

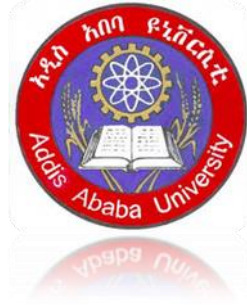


**ADDIS ABABA UNIVERSITY**  
**COLLEGE OF PERFORMING AND VISUAL ARTS**  
**YARED SCHOOL OF MUSIC**

**The Role of Ethiopian National Theatre Orchestra for the Development of  
Ethiopian Music during Emperor Haile Selassie I and Derg Regime**

**BY:-GRASELLA LUIGI BONEFENI**

**SEPTEMBER 2015/2022**  
**ADDIS ABABA, ETHIOPIA**



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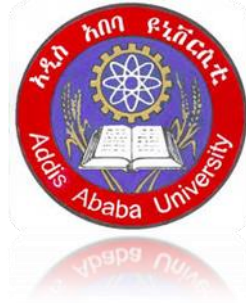
**A thesis submitted to Addis Ababa University, College of performing and  
Visual Arts, Yared School of Music, In Partial Fulfillment of the  
Requirements for the Degree Master of Arts in Music**

**Adviser: Aklilu Zewdie (Ass.Pro)**

**September 2022**

**Addis Ababa, Ethiopia**

## Approval sheet



**Addis Ababa University**  
**College of Performing and Visual Arts**  
**Yared School of Music**

This is to certify that the thesis prepared by Grasella Luigi Bonefeni, entitled: - **“The Role of Ethiopian National Theatre Orchestra for the development of Ethiopian music during Emperor Haile Selassie I and Derg Regime”** witch is submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Music complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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- Advisor:- Aklilu Zewdie (Ass.Pro) Signature \_\_\_\_\_ Date \_\_\_\_\_
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I, undersigned hereby declare that this thesis entitled:-**The Role of Ethiopian National Theatre Orchestra for the Development of Ethiopian Music during Emperor Haile Selassie I and Derg Regime** is my original work.

I have followed all ethical and technical principles of scholarship in the preparation, data collection, data analysis and compilation of this Thesis. Any scholarly material used in preparation of the thesis has been given recognition through citation.

I solemnly declare that this thesis has not been submitted to any other institution anywhere for the award of any academic degree, diploma or certificate.

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Date:-September 2022

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## **List of Acronyms**

- IBG.....Imperial Body Guard
- FDRE.....Federal Democratic Republic of Ethiopia
- KII..... ( Key Informant Interview)

## List of Terms

- "primafila" or "platea"..... concert hall
- Orchestra ....a group of performers on various musical instruments for playing music.
- Chamber orchestra.... which is a small orchestra consists of around 25 musicians.
- Overture..... a musical work of orchestral introduction.
- Symphonic poem....a piece of orchestral music in a single movement.
- Symphony ..... a large group of string, brass, woodwind and percussion players.
- Allegro.....fast quickly and bright.
- Sonata.... a composition for instrumental soloist.
- Concerto.... A piece for one or more soloists and orchestra with three contrasting movements.
- Ballet.....dramatic orchestral music.
- Opera ... music combing singing with spoken dialogue.
- Band... a group of musicians and vocalists who plays music.
- Tutti..... a passage or section of same music performed by all the performers.
- Dynamic....how quietly or loudly a piece of music should be played.

## **Abstract**

*The main purpose of the study was to study the contribution of the Ethiopian National Theater Music Orchestra to the development of Ethiopian music from 1955-1991. The study used explanatory research design with quantitative research approach and was conducted by applying three main data collecting methods: primary data, secondary data and observation. In addition to this, key informant interview was applied as a tool to extract the main findings of primary data. In order to fully complete the study, various books written on the subject both locally and internationally were explored to complete the understanding of the study. From the likelihood inspecting strategy to maintain a strategic distance from bias and error simple Random sampling technique were utilized. The basic research questions were created 1) How was the development of the Ethiopian National Theater Orchestra during the era of Emperor Haile Selassie I and Derg Regime 2) How was the skill and skill of the artists of the Ethiopian National Theater Orchestra during the era of Emperor Selassie I and Derg? and 3) what was the major achievement of the orchestra and its later influence on the development of Ethiopian music. A total of 15 people were asked to respond to the key questions of the interview. Key informant interview and secondary data responses were organized and analyzed in depth. Finally, based on the conclusions of the study recommends that, the subject has been reached and the researcher has given recommendations on what and how the Ethiopian National Theatre, the Ministry of Culture and the relevant bodies should do for the next journey.*

**Key words: - Haile Selassie I, Derg regime, Modern music.**

# **1. CHAPTER ONE: Introduction**

## **1.1 Background of the study**

Music is a language of its own with expressive and communicative elements. Music has been studied as an art, a science, a therapy, and a power. Music is sound organized in a meaningful way, and may include a melody, harmony, rhythm, and form. Music can be performed by one voice or instrument, or by many—and it can even be performed as silence. Music is any sounds produced intentionally by a person or a group of people to be served (Hansen, Whitehouse, David, Silverman, Cathy, Jacobs, Kimberly 2014).

The music is an art form whose medium is sound. One kind of music is traditional music. It is played in certain region or area, and it is not enough popular in other areas. The other one is modern music. This is not bound by single area, because modern music is very popular and played by people in many countries (Alfyd L: 2017).

Music is a highly valued feature of all known living cultures, pervading many aspects of daily life, playing many roles. And music is ancient. The oldest known musical instruments appear in the archaeological record from 40,000 years ago and from these we can infer even earlier musical artifacts/activities, as yet unrepresented in the archaeological record (Anton Killin:2018).Although music is an art form, it's so much more than that. It reaches places where no ordinary mode of speech can travel, and it brings out things that we never knew existed within ourselves. It is almost as if it hypnotizes and pulls hidden tokens from our past as well.(www life adventure.com).

Modern music and modernism itself can be traced and widely accepted in Ethiopia, from the King's (Haile Selassie I) visits to different countries, the educated peoples who have studied their education in different countries, foreigners who come to work in our country from abroad can led to the opening of the former Haile Selassie Theater or the National Theatre.

The introduction of modern Art in Ethiopia was parallel and associated with the Expansion of modern Education. However, it should be noted that performing music both for secular and spiritual purposes was a common phenomenon and centuries old in Ethiopia. Nevertheless giving show or live performance of music on public stages of Halls to the audience has no long established history. When we talk about the origins and development of modern music in our country, it is clear that we have started to use modern or mostly foreign instruments.

One of the main reasons for the late start of the activity of modern music, is our country did not fall under colonial rule like other African countries.

This Paper tries to discuss the Historical development of the music orchestra of the National Theatre during the last decades of the Emperor Haile Selassie, and the two decades of the Derg regime from 1955-1991. It tries to analyze and assess major achievement of the orchestra of the national theatre, and its contribution to give rise to the Music art of that time, which is considered by many as the “Golden Age” of Ethiopian Music.

## **1.2 Statement of the problem**

Ethiopian National Theatre formerly called as Emperor Haile Selassie I Theatre from the 1950's has laid a recognizable foundation for Ethiopian modern music. This period until the mid-1980s was regarded by many as a “Golden age” of Ethiopian music. Ethiopian “Golden Age of music” emerges in the 1950s when “Every imperial institution of note, from the army, the police and the imperial bodyguard to the Haile Selassie I Theatre, had its own orchestra, comprising scores of disciplined musicians who enjoyed the tutelage of dedicated foreign band leaders” as the independent newspaper wrote in May 2008.

Through consecutive years of competition / contest from 1951-1966 between other orchestras and big bands, the Emperor Haile Selassie I Theatre Orchestra had been reached wide range of audience, produced various popular artists like Menelik Wossenachew, Getu Ayele, Fikerte Desalegn, Telela Kebede and Melkamu Tebeje that delivered amazing stage musical works (Kemoyachin, 1999). Despite all these achievements, however, there is lack of recorded documents about historical development of the National Theatre in general and of its music arts in particular.

Historical development of Music art, like many other sectors in the country is poorly recorded, documented and recorded. And this problem has no exception for the Ethiopian National Theatre. This problem will result in absence of trace for the succeeding generation to lose track of what has been done and what remains to be done. And this will in turn result in duplication of efforts and wastage of national resources.

The inspiration for this research comes from my own experiences and as a researcher am one of the witnesses and work in the Ethiopian National Theater would have not find any documents and research papers talk about the subject matter. And also professional musicians

and stage performers of the Ethiopian National Theater did not study the Purpose and aspects of the National Theater, and because off the scarcity of documents who talk about the Ethiopian National Theatre.

### **1.3 Objective of the study**

The general objective of the study is to analyses of the historical development of the Ethiopian National Theatre Orchestra during its three decades of establishment, and assesses its contribution for the growth of Ethiopian Music Art.

#### **1.3.1 Specific Objectives**

The study has the following specific objectives

- Assess the orchestral development, rehearsal practice, selection of professionals and skill development practices of the music during the three decades.
- Assess the competence level of the professionals in the Ethiopian National Theatre.
- Analyze some renowned works and their artistic values and assess their contribution for the development of the music industry at that period.

### **1.4 Organization of the study**

This research paper is organized into 5 (five) chapters: Chapter one presents the introduction part of the paper. The second chapter discusses on the review of related literatures about the subject matter and followed by chapter three, with research methodology used in the research. In chapter four data analysis performed in the research. Finally, chapter five focuses on summary, conclusion and recommendations.

#### **1.4.1 Research Question**

This study has attempted to answer the following questions.

1. What are the orchestral development practices of the Ethiopian National Theatre during Emperor Haile Selassie I and Derg regime?
2. How was the competence of Professionals and selected works of the artists of the Ethiopian National Theatre Orchestra during Emperor Haile Selassie I and Derg regime?
3. What are the Measure achievements of the Ethiopian National Theatre Orchestra on area of music arts in the country during Emperor Haile Selassie I and Derg regimes?

### **1.5 Significance of the study**

This research has invaluable significance. The major purpose of this study is to make known the quality of stage performance and give analysis on the styles of music compositions that were produced during Emperor Haile Selassie I and Derg regime as well as to review their contribution to the development of Ethiopian modern music. Since the study is a new topic and there had not been studies conducted in this area, therefore, it could be a base reference for other researchers who wanted study to work on this subject.

### **1.6 Scope of the study**

The scope of this research focuses on the Ethiopian National Theatre orchestra during Emperor Haile Selassie I and Derg regimes.

### **1.7 Limitations and Delimitations of the study**

The study is delimited to both thematically and in terms of time. Thematically, the study will focuses on the role of Ethiopian National Theatre Orchestra for the development of Ethiopian music, and with regard to time, it will investigate Emperor Haile Selassie I and the Derg regimes performance.

Even though, the study was to assess some stage music performances that are produced in the Ethiopia National Theatre orchestra, but the study will be delimited to assess only music that had been produced during Haile Selassie I and Derg Regime.

## **2. CHAPTER TWO: Review of Related Literature**

### **2.1 Music as an Art**

Music is a highly valued feature of all known living cultures, pervading many aspects of daily life, playing many roles. And music is ancient. The oldest known musical instruments appear in the archaeological record from 40,000 years ago, and from these we can infer even earlier musical artifacts/activities, as yet unrepresented in the archaeological record (Anton Killin: 2018). Although music is an art form, it's so much more than that. It reaches places where no ordinary mode of speech can travel, and it brings out things that we never knew existed within ourselves. It is almost as if it hypnotizes and pulls hidden tokens from our past as well. (Adam Landler: 2009).

