



**THE FUNDAMENTAL CHARACTERISTICS OF ETHIOPIAN POP-
MUSIC: THE CASE OF THE SO CALLED “GOLDEN TIME”**

BY

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DEDICATED TO

My Mother, Werkinesh Tareke, was the inspiration for my hardworking and patience during my childhood, My Father Alemayehu Abera, who taught me honesty, commitment, and kindness. My special thanks also goes to my wife, Feleku Ayalew, for giving me endless love and support.

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ACRONYMS

ALEQA- Boss, chief or head of a certain group of people or work.

CHIK-CHIKA- Ethiopian 6/8 rhythmic style.

COVID 19 – Corona Virus Disease 2019

EBC- Ethiopian Broadcasting Corporation

EBS- Ethiopian Broadcasting Service

ETHIOPIQUES – Album series produced by F. Falceto.

IBG - Imperial Body Guard

NGO - Non- Governmental Organization

OAU - Organization of African Union

POP – Popular Music

YSM - Yared School of Music

GLOSSARY OF AMHARIC WORDS

Ambassel - Pentatonic mode in which the name is given based on the famous song and Name of a place in the Wollo region.

Anchi-hoye - One of the Ethiopian pentatonic mode.

Atse - Emperor

Azmari - Traditional song performer, mostly using traditional instrument ‘Masinko.’

Batti - Name of Mode/ scale and place.

Derg - The military committee formed in June 1974 that took over the Imperial regime.

Hager Fiqir Mahiber - Name of the Theatre house as well as the name of the patriotic association.

Kebero - Ethiopian traditional drum

Kefitegna - Higher unit of the urban administrative district

Kibur Zebegna - Imperial Body Guard

Kinget - scale/mode

Kirrar - Ethiopian traditional instrument with five or six strings.

Masinko - Ethiopian traditional one-string instrument.

Medinana Zelesegna - Style of Song mainly used in the Ethiopian Orthodox Tewahido Church, mostly played during the great fasting time.

Midir Tor- Ground force

Negaderas - ‘Head of merchants’; originally the leader of a caravan merchant, used to refer to the Chief customs officer, which was later, conferred as a title of honor.

Ras – Head, chief

Saint Yared - Ethiopian Saint who wrote ancient Ethiopian Orthodox Christian liturgy in 6th century.

Shuferoch - Drivers

Ye-Tahisas girgir - The time of temptation of coup d’état in December 1960 in Ethiopia.

Tizita - Pentatonic major mode/ scale

Tsebay Maremiya - Federal prison

Washint - Ethiopian Traditional flute

Zamanawi muzika -Modern Music

Adopted from Simeneh Betreyohannis (2008) and some other sources.

ABSTRACT

Ethiopian music has a rich and diverse musical tradition with thousands of years of experience in both religious as well as non-religious practices. Ethiopian 'modern pop music' experience is a recent phenomenon.

This study has the central aim of proving and exploring the existence of "golden time" and the reason why the name "golden time" was given to a certain period music production in Ethiopian popular music production history. The beginning and the ending time (years) of the so-called "golden time" is some how controversial that, it needs special attention to be determined. The formation of the orchestra (bands) and the role of instruments are the main elements to classify the period as golden or not.

The research is basically based on investigating musical elements found in the recordings. The melodies, baselines, chords, melodic phrases (verse and chorus), the usages of music instruments for solo playing and improvisation, rhythmic structures, scales and the instrument that used dominantly are identified. Data obtained from interviews and focused group discussions with key informants from music background are used as main reference. Documents and archives in the title of Ethiopian music, are also used. Both qualitative and quantitative methods in the descriptive approach are important to be employed to conduct this research. Generally, this study focused on investigating the elements of music productions done within the time frame of the period so-called "golden time" to determine as golden or not.

Key Words: *Ethiopian modern pop music, fundamental musical characteristics, golden time.*

CHAPTER ONE

INTRODUCTION

1.1 Back Ground of the Problem

Music is a natural gift for any human being which gives access to express his feeling, emotion, interest, love, affection, hatred and any other emotional needs to be expressed through the compositions of melodic and rhythmic patterns. Accordingly; “Music is generally defined as an organized sound, meaningful to a group of people within a specific time and place”. (Shelemay, 2006), Music is also defined as “an arrangement of, or the art of combining or, putting together, sounds that please the ear”. (Dictionary of music, NIRMALA DEVI, P 190)

It is believed that music has been long aged since human being existed on earth and there is an assumption that music is imitated from nature; wind sound, river sound, sounds of birds, sounds from the jungle. Also, clapping, and human vocal is the oldest means of music-making. “Men sang out their feelings long before they were able to speak their thoughts.” (Otto Jespersen, Language, Its Nature, Development, and Origin, released in 2016)

Music has passed so many historical stages and developed through different musical styles in many parts of the world. Music has been used as a means of identifying people’s living culture and style between different countries in every part of the world. Music culture can serve human beings in many aspects of human living condition like; political system, economic status, social structure.

Man has used music for different purposes at a different time, different places, and it is a powerful tool to utilize and mobilize society towards to an intended goal. Peoples have been using music to teach and inject their religious, political, economic, and social theories and ideologies.

Music can be categorized based on many classifying techniques. According to the period that the music is produced and some musical style innovations, music can be classified as Renaissance, Baroque, Classical, Romantic, Modern, etc. Again based on the formation of the performing

group or band, and also the style, type, and technique of playing certain music can be grouped as jazz, rock, reggae, pop, country, and many others.

Modern music is one of the methods that can be used to categorize; the type of performing group (modern or traditional) as well as the songs and the music that could be played by such a group. In fact; it is debatable to categorize what is modern and what is not. Taiwo (2001: 3) wrote from a scientific view about modernization, “Based on the scientific revolution, modernity is characterized by universal reasoning, individualism, secularization, institutionalization, and invention.”

Krishan Kumar Professor of Social and Political Thought, from the University of Kent at Canterbury, England, wrote about modernization from a sociology view; “Modernization, in sociology is the transformation from a traditional, rural, agrarian society to a secular, urban, industrial society.” Added again “Modernization is a continuous and open-ended process.”

The Modern Era has been a period of massive technological and socio-political change, sparked largely by the increasingly rapid transit of people and information (through automobiles, airplanes, spacecraft and telephone, radio, television, satellite transmission, the Internet, etc.).

The Modern Era has been a period of tremendous change in musical style and taste. Modern art-music composers have explored untraditional sounds and have based their music on rhythm, texture, and tone color, instead of the more traditional aspects of melody and harmony. The following are some characteristics of modern music in the western tradition.

The breakdown of tonality, extended tonality which is the free use of tonal harmonic/melodic sounds, polytonality (two or more tonal centers functioning at the same time within a musical composition), atonality (music with no tonal center) can be mentioned. (The World of Music, p 297)

Ethiopian modern music is often understood as “Ethiopian music played with Western music instruments,” as modernization is often synonymous with Westernization. Adopting Western

musical instruments or applying other's Western musical materials is certainly one element of modernism." (Simeneh BetreYohannis, 2010) It is highly debatable and requires further more study.

This study will take Ethiopian modern music; as music that is performed using western music instruments and puts some western music techniques like chords, rhythmic effects, and harmony inside the music. Using performance methods that resemble western style, and musical instruments that use electronic magnifiers, (microphones, amplifiers, synthesizing machines, etc) can be seen as modernity. So this paper examines Ethiopian popular songs that are recorded during the years of called "golden time" which are done by different artists and different music orchestras, bands, groups, and personalities.

Pop music which is the term derived from 'popular' is one of the music genres that is developed through technological advancements. "It is usually referred to non-classical, commercially promoted type of music, consisting almost entirely of songs, whether delivered by solo or group vocalists. Pop in this case purveyed through, or by radio and gramophone records, has assumed the role of the popular alternative to the classical tradition of composition and Performance. (Dictionary of Music, NIRMLA DEVI, P. 190)

Even though, there are papers written by some foreign and local scholars focusing on Ethiopian music, Ethiopian music is not explored and documented well. Just to mention some are; Ashenafi Kebede (Prof.), his Ph.D. dissertation "The Music of Ethiopia: Its Development and Cultural Setting" (1971), "*Yemusika Sewasew* (The Grammar of Music, 1966)", "Roots of Black Music: The Vocal, Instrumental, and Dance Heritage of Africa and Black America (1982).", "The Music of Ethiopia: Azmari Music of the Amharas" (1969), Cynthia Kimberlin, "Masingo and the Nature of Qanat" (1976), and Kay Shelemay, "Music, Ritual, and Falasha History" (1986). "*Zamanawi Muzika* (Modern Music)," by Selam Siyoum (1988). "Content Analysis of Secular Amharic Songs Produced in Cassettes (1972-1994): Implications for Curriculum Planning" by Woube Kassaye (Ph.D). Tesfaye Lemma "Ethiopian Musical Instruments", Francis Falceto, "A Pictorial History of Modern Ethiopian Music" (2001), "Ethiopian Chant and Notation in Western Scholarship" by Shelemay and Jeffery (1997), James Bruce, Francisco Alfarez and Job Leutholf,

Bálin Sàrosi (1967) with “The Music of Ethiopian Peoples” Aleqa Taye “Abyssinian Children Songs and Games” and “Abyssinian Stories and Fables” (1910 and 1911), Beshah Teklemariam, Iyuel Yohannes, Mulatu Astatke, Tsegaye Debalke, Timkihet Tefera, and Ezra Abate could be mentioned as an example. But, many other research books concerning Ethiopian music practices should be written to full-fill the need for reference materials on the field.

Ethiopian music, more specifically the name called “golden time” is given to the recordings and productions of popular or pop music. This pop music production has many features and special characteristics that could categorize under the name of pop music. They usually have different melodic lines that are repeated several times. Most pop songs are between two and five minutes long. The songs mostly have diversified rhythmic structure, a catchy melody, and are easy to remember and sing along too.

The name “golden” is written on the albums collected and produced by Francis Falceto. It is clearly written on the albums determining that the “golden time” is limited to those years indicated; “golden years of modern Ethiopian music 1969-1975.” This has played important role to promote certain period as “golden time”. Here, we can ask the question on the existence of the so-called “golden time.” Many people and some musicians think that the “golden time” is the pick time of Ethiopian pop music production in all aspects of pop music history. They argue that there were good melodic productions and original music compositions with unique Ethiopique tone colors. They believed that this period has laid the base for Ethiopian modern music development: and the name “golden time” describes the musical practices of that era. Most musicians of this period also strongly argue that the performance of the artists was on the highest level of production in Ethiopian pop music history, and this is very common to listen and see such understanding and judgment on the interviews given by many individuals and different artists during their interviews. (EBS, interview by Teshome Woldie)

Such peoples raise the following points for their argument that; the so-called “golden time” had produced many giant music professionals, producers, vocalists, songwriters, composers, arrangers, etc... and they believe that music productions of that period are still powerful and highly influential with in the new generation and that is why they are being rearranged and

reproduced by some new young musicians, artists, and personalities with few melodic and rhythmic pattern changes.

On the other hand, some music scholars argue that the name “golden time” is given for music business promotion especially, it is intended for selling albums and it is purely a marketing strategy. So, the name “golden time” does not describe the overall music production of that time. These peoples argue that, even though there were giant musical productions, there are a lot of musical works which had poor quality of musical elements like; poor melodic lines and arrangement, low-quality performance on music instrument playing as well as low vocal capacity, low-quality recording, etc.

Despite; the special feature and characteristics of the musical time of the so-called “golden time” pop music production is not studied yet, more specifically the musical characteristics is not yet touched. Even, among some papers that deal with the “golden time” are mostly written and focused on the biography of the artists, the lyrics, and history. But, still there are some disorganized personal opinions and interviews with the participants (artists) of the music works of that era. It is important to study melodic characters and lines; the curves, ornaments, sequences, the starting, developing, and ending melodic lines, etc. It is also good to study, diatonic harmony, none diatonic harmony, extended chords, triton substitutions, if there is any. Also, harmonic concepts and chord arrangement, the rhythmic structure, and the concept should be studied in detail. Finally, knowing these will help the music performers and can provide knowledge about what made good or bad the music of the so-called “golden time” of Ethiopian music and helps to continue such practice.

This paper tries to give and provide an answer for many unclear questions raised on both sides; for those strongly argue that; there was a “golden time” in Ethiopian pop music history which contributed a lot to the modern pop music, and on the other hand for those who believe that the name was given just for market promotion and money-making, the name does not have any relationship with music production of that time.

As earlier said, most Ethiopian musical studies focus on either the historical background of the artists or lyrical performance quality. It is very difficult to get papers focusing on analyzing musical elements. This paper will try to put its mark on the fundamental musical characteristics, elements, and behavior of music recorded and produced during the musical era of the so-called “golden time”.

Ethiopian music is rich in nature and diversity. New musical productions have been made for the past many decades. The name “golden time” is informally known by many peoples. Those music productions under the period of “golden time” are still in the minds of many music lovers. It is important to study what made them golden. According to songs we hear mostly now seems that there might be some wonderful music period.

1.2 Statements of the Problem

Music activities in Ethiopia have faced and passed so many difficulties that are related to the influence of the governors and rulers as well as a negative attitude generated from the society. This has been manifested in many ways. Mostly, music is important for the rulers and the governors mainly want to transfer their ideology to the society at large. As a result, less attention was given to the music profession, and that is why music education is incorporated lately in the comprehensive education system after many years of strong struggle.

On the other hand, many people from different social groups think that music is considered as a sin practice that is prohibited in the scriptures of the holy bible and other religious books. As a result, musicians have been suffered for being neglected by many social and religious activities for many years. Finally, music and musicians might lose the advantage gradually, and will be forced not to be benefitted economically, psychologically as well as socially.

Additionally, as far as the researcher of this thesis believe that, music research is one of the fields that did not get proper attention among higher education subjects in Ethiopia, more specifically studies on Ethiopian popular music production is not yet studied well, specifically the musical part is neglected.

This research problem might come as a result of many reasons. But according to Simeneh Betreyohannis's view on his thesis titled "Music and Politics in Twentieth-Century Ethiopia: Empire, Modernization and Revolution," there are two basic reasons: "the lack of a comprehensive historical context and conceptual inadequacies, 2008" (Page 21) It is also a lack of understanding that takes to miss-understanding the result and contribution of music to the growth and development of society as a whole.

Plenty of problems could be raised on policy and strategy making, and, even though there are clear policies and strategies, there is a big gap and problems on actually implementing the planned policies level by level to the ground. This problem is also written by Wubie Kassaye, 2009, .He summarized and concluded on his paper "The Practices of Music Research in Ethiopia Successes and Challenges" on page 1202, that "it is safe to conclude that no comprehensive studies were made on the practices of music research in Ethiopia." He also put that "Despite few attempts made to study Ethiopian music by individuals, Cultural Bureaus, the two major projects French Embassy sponsored project in Ethiopia (1999-2003) and the UNESCO/Norwegian Funds-in-Trust (2004-2009) could be taken as one of the significant studies ever made in the history of Ethiopian music." According to Wubie Kassaye, "Ethiopian music research is not well planned, organized, and looks that it does not have any systematic means of operation unless it is done by some interested individuals, embassies and NGOs." (p, 1201) Therefore, serious measure should be taken on music research field to fill these gaps. This might need organized and well planned work with stakeholders; ministry of higher education and ministry of culture and tourism.

