flute, while women are underrepresented and restricted from exploring instruments traditionally associated with masculinity, such as woodwinds, brass, and percussion. As Belay, the director of the EPTC music department, explains, most of their female music students are highly represented in the vocal class, and there is a gender imbalance in instrument classes.

As Yeshumnesh, a music teacher at YSM and a flutist in the Ethio Classic Quartet, highly emphasizes, *"Ultimately, the key requirement for successful instrument playing is a genuine interest and unwavering commitment, irrespective of gender."* Amesale, a flute instructor at YSM, also acknowledges the challenges faced by women who choose to learn such instruments *"Women musicians who defy stereotypes and choose to learn traditionally masculine instruments often face challenges in continuing their careers after graduation."* More female role models in these domains are needed to inspire future generations, as highlighted by Selamawit. In my opinion empowering women to explore traditionally masculine instruments is crucial.

4.4.5 Self-Confidence and Empowerment

Empowering women musicians involves fostering self-confidence and dedication. Bethel, a graduate musician from MSSJM and pianist, highlights the importance of self-belief, stating, *"Women's lack of commitment, determination, and courage to fight for their goals is a significant challenge that hinders their careers in the Ethiopian music industry."* Most of the key informants, women musicians who are successful and active in performing in the Ethiopian music industry, emphasize the need for women to build their confidence and assert their worth by showing their talent and potential with full dedication and commitment to excel in their

profession. I believe that self-reflection and determination are essential for women to find solutions and overcome societal constraints. Bethel emphasizes that women musicians should not allow negative gender ideologies to limit their capabilities, and encouraging women to be resilient and strive for their goals is crucial for their success in the music industry.

4.4.6 Role of Society and Family Support

The gender imbalance in the Ethiopian music industry is a significant problem that needs the attention of all stakeholders to act quickly in finding a solution to overcome this critical issue. I firmly believe that society and parents should take the leading role in encouraging young women who aspire to become musicians by supporting them emotionally and providing the materials they need to achieve their dreams. Reducing women's household responsibilities and providing parental support are essential for encouraging young girls to study music and pursue their musical aspirations.

Gemechu Music teacher and interim director of MSSJM emphasizes, that the hindrance of women musicians in advancing their careers lies in societal gender ideologies that portray women as weak and incapable of achieving higher positions. Parental support is crucial in encouraging young girls to study music and ensuring they have the necessary resources. Yeshumnesh shares her personal experience of initial resistance from her family but gaining their support to follow her passion for music. Empowering women to believe in their abilities and providing opportunities for growth and recognition is vital for their success in the industry. Support from society and family plays a crucial role in promoting women's involvement in the music industry.

Furthermore, while women musicians demonstrate remarkable strength and resilience, they also require the support and encouragement of their male counterparts to thrive. Male musicians have a pivotal role to play in championing and uplifting women throughout their musical journey. Families and society as a whole should appreciate and provide support for women musicians at every step of their path to success. Collaboration and support of this nature significantly contribute to the success and well-being of women musicians in their pursuit of excellence.

4.4.7 Expanding Opportunities for Women in Music

Expanding opportunities for women in music involves enhancing access to education, instruments, and inclusive curricula. Tadele suggests that advancing the music curriculum in lower-grade classes can foster a more inclusive and equal future for women in music. He highlighted that due to the societal gender role definitions and stereotypes, as well as the safety and security concerns of parents, young women who aspire to become musicians in the future are often not encouraged and allowed to get exposure to musical trainings and tools at an early age. In contrast, boys get more access in different governmental and private settings for basic music knowledge and musical instruments, which gives them privilege to pass the entrance exam in higher institutions for advancing their careers in music.

Ensuring that the music curriculum from KG to grade 12 provides young women with the opportunity to be introduced to basic music education from an early age and by ensuring equal opportunities for both boys and girls can break down gender stereotypes and empower girls to pursue music as a serious career option. In addition to that, establishing platforms for instrument rental or providing credit options for musicians who cannot afford their instruments can be highly beneficial. Yeshum's personal experience highlights the challenges faced by musicians with limited financial resources, including difficulties in obtaining instruments and finding suitable rehearsal spaces. By addressing these financial constraints, aspiring musicians, particularly women, can have greater access to the tools they need to thrive.

Selamawit further emphasizes the need for equal opportunities, stating that it is essential for musical institutions to provide equal opportunities for women to learn all musical instruments, including those traditionally categorized as masculine. Ensuring equal access and opportunities for women across all instruments can foster a more inclusive and diverse music industry.