At the core of our everyday experience with music, we use it to relax, express ourselves, come to terms with our emotions and generally improve our wellbeing. It has evolved into a tool for healing and self-expression often dictating how we, as individuals, take steps to impact society (Adam Landler: 2009). Music has the ability to deeply affect our mental states and raise our mood. Songs and melodies have the power to inspire people, guide their actions, and aid with the formation of identities. Music can unite people- even if absorbed in solitude capture your imagination and boost your creativity (Adam Landler: 2009). Moreover, sociologists argue that music provides a platform for the underrepresented to speak out their grievances. Music also bridges a divide in communication as well as creating a venue for education and idea sharing.

### **2.2 Music Orchestra: Concept and Definition**

In ancient Greece the orchestra was the space between the auditorium and the proscenium (or stage), in which were stationed the chorus and the instrumentalists. This is how the modern orchestra got its name. The Greek word for orchestra means "a dancing place" when literally translated. In some theaters, the orchestra is the area of seats directly in front of the stage (called "prima fila" or "platea") (Hafzoglu, M. & Öztürk, M. C: 2009). The term more properly applies to the place in a theater, or concert hall set apart for the musicians. An orchestra is a large instrumental ensemble that contains sections of string (violin, viola, cello, and double bass), brass (trumpet, French horn, trombone, Tuba) woodwind (Flute, Clarinet, oboe, saxophone Bassoon) and percussion instruments. Other instruments such as the piano and celesta may sometimes be grouped into a fifth section such as a keyboard section or may

stand alone, as may the concert harp and electric and electronic instruments (Hafzoglu, M. & Öztürk, M. C: 2009).

Moreover there are very important concepts which are related to orchestra. An orchestra is “a group of performers on various musical instruments for playing music, as symphonies, operas, popular music, or other compositions.” An *orchestra* especially includes stringed instruments of the violin class, clarinets and flutes, cornets and trombones, drums, and cymbals. It can be a chamber orchestra, which is a small orchestra of around 25 musicians, often playing strings and performing in, historically, palace chambers for royalty (Walter Benjamin: 1969).

Rooted in a Greek word meaning “to dance,” *orchestra* originally referred to the semicircular area in front of a stage where the chorus danced in theater performances. English adopted the word in the 16th century, though it took on its “large group of musicians” sense in the 1700s (Walter Benjamin: 1969).

The orchestra grew by accretion throughout the eighteenth and nineteenth centuries, but changed very little in composition during the course of the twentieth century (John Oswald, Plunder phonics, Mystery Lab 1989). A smaller-sized orchestra for this time period (of about fifty musicians or fewer) is called a chamber orchestra. A full-size orchestra (about one hundred musicians) may sometimes be called a symphony orchestra or philharmonic orchestra; these modifiers do not necessarily indicate any strict difference in either the instrumental constitution or role of the orchestra, but can be useful to distinguish different ensembles based in the same city (for instance, the London Symphony Orchestra and the London Philharmonic Orchestra). A symphony orchestra will usually have over eighty musicians on its roster, in some cases over a hundred, but the actual number of musicians employed in a particular performance may vary according to the work being played and the size of the venue. A leading chamber orchestra might employ as many as fifty musicians; some are much smaller than that (John Oswald: 1989).

The term concert orchestra may sometimes be used (e.g., BBC Concert Orchestra; RTÉ Concert Orchestra) no distinction is made on size of orchestra by use of this term, although their use is generally distinguished as for live concert. As such they are commonly chamber orchestras. There are several types of amateur orchestras, including school orchestras, youth orchestras and community orchestras. Orchestras are usually led by a conductor who directs

the performance by way of visible gestures. The conductor unifies the orchestra, sets the tempo and shapes the sound of the ensemble (Hafzoglu, M. & Öztürk, M. C., 2009).

## **2.3 Typologies of Orchestra**

### **2.3.1 Classical Orchestra**

As mentioned above, the most recognized genre of orchestral music is classical orchestra music. Classical music follows traditional forms of making music. Strictly speaking, classical music describes music composed during the Classical period of 1750-1820. The most famous composers of this time were Mozart, Bach and Beethoven. (Harrison O.B:1989).

### **2.3.2 Orchestral Pop**

Orchestral pop is, quite simply, pop music that's performed by an orchestra. Personally, the sub-genre reminds us of the most recent James Bond theme tunes – including Adele's Sky fall, Sam Smith's writing on the Wall and Billie Eilish's No Time to Die; but if you're not a fan of the spy franchise, you may be more familiar with pop songs such as Clean Bandit's Rather Be and Arianna Grande's ghost in (Hardison O.B:1989).

### **2.3.3 Orchestral Hip Hop**

When hip hop rhythms are created by an orchestra, the song can be categorized as orchestral hip hop. The sub-genre has been growing ever since the 90s, and has blessed us with anthems such as Coolio and L.V.'s Gangsta's Paradise and Kanya West's Flashing Lights (Joanna Kavenna: 2019).

### **2.3.4 Electronic Orchestra**

The electronic orchestra genre consists of compositions that are either performed by an orchestra or later manipulated electronically, or combine orchestral instruments with electronic instruments. One of the best examples of electronic orchestra music is Daft Punk's score for Disney's *Tron Legacy* that was created with an 85-piece orchestra and electronic instruments (Joanna Kavenna: 2019).

### **2.3.5 Orchestral Jazz**

The genesis of orchestral jazz dates back to New York City's 1920s jazz scene. This structured style of jazz is created when an orchestra embraces the rhythms of New Orleans

jazz whilst sticking to their European practices. This genre is comparable to the sounds of another sub-genre of jazz, big band jazz (Joanna Kavenna. 2019).

## **2.4 The Top Types of Classical Music**

Now that we've covered the basics, we're going to look at the top types of orchestral music, including Overture, Symphonic Poem, Symphony, Concerto, Ballet, Opera and Chamber Music. For an instant overview, check out our ultimate classical playlist, which features a range of the best orchestral pieces by celebrated composers.

### **2.4.1. The Overture**

The overture is usually a musical work's orchestral introduction – the word comes from the French, *overture*, or 'opening' (Kaushik: 2017).

### **2.4.2 The Symphonic Poem**

In the 1850s, the concert overture began to be overtaken by the symphonic poem. This was a form devised by Franz Liszt in works that began as overtures. As a form, it was taken up by more 'progressive' composers, such as Camille Saint-Saëns, Richard Strauss and Arnold Schoenberg (Alex Ross :2003).

### **2.4.3 Symphony**

Loosely, a 'symphony orchestra' is a large group of string, brass, woodwind and percussion players – so a work written for this kind of ensemble is known as a symphony. These large-scale orchestral works are intended to be played in concert halls and are usually in four movements.

The standard classical form is First movement – *allegro* (brisk and lively) in sonata form, second movement – slower and more lyrical, third movement – an energetic minuet (a dance) and fourth movement – *allegro* – a rollicking finale, to show off the orchestra's prowess (Kaushik: 2017).

### **2.4.4. The sonata form**

The sonata has two musical themes, or melodies, as this section's purpose is to expose the two melodies, it's known as the 'exposition'. The 'development' follows while the composer varies and makes musical associations between the two themes. Finally, the main themes are restated in a slightly different form in the 'recapitulation' section. For great examples of

piano sonatas, listen to Beethoven's Moonlight sonata, or Mozart's Sonata in C, or explore the fantastic symphonic collection (Alex Ross: 2003).

#### **2.4.5 Concerto**

The concerto features a solo instrument such as piano, violin, flute or cello - and an orchestra, showcasing what they can do both independently and together. Concertos have fast, slow and fast movements. Bach's *Ban den Burg* can be taken as a good example as an introduction. Elgar's cello Concerto or Mozart's clarinet concerto. Finally, the main themes are restated in a slightly different form in the 'recapitulation' section (Shafer R. Murray. (1977).

#### **2.4.6 Ballet**

For dramatic orchestral music, look no further than the best ballet scores. Tchaikovsky's *Swan Lake* (1876) was a game-changer in terms of ballet music, as it marked the first time an exclusively symphonic composer had composed a ballet score. Prokofiev's *Romeo and Juliet* is another ballet that you might know as much for its music as its dance moves (Shafer R. Murray. (1977).

#### **2.4.7 Opera**

If you're looking for intense orchestral music, then opera has plenty to choose from. The difference between an opera and a musical is that operas are generally entirely sung, while musicals combine singing with spoken dialogue. Monteverdi is the 'founding father' of opera. Verdi's *Rigoletto* or perhaps his most performed work has a great dramatic intensity. Another work of his, *La Traviata*, has all the elements of operatic drama: a beautiful, fallen-woman heroine, grand party scenes, a troubled father and a deathbed scene. Opera songs are known as arias, many of which have been used over the years (Kaushik: 2017).

#### **2.4.8 Chamber Music**

Chamber music is composed for smaller ensembles of instruments – as it was originally intended to be played in a 'chamber' at home. The standard arrangement of instruments for chamber music includes the string quartet (two violins, a viola and a cello) and a woodwind ensemble, often accompanied by a piano or harpsichord (Kaushi: 2017).

The small number of musicians gives chamber music its characteristic intimacy and subtlety. Explore different chamber music moods with a peaceful lullaby from Brahms, Mozart's

thoughtful *Eine Kleine Nachtmusik Romanze*, or have some fun with Saint-Saëns' *Donkeys* as the quartet make asses of themselves as part of the *Carnival of the Animals*. Types of Chamber Music are historical chamber, Elegant Chamber, Light, Playful Chamber and Classical Chamber (Kaushik: 2017).

## **2.5 The Relationship between Orchestra and Music Band**

An orchestra uses all families of instruments. While the violins are placed at the frontier, strings are usually more center stage. Some bands may also use string instruments in their music. These are called symphonic bands. The section of string instruments in bands generally includes just the cello, bass, piano, or harp. The difference between orchestra and band is that an orchestra refers to a large group of musicians and instrumentalists who play music using different kinds of instruments. A band is a small group of vocalists and musicians who generally play brass, wind, or percussion instruments. Orchestra uses the instruments that are generally divided into sections of strings, woodwinds, brass, and percussion. The entire musical ensemble is led by a conductor or music director. In contrast with orchestras, bands generally do not include string instruments. The basic distinctions of Orchestra and Music band are summarized on the table below (Kaushik: 2017).