Ethiopian pop music is being produced by new emerging and upcoming vocalists and performers every day; we are watching this on TV and listening through FM radio transmissions. But, usually, recent productions in the area could not long last in our ear and will be forgotten after a while. Why?

Why do many people need to hear songs that were played before twenty, thirty, or forty years back? Why Ethiopian music lovers always lamenting and saying "it was then" in being nostalgic

saying (ጠብቃ ደረ ቀረ!). Is there “golden time” in Ethiopian modern music history? What are the feature that made “golden,” if only it happened? What is the special feature that makes different the so-called “golden time” music from other musical time? How the melody was built? How the harmony was built? What was the rhythmic structure? What were the dominating instruments? How the verse and chorus (melodic phrases) were integrated? What was the quality behind the success of their music? Did their success fall on the performance quality of the vocalists, the genius of melody maker, the strength of words and lyrics, the talent of the music arranger, the capacity of music instrument player, or the quality of the recording machine, equipment, and personalities? So what made “golden time” golden, all the above questions need answer in any ways.

On the other side, if we say there was no such so-called “golden time” we can raise the reasons why it was not existed? In addition, previously attempted papers tried to show mainly biography of the artists and life history.

Therefore; this paper tries to examine basic music characteristics and elements that are considered in the production during the time of Ethiopian pop music in the so-called “golden time” generally.

1.3 Objectives of the Study

1.3.1 General Objectives

The main purpose of this study is to examine the existence of the qualifies period as “golden time”. If it does exist, it tries to analyze the main musical elements that make the “golden time” golden. Besides, it will define the time and factors which contributed a lot to the beginning and ending period of the “golden time”.

The special features of the “golden time” and its musical characteristics will be investigated. The main musical elements like the melody, rhythm, harmony, and other musical performances will be evaluated and examined.

1.3.2 Specific Objectives

Specifically, this paper attempts to:

1. Find out historical proofs on the existence of the period of the “golden time” in the history of Ethiopian modern music.
2. Find out when it has begun and ended, why?
3. Identify the different kinds of melodic characteristics, rhythm, modes or scales, harmonies or chords that are used in common in all music production.
4. Evaluate the musicality of the songs, the bridge, the consistency of the bass lines, drum patterns, and other technical usages.
5. Identify the kinds of musical instruments which was used dominantly in common for accompaniment and solo performance.

1.4 Significance of the Study

This paper will have the following significances:

1. It helps to define the existence of the so-called “golden time”
2. It helps to show what and how the so-called “golden time” music production was made.
3. It indicates the collective social effect; what kinds of musical components were adopted that until now which put its effect on the current music practice.
4. It will be very helpful for the young musicians indicating ways how everlasting (long-lasting) music could be produced.
5. It can serve as a reference for journalists, historians, and other cultural research personalities who want to study the music production of Ethiopian modern pop songs in general and the “golden time” specifically.

1.5. Methodology and Resources

The research is complex, involving many data collecting methods which include; written papers and written texts review, uses deep interviews and discussions with music professionals and non

musicians. The paperwork began with the reading and review of relevant books, texts, and documents especially available in the library of Yared School of Music (YSM). A wide and vast range of available secondary sources, including academic papers, general and specific books, and online electronic information were also checked and used.

Recently published books that are written by those who have devoted and passed much of their lives in/for music like Tesfaye Lemma and the book that tells the life history of famous vocalist Tilahun Gssesse is also used as eye witness document. Internet sources may not be always advisable sources for the academic paper; but there are also several important discussions and official websites, used as supplementary material.

Mainly, this thesis relies on analyzing music productions and recordings. Ideas from informants with personal and collective memories, more specifically those who participated during the “golden time” are intensively utilized as a reference. Moreover, TV shows, radio programs, and interviews were used as additional material. Television shows and other mass media programs which the paper used as a reference are listed in the appendix. In general, both qualitative and quantitative methods are used to analyze the data collected from recordings of music albums.

The researcher tried to use and bring his sights from his undergraduate study background at Yared School of Music, especially knowledge obtained from Music theory I, II, & harmony classes. Also, points raised in folklore class given by Ezra Abate; was very helpful. Similarly, subjects like Solfeggio and other classes were applicable to obtain findings on this paper. Most importantly, the researcher’s music rehearsals and stage performance experience with many different musicians and vocal artists for the last ten and above years is very important to examine music works of that time critically as a participant to raise and see points on this paper.

Both qualitative and quantitative methods are applied.

1.5 Scope of the Study

Because of the vast nature of music study; financial and time constraints, etc... this paper focuses mainly on the musical characteristics of Ethiopian modern pop music. It is also limited to

the music that is recorded and produced during the years of the so-called “golden time.” Many music productions are focused, identified and collected from the capital city Addis Ababa.

Misc lovers and musicians say that Ethiopian traditional music had been also on its greatest achievement during the stated “golden time” music period. Plenty of traditional songs were recorded and performed on different stages. This traditional music is wide and deep by itself that, it requires plenty of resources to study independently. So, this paper could not touch any of it.

1.6 Observation and Participation

As a matter of chance, the researcher personally able to play songs that were recorded and produced during the so-called “golden time.” Besides, he could also have got the chance to play songs of the “golden time” with the original vocalists on many different stages. These gave the researcher a great opportunity to analyze and see especial musical characteristics of the “golden time” musical works which make them special from the other era or periods. As a result, the researcher could get the chance to understand and see the difference in the interests of the music audiences towards to old songs versus new and recent ones.

1.7 Limitation of the Study

Eventhough, there are papers,it is still the main limitation. Here, lack of adequate papers done before that focus especifically music works and could tell many things about the musical characteristics of the so-called “golden time.” Most of the available written documents on the related title are mainly focused on the historical background of the participants and the artists. The researcher could not get a single work that deals with the nature and elements of the musical performances of Ethiopian pop music; all papers tell how and when they did the music, not what they did in detail. Mostly, it focuses on group productions in Addis Ababa. Besides all these problems, COVID 19 has also created limitations and difficulty to get and discuss with the intended interview of experienced veteran musicians.

1.8 Organization of the Study

This study is organized into four specific chapters. The first chapter deals with the Introduction, Background of the Problem, Objectives of the study, both general and specific objectives of the study, Significance of the Study, Methodology, and Resources, Scope of the Study, Observation and Participation, Limitation of the Study and organization of the study.

The second chapter focuses on a review of related literature focusing on the following topics: World Modern Music, The Beginning of Western Instrumentation in Ethiopia, The Beginning of Recording in Ethiopia, Government-Owned Music Groups, Music Production for Government Propagation, Adoption of Foreign songs, Artist's Opinion about the so-called "golden time," Music in the Military Bands, The Contribution of Francis Falceto, Ethiopiques album series, Multi Professionalism, Music Censorship, The Contribution of Night Clubs, Music Instrumentation, Music Research in Ethiopia, Self-Identity, Nostalgia, Music in Other Countries of the Same Year, Cross Border Musical Influences, Peoples Thinking How "Golden Time" was Started, What Created "Golden Time."

The third chapter deals with data presentation and interpretation. The followings are topics included in the third chapter. Types of Data, Back Ground of data and Respondents, Album selection, Existence of "Golden Time" in Ethiopian Pop Music History, the Contribution and Role of Government, Analysis and Data Interpretation, Mode/ Scale, Rhythm, Number of Verses & Choruses (melodic phrases), Dominating Instrument, The Chord and Bassline, Other Effects and Improvisation.

The fourth chapter is the final part of this thesis which defines findings, conclusion and recommendation. The followings are topics discussed in this chapter. Findings on the Existence of the era of the so-called "golden time," Findings on Detail Musical Characteristics, Other Findings, Some failures, Recommendations.

CHAPTER TWO

LITERATURE REVIEW

“The mother of Ethiopian modern music is the Ethiopian traditional and cultural music”.

(Tesfaye Lemma, 2015, p 308)

Tesfaye Lemma stated that, Ethiopian modern music is born out of Ethiopian traditional music. Since, among the basic fundamental elements of music are scale/ mode, rhythm, and melodic construction; these elements were long-lived within the Ethiopian community’s culture on both religious and none religious practices.

Ethiopia is among those countries which had long survived with rich cultural, social, and religious identity. All these identities are manifested in many tangible and intangible heritages and practices. Among these practices, music can be put on the front line. Ethiopian music practice had been lived for a long age, having its own modal and rhythmic concepts and structures. Such cultural experiences and heritages are found and encoded in various forms - - symbols, rituals, design, artifacts, music, dance, proverbs, riddles, poetry, architecture, technology, science and oral traditions. (Elleni Tedla, 1995),

Here we can ask the question that the music period which is so-called the “golden time;” was the period that brought a new way of musical thinking and practice? Or was it developed and transformed on existed music culture and practice of the society? It is clear that Ethiopia is a country with rich and diversified music practice long lasted for centuries, and these music practices are developed long ago and transferred and passed through many generations for both secular and sacred purposes.

Ethiopia has the oldest music notation system, which are still in use in Ethiopian Orthodox Christian Church songs and hymns. In Ethiopian Orthodox Christian Church songs and hymns, we can find important musical elements like; different scales, the melody, the ornaments, melodic curves, diversified rhythm, and the choir (unison), etc. The liturgy of the Ethiopian Orthodox Christian Church is transmitted by orally as well as a lesson from written documents

through organized church schools. The church is the main guardian of traditional culture and provided the only schools in the land for many centuries. (Haile Gabriel Dagne, 2003)

We can also find written music codes in the 6th century produced by Saint Yared. The music system is one of the school divisions of the educational activities in the Orthodox church which is called '*Zema bet*'. (The Ethiopian Orthodox Church School System, by Haile Gabriel Dagne, 2016) We can see the direct influence of the Ethiopian Orthodox Church in the Ethiopian popular song system like; scale, rhythm, ornamentation, phrasing, etc. Not only music elements, but also many musicians came from Orthodox Church bringing those singing and performing techniques experienced and learned from church schools. As The Ethiopian Orthodox Church lived long age, music elements; Ethiopian scales (modes), rhythm and other musicalities obtained from the church could be taken as long lived in practice.

On the other side, non-religious music practices used to be practiced and performed long time ago in different area. This non-religious music performing culture is being used as one of differentiating tools one society or ethnic group from another. The music scale/mode, rhythm, ornamentation and body movements are varied from one place to another. And this help functioning as a means of identity. Eventhough, these cultural musical practices do not have an organized means of transferring from generation to generation, but oral transformation is being used widely.

This music culture has different cultural rhythmic count by which strongly bonded with dancing style, scale (different scale structures in a different area), choir (some unison and in some area polyphonic), melody, ornaments, etc based on culture of a group of peoples lived in c ertain area.

There were music culture in both religious and non-religious events throughout the country. There are also music productions in different places in different organizations, like theatre houses and military orchestra, etc prior to the period so-called "golden time".

So, what new thing was added by the period of the so-called "golden time", what is special about it?

We can see some special things in Ethiopian musicians that, even though the musicians use and play western music instruments, they interpret on their own ways. For instance, modal usage,

groove, ornamentation, and other musical concepts are applied in the Ethiopian tone clour. For example, we can pick the tone color released from famous saxophone player Getachew Mekuria, the sound that was released out from the instrument he played was unique; it was different from other Western saxophone players' sound. The sound that they produced is mostly the same, use almost identical ornamentation and melodic curve, apply similar vibrato methods and they share many other musical behaviors. Most of the instrument players use predominantly pentatonic scale (mode), and play deep cultural songs using western instruments.

2.1 World's Modern Music

Modern music can be defined as “the musical experience characterized by progress/innovation, general intellectualism, political advocacy, and breaking with common practice,” “it is among the least addressed themes in Ethiopian studies.” (Simeneh Betreyohannis, 2008) Modern art music has reflected the modern ideal of exploring and producing new music systems; many modern popular musicians have been equally creative and productive in their innovations through many music genres like pop, blues, jazz, rock and roll, rap, film music, digital multimedia, and so on in different countries of the world. Following this world's new music styles and genre innovations many countries are pushed to use western music instruments and styles into their music culture. This influence is reflected in the musical production of Ethiopian modern pop music too. We can see the influence on the chord structure, the instruments used and band formation, some rhythmic structure etc.

2.2 The Beginning of Using Western Music Instruments in Ethiopia

It was during the regime of Emperor Menelik II that western musical instruments started to be introduced in Ethiopia. New musical instruments were brought by the personal interest of the emperor; and introduced to the country as a starting point to begin the Western music instrument. On May 2, 2008, the independent magazine had written the following statement; “It also prompted the Tsar of Russia, impressed by the fierce resistance of this ancient Christian kingdom to European colonialism, to donate a full set of brass-band instruments along with the services of a Polish bandleader by the name of Milewski to Emperor Atse Menelik.”

It has continued by Emperor Haile Selassie I too. Haile Selassie started off with his new ideas and plans to change the country in the political, social, economic, educational as well as cultural spheres; the 40 Armenians were brought, who served in the fanfare band of the Ethiopian royal government from 1924 until around 1929 for five years. (Timkehet Tefera, 2018, p31)

Gradually, Western music instruments widely spread in many governmental organizations and became an influential to produce different types of music productions lately. This was happened because of King Haile Selassie I, saw people playing music instrument during his visit to Europe. King Haile Selassie I was the one who contributed a lot to bring many western music scholars to teach music education for the local citizen that lead to the formation of military music bands, and eventually, popular songs became widely influential.

2.3 The Beginning of Music Recording in Ethiopia

Ethiopian popular music recording is a recent phenomenon; and it has started and grown as the recording production gradually. “It was Ato Astatique Habte Welde and Negaderas Tesema Eshete who recorded the first gramophone music in Ethiopian music history. It was a miracle to the people to see gramophone playing recorded local Amharic songs and other languages.” (The beginning of 20th century, Mersie Hazen Welde Qirqose, p 90) The pioneer Negaderase Tesema Eshete had recorded *Medinana Zelesegna* (song of religious texts) playing Masinko himself. (Addis Zemen, Hidar 12, 1957 E.C)

After that, the music recording had gradually grown by Amha Eshete who started the private recording of some artists like Tilahun Gessesse, Alemayehu Eshete, Mahmoud Ahmed, Teshome Mitiku, etc. Lately, other recording companies came in to the market. Among them Philips, Tango music shop (Kaifa records) can be mentioned among others.

2.4 Governmentally Owned Music Groups

Many military bands played an important role in the development of popular music before the formation of privately-owned groups or bands. Ethiopian pop music is started and organized by governmental institutions and military orchestras. Prior to the Italian occupation in 1935, Ethiopians gained access to music training in some few high schools of Addis Ababa and military music bands applied their excessive opportunities to flourish and cultivate their creativity. The members of this orchestra got their music training at first by the Armenian expert Kervork Nalbandian, who came to Ethiopia as the leader of the Armenian fanfare band in Ethiopia. (Timkehet Tefera, 2018, p32) These military bands took military discipline and tried to put into the music band performance; as a result, the governmental bands were well organized and dedicated to their music work.

