



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

THE IMPACT OF AUDIO RECORDING STUDIO IN THE MUSIC
INDUSTRY OF ETHIOPIA:
THE CASE OF YEMISRACH DIMTS COMMUNICATION SERVICE

BY
NATNAEL WORKU

May 2024
ADDIS ABABA, ETHIOPIA

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A thesis submitted to Addis Ababa University, College of performing and
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Addis Ababa University
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Yared School of Music

This is to certify that the thesis prepared by Natnael Worku, entitled: - **“The Impact of Audio Recording Studio in the Music Industry of Ethiopia: The Case of Yemisrach Dimts Communication Service.”** which is submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Music complies with the regulations of the University and meets the accepted standards concerning originality and quality.

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LIST OF ACRONYMS

ARM:	Africa Radio Ministry
CMF:	Christian Missionary Fellowship
CWM:	Commission on World Mission
DWM:	Department of World Mission
EBP:	Ethiopian Broadcasting Proclamation
EECMY:	Ethiopian Evangelical Church Mekane Yesus
ELWA:	Eternal Love Winning Africa
EMD:	Electro Media Division
ENA:	Ethiopian News Agency
EOC:	Ethiopian Orthodox Church
EPLF:	Eritrean People Liberation Front
EPRDF:	Ethiopian People's Revolutionary Democratic Front
FCRC:	Fellowship of Christian Radio Communicators
FEBA:	Far East Broadcasting Agency
FEBC:	Far East Broadcasting Corporation
GBS:	Gospel Broadcasting Services
HCJB:	Heralding Christ Jesus' Blessings
HOH:	Herald of Hope
IBTE:	Imperial Board of Telecommunication
ITM:	In Touch Ministry
LW:	Lutheran World
LWF:	Lutheran World Federation
LWFBS:	Lutheran World Federation Broadcasting Services
MOI:	Ministry of Information
MW:	Middle Wave
NECC:	Near East Christian Council
OAU:	Organization of African Unity
RVOG:	Radio Voice of Gospel
RVRE:	Radio Voice of Revolutionary Ethiopia

SIM:	Sudan Interior Mission
SW:	Short Wave
TTB:	Through the Bible
TWR:	Trans World Radio
UN:	United Nations
USA:	United States of America
USD:	United States Dollar
YD:	Yemisrach Dimts
YDCS:	Yemisrach Dimts Communication Services

ABSTRACT

This thesis provides a historical overview of Yemisrach Dimts Communication Services Studio, one of Ethiopia's oldest and most revered music and audio recording facilities. The history of well-known religious singers, artists, musicians, and producers is also covered. Radio Voice of the Gospel (RVOG) is the station that gave YDCS access to production equipment and technical support. A summary of the events that resulted in the establishment of YDCS Music and Audio Studio and RVOG station is given after situating the RVOG operations and the YDCS music and audio studio at the historically significant Ethiopian music and audio recording studio inside the country's music production sector. The study aims to shed light on the YDCS studio's operations, difficulties, and effects on Ethiopia's music business. This thesis examines the operational issues that have arisen over the last 60 years with the YDCS Music and Audio Studio program. Examined are singers, artists, musicians, and producers on television. It also examines YDCS Music's current state and difficulties as an audio recording studio. This study employs a qualitative technique that is exclusively historical, relying on fact analysis from historical records, interviews, and firsthand observation. Consequently, records and in-person interviews with current and previous staff members of the YDCS Music and Audio Recording Studio provided the study's data. The methodology of this thesis employs a qualitative research approach, this study is primarily historical. It utilizes a combination of primary and secondary sources to gather data. The finding indicates that YDCS has played a pivotal role in shaping the Ethiopian music landscape. Despite facing significant operational challenges. Recommendations include enhancing technical resources, expanding training programs for emerging artists, and fostering collaborations with international music platforms to ensure the studio's sustainability and relevance in a rapidly evolving industry.

CHAPTER ONE

1. INTRODUCTION

YDCS Music and Audio Recording Studio

In 1955, during the first All African Lutheran Conference (FAALC), held in what is now Tanganyika, the notion was originally proposed to launch an audio and music studio ministry throughout Africa and Asia. The Radio Voice of the Gospel was eventually born out of the radio ministry that started here. Three years later, in 1958, the governing bodies of the Lutheran World Federation (LWF) and the Near East Christian Council (NECC), unaware of each other's intentions, approved the formation of a radio project on schedule. The radio project was started to support the ministry of several denominational local church organizations in Africa and Asia, with the ability to broadcast to diverse zones of interest within these organizations. (Thiele, G. A. (1956). The Lutheran World Federation. *Concordia Theological Monthly*, 27(1), 33.)

Ethiopia was covered by NECC and LWF in 1959, which made it possible to conduct an impartial search for a suitable location for a range of radio programs. Following a contest in which only one party could legitimately gain the exclusive right to organize and oversee the radio ministry project, the Ethiopian government awarded LWF the radio franchise. In the US and a few other nations, media literacy programs primarily emphasize television, education, and critical watching abilities. Published using Routledge NECC-LWF Joint Education Initiative. (Power, C., & Power, C. (2015). Higher education: The engine of development. *The Power of Education: Education for All, Development, Globalization, and UNESCO*, 163-186.)

After the Ethiopian government gave to LWF the radio licenses, the two groups' relationship changed from one of mutually reliant rivalry to one of ecumenical cooperation. Although the two partners' shared desire to spread the gospel served as the joint venture's main motivator, other factors also needed to be taken into account to maximize synergies, such as cost savings on capital and operating expenses and the sharing of potential risk. In 1959, LWF and NECC decided to use the benefit-sharing and cost-sharing concepts to launch a cooperative firm in Geneva. (Thiele, G. A. (1956). The Lutheran World Federation. *Concordia Theological Monthly*, 27(1), 33.)

As the licensee by the Geneva