**Table 1: Comparison table Orchestra and Band (Music)**

<b>Parameters of Comparison</b>	<b>Orchestra</b>	<b>Band</b>
Meaning	An orchestra is a group of musicians and instrumentalists who are led by a conductor or music director to perform music on stage.	A band is a group of vocalists and musicians who play music using a comparatively smaller set of instruments than orchestras.
Types	Orchestras are of two types' chamber orchestras and symphony Orchestras.	Many types of bands play various genres of music. Some types of bands include concert bands, jazz bands, marching bands, Christian bands, cover bands, heavy metal bands, etc.
Members	An orchestra is a large group of musicians which can include even 100 or more members.	A band is a small group of musicians which generally includes a lesser number of members than orchestras.
Instruments	Orchestras use four main families of instruments – strings, woodwinds, brass, and percussion.	Bands use brass, woodwind, and percussion instruments but generally do not use string instruments.
Types of Music	Orchestras play western class is music or opera. However, they sometimes even play music for modern films and concert music.	Bands play modern music of a large variety. Some include – rock, jazz, heavy metal, pop, soul, R&B, swing, funk, and much more.
Origin	The origin of the first orchestra dates way back to ancient Greece, however, the modern orchestra setting was put together in the 17th century.	Bands are said to be originated in the 15th century by people of Germany who mainly used bassoons and oboes as instruments

Grasella Luigi's Analysis 2014

## **2.6 Musical instruments and arrangement of orchestra**

An orchestra is a large instrumental ensemble that contains sections of string (violin, viola, cello, and double bass), brass, woodwind, and percussion instruments. Other instruments such as the piano and celesta may sometimes be grouped into a fifth section such as a keyboard section or may stand alone, as may the concert harp and electric and electronic instruments. The orchestra grew by accretion throughout the eighteenth and nineteenth centuries, but changed very little in composition during the course of the twentieth century (Adam Landler: 2009)

A smaller-sized orchestra for this time period (of about fifty musicians or fewer) is called a chamber orchestra (Adam Adler: 2009). For one to be called symphony orchestra or philharmonic orchestra; the modifiers do not necessarily indicate any strict difference in either the instrumental constitution or role of the orchestra, but can be useful to distinguish different ensembles based in the same city. A symphony orchestra usually has r eighty musicians or more, and the actual number of musicians in a particular performance may be dependent on the work being played and the size of the venue. A leading chamber orchestra might have up to fifty musicians or smaller than that. The term concert orchestra may sometimes be used, and no distinction is made on size of orchestra by use of this term. They are collectively called chamber orchestras. There are several types of amateur orchestras, including school orchestras, youth orchestras and community orchestras. Orchestras are usually led by a conductor who directs the performance by way of visible gestures. The conductor unifies the orchestra, sets the tempo and shapes the sound of the ensemble (Adam Adler: 2009).

## **2.7 What Makes a Good Music Orchestra: Best Experiences**

The typical symphony orchestra consists of four groups of related musical instruments called the woodwinds, brass, percussion, and strings (violin, viola, cello, and double bass). The piano, celesta and other instruments are grouped into a fifth section such as a keyboard section as may the concert harp and electric and electronic instruments. The orchestra, depending on the size, contains almost all of the standard instruments in each group. In the history of the orchestra, its instrumentation has been expanded over time, often agreed to have been standardized by the classical period and Ludwig van Beethoven's influence on the classical model. In the 20<sup>th</sup> century, new repertory (musical pieces) demands expanded the

instrumentation of the orchestra, resulting in a flexible use of the classical model instruments in various combinations (Kaushik: 2017).

### **2.7.1 Organization**

Among the instrument groups and within each group of instruments, there is a generally accepted hierarchy. Every instrumental group (or section) has a principal who is generally responsible for leading the group and playing orchestral solos. The violins are divided into two groups, first violin and second violin, with the second violins playing with lower registers than the first violins. The principal first violin is called the concertmaster (or “leader” in the UK) and is not only considered the leader of the string section, but the second-in-command of the entire orchestra, behind only the conductor. The concertmaster leads the pre-concert tuning and handles musical aspects of orchestra management, such as determining the bowings for the violins or for all of the string section. The concertmaster usually sits to the conductor’s left, closest to the audience. In some U.S. and British orchestras, the concertmaster comes on stage after the rest of the orchestra is seated, takes a bow, and receives applause before the conductor (and the soloists, if there are any) appear on stage (Kaushik: 2017).

The principal trombone is considered the leader of the low brass section, while the principal trumpet is generally considered the leader of the entire brass section. While the oboe often provides the tuning note for the orchestra (due to three-hundred-year-old convention), no principal is the leader of the woodwind section though in woodwind ensembles, often the flute is leader. Instead, each principal confers with the others as equals in the case of musical differences of opinion. The horn, while technically a brass instrument, often acts in the role of both woodwind and brass. Most sections also have an assistant principal (or co-principal or associate principal), or in the case of the first violins, an assistant concertmaster, who often plays a tutti (all together) part in addition to replacing the principal in his or her absence (Shafer Murray :1977).

A section string player plays in unison with the rest of the section, except in the case of divided parts, where upper and lower parts in the music are often assigned to “outside” (nearer the audience) and “inside” seated players. Where a solo part is called for in a string section, the section leader invariably plays that part. The section leader (or principal) of a string section is also responsible for determining the bowings, often based on the bowings set out by the concertmaster. In some cases, the principal of a string section may use a slightly different bowing than the Concertmaster, to accommodate the requirements of playing their

instrument (e.g., the double bass section). Principals of a string section will also lead entrances for their section, typically by lifting the bow before the entrance, to ensure the section plays together. Tutti wind and brass players generally play a unique but non-solo part. Section percussionists play parts assigned to them by the principal percussionist (Shafer Murray: 1977).

### **2.7.2 The Conductor**

Conducting is the art of directing a musical performance, such as a concert, by way of visible gestures with the hands, arms, face and head. The primary duties of the conductor are to unify performers, set the tempo, execute clear preparations and beats (meter), and to listen critically and shape the sound of the ensemble (Shafer Murray:1977).

The conductor typically stands on a raised podium and he or she may or may not use a wooden baton. Most conductors do not play an instrument when conducting, but in some cases, a conductor may lead an ensemble while playing a keyboard instrument or the violin, particularly with Baroque music. Communication is typically non-verbal during a performance (this is typically the case in art music, but in jazz big bands or large pop ensembles, there may be occasional spoken instructions.) However in rehearsals, frequent interruptions allow the conductor to give verbal directions as to how the music should be played or sung (Shafer Murray: 1977).

The conductor's job is to interpret the composer's—that is, choosing general levels of tempo and volume as well as to ensure the realization of the composer's intentions.

### **2.7.3 The concert master**

The concert master usually the lead violin player is a kind of like an assistant to the conductor. The concertmaster walk out on a stage before the conductor appears and take a bow before sitting and give the signal to the lead to the Obey player to play the "A" note that all the other musicians tune (adjust ) their instruments to match. This step which sounds a little crazy for a minute ensures that all the instruments sound perfect together when the music starts (Hafzoglu, & Öztürk:2009).

### **2.7.4 Good Soloist**

The *soloist* can be an orchestra member or a guest musician who performs music that features one instrument over all the others; soloists play their instruments with extraordinary skill (Hafzoglu & Öztürk: 2009).

### **2.7.5. Good Orchestra Halls**

Good sound carriage, articulation response, echo or reverberation management, and frequency balance are all characteristics of orchestra halls. When an orchestra hall possesses all of these characteristics, the players' performance is transmitted with minimal distortion throughout the space. As a result, these characteristics are critical for optimizing an audience member listening experience and preserving high-quality performances in the hall (Hafzoglu & Öztürk: 2009).

Projection is one of the first characteristics that architects consider when designing orchestra halls. Orchestra halls can accommodate hundreds, if not thousands, of people. Although those in the back of the hall are further away from the performers, they must still be able to hear the music clearly. As a result, sound travels well in excellent orchestra halls, particularly those with high ceilings (Hafzoglu & Öztürk: 2009).

The next characteristic shared orchestra halls are clear and crisp articulation. Composers frequently take great care in directing the duration and approach to pitch. Even when the players work very hard to accommodate the space in which they are performing, when a hall is not designed properly, the physical aspects of the building distort what the composer has written. The articulation of the performers in a good hall is true and not "muddy." (Hafzoglu & Öztürk: 2009).

Reverberation is linked to the concepts of projection and articulation. The continuation of sound after the sound source has stopped producing noise is known as reverberation. Projection and articulation must be balanced in a well-designed hall. As a result, despite the fact that sound can be heard throughout the hall, there are no distracting echoes (Hafzoglu & Öztürk: 2009).

The frequency, or sound wave length, of every sound has a specific value. The upper frequencies are favored in poor orchestra halls. As a result, the performers come across as top-heavy and lacking in grounding. A good hall balances lower and higher frequencies so that the entire sound spectrum appears even and no single instrument dominates the others (Hafzoglu & Öztürk: 2009).

Architects adjust the amount of large reflective surfaces in orchestra halls to control the four primary characteristics. This is why, rather than being flat, orchestra hall walls and ceilings often have unusual projections, and architects try to make the walls angle slightly overall. However, this is only one aspect of the control. Architects must also select the appropriate

materials, as different densities affect how sound is reflected or absorbed (Hafzoglu & Öztürk: 2009).

When it comes to orchestra acoustics, it's important to remember that not all ensembles are created equal. For example, if given the same acoustic considerations as a small quartet, a massive 100-piece orchestra can be overwhelming. As a result, architects include features that allow the hall to be adjusted, most commonly shifting panels on the ceilings and walls. The sound response is also influenced climate and humidity control.

## **2.8. Some of World's Symphony Orchestras**

In 2008, Gramophone, one of the world's most respected classical music publications, took on the monumental task of ranking the world's best orchestras. With a panel composed of eleven renowned music critics from the United States, France, Austria, the United Kingdom, Germany, the Netherlands, and Korea, Gramophone only ranked orchestras of a similar nature: modern romantic symphony orchestras (Aron Green:2019).

### **2.8.1 Berlin Philharmonic**

Founded in 1882, the Berlin Philharmonic has had 10 principal conductors, with its latest being Sir Simon Rattle since 2002. It's no surprise to see the Berlin Philharmonic in this position, especially since under Rattle the orchestra has won a handful of Grammys, Gramophone Awards, and more (Aron Green:2019).

### **2.8.2 The Vienna Philharmonic**

The Vienna Philharmonic is a very popular orchestra with long waiting lists for its weekday and weekend subscription tickets. With one of the world's best concert halls and a grueling audition process for its musicians, it's not hard to understand why this orchestra is so well-liked and highly regarded (Aron Green:2019).

### **2.8.3 London Symphony Orchestra**

Since its founding in 1904, the London Symphony Orchestra has quickly become one of the world's most famous, in part due to the group's recordings of original scores for movies such as "Star Wars," "Raiders of the Lost Ark," and "Harry Potter." (Classic FM UK, the History of the Berlin Philharmonic", 2019).

#### **2.8.4 Chicago Symphony Orchestra**

The Chicago Symphony Orchestra is often considered the top U.S. orchestra thanks to its highly regarded brass section. At the time of this ranking, the group was led by Daniel Barenboim. It is now under the baton of renowned conductor Riccardo Muti (Aron Green: 2019).

#### **2.8.5 Budapest Festival Orchestra**

This "baby" orchestra was founded in 1983, but despite its young age, has become a leading world orchestra. Iván Fischer, the orchestra's founder, set out to create an orchestra that would influence and invigorate the musical life and culture of Hungary—and that he did (Aron Green: 2019).

### **2.9 Music Orchestra and Modern Music Art in 20th century**

Music in the 20th Century changed dramatically, due to the hostile political climate, advances in technology, and huge shifts in style. Many composers reacted against established musical trends, creating exciting new forms and styles (Michaels, Perssons, 1992).

The history and politics of the 20th Century provided inspiration for the diverse range of musical styles developed between 1900 and 1999, pioneered by well renowned Orchestra Composers of the time such as Elgar and Britten, Stravinsky, Gershwin, and John Williams. (Michaels and Persson, 1992, 20th century and Beyond). Advancing technology enabled the recording of classical music and jazz (Michaels, Perssons, 1992).

Music was greatly influenced by the enormous political events which shook Europe in the middle of the 20th Century. Shostakovich, in particular, was persecuted by the Soviet regime when his music was thought to be too 'modern' or elitist, meaning he was forced to write in two styles - symphonies for the authorities, and smaller works such as string quartets which were true to his own voice (Michaels And Perssons, 1992). The Holocaust, Hiroshima and World War II convinced many post-war composers that they needed to put the past behind them and find ever more progressive methods: see Pierre Boulez's Structures, Schoenberg's experiment with tonality and John Cage (Joanna Kavenna:2019).