There were the New Year competitions among governmental music group: between Imperial Body Guard music orchestra (የክቡር ዘበኛ የሙዚቃ ቡድን), Ethiopian Hager Fiqir Mahiber (የኢትዮጵያ ሃገር ፍቅር ማህበር), Fetino Derash; the National Police Force Orchestra (ፈጥኖ ደራሽ ፖሊስ), Haile Selassie I Theatre later called National Theatre (ብሄራዊ ቴአትር), Orchestra Ethiopia (አርኬስትራ ኢትዮጵያ) and Ground Force (ምድር ጦር). As a result, many new artists have got access to the stage.

Tilahun Gessesse explained the condition how strong the competition was in the book that tells his life history entitled King of Ethiopian music, Tilahun Gessesse, on page 28, “There was the warning from military leaders not to lose in competition and there was an appreciation for the winner also. Additionally, there was a direct radio transmission from the stage, so we seriously take care of the performance by any means.” Here, the government, mainly the king and high officials were among those who contributed a lot by giving direction and following foot by foot to the governmental orchestras to become fruit full.

2.5 Music Production For Government Propagation

Following the downfall of the Solomonic dynasty, the new Cultural Revolution and change came to the front line. As politics became free from the monarchial system, the cultures also were able to be freely expressed. “The political condition of the revolution experienced especially in the early years highly encouraged artistic creation.” (The Role of Political Songs in Ethiopia during the long protracted War, (1974-1991): A Case Study on Identity, Integration, and Conflict in Central and Northern Ethiopia, Timkihit Tefera) This cultural change were based on the the Country’s international political and economical alliance to the Western Countries as well as the influence of technology advancement.

Around the late 1970s, music was used as the backbone for many governmental activities throughout the country. Music became on the front line music performance was used on war field to energize the military to fight, for entertainment and to transfer policies and agendas’ during political and governmental meetings, for propagation, advertisements, and diplomacy activities.

Many governmental orchestras played good music. But, many governmental music groups were formed to focus on the job given by government officials. They were forced to raise ideas and magnify the need of the ruling party or the government.

“Ethiopian Hager Fiqir Mahber (የኢትዮጵያ ሃገር ፍቅር ማህበር) music group couldn’t get chance to perform as its whole capacity because; the group were obliged to produce songs that tell about the Solomonic bloodline of the king, his glory of majesty lord, ruling capacity and wisdom, etc. During the Derge regime, they were forced to produce and magnify social-political ideas.” (Tesfaye Lemma, 1889-1983, p 121)

There were mass music productions for many historical happenings and natural disasters. For instance, the coup d’état in December, 1960 traditionally called “ታህሳስ ግርግር”, the Revolution in 1973, the War with Somalia and separatists, Land for peasants, world politics especially Socialism, and many other topics were raised in music. Additionally, different

agendas were also raised in music creativity. Among them; land for peasants “መሬት ለአራሽ”, Eradicating illiteracy and education for all which is known as in Amharic as “እድገት በህብረት ዘመቻ”, the green revolution for development “የአረንጓዴው ምርት ዘመቻ”

The following songs could be mentioned as an example of music which was played similar period.

- Land for the tenants (መሬት ለአራሽ)
- Stand and March (ተነሳ ተራመድ) by Ethiopian Air Force
- Gifu Aketeme (ግፉ አክተመ) by BodyGuard Group
- Internasional song (ኢንተርናሲዮናል) and Learn or educate (ተማሩ) could be mentioned.

According to Simeneh Betre Yohannis, (2008, p, 129), “The Derg quickly recognized and exploited the power of music to propagate its political programs. Within less than a year after the Revolution of 1974, 1,000 revolutionary songs were composed and broadcast over national radio.”

These political and patriotic songs were written and performed by different artists in governmental and private music orchestras. As a result of all these, many artists could get high status and respect by the society. To mention Hirut Bekele (the song Ethiopia, ኢትዮጵያ), Tilahun Gessesse (the song አባረህ በለው), Mahmoud Ahmed (the song ተከብረሽ የኖርሽው), and many others.

Ato Tesfaye Lemma agree that “even though they produce good music, musicians were not paid well enough and living good life; only respect and status,.” (History of Ethiopian music 1889-1983, Tesfaye, p 121)\

2.6 Adoption of Foreign Songs

Some military songs were played by military marching bands at different times. Some marching songs have been brought from other countries, played by changing only some melodic characteristics and texts. These military marching songs were transcribed from other country's struggle against imperialism and inequality; they became songs of many states throughout the world. The “internasional song” (ኢንተርናሲዮናል) could be mentioned as an example during the socialist period. The song (hymn) “internasional” was ‘world’s proletariat song’. This song has served to many communist states as a uniting tool for their struggle against imperialism and helped to empower the proletariat to stand together and fight for their right.

2.7 Music in Military Orchestras

There are a lot of musical performances in military music orchestras. Mainly the music which was composed arranged and performed by The Imperial Body Guard (IBG) was magnificent in the context of their musical composition. Other military bands also have tried their best to produce good music.

By the 1972, there were more than ten large military bands whose entire repertoire consisted of military music by European composers. Bands also became popular in the numerous public schools. String quartets, chamber groups, and symphony orchestras were organized within the music departments of the various military institutions, such as the Police, the Imperial Body Guard, the Army and Air Force. (Ashenafi Kebede, 1976, p, 289)

But on the contrary, it seems that there was uniformity in sound and melody making among military music performances, this might be on the type of formation of orchestra and music instrument. The formation of military bands has many blowing instrument players other than any other instruments, that their musical works are dominated by those blowing instruments like; saxophone, baritone, and trumpet. They give serious attention to such instruments that, the melodic line, melodic harmony, improvisation, introduction, and bridge melodies are mostly

given to these blowing instruments. In some military group trumpet was influential whereas in other saxophone dominates.

Still, it is in the military orchestra that many blowing instrument players are found among any other music bands in the country. We can mention for example; the Orchestra of the Federal Prison Administration. In any case, these orchestras had contributed and played a vital role in pop song creativity and live recording in radio and other recording systems. Their work is witnessed until now.

2.8 The Contribution of Francis Falceto

It was Francis Falceto who started the concept and the name “golden time” music, relating to his recollecting and reproduction of Ethiopian popular music which was produced from the year 1950s-1975. Now Francis Falceto compiled and produced around thirty albums by the name of “Ethiopiquest” and made Ethiopian music available to the European and American markets. “Even though currently Falceto made himself globally to be known and recognized as the leading personality on Ethiopian music, he considers himself as music lover rather than as a scholar. He provided wide chance and opportunity for some artists.” (Simeneh Betre Yohannis, 2010, p, 29) He made so many speeches on Ethiopiquest and related titles. He opened access for certain artists to get international stage concerts with a combination of the western band. Here we can mention the famous artists Mahmoud Ahmed and Alemayehu Eshete and Getachew Mekuria (saxophone player) are among the musicians who benefited from Francis; produced album, got recognition by international community and so on.

“After the success of the first recording in Europe and the United States, Falceto decided in 1996 to create the *Éthiopiquest* series with publisher Buda Musique to reissue Ethiopian music of the period 1950–1975, most of them produced by Amha Eshèté for the label Amha Records and Ali Abdella Kaifa for Kaifa Records of which he acquired the full rights, which was not without creating tensions with certain artists, including Mulatu Astatke and Getachew Mekuria (The king of sax shining on the world stage in Ethiopia).” (Reporter 28 January, 2012)

“The payback for Falceto's obsessive perseverance has come not only in the shape of the international success of Ethiopiques but also the hard-earned respect of Ethiopians both at home and abroad” He made so many music productions more than three hundred songs in different Ethiopian languages. For example, Amharic, Tigrigna, Oromigna, Guragegna, and Konso can be mentioned. Except for some new recordings, Francis did compile early music works into albums. (Ethiopiques in concert, 27 June, Barbican, London (020 7638 8891; www.barbican.org.uk)

Here; not only Francis Falceto but also we can mention many personalities who contributed a lot to the development of Ethiopian pop music as a producer, arranger, melody maker, songwriter, etc of the same period. To mention some; Mulatu Astatike, Sahle Degago, Tesfaye Abebe, Abebe Melesse, Tesfaye Lemma, Dawit Yifru, Nersis Nalbandian, Sirak Tadesse, Shambel Afewerq, Girma Hadgon, Tezera Haile Michael, Awlache Dejene, Eyuel Yohannis, Merawi Sitot, Kassa Weldie, Minilik Wesnache, and many other individuals. We can raise so many personalities if we try to find individuals song by song. We can also describe their contribution as a group or an orchestra too.

2.8.1 Ethiopiques

Ethiopiques is a series of music album which is reproduced by Francis Falceto, a French guy, who has got a deep interest in Ethiopian music after listening Mahmud Ahmed's song called 'Ere Melamela' (ኣረ መለመላ). (According to Falceto's interview on EBC,)

The first release was in 1986. This LP of Mahmoud Ahmed on Crammed Disc in Brussels. This was the first release abroad of modern Ethiopian music. This was the LP which opened the doors for Ethiopian music. After that, the first album was produced in 1997.

Name of the albums and artists who participated on the Ethiopique series are:

1. Volume one is “The Golden Years of modern Ethiopian music 1969-1975”, with various artists.
2. Volume two is “Techawet” (ተጫወት) Urban Azmaris of the 90s.

3. Volume three is “Golden Years of Ethiopian modern music, 1969-1975”, with various artists.
4. Volume four is “Ethio-jazz & instrumental, 1969-1975”, by Mulatu Astatique
5. Volume five is “Tigrigna music, 1970-75”, by Tsehayitu Baraki, and others.
6. Volume six is “*Almaz* by Mahmoud Ahmed 1973”.
7. Volume seven is “*ere mela mela* by Mahmoud Ahmed 1975”.
8. Volume eight is “Swing Addis 1969-1974” by Girma Beyene, Mahmoud Ahmed, Alemayehu Eshete, Bahta Gebre-Hiwot, and Ayalew Mesfin.
9. Volume nine is “Alemayehu Eshete, 1969-1974”.
10. Volume ten is “*Tizita*, Ethiopian blues & ballad” by Firew Hailu, Alemayehu Eshete, Seifu Yohannis, Mahmoud Ahmed, and Mulatu Astatique.
11. Volume eleven is “*Begena*, the harp of King David”, by Alemu Aga.
12. Volume twelve is “Kirba Afaa Xonso, Konso music, and songs”.
13. Volume thirteen is “the golden seventies, Ethiopian Groove”, by Hirut Bekele, Syoume Gebreyes, Bizunesh Bekele, Aselefech Ashene, Getenesh Kibret, Wallyas band instrumental.
14. Volume fourteen is “Getachew Mekuria, Niguse of Ethiopian sax”.
15. Volume fifteen is “Jump to Addis, Europe meets Ethiopia”.
16. Volume sixteen is “*the lady with Kirar*, Asnakech Werku.”.
17. Volume seventeen is “*የኔ ማስታወሻ*, Tillahun Gessesse”.
18. Volume eighteen is “*አስገባ*, Asegeba” by Asnake Gebreyes, Genet Maseresha, Etenesh Wasie, Gizate Guyely, Esubalew Adugna, Abebe Fekade.
19. Volume nineteen is “*Alemye*, Mahmoud Ahmed, 1974”
20. Volume twenty is “Either Orchestra, live in Addis”, and guests Bahta Gebre-Hiwote, Getachew Mekuria, Mulatu Astatike, Thesdeniya Gebre-Markos and Mickael Belayneh.
21. Volume twenty one is “Piano Solo, Emahoy Tsige Mariam Gebru.”
22. Volume twenty-two is “Alemayehu Eshete, featuring Gima Beyene.”
23. Volume twenty-three is “Orchestra Ethiopia.”

24. Volume twenty-four is “Golden Years of Ethiopian modern music, 1969-1975”, by the Ashanti’s, Ayalew Mesfin, Samuel Belay, Getachew Kassa, Seifu Yohannis, Frank Holder, Venus band, etc.
25. Volume twenty-five is “1971-1975, Modern Roots”, by Tilahun Gessesse, Firew Hailu, Damtew Ayele, Gemechu Etana, Esatu Tessema, and others.
26. Volume twenty-six is “Mahmoud and the imperial bodyguard, 1972-74”.
27. Volume twenty-seven is “Azmarî Tessema Eshete, the centennial of the first Ethiopian records.
28. Volume twenty-eight is “great Oromo music, Ali Mohamed Birra.”
29. Volume twenty-nine is “*ማስታወሻ* Kassa Tessema.”
30. Volume thirty is “mistake on purpose, Girma Beyene and Akale Wubie.”

This Ethiopique series got acknowledgment from different organizations. The Independent had released the following statement in 2008, “Ethiopiques has won numerous awards, scored a world music hit with its recent ‘Very Best of Ethiopiques release’, corralled a cosmopolitan fan base and revived the careers of some of the leading lights of the golden age, which lasted a mere decade and a half from 1960 to the mid-1970s”.

Ethiopique album series has printed many forgotten songs and had allowed to be heard by the new generation found trough out the world. We can get multiple cultural songs throughout the series. There are multi-lingual productions other than Amharic. Oromigna, Konso, Tigrigna, and Guragegna songs are incorporated in the production. This album series is produced based on both Ethiopian cultural and modern music practices of music-making.

Some Artists like Mahmoud Ahmed and Alemayehu Eshete got access to travel abroad and perform their works for foreigners. Both vocalists take this as a great opportunity to perform Ethiopian music in other countries. Besides, Alemayehu Eshete could get access to join as a member of the International musician royalty association. (Alemayehu Eshete’s interview on EBC, *አርህቡ*) The sound of the albums is done in good quality including the cover pages.

This is a good experience that has to be continue. Such type of music production need to be exercised by the stakeholders too. This may include; the ministry of culture and tourism, music producers, None Governmental Organizations, music lovers, music interprueners, etc.

2.9 Multi Professionalism

Because of many reasons, early artists and vocalists were able to play more than one field, either with their own interest and ability or being forced to play so. The vocalist can be dancer, or an actor even obliged to play a musical instrument and so on. These allowed them to be active while performing on stage and gave them a chance to be more attractive to the audience during the performance.

For example, among many of them, Tilahun Gessesse has been a vocalist, traditional drum (*Kebero*) player as well as an actor. (King of Ethiopian music, Tilahun Gessesse, 1933-2001, p 17) Many artists who work in Theatre Houses like; (Haile Selassie I Theatre House later called National Theatre, Hagere Fiqir Theatre, Ras Theatre), had more than one, two or more skills. Another special thing for vocalists, it was common to sing for both traditional and modern orchestras and groups in the theatre houses.

