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**Analysis of Ethiopian ‘Kights’ used dominantly in popular songs
produced as commercial music in the 1960-1980s: The Modern
recording songs in Addis Ababa.**

By

Hilina Fekadu

December, 2020

Addis Ababa, Ethiopia

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**A thesis Submitted to the Department of Yared School of Music in Partial
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Advisor: Ezra Abate (PhD)

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Table of Content

Contents	Page
Acknowledgments	i
Table of Content	ii
<i>Abstract</i>	v
CHAPTER ONE.....	1
Introduction.....	1
1.1 Background of the Study.....	1
1.2. Statement of the Problem.....	2
1.3. Objective of the Study.....	4
1.3.1. General Objective.....	4
1.3.2. Specific Objective	4
1.4. Research Questions	5
1.5. Rationale and Significance of the Study	5
1.6. Scope of the proposed Study.....	6
1.7. Limitations of the Study.....	6
1.8. Definition of Key Terms.....	7
CHAPTER TWO.....	9
Review of Related Literature.....	9
2.1. Music and Its Elements.....	9
2.1.1. Pitch.....	10
2.1.2. Rhythm	11
2.1.3. Dynamics and the Qualities of Timbre and Texture	11
2.2. Scale in Music Composition	12

2.3. Pentatonic Scale	14
2.4. Scale in Ethiopia	16
2.5. Role of Modern Music and Recordings	22
2.6. Modern Music and Recordings in Ethiopia	22
CHAPTER THREE	26
RESEARCH DESIGN AND METHODOLOGY	26
3.1 Research Design.....	26
3.2. Research Settings	26
3.3. Research Participants	26
3.4. Instruments of Data Collection	27
3.4.1. Document Analysis	27
3.4.2. Interview.....	28
3.5. Data Collection Procedure	28
CHAPTER FOUR	29
Data presentation and Discussion.....	29
4.1. Profile of Interviewees	29
4.2 The overall Interpretation of Scale in Ethiopia.....	30
4.3. Factors that drive Composers to choose a type of Scale or Mode.	32
4.4. Influence of Political Situation and Social activities in Composition.	32
4.5. Rearranging Modern Music of 1960s-80s.	35
4.6. Major Findings from the Interviews	36
4.7. Musical Analysis.....	36
CHAPTER FIVE	45
Conclusions and Recommendations	45

5.1. Conclusions	45
5.2. Recommendations	46
Reference	47
APPENDIX-A	51
APPENDIX-B.....	53
APPENDIX -C.....	55
APPENDIX D.....	56
APPENDIX E	56
APPENDIX F	56
APPENDIX G.....	56
APPENDIX H.....	60

Abstract

The study is an attempt to identify the dominant scales that have been used in popular song produced for commercial specifically 1960-1980s E.C. The data for this study were collected through document analysis and interviews. The data were collected from archived interviews, songs, composers, band leaders and singers. Then, the data were analyzed qualitatively and identified using musical analysis. The finding of the study indicated that the four scales called Tizita, Bati, Anchihoie and Ambasel takes as an Ethiopian scale that are dominantly used in different part of the country. Besides, these scales are a means of expressing mode that can tell the feeling of sadness or happiness. However the political situation and the government's ideologies usually influence the culture of music. Even though the governments have a part in the music industry the professional discipline is essential for any profession as well as the growth of individual to family to the society at large. The study concludes forwarding recommendations and suggests aspects that should be considered in order to stay in the industry. Therefore the musician should reflect the social norms and culture as well as the interests of audiences beside commercial purpose because that can help to produce unforgettable popular works.

CHAPTER ONE

Introduction

1.1 Background of the Study

Every society has a unique musical system in relation to its own specific culture and way of living. Any society expresses and shares its history, economic life and political experiences through music. ‘Music is a universal culture’ (Okafor, 1988). It/music/ is an element, pattern, trait, or institution that is common to all human cultures worldwide. All cultures have some kind of social sound production that they distinguish from ordinary speech. It is a way of expressing feelings with some kind of sound instead of speech. Much of this sound is clearly singing. It follows from this that singing is a universal Culture. ‘The function of music everywhere may be to help society reinforce boundaries between social groups, who can then view music as an emblem of identity.’ (Okafor, 1988). That means one can distinguish different groups or societies by simply listening to their specific music. For instance, we can say this particular music belongs to the society of Jamaica after listening ‘Rage’ music. However, we should not forget that there are still some aspects of music that have a well-nigh universal distribution throughout the globe.

The researchers have tried in the above statement to mention about the general truths of music in line to culture and other aspects. Accordingly confirm that music can contribute for the growth of societies. As Allyn and Bacon (1969) describes, the values of music is as follows:

- Music provides aesthetic enjoyment.
- Serves as a symbolic representation of particular culture.
- Music facilitates conformity to social norms.
- Music validates social institutions and religious rituals.
- Music contributes to the continuity and stability of culture.
- Music contributes to the integration of society.
- Music is a communicative tool, as it conveys feeling and emotions that are understood by people within a particular culture.

Music, like any other science of art it has its own structure to compose. According to Gordon Epperson (2019), Music, Art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression, usually according to cultural standards of rhythm, melody, and, in most Western music, harmony.

In music, a scale is a basic element to construct melody and chord progression. In the theory of music, scale can be described by their essential intervals. Scale is a combination of consecutive notes commonly separated by whole and half step intervals (Jerald C. Graue, 2017).

Scales may be described according to the number of different pitch classes they contain such as:

- Pentatonic (5 notes per octave): do not have semitones and common in folk music, especially in Asian music, Arabic and Ethiopian music; also known as the “black note” scale. We can find a lots of children’s song composed by using this scale.
- Hexatonic (6 notes per octave): common in western folk music.
- Heptatonic (7 notes per octave): the most common modern western scale.
- Octatonic (8 notes per octave): used in jazz and modern classical music.
- Chromatic (12notes per octave), (Mark Andrew Cook, music theory v.1)

Researchers have been conducted on Ethiopian music and scale focusing on various angles. To illustrate, Timkihit Teffera(1998), focuses primarily on scales on children’s song that has been sung in Gojam. In another research, Chris Frangou (2017) assesses how typically scales are placed into four main categories, Anchi Hoye (አንቺሆዩ), Bati (ባቲ), Ambessel (አምባሰል) and Tezita (ጥዘታ).

1.2. Statement of the Problem

The idea of scale is usually a musical notes that has sequential pattern of interval set. The Ethiopian word for “scale” is ‘kignit’. The word ‘kignit’ describes both the scale being used, and sometimes the tuning of the instrument. This is because some instruments have strings with no frets, so the strings need to be tuned to the scale. (Timothy Johnson, 2011). Similarly, Ashenafi Kebede, (1971), studied that has assumed scale is highly related to the tuning of a particular musical instrument and a type of melody in Ethiopian music.

Even if Ethiopian scales or modes called ‘kights’ are largely pentatonic there are some scholars who believe there are other types of scales. For instance, according to Ezra Abate who conducted research on Ethiopian music scale (2007), different ethnic groups of Ethiopia used different types of scales: from two scales up to complicated diatonic scale. His research bases on Ethiopian scale structure and take different samples by dividing their geographical location that is Northern and central, Eastern and southwestern part of the country.

The researcher can also mention here the research work of Zenebe Bekele(1987)who says that ‘kigt’ is a tuner for musical instruments that have seven modes, one hexa- tonic, one chromatic modes and pentatonic modes (hemi-tonic and un-hemi-tonic).

In this regard, the researcher of this study recognizes the importance of scale in promoting culture and can be identified as the identity of the country. There are scales named after a mountain found in Wollo. From personal experience, the researcher feels that there is some common understanding among popular songs and scale/ ‘Kights’.

The main reason that made the researcher to conduct on this topic is that when the researcher gets an opportunity to participate on TV show called Feta Show, she was discussing with some participants on the show. During that chat, the researcher observes that the interest of most audience were in old songs that was rearranged and sung by new musicians and songs that were composed in pentatonic scale. In that focal point the researcher was provoked to investigate how the old songs were arranged, sung and recorded in relation to Ethiopian scale. The researcher also believes that indigenous knowledge of music has an impact for cultural identity.

In the process identifying, distinguishing and documentation of the result of the research work is also very helpful for the indigenous knowledge of music to grow well. In this study, the researcher wants to analyze in depth the music played this particular period of time. In this paper the researcher going to overview some key most commonly used scales, introduce some basic word theory, highlighting this period in relation to how the music and scales used most widely influences the social, economic and political aspects of the society at large. In the history of the recorded music of Ethiopia this identified period is vital. Because it had been in this specific period that orchestras and modern bands began to revive in the

country. So, this period is a stepping stone that helps music to make progress towards recording.

Even though there are a number of studies conducted around Ethiopian scale, based on the researcher's knowledge, no research has been conducted detailing the dominant scale in commercial music, and its social influences, in 1960s-80s. Thus, what the researcher sought after in conducting this study is mainly to be habituated with what is the reason of choosing those scales and become popular. Although exploring the dominant scale of this particular period of commercial music will answer the question of its dominance and knowing the dominant scales used helps to identify people interest and to show which scale influences which musician. Likewise many peoples explain that Ethiopia have four 'kignts' but the researcher believe that this assumption misleads many foreigners and native writers to generalize that the country have only the four 'kigt' called Tizita, Bati, Anchihoeye, and Ambasel. As a result, the researcher assumes that the four 'kignts' that are popular is known because it has been used mainly in pop recordings.

Therefore, the purpose of this study is to describe Ethiopian 'Kignts' produced as commercial music in the 1960-1980s and analyze only music that was played by using modern instruments or did not include traditional music recordings of the particular period. In the meantime the researcher will evaluate to see the relationship of 'kigt' with mode.

1.3. Objective of the Study

1.3.1. General Objective

The main objective of this study is to describe Ethiopian 'Kignts' used in popular songs produced as commercial music in the 1960-1980s.

1.3.2. Specific Objective

The specific objectives are formulated based on the component of identifying the dominant 'kigt' that has been used in the 1960th- 1980th music of Ethiopian popular songs and explore why the musicians used them dominantly and also try to explore their social, political and economic influence in the society. Therefore, this study is made specifically to:

- Investigate terminology of the ‘kigt’ (can scale and mode is clearly translated to ‘kigt’ or not)
- Investigate why this ‘Kigt’ is dominate the commercial music of Ethiopia in the 19060s-1980s.
- Exploring which ‘kigt’ has been dominant in Ethiopian pop recordings (1960s-1980s)
- To assess how the country’s political and social activities influence the composers to choose their composition.
- To identify factors that desire customers/ listeners satisfaction in the songs that produced by particular scale.