American composers like George Gershwin and Duke Ellington began to draw on their own native music - jazz. Stravinsky and Ravel responded with music that also embraced jazz

styles. Folk music was also a great source of inspiration for composers like Vaughan Williams, Bartók and Messiaen (Michaels, Perssons, 1992).

Modernism in music was about being radical and different. For the first time, musicians and audiences realized that music didn't have to be confined to tradition, but by 1960 this idea had run out of steam. The next generation of 'serious' composers relaxed and had a wider palette of musical colors to work with - influences from other cultures, popular music, ancient music and the experiments of modernism (Joanna Kavenna: 2019).

Steve Reich, Philip Glass, Michael Nyman and John Adams championed Minimalism, breaking musical boundaries and winning them huge popularity. Their music reflects advances in music and technology - sometimes including elements of jazz and rock (Joanna Kavenna: 2019).

A group of composers who met while studying in Manchester have become the main exponents of 'post-modern' music in Britain. While music written by Peter Maxwell Davies, Harrison Birtwistle and Alexander Goehr isn't everybody's cup of tea, it can be profoundly powerful and stimulating (Joanna Kavenna: 2019).

Film music and video game music increased in popularity towards the end of the century, with the soundtracks to E.T., Star Wars, Harry Potter and Lord of the Rings making their mark on classical music (Michaels, Perssons, 1992).

But one thing was crystal clear: all these pioneers of the twentieth century music had used their previous background of Music Orchestra as an asset for their revolutionary endeavors in the Music world (Michaels, Perssons, 1992).

## **2.10 The Impact of Technology on Modern Music Art**

Technology is ubiquitous. Thus it is hardly surprising that it has had a profound influence on the art of music in the twentieth century. It has altered how music is transmitted, preserved, heard, performed, and composed. Less and less often do we hear musical sound that has not at some level been shaped by technology: technology is involved in the reinforcement of concert halls, the recording and broadcast of music, and the design and construction of musical instruments? Many church organs, for example, now use synthesized or sampled sounds rather than actual pipes; instruments are now available that have what look like piano keyboards and make what sound like piano timbres, but which are actually dedicated digital

synthesizers; virtuoso performers whose instrument is the turntable are now part of not only the world of disco but also the world of concert music (John Zorn, for example, has written a piece for voice, string quartet, and turntables).<sup>1</sup> Technology is changing the essence of music, although many musicians still do not appreciate the extent of its influence (Jonathan Kramer:1990).

Today, because of electronic technology, we listen to unaltered music only rarely. The sounds we hear have been not only performed by musicians but also interpreted by audio engineers, who have reinforced the acoustics of concert halls, spliced together note-perfect recorded performances, created artificially reverberant performance spaces, projected sounds across the world via satellite broadcast, greatly amplified rock concerts, and created temporal continuities that never existed "live." The audio engineer is almost as highly trained as the concert performer, and can be just as sensitive an artist. Recording technology has forced us to reconsider what constitutes a piece of music. It is unreasonable to claim that the printed score represents the musical sounds. The score usually gives no indication of how the audio engineer should manipulate his/her variables. Two differently mixed, equalized, and reverberated recordings of the same performance can contrast as much as two different performances of the same work (Jonathan Kramer: 1990).

Because of this fact, we can firmly argue that Music Orchestra, which is quietly authentic and genuine to the artistic value of music art, does not currently have the popularity that it once had decades ago. However, it is still serving as yeast for modern music art.

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### **2.11 The Ethiopian National Theatre: Overview**

The historical background of Ethiopian National theatre was established in the year 1955 G.C with its former name “Emperor Haile Selassie I Theatre” Through its opening on November 3.1955 G.C was linked with the colorful inauguration of the 25th year anniversary of the coronation of his Imperial Majesty Haile Selassie I (FDRE Ministry of Culture and Tourism: 2016). The establishment was also meant to commemorate the Adoption of the second Constitution which was regarded by many as progressive. The historical documents in archives evidence that it’s purpose of establishment was mainly to preserve the indigenous Ethiopian culture and tradition from the then prevailing the influence of western culture. It is to be recalled that the western culture and life style was creeping to influence and overshadow the original Ethiopian norms and traditions through their films, magazines and tape recording music. Consequently, some scholars in consultation with government official proposed the establishment of Ethiopian Art center so as to combat the Influence of western culture on one hand as well as to promote Ethiopian culture and Arts on the other hand. Hence the proposal was reinforced with the parallel Ideas of instilling National feeling and patriotism among the community at large. (Kemuyachin: 1999).

Moreover, these historical documents evidence that the Imperial regime was convinced to utilize the power of Arts (music and Theatre) to mobilize the society along with its political agenda. To this effect, the proposal was submitted by the then mayor of Addis Ababa city, his Excellency Bilata Zewdie Belayneh to his Imperial majesty Haile Selassie I for its approval and subsequent action (Kemoyachin: 1973).

Thus began the process of giving a modern setting to the folk traditions of the country and this in turn prompted the Government to set up a National Theatre. This was an innovation and aimed at preserving folk-music traditions of the country (Kemuyachin magazine: 1999E.C edition).

Here Sertse Firesibhat, a renowned Ethiopian Music Scholar brings forth a differing view of the reason why the National Theatre was established. According to him, it was meant to modernize Ethiopian Culture by Europeanizing it. He even argued, the five years of Italian Invasion and The Emperor's self-experience of staying in London by exile has precipitated the urgent need of reforming Ethiopian Music and Theatrical Culture in a European fashion (Sertse Firesibhat:2015).

From this we can understand that the founders have two things in Mind. One, they wanted to prevent the cultural invasion of the west by modernizing Ethiopian Traditional cultures. And two, they took European Modernity as a model to modernize Ethiopian Culture.

## **2.12 Institutional Structure of the early days of the National Theatre**

The Theatre Hall was previously Constructed by the Italian Invaders from 1936-1941 with its name 'cinema Marconi', and it was abandoned unfinished. And in 1955 it was contracted by Henry Shomet finalized and named as Emperor Haile Selassie I Theatre. 60 youngsters aged 1-18 were recruited for the first time and trained on Music and Theatre and became the first staff. In less than two Years, the Theatre got international attention and fame, and many world renowned artists from Czech, France, Korea and the US kept roaming to Ethiopia to perform on this majestic stage.

According to Sertse, the first leaders of the music orchestra were

- Franz Zelveker, Austrian Orchestra Director, Melodist, Composer, Conductor.
- Richard Hetmanik, Austrian, Music Director.
- Franz Neil, Austrian, Light engineer
- Sinor Faum, French, Stage Designer.

In addition to the above senior Orchestra leaders, the following members of the band of the National Theatre Orchestra are mentioned (Kemuyachen, Annual Magazine, 2007 G.C edition).

- Habtegiorgis Gameda, Trainer
- Lemma Feyisa, Msician and Trainer
- Tsegaye Debalke, Composer
- Teferra Abunewold, Pianist, Melodist, Composer.
- Mer'awi Sitot, song writer Musician, Composer.

The First ever musical work of the national Theatre has been recorded as “Dawit Enna Orion”, a musical theatre written by Mekonnen Endalkachew and Directed by Franz Zelvaker (National Theatre Special Edition, 2007).

During the first years of the Theatre, the then popular beats such as Vales, Cha-cha and Rumba were performed. In 1962, Kebede Michael’s ‘Hannibal’ a musical theatre was performed as an Opera and was highly acclaimed (Kemuyachen 2007). .

The Years 1956-1962 were regarded as golden ages for the Emperor Haile Selassie I Theatre Music, because so many young stars began to reign on the stage and flourished, such as, Mer’awi Sitot, Teferra Abunewold, Getachew Mekuria, Hailegiorgis Gemedo, Asshine Hailu, Wedajeneh Filfilu, Minilik Wesinachew, Telela Kebede, Getu Ayele, Fikirte Desalegn, Asnakech Werku, Aselefech Bekele, Askale Birhane and others.

It is very crucial to mention one historical event in that period and that is the annual music festival and competition, which is hosted in the Emperor Haile Selassie I Theatre every New Year. The festival and competition used to conduct within among various orchestras of the time, namely, the Imperial Body guard, Police, Ground Force and Emperor Haile Selassie I Theatre itself. The annual events used to be aired live on the national Radio, and the winners used to be expected with enthusiasm. The preparation for this big event was going all year long, and this gave rise to the mushrooming of many new songs and performances. This event by itself has contributed a lot for the fast growth of Music as an art in Ethiopia.

During the reign of Emperor Haile Selassie I, the performance and delivery of the songs were focusing on loving aspects, social issues, and deep love of nature, the people’s culture and patriotism and on enhancing the society’s abilities to forecast the future and avoid all evils so that people could amend those evil conducts. For example Menelik’s work entitled “Yesew Lijoch- children of human beings- was to make people correct their mistakes or wrong doings, these works entitled “science” was to encourage people to work hard by inspiring them to seek wisdom. Knowledge and education musical works entitled “Biaer” “A pen” Melkamu Tebeje aimed at creating awareness how education is important in advancing humans’ life. This shows how these musical works were very transcendental and sophisticated performed a head of that era. When we come to Derg regime, one of the important aspect that made this National Theatre was an important institution was that artistic performance (shows). Short comedy plays, new famous music, albums, invited famous guest singers and other popular figures were being brought to the stage. Every Thursday after 4:00

P.M. at this time since people were too much eager to see live these famous individuals on the stage, entrance tickets were being sold in the black markets. Subsequently, other theatres found in the city like Hager Fikir Theatre and Ras Theatre began entertaining similar shows by pursuing the National theatres as a model. In Hager Fikir, memorial artistic works were being staged. Likewise, in Ras Theatre, similar works were being staged every Wednesday after 5:00 P.M. Hence Ethiopian National theatre has played an important role in showing new methods of delivery by becoming a model for other theatres found in the city. The national theatre used to show a variety of programs every three months having three streams that were being led by three different individuals. Thus, it encouraged creativity.

According to Sertse, The Ethiopian National Theatre had great contribution in promoting and introducing the Ethiopian music genres named Ambassel, Tizita, Bati and Anchihoeye. During the reign of Emperor Haile Selassie I, musical melodies composed with these genres had been used as opening program shows. For example works entitled ‘‘Shimbra Dube’’, ‘‘Anchi Lij’’ ‘‘Abay Bimola’’, ‘‘Almetam Kerehugni’’, ‘‘Jegnaw Tolo Na (Eregdaw Bale Washint)’’ were being showed for Ethiopian soldiers who had been in the Korean Peace keeping military mission. Nevertheless the Emperor Haile Selassie I Theatre had made these arrangements own creations. No other Theater houses or orchestras have ever played Ambassel and Tizita like what the Emperor Haile Selassie Theatre house played.

The Year 1974 marked a major shift in the History of Ethiopia, due to the Ethiopian revolution which made the 600 years of the rule of Solomonic dynasty cease to exist. With the Last emperor of the dynasty Haile Selassie overthrown, the military rule changed the name of the Emperor Haile Selassie I Theatre into the Ethiopian National Theatre.

According to Sertse Firesibhat, this spontaneous revolution, despite its controversial decision to change its name to the Ethiopian National Theatre, had given a lasting solution the organizational structure and accountability of the institution to be under Ministry of Culture and Sports.

The themes of the music products had also changed dramatically, being toned towards revolutionary messages.

According to Sertse, One of the great achievements of the Ethiopian National Theatre during this military rule was that many Music Orchestras had been enfranchised in almost all regional towns, including Wollo, Gonder, Sidamo, Gojjam, Wellega, Tigray and others.