Here we can mention many artists; for example, Tesfaye Sahilu (አባላ ተስፋዬ) was a stage actor, singer, traditional music instrument player (kirar) as well as comedian. Alemayehu Eshete is also a singer and box guitar player, he played new songs for himself with his box guitar. Girma Beyene is a piano player, songwriter, and vocalist. Aselefech Ashene was a stage dancer and vocalist. Ali Birra is one of the great songwriters and vocalists. Asnakech Werku was known for singing, dancing, and playing the traditional music instrument kirar. Sahle Degago, used to play different musical instruments, write, arranges and compose songs. Sahle Degago was unique in that, he had produced and arranged more than 400 (four hundred) songs. (Commemorating Sahle Degago, ETV) Merawi Sitote, can be mentioned here also he plays clarinet, saxophone, and arrange songs. These are mentioned just as high light that we can mention many more personalities. Such kinds of multi proffessionalism might helped those musicias to have multi

dimensional views, to do good and nice in song writing, melody making, singing and live performance.

2.10 Music Censorship

There was a period with high and series music censorship practice by the government and association of quality panels during the socialist Derg era. This music censorship had played its role and had its own advantage and disadvantages. As many peoples argue that, such music censorship practice, not only political ideology but also religious ideas were banned from the recording and production of the albums. Many musicians complain that this censorship had forced their right not to do or perform any kinds of song that they want to record. Besides, they believe that they were under the domination of politics and government officials in many aspects. For example, Getachew Deboch was among those who criticize the censorship, on his interview on EBC (አርሲባ), he said that “I had difficulties to write lyrics on the topics that I wanted.” He added again that “some of my works could not be produced because of censorship.”

On the other side, some musicians agree that music censorship was really helpful to produce qualified music performance and music album production. Among those artists or vocalists who agree the advantage of this music censorship is Teshome Weldie. He said in his interview with Asham TV, (መቶ ደምዖን) “It was the censorship that made our music good. The censor rejects if the music is poor melodically or if it resembles someone’s song recorded before.”

As we see in the above, there are two thinking about music censorship in Ethiopia. Some people believe in and support music censorship that, it is necessary and helps to foster music production quality. Others disagree with the idea of music censorship; it suppresses freedom of artwork. Music censorship might be good for the development of music, but, it looks like that it was miss-used. May be the politics used this association for controlling mechanisms instead of assuring the quality of the production. If the censorship had been free of any influence, it would have been good for the music in general; also it may help to maintain and protect our own local music culture from being exposed to the influence of western music culture.

2.11 The Contribution of Night Clubs

The opening and foundation of international organizations and non-governmental organizations like; Organization of African Union (OAU), gave great chance to the capital city, Addis Ababa to grow faster and to open new hotels. This played a vital role to get international exposure on the hotel business of the capital city Addis Ababa specifically and the country in general. As Addis Ababa became one of the major cities among African nations following these new international organizations, new big and international hotels were built; Addis Ababa Hilton Hotel, Wabi Shebelle Hotel, Hotel De' Afrique, etc. As the international exposure grows, many new nightclubs were also opened and gave good chance to the musicians to play cover songs as well as new songs of their own.

As Timkihit Tefera wrote in her article “Ethiopia’s Popular Music History, 2018”, “Musicians of the Imperial Bodyguard Orchestra (IBGO) privately entertained audiences in several nightclubs throughout the city; among them Sanssouci and La Mascotte Olympia run by Italian and Greece businessmen as well as Assegedech Alamirew, Shuferoch and Axum nightclubs (አሰገደች አላምረው, ሹፌሮች የምሽት ክለብ እና አክሱም አዳራሽ), etc.”

Many other entertainment night clubs, restaurants, pubs, and bars having foreign names were also opened, among them Hollywood, Villa Verde, Zanzibar, California, Sunshine, and Patrice Lumumba, could be mentioned.

Following the opening of many night clubs in later times, Addis Ababa became one of dancing city with miniskirt throughout the whole night, and Giovanni Rico expresses this time in his interview on Kana TV that; “It was a great opportunity for musicians, especially for our band (Roha Band). We as a band used to play brand new songs that are not already recorded.” He also added that “it was a good opportunity for us (musicians) to get access to check the response of the audience before recording and producing the new song.” As Giovanni Rico stated earlier, Roha Band did play new songs in a night club before actually recording the songs. The band checks the test and feels the audience with the song’s musical elements; rhythm, tempo, energy, idea, and other parameters, after that they will rearrange the song again and record.

Early music bands were formed having a large number of musicians (the performer). According to Hailu Mergia (keyboard player), interview on EBS “The band members who used to perform in night clubs were consisted of more than ten individuals playing on the stage in early times.” He pointed out what happened after “Later on, the number of private band members minimized to five or six individuals. This might be because of certain economic, lack of accommodating stage, and some other reasons.” This led to a new formation of music bands.

Night clubs also gave the musicians and vocalists access not only to communicate easily with their audience but also to help them to solve certain economic problems. Night clubs also had the benefit to the artists, to receive a response from the audiences directly from the stage and even after the stage performance. This helped and indicated the way for many vocalists, especially for those who were singing cover songs; it paved the way to be themselves and to produce their own songs and album. For example, Ayalew Mesfin on his interview with ESAT, said that “I got access to produce my own album after one of my fans commented and told me to be myself in my music carrier, and gave me money to produce the new album of mine.

The night clubs gave access to the people to hear and dance by the songs of newly released albums from America and Europe; artists started to adapt to music styles of Elvis Presley, Sam Cook, James Brown and Nat King Cole, etc. Such western artists had influenced some artists in Ethiopia, and this can be manifested in the songs and music arrangements of Alemayehu Eshete, Girma Beyene, etc.

2.12 Formation of the Bands

Music instruments could be divided into different groups based on the material the instruments manufactured and the method of playing. Accordingly, it can be grouped as string instruments, wind or blowing instruments (woodwind and brass), percussion musical instruments and electronic music instruments, etc.

Ethiopian popular music is accompanied by different music instruments with the domination of blowing instruments both tenor and alto saxophone, and trumpet; more predominantly in the

government owned orchestras like military bands and theatre institutions the number of saxophone and trumpet players are bigger compared to private bands (four saxophone players, two or three trumpet players, two trombone players), while other instruments like drum, bass guitar, lead guitar, keyboard, and other instrument players remain one per band. Lately, those private bands changed the formation and number of musical instruments in the band. Hailu Mergia in his interview with EBS said there might be many reasons which forced the new band formation, but among them is the technological advancement in manufacturing of music instruments, manufacturing of modern sound system, and also an economic factor (the issue of payment).

2.13 Music Research in Ethiopia

Since the wide and diversified nature of Ethiopian music, the research on Ethiopian music is very few and it requires a thorough investigation and study. The music research practice is more limited and done by non-governmental organizations and personally motivated individuals. This is written by Woube Kassay 2009, work. He put his finding in his paper, *The Practices of Music Research in Ethiopia: Successes and Challenges*, “Although attempts were made to enhance music research in Ethiopia the finding reveals that it is unsatisfactory as compared with the rich cultural heritage of the country possesses.” It is visible that the musical tradition which the country possesses is enormous, but very limited papers and articles are produced.

Besides, most of the Ethiopian music researches are focused on the artist’s personal and historical background, while it is very difficult to find papers written on Ethiopian music characteristics; which deals more specific on musical elements in depth except few studies written on the title called Ethiopian Kīñit (scales) “Analysis of the formation and structure of the Ethiopian scale system, 2009” by Ezra Abate, There are also very few limited MA thesis papers at Yared Music School, and the researcher hopes that this new MA class will contribute a lot to fill the gap and solve the research problem

2.14 Nostalgia

The Ethiopian modern pop music which was recorded and produced during the “golden time” had become nostalgia for many adults; they have a different feeling while listening to certain music. It might be because of many reasons, but, such music brings many memories of past years, how he/she was doing things, the family life, love story, and other many things and stories will come in mind while listening to that music. The songs will be printed in the minds of a person throughout his life. The following will show how music is attached to someone’s life.

“There are always meaningful songs for somebody. People are doing their courting, people are finding their wives, people are making babies, and people are washing their dishes. People are getting through the day, with songs we may find insignificant. But their significance is affirmed by others. There’s always someone affirming the significance of a song by taking a woman into his arms or by getting through the night. That’s what dignifies the song. Songs don’t dignify human activity. Human activity dignifies the song.” (Quoted in Zollo 2003, 331)

Music which was produced before thirty or forty years even before have a great chance to make psychological and social impact on the society. As a result, we hear many people referring to certain music as ‘music of my (our) time.’

Here many people get confused about the idea of being old is being gold. Even though people get attached to their old memories at any circumstances, all old memories might not be good. Moreover, the goodness of artwork is measured by its professional (musical) parameters, not by its nostalgic power. But, here the personal difference is kept under any circumstances on which anyone can like, love and dislike any artwork regardless of the quality and the standards of the musical work.

2.15 Artist’s Opinion

As the recording culture developed, many single songs and albums had been produced and increased in number and quality gradually. Many earlier songwriters and artists believed that the

music they were producing was prepared for the long-lasting purpose. Many people; especially artists of that time believed that the musical compositions were done carefully.

One of the most famous vocal artists of that time is Tilahun Gessesse, (King of Ethiopian music, p, 22), he put that “Composers were very careful on the topic what they write for me”. “There is a big gap between the love songs of the early time and recent ones; the songwriters were serious on their work, especially they were careful to express their feelings with selected words on the lyrics. They try to use proverbs, use gold and wax eriting technique, entertaining and at the same time mostly it was like a mirror which shows the society’s inner interest to show out. But, trash lyric and words had no place”. Other peoples also support the above statement like, Tsegaye Deboche on EBC interview; “music is feeling not calculation; we worked a lot through our feelings.” Many artists of early time believe that the melodies of the songs played in early time were good enough and pleasant to hear

Having all these problems, even before the accessibility of more advanced modern music instruments and sound system (machines), many songwriters have tried their best to create songs and melodic phrases using traditional music instruments like Kirar (**ክራር**), Masinko (**ማሲንቆ**), washint (**ዋሽንት**), and even many of them used whistling.

“Songwriters were very strong even though there was no advanced technological advancement like that of recent times; they have produced lifetime songs and melodies using Kirrar, Masinko, washint, etc. Those musicians of that time were lucky and unlucky. (King of Ethiopian music, Tilahun Gessesse, 2002 E.C, p 22)

It is also clear that there were also unpleasant melodic lines. We can find a lot of musical works that are not attractive while listening. Many works are recorded with instruments that are not well-tuned, and playing with a lack of consistency. All these may be because of a lack of technology, lack of performing ability, and knowledge. Additionally, even though the feeling is important, it must be developed by understanding the inside elements of music through a serious workout. So, both good and poor productions must be considered and judged accordingly.

2.16 Music Practices in Other Countries of the Same Period

Music was used technological advancements for its greater achievements during the mentioned years, of that helped to record and distribute music works from one corner of the world to the other. Starting from 1950's music recording became an industry. Music production and recording spread widely in many countries.

In western tradition, there is a golden age for every genre of musical works. For example, The production of *Oklahoma!* in 1943 ushers in what is commonly considered the "golden age" of the Broadway musical. (The Golden Age of American Musical Comedy, 2014) Additionally as Allmusic.com (accessed 2016) describes the Golden Age of hip-hop as beginning with the commercial breakthrough of Run D.M.C (1986) and ending with mainstream emergence of gangsta rap popularized by Dr. Dre's *The Chronic* (1992). (In Search of the Golden Age Hip-Hop Sound, 1986–1996, p.81) commercial breakthrough of Run-D.M.C. (1986) and ending with the mainstream emergence of gangsta rap popularized by Dr. Dre's *The Chronic* (1992). The Golden Age of American Musical Theatre also was from: 1943-1965 provides synopses, cast and production credits, song titles, and other pertinent information for over 180 musicals. (The Golden Age of American Musical Theatre, 1943-1965, CORINNE J. NADEN)

BBC had produced a documentary about Story of Jamaican Music; it explains the Jamaican music as the following; “The 1960s is remembered as the period of hit time of Jamaican music because every album released did hit the market every time, for instance, music producer called ‘studio one’ sold out 70,000 copies of *The Wailers* album.” Finally, the BBC documentary explained this period as “It was the golden time of Jamaican ska music”

Similarly, the golden age of American country music is started in the 1950s and goes to the end of the 1960s. Many country artists like Patsy Cline, Jim Reeves, Hank Snow, Faron Young, Lefty Frizzelle, Webb Pierce, Hank Thompson, Kitty Wells, Elvis Presley, Carl Perkins, Jerry Lee Lewis, George Jones, The Everly Brothers, Johnny Cash, Sonny James, Ferlin Husky, Johnny Horton, Jimmy Dean, Claude King, George Hamilton, Bobby Bare, Leroy Van Duke, Bill Henderson, Roger Miller, and Glen Campbell could be mentioned. The country song is known

for its storytelling music. (BBC Four. Corporalhenshaw. "The Story of Country Music 1-16." Youtube. 20 March, 2013. 6/22/21)

Starting from the 1970s, similarly, disco music also started to hit and became a more popular song style that the dance floor became more comfortable to dance, disco music started after the fertile ground of black soul music and became a high hit by which music could manipulate the crowd especially on Saturday night in dance American music story. Some people say disco music is revolutionary music that broke the racial barrier. It is a kind of music that combined string, horns, and grooves that dominated the music style of that time. It has a specific drum playing style; bass drum (kick) on every downbeat snare on every second downbeat and eighth notes on the hi-hat. New York was the birthplace of disco music. After the disco collapsed, it transformed into house music. ("The Joy of Disco, BBC." YouTube. 5 March 2012.)

In the 1980s American pop music entered the music market and the audience following the decline of rock and disco album sales across the nation. Also, the formation and transmission of music videos through the Music Television (MTV) channel had contributed a lot to the promotion of different music styles and the artists to the mass audience. (VH1 - Documentary on 80s Music Economy & Politics – 2001. YouTube. 21 January 2018)

The seventies had produced so many bands and great vocalists into the recording market in America and other western countries. Among them, the Beatles, The Jackson Five (Michel Jackson and his family), Eric Clapton, Bob Dylan, The Rolling Stones, David Bowie, Carole King, The Temptations, Marvin Gaye, Stevie Wonder, Kool & the Gang, Donna Summer, Bee Gees, etc. (The Seventies [Ep.1-8] What's Goin' On, CNN. YouTube. 2015)

There seems that in Western countries new music style would be created within a ten or fifteen-year gap. Even though Ethiopian modern music has passed so many changes, the change is based on not changing the new music style; rather the change is on the formation of band (music instruments and player). This could be manifested in deciding the number of band members or the type of music instruments that are accommodated within the band. But, there are very few trials that could be mentioned that brought changes in music style.

As earlier mentioned, the period of the so-called “golden time of Ethiopian pop music” may produce many music recordings with good music performance; vocal with the instrument; but, all music productions might not be as good enough in a musical context.

The attachment of golden music with being as full band (a band in which many of the instruments are employed accordingly) formation might be one reason for the classifying music era in Ethiopia. So, many people think in their mind that, good music is gone with the full band in early times, following the introduction of high tech keyboard instruments in the country. At the same time, gradually, band music production and recording started to decline around the beginning of the 1990s and substituted by another way of playing, recording, and producing music. Full Bands disappeared and gone out mainly from the recording process throughout the country. In the end, gradually, music production was substituted by one-man-band music performances which lead to one-man music studio production.