1.4. Research Questions

So as to achieve the above stated objectives, the researcher attempts to focus on the following specific research questions.

1. Which ‘kights’ are used dominantly in 1960s-1980s pop recordings of Ethiopian commercial music’s?
2. What factors drags the composers to choose this type of ‘kigt’?
3. Does the political situation influence the music?
4. What are the factors desiring listeners satisfaction in the popular songs?

1.5. Rationale and Significance of the Study

There is a shift in rearranging old song towards new composition issues of original music. The relevance of original composition to culture, economic or social interest is undeniable, so the primary intent of this thesis is to make a modest contribution. History may be said to be the understanding of relationships between the past to give meaning to the present, and perhaps to prefigure the future. Thus, this study helps to see missing pieces of the recent past in order to understand today’s social and cultural phenomena.

The study is ethnographic in nature, depending on document analysis (songs and archived interviews) and interviews. This attempt may have implications for acknowledging the importance of popular memory in the analysis music composition in terms of

contemporary style and their professionalism strands. Likewise, an enormous lesson can be taken from both the “brilliance and suffering” of the musical experience for practical accomplishments.

The research was conducted in a multidisciplinary orientation, through interviews with important personalities of diverse backgrounds. Capitalizing on the concerns of researchers on the necessity of scale in Ethiopian modern recording music, this particular research will document the dominant scale of the particular period of music based on the narrated experiences of composers, band leaders; recording companies and the personal observation of the researcher are concerning the overall dominated scale in pop recording. Furthermore it works as a resource to further researchers who would like to investigate further by providing a reference point. since what has been done up to now concerning music research in Ethiopia is insignificant, the researcher believes that it would be a contribution to the tradition of researching music in the country.

1.6. Scope of the proposed Study

The study focuses on describing and analyzing Ethiopian kignts used in pop songs of Ethiopian commercial music which are produced by popular recording companies and orchestras of Midir tor, Kiburzebegna, Police orchestra, Walyas, Express and Roha bands (1960- 1980 E.C.).The commercial recordings are treated in all music bands. However in order to study the issue thoroughly and actively, the researcher choose only five recordings from each military band and two recordings from each privet bands. Also seven songs were analyze in detail and wrote by each songs voice melody and chords in staff paper. Therefore, the data collecting also limited to the above- mentioned orchestra and bands. This study is not including all scale or ‘kignt’ in all types of music that has been recordings. It is limited to ‘kignts’ that had been dominated and explored. At the same time the researcher will see the relationship of ‘kignt’ with scale or mode.

1.7. Limitations of the Study

This study is believed to have certain constraints. Primarily, it is worth keeping in mind that the sample size of the study was limited to only 30 recorded songs (using modern instruments) and 6 groups selected from all commercial recoding of 1960s-1980s. The generalization of this paper to some extent cannot be applied to other recordings out of the

specified period mentioned in this paper. It is worthwhile to note that scale of traditional music recordings, harmonization of the songs, lyric and styles have a potential to compose music which this paper does not consider but is one interesting title for the future research. During data collecting, the state of emergence was applied because of the pandemic called covid-19 that changes the world interns of social activities like gathering. The situation makes difficult to collect the data and because off that the data were collected after the state of emergency terminated.

1.8. Definition of Key Terms

1. Chord: (music) a harmonic set of three or more notes that is heard as if sounding simultaneously.
2. Dynamics: the volume of sound that can show highness or lowness of it, such as piano, mezzo piano, mezzo forte and forte.
3. Folk song: A song originating among the working people of urban and rural areas, and handed by oral tradition.
4. Flat: (music) of a note or voice, lower in pitch than it should be.
5. Harmony: arrangement of sounds two or more notes played simultaneously.
6. Lyrics: the words of a song or other vocal music.
7. Melody: Sequence of notes that makes up a musical phrase.
8. Major Scale: one of the diatonic scales; a group of notes or musical pitches in a particular pattern used to make melodies.
9. Minor scale: (music) A diatonic scale based up on a relative Major scale by changinh its tonic note by three semitones.
10. Musical notations: A system which represents aurally perceived music through the use of written symbols.
11. Scale: (music) a series of note spanning an octave used to make melodies.
12. Semitone :(music) the musical interval equal (exactly or approximately) to half a tone or one- twelfth of an octave,
13. Sharp: (music) Higher in pitch than required.
14. Staff (stave): (music) a series of horizontal lines on which musical notes are written.

15. Tempo: (music) the number of beats per minute in a piece of music; also, an indicative term denoting approximate rate of speed in written music (example: allegro, andante)
16. Time signature: (music) A numerical sign placed on the staff to indicate the meter, the Numerator is the number of beats per bar, the Denominator represents the value of each beat.
17. Tone: (music) a specific pitches
18. Tune: A melody or song, or short musical composition.

1.9. Organization of the Study

This research is organized into five chapters. Chapter one contains background of the study, statement of the problem, research questions and objectives, significance, scope of the study and organization of the paper. Chapter two is mainly focus on existing literatures which covers theoretical framework related to the study, empirical studies related to the company and the topic under study and finally to develop conceptual frame work from the theories and empirical studies with hypothesis. Chapter three discusses the methodology employed in the study, including, research design, sample size and sampling technique, data source and collection method, procedure of data collection and method of data analysis. Chapter four is about data analysis and discussion of results. Finally, chapter five contains summary, conclusions and recommendations.

CHAPTER TWO

Review of Related Literature

2.1. Music and Its Elements

The term “music” is often used in everyday conversation, but with little clarity. It often appears in combinations of several words, making the concept even vaguer. Some examples of this are the ideas of modern music, sacred music, pop music and commercial music. Since the term describes a wide range of concepts, it is relevant to set a working definition before dealing with “modern Ethiopian music scales” or even with “commercial music” in general. A number of writers have attempted to offer a functional definition of the term. This paper chooses to adopt the perspective of Gordon Epperson(1967), in his book named ‘The Musical Symbol: A Study of the Philosophic Theory of Music’. He defined music as it is a conceptual construction in the essence of the concept.

Theoretically, Music is an intentionally organized art form whose medium is sound and silence, with core elements of pitch (melody and harmony), rhythm (meter, tempo, and articulation), dynamics, and the qualities of timbre and texture (Gordon Epperson, 2019). He added that On the other hand psychological investigation of meaning in music as R.J. Watt and R.L. Ash(1998: p.17) conclude on their article music does not mean tapping feet just because it has that action; music does not mean a cup of coffee because that is what it is associated with for some listeners; music does not mean the sea because that is what it is taken to express by some listeners or what it was intended to express by the composer. When music suggests the sea, for example, it may do so rather more by expressing the effect that the sea might have on a person. This, although indirect and limited in scope, does allow music to be a form of expression to which people can respond without necessarily knowing a detailed vocabulary.

The above mentioned authors also explain on page 18 that “Music can have a powerful action on listeners. Few other events or objects have this strength of action on behavior and mental state. In fact, the main object class to have such a strong action on us is people. Other people can calm or arouse us, cause us to speed up or slow down; trigger long held memories. A natural hypothesis that follows is that there is some direct relation between the

psychological reaction to music and the reaction to a person. The action of music is to mimic a person.”

2.1.1. Pitch

Pitch is a major auditory attribute of musical tones, along with duration, loudness, and timbre, (Roy D. Patterson; Etienne Gaudrain & Thomas C. Walters, 2010). There are different outlooks of pitch although the main point here is, it is an important element of music and highly related to sound of music. Sounds that involve changes in pitch arise from a range of sources and provide useful information about the environment. For humans, the most salient sources of pitch change come from speech and music. Speech includes rising and falling pitch patterns that characterize vocal prosody. These patterns signal the emotional state of the speaker, provide a source of linguistic accent, and indicate whether the speaker is asking a question or making a statement. Music also involves continuous pitch changes but more often involves discrete changes from one pitch level to another, called intervals. Sequences of intervals characterize the melodies in Western and non-Western music and can carry important structural, emotional and aesthetic meaning (Crowder, 1984; Narmour, 1983; Thompson, 2009) regarding emotion, Swami Nathan and Schellenberg (2015: 194) conclude that mechanisms of emotion induction are not well understood, however, and remain a central debate in the field. Also unclear is the range of emotions that music can induce, and whether these are similar to or different from everyday emotions. Music is likely to induce a wide range of emotions via multiple mechanisms. Music can also elicit mixed positive and negative response simultaneously. Preferences for particular genres of music vary as a function of contextual factors and individual differences, whereas liking for music varies as a function of the emotion music conveys and evokes.

Other aspects of pitch relations are less clearly linked to auditory mechanisms. The assignment of structural importance to particular pitches in a piece is widespread in music, and is partly determined by learned templates of interval relations. However, there is also evidence that listeners are sensitive to pitch distributions in pieces from unfamiliar musical systems, tracking the likelihood of different pitches and forming expectations on their basis even when the interval patterns are not familiar (McDermott and Oxenham, 2008, p.9). Therefore, here the researcher can conclude that a composition created in any pitch varies

from one listener to the other as well as from one composer to the other because of the interpretation and using of pitch.

2.1.2. Rhythm

The other most important element of music is rhythm. Writers have said a lot about it and we can demonstrate at least some of them: As Peter Crossley-Holland (2017 p. 2) discusses on his article, rhythm is music's pattern in time. Whatever other elements a given piece of music may have (e.g., patterns in pitch or timbre), rhythm is the one indispensable element of all music. Rhythm can exist without melody, as in the drumbeats of so-called primitive music, but melody cannot exist without rhythm. In music that has both harmony and melody, the rhythmic structure cannot be separated from them. Plato's observation that rhythm is "an order of movement" provides a convenient analytical starting point. Similarly, Rhythm is directly related to tempo; moreover, rhythm may affect and change the perception of tempo without changing the latter. Rhythmic patterns significantly affect both the melodic and harmonic aspects of a music piece. By changing the underlying rhythmic structure, two versions of a song may be classified into different music genres and imply different dancing styles (Matevž Pesek, Aleš Leonardis and Matija Marolt: 2019). Aside from this (John Bispham, 2006: 131) explain in a different way of thought that a comparative perspective on musical rhythmic behaviors suggests that musical pulse and period correction are unique to humans and to the context of music and can thus be supposed to have evolved specifically for music. In addition the value of a clear model of rhythm in music as a constellation of partially shared and partially specific abilities as well as the need for the study of rhythm to be positioned within a wider framework of human cognition and behavior.