Another notable achievement was the commencement of the weekly Gallery of Multiple Arts (Tiyyinte Tbebat). These events used to be conducted, composed, conducted and directed by Heavy weight artists of the country from the Ethiopian National Theatre itself and outside, including Nersis Nalbandian, Mulatu Astatke, Amani Ibrahim, Solomon Lulu, Dawit Yifru, and others. It is believed by many Music scholars that this kind of events have paved the way for Mushrooming of many Music groups at Kebele, Keftegna an Town levels.

### **2.13 The Case of the Berlin philharmonic Orchestra: Comparative Review**

The Berlin Philharmonic was founded in Berlin in 1882 by 54 musicians under the name Frühere Bilsesche Kapelle (literally, "Former Bilse's Band"); the group broke away from their previous conductor Benjamin Bilse after he announced his intention of taking the band on a fourth-class train to Warsaw for a concert. The orchestra was renamed and reorganized under the financial management of Hermann Wolff in 1882. In 1887 Hans von Bülow, the conductor of the Meiningen Court Orchestra and one of the most famous piano virtuosos of the time, took over the post. This helped to establish the orchestra's international reputation and guests Hans Richter, Felix von Weingartner, Richard Strauss, Gustav Mahler, Johannes Brahms and Edvard Grieg conducted the orchestra over the next few years (The History of the Berlin Philharmonic, 2004).

The Philharmonic itself is renowned for its phenomenal acoustics. (Alex Ross: 2019).

Musicians of the Berlin Philharmonic are not to mention, they are endlessly committed to striving to be even better than they already are. They have managed to cultivate a distinct musical style, injected with just the right hint of passion and emotion, which many classical music lovers can recognize in their work. The Berlin Philharmonic is a relatively international ensemble with around 50 of the 128 members hailing from abroad (Alex Ross , "Ghost Sonata", 2019).

Probably one of the most definitive reasons why Berlin's Philharmonic is considered to be the best of the best is because of its outstanding conductors. The last three in particular are touted for their unique styles of warmth and ingenuity. Beginning with Herbert von Karajan, who filled this role for 35 years from 1954 to 1989, is often credited with establishing the orchestra as a world-renowned philharmonic. Next, Claudio Abbado is known for infusing the performances with love. Now, Sir Simon Rattle continues to propel the orchestra to new heights with his pioneering spirit and meticulous attention to detail.

The Berlin Philharmonic just offers a breath of fresh air within the classical music scene. They do things a bit differently, and are willing to push the bounds of the genre. The Philharmonic's cellists, for instance, play jazz and show tunes from time to time. The horn section even hosts regular hangout sessions where people can come to eat cake and chat with them. They are even known to pull their fair share of pranks. Once when their concertmaster directed them to begin playing Prokofiev's First Violin Concerto, they tricked him by beginning to play Mendelssohn Concerto instead. Naturally, the skilled concertmaster just went along with it. It probably helps that the average age of the members is 38, which is quite young for an orchestra (Taylor, Fred. *The Berlin Wall: a world divided*, 2006).

The Berliner Philharmonic has some pretty groovy architecture. The Berliner Philharmonic has been the home of the Berlin Philharmonic, and its symbol since the early 20<sup>th</sup> century. The orchestra's logo is also based on the pentagon-shape of the concert hall. The Berlin Philharmonic website states that today, with the flute, "as with all wind instruments in the Berlineese classics, vibrato is used very sparingly. The Berlin Philharmonic Orchestra is home to what is known as 'vineyard style' seating where the audience sits in balcony terraces that arise from a central orchestral platform. The Berlin Philharmonic was one of the first orchestras to adopt this configuration, and many others have drawn inspiration from it since, including the iconic Sydney Opera House. Architect Scharoun employed the help of Lothar Cremer, an acoustics expert, in creating his design. Plus, the irregularly changing height of each row in the Berlin Philharmonic's seating makes it so that the audience has better visibility of the stage overall.

In its more than 130 years of experience, the Orchestra has managed to win a number of international acclaims including the Grammy Awards, The Gramophone awards, Timbre de Platine (Platinum Stamp) and ICMA.

The Berlin Philharmonic operates under what it calls "Democratic Self-Administration". Whereas many orchestras are run under a more corporate model with musicians as labor that works for the orchestra management, the ruling body of the Berlin Philharmonic organization is the full orchestra membership. Day-to-day decisions are delegated to the twelve elected members of the administrative committee.

On 18 December 2008, the orchestra announced the official creation of a Digital Concert Hall. This hitherto unique internet platform of the BPO enables persons with computer access all over the world to see and hear the Philharmonic's concerts, live or on demand, not only

under recent conductors, but even previous concerts conducted, e.g., by Claudio Abbado. Since July 2014, the Digital Concert Hall additionally offers livestreams produced from HD movies of concerts by Herbert von Karajan in the 1960s and early 1970s. Since 2010, selected concerts of the Berlin Philharmonic have been transmitted live to cinemas in Germany and Europe.

Inspired by the works of the Berlin Philharmonic Orchestra, and mainly because of the experience of some musicians of working with it, a number of chamber music groups have been formed from the orchestra's membership, including string ensembles, wind ensembles, and mixed instrumental groups.

In 1887, the pianist and composer Mary Wurm became the first woman to conduct the orchestra. Even after then, many women have been recorded by history assuming different senior roles in the Orchestra. This shows that, unlike other Orchestras in Europe, The Berlin Philharmonic is progressive in its approach of entertaining gender equity ("First woman at the conductor's desk". berliner-philharmoniker, 2017).

In summary, the Berlin Philharmonic Orchestra has been renowned for its performances of Classical, Romantic, and early 20th-century music. The orchestra is a self-governing organization noted for its extensive repertoire, its many international tours, and its voluminous recordings. (Joanna Kavenna. , The Spectator, 2019).

## **2.14 Comparative Review of the Ethiopian National Theatre and the Berlin Philharmonic Orchestra**

First it is important to know that, from the very beginning of the Ethiopian National Theatre has been established to serve a multiple purpose, while the Berlin Philharmonic is exclusively specialized in a music orchestra. A number of reasons can be put down here, but the main one being financial constraint. The table below shows a summary of comparative analysis of the two Orchestras with regards to some basic components of a good music Orchestra. It is to be noted that the facts of the Ethiopian National Theatre summarized here is that of the time under study, 1955-1991.

**Table 2: Comparative review of the national theatre and the Berlin Philharmonic Orchestra**

SN	Point of Discussion	The Berlin Philharmonic Orchestra	The Ethiopian National Theatre
1	National Figure	While Germany dominates when it comes to its orchestras. The Berliner Philharmonic, in particular, is consistently ranked the world's best orchestra. Experts have tried for years to put their finger on what it is that makes this orchestra so special. There are many theories, but here are our two cents on the matter. Its Acoustics are legendary.	The National Theatre is the most respected multi-purpose Art institution in Ethiopia and one of the first and the best in Sub-Saharan Africa.
2	Quality of Conductors	<p>Choosing a conductor for the Berlin Phil is like electing a pope. When a new Pope needs to be elected, the members of the papal conclave lock themselves in the Sistine Chapel until they have reached a majority.</p> <p>In much the same way, when the time comes to appoint a new conductor of the Berlin Phil, the players lock themselves into a room and vote until they too reach a majority. For the last 130 years, the Orchestra was run by none other than Musical Geniuses such as Sir Simon Rattle, Herbert Von.Karajan, Wilhelm Kurt Furtwangler, Kirill Petrenko and others.</p>	The Founding members and the first big name artists are second to none, such as Franz Zelveker, Nersis Nalbandian, Teferaa Abunewold, Mer'awi Sitot, Amani Ibrahim and Teshome Sisay.
z	Point of Discussion	The Berlin Philharmonic Orchestra	The Ethiopian National Theatre
3	Competence of Professionals	Musicians of the Berlin Philharmonic Orchestra are endowed distinct musical style, injected with just the right hint of passion and emotion, which has been testified by renowned Music Scholars of the world.	The national Theatre was home of many talents artists Ethiopia has ever had. These include Merawi Sitot, Getachew Debalke, Hailegiorgis Gameda, Wedajeneh Filfilu, Menilik Wesenachew, Assefa Bayisa, Getu Ayele, Fikirte Desalegn, Tilahun Gesese, Girma Negash and Afework Habtemariam.
4	Work Ethics, Commitment, Fitness and Harmony of Musicians	They have their own way of improvisation which would enable their esteemed audience to participate on some stage performances.	Creativity and commitment of the young artists was instrumental for the theatre hall to keep its momentum and become the top Orchestra in Ethiopia.

5	Architecture and seating Arrangement	The Berliner Philharmonic has some pretty groovy architecture, with a 'vineyard style' of seating where the audience sits in balcony terraces that arise from a central orchestral platform.	First designed and built by the Italian invaders with a name 'Cinema Marconi', and finalized by the famous French engineer Henry Shomet, The theatre hall is the one which could show the climax of architectural building. It can still be taken as one of the best buildings in the city. The interior has been designed in a way that the Orchestra faces the Audience directly, with the stage having underground part as well.
SN	Point of Discussion	The Berlin Philharmonic Orchestra	The Ethiopian National Theatre
6	Management/Business Structure.	Unlike most Orchestras in Europe and North America which have corporate ownership and musicians are hired professionals, the Berlin Symphony Orchestra is owned by the Musicians themselves, and the regular management of the institution is run by hired managers.	Since its inception, The national theatre has been state owned. At first it was directly accountable to the Emperor, and it used to enjoy his majesty's closer follow up and care. The Military regime that came afterwards made it under Ministry of Culture. During the later period, well known senior professionals used to be assigned as deputy Ministers and Artistic Directors.
7	International Acclaim	The Orchestra has won many awards including the Grammy, the Gramophone, ICMA, and Timbre de Platine.	The National Theatre has won an international Award for Negro People Arts and Culture Festival in Dakar, Senegal in 1966.
8	Outreach Performances	For the last hundred years, the Berlin Philharmonic Orchestra is well known for making international Tours and performs high class concerts.	The National Theatre has a long tradition of doing overseas travel and conducting international concerts in many countries including China, Sudan, and Korea. But the most notable one was the historic 'People to People' World tour, which was organized at national level artists incorporating more than 100 professional from Theatres and Orchestras in Ethiopia. In this tour, Most of the crews were recruited from the most celebrated of them all, the Ethiopian National Theatre.
SN	Point of Discussion	The Berlin Philharmonic Orchestra	The Ethiopian National Theatre
9	Inclusiveness and Adaptability to	The Berlin Philharmonic has passed through many historical events and	The national Theatre, formerly known as Emperor Haile Selassie

	Change	<p>challenges for the last 130 years. They have managed to survive fierce persecution of leaders of the Nazi regime from 1933 to 1945. They have proved to be adaptive to technological changes and after the turn of the century, they have gone digital and perform online concerts. It is the first in the world to assign a woman to top positions to run the Orchestra.</p>	<p>I theatre has passed through many regimes so far. And It has managed to prevail many challenges. The live broad cast of music concert and Contest was hosted by the National Theatre since 1958-1974. It has also broadcasted live international broad cast from Khartoum Sudan. Telela Kebede is the first Ethiopian vocalist to sing with an Orchestra.</p>
10	Inspiration to the Popular Culture	<p>The Berlin Philharmonic Orchestra has been an inspiration to modern Chamber Music Groups, and contributed its fair share for the development of the popular culture in Europe.</p>	<p>Most of the founders of the celebrated Music group Ras Band were all former members of the National Theatre Music Orchestra. In addition, many famous Ethiopian pop Artists had first grown their talents as members of the Orchestra, including Minilik Wesenachew, Getu Ayele, Melkamu Tebeje and Girma Negash.</p>

### **3. CHAPTER THREE: Research methodology**

#### **3.1 Introduction**

This section of the thesis is deals with description of the study area and research methodology. Research methodology typically refers to the techniques that are used to conduct research. Any kind of research or theses should be governed by a well-defined and strictly conducted research methodology and needs instruments based on scientific principles and protocol that describes the research approaches, designs, data collecting instruments and procedures, target population, sample designs, data analysis and validity and ethical consideration in this Study (Derek J & kerrynW.2020).