For some reason, full band became to be considered as a composition of bass guitar, lead guitar, keyboard, drum, and saxophone players in the group. But the meaning of full-band needs to be clarified. As many peoples believe that a full band is not a composition of five or six musicians. But according to music group classification, not only the number of the members but also the type of instrument is also important.

Around the 1990s there were full bands playing music in hotels, nightclubs, weddings, and other festivals; but they were gone out from the recording system, and the demand of bands on a recording and production declined for a certain time. Even today, it will be very difficultly to record full-band music composition in many studios. We might mention many reasons why full band music went out from recording;

1. Shortage of finance to pay for each band members
2. Lack of understanding from producers and performers about live music recording
3. Fast food like thinking among producers

4. The emergence of a new sound on the keyboard instrument which supports the vocalist in many artificial ways.
5. It is easy to deal; only one man.
6. Time and space effectiveness during stage performance etc.

But, we don't have to just understand one man's composition is wrong and here it does not mean that one-man-band and arrangement are bad at all.

Finally, if we find out the elements of the so-called "golden time" in Ethiopian modern music history, there might be also 'Dark Age'. The "Dark age" might be some how the period of ignorance, or lack of good musical production in quality as well as quantity etc. So, this will be the next question to be studied in another paper.

2.17 Cross Border Music Influences

We can observe some kind of influences and similarities in the music performance with some neighboring countries Djibouti, Somali, and Sudan. These countries share similar elements; scale (mode), rhythm, instrumentation, melody style, vocal techniques, patterns of verse, and chorus, stage appearance (stage discipline) and many more.

There are many Ethiopian artists who sang many songs that were played originally by artists of neighboring countries. To mention some; Tilahun Gessesse, Assefa Abate, Minilik Wesinachew. We can find many songs played by young artists by changing some melodic lines and rhythmic patterns.

This sharing might play a great role in the interrelation of the country with the neighboring states, in that, the familiarity of the songs can give and provide a feeling of belongingness to peoples living in Ethiopia and the neighboring country's community.

Similarly, Ethiopian traditional songs need to be studied. A lot of big musical works were composed. Among them are Abebe Tesema, Nigatua Kelkay, Lemma G/Hiwote, Alemayehu Fanta, Asnaqech Worku, Assefa Abate, Bahiru Kagne, Merry Armide, Derbabaw Abunu,

Damtew Ayele, Kassa Tessema, Ketema Mekonnen, Maritu Legesse, Kiross Alemayehu, and many more. There were also good traditional music instrument players too (Kirrara, Masinko, Washint, Kebero, Embilta, ...) It is wide and deep which requires a specific dedicated study by itself that, this study could not touch any of it.

2.18 Peoples Thinking How “Golden Time” Started

Some peoples also believe that Ethiopian music flourished as a “golden age”, was started when private bands began to lead the music production and club performance, and it ended as these private music bands quit playing on recordings and clubs; and substituted by ‘one-man-band. A one-man band is a musician who plays a number of instruments simultaneously using their hands, feet, limbs, and various mechanical or electronic contraptions. One-man bands also often sing while they perform. (cobuid English Dictionary, 1995) In Ethiopian context one keyboard playing was used as one man band tool. This type of music performance lately lead and dominate the whole music carrier.

There are also, some artists who believe that Ethiopian modern music is started and glorified during from 1970-1980 E.C. According to Aregahegne Werash in his interview on EBS Enichewawete, (ኢ.ቢ.ኤስ ኢንፎርሞዥን) These people think that the formation of local or regional music groups’ the so-called Kebele Kinet (የቀበሌ ኪነት) is foundation for the so called “golden time.” This is because those ‘Kinets’ had produced many songwriters, vocalists, and music group. Of course, these Kebele Kinets had contributed many music songwriters, melody makers, vocalists, and arrangers. But, this is obtained as a by-product, being the main aim was the propagation of governmental ideas.

There were many music productions during the early ages of private band music works. We can see the assumptions on the above statements that forgot musical productions done before the formation of private bands, local and regional (kebele kinet) groups in different parts of the country. But, there were good musical productions in government music groups before the formation of private bands. There was much musical production in governmental music groups

like The Imperial Body Guard, Police Orchestra, and Ground Force, etc. Therefore it might be good to see the music of the so-called “golden age,” starting from the late 1950s or early 1960s to the end of private band production declined in the early 1990s. This is because many music productions produced in the late 1960s and 1970s were originally created before the formation of private bands and the beginning of the recording.

This time may extend more than 30 years of music carrier. Within these years there were plenty of music bands and groups both governmental and non-governmental. To mention, Imperial Body Guard, Police orchestra, Ground force, National Theatre Yared Orchestra, Hager Fiqir Mahber (theatre), Ras Theatre (lately), Addis Abeba University Culture Centre were among governmental groups. From privately-owned bands, Soul Echos Band, Ras Band, Waliyas’ Band, Shebeles’ Band, Roha Band, Ibex Band, could be mentioned.

There might be some music imitation on some music work of certain groups, and they might take some musical character from Western music style. But literally, the main musical melodies have clear Ethiopian characteristics. Melodies are purely built on pentatonic mode or scale; which is believed to be more Ethiopian; and dominantly used mode which is typical characteristics of the Ethiopian modal system, the ornaments and curves are taken out from definite Ethiopian traditions. It is a great achievement for such music bands to use western music instruments to play typical Ethiopian musical elements.

2.19 What Created “Golden Time”

Many reasons contributed to the beginning of the “golden time” in Ethiopian modern music history. Among them and most frequently mentioned by the participants are; there was music competition on every New Year’s festivals among different governmental orchestras. Every music orchestras produce new songs for the show and the best band and best song will be awarded. This award was important not only for the musician but also for government officials who lead the group because they wanted it for their pride. As Alemayehu Eshete stated on his ETV interview; April, 2009 “we do not meet close together with friends who are members of another band, unless we finish our competition.”

On the other hand, there was cooperation between military bands that led to competition. There was also serious commitment among the military and governmental music band leaders and officials. As a result talented and all-rounded personalities came out in all fields; vocalists, music instrument players, melody makers, arrangers, etc.

Ethiopian modern pop music is a result of cumulative outcomes obtained from the government; by providing and forming music orchestras in many military camps and theatre. Technology; the advancement and access gives musicians to perform and compose eagerly. Songwriters, arrangers (artists), played important role by innovating, writing and putting new ideas to their music. Producers (music shops), mass media (radio and TV stations) also played vital role by giving air to transmit new music works through radio, television and playing in their music shoppes. Most importantly the eagerness and active participation of the mass audience was the pushing factor for the artists to create new music time to time.

The blended music production resulted from the fusion of Western musical instruments with Ethiopian musical elements; scale, melody, ornamentations, dynamics, etc were able to produce new music color and result for the world.

CHAPTER THREE

DATA INTERPRETATION AND ANALYSIS

In this chapter, the existence and other information concerning musical works of the so-called “golden time” will be discussed in detail. It starts with types of data, the background of data and the respondents, the existence of the “golden time” in Ethiopian pop music history, contribution and role of the government, analysis, and data interpretation will be explained. And also, the data that was taken and other findings are explained briefly.

3.1 Types of Data

The primary data used for this study is the recorded albums that were produced and released from the late 1950s to the early 1990s. The reason that this period selected is that; late 1950s was a period that many governmental music bands flourished in many military camps. As a result, many new songs were able to be composed, arranged, and recorded in different radio stations. The establishment of these orchestras was accomplished based on global standards of orchestra formation; rhythm section, blowing, strings, etc employed together. Infact, Orchestral size has always been subject to variation. (The Idiomatic Orchestra, By Karl Aage Rasmussen and Lasse Laursen, 2014 G.C)

Many people assume that the beginning of the “golden time” in Ethiopian modern pop music history is started in the late1960s (G.C) following the establishment of private bands and ended when the private bands quite producing albums and substituted by one-man-band (using only one key-board) around the early 1990s (G.C). But, if we try to see Ethiopian pop music in detail, those governmental military bands had produced so many musical works that are more likely to have a polyphonic character on their arrengement prior to 1960s. Most importantly the military bands had laid base for later music production too. Not only that, also many songs were originally played before 1960s (G.C), and lately rearranged and recorded again by different artists.

3.2 Back Ground of Data and Respondents

All the selected interview respondents were music professionals and music lovers who listen to music frequently; some of them are individuals who participated in the music production of the so-called “golden time.” The respondents were selected randomly. Many of the respondents took a music lesson in different music schools. Thirty-eight individuals participated for the interview. Eight of them have more than twenty-five years of experience in playing music. Out of these thirty-eight respondents, ten of them have music experience not less than ten years. The rest fourteen respondents have less than five to seven years of music experience. The remaining six individuals have more than forty years of experience of listening to Ethiopian music and new albums produced at different times by different artists.

Furthermore, music albums were picked and analyzed randomly. Forty recorded albums were seen in detail. A serious measure is taken on albums selection and analysis. The selection is based on the year of production, starting from the early 1950s and up to the early 1990s. Band and music group diversification is considered consciously. Besides, both male and female artists, group work (two or more people works in a single album) are incorporated. Albums were selected randomly considering variety of arranging and recording bands. From these forty albums, only three hundred fifty (350) songs were analyzed thoroughly.

3.3 Respondents/ Informants

Table: 1

Types of respondents		Numbers	100%
25 Years of music experience		8	21.05
10 Years of music experience		1	26.31
5 Years of music experience		1	36.84
Music lovers		6	15.78
Total		3	100%
		8	
Sex of respondents	Male	26	68.42
	Female	12	31.57
	Total	38	100%
Age of respondents	20-30 years	9	23.68
	30-40 years	13	34.21
	40-50 years	7	18.42
	Above 50 years	9	23.68
	Total	38	100%

Academic status	2 nd degree & Above	-	-
Degree	18	47.36	
Diploma	10	26.31	
Certificate	6	15.78	
None	4	10.52	
Total	38	100%	

The respondents, who are eight out of thirty-eight had music experience of twenty-five years, constitute 21.05% of the total number. Ten of them with more than ten years of music experience take 26.31% of the total population. The rest fourteen constitute 36.84% having less than five years of music experience, and others six are music lovers who constitute 15.78% of respondents out of the general sample population. The more experienced, the more detailed information might be able to be obtained.

The respondents were selected from both sexes; male and female, twenty-six respondents are male which builds 68.42% of the total and the remaining twelve individuals which is 31.57% is female respondents.

The age of respondents is classified into four groups with ten years gap. Nine respondents, out of the total number were between the ages of twenty to thirty years, they are 23.68%, thirteen respondents were in the ages of thirty to forty years, which is 34.21%, and seven of them are between the ages of forty to fifty and are 18.42% of the total respondent. The rest nine were above the age of fifty years old and are 23.68% out of the whole population. The age difference can give access to gather opinions from different generations.

The academic statuses of the respondents are put clearly. Eighteen respondents have a first degree, they are 47.36%, ten of them which is 26.31% have a college diploma, six peoples which is also 15.78% have certificate and the remaining other four respondents which consists of 10.52%, do not have any academic certificate. No one in this sample population has more than a first degree.

3.4 Album selection

Table 2

Note: - The year in the following chart is calculated by the Ethiopian calendar.

No	Year of Recording	Total selected number of Albums	Percentage	Total number of songs	Percentage
1	1948-1955 E.C	-	-	25	7.14
2	1955-1960 E.C	5	12.5	40	11.42
3	1960-1965 E.C	5	12.5	45	12.85
4	1965-1970 E.C	7	17.5	50	14.28
5	1970-1975 E.C	7	17.5	50	14.28
6	1975-1980 E.C	8	20	70	20
7	1980-1985 E.C	8	20	70	20
Total		40	100	350	100

The sample population of recorded music is selected and grouped with five years difference or gap. This is because it gives access to see detail musical and technological changes with nearby years.

Music recordings selected from the recording time between 1948 up to 1955 are counted twenty-five songs, this selection is based on the number of songs, not albums because, it is difficult to get album production during these years, it counts 7.14%, the size of the total sample songs. Starting from 1955 up to 1960 five albums or forty songs are selected which is 12.5% of the total album and 11.42% of the total song sample. From the years 1960 up to 1965, similar albums are selected but, more songs are analyzed which is 12.5% of album size and 12.85% of the total sample songs. 1965 up to 1970, seven albums or fifty songs are selected. It is 15.7% of album size and 14.28% of the sample songs population. Similarly, the next year group from 1970 up to 1975 has the same sample size which is 15.7% and 14.28% album and song of the total sample size respectively. The last two year groups, 1975 up to 1980 and from 1980 up to 1985, have a similar sample size, which are eight albums or seventy songs for each album and song sample sizes. The percentile of these two groups is 20% for each album and songs sample size out of the total population. The selected music albums and songs were adequate for this study.

3.5 Existence of “Golden Time” in Ethiopian modern Music History

The existence of the so-called “golden time” in the history of Ethiopian modern music is a somehow controversial topic. But, according to this paper’s findings, there are music productions and music production practices that prove the presence of the so-called “golden time.”

Almost all the respondents believe on the existence of “golden time” in Ethiopian modern music history. But two individuals raised the idea of being golden with the attachment of old memories. These two individuals have fear of being biased by the influence of past life experiences.

They have no full agreement the time when “golden time” started. Whereas, they all agree the time when it ended. Ninety percent (90%) of the respondent agreed that, the “golden time”

started at the beginning of the 1950s. The rest ten percent (10%) do not agree and say it started the late 1950s and early 1960s.

Some musical achievements that all respondents agreed and raised points that show the existence of “golden time” in the history of Ethiopian modern music that have been appealed are between the years at the beginning of the 1950s to the early 1990s. All the respondents agree that the so-called “golden time” ended at the beginning of the 1990s. It encompasses more than thirty years of music works. The following are points that almost all of the respondents raised to prove the existence of a “golden time” in Ethiopian pop music history.

3.5.1 Organized Music Production

Music which was produced from the period starting from the late 1950s up to the early 1990s is produced mainly in governmental music bands; which have the managerial system, budget, ownership, and responsibility. There are appointed and responsible political officials who lead the orchestra, songwriters, music instrument players, arrangers, melody makers, and so on, whom everyone has each and counted responsibility. Lately, organized private groups also joined the music production widely following the footsteps of those government orchestras..

3.5.2 Mass Music Production

Many musical works were produced every time. Stage music performance, radio transmission, LP (long playing or long play) and cassette recording were massive. Public holidays and religious festivals were the main occasions for new music productions. One artist (vocalist) may produce more than one album within one, two, or three years' gap.

3.5.3 Participation of Many Groups

Many governmental orchestras and private bands had participated in the overall production of modern pop music. Among them are; Imperial Body Guard (IBG), Police Orchestra, Ground Force, Haile Selassie Theatre house (National Theatre) Yared Orchestra, Hager Fiqir Mahber (theatre), Ras Theatre, Addis Abeba University Culture Centre, and some others can be

mentioned from government music bands that participated on the music recording, arranging and production process. Sol Echos Band, Dahlak Band, Ras Band, Wallyas Band, Venus Band, Ethio Star Band, Shebele Band, Dallol Band, Roha Band, etc were private bands. These were among those who put their fingerprint for the music production of Ethiopian modern pop music. The presence of many diversified governmental and private bands has given a chance to listeners to listen a variety of sounds on the recorded albums.