4.4.8 Conclusion

The research demonstrates a significant gender imbalance in the Ethiopian music industry. Addressing societal constraints and promoting equal opportunities are essential for women musicians to achieve their full potential. By breaking down gender stereotypes, empowering women in traditionally masculine instruments, and creating an inclusive environment, the Ethiopian music industry can become more diverse and vibrant. Efforts

should be made to provide equal access to musical education, ensure safety in performance venues, and support women musicians through societal and familial encouragement. Overcoming these barriers will enable women musicians to contribute significantly to the vibrant music landscape in Ethiopia.

CHAPTER FIVE

Summary, Conclusion and recommendations

5.1 Summary

The research analysis findings indicate a clear gender disparity within the Ethiopian music industry. Several factors have been identified as contributing to the limitations faced by women in this field. Notably, societal gender perceptions emerged as a prominent factor hindering women from realizing their aspirations in the music industry. This chapter aims to provide a comprehensive summary of the findings, shedding light on the challenges women encounter and highlighting the significance of addressing those influencing factors to promote gender equality in the Ethiopian music industry.

The traditional gender-based role distinctions prevalent in society emerged is found in this research as a primary factor that influences and worsens other barriers to women's involvement in the Ethiopian music industry. These societal roles have a negative impact on women musicians and shape parental perceptions regarding their daughters' musical aspirations. As a result, society often stigmatizes music as a profession that is seen as morally neglected for women, further strengthening the belief that it is incompatible with their expected societal roles.

According to the research finding obtained from the data, the other cause for gender imbalance in Ethiopian music industry is safety and security concerns of performance venues. Nightclub venues, in particular, have been identified as problematic due to the prevalence of gender-based violence. The distressing personal experience women musicians face by the time of their performance in these venues, contribute to a hostile environment that discourages women from pursuing careers in music and actively participating in the industry.

Furthermore, Limited support and opportunities for women musicians are among the factors that are found to be the cause for gender imbalance. Women often face a lack of resources, mentorship, and platforms to showcase their talent and pursue their musical aspirations. The industry tends to be dominated by male artists, leading to a gender imbalance and limited representation for women.

In addition to that, traditional gender stereotyping rooted in societal gender norms of musical instruments found as limiting factor that women performers face in the industry. These stereotypes restrict their participation in instruments that are typically categorized as masculine, such as drums, trumpet, and trombone.

As a result, there is a noticeable absence of women musicians playing these instruments. Furthermore, the research findings highlight a significant underrepresentation of women in music production roles within the industry.

The research findings propose insights in order to improve the problem. Overcoming gender-based stereotypes in the music industry is raised as a significant step in addressing the problem. Raising awareness and actively questioning these stereotypes in promoting gender equality. Moreover, providing opportunity for women musicians to study instruments, which are traditional considered masculine, could reshape societal perceptions. Promoting diversity and inclusivity through expanded instrument options can be achieved by offering equal access, opportunities, and positive role models who have defied stereotypes and achieved recognition in their chosen instruments.

Secondly, the research findings highlighted, the importance of self-reflection and determination, considering them essential steps in finding solutions rather than externalizing blame. By encouraging women to assert their worth and excel in their profession, they can challenge influencing factors with resilience. Empowerment and self-belief play a vital role in overcoming societal challenges and advancing careers in the Ethiopian music industry.

Finally, the research finding identified, family and society support for women in music, as a critical factor in promoting the involvement of women in the music industry. Reducing women's household responsibilities can provide them with more time and freedom to pursue their musical aspirations. Additionally, parental support is crucial in encouraging young girls to study music and ensuring they have the necessary resources. The hindrance of women musicians in advancing their careers lies in societal gender ideologies that portray women as weak and incapable of achieving higher positions. Empowering women to believe in their abilities and providing opportunities for growth and recognition are vital for their success in the industry. Collaboration and support from male counterparts, families, and society as a whole significantly contribute to the success and well-being of women musicians in their pursuit of excellence. Curriculum improvement of lower classes from

kindergarten to grade 12 is mentioned as a solution in helping women with music aspirations to become more competent and prepared for entrance exams at music schools.

5.2 Conclusion

The research findings indicate a noticeable gender imbalance in the Ethiopian music industry. Several factors contribute to this imbalance, including societal perceptions, economic challenges, gender stereotypes, lack of self-confidence, limited support and opportunities, societal and parental influence, and safety concerns during performances. These factors significantly contribute to the gender disparity within the industry, limiting the participation and success of women in Ethiopian music. To foster gender equality and empower women in music, it is essential to challenge these barriers, provide equal opportunities, promote self-confidence, and encourage supportive environments. By addressing these challenges head-on and promoting inclusivity, the Ethiopian music industry can thrive with the diverse talents and contributions of women musicians.