#### **3.2. Research Methodology**

This section of the study deals with research methodology. It covers research design, research approach, data sources, sampling and sampling techniques, data collection instruments and data analysis and interpretation. This study uses qualitative approach including in depth interview and observation as primarily data collection methods and in addition, secondary sources such as relevant documents, different audio and videos recordings, books, and other documents that relate to this were used.

#### **3.3 Research Design**

The research design employed in this study will be mainly descriptive survey design. Descriptive research design employee data collection instruments like questionnaire, interview, and observation from musician who perform music and key informants.

#### **3.4. Data Sources**

In this study employed both primary and secondary sources of the data. The primary data obtained through questionnaire, key informant interviews, participants of the Ethiopian National Theater music Orchestras, instrument players, singer's etc. (all informants are musicians and peoples who were worked in the Theater ).document analysis and secondary sources of data (including audio recordings, books).

The researcher has employed both primary and secondary data and other relevant resources to substantiate this study. Whereas, a well-designed questionnaire is used to collect qualitative

data from key-informants who have primary and firsthand information about Ethiopian National Theatre music orchestra either in Imperial regime or Derg regime.

### **3.5 Sample and Sampling Techniques**

The study conducts mainly based on primary sources with minor use of secondary sources and personal observation using combined methods. The primary data were collected through questioners and formal and informal interviews. Simple random and purposive sampling was employed in the research.

For this paper, Key Informant Interview (KII) has been selected purpose and random sampling and applied. This methodology is believed by the author as the best option for the selected topic, since it requires the application of qualitative in-depth interviews with people who know the subject under study. Through this methodology, all the necessary information have been collected from a wide range of people—including Former members of the orchestra during the Derg and The Emperor Haile Selassie I era, current musical staff of the National Theatre, Selected scholars of Yared School of Music who have first-hand knowledge about the subject, and other selected Music Professional. A total of 15 People representing this cluster have been targeted and interviewed. Selection of Respondents have been carefully conducted with due consideration of their level of knowledge of the subject, representativeness of wide range of issues under study, and their personal professional experience. To discuss sensitive topics, get respondents' candid discussion of the topic, or to get the depth of information you need. Individual or small group discussions (two to three people maximum) create a comfortable environment where individuals can have a frank and open in-depth discussion specifically. The following are the composition of the selected respondents.

Five Selected respondents are the former members of the Music orchestra of the National theatre, who had served during the time of Emperor Haile Selassie I and Derg. Here the researcher needs to admit that, it was virtually impossible to find professionals who worked during Emperor Haile Selassie I also that only three, a renowned instrument player and two vocalists were tracked and interviewed. The other three were staffs of the National Theatre during the Derg Regime. They have been deeply interviewed and they have given detail responses for questions about their time, as well as the one before them, because they had a closer memory of their preceding time. Three current staff of the National Theatre has been interviewed. These experts have responded, referring to written and recorded documents of

the National Theatre. Two Scholars from Yared School of Music, College of Performing and Visual Arts of the renowned Addis Ababa University, have been tracked and interviewed for their scholastic say of the subject under study. Three practicing Music artists have been identified and interviewed to tap out the possible influence of the music products of the national theatre of that time on their career.

Two Music enthusiasts who are nostalgic of the old Ethiopian music have been tracked.

### **3.6 Data Collection Instruments**

For the purpose of this research, in depth Interview was used. Because in depth Interviews are personal and unstructured interviews, whose aim is to identify participant's emotions, feelings and opinions regarding a particular research subject. However, others data collection instruments also included in this research because the researcher was mentioned earlier as limitation. Some of the data collection instruments which will be employed in this study will be discussed below.

### **3.7 Review of Secondary Data**

Apart from the literature review, a number of other similar works conducted on related topics have been summarized and incorporated into the paper to serve as sources of data for developing this paper. These include newspapers, research documents, reports, magazines, and other related written materials. Audio and video materials have also been referred to, and their contents interpreted to be used as inputs for the paper.

### **3.8 Observation**

It is good to remind readers that the researcher of this paper is a career professional musician and graduate from Yared school of Music with a BA degree, and having more than thirteen years of work Experience, out which she spent the last ten at the Ethiopian National theatre. Several Audio and Video clips and other print and Electronic materials on the subject have been reviewed and interpreted for the consumption of this paper using the professional experience and observation of the researcher.

### **3.9 Research Tool**

Structure and Semi Structure Questionnaire has been developed to guide the discussion with key informants and make sure all questions were answered. The interview tools were designed a list of

open ended questions relevant to the topic of our discussion. They began with the most factual and easy-to-answer questions first, and then follows with those questions that ask informant's opinions and beliefs. End with questions that ask for general recommendations. The following are the main components of the interview tool:

- Orchestral Development during the two eras
  - Rehearsal Practice
  - Selection of Professionals
  - Skill development
  
- Competence Level of the Professionals and their selected works
  - Composers
  - Instrument Performers
  - Vocalists
  
- Selected works of The National Theatre and its renowned artists
- Informants Experience of Annual Music Festival and National Competition
- Informants Experience of Holiday Festivals
- Informants Experience of People to People
- Informants Experience of 'Ethiopian Artists for Ethiopian Unity'
- General Recommendations of Respondents for the way forward.

The detail Questionnaire administered for the study has been annexed herewith this paper.

### **3.10 Secondary Data**

The researcher has also used secondary data and textual analysis including paperwork, and documentation review, interview and discussions with veterans, musicians and vocalists on various median channel including Ethiopian Radio, Ethiopian television and reliable YouTube sources. Besides, the researcher also referred books, Journals, magazines newspapers, audio records (that are properly transcribed into text form for the purpose of this study), Periodicals academic papers and other electronic data available in the library of Yared School of Music, Institute of Ethiopian studies and National library to substantiate this research paper.

### **3.11 Observation and participation**

Being an active staff member of Ethiopian National Theatre Orchestra for over the past seven years and as a matter of chance, the researcher had the privilege to Escort and play songs of the “Golden Age” with the original vocalists on various occasions. Moreover, the researchers had the chance to access musicians and vocalists who served in the National Theatre Orchestra during the Derg Period. Hence, the researcher has got the chance to have close insight about the practice and Evolution of Ethiopian modern music based on her personal contact with key informants.

## 4. CHAPTER FOUR: Data Analysis and Interpretation

### 4.1 Research Tools

As clearly mentioned in chapter three, three main Methodologies were applied to produce this research paper namely, Key Informant Interview, Secondary data and Observation. The main Tools applied in each methodology and the outputs gained from each are summarized on the three tables below.

**Table 3: Basic Information about the Key Informant interview applied.**

SN	List of Questions	Possible content of Responses
1	What are the orchestral development practices of the Ethiopian National Theatre (During the time of the Emperor and the Derg)	To enrich the spirit of the people by performing the art to preserve our culture of music and dance for generations to come.
	How Many types of Musical styles were played during that time?	Vales, Rumba, Cha-cha
	How was the structure of the Orchestra and related roles	Fixed number of String, Rhythm, wood wind, Brass etc.
	What was the number of Musicians?	The number of Musicians by each type
	Production of processes, Experience of Rehearsal?	Schedule of Practice before live performances
	Describe the major Popular Genres of The music Products performed and presented by the Music Orchestra during those Periods?	Tizita, Ambassel, Bati, Anchihoeye, Vales, Rumba, Cha-cha
	What were the notable Music Products of the Orchestra during those periods?	Name albums, live concerts, Festivals etc. and frequency per year.
	Which events can be taken as milestones during those periods and why?	Notable big events during those periods which are considered as game changers for Ethiopian Music
2.	How was the competence of Professionals and selected works of the artists of the Ethiopian National Theatre during Emperor Haile Selassie I and Derg regime?	New year's eve computations
	Describe the renowned Professionals during these periods	Name of the legendary artists of the time and their area of specialty
	How skilled and talented were the professional during those two periods	Rate and describe their special skill and talent.

3.	What are the Measure achievements of the National Theatre on area of music arts in the country during Emperor Haile Selassie I and Derg regimes?	
	Describe the major Achievements in accordance with each Genre?	The key results gained through years of stage performances, concerts, festivals and contests
	Mention some historical events and describe their significance for the development of Ethiopian Music.	Concerts, Festivals, Contestes, Tours etc.
	What Impact did the National Theatre Orchestra Bring on Ethiopian Music?	The number of Music groups emerging out of the National Theatre, mention the regional franchises etc.
	Mention some Emerging Stars and Music styles that are more likely inspired by the Works of The national Theatre?	Name and number of stars inspired by their predecessors.
	What do you recommend for the way forward with regard to reforming and regenerating the good practices of the national theatre of the previous periods for the new generation?	Suggestion, Recommendations for the way forward.

**Table 4: Summary of Information about respondents of Key Informant Interview Applied**

SN	Background of Respondents	Number
1	Retired Musicians of the Ethiopian National Theatre	3
2	Senior Staff and Experts of the Ethiopian National Theatre	5
3	Senior Scholars at Yared School of Music	3
4	Current Musicians and Art Enthusiasts	4
	Total	15

**Table 5: Basic Information about the Secondary data collected for the research paper**

SN	Type of Information to be collected	Major References
1.	What are the orchestral development practices of the National Theatre (During the time of the Emperor and the Derg)?	Research Papers, Interviews, Magazine and Newspaper articles
2.	How was the competence of Professionals and selected works of the artists of the National Theatre during Emperor Haile Silesia and Derg regime?	Research Papers, Interviews, Magazine and Newspaper articles
3.	What are the Measure achievements of the National Theatre on area of music arts in the country during Emperor Haile Selassie and Derg regimes?	Research Papers, Interviews, Magazine and Newspaper articles

**Table 6: Basic Information about the Observation Methods applied and related issues.**

SN	Major Areas of Observation	Means of Verification	Expected Results
1.	Music Products of the National Theatre Orchestra	Video and Audio Clips, Live Performances	<ul style="list-style-type: none"> <li>• Clear view of the way Music was produced by the Orchestra Clearly Understood.</li> <li>• Competence of the musicians examined and measured.</li> <li>• Major Achievements of the Orchestra and their contribution to the development of Ethiopian Music measured.</li> </ul>
2.	Selected works of renowned arts	Video and Audio Clips, Live Performances,	
3.	Live Testimonials of artists and Experts	Magazine, Newspaper, Radio and TV Interviews	

## 4.2 Data Organization, Analysis and Interpretation.

As clearly indicated on the previous chapter, the researcher has applied three methodologies to conduct research on the topic under study. These are:-

- Key Informant Interview on which 15 selected informants were selected and interviewed through a questionnaire developed for this particular purpose.
- Secondary Data through which various relevant documents were reviewed and gone through to find out basic answers to the research questions.
- Observation of the researcher herself on the subject under study using her academic and work experience.

The findings of the first two methodologies were summarized on 6, 7,8 and 9. Most of the responses were merged and presented in one column when both tolls had similar findings.

The third methodology was summarized separately at the end of this chapter, and that is a case study of three selected Musical performances by the Ethiopian National Theatre Orchestra during the time of the Emperor and the Derg eras.