3.5.4 Social, Political and Religious Contents

Most contents during the “golden time” were based on and, came out from the day to day lifestyle of the society. Most songs were based on the norms and culture of the community in both religious and non-religious practices. This also explained in the book that tells the history of Tilahun Gessess (King of Ethiopian Music, 2002 E.C), he said that “When I was in Hager Fiqir Mahber (ሃገር ፍቅር ማህበር) I sang a lot of songs like ‘Tilla Kellelaye’(ጥላ ከለላይ), and other songs which tells about the love of motherland appreciate the nature and many more, unlikely recent songs like that of ‘Mabede new’(ማበዴ ነው), ‘Lefenedalish new’(ለፈ ነዳልሽ ነው), which are valueless.

3.5.5 Adopt technology

Musicians were trying to adapt and use technology which was available during that period effectively. This is observed easily in the quality and balance of musical instruments in many albums recorded. Similarly, music instrument players also were able to master with their musical instruments. Eg. Getachew Mekuria (Tenor sax), Merawi Sitot (clarinet), Wedajeneh Filifilu (Clarinet), Mekonen Mersha (Trumpet), Assefa Bayissa (trumpet), etc and many others too.

3.5.6 Passed Through Many Difficulties (Problems)

Music of the “golden time” has passed so many difficulties. Among the problems; there was a social miss understanding about the concept of music in general and pop music in particular. Being a musician and vocalist was considered as sin and insult (*azmari*) for the artist as well as

his family (There seem, there is improvements recently). Other difficulties were from bureaucracy which make difficult for importing musical instruments. The taxation system was very difficult to import music instruments from abroad, because it is considered as a luxury materials (goods). The economic or financial problem was also among the big problems.

3.5.7 Contributed and Put Platform for the New Musicians

The present Ethiopian modern music playing is set to current situation has passed through a long process. This musical era has put its musical culture, effect, and practices in the Ethiopian popular music system. Following these music practices, new musicians had copied and applied to their new music productions. There is copying of scale, chord, introduction, melody making, arranging backup music, and other musical elements by the new generation.

3.5.8 Honorific Nicknames were Given to the Artists

In popular music production, honorific nicknames are used at different times by different individuals. Most often, such nicknames are given by mass media or simply by fans of a certain artist. These nicknames are given to indicate the significance of an artist on his carrier. Most of the time, the names are royal and aristocratic titles, used metaphorically. For example the father of Ethio-jazz (Mulatu Astatqe), King of Ethiopian Music (Tilahun Gessesse), king of tizita (Mehamoud Ahmed), queen of tizita (Bezawerq Assefa), King of Saxophone (Getachew Mekuria), ደምፀ መረዋ፣ ባለ ተስረቅራቂ ደምፅ....., etc. can be mentioned.

3.6 The Role and Contribution of Government

The introduction of Western music instrument in Ethiopia is started from Emperor Minilik II and later continued by Emperor Haile Selassie I. Timkehet Tefera, in her paper “Ethiopian Popular Music History, 2018, (p,32)” said that “The commencement of foreign music in Ethiopia and its practical use that took off during the era of Menelik II continued all through the reign of Empress Zewditu (1916-1930) and Ras Teferi Mekonnen²³ (1916-1930) who later became Emperor Haile Selassie²⁴ I (1930-1975). As a young regent, Teferi Mekonnen observed the changes taking place in Ethiopia under Menelik’s reign.” She adds that again “When we see some detail things

about music, music teachers and music instruments were brought to the country with the personal interest of the kings.”

The big ambition of Emperor Haile Selassie I to transform the country into a more civilized state in all aspects; including culture was manifested with the formation of military marching bands and music groups in many military division and his guard (Imperial Body Guard, IBG). Furthermore, the formation of theatre houses could be mentioned as a big achievement that he made with his interference too. Not only this, but the King also brought music instruments as well as music scholars that can teach music to the local citizens. “Without doubt, Haile Selassie deserves credit for his initiative towards a dynamic transformation, e.g. making it possible that military bands get access to Western-styled music.” (Timkehet Tefera; 2018, P32)

Music groups flourished even during the reign of Colonel Mengistu Hailemariam. Furthermore, new additional theatre houses like Ras Theatre were opened. Other local music groups were formed under the initiative of Kebeles, Weredas and Sub-Cities in the name of *Kinet* (ኪነት).

3.7 Analysis and Data Interpretation

Out of thirty-eight total interviews, thirty-six individuals (94.73%) definitely agreed on the existence of the so-called “golden time” in Ethiopian pop music history. The remaining two individuals (5.26%) have fear of biase and said that peoples tend to think of their memories as ‘golden memory’ which can be defined as a ‘golden time.’

3.7.1 Mode/ Scale

There is plenty of scale systems in Ethiopia music tradition. It is highly diversified based on historical and geographical phenomenon. According to Ezra Abate (1993:2), Ethiopian modal/ scale system can be categorized into three regions; Northern and Central, Eastern, and South Western areas of the country. The following are types of scales that used most in the collected data recordings to be analyzed. Modes that are not mentioned can be grouped under the group name ‘others’.

Table 3: Mode/ Scale

Year	E.C	Mode/ Scale	NO. Songs	Percentage	Remark
1948-1955		1. Tizita	13	52	
		2. Tizita minor	-	-	
		3. batti- major	-	-	
		4. Batti minor	5	20	
		5. Anchi hoye	-	-	
		6. Pentatonic dorian	4	16	
		7. Ambassel	-	-	
		8. Pentatonic mixolydian	3	12	
		9. Others	-	-	
		Total	25	100%	
1955-1960		1. Tizita	18	45	
		2. Tizita minor	-	-	
		3. batti- major	-	-	
		4. Batti minor	9	22.5	

	5. Anchi hoye	2	5
	6. pentatonic dorian	6	15
	7. Ambassel	-	-
	8. pentatonic mixolydian	5	12.5
	9. Others	-	-
	Total	40	100%
1960-1965	1. Tizita	23	51.11
	2. Tizita minor	-	-
	3. batti- major	-	-
	4. Batti minor	8	17.77
	5. Anchi hoye	2	4.44
	6. pentatonic dorian	5	11.11
	7. Ambassel	1	2.22
	8. pentatonic mixolydian	6	13.33
	9. Others	-	-
	Total	45	100%

1965-1970	1. Tizita	20	40
	2. Tizita minor	3	6
	3. batti- major	-	-
	4. Batti minor	7	14
	5. Anchi hoye	2	4
	6. pentatonic dorian	9	18
	7. Ambassel	1	2
	8. pentatonic mixolydian	8	16
	9. Others	-	-
	Total	50	100 %
1970-1975	1. Tizita	21	42
	2. Tizita minor	2	4
	3. batti- major	-	-
	4. Batti minor	11	22
	5. Anchi hoye	-	-
	6. pentatonic dorian	9	18

	7. Ambassel	-	-
	8. pentatonic mixolydian	7	14
	9. Others	-	-
	Total	50	100%
1975-1980	1. Tizita	29	41.4 2
	2. Tizita minor	2	2.75
	3. batti- major	-	-
	4. Batti minor	12	17.14
	5. Anchi hoye	3	4.28
	6. pentatonic dorian	10	14.28
	7. Ambassel	2	2.75
	8. pentatonic mixolydian	12	17.14
	9. Others	-	-
	Total	70	100
1980-1985	1. Tizita	31	44.2 8
	2. Tizita minor	5	7.14

3. batti- major	2	2.85
4. Batti minor	11	15.71
5. Anchi hoye	3	4.28
6. pentatonic dorian	7	10
7. Ambassel	2	2.85
8. pentatonic mixolydian	9	12.85
9. Others	-	-
Total	70	100%

The Ethiopian modal system is not stacked only to the above modal systems. But, the most used scale structures for this study only, and based on the sampled recordings, the usage of the modal system in Ethiopian modern pop music history are those listed on the above table. Accordingly, a pentatonic major scale (Tizita, ትዝታ) consists of 45.115% out of the total four hundred songs. It is believed that the name ‘*tizita*’ was given after a famous song called *Tizita*. (Ezra Abate, 1993) The second-ranking scale is the pentatonic minor scale, traditionally called batti minor, it constitutes 18.44% out of the total scale, the third scale is pentatonic Dorian, traditionally and Ethiopic name is given and called ‘*tizita second.*’ It has 14.62% coverage. Pentatonic Mixolydian traditionally called ‘*tizita five*’ has the fourth stage with 13.97%. The remaining modal systems: Anchihoye has 3.14, pentatonic minor (tizita minor) has 2.84%, Ambassel has 1.40%, Batti Major has 0.40% of the total modes.

3.7.2. Rhythm

Rhythm is one of the most fundamental elements of music. Ethiopian modern pop music has got diversified rhythmic characteristics and nature. Highly used rhythmic structures and its diversified distribution among the sample recordings are identified and listed below. Though each rhythm has many different patterns of playing, simply grouped under the following groups.

Table 4: Rhythm

Year E.C	Types of rhythm	Numbers	Percentage	Remark
1948-1955	1. 6/8(chickchika fast)	15	60	
	2. 6/8 (chickchika slow)	5	20	
	3. 4/4 (any)	3	12	
	4. 3/4 (any)	2	8	
	5. 2/2 (any)	-	-	
	6. Other	-	-	
	Total	25	100%	
1955-1960	1. 6/8(chickchika fast)	18	45	
	2. 6/8 (chickchika slow)	9	22.5	
	3. 4/4 (any)	8	20	
	4. 3/4 (any)	3	7.5	

	5. 2/2 (any)	2	5
	6. Other	-	-
	Total	40	100%
1960-1965	1. 6/8(chickchika fast)	21	46.66
	2. 6/8 (chickchika slow)	12	26.66
	3. 4/4 (any)	6	13.33
	4. 3/4 (any)	3	6.66
	5. 2/2 (any)	3	6.66
	6. Other		
	Total	45	100%
1965-1970	1. 6/8 (chickchika fast)	23	46
	2. 6/8 (chickchika slow)	10	20
	3. 4/4 (any)	9	18
	4. 3/4 (any)	5	10
	5. 2/2 (any)	3	6
	6. Other	-	-

	Total	50	100%
1970-1975	1. 6/8 (chickchika fast)	26	52
	2. 6/8 (chickchika slow)	9	18
	3. 4/4 (any)	8	16
	4. 3/4 (any)	4	8
	5. 2/2 (any)	3	6
	6. Other	-	-
	Total	50	100%
1975-1980	1. 6/8 (chickchika fast)	40	57.14
	2. 6/8 (chickchika slow)	12	17.14
	3. 4/4 (any)	9	12.85
	4. 3/4 (any)	7	10
	5. 2/2 (any)	2	2.85
	6. Other	-	-
	Total	70	100%
1980-1985	1. 6/8 (chickchika fast)	37	52.85

2. 6/8 (chickchika slow)	13	18.57
3. 4/4 (any)	9	12.85
4. 3/4 (any)	6	8.57
5. 2/2 (any)	5	7.14
6. Other	-	-
Total	70	100%

According to figures of the above table, highly used types of rhythmic patterns are written in descending order: fast 6/8, traditionally called ‘chick-chick’ is mostly used and consists 51.37%, slow 6/8 ‘slow chick- Chicka’ has 20.41%, and 4/4 (with different styles) has 15%, 3/4 ‘waltz’ has 8.39%, the last 2/2 (with different variations) has 4.80% respectively. The distribution of these rhythms varies according to the recording artists and the band. Some recordings have various types of rhythm types whereas some recordings have a similar rhythm style throughout the album.

3.7.3 Number of Verse & Choruses (Melodic phrases)

The verse and choruses are techniques and parts of melodic construction. The number of verses and chorus and their pattern are listed in the following way.

Table 5: Number of Verses & Choruses

Year E.C	No. melodic variations (No. verse & choruses)	No. songs	percentage	Remark
1948-1955	➤ One	2	8	
	➤ Two	7	28	
	➤ Three	15	60	
	➤ Four	1	4	
	➤ Five	-	-	
	➤ Six	-	-	
			25	100%
1955-1960	➤ One	2	5	
	➤ Two	18	45	
	➤ Three	17	42.5	
	➤ Four	3	7.5	
	➤ Five	-	-	
	➤ Six	-	-	
		Total	40	100%
1960-1965	➤ One	3	6	
	➤ Two	29	58	

	➤ Three	16	32
	➤ Four	2	4
	➤ Five	-	-
	➤ Six	-	-
	Total	45	100%

1965-1970

	➤ One	3	6
	➤ Two	27	54
	➤ Three	19	38
	➤ Four	1	2
	➤ Five	-	-
	➤ Six	-	-
	Total	50	100%

1970-1975

	➤ One	4	8
	➤ Two	25	50
	➤ Three	19	38
	➤ Four	2	4
	➤ Five	-	-
	➤ Six	-	-

	Total	50	100%
1975-1980	➤ One	5	7.14
	➤ Two	27	38.57
	➤ Three	29	41.42
	➤ Four	7	10
	➤ Five	2	2.85
	➤ Six	-	-
	Total	70	100%
1980-1985	➤ One	3	4.28
	➤ Two	29	41.42
	➤ Three	27	38.57
	➤ Four	9	12.85
	➤ Five	2	2.85
	➤ Six	-	-
	Total	70	100%

As indicated in the above table, the number of melodic lines or the chorus and verse are identified and explained in the following manner. Most of the Ethiopian modern music has got two melodic phrases; it is 44.96% out of three hundred fifty total sample songs. Songs with three

melodic phrases consist of 41.49%. Songs which has one melodic phrase are 6.34% out of the total sample songs. Songs with four melodic phrases are 6.33%. There are also songs with five melodic phrases, and it consists of 0.81% out of the total sample songs. Here, based on the above statement, we can conclude that most of the songs recorded during the given period “golden period” have two melodic phrases and three melodic lines. It is very rare to get melodic lines more than four and above. But, there are songs with five melodic lines, this is very strange and is found on very limited songs.

3.7.4 Dominating Instrument

Music instruments that are predominantly used either on the introduction or bridge part and that the sound of the instrument which is familiarized as the music’s main color within the ear of the listener is checked under this topic. Many music instruments could be used simultaneously within a single song on a specific place; introduction or bridge etc. These instruments could be blowing instruments, string instruments, percussion, etc and they are classified and listed below.