2.1.3. Dynamics and the Qualities of Timbre and Texture

Researchers who study expressive articulation for synthetic music performances observe that the quality of a good work of a particular music depends on how musical dynamics, the quality of timber and texture exist. Concerning dynamics, Axel Berndt (2010) explains on his article, musical dynamics touches everything concerning loudness in music. When musicians use dynamics to intensify the expressivity of their performance, they have to decide when and why they play loud, soft, perform a crescendo or an accent, and so on. These questions are, in fact, crucial and entail complex loudness shaping. Generally, expressive dynamics is more than a sequence of single events. In nearly every performance interplay of

several different dynamics layers creates permanent loudness changes. How to model this within a performance system? Some rule based approaches derive such properties from aspects of the compositional structure like the degree of dissonance, the pitch of a tone, or the phrasing. Others model dynamics in accordance with certain timing aspects construct it within a comprehensive mathematical music theory, or apply machine-learning techniques to capture human musicians' individual performance styles (Berndt, Axel and Hähnel, Tilo, p. 381).

Furthermore, Mcadams, Stephen and Giordano, Bruno (2008) give the idea of dynamics and musical timbre as a combination of continuous perceptual dimensions and discrete features to which listeners are differentially sensitive. The continuous dimensions often have quantifiable acoustic correlates. The timbre-space representation is a powerful psychological model that allows predictions to be made about timbre perception in situations beyond those used to derive the model in the first place. They also suggest that timbre can play a role in larger-scale movements of tension and relaxation and thus contribute to the expression inherent in musical form. Under conditions of high blend among instruments composing a vertical sonority, timbre roughness is a major component of musical tension. However, it strongly depends on the way auditory grouping processes have described the incoming acoustic information into events and streams.

2.2. Scale in Music Composition

Scales are collections of tones that divide octaves into specific intervals used to create music. It is a stepwise sequence (usually upward) of pitches. The term scale is also connected to the concept of musical key and tonality; the notes of a melody in a certain key can form a scale. A need to classify pitches gave rise to the concept of a scale. If only a certain part of all possible pitches is applied in music, it is practical and sensible to create an abstraction of these pitches and name it (Aarre Joutsenvirta, and Jari Perkiömäki, 1 December 2010).

The concept of a scale can be defined from physical, mathematical, and psychological perspectives. From a physical perspective, it refers to the set of pitches that can be produced on a musical instrument given a certain tuning system. From a mathematical perspective, one can use a group theoretic description of pitch sets as a way of assessing the resources available to any pitch system such as the equal-tempered 12- fold division of the octave. From a

psychological perspective, a scale refers to a mental representation of regularities in pitch that is activated when one listens to music (Balzano, 1977; 1980; 1982).

Ancient Greeks, especially Plato, saw a strong connection between musical scales and human emotions (ethos). Even today, musical scales are more than just "schemes of pitches". It is typical in several scales that one of the notes is more important than the others; it begins and gives a name to the scale (for example, C major). This note is usually called the tonic or the tonal center. There is a hierarchy between the other notes of a scale; for example, some of them have a semi tonal relationship (capability of leading) to the tonal Centre. (Aarre Joutsenvirta, and Jari Perkiömäki, 1 December 2010.)

According to William Forde Thompson (2013), Scales divide the continuum of pitch into a discrete and manageable number of elements that are used repeatedly. There is considerable diversity of scales across musical cultures but most are constructed from five to seven elements per octave and permit the formation of one or more consonant intervals such as the octave, fifth, and fourth. Many also allow differentiation of up to a dozen different interval sizes within each octave. According to some researchers and theorists, the most widely employed scales (also called modes) in Western music over the last few centuries have been the major and minor pentatonic and heptatonic (diatonic) scales. The other scales illustrated are commonly found in early liturgical music and, more recently, in folk music, modern jazz and some classical compositions (Day-O'Connell J, 2007; Samson J, 1977). These same five-note and seven-note collections are also prevalent in traditional Indian, Chinese and Arabic music, although other scales are used as well (Touma HH, 1996 ;Mukherjee P, 2004).

As Kamraan Z. Gill and Dale Purves 92009: 20) stated on their article that that scale structure is determined by the appeal of the lower harmonics that occur in naturally generated harmonic series. For example, assuming octave equivalence, the intervals between the tones of the major pentatonic scale are nearly the same as the intervals between the first nine harmonics of a harmonic series. However, a number of flaws were later pointed out in this argument. For one thing, the last note of the major pentatonic scale only roughly approximates the seventh harmonic. Moreover, widely used scales containing a minor second interval are

not predicted, as this interval does not occur until the 15th and 16th harmonics of a harmonic series.

In another study, William Forde Thompson (2013) explain that for music that emphasizes instruments with harmonic spectra, scales tend to permit the formation of intervals such as the octave, fifth, and third – intervals also found in the harmonic spectra of periodic sounds. For music that emphasizes instruments with inharmonic spectra, scales permit other intervals that reflect those spectra. Nonetheless, most scales throughout history and across cultures are predictable from the harmonic series, reflecting the prevalence of harmonic spectra in musical instruments, including the human voice.

2.3. Pentatonic Scale

Pentatonic scale, also called five-note scale or five-tone scale, musical scale containing five different tones. According to scholars (Surabhi Sinha, 2014, Virginia Gorlinski, 2011, Grace Young, 2009), it is thought that the pentatonic scale represents an early stage of musical development, because it is found, in different forms, in most of the world's music. The most widely known form is a hemi tonic (without semitones; e.g., c–d–f–g–a–c'), the hemi tonic form (with semitones; e.g., c–e–f–g–b–c') occurring less frequently.

Many countries use pentatonic scale to produce music. The researcher here wants to observe, Japan and Ethiopia, countries that uses pentatonic scales in their music with some explanation.

According to Nikhil Chandwani (2019), Japanese scales have great significance within Japanese traditional culture. The five notes of the pentatonic scales are given male and female characteristics, and represent the five basic elements of earth, water, fire, wood and metal.

The above mentioned researcher explains about some Japanese scales such as Hirajōshi, Inscale, Insen, Iwato and Yo. The Hirajōshi scale was originally adapted from shamisen music for the tuning of the koto. Today it remains as one of the most regularly used Japanese scales. Today it is widely used by jazz and rock guitarists looking for exciting musical opportunities. Though this scale has several different modes and patterns, the most common way you will see it is as follows:



The ‘Inscale’ is often referred to as the “Sakura pentatonic scale” due to its use in the well-known folk song “Sakura, Sakura.” This scale, like the Hirajōshi scale, is regularly found in Japanese music.



The ‘Insen’ scale is very similar to the ‘Inscale’, but instead of a flatted sixth, it uses a flatted seventh. Like the Hirajōshi scale, it is a tuning scale that was originally used for the koto.



The Iwato scale is similar to the mode, the mode built on the seventh scale degree of the western major scale. It is only different in that it has no 3rd or 6th notes, making it pentatonic.



The Yo scale is a scale used specifically in traditional Japanese folk songs and early music. It is often described as a “bright” sounding scale because it does not contain any minor notes.



These above mentioned Japanese scales are similar to the Ethiopian scales in their interval.

- The ‘Hirajōshi’ scale is similar to ‘Tizita’ minor scale,
- ‘Inscale’ is alike ‘Ambassel A’
- ‘Yo’ scale is identical to ‘Mixolydian’ pentatonic.

It is debatable whether the scales are Japanese or Ethiopian origin because of their resemblance in terms of interval; nonetheless in their expression of arrangements, harmony and rhythmic structure they are different.

2.4. Scale in Ethiopia

The meaning of the word scale in Ethiopian music is related to instrument tuning, melody type and interval set of any music. Many scholars wrote about Ethiopian scale in relation to this concept.

Stéphanie Weisser and Francis Falsetto (2013), stated that the word ‘kignit’ (ቅኅት) is an old Amharic word deriving from ‘qañä’ (ቃኅ), which itself comes from the geez ‘qanäyä’ (ቃኅየ), meaning “to accompany a chant or a hymn with ‘bägäna’. In Amharic, ‘qañä’ means 1) to start a tune, an air, a melody, to give the tuning, to sing. 2) To tune an instrument. So, ‘kignit’ indicates the first notes of a melody and gives notice of the scale of the coming song or instrumental performance.

Ashenafi Kebede (1971) explains on his book that in the art of Ethiopian traditional secular music we can find the concept of ‘Kignit’ in relation to the tuning of the instruments. In addition to this, he clarifies the four ‘kignit’ (Bati, Anchihoeye, Ambasel and Tezeta) in terms of tonality, relative pitch, and range of melodies. However, Timkehet Tefera (1998), another scholar on this field of study argued this idea. As she stated on her paper, she believes that the rules of ‘Kignit’ are known at least theoretically mainly in the capital Addis Ababa where they were also well studied at the Yared School of Music around 1968. In the practical

use of making music, not only the pitch-sequences of the different 'Kigt', but also the term 'Kigt' are almost unknown.

Ezra Abate (2007) takes the idea of 'kigt' in relation to scale; and he stated that the diversification of musical elements is the peculiar identity of Ethiopian music. Throughout the country melody sung on simple two or three tone scale or much developed melody sung could be heard on different pentatonic scales. In addition, even up to the completed two or three part songs composed on diatonic scale system could be found.

Also Timothy Johnson wrote about 'Theory of Ethiopian Music' and he discusses that the most common pentatonic form is the major pentatonic scale which is also used throughout the world. Composed of major seconds and minor thirds, for example, C D E G A, with the tonic (starting or central tone) occurring on any one of the tones scales that lacks half steps, like this one, are called Anhemitonic. (Anhematonic, scales which do not contain one or more semitones).

Ethiopian music is primarily based on a five tone scale system. This is known as a pentatonic scale ('Penta' means five, and 'tonic' means note). While most of the music uses a pentatonic scale, some melodies may be based on scales with as few as two or three notes. This is common in Ethiopian folk music, as well as children's songs. On the other hand, some music in Ethiopia may even be diatonic. Diatonic scales contain 7 notes.

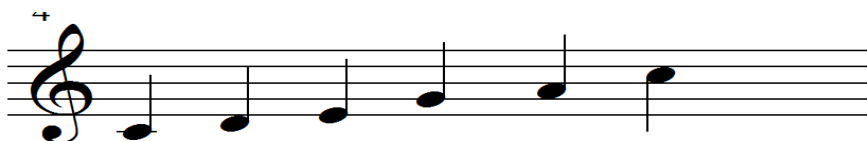
Furthermore, Ezra shows the different kinds of scales in the country. For instance, in the Southern and Western parts of Ethiopian simple form of scale structures are found in some folksongs. Some folksongs use three-tone scale, that is only three tones, this type of scale could be found in most parts of the country. The most widely used scale according to this classification is the pentatonic. The name "Pentatonic scale" is undoubtedly more familiar than the other names that indicate the number of tones in a scale, but it poses a problem to ethnomusicologists.