### 4.2.1. Orchestral Development of the Ethiopian National Theatre from 1955-1991 .

The first research question was surveyed using the basic questions developed for this purpose and summarized as follows and presented on the table below.

**Table 7: Summary of responses for the survey questions on Orchestral Development of the Ethiopian National Theatre Orchestra.**

SN	Key Questions	Summary of Responses Given/Gathered	
		Through Key Informant Interview	Through Collecting Secondary Data
1	What are the orchestral development practices of the National Theatre (During the time of the Emperor and the Derg)		
1.1	How Many types of Musical Instruments were there?		
		During the Time of the Emperor, the National Theatre Music Orchestra used to use 2 Clarinet, 2 Alto Sax, 2 Tenner Sax, 1 Baritone Sax, 3 Trumpet, 2 Trombone, 1 Piano, 1 Double Bass, 1 Accordion and 1 Drum.	
1.2.	How was the structure of the Orchestra and related roles?		

	<p>The Rhythm section had well organized Drum set, upright bass and Piano with the wind instruments separately voiced and harmonized.</p>	<p>Right from the very beginning, the National Theatre music Orchestra had its distinct color and Orchestral Structure. Its well-known composers such as Alexander Hager, Franz Zelveker, Narsis Nalbandian and others enabled the Orchestra to have its own band formation by copying minor styles from other international Orchestras.</p>
	<p>The Setting of the Orchestra is in a big band form and modified in an experimental form. Each instruments had written voicing, thanks to the legendary Musician Nersis Nalbandian.</p>	
1.3	<p>What was the number of Musicians?</p>	
<p>The maximum number of Musicians in the Orchestra was 15.</p>		
1.4.	<p>Production Process and Experience of Rehearsal?</p>	
	<p>While writing notes of the songs, each part of the music is scored, handed out to musicians of each instrument. First the musicians practice them individually, and then as a group until master them to the maximum level. To make the stage performance more attractive to the audience, it was prerequisite for performers, especially singers at least to have a Primary skill of dancing.</p>	<p>Recordings used to be conducted live on stage during concerts and well captured. Mention can be made of the famous songs of Minilik, Melkamu, Getu, Telela, Tesfaye and others.</p>
	<p>The National Theatre hall can be regarded as a world-class stage for symphony Orchestra.</p>	<p>Ballet group from San Francisco and from China performed their show in 1955 on this elegant hall.</p>
	<p>The artists are well known for their professionalism and strict discipline.</p>	
1.5	<p>Describe the major Popular Genres of The music Products performed and presented by the Music Orchestra during those Periods?</p>	
	<p>During the Emperor's regime, the major genres of the Orchestra included those popular ones such as Vales, cha-cha and Rumba.</p>	<p>During the Emperor's regime, the major genres of the Orchestra included those popular ones such as Vales, cha-cha and Rumba.</p>

	Instrumental Jazz music used to be played in that elegant hall.	Apart from the normal songs, the National Theatre used to perform Music Theatre which is the first of its kind. The most famous Musical Theatres include:-
	Music dramas used to be performed by Getu Ayele, which is peculiar to the Ethiopian National Theatre.	Dawit Enna Orion, Script written by Bitweded Mekonnen Endalkachew, Music written and composed by Franz Zelvaker.
	Many masterpieces were produced by the legendary artists of the house such as The National Theatre was taken as a center of Excellence for many young stars such as Nersis Nalbandian, Mer'awi Sitot, Teferra Abunewold, Getachew Mekuria, Hailegiorgis Gameda, Wedajeneh Filfilu, Minilik Wessenachew, Telela Kebede, Getu Ayyele, Fikirte Desalegn, Asnakech Werku, Aselefech Bekele, Askale Birhane, Melkamu Tebeje, Dawit Yifiru, Hamelmal Abate, Bezawork Asfaw and so many others. The most notable music products include:-	Hannibal Script written by Kebede Michael and Music written and Composed by Franz Zelveker.
	Adderech Arada, Tikura, Ye enjori Fre, Yeharer Wetat, Fikir siyiz, Yegebere Lij Negn, Sikuar (Song by Minilik Wesenachew)	Sisitamu Mentekko, written by Tilahun Leulseged, Music written and composed by Franz Zelveker.
	Esat new, Tuttu, Fikrua ende Barneta, Hamsa Aleqa Bayyush, Setoch Gud Afellu and Mengaw Weldelatte(Song by Getu Ayyele)	Kimegnaw Bahtawi, script written by Abbe Gubegna and music written and composed by Alexander Hager.
	Minew Teleyeshign, Yene Hassab Enegenagnalen (Song by Girma Negash).	Aster script written by Tilahun Leulseged and music composed by Alexander Hager.
	Bi'er, Yesidamo Konjo, and Amet wededkuat, Enitarek Hode, (Song by Melkamu Tebeje)	Selam Bemidir, script written, and music composed by Alexander Hager.
	Alemyye, Alresahim, Ayn Yetefeterew (Song by Telela Kebede)	Almotikum Biye Alwashim script written by Bitweded Mekonnen Endalkachew music composed by Alexander Hager.
	Alem Endet senebetech, Make Love to me, songs by Tesfaye Sahilu.	In 1960 a jazz band from New Orleans performed on this elegant hall.

	Band Instrument Performances such as Fifty Tears, She's a Lady , Moon River Rescue Me ,In The Misty Moon, Two Tickets to Paradise, Ambassel, Tizita, Anchi Lij, Jegnaw Tolo Na, Shinbira Dube etc.	Io Di Notte , Sugar ,Twistin' The Night Away, I Will Dance With You songs by Minilik Wesinachew
1.6.	Which events can be taken as milestones during those periods and why?	
	On those same new year's eve events , Annual music contests used to conducted from the National Theatre Stage and transmitted all over the country by Radio.	
	During the Derg Regime, Fetivals called 'Yennat Ager Tirri (Call of Mother Land') Tiglachen, Hahu Bezetegn Wer and Tieyinte Tibebat were conducted on a regular basis.	

From this we can learn that:-

- The Ethiopian national theatre had had the required number and types of music Instruments to form an Orchestra. With 15 men, each playing instruments of their specialization, the orchestra used to perform harmonious music.
- The Orchestra had strict rule of production process and rehearsal which resulted in producing excellent and timeless music products. Production and rehearsal used to be carefully panned and conducted for because of which reason stage and recording performances were presented with maximum quality.
- The national theatre Orchestra had transformed the already existing traditional music scales into modern ones, and made it competitive to world standard.
- The national theatre had introduced new music styles to Ethiopian music during the early ages the main one being the introduction of instrumental music.
- The early musicians and vocalists of the Ethiopian National music Orchestra had made foundation to the upcoming blossom of the Ethiopian Music Industry.
- The various events and concerts hosted by the Ethiopian National Theatre Music Orchestra were milestones to the future development of Ethiopian music in creating opportunities for Musicians to show their talents for their potential audiences, and for spectators to enjoy modern Music.

#### **4.2.2. Competence level and skill of Professionals of the Ethiopian National Theatre Orchestra during the 1950s-80s.**

The second research question was surveyed through the various tools developed and its findings are summarized and presented on the table below.

**Table 8: Summary of responses of survey questions on competence and skill of artists of the Ethiopian National Theatre Music Orchestra from 1955-1991.**

SN	Key Questions	Summary of Responses given/gathered	
		Through Key Informant Interview	Through Collecting Secondary Data
2	How was the competence of Professionals and selected works of the artists of the National Theatre during Emperor Haile Silesia and Derg regime?		
2.1.	Describe the renowned Professionals during these periods		
		<p>The National Theatre was taken as a center of Excellence for many young stars such as Nersis Nalbandian, Mer'awi Sitot, Teferra Abunewold, Getachew Mekuria, Hailegiorgis Gemeda, Asshine Hailu, Wedajeneh Filfilu, Minilik Wessenachew, Telela Kebede, Getu Ayyele, Fikirte Desalegn, Asnakech Werku, Aselefech Bekele, Askale Birhane, Melkamu Tebeje and so many others.</p> <p>Here it is really unwise to leave the name of one great artist unmentioned, his name is Teshome Sisay. He has contributed a lot for the advanced standard of music products of the Orchestra during the Derg Era.</p>	
2.2.	How skilled and talented were the professional during those two periods		
		<p>The Emperor Haile Selassie I Theatre and the Derg Era Can be regarded a home of superstars of the country.</p> <p>The Emperor used to see the Theatre as a precious asset for the country.</p> <p>The Derg Regime has managed to make use of the orchestra and its stars for its Socialist Propaganda.</p> <p>The Austrian Franz Zelveker founded and set the foundation and specialty of the Music Orchestra of the Ethiopian National Theatre.</p> <p>Nersis Nalbandian was a violin player by profession. But he was well known for his conducting works of music products, which have maintained their authenticity Ethiopic Melodies. He has written and arranged timeless songs more than 100 songs. Many agree that he has set the standard of the Music works of the National Theatre.</p> <p>A student of Narsis Nalbandian, Merawi Sitot was a great Sax and a solo Clarinet Player, and also music arranger and melodist. Many of the songs played by the vocalists of the Theatre were written by him. He is considered by many as the best Clarinet player.</p> <p>Tefera AbuneWold has written many songs such as Tikura Tikir by Menilik Wesenachew and others. He was especially known for, inspired by the modern music Orchestra and in collaboration with Alexander Hager, for establishing The National Theatre's Cultural Music Orchestra, which is the first its kind.</p>	

Assefa Bayisa, called by many by a famous nick name ‘The Two lunged’, he plays Trumpet like no other. He even had a signature dance while playing.

Teshome Sisay was a great arranger during the Derg Era, who arranged famous songs with communist messages. Although known by few, He had the talent equivalent to the Great Mulatu Astatke.

Dawit Yifru was a great arranger and Piano player. During his time with the National Theatre, he was a good student of the great Nalbandian, and he had arranged famous songs for Melkamu Tebeje and Minilik Wesenachew.

Minilik Wesenachew had an operatic voice and vibration. He used to perform songs of Ethiopian Melody with a diatonic tone. He is praised for having highly range voice.

Telela Kebede, the first Orchestra player in Ethiopia, is a highly ranged vocalist.

Other singers include Melkamu Tebeje, Hamelmal Abate and Bezawork Asfaw who once excelled on the stage of the National Theatre and later on became pop stars in the country.

From above information gathered through the tools applied for the study, we can learn that:-

- The Musicians, Vocalists, conductors, composers, lyricists, melodists and all other professionals of that time in the Ethiopian National Theatre Music Orchestra are competent and skilled to the highest level to shoulder the transcendence of Ethiopian Music for the better.
- The Emperor Haile Selassie I Theatre was the Center of Excellence for the young professional of that time.
- The Young and old Artists of the National Theatre Orchestra of that time has left their mark on the development of Ethiopian Music of the upcoming period.

#### **4.3 Inspiration and Influence of the Ethiopian National Theatre Music Orchestra on the next generation of Ethiopian Music.**

The tremendous contribution of the Ethiopian National Theatre Orchestra is believed to have influenced the course of development of Ethiopian music to the better. The findings of the survey on this issue are summarized as follows.

**Table 8.** Summary of survey questions on Major Achievements scored by The Ethiopian National Theatre Orchestra during 1955-1991.