Recommendations

The following recommendations are forwarded from the researcher for future change.

Music schools, such as YSM, EPTC, and MSSJM, should take the responsibility of creating awareness and actively challenging traditional gender stereotypes in the music industry. They should promote diversity and inclusivity by encouraging women to play instruments traditionally considered masculine and by empowering women as producers. Women musicians should not be judged with pity but should be recognized based on their talent and accomplishments, just like their male counterparts.

Cultural houses and governmental offices should expand their support and opportunities for aspiring women musicians and graduates by providing necessary resources, such as loans for women musicians who cannot afford to buy musical instruments, and offering rehearsal spaces for female musicians after graduating from music school. They should also establish

mentorship programs and platforms for women musicians to showcase their talent and pursue their musical aspirations.

Women role models have a crucial role in encouraging women musicians to assert their worth, believe in their abilities, and excel in their profession. They should serve as examples for the next generation, paving the way and fostering resilience and determination to overcome societal challenges in the music industry. Additionally, we need more female role models in traditionally masculine categories of the Ethiopian music industry.

Family, society, and male counterparts should foster collaboration and support, creating an inclusive and supportive environment for women musicians. Families should appreciate and encourage their female children with music aspirations, providing access to musical instruments and facilitating participation in musical activities initiated by different organizations like cultural houses and governmental organizations.

The government should consider curriculum improvement starting from kindergarten to grade 12, providing more exposure and opportunities for aspiring girls who may not have early access to musical activities. By equipping them with basic music knowledge, they can be more competitive with their male counterparts when taking entrance exams at music institutions.

Other scholars should conduct further investigations on women's involvement in the Ethiopian music industry to uncover barriers and promote balanced representation. Findings will inform targeted interventions and policies to empower women musicians and promote gender equality.

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<https://www.insurrectionsensemble.com/giraffe-humming>

<https://www.youtube.com/watch?v=oj3eRKOeg7s>

Appendix – 1

The questionnaires that were administered to Musicians

በአዲስ አበባ ዩኒቨርሲቲ

ያሬድ የሙዚቃ ት/ቤት ድህረ-ምረቃ ትምህርት ማሟያ በኢትዮጵያ የሙዚቃ ኢንዱስትሪ የሴት የሙዚቃ ባለሙያዎች ተሳትፎ ላይ ለሚደረግ ጥናት የተዘጋጀ መጠይቅ

አላማ:- ይህ መጠየቅ ሴት የሙዚቃ ባለሙያዎች በኢትዮጵያ የሙዚቃ ኢንዱስትሪ ውስጥ ያላቸውን ተሳትፎ እንዲሁም በዚህ የሙያ ዘርፍ ውስጥ የሚያጋጥሟቸው ተግዳሮቶች በሙያ ተሳትፎና እድገታቸው ላይ የሚያስከትለውን ተፅዕኖ ለማጥናት እና የመፍትሔ ሀሳብ ለመጠቀም ታስቦ የተዘጋጀ ነው፡፡

መመሪያ:- በመጠይቁ ላይ ስም መፃፍ አያስፈልግም፡፡

- ምርጫ ላላቸው ጥያቄዎች ከጥያቄው ፊት ለፊት ባለው ሳጥን ውስጥ ምልክት በማስቀመጥ ይመልሱ፡፡
- ምርጫ ለሌላቸው ጥያቄዎች በተሰጠው ባዶ ቦታ ላይ መልሱን ያስቀምጡ፡፡ ለመልሱ የተሰጠው ቦታ በቂ ካልሆነ የጥያቄ ተራ ቁጥሩን በመጥቀስ ወረቀቱ ጀርባ ላይ መልሱን ያስቀምጡ፡፡

የግል መረጃ:-

- | | | | | |
|----|------------|--------------------------|--------------------------|-----|
| 1. | የታ | ሴት | ☐ | ወንድ |
| 2. | የትምህርት ደረጃ | ☐ | | |
| 3. | ሙያ | _____ | | |
| 4. | የሥራ ድርሻ | _____ | | |
| 5. | ዕድሜ | _____ | | |

6. ምን የሙዚቃ መሣሪያ (ዎች) ይጫወታሉ? ለምን ያህል አመት(ታት) ተጫወቱ? (ድምፅ እንደ ሙዚቃ መሣሪያ ይቆጠራል)