There are obviously as many varieties of the five-tone scale as there are many possible combinations of intervals, and the pentatonic in its varied forms is the scale most frequently encountered in folk, oriental and other types of music (Jazz, pop, or even Classical) throughout the world.

Many researchers (Poune, 1968; Ashenafi 1989; Zenebe 1987) agreed that different types of scales exist in Ethiopia. Among these scales the pentatonic scale of the four 'kignit' are the dominant ones. These are: 'Tizita', 'Batti', 'Ambassel', and 'Anchihoie'. But Ezra argued this idea and he explains that 'Tizita' and 'Batti' have their respective major and minor mode. An important element that has to be mentioned here is that, Pentatonic scale is widely used throughout the country with other types of scales. On the other hand, describing Ethiopian music as only pentatonic based or origin leads to wrong explanation.

Furthermore, he also shows different kinds of Ethiopian scales in terms of their characters as the following:

'Tizita'



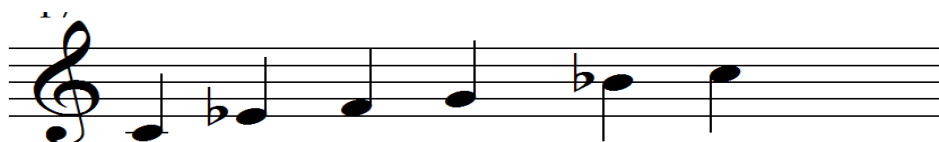
'Tizita' minor (Half 'Tizita')



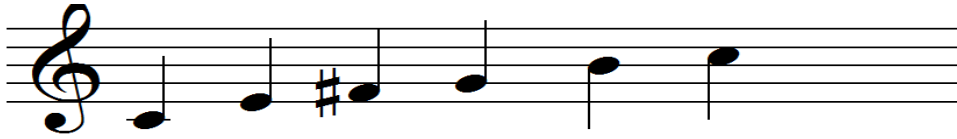
'Batti' major



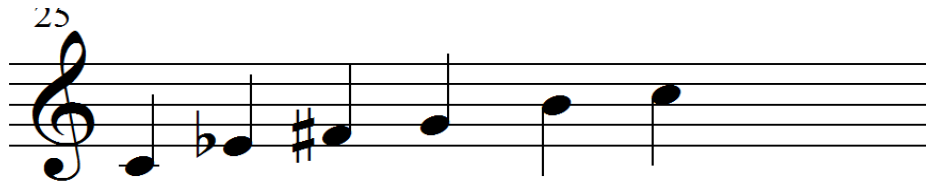
'Bati' minor



'Batti' Lydian



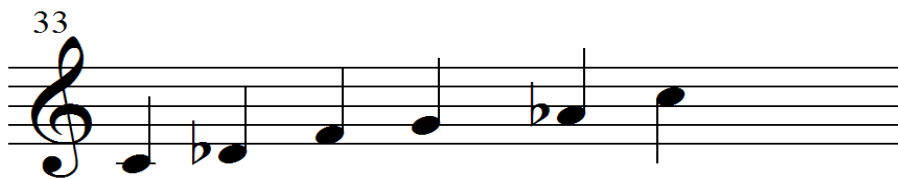
'Batti' minor with raised fourth



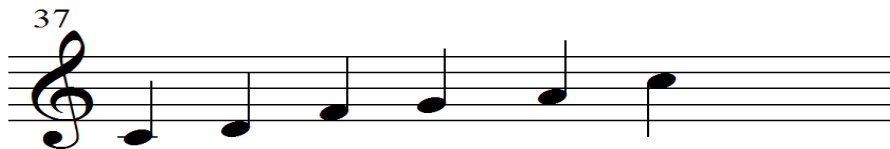
'Batti' major with raised fifth



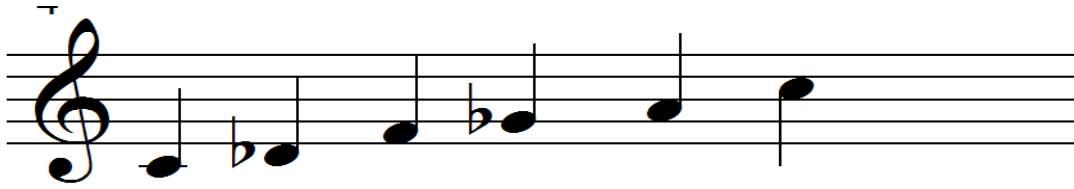
'Ambassel' A



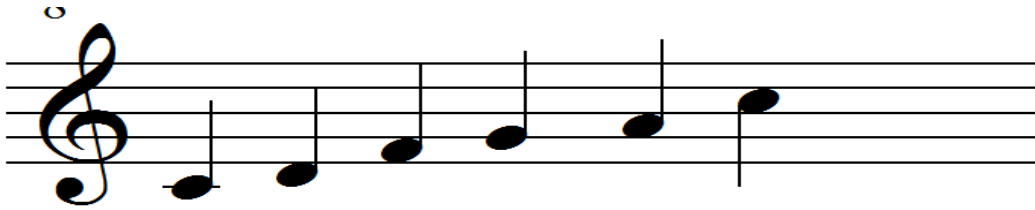
'Ambassel' B



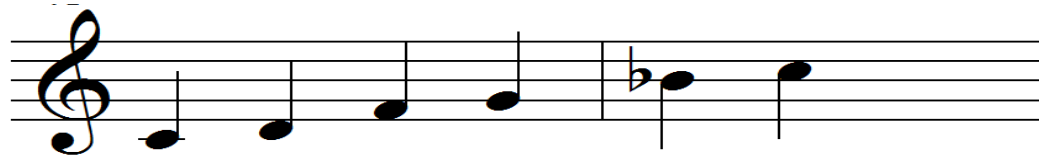
‘Anchihoye Kiñit’



‘Mixolydian’ pentatonic



He also shows other popular pentatonic scales found in this area: the Dorian pentatonic or **‘Yematebela wofe Kiñit’**. Besides he explains where we can find such kind of scale especially in modern popular songs. This ‘Kiñit’ is widely used.



The **Phrygian** or **‘Shegaye Kiñit’** is the other popular pentatonic scale.



These former two Kiñits are considered by many musicians as Batti, but they do have different structures.

As it is explained by music notation, we can hear such scales in several songs of the country in both traditional and ‘modern’ music.

Making music includes all elements, psychological interpretation and considers different aspects of human feelings. One of the basic elements is scales which are collections of tones that divide octaves into specific intervals used to create music. As it is explained by Gill KZ, Purves D (2009), since humans can distinguish about 240 different pitches over an octave in the mid-range of hearing, in principle a very large number of tone combinations could have been used for this purpose. Nonetheless, compositions in Western classical, folk and popular music as well as in many other musical traditions are based on a relatively small number of scales that typically comprise only five to seven tones.

Here the researcher found on the review materials that are focused on the component of music and intervals of the most widely used scales throughout history and across cultures are those with the greatest overall spectral similarity to a harmonic series. It would have been more expressive if it shows the importance of each element in relation to composition and popularity for the listeners. These findings suggest that a human prefer tone combinations that reflect the spectral characteristics of songs; and depends up on the culture of the societies. The analysis also highlights the spectral similarity among the scales used by different cultures. One approach has used to show the similarity of Japanese scale with Ethiopian scale structures. However, the Ethiopian scale is presented by different authors have showed the uses and its dominance of scale in music composition especially in relation to being popular or monotony modern music.

In this study, identifying and evaluating the dominant ‘kigt’ that has been used from the 1960th till the 1980th music of Ethiopian popular songs is the major focus of this research. As it was mentioned at the beginning, music and its elements are basic for composition and also all elements were used to evaluate these popular songs. Therefore these basic elements and scales have been discussed.

2.5. Role of Modern Music and Recordings

According to Théberge (1997: 3) studios and modern engineering became a major influence on the way music is created during the 1960s when musicians' and producers began to use the technology that was available to them in a creative manner. He added that it was also during this period that musicians' became not only consumers of musical instruments, but also became consumers of engineering technology. Whilst recordings up until the 1960s were made to be the best representation possible of a live performance, they were now often unplayable in the traditional live sense, becoming more and more like an experiment in sound. However this statement is controversial when it comes to Ethiopian modern music and recording history.

Recording of music as described by Amandine Pras (2013), the history of sound recording began in 1876 when the process to capture sounds had been invented. As it is sited in Amandine Pras, (Brain Eno, quoted in Cox and Warner, 2004:127) "recording ... takes music out of the time dimension and puts it in the space dimension". In line to this, they added that music broadcasting to geographically widespread areas generated further profound transformations in music composition and performance. Whereas using music notation to make music made music compositions permanent. Music reproduction fixes musical performance in time (Pras, Amanda: 613). Therefore, to summarize, recordings allow artists and researchers to study musical interpretation in depth. Musical recordings strongly influenced performers and composers in their musical creations.

2.6. Modern Music and Recordings in Ethiopia

As it is sited in Simeneh Betreyohans (2008), Ming, (2000: 256) Modernity is defined as both a historical phenomenon and a conceptual framework. The idea of multiple modernity is predicated on three interrelated assumptions: the continuous presence of traditions as an active agent in defining the modernizing process, the relevance of non-Western civilizations for the self-understanding of the modern West, and the global significance of local knowledge. Since the word defines a wide range of perceptions, it is relevant to set a working definition before dealing with "modern Ethiopian music" or even with "modern music" in general.

Many scholars agreed up on how Emperor Haile Selassie I give attention or understand the power of music in society. As Brook Adu (2016) stated on his article Ethiopian music industry was vibrant during Haile Selassie's reign, the recording of music was done directly from live performance stages and there were no studios in which to record. The establishment of the Imperial Bodyguard Band and Police Orchestra is one of the measures by the imperial regime that indicated the interest and commitment that the Emperor had for the growth of the country's music. For the wider teaching and establishment of modern bands in the country, the Emperor brought 40 Armenian citizens who expanded the recording and performance of music in Ethiopia (Simeneh Betreyohannis, 2008: 46).