SN	Key Questions	Summary of Responses Given/Gathered	
		Through Key Informant Interview	Through Collecting Secondary Data
3	What are the Measure achievements of the National Theatre on area of music arts in the country during Emperor Haile Selassie I and Derg regimes?		
<b>3.1.</b>	<b>Describe the major Achievements in accordance with each Genre?</b>		
		From 1955-1991 the National Theatre was the center of excellence and home of superstars of the country. It used to be considered and well taken care of by both the Emperor and the Military regime. Here are the major achievements of the Orchestra.	
		It is in the works of the National Theatre Music Orchestra that Piano was first made to have its own part and well heard in every music.	
		Instrumental Music was first introduced and performed in the Ethiopian National Theatre.	
		Music was first made to serve some social and cultural purposes by performing songs of moral contents. For this the works of Getu Ayele and Fikirte Desalegn specially mentioned.	
		Despite playing many number of musical instruments, the works of the Orchestra is famous for maintain their dynamics all the time.	
		It has enfranchised the cultural version of the Music Orchestra, thanks to the tireless effort of the professionals especially Alexander Hager and Tefera Abunewold.	
<b>3.2</b>	<b>Mention some historical events and describe their significance for the development of Ethiopian Music.</b>		
		During the Era of the Emperor, a regular event namely ‘Music for you’ used to be organized twice a month. This has been a good means of entertainment for the urban dweller, and also an opportunity for the Orchestra to exhibit its fresh products.	
		In 1986, a national Level large music group was assembled called ‘People to People’, composed of all music groups across the country from which the Ethiopian National Theatre too the line share. This group had made a history of making a world tour conducting many concerts in many cities in Europe, Asia and North America for almost a year.	
		Another Notable achievement during the military rule was the establishment of String Department.	

<b>3.3.</b>	<b>What Impact did the National Theatre Orchestra Bring on Ethiopian Music?</b>
	It gave Ethiopian Modern Music a fundamental Structure, especially in terms of Group or band formation.
	It brought a cultural revolution by transforming traditional cultural music scales by producing them in modern ways.
	It brought about many superstars who revolutionized Ethiopian Music afterwards.
	It gave birth to Instrumental Music in Ethiopian Modern Music Culture.
	Other International Music Scales were introduced to Ethiopian Music which gave ways for the transformation of Ethiopian Melodies higher scales.
<b>3.4</b>	<b>Mention some Emerging Stars and Music styles that are more likely inspired by the Works of The national Theatre?</b>
	Dawit Yifru, a founding member of Roha Band, one of the greatest Arrangers on Ethiopian Pop Music was a young member of Ethiopian National Theatre and a student of the Great Narsis Nalbandian. While Roha Band performed more than 50 Albums and a total of more than 500 songs in 1980 and 1990s, Dawit Yifru arranged most of them, putting his bold mark on that golden age of Ethiopian music.
	Dawit Firew Hailu, a renowned instrument player of the generation is highly inspired by the Great Merawi Sitot
	Getu Ayele's Comical Musical drama was inspiration to many upcoming artists such as Tamagn Beyene, Kibebew Geda, Tilahun Elfineh, Dereje Highly, Habte Mitiku, The Wanos and many other comedians.

From the above analysis, we can learn that, the Ethiopian Music industry as well as the artists that came after 1955-1991 is highly influenced by the works of the Ethiopian National Theatre Orchestra.

#### **4.4 Recommendation of respondents on the way forward for Ethiopian Music sector in general and for the Ethiopian National Theatre in particular.**

A number of Questions and checklists were prepared and applied to answer the question above and as a result the following gatherings were tapped out, as summarized on the table below.

Therefore, we can learn that:-

- Famous Music bands such as Roha Band and others were directly influenced by the golden age of the Ethiopian National Theatre Orchestra of that time, and directed their music products accordingly. And this has led to the blossoming of Ethiopian Music.
- Instrumental musical products that came afterward were highly inspired by the playing styles, conducting, directing and composing styles of the Ethiopian National Music Orchestra of that time.
- Musical dramas, and Musical theatres performed during that era were highly influential for the works of artists who came afterward in producing comical dramas and theatres.

**Table 9: Summary of Survey questions on recommendations of respondents about the way forward for Ethiopian Music Art.**

SN	Key Questions	Summary of Responses Given/Gathered	
		Through Key Informant Interview	Through Collecting Secondary Data
4	What do you recommend for the way forward with regard to reforming and regenerating the good practices of the national theatre of the previous periods for the new generation?	<p>The Current National Theatre as well as other Music groups shall give due consideration for producing authentic music products</p> <p>Serious effort shall be done by management of the national theatre as well as by the Ministry of Culture Sports to upgrade the Theatre to some kind of Research Institute and center of Excellence.</p> <p>Music Competitions, Live concerts and festivals of the previous shall be reinstated to enable young emerging stars to exhibit their talent to their future audience.</p>	

#### **4.5 Observation Analysis**

As clearly mentioned earlier, this research has been dependent on the application of three major data gathering methods, and one of them being observation study by the researcher herself, The application of this methodology has been complimented due to the researcher's qualified academic background and proved work experience on area of music art in general and in the Ethiopian National Theatre in particular. Especially her second experience has

been enriched through working as an expert and musician all the way up to as director of Music directorate at the National Theatre.

For the study three music performances of the Ethiopian National Theatre have been selected. The musical works have been picked up for their representativeness in showing the maximum quality of music production in the Ethiopian National Theatre music Orchestra. In addition, time of production, arrangement of music, chord progression, melody, lyrics, formation of instruments and other basic elements have been taken into account while analyzing these three music performances.

The findings of the Observation have been summarized as follows.

Score

# Ere Mela Mitu

Composed by Teshome Sisay  
Rewrite by Grasella Luigi

The image displays a musical score for the piece "Ere Mela Mitu". The score is arranged in three systems, each containing four staves: Violin I, Violin II, Viola, and Cello. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The first system (measures 1-6) features a forte (*f*) dynamic across all instruments. The second system (measures 7-12) shows a dynamic shift to mezzo-piano (*mp*) for the strings, with a *f* marking for the Violin I part. The third system (measures 13-16) includes chord symbols in the Cello part: *cm7*, *AbM7*, and *cm7*. A copyright symbol (©) is located below the Cello staff in the third system.

Figure 1: Music score for Eremela mitu

## Ere Mela Mitu

- Singer: Melkamu Tebeje
- Arrangement: by Teshome Sisay
- Lyric and Melody Sirak Tadesse
- Year Performed:1984

### **Music analysis**

- It is written for String instruments (Violin, Viola, and Cello)
- The rhythm is 6/8, but the feeling is 2/4 on the drum. Here it is assumed by the researcher that the composer's previous background of composing marsh band music while working in ground force Orchestra has highly influenced this composition.
- A flat major scale
- The song is in Tizita minor built from the second note (major Dorian)
- It different from the music manuscripts that were in that moment
- The melody approach is interesting and instead of modern instruments it replaced the Bass by viola and cello.
- ABA Form
- The performance doesn't have any chord, but the first violin accompanied the singer with the same melody.
- The music has a looping character because the arrangement has been conducted in a way that the message and feeling of the lyrics could be well expressed.

# Yena Hasab

Lyric By:- Getachewi Debalke  
 Melody by:-Kassa Wolde  
 Arrenged by :-Narsis Nalbandian  
 Re-write By:-Grasella Luigi

Girma Negashi

**A**  
 ♩. = 70

The musical score is arranged for the following instruments:

- Voice
- Bb Clarinet
- Tenor Saxophone
- Trumpet
- Piano
- Bass Guitar
- B. Guit.

The score is in 4/4 time with a key signature of one flat (Bb). The tempo is marked as ♩. = 70. The piece is labeled with a box 'A' at the beginning. The B. Guit. part includes three measures with a circled chord marking 'Bbm' above the staff.

Figure 2: Music score for Yene Hasab

## **Yene Hassab**

- Singer: Girma Negash
- Arrangement: Narcis Nalbandian
- Lyrics: Getachew Debalke
- Melody By Kasa Wolde
- Year performed: 1961

## **Music Analysis**

- The Rhythm is 4/4
- The scale is in D minor
- The song is in Tizita Minor, the song scale is unique because it is built from the second note (it is called Dorian)
- ABC form
- At first Clarinet plays the entrance tune.
- The chords are built by following the song.
- Style of the song is bossa nova and most of the instruments are blowing.
- Types of instruments are Clarinet, Trumpet, Tenor Sax Piano Double Bass and drum.
- In general the total performance of the Emperor Haile Selassie I Orchestra of that time in general and of these selected performances in particular.
- At that time it was probably the Nersis Nalbandian style of musical composition it usually involves several wind instruments and a solo for one instrument.
- In their understanding of harmony they have different playing style, and it was mixed and integrated with the Nersis style and the European style.
- Most of the time using a Clarinet as the main accompaniment instrument.
- Call and response.
- Due consideration used to be given to melody.
- The same bass line given for the Piano and contrabass.
- Despite the many number and types of musical instruments performed in every performance, it was possible to listen to the singer well in the middle of all that sound coming out of the music orchestra, because they used the dynamics in a different way.
- They mostly used primary chords 1<sup>st</sup> 3<sup>rd</sup> and 5<sup>th</sup>.

From the above selected performances we can learn that:-

- The production process has followed the international most acceptable standard of the quartet formation.
- The performances have been conducted qualifying the basic principles of music production.
- Many bands that came afterwards such as Roha band , Ethio Star Band, Zema Lastas Band , Dadimos Band ,Afro Sound Band , Abyssinia Band have followed the same trend of .....in many other works
- Renowned wind instrument musicians such as Aklilu Zewdie, Feleke Hailu, Tewodros Mitiku, Yared Tefera, Jorga Mesfin have followed trends of playing solo instruments in the middle of songs.
- Ethiopian traditional styles (such as 6/8) have been further fascinated and stylized for a better performance. and this led to inspiring other younger artists to follow the lead.

## **5. Chapter Five: Conclusion and Recommendation.**

The research summary, conclusion, and recommendation are presented in this chapter. The study

focused on the Ethiopian Nation Theater musical works which were held in Emperor Haile Selassie I and Derg regime. The research findings, summary, and conclusion were provided, followed by recommendations for further research based on the research findings.

### **5.1 Conclusion**

The general objective of this study is to examine The Role of Ethiopian National Theatre Orchestra for the Development of Ethiopian Music during Emperor Haile Selassie I and Derg Regime.

In all the previous four chapters, tireless efforts have been made by the researcher to answer the basic questions of the research. It is the firm belief of the researcher that the appropriate tools have been applied and the standard procedures followed in an effort to quest the truth to these basic questions. Therefore, it is sincerely hoped by the researcher that the following conclusions have being reached with maximum level of rationality without any hasty generalizations.

From the study conducted on the topic under study, and the research procedures followed by the researcher, we can conclude that:-

1. From the very beginning, the Ethiopian National Theatre Orchestra had the Orchestra development of the highest standard.
2. Musicians, Vocalists, Conductors, Composers, lyricists and Melodists of the Ethiopian National Theatre of the time during the Emperor and the Derg Era were highly talented, skilled and competent enough to put their mark on the future development of Ethiopian Music
3. The development of modern Ethiopian music was highly dependent on the contribution of the works of The Ethiopian National Theatre Orchestra of the Emperor and the Derg era.

## **5.2 Recommendation**

Finally, the researcher would like to suggest the following points to be considered all those concerned as recommendations for the way forward for the development Ethiopian Music in General, and the works of the Ethiopian National Theatre in particular.

1. The Current National Theatre as well as other Music groups shall give due consideration for producing authentic music products.
2. Serious effort shall be done by management of the Ethiopian National Theatre as well as by the Ministry of Culture and Sports to upgrade the Theatre to some kind of Research Institute and center of Excellence.
3. Music Competitions, Live concerts and festivals of the previous shall be reinstated to enable young and emerging stars to exhibit their talent to their future audience.

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