Table 6: dominating instrument

Year in E.C	Music instruments	Introduction	Bridges	Percentile	Recommendation
1948-1955	Blowing (Tenor & Alto saxs, clarinet, Trumpet, etc)	23	2 3	92	
	K.Board (piano, organ, synthesizer, accordion)	2	2	8	
	String (Guitar, violin)	-	-	-	
	Other	-	-	-	

	Total	25	25	100%
1955-1960	Blowing (Tenor & Alto saxs, clarinet, Trumpet, etc)	34	36	87.5
	K. Board (piano, organ, synthesizer, accordion)	4	3	8.75
	String (Guitar, violin etc)	2	1	3.75
	Other	-	-	-
	Total	40	40	100%
1960-1965	Blowing (Tenor & Alto saxs, clarinet, trumpet, etc)	36	39	83.33
	K.Board (piano, organ, synthesizer, accordion, etc)	5	3	8.88
	String (Guitar, violin etc)	4	3	7.77
	Other	-	-	-
	Total	45	45	100%
1965-1970	Blowing (Tenor & Alto saxs, clarinet, trumpet, etc)	36	39	75
	K. Board (piano, organ, synthesizer, accordion)	9	7	16

	String (Guitar, violin etc)	5	4	9
	Other	-	-	-
	Total	50	50	100%
1970-1975	Blowing (Tenor & Alto saxs, clarinet, Trumpet, etc)	33	26	59
	K. Board (piano, organ, synthesizer, accordion)	10	13	23
	String (Guitar, violin etc)	7	11	18
	Other	-	-	-
	Total	50	50	100%
1975-1980	Blowing (Tenor & Alto saxs, clarinet, trumpet, etc)	47	39	61.42
	K. Board (piano, organ, synthesizer, accordion)	14	17	22.14
	String (Guitar, violin etc)	9	14	16.42
	Other	-	-	-
	Total	70	70	100%
1980-1985	Blowing (Tenor & Alto saxs, clarinet, trumpet, etc)	39	33	51.42

K. Board (piano, organ, synthesizer, accordion)	17	18	25
String (Guitar, violin etc)	14	19	23.57
Other	-	-	-
Total	70	70	100%

As we can see from the above table, the musical instruments that are used in sample songs are listed and their contributions are listed in percentage on the above table. According to the sample song taken, most of the introduction and bridge parts including other musical effects of the songs are played by blowing instruments. Mostly, saxophone (with its variations), trumpet, and other blowing instruments like flute and clarinet are used. Such blowing instruments take 72.1% coverage. Keyboard instruments like; piano, organ, synthesizer, and accordion are used in many songs. It covers 15.96% out of the total sample songs. Also, string instruments like; guitar and other string instruments mandolin, violin, etc are used on the introduction and bridge part of the songs. String instruments cover 11.21 percent usage out of the total song compositions.

Here, we have to consider that, there are a lot of albums produced with a single instrument; like piano, mandolin, and box guitar alone, and it is not considered on this topic because it will unbalance the conclusion about the dominating music instrument finally.

3.7.5 The Chord and Bassline

In this part, the chord arrangement is seen in detail, but it is classified only into two groups; good and following. But, since some chords are not clear, the third option is added as an additional option on a given column.

‘**Good**’ classification is given if the chord and bassline arrangement is done properly using good chords that can fit the melody. If the bass line and the other accompanying part (chords) are done carelessly by following the melody foot by foot, then this chord and bassline are identified and grouped as **following**. Music that is not categorized in these two categories are bad in their bass line and chord progression. Here, because of the subjective judgment nature of musical lines, some music bass lines and chords will be put on the third option, which is classified under the **no comment** column. Here, what is important is, this sub-topic is relatively subjective. It may be subjected and depend on personal knowledge, understanding and judgment.

Table 7: The Chord and Bassline Chart

Year in E.C	Bassline	Percentile	Chord	Percentile	Remarks
1948- 1955	Good	36	Good	36	
	Bad	24	Following	24	
	No comment	40	No comment	40	
	Total	100%		100%	
1955- 1960	Good	37.5	Good	37.5	
	Bad	32.5	Following	25	
	No comment	30	No comment	37.5	
	Total	100%		100%	
1960-1965	Good	37.77	Good	37.7	

1965-1970	Bad	28.88	following	22.22
	No comment	33.33	No comment	40
	Total	100%		100%
	Good	44	Good	42
1970-1975	Bad	26	following	24
	No comment	30	No comment	34
	Total	100%		100%
	Good	58	Good	58
1975-1980	Bad	20	following	24
	No comment	22	No comment	18
	Total	100%		100%
	Good	50	Good	47.14
1980-1985	Bad	21.42	Following	18.57
	No comment	28.27	No comment	34.28
	Total	100%		100%
	Good	64.28	Good	61.42

Bad	20	following	21.42
No comment	15.71		17.14
Total	100%		100%

The above table shows the appropriate usage and application of bass lines and chords on the sample songs taken. Out of the total sample songs taken, 46.79% of the songs have a good and well-arranged bass line. Some of the songs are bad in their bassline composition, which consists of 24.68%. The remaining 28.47% of the song's bass line could not be easily judged because of many reasons. Some of the reasons might be the bass lines are not recorded and may not have the bass line at all.

The chord illustration is identified on the above table too. The bass line and chords are interdependent and support each other. According to the above table, 45.65% of the chords used in the sample songs are good and support the melody and the bass line. The other 22.74% of the songs among the sample songs are used following the melody and the bass line technique. The remaining 31.56% of the songs from the sample songs are not heard and it makes it difficult to categorize the chord whether good or following the melody, so it is grouped under no comment.

3.7.6 Other Effects and Improvisation

This subtopic focuses and sees other special musical effects which gave good color to the songs recorded. The effects may be in the form of improvisation, rhythmic effect, melodic line, or harmonic composition. The improvisation part can be made with any musical instrument; percussion, blowing, string, electronic, or even vocal part. Here, because of the vast nature of music instruments and advancement of music aid equipments; like guitar effect, electronic drum and so many others, it requires more vast time and energy to study that it is not indicated and shown here.

Table 8: Effects and Improvisation

Year in E.C	Improvising instrument	No of tracks	Percentile	Remark	Other effects	Percentile	Remark
1948-1985	Blowing instruments	13					
	String (guitar, violin)	6					
	Keyboard (piano, synthesizer)	9					
	Percussion	3					
	Vocal	-					

Out of the total three hundred fifty sample songs, few songs used solo improvisation by music instrument. On thirteen songs, blowing instruments like; saxophone, clarinet, flute, trumpet, etc instruments played improvisation. String instruments; mainly guitar played on six songs. Keyboard instruments like; piano, organ, and synthesizer are used on solo improvisation on 9 songs. Also, percussion and drum played only on three songs out of the total Three Hundred Fifty sample songs.

Here, we can observe that it is only on 31 (thirty-one) songs that music instruments get access to play and express their mood of the song on their instrument by playing improvisation. Mostly, the solo part is sided with blowing instruments.

CHAPTER FOUR

FINDINGS CONCLUSION AND RECOMMENDATIONS

This chapter deals with findings on overall and detailed musical characteristics obtained from the music production of the so-called “golden time.” Conclusion and recommendations are also part of this chapter. Since this study is done based on both qualitative and quantitative methods, subjective opinions might be used and listed.

4.1 Findings on the Existence of “golden time”

The existence of the “golden time” in Ethiopian modern pop music history has been debatable for the last many years. According to this study, the existence of the “golden time” in Ethiopian music history is proved based on the following facts and reasons:

- i. There was organized music production.
- ii. There was mass music production in every music group or band. (by both Governmental & Private bands)
- iii. Full Participation of different bands on music recording and production.
- iv. Social, political and religious contents were seriously raised.
- v. There was adoption and utilization of available technology as much as possible.
- vi. The music production passed through many difficulties. (political, economical and Social).
- vii. Musicians of that time have put a platform and paved the way for the new musicians.
- viii. Honorific nicknames are given for artists of this time.

The above eight points provide clear clarification about the existence of the “golden time” in modern music history of the country.

4.2 Findings on Detail Musical Characteristics

In this part, some findings that illustrated in the above table are pointed out.

4.2.1 Modality/ Scale

- Pentatonic major scale (*tizita kignit*) is the major mode on the music production of “golden time”.
- Pentatonic minor (*batti minor*) is the second-largest used scale system.
- Pentatonic Dorian traditionally called (*tizita second*) is the third-largest used scale.
- Pentatonic Mixolydian (*tizita five*) is the next large scale.
- Others like; Ambassel, Anchihoye, tizita minor, and other variations of batti mode are rarely used within the limited context and purposes.

4.2.2 Rhythm

The rhythm is the most essential part of any musical composition. According to the findings from the above tables,

- Six-eight (6/8) many musicians call it (chick-Chicka) has used largely with its rhythmic variations; nine-eight (9/8), twelve-eight (12/8), etc.
- The second largely used rhythm is still six-eight with a slow tempo.
- We can conclude that more than 70% of music productions are based on these six-eight rhythms.
- The four-four (4/4) rhythms are used following to the six-eight with different playing approach and techniques.
- The three-four (3/4) rhythm is less used next to four-four styles.

4.2.3 Number of Melodic Lines

- Most of the songs recorded during “golden time” have two melodic phrases (verse and chorus).
- Secondly, most songs have three melodic phrases.
- Few songs have one melodic line and very few songs have four melodic phrases.
- In a very rare case, certain songs do have five melodic phrases.

4.2.4. Dominating Music Instruments

These dominating instruments are musical instruments that are used to play the introduction, the bridge, and other musical effects. By that, such instruments are going to be considered as the color of that specific recorded song. Based on this;

- Blowing instruments both from the woodwind section and brass instruments section are highly used. These instruments are Saxophone, flute, clarinet, trumpet, trombone, etc.
- Following blowing instruments, keyboard instruments like piano, accordion, organ, and synthesizer (with very limited similar sounds) are secondly used.
- String instruments like violin, cello, and guitar, are rarely used.
- As we can see on the dominating instrument table list, the usage of technological instruments like keyboard, organ, synthesizer, and guitar is gradually improved by number and playing technique and quality of sound too.

4.2.5 The Basslines and Chords

- Among the sample songs, 46.79% of the bass lines are well arranged and played.
- There are also songs with bad arranging and playing pattern, it is 24.68%, and
- It is very difficult to judge the remaining 28.47% of the songs.
- The idea of playing a good bass line had developed in later times that could fit the melody and the chord or harmony.
- There are 45.65% of the songs that the chords are well arranged and played.
- The other 22.74% of the songs played following the melody foot by foot.
- The remaining 31.56% of the sample songs are difficult to judge their chords.
- The chord progression is based on diatonic harmony; most chords are triads.
- The concept of chord had also gradually advanced in later times which give good musicality to the melody and the bass line.

4.2.6 Other Effects and Improvisation

Playing solo in a song may be good for the musical compositions, that it can create new color and energy to the song, but not always.

- In the music of so-called “golden time”, it is very rare to see instrument solo improvisation. But there are musical works that incorporate solo playing with certain music instrument in the middle or at the end part of the song.
- Blowing instruments largely, saxophone and trumpet are used to play solo improvisation in the middle or at the end part of the song.
- Keyboard instruments (piano, organ, and synthesizer) are secondly used instruments for solo improvisation.
- The guitar is also used in some songs among string instruments.
- Percussion and drum solo is the least to be used in very limited songs.

4.3 Other Findings

4.3.1 Lyrically

Lyric is one of the major factors that put a great impact on the listener’s mind and remain and affect the audience in many aspects.

- There were strong, simple, as well as weak words and comic lyrics.
- Some lyrics are expressed in the irony way (wax and gold).
- Many ideas were raised in the songs; Love, beauty, hatred, departure, social critics, politics, patriotism, love of mother country, lifestyle, culture, modernization, ethics, family, advice, gossiping, wedding, festivity, religion, nostalgia, history,

4.3.2 Way of Performance Approach

- Many songs were seriously vocal singing performances.
- Comic, artistic, or dramatic performances are also applied.

4.3.3 Type of Performance:

There were diversified types of performances.

- Solo performance (one vocal artist in one album). Majority of the productions were done by single vocalist. Here we can mention a lot of artists like; Alemayehu Eshete, Aster Aweqe, Tilahun Gessesse, Mehamoud Ahmed, Getachew Kassa, Tamrat Molla ...etc.
- Duet performance meaning: two vocal artists playing in one album. Here we can still mention as an example, Alemayehu Eshete and Kuku Sebsibie, Tilahun Gessesse and Bizunesh Bekele, Hirut Bekele and Mesfin Haile, Getu Ayele and Fikirte Desalegne, Fantu Mandoye (ዮቱ ሄደሽ ነበር), Hirut Bekele and Tadele Bekele, Aster Aweqe and Syumeetc.
- Group performance was also applied. (More than three and above vocal artists Participating in a single album).

4.3.4 Instrument Accompanying Techniques

- Melody instruments; Music instruments are used not only to accompany the song or the vocal part; they also sing side by side or immediately after the vocal part ended, mostly they play the same melody phrases of the vocal part.
- Chords: more simple continuous triad chords are used.

4.3.4.1 Counter Melody Style

There are many methods of music arrangement in the early times. Among them, the polyphonic texture was used. This was manifested in the arrangements of Imperial Body Guard (IBG), Police Orchestra, and some other military band compositions. For example, the song is sung by Mesfin Haile and Hirut Bekele (yefikir wegagen) 1977 EC by Police Orchestra; songs of Bizunesh Bekele, etc can be mentioned.

4.3.4.2 Playing Along

Playing the main melody of the song throughout the music by melody instrument was highly used. Here, major instruments used are; tenor saxophone, trumpet (both muted and un-muted), piano (keyboard, or organ), flute, and accordion. Blowing instrument mostly plays counter-melody immediately after the vocal part of the music. Saxophone and other blowing instruments could function as back up for vocal as a choir. Songs arranged by police orchestra can be mention as an example,.

4.3.4.3 Organ Sound

Organ sound was mainly used as a pad in many songs, lately started to play a melody, and solo part.

4.3.4.4 Drum Pattern

A simple drum pattern with a very short roll effect was used.

4.3.4.5 Solo Improvisation

Some solo improvisation is played in the middle part of the song and the very rare cases at the end. (Lemma Demissew, *Astawesalehu*, አስታውሳለሁ፣ Sissay Gessesse *Kebetebata Wetat*, ቀበጥጥ ወጣት) Very few songs begin with a solo like phrases at the beginning. (Mahmoud Ahmed, አረ በከተማው).

4.3.5 Introductions and Bridges

Long introductions and playing the main vocal melody as introduction and bridges part of the song is mostly used. A very long introduction melody was seen in many blowing instrument introductions.

4.3.6. Playing a Single Song by Different Vocal Artists

Many artists sang a single song with a very slight melodic or lyric modification. Among the songs which are sung by different vocal artists: nostalgia (tizita), Ambassel, wedding songs, some folk, and festive songs.

4.3.7 Traditional Songs Played by Western Instruments

This is one of the great achievements that early musicians did to the Ethiopian popular music.

4.3.8 Very Less Instrumental but, More Focused on Vocal Album Production.

Instrumental music didn't get attention. There are some attempts done by some private bands like Walias Band.