Timkehet Teffera, (2008) stated that during the entire development Kevork Nalbandian and his successors have played a vital role in introducing modern music to this country and cultivating it for more than six decades from about 1924-1974.

The meaning of modern music is controversial in Ethiopian music. Many related it to the instrument that has been used in the music. Any music that is played by electronic or non-Ethiopian instruments is used to be called modern music. But there are still music that has been composed by using electronic instruments like guitar, bass and saxophone are called traditional music.

In the history of music recording in Ethiopia, Amha Eshèté is mentioned in many resrerchers who wrote about the issue. 'Amha Eshèté took the gutsy move of the establishment of Amha Records in 1969; he did so in defiance of a 1948 imperial edict that gave sole control of record production to a government agency. 'Agher Feqer Mehber' (The Love of Country Association), an arm of the Ethiopian National Theater, had reduced its trickle of traditional-music 45s to the occasional drip by the mid-1960s. Anything modernist was completely ignored, so Eshèté had the burgeoning local pop scene all to himself.' (Bob Tarte, The Miami New Times, July 15, 1999)

Also Brook Adu(2016) explain how the recording company is important and takes big responsibility from the headed by Hagere Fiker Maheber the association, an arm of the Ethiopian National Theater, did not produce a single record of modern Ethiopian music,

ignoring anything modern and therefore leaving the burgeoning local pop scene all to Amha. Amha risked imprisonment to start producing modern Ethiopian music.

Amha Records' success inspired the creation of two other highly influential Ethiopian record labels: Philips Ethiopia Records and Kaifa Records. The musical revolution was centered on the cosmopolitan center of Addis Ababa. The rise of the recording industry properly complemented the huge musical growth that was occurring in the nightlife of Addis Ababa and in the creation of "Ethio-jazz" clubs. In 1975, the imperial era ended in bloody combat, the communist Derg took over, Amha Records closed, and a late night curfew was enforced, killing Addis' nightclub culture. Yet, Kaifa Records was still able to secretly produce some records and the scene did not die out completely

(<https://musicsoundslike.wordpress.com/category/uncategorized>).

The late 1960s and the beginning of the 70s marked the appearance of numerous private bands performing music in big hotels and night clubs of Addis Ababa. This period revealed further memorable Ethiopian singers such as Menelik Wossenachew, Seifu Yohannes, Getachewu Kassa, Daniel Yohannes, Muluken Melese, Tewolde Reda, Ayalewu Mesfin, and Bahta Gebrehiwot, as well as talented instrument players, composers and arrangers like Girma Beyene, Teshome Mitiku, Hailu Mergia, Mulatu Astatke and Tesfamariam Kidane just to mention a few. These musicians in addition enriched the musical landscape of Addis Ababa (www.bernos.org/blog/2006).

In the passage of time popular music in Ethiopia became productive. Particularly it began bearing fruits in the Imperial Bodyguard and Police Orchestras, institutions that were undeniably the incubators of the new music styles in this country. Thus, during the 1960s, today's famous singers like Tilahun Gessesse, Mahmoud Ahmed, Essatu Tessema, Hirut Bekele, Alemayehu Eshete and Bizunesh Bekele used the opportunity to entertain their audiences with their songs and their plentiful stage performances. (Timkihit Tefera, 2008)

Many agree on that because of different private bands and stage performances create the birth of Ethiopian modern music and attract audiences as well as music lovers.

According to the major objective of this study, the selection of songs for this study was done by recommendation of informants and random selection from it in the particular periods. And the purpose is to identify frequently used or dominant scales and evaluate the nature of music composition in Ethiopia, implementation of lyric with melody, the roll of musicians (instrument players and singers) and evaluation of music.

CHAPTER THREE

Research Design and Methodology

This chapter discusses the methodological concepts and how they were enacted. Therefore, first the research design is discussed. Secondly, the research setting and approaches to sampling of the participants are sketched. Thirdly, data collection instruments and data analysis and interpretation procedures are described.

3.1 Research Design

As indicated in chapter one the aim of this study was to describe Ethiopian 'Kignts' used dominantly in popular songs produced as commercial music in the 1960-1980s. To this end qualitative method of data analysis were relevant for the study.

According to W. Lawrence Neuman, (2007: 294) a researcher uses qualitative methods often use nonprobability samples such as snowball sampling. Therefore, this study utilized Qualitative to discuss the data collected from documents and from the interview using words. The analysis of music is based on the components of compositions and arrangements as well as their particular characteristics and expressed in words. Finally the findings were evaluated and identified by the structure and scales.

3.2. Research Settings

For this study governmental big bands and private bands called Midir tor, Kiburzebegna, Police orchestra, and private bands Dadimos, Medina and Roha bands was purposefully selected. As some singers and composers of the particular period are not alive, any setting that uses the material can suit the study to be carried out. However, theater houses were not considered because they use traditional and 'modern' music performance together.

3.3. Research Participants

According to the information obtained from the works of the selected orchestra and bands; there were undefined actual number of compositions found. For this reason the researcher choose only 5 recordings from each in order to study the issue thoroughly and actively.

The rationale for the selection of popular songs in commercial music recording from 1960s to 80s is that because their music is still rearranged by current music arrangers and gets

many listeners. Hence, one of music elements that make music in relation to feeling emotion, creating melody is related to kind of scale that has been used. For all this cases, identifying the dominant scale or right mode is expected to produce music. Therefore the researcher wants to analysis popular songs and their social, political and economic influence in the society.

Determining the sample size was the other issue before conducting the sampling. Taking the type of research this study employed is a qualitative research. According to W. Neumann many times the field research is sampling different types of units. A field researcher may take a smaller, selective set of observations from all possible observations or sample times, situations, types of events, locations, types of people, or contexts of interests. Therefore out of the undefined actual number of compositions found 25 songs were chosen to analyze. Besides, this was done to make the sample manageable size.

By adopting Neumann: (2007: 294) explanation on conducting qualitative research researcher may interview several types of informants. Contrasting types of informants who provide useful perspective include rookies and old-timers, people in the center of events and those on the fringes of activity people who recently changed status (e.g., through promotion) and those who are static, frustrated or needy people and happy or secure people, the leader in charge and the subordinate who follows. With is manner 6 musician were selected for the interview and documents from TV and Radio.

3.4. Instruments of Data Collection

In order to achieve the objective of the study, the fallowing instruments of data collection were used.

3.4.1. Document Analysis

The popular songs composed by the particular period of musicians were analyze and identified the dominant scales. A document analysis of musicians evaluated by the researcher by its Setting(studio structure of the specific period, the nature of music composition in Ethiopia, implementation of lyric with melody, the roll of musicians(instrument players and singers) and evaluation of music and the results were compare contrasted to the data obtained from the participants' responses.

The analyses were undertaken based on theories of music of song writings and technical structure composition. The detail of these area and the components of music and their relationship with the composition were discussed in the review of related literature. Finally, the results of data collected through the evaluation were kept for further analysis with other data collected the following other instrument.

3.4.2. Interview

The second tool employed in this study was interview. This tool was chosen in order to collect additional information which could not be gathered by the other tool which were a discussed above. Interview is any person-to- person interaction between two or more individuals with specific purpose in mind Kumar cited in (Meseret, 2012). The interviews were conducted with six musicians who were performer, arranger, bandleader and singer. Each of these musicians was interviewed based on their experience and relationship of the particular period.

The purpose of the interview is was to investigate how musicians see the dominance of popular songs, the use of scale music composition and being rearrange old songs produced now day's too. These data were collected after the state of emergency terminated. The state of emergence was applied because of the pandemic called covid-19 that changes the world interns of social activities like gathering. Because of this reason this data were collected in a period of 15 days that was from September 21- October 5, 2020.

3.5. Data Collection Procedure

First, the data from the documents analysis were collected and arranged in times at time suggested by the willingness of the informants. Therefore the selection of songs was random selection and based on informant suggestions that is chosen by frequently or chose similar song in terms of their dominance by the time.

CHAPTER FOUR

Data presentation and Discussion

This chapter contains the result of the study conducted to answer the research questions:

RQ1: Which kignts are used dominantly in 1960s-1980s pop recordings of Ethiopian commercial music's?

RQ2: What do the factors desire composers to choose this type of kignt or melodies?

RQ3: Does the political situation influence the music?

RQ 4: What are the factors desiring listeners' satisfaction in the popular songs?

More specifically, in this chapter the researcher presents the profile of the participants, over all interpretation abut scale in Ethiopia, factors that desire composers to choose type of scale or mode, influence of political situation and social activities in composition and finally, the reason of rearranging old music and gets a good number of listeners.

4.1. Profile of Interviewees

To illustrate the age of the participants, three informants were aged between 40- 60 years old and three were 60-75 years old.

Moreover, it should be noted:

- All participants have more than 30 years of experience in the area of music performance
- Two participants had teaching experience in the university teaching music
- Four of the participants retired with different reasons and two of the participants still performing.

Finally, it should be noted that responses were not indicated differences based on the participants' educational level and working experience.

For the next discussion part of the interview, Please see Appendix- B to see the conducting date of the interview.

4.2 The overall Interpretation of Scale in Ethiopia

First of all, respondents said that Ethiopian Scale or Kignt in general known as a Pentatonic scale called Tizita, Bati, Anchihoie and Ambasel are the very popular ones in the country with many different varieties prospects. Regarding the identity of its origin according to my all informants St. Yared is the creator of Ethiopian church music and well known by his book Digua.

Interviewee1. He said that the scale is based the Ethiopian Orthodox Church sacred music. It comes from the spiritual singing. He added that most musician have singing background from the church.

Interviewee2. As he responds to the question the well know scale called Tizita, Bati, Anchihoie and Ambasel are Ethiopian scales that have been used for long time. He stressed that these scales are very expressive and connected to emotional feelings in different cultural activities like wedding ceremonies, harvesting time songs, funeral ceremonies and lullaby. However, based on the above four mentioned well known scales there have been other scales or modes such as Tizita second, Bati Lydian and so on, which are created out of them.

Interviewee3. As interviewee 3 explains, the pentatonic scale is a widely used scale in Ethiopian music. Tizita and Bati Kignits are mostly used by composers because these scales are easy for singers in singing. However as he said, Anchihoie and Ambasel scales are a bit difficult for singers that is the reason why the number of songs composed by these two ‘kignit’ are small in number. Most of the time, however, the Ethiopian commercial music is dominated or composed by the four popular Ethiopian ‘kignit’. In addition, as he explained there are also other types of sub scales constructed by using different intervallic relationships of scales. On the other hand the Ethiopian Church music creator and composer St. Yared classified scales in his compositions by three melodic principles known as Geze, Izel and Araray which are considered as the foundation of existing scales.