የሙዚቃ መሣሪያ አይነት

የተጫወቱበት የአመት ብዛት

አሁንም ይጫወታሉ

7. በሙዚቃው የሙያ ዘርፍ ያለው የት/ት ክደረጃ፡፡

የኮሌጅ ምሩቅ

የመጀመሪያ

ዲግሪ

ማስተርስ እና ካዛ በላይ

8. የትዳር ሁኔታ

ያላገባ (ች)

ያገባ

(ች)

9. ቀጥሎ ለሚቀርቡት ሀሳቦች

ምላሽ ይሆናል ተብለው ከጥያቄዎቹ ጎን ባለው ሰንጠረዥ ውስጥ ከተቀመጡት ምርጫዎች ይስማማኛል ብለው ያሰቡት ላይ ምልክት በማስቀመጥ ይመልሱ፡፡

ተ.ቁ	ጥያቄ	እጅግ በጣም	በጣም	መካከለኛ	ዝቅተኛ	ምንም
1	የፆታ ልዩነት በሙዚቃ ሙያ ውስጥ የሚያመጣው ተፅዕኖ አለ ብለው ያምናሉ?					
2	ሴቶች በሙዚቃ ኢንዱስትሪ ውስጥ በሁሉም ዘርፍ ከወንዶች እኩል መሳተፍ ይችላሉ ብለው ያምናሉ?					
3	ማህበረሰቡ የሴቶችን በሙዚቃው የሙያ ዘርፍ መሳተፍ የሚያበረታታ ነው?					
4	ሴቶች በኢትዮጵያ የሙዚቃ ኢንዱስትሪ ከወንዶች እኩል እድል አግኝተዋል ብለው ያምናሉ?					
5	የኢትዮጵያ የሙዚቃ ኢንዱስትሪ የሴቶችን ተሳትፎ					

	አበረታች ነው ብለው ያምናሉ?					
6	በኢትዮጵያ የሙዚቃ ሙያ ዘርፍ የወንዶች የበላይነት አለ ብለው ያምናሉ?					
7	ሴቶች በቤት ውስጥ ያላቸው ኃላፊነት በሙዚቃው የሙያ ዘርፍ ያላቸው ተሳትፎ ላይ አሉታዊ ተፅዕኖ አለው ብለው ያምናሉ ?					

10. ቀጥሎ ለሚቀርቡት ሀሳቦች ምላሽ ይሆናል ብለው ያመኑበት ምርጫ ላይ ምልክት በማድረግ

ምላሽ ይስጡ

ተ.ቁ	ጥያቄ	አዎን	አይደለም
1	የሙዚቃ ሙያ ዘርፉን በመቀላቀሉት ከማህበረሰቡ የመጣበት አሉታዊ ተፅዕኖ አለ?		
2	የታን መሰረት ያደረገ ሙያዊ እድገትና ተሳትፎ ላይ አሉታዊ ተፅዕኖ የሚያሳድር ጫና አጋጥሞት ያውቃል?		
3	የሙዚቃ መሳሪያ ምርጫዎች ላይ የታን መሰረት ያደረገ የቤተሰብ ተፅዕኖ አጋጥሞታል?		
4	የሙዚቃ መሳሪያ ምርጫዎች ላይ የታን መሰረት ያደረገ የመምህራን እንዲሁም የጓደኛ ተፅዕኖ አጋጥሞታል?		
5	በሙዚቃ የሙያ ዘርፍ ውስጥ ከወንድ ሙዚቀኞች እኩል እንዳይሰሩ የሚያግድ አሉታዊ ተፅዕኖ አጋጥሞት ያውቃል?		
6	በሙዚቃ ሙያ ዘርፍ ውስጥ የበለጠ እንዲሰሩ ማህበረሰቡ አዎንታዊ ተፅዕኖ አሳድሮበታል?		

11. የማህበረሰቡ አመለካከት ሴቶች በኢትዮጵያ የሙዚቃ ኢንዱስትሪ ውስጥ ያላቸው ተሳትፎ ላይ አሉታዊ

ተፅዕኖ አለው ብለው ያምናሉ?

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አይደለም

12. ከላይ ለመለሱት መልስ ምክንያቱን ይግለፁ

13. በኢትዮጵያ የሙዚቃ ኢንዱስትሪ የወንዶች እና የሴቶች ተሳትፎ መካከል ጉልህ ልዩነት አለ ብለው

ያምናሉ ?

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አዎን

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አይደለም

14. ሴቶች በሙዚቃ ኢንዱስትሪ ውስጥ ለመሳተፍ የሚያግዳቸው ተግዳሮት አለ?