4.4 Some Failures

- Lack of uniformity in the mode of playing; melody overlapping rhythmically, and lack of consistency.
- Lack of perfect tuning on both music instruments and vocal performance, which leads to pitch discomfort. This can be seen in many recordings, but mainly in group performance together both males and females were big problem. Pitch discomfort meaning, if it is high pitch for women and low will be for male and the opposite too. Example, (Shambel Belayneh and Rahel Yohannis *Endet nesh Libelish*, እነዴት ነሽ ልበልሽ)
- Un-necessary usages of some MII, MIII, and mi-v chords. (Police orchestra Mesfin Haile and Hirut Bekele 1977 EC, Ayalew Mesfin, *Hasabe* ሃሳቤ, Alemayehu Eshete *Bichayen Honge Tegodahu* ብቻይን ሆኜ ተጎዳሁ፣ Merawi Yohannis *Teleyeshigne* ተለዋሽኝ)
- Playing a identical melody throughout the introduction, the bridge, and the melody part.
- Lack of incorporating local musical instruments, except a few try.
- Inadequate financial income.

4.5 Conclusion

Music practice in Ethiopia has long age, but it has been started to be produced and recorded widely during King Haile Selassie I. The advancement of technology and the eagerness of society to listen to new music had played an important role. According to this study, the so-called “golden time” in Ethiopian music history was started before the formation of private bands and decline after orchestral works got out from recording production.

This period can be expressed as a time of organized music production; there were orchestras both governmental and private bands who participated in the writing of lyrics, melody making, arranging, and playing musical instruments. Private music shop owners (businessmen) and radio stations had played a great role to foster as well as preserve the process of music production. The orchestras had faced many difficulties.

Songs were played based on similar modal and rhythmic structures. Blowing instruments were predominantly used and lately electronic instruments widely got into the production. Melodic phrases were mostly had two phrases, and three melodic phrases also used.

Lack of uniformity in instrument tuning and playing was observed in some music works, also wrong chords, monotonous type arrangement and melodies were observed. These might be a result of lack of music education and knowledge.

4.6 Recommendations

1. Reproducing old songs

Golden music production is not fixed only at a given time. Rather, there are plenty more musically rich productions even after the time of so-called “golden time.” Re-arranging the old songs of some artists had made an incredible move on the Ethiopian music work. This could be seen in the reproduction of artists like Tilahun Gessesse’s consecutive albums, Minilik Wesinachew, and Aster Aweqe. Reproducing old music works and songs is very important and they should be easily accessible to the community.

2. Universities and Higher Institutions

Universities and higher institutions must arrange lifetime experience sharing programs of those famous musicians, and must have an archive of their works; in a professionally well organized and ordered manner. Their videos, interviews, and written stories in magazines and books must be kept for the generation. Their life experience can be used as a living library. Additionally, music schools found in higher institutions must give a deep, organized, and well-formulated lesson on Ethiopian music intensively.

Most importantly, we need to respect our music heroes and their works seriously, whatever it is. As a considerable amount of popular music studies depends upon criticism of commercially-released recordings, popular music studies scholarship should demonstrate a familiarity with the environments in which these recordings were created (such as audio recording and film studios, or live concert stages), the sorts of professionals who help create these recordings (engineers, editors, studio musicians, arrangers, producers, foley artists, field recordists, FOH mixers), and the effect of the Opening new Theatre and Music Houses. Many new theatre houses and music performing art institutions must be opened. This might need financial capital and man power, the researcher hope that, newly constructed recreation center at Minilik's Palace will function as performing stage for big concerts and performances, and may help to solve stage problem. Plus to that , the current governmental organizations; military bands and orchestras, theatres houses should be competent in the music industry, and must come to the front line in the this regards.

3. Religious Organizations and Churches

Ethiopian religious organizations and churches should have a real and clear picture of the importance and role of music to the society based on facts and realities. Music played a vital role in defending the country and used as uniting tool. According to Endalemaw Aragie in his book (p,322)*Gintil Lieliena*, (ግንጥል ልዕልኛ) music is not well understood or wrongly conceptualized mainly in churches and some community.

4. Working on Our Own Music Culture Deeply

Ethiopia is a large country with diversified music culture. Care must be taken in order not to miss guide the young generation to a complete westernized music culture. We must not accept everything from others (western countries), we must see deep to our long-lasting musical values and culture and bring to the international recording and production level.

5. There Must be Good Producing Companies

Many international organizations have existed in the capital city Addis Ababa. If we work hard on our local music, we can maximize the national income of Ethiopia through tourism, concerts, album sell (manually or online), etc. Through this process, the culture industry gradually will grow. To do this, there must be well organized, best, and world-class producing companies. Good production is essential and cannot be presented for debate. We must get out of home studio production and our music work must transform and change into the industry.

Then, Ethiopia can be beneficial from its culturally diversified music performances. If we do these things, we can be influential and dominate culturally in our East African region, even the whole continent of Africa and beyond.

Appendix - I

Interview and Questioners Guides for the Informants and Focus Group Discussions

1. What do you think about the existence of the golden time in the Ethiopian pop music production history?
 - 1.1 Do you think it existed or not?
 - 1.2 If you say yes, how did it existed?
 - 1.3 What are the reasons for the existence of golden time, only if you say yes?
 - 1.4 Content-wise what issues were raised in the music?
2. What were the musical characteristics?
 - 2.1 Rhythmically?
 - 2.2 Scale or modality?
 - 2.3 Melodically?
3. Can we raise the utilization of technology?
4. Can we discuss its contribution to the new generation?
 - 4.1 What the songs were focused on?
 - 4.2 Can you mention some music productions in this regard?
 - 4.3 What were the effects of products at this time?
5. What ideas were raised and emphasized?
 - 5.1 Can you mention some of the music and what is it all about?
6. Do you want old songs to be reproduced? Why?
7. What musical instruments were dominantly utilized?
8. Are there songs which are converted and reproduced in recent time?
 - 6.1 Can you mention some?
9. What do you recommend to the music to be reused by the new generation?
10. What do you think about the contribution of the government for music at that time?
 - 10.1 In terms of Policies designed on the government side.
 - 10.2 What should be the roles of different organizations and academic universities in the development of the music industry?
11. Is there anything you want to add besides the above discussed and answered questions?

Appendix - II

Primary Sources of the Study

Informant Name	Profession	Age	Place of Interview	Date of Interview
Key Informant one (KI-1)	Musician	27	4killo, Addis Ababa	January 2020
Key Informant Two (KI-2)	Musician	34	Bole, Addis Ababa	February 2020
Key Informant Three (KI-3)	Musician	35	4killo, Addis Ababa	April 2020
Key Informant Four (KI-4)	Musician	29	4 killo, Addis Ababa	January 2020
Key Informant Five (KI-5)	Musician	47	Addis Ababa	October 2019
Key Informant Six (KI-6)	Musician/ Producer/arranger	44	HayaHulet, Addis Ababa	June 21, 2019
Key Informant Seven	Musician	36	6kilo, Addis Ababa	October 2019

(KI-7)					
Key Informant Eight	Musician	38	Bole, Addis Ababa		February 2020
(KI-8)					
Key Informant Nine	Music Teacher	33	Addis Abab		November 2019
(KI-9)					
Key Informant Ten	Musician	41	Addis Ababa, Ethiopia		July 2020
(KI-10)					
Key Informant Ten	Musician	28	Bole, Addis Ethiopia	Ababa,	July 2020
(KI-11)					
Key Informant Ten	Musician	29	4killo, Addis Ethiopia	Ababa,	January 2020
(KI-12)					
Key Informant Ten	Musician	41	Bole, Addis Ethiopia	Ababa,	February 2020
(KI-13)					
Key Informant Ten	Musician	38	Hayahulet, Addis Ethiopia	Ababa,	July 2020
(KI-14)					
Key Informant Ten	Musician	47	Piazza, Addis Ethiopia	Ababa,	September 2019
(KI-15)					

Key Informant Ten (KI-16)	Musician	28	4killo, Ethiopia	Addis	Ababa,	January 2020
Key Informant Ten (KI-17)	Musician Arranger	39	Gerji, Ethiopia	Addis	Ababa,	November 2019
Key Informant Ten (KI-18)	Musician	27	Gerji, Ethiopia	Addis	Ababa,	January 2020
Key Informant Ten (KI-19)	TV Journalist	47	6killo, Ethiopia	Addis	Ababa,	July 2020
Key Informant Ten (KI-20)	TV Journalist	36	Bole, Ethiopia	Addis	Ababa,	February 2020
Key Informant Ten (KI-21)	Radio Journalist	52	Hayahulet, Ethiopia	Addis	Ababa,	December 2019
Key Informant Ten (KI-22)	Radio Journalist	46	4killo, Ethiopia	Addis	Ababa,	December 2019
Key Informant Ten (KI-23)	Government official	55	4killo, Ethiopia	Addis	Ababa,	January 2020
Key Informant Ten	Government official	59	Addis Ababa, Ethiopia			February 2020

(KI-24)

Key Informant Ten Musician 57 Piazza, Addis Ababa, Ethiopia July 2020

(KI-25)

Key Informant Ten Musician 56 Addis Ababa, Ethiopia July 2020

(KI-26)

Key Informant Ten Musician 29 Addis Ababa, Ethiopia July 2020

(KI-27)

Key Informant Ten Musician 57 Addis Ababa, Ethiopia August 2020

(KI-28)

Key Informant Ten Musician 29 Gerji, Addis Ababa, Ethiopia September 2019

(KI-29)

Key Informant Ten Musician 57 Gerji, Addis Ababa, Ethiopia September 2019

(KI-30)

Key Informant Ten Musician
Arranger 29 Addis Ababa, Ethiopia February 2020

(KI-31)

Key Informant Ten Musician 58 Churchill Road, Addis Ababa, Ethiopia March 2020

(KI-32)

Key Informant Ten Musician 57 Addis Ababa, Ethiopia April 2020

(KI-33)

Key Informant Ten Musician 37 Bole, Addis Ababa, Ethiopia February 2020

(KI-34)

Key Informant Ten Musician 39 Bole, Addis Ababa, Ethiopia February 2020

(KI-35)

Key Informant Ten Musician 38 June 18, 2020

(KI-36) 4killo, Addis Ababa, Ethiopia

Appendix - III

Primary Sources of Focus Group Discussions

Focus Group Discussion – One (FG-1)

Focus Group Discussant & Informant No.	Profession	Age	Place of the Discussion	Date & Time of the Discussion
FG- In-No. 2	Musician	34	Bole, Addis Ababa	
FG- In-No. 8	Musician	38	Bole, Addis Ababa	February, 18,
FG- In-No. 13	Musician	41	Bole, Addis Ababa	2020
FG- In-No. 34	Musician	37	Bole, Addis Ababa	10:00 A.M
FG- In-No. 35	Musician/ Producer	39	Bole, Addis Ababa	

Focus Group Discussion – Two (FG-2)

Focus Group Discussant & Informant no.	Profession	Age	Place of the Discussion	Date & Time of the Discussion
FG-In-No. 1	Musician	27	4killo, Addis Ababa	January 16, 2020
FG-In- No. 4	Musician	29		4:00 P.M
FG-In-No. 12	Musician	29		
FG-In-No.16	Musician	28		

Appendix - IV

Political Map of Ethiopia



Source: Ethiopian Road Authority

Appendix V

Names of vocal artists from the selected sample albums/songs

1. Abay Belete
2. Abebe Tesema
3. Abebech Derara
4. Abtew Kebede
5. Alemayehu Eshete
6. Alemayehu Fanta
7. Ali Birra
8. Alli Shebo
9. Aregahegne Werash
10. Argaw Bedasso
11. Asegedech Mekonnen
12. Aster Aweqe
13. Aster Kebede
14. Ayalew Mesfin
15. Ayele Mamo
16. Behailu Eshete
17. Birtukuan Dubale
18. Bizunesh Bekele
19. Dantew Ayele
20. Dereje Degefaw
21. Dereje Demeke
22. Elias Tebabel
23. Ephrem Tamiru
24. Esatu Tessema
25. Fantu Mandoye
26. Fikradis Neqatibeb
27. Frew Hailu

28. Gashaw Adal
29. Getachew Kassa
30. Getamesay Abebe
31. Getu Ayele
32. Girma Beyene
33. Girma Negash
34. Habtemichael Demisse
35. Hamelmal Abate
36. Hirut Bekele
37. Kennedy Mengesha
38. Kiros Alemayehu
39. Kuku Sebsibie
40. Lemma Demissew
41. Lemma Gebrehiwote
42. Mahmoud Ahmed
43. Maritu Leggesse
44. Martha Ashagari
45. Melkamu Tebeje
46. Menbere Tadesse
47. Merawi Yohannis
48. Mesfin Abebe
49. Mesfin Haile
50. Milinillik Wesinachew
51. Muluken Melesse
52. Netsanet Melesse
53. Neway Debebe
54. Nigist Abebe
55. Rahel Yohannis
56. Samuel Belay
57. Seyfu Yohannis

58. Seyome Gebreyes
59. Seyome Tilahun
60. Shambel Belayneh
61. Shegeniwoch
62. Sofia Atsebha
63. Tadele Bekele
64. Tamrat Molla
65. Teffera Kassa
66. Telela Kebede
67. Tesfaye Sahilu
68. Tesfaye Gebre
69. Teshome Aseged
70. Teshome Mitiku
71. Teshome Weldie
72. Tewdros Taddesse
73. Tezera Haile-Michael
74. Tigist Yilma
75. Tilahun Gessesse
76. Tilaye Chewaqa
77. Tsegaye Eshetu
78. Tsehay Endale
79. Tsehay Yohannis
80. Webeshaw Seleshi
81. Wegayehu Deginetu
82. Weshinfir Argaw
83. Yeshimebet Dubale
84. Yiga Dubale
85. Yihune Belay
86. Zenebech Tadesse
87. Zenit Muhaba

Appendix VI

List of music orchestras or bands

1. Kibur Zebegna
2. Midir Tor
3. Police Orchestra
4. Hile Sillasie I Theatre (Biherawi Theatre Yared Orchestra and Dawit Band)
5. Hager Fiqir Orchestra
6. Ras Band
7. Sole Echo's
8. Walias Band
9. Ethio Star
10. Shebele Band
11. Roha Band
12. Venus Band
13. Ibex Band
14. Dahlak Band
15. Ras Theatre
16. Debub Ez'
17. Dallol Band

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Definitions of words

Chord- a simultaneous combination of notes more than three (dictionary of music, Nirmla Devi, p, 51)

LP- (long playing or long play) is an analog sound storage medium, a phonograph record format characterized by: a speed of $33\frac{1}{3}$ rpm; a 12- or 10-inch (30- or 25-cm) diameter; use of the "microgroove" groove specification; and a vinyl composition disk. (English Dictionary for Advanced learners 2001, p925)

Musical instruments: - is an object such as piano, guitar, violin, etc which you play to Produce music. (Colin Cobuild English Dictionary for advanced learners. P.1014)

Musicianship: - musicianship is the skill involved in performing music. (Colin Cobuild English Dictionary for advanced learners. P.1014)

Mode - set of notes which form melodic idioms used in the composition. (Dictionary of music, Nirmla Devi, p, 183)

Rhythm-the distribution of notes in time, (dictionary of music, Nirmla Devi, p, 240)

Scale- a progression of single notes upwards or downwards in step (dictionary of music, Nirmla Devi, p, 247)

Tempo: - The Speed of the music