Interviewee4. The interviewee 4 has come up with a different approach; and he told me that the color of different music styles played by musicians depends on the place where the composer or the musician who played the music raised up or come from. Because the environment and the culture of that particular society affect the way music is played. Of

course as he told me no one denies the influence of the Ethiopian Orthodox Christian church school in the use of scale in the music of most musicians. This is particularly true when we see the huge influence of Yaredic music on the Ethiopian secular music.

Interviewe 5. The 5th interviewee told me that he is so amazed by the way how the yaredic styles such as Ezeel, Geez and Araray emanated out of the church and began to adopt to people and transformed into a new way of musical scales primarily Tizita, Batti, Anchihoeye and Ambasel. In addition to the above concept my informant noted that it is debatable to conclude that only the four mentioned 'kignit' are used all over the country.

Interviewe 6. According to my 6th informant the topic, the idea of scale, has the ability to attract all societies of Ethiopia since it creates a good platform by integrating different cultures. Even if these scales have the ability to unite people we don't know how they originate and develop to today's stage. He added that the Ethiopian scale is a pentatonic except the Derashe people. The music of the Derashe people has a diminished scale like the American jazz. When we compare the scale of the Derashe and the American Jazz, it is debatable whether they start it first or not. Did they take it from Derashe or the Derashe took it from them? What are the identifying and unifying elements between the two scales?

Almost all informants agreed that there is a legendary thought about these scales originated from St. Yared of Ethiopian Orthodox Church. But the researcher believes it needs a serious study on the idea. For instance we know something about the names of the majority of Ethiopian scales, which are named after the famous places in Wollo; and these thing might have some connection with its origin but we don't know too much because it needs further investigation or research to answer the question who name it? why? and when?

To conclude, the Ethiopian scale (Kignt) is based on the five tone (pentatonic) scale. Traditionally the four scales called Tizita, Bati, Anchihoeye and Ambasel takes as an Ethiopian scale that are dominantly used in different part of the country. These scale have their own sub division minor, diminished or Lydian and the like. These scales are a means of expressing mode that can tell the feeling of sadness or happiness. There are other countries have pentatonic scale but what makes the Ethiopian different is because of the feeling that

expressed by the performers way of singing and using ornamentation as well as the arrangements of the melodic curve shows the culture of the country.

4.3. Factors that drive Composers to choose a type of Scale or Mode.

Interviewee 2 explain that the songs that tells about sadness or memory flash back may write on Tizita scale and of course the rhythmic structure and the tempo also have a role. Bati also used to compose warrior songs and motivational song for the peoples (kererto, fukera, shelela). Interviewee 4 added that the kind of melody phrase and rhythmic structure depends on the cultural background of the song writer. But it is a must to consider the song lyric message. As interviewee 5, the melody phrase and its mode followed by the rhythmic structure explain the song. According to all of my informants, the message of lyric leads the composer to create a kind of melody or the melody that they compose will have to find a lyric that fits it. Therefore as the interviewee express the modes lead the structure and arrangement of the song.

The researcher also believes that the following points are also important to consider:

1. The message of the song lyric.
2. Adaptation of the societies meaning let us say if a certain society adopts or practices one kind of scale for a long period of time it will continue using that particular type of scale as long as a revolutionary composer creates a new and different style.
3. Current circumstances or development of a country.
4. The influence of world class musicians/composers/musical instruments.

4.4. Influence of Political Situation and Social activities in Composition.

Interviewee1. He expresses with a broken heart. As he comments how the musician is badly affected by the political situation and struggling to stand up in between on his political position and financial problem. For instance, he comments that on the period of Dergue it was not free to sing about negative things or comments on the government if so the person is going to be in jail. To rationalize this he gave one experience that happen in one song that government ban because the lyric meaning was against the ideology of that period. Even if they play only the melody they face charge because it is recognize by the people.

Interviewee2. On his performing time there were songs about the political situation sung by some singers but it was scary for several musicians to express their feelings because they do not want to face the charge. He added that songs for national call and war was more experienced and promoted during 1970s.

Interviewee3. As he enlighten on the period of military government called Dergue the instrument players or arrangers does not get any trouble or punishment if the song is against the government. Because the meaning of the melody and it is message is not known. Even no one focused on them rather the singers might face the charge. He added that the Musician Association give order to anyone who produce an album should include two songs from ten of their songs that praise the government rule and can motivate the people for war as well as promoting national feeling.

Interviewee4. His experience was a little bit different from the others. As he stress on the conversation after the Emperor power taken over all big band groups (Military groups like Midir tir, Kibur zebegha and police), the military government was avoiding musician who was capable of doing different new numbers/songs. Most of them left the group because they could not get enough attention like before instead all pushed to work without enough salary. Some also change profession and some were upgrade their military grade become war leaders. In this sense the style of the song and composition is changed and night club music becomes popular. This situation gives a chance for privet band that produce different style of orchestration and arrangement of songs.

Interviewee5. He explains that the ideology of the government not only influences but also it controls even it dictates the style of music. For instance, during the reign of Emperor Haile Selassie I there was much attention given to the art. The music and art had been important to the government; and it was administered by the Ministry of Education. It was because of this custom that the high schools were giving much attention to music classes. In addition to this musicians had been expected to write and prepare new compositions for the New Year and different occasions. There was also a sort of competition among marching bands to differentiate best performer of the year or a particular occasion.

The informant also told me that after the military regime of the Dergue came to power, the song and style of composition is totally changed. Because of the change of the ideology from the Feudal to Socialist line, there had been emphasis on songs about praising the importance of the building up of military junta to claim 'Ethiopia First' and even began to label the former big band musicians as imperialists and autocrats. But that does not last longer because the audience is bored with similar group songs. And the musicians also frustrated and this leads to the formation of the Addis Ababa Musicians' Association. This eventually helps the government to narrow the gap between the government and the people by using the musicians to boost its ideology.

As a result of this the Association helps the composers to produce original songs. It is also important to mention here that conferences were prepared once in every month by the association to alleviate the shortcomings of the musicians and the music industry in general. But since the competition among the military bands had stopped, private bands began to flourish and work became popular especially one band dominated almost all music works. However after the fall of the 'Dergue' regime the EPRDF government was a time of somehow neglected the music industry. It is clear that new government ideologies usually influence the culture of music. In general governments since they influence the industry, professionalism collapses. For instance there are some musicians we know who are influenced and even kick out of the country.

Interviewee6. Also agreed upon the idea of political influence make the musician restricted in some area. But he argued that since music is the work of art the musician should focus on the art matter.

In general the researcher observe that governments usually influences the musicians to accept its ideology and through them to disseminate to people. It is clear that the style of the music depends on the rule of the government. Nevertheless the researcher suggests it needs to be study on how the audiences affected by it and also the cultural practices of the societies.

4.5. Rearranging Modern Music of 1960s-80s.

The word modern in Ethiopian context is arguable as it was mentioned in chapter two. In relation to this all of my informants clarify that Modern Ethiopian music does not represent a specific style of music in terms of scale and rhythmic structure but rather refers songs played by using European instruments called modern music.

For the particular question the informants commonly remarks the importance of professional discipline. It is essential for any professional growth of an individual in the family and in the society at large. Those musicians were disciplined towards their leaders and respecting the rule helps them to produced unforgettable music. Beside, this it was a must to get censors from musicians and make sure that the song did not take a single melody line from others or sounds familiar to another song. As the third informant explain their was an organization that is responsible for such matter. The second informant believed that the 1960s till 1980s music had been adored and extensively listen by the people because of well used factors such as the rhythmic structure, orchestration style and the scale of the melody that express the meaning of the song. Moreover, the musicians of this period were creating music with passion they did not take the profession as a means of economic statues rather they just do music from their heart. Such kinds of feelings helped them to concentrate only on their works and they did not take their day to day business for granted.

Informant 3 and 5 compares current song writers to the writers of the specified period of time. Before releasing a peace of musical work and instead of creating songs overnight, it is better for composers to have critics and mastering of their instruments as well vocal timber. Moreover, they suggest that it is better to follow the good side of the former discipline in general. They added that even if today's technology helps the new generation greatly, they do not study seriously. Generally, the singers and all participants of the music industry should work together to produce an undying work.

Finally, as informant 3 explains well the newly produced songs especially produced after the millennium have been using diatonic scales rather than Penta or Ethiopian 'kigt'. This in turn influences listeners in a negative manner and even people began to search their own identity in terms of familiar scale and their own culture at large. In this regard, the researcher discovered that songs that have been performed in recent times do not last long.

Knowing this phenomenon, some musicians even began to rearrange or do cover music to stay in the market.

4.6. Major Findings from the Interviews

Ethiopian scales are named after the name of mountainous places located in Wollo: namely ‘Tizita’, ‘Bati’, ‘Ambasel’ and ‘Anchihoye’ commonly used in Ethiopian music composition. These scales/ modes are related to the purpose of the song made for or directly related to the message of the lyric. In relation to this the music industry has always been influenced by the ideology of each regime. So the country’s political situation matters in the composition of any piece of musical work. Consequently, mostly the message of the song determines a kind of scale or mode to use. Most war songs produced uses Bati mode and songs related to memory and sadness uses Tizita and Ambasel scale frequently. That is why in the Derge Regime, for instance, we found many songs produced by using Bati mode. Nonetheless it that does not mean that the other scales cannot express such feelings.

4.7. Musical Analysis

All the Twenty five music I selected were also suggested by all of my informants. Since they are widely listened they can tell a lot the general development of the Ethiopia music. In addition; one can conclude something about the Ethiopian music.

The following are the chosen songs and their scale:

From Kibur zebegna

Bizunesh Bekele: ‘Lesew Benagerut’

Tilahun Gesese: Yezenbaba Marnesh

Tefera Kasa: ‘Maneber Yalanc

Gelan Tesema: ‘Endetemeghhuat’

Mehamud Ahmed: Yesi Haregitu

From Midir Tor

Tamrat Molla: ‘Tamime Tegneche’

Tilaye Chewaka: ‘Memihir’

Lema Demesew: ‘Astawsalehu’

Tomas Abebe: ‘Legara new nuro’

Sisay Gesese: ‘Kebetbata Wetat’

Police Orchestra

Tilahun Gesese: ‘Mintaregiwalesh’

Hirut Bekele: ‘Endegebete Weha’

Alemayehu Eshete: ‘CHegirish Benealfoal’

Ayalew Mesfin: ‘Yefikir Woret’

Tadele Bekele: ‘Alaskeyemkuatm’

Privet Band

Kuku Sebsebe: ‘Fikrih Beretabign’

Mehamud Ahmed: ‘Hebo’

Efrem Tamru: ‘Yedinget Engeda’

Netsanet Melese: ‘Ylal dogu’

Tilahun Gesese: ‘Yetizitaye Enat’

Tewodros Tadese: ‘Tsome Digua’

Ali Mohamed Bira: ‘Amaamle’

Mehamude Ahme: ‘Yedire Iij’

Asret Aweke: ‘Hagere’

Alemayehu Eshete: ‘Tamar lije’

The researcher deeply studied this 25 songs and identify which scale were dominantly used to compos it. But for purpose of a very detailed presentation I choose the following 7 were choose out of the 25 songs.