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አዎን

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አይደለም

15. ከላይ የመለሱት አዎን ከሆነ ተግዳሮቶቹን በዝርዝር ይግለጹ

16. ሴቶች ሙዚቃ መቀናበር ይችላሉ ብለው ያምናሉ ?

አዎ ☐

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አይደለም

17. ከላይ ለመለሱት መልስ ምክንያቱን ይግለጹ

18. የሙዚቃ መሳሪያ ምርጫ ይታን መሰረት ያደረገ መሆን አለበት ብለው ያምናሉ?

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አይደለም

19. ከላይ ለመለሱት መልስ ምክንያቱን ይግለጹ

20. ሴቶች ከወንዶች እኩል በሙዚቃው የሙያ ዘርፍ የመሳተፍ እድል እግኝተዋል ብለው ያምናሉ?

አዎ ☐

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አይደለም

21. በኢትዮጵያ የሙዚቃ ኢንዱስትሪ ሴቶች ባላቸው ተሳትፎ ላይ ወላጆች አሉታዊ ተፅዕኖ አላቸው ብለው ያምናሉ?

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አይደለም

22. ከተቁ 21 መልሶ አዎን ከሆነ ምክንያቱን ያስቀምጡ

23. እርሶ በግሎ ከቤተሰቦ ፣ ከጓደኛዎ ወይም ከማህበረሰቡ በሙዚቃ ዘርፍ ባሎት ተሳትፎ ላይ የደረሰቦት አሉታዊ ተፅዕኖ አለ?

አዎ ☐

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አይደለም

24. ከላይ ላለው ጥያቄ መልሶ አዎን ከሆነ ምክንያቱን በዝርዝር ይግለፁ

25. ሴቶች በሙዚቃው ዘርፍ ያላቸውን ተሳትፎ ለማሳደግ ማህበረሰቡ በምን አይነት መልኩ ድጋፍ ማድረግ ይችላል ብለው ያምናሉ ? መልሶን በዝርዝር ያስቀምጡ

Appendix – 2

Guide line questions for the interview of women musicians

1. What was the societal and parental response when you made the decision to pursue music school?
2. Has societal gender ideology influenced your choir's of instrument selection process?
3. Is there a gender imbalance in the Ethiopian music industry?
4. Are there barriers that impede women's participation in the Ethiopian music industry?
5. Do women musicians achieve success in their careers comparable to their male counterparts, and is the working environment accommodating for women musicians?
6. What are the obstacles that hinder women's involvement and success in the Ethiopian music industry?
7. What measures should be taken to promote gender equality in the Ethiopian music industry?

List of interviewees

1. Mesay Legesse..... Violinist
2. Tigist Simeneh..... Pianist
3. Tigist Getachew..... Violinist
4. Yeshumenesh Taye..... Flutist
5. Amsale Mulugeta..... Flutist
6. Hana Mitiku..... Flutist
7. Biruktawit Birru..... Violinist
8. Selamawit Aragaw..... Violinist
9. Grasella Luigi Violinist
10. Fikirte Violinist

11. Bethel Kifle.....Pianist

Appendix – 3

Guide line questions of the interview for directors of music schools and theatre houses

1. Is there a balanced number of male and female music students in your institution?
2. What are the instruments or department that have high representation of women music students?
3. Has societal gender ideology influenced women music student's choice of instrument selection process?
4. Is there a gender imbalance in the Ethiopian music industry?
5. What Are the barriers that impede women's participation in the Ethiopian music industry?
6. Do women musicians achieve success in their careers comparable to their male counterparts, and is the working environment accommodating for women musicians?
7. What are the obstacles that hinder women's involvement and success in the Ethiopian music industry?
8. Is there any special support for women musicians in your institution?
9. What measures should be taken to promote gender equality in the Ethiopian music industry?

List of interviewees

1. Tadele Tilahun (Ass. prof) Director of Yared School of Music
2. Belay Entoto Poly Technic College music department
director
3. Gemechu Representative of Mekaneyesus Seminary School of
Jazz music
4. Grasella Luigi Director of National Theatre music department

5. Tigist Simeneh Representative of Municipality Theatre house music department
6. Mamushet Director of Children and Youth theatre music department

Declaration

I the undersigned, declare that this is my original work and has not been presented for degree in this or any other university and all sources of materials used of this thesis have been acknowledged.

Name: _____

Signature: _____

Place: _____

Date of submission: _____

This thesis has been submitted with my approval as a university advisor

Name: _____

Signature: _____

Place: _____

Date of submission: _____