Singer: **Bizunesh Bekle**, track no. 1

Title: Lesew Benagerut

By: Kibur zebegna Band

Duration: 00: 04:12

Time signature: 4/4

Tempo: Allegro

Genre: Marching / desco

Intro- 19 bars first melody (verse) start on strong beat on the 20th bar and it last 8*2 (repeat the melody)

Second melody (course) played for 4*2 bars (repeat the melody)

A very short bridge played for 2 bars then repeat the whole phrase (AB) after two bar bridge the solo instrument(baritone saxophone) before improvisation it played trill for two bars then the solo played for 12 bar accompanied by other woodwind and blowing instruments. After this 9 bar intro play before the final form start. Again the verse and the course played by the singer with syncopated note accompaniment by guitar and blowing instruments. Finally the singer sung the course repeatedly by ritandardo singing style and decrescendo volume then the instruments played strong beat of first cored and cut the song.

Dynamics: the background music payed loud all the time. But the singer gives different varieties that flow with emotional excretion (loud/soft). Gradual decrescendo soft voice was used at the end of the song.

- Accented notes played in syncopated rhythm to accompanied the singer in every pitch

Melody: the singer use a simple ornamentation in the end of each words

The horizontal arrangement of melody is not complicated but it is high pitch all the time

Harmony: Bati minor scale

The song is written in a flat Major and uses pentatonic intervals. Also the chord proration goes
i iii i

- Harmonic feature matches the particular genres and styles of the song called marching. The syncopated notes and the drum express the genre of the song.

Structure : Intro, 1st Verse, Chorus, Bridge, 2nd Verse, 2nd Chorus, 2nd Bridge, Middle eight, Collision, Instrumental solo, Verse, Chorus

Ad lib, ABAB form, before the bridge there is repetition of the phrase

Texture: the song is a monophonic type and orchestrated by using Bass guitar, piano, clarinet, trombone, saxophones, alto, tenor, baritone)

- The way a recording has been mixed cannot tell because the quality of sound of the time is difficult to tell • Musical voicings
- The way an instrument's tone affects its timbre (distorted vs clean guitar)
- Musical textures such as monophonic, homophonic, polyphonic,

Timber: to explain this depends on the quality of the instrument that has been used matter. When we see the time; this music has been recorded it was the beginning stag in the country. This difficulty might have an impact for not showing the exact composition and performance of that time. See Appendix- C

Lema Demezew: Astawesalehu track no. 2

C# Major scale /major Tizita

Style: Swing

Time signature: 4/4

Rhythmic pattern: after the intro the music stop for one bar and the singer start singing with syncopated note with moderate tempo.

Dynamic: the song change volume by different dynamics manner *crescendo* and *decrecendo* and the articulation is perfectly much with its genre / swing.

Melody: is a call and response structure on the first phrase also the vocal range is medium that anyone can sing. In general the voice range of the singer and the pitch is perfect and comfortable to listen.

Harmony: it uses primary chord progressions: I I VI IV I I

The arrangement is more likely simple but the piano dominates the composition throughout the song. Especially the triplet stuck on the listener ear that may bring a little bit boredom.

Structure: ABAB intro 6 bars/ chors 8 bars/ verse 8 bars/ chors 10 bars then the bridge. There is a development and call and response in the Solo part played by saxophone and piano for 19 bars, which gives the verity then the whole phrase repeat and end at the bridge by fading out.

Texture: uses only piano, drum, saxophone and back vocalist with clapping, which support the rhythm section to show syncopated notes. It is common to use such rhythm in the genre of swing. To conclude this since the singer was a composer, arranger and piano player its shows how simple it is to show the quality. See Appendix D

Mehamud Ahmed: Yeshi haregitu track no. 3

Intro: Bass and woodwind make melody only with I chord. The genre is slow rock / chikchika with 6/8 time signature and moderate tempo.

Dynamic: it is the same volume use the whole times both accompaniment as well as the singer.

Melody: the voice curve does not have high voice range climax rather articulated in medium range. The arrangement and the tone color of the singer sound perfect.

Harmony: the chord that has been used is only I I I I I I I V I

The modal harmony is simple and used such style was common during 1960s. The accompaniments also used in the composition of military bands. The brass instrument dominates in the beginning/ intro and bridge.

Structure: intro. 10 bars chores 10*2 bars then bridge 6 bars verse 10*2 bars chores 10*2 then chores 10*2 bars that end by cut.

Texture: it is a monophonic structure uses various instruments like bass, saxophone, tenor, baritone and monophonic drum / maracas. The timber is soft and audible voice of the singer makes it simple. The composition style or the chord progression matter the harmony that listen at the back. It is still consider that their composition style or else might be debatable. See Appendix- E

Alemayehu Eshete: Anchi lij abebaye track no.4

C# mainorl bati minor

Genre: Slow rock/ fast chikchika this more like a dance called 'Eskista' or dancing by shoulder.

The intro start like a free style melody starting by the piano and the traditional wind instrument called Washint play short and sweet melody in chores part.

Rhythmic pattern: 6/8 fast tempo 120

Dynamic: the piano began the song by playing trill with the volume of very soft/ piano gradually increasing.

Melody: the bass line gives more life and play a roll of backbone for the music. The other instruments give beautiful melody also the singer sang in perfect pitch always give ornaments in every curve.

Harmony: there is no clear chord but the bass line gives the leading note for whole instrument. The pause gives a verity and uses as a transition between verse and chores.

Structure: intro 8 bars/ verse 23 bars after one bar pause or rest chores played for 14 bars/ verse 24/ chorus 16 bars then the organ start solo play 42 bars of improvisation after that the verse stay 24 bars and chores 16 bars gradually the 'washint' melody volume up while the singer is repeating the last word and the dynamic become decrescendo. This type of song played for wedding celebration. See Appendix- F

Ali Bira: Amamalele track no. 5

The bass and lead guitar and the saxophone play together from the first beat of the song.

Rhythmic pattern: 6/8 time with moderate tempo

Dynamic: the whole are the same forte character

Melody: the way the phrases sung is an accented note leading the end of it. A medium vocal range with simple melodic curve gives a color of voice for the singer and comfortable for audience too. The arrangement of the song is like call and response that is when the singer finishes every phrase the instruments repeat the Patterns.

Harmony: Harmonically the song stays in the key A# minor, which is one thing that ties the two halves of the song together but one chord is only used throughout the song that is I. In this type of composition there is a chance to listen all instruments but since all instruments played very loud especially saxophone dominate.

Structure: intro. 16 bars/ choro 16 bars/ bridge 16 bars/ choro 16*2 bars bridge 16 bars/ then the other singer Mehamud Ahmed sing the song in other language/ Amharic for 20 bars/. In this case because of the color of their voice is different It feels that the song is changed. Bridge 16 bars choro 20 bars/ bridge 16 bars choro 20 bars/ bridge 16 bars then both sing together for 24 bars and end the song by holding the last note.

Texture: just like the above songs it is a monophonic structure used guitar (bass and lead), saxophone and drum. The syncopation played by the lead helps to feel the character of the song whether dancing type or the genre. See Appendix- G

Kuku Sebsibe: Fikrish beretabign track no. 6

‘A’ dorian scale / Tizita second

Intro bass guitar played the line, piano and lead guitar play the chord one after the other like call and response.

A moderate tempo speed used with chikchika/ 6/8 times. The dynamics between the instruments makes the song audible. And her singing had that innate link between the flow of the words and the flow of the melody that goes with perfect intonation also promote the arrangement.

Harmony: since the bass is playing simple melody line the structures appear in combinations of rhythms, chord progressions played throughout the song= $\text{II}^*2, \text{I}^*2, \text{VI}^*2, \text{I}^*2$ and II^*2 instrumentations, and maintaining the flow of melody.

Structure: intro. 15 bars/ verse 8bars/ choro 4*2 bars/ bridge 4 bars/ verse 8 bars/ choro 4 bars*2 intro 7 bars/ verse 8 bars choro 12 bars / ending 16 bars with improvisation of keyboard and the lead guitar play same melody with bass guitar use pizzicato that gives a beautiful ending. See Appendix- H

Tewodros Tadesse: Tsome Digua track no. 7

In F# Anchihoeye might start with a free style introduction played by bass and Begena accompany the Masingo which helps the singer in the tune.

The rhythm section play syncopated rhythmic pattern and a muted trumpet also use same pattern.

Rhythmic pattern: 4/4 adds 3/4 with in one bar called 7/4 this type of play was not use in other composers.

Dynamic: all instruments get a space to listen and have their own roll in constructing the melody. The arrangement is full of harmony and unusual style form the above music that is analyses in this paper.

Harmonically the song use different chords when the time is 4/4 plays C , G dim7, C, Gdim7 and in 3/4 time plays C# , Gdim7, Gdim7. First melody use the chord I, IV, V, V7, V, I, IV, V, V, V7, I, V, V7, I. (Take me out) stays in the key of F#, which is one thing that ties the two halves of the song together.

As it is analyzed most of the songs were express the feeling of the text and the chord progressions were not that much sophisticated. ABA form is commonly used also the scales are mainly Tizita Major and Bati minor. See Appendix- I

To conclude and show major findings in the analysis, even if the recordings are not clear like the recent music or that music were not recorded in standard studio the music is still in good condition to listen. Both the singers and the instruments intonation were close to perfect that shows that how much they were listening each other as well as practice or have a good rehearsal time in general. The instruments used in the compositions shows the quality in terms of orchestration and have produced simple harmonic progression especially in the military bands.

CHAPTER FIVE

Conclusions and Recommendations

5.1. Conclusions

The main objective of this study is to identify the dominant scales used in Ethiopian commercial music which are produced in 1960-1980s E. C.

Based on the interview and the data analyzed so far, the researcher came up with the following conclusions.

As the finding of the study revealed, from the scale of all that the country have the four 'kignts' are well recognized as Ethiopian scales/'kignts'. But the two scales, 'Batti' and 'Tizita', are used in most commercial music. Based on the findings, the following conclusions are made.

All the objective of the scale that is used to write a song is to express the message of the musician he/she wants to hear. Beside the objective of the mode, the arrangements and instruments that had been used to orchestrate matters. Therefore, the song can be popular and has a power to catch audiences/listeners' attention. However the ideology of each political situation usually leads to use a kind of message to pass to the people; and the kind of scale or mode to produce new songs is dependent on the message of the song. In line to this most war songs had been produced by Bati mode; and songs related to memory and sadness used Tizita; and in a small manner Ambasel scale had been used. But that does not mean that the other scales are not used to express such feelings. Just to mention, Anchihoeye was used to write more likely spiritual songs. The overall findings show that Bati minor and Tizita Major Scales are dominantly used in the commercial recording of the modern Ethiopian music.

The researcher examines the reason why the old song are still popular, is that professionalism had been implemented at a great deal. As a musician, take pride in the profession and make the effort to provide a positive experience for the audience as well as band mates is expected. Being a musician that is out playing steady professional performances requires that should know a lot of material. The musician have to do extensive rehearsal in order to be able to play a three or four hour show with quality production. This obviously

means that everyone in the band must know their parts. Therefore, in this matter were the dedication and professionalism of the 1960s to 1980s musician helps them to stay in the music industry for long time.

5.2. Recommendations

Based on the findings and conclusions reached, the researcher would like to recommend the following:

- The song writers and arrangers should consider documented or produced music arrangements to see if there is any repetition or similarities of the new song and the old one in order to produce original materials (melodic line and phrase).
- Organize a competition of annual stage performance, new song production, conference related to the overall activities in the music industry is essential because this can encourage musicians and motivate new musician to the industry. Moreover beside the commercial activity it can contribute for the growth of the music in general.
- The respective scholars (Professional musicians), Music institutes particularly Yared School of Music and the Association of Musician should play the part that creating a space for conferences, creating research center in order to benefit for all.
- Musicians should consider the other scales while composing new songs so that the other scales can be promoted like the other scales.
- As a public figure the musician should consider the social norms and culture and the interests of audiences beside commercial purpose because that can help to produce unforgettable popular works. Focusing only commercial purpose might lead to loose long-lasting sustainability in the industry.
- The Pentatonic scales have a role of authentic input in the music of both traditional and modern music of Ethiopia. Writing songs based on these scales can make the song more interesting for most listeners.

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APPENDIX-A

Date and Place: _____

Name: _____ Age: _____ Sex: _____

Address: _____ Tele: _____

I. Introduction and Purpose of the Interview

I am a graduate student of Addis Ababa University writing a thesis for partial fulfillment of a Master of Arts degree in Music at Yared School of Music.

The overall objective of my study is to describe Ethiopian ‘Kignts’ used in popular songs produced as commercial music in the 1960-1980s. I would appreciate your cooperation in sharing your valuable experience and knowledge.

II. Background

1. What was your involvement in musical life?
2. When and how long have you been linked with the music profession?
3. Why and how did you start your music career?
4. Have you had any training in music? (Formal or informal)

Transition to the next topic areas:

III. Music

1. The overall use and understanding of scale in modern music of Ethiopia?
2. Would you explain the major factors and chief actors in the development of modern music?
3. What media and instruments are used in modern music?
4. How is music made and organized? How are the lyrics or melodies composed?
5. What are the most popular themes, forms, scales and styles of modern music?
6. Factors that desire composers to choose type of scale or mode?

Transition to the next topic area

IV. The Music Scene

1. Would you compare the musical experience of the 1960- 80s? (General contexts)
2. Who were significant music groups during the 1960- 80s?
3. What makes rearranging old music become popular and gets a good number of listeners?
4. What was the involvement of the government throughout the two periods?

Transition to the next topic areas:

V. Music and Politics

1. How would you describe the experience of censorship in the three governments?
2. Who was imposing censorship, and how did music of discontent manage to pass through these controls?
3. Do you think the influence of political situation has an impact in music composition?

Transition to the next topic areas

VI. Closing

1. What do you recommend for further study of Ethiopian music?
2. What sources do you recommend on Ethiopian popular songs in commercial music recording from 1960s to 80s? (Informant, Literatures, Recordings)
3. Do you want to add anything else?
4. Do you wish to be identified and acknowledged in the thesis?

Thank you!

APPENDIX-B

1. Abebe Kassa (October 5/ 2020)

He started his musical career at Police Serawit Orchestra, Hager Fikir,Ras and Hitsanat Theater . Also performed in different countries like Russia and Kuba. He played a saxophone with several musicians at Hilton Hotel. He formed the first Addis Ababa musician association, former Addis Ababa Culture and Truism Office as an expert, giving license and give advice / censure of work for different music especially songs that were produced as commercial purpose.

2. Aklilu Zewdie (September 29/ 2020)

He is a performer and Associate Professor instructor at the Yared School of Music. He was a member of Medina Band and intensively performed in the Kinet in his youth and has performed with a number of popular musicians and singers.

3. Brook Asgedom (September 28/ 2020)

He is a bass performer and owner of Dadimos Band. His group was well known in the city of Addis. He used to play popular songs with most influential and famous singers of the time. Especially he pays the best salary from all at the time.

4. Dawit Yifru (October 1/ 2020)

He started his musical career at the National and Hager Fikir Theaters and later joined YSM. Also member of Dahlak Band, he is a famous keyboardist and arranger who formed the legendary Roha Band with his friends. Currently, he is the president of the Ethiopian Musicians Association.

5. Mulatu Astatke (October 7/ 2020)

Mulatu is one of the most recognized Ethiopian musicians worldwide. He has been one of the few educated arrangers, composers, and music researchers working throughout the last four decades. His most distinguished innovation is the creation of Ethio-Jazz in the 1960s, producing successful albums called “Afro- Latin Soul.” Some of these classic compositions were used for the sound track of “Broken Flower,” a Hollywood film

released in 2006. He is also noted for his exploration of the classical Ethiopian Orthodox Church, the Derashe and Surma people, and the music of southern Ethiopia.

6. Tilaye Chewaka (October 5/ 2020)

He is a song writer, melody composer and singer of Midir Tor Big band of the 1960s-70s. He gives many songs for different famous singers of the time. He got a chance to train by Asefa Gurmu one of the best musician from the Military Band and graduated from Austria, Vena.

7. Amare Blate

Josy in the house interview with Conductor Amare Blate EthioArtist - RSS Feed
<http://ift.tt/2BwITOc>

8. Sahle Degago

<https://youtu.be/af87G43ONRo>

<https://youtu.be/O6euATsqhD8>

APENDIX -C

Lesew Benagerut

Bezunesh Bekele

Composer

Arranger

Score

Piano

Soprano

Detailed description: This system contains the first four measures of the score. The Piano part is written in a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Soprano part is written in a single staff with a treble clef. The Soprano part has rests in measures 1, 3, and 4, and a quarter note in measure 2.

Pno.

S

Detailed description: This system contains measures 5 through 8. The Piano part continues with a melodic line in the treble clef and a bass line in the bass clef. The Soprano part has rests in measures 5, 7, and 8, and a quarter note in measure 6. Measure numbers 5, 6, 7, and 8 are indicated at the start of their respective staves.

Pno.

S

Detailed description: This system contains measures 9 through 13. The Piano part features a more active melodic line in the treble clef and a bass line with chords. The Soprano part has rests in all five measures. Measure numbers 9, 10, 11, 12, and 13 are indicated at the start of their respective staves.

Pno.

S

Detailed description: This system contains measures 14 through 18. The Piano part continues with its melodic and harmonic accompaniment. The Soprano part has rests in all five measures. Measure numbers 14, 15, 16, 17, and 18 are indicated at the start of their respective staves.

APPENDIX D

Astawesalehu

Lema Demesew

The musical score for "Astawesalehu" by Lema Demesew is presented in four systems. Each system contains two staves: a Piano (Pno.) staff and an Alto (A) staff. The key signature is E major (three sharps: F#, C#, G#) and the time signature is common time (C). The score begins with a whole rest in the piano part, followed by a melodic line in the alto part. The piano part then provides a harmonic accompaniment with chords and moving lines. The Alto part continues with a melodic line that is mirrored in the piano part's upper voice. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

APPENDIX E

Yeshi Haregitu

Mehamud Ahmed

Arranger

Piano

Pno.

Pno.

Pno.

Pno.

Acti
Gita

Score

Appendix F

Anch Lij Abebaye

Alemayehu Eshete
Arranger

Piano

Musical notation for the first system (measures 1-5). The piece is in 6/8 time with a key signature of three sharps (F#, C#, G#). The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple bass line of eighth notes.

Pno.

Musical notation for the second system (measures 6-11). The right hand continues the melody with some rests, and the left hand maintains the eighth-note bass line.

Pno.

Musical notation for the third system (measures 12-17). The right hand has a more active melody, and the left hand has rests for the first two measures before resuming the bass line.

Pno.

Musical notation for the fourth system (measures 18-23). The right hand plays a continuous eighth-note melody, and the left hand has rests for the first two measures before resuming the bass line.

Score

Appendix G

Amaamele

Ali Bera

Arranger

Piano

Musical score for Piano, measures 1-5. The score is in G major (one sharp) and 6/8 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of chords.

Pno.

Musical score for Pno., measures 6-11. The score is in G major (one sharp) and 6/8 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of chords.

Pno.

Musical score for Pno., measures 12-16. The score is in G major (one sharp) and 6/8 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of chords.

Activate

Pno.

Musical score for Pno., measures 17-21. The score is in G major (one sharp) and 6/8 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of chords.

Score

Appendix H

Fikirih Beretabign

Kuku Sebsebe
Arranger

The musical score is presented in four systems, each consisting of a grand staff with a treble and bass clef. The time signature is 6/8. The first system is labeled 'Piano' and contains six measures. The second system is labeled 'Pno.' and contains six measures, starting with a measure rest for the first measure. The third system is labeled 'Pno.' and contains six measures, starting with a measure rest for the first measure. The fourth system is labeled 'Pno.' and contains six measures, starting with a measure rest for the first measure. A watermark 'Aktiv Go to' is visible in the bottom right corner of the third system.

Declaration

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

Name of the candidate: Hilina Fekadu

Signature _____

Date of Submission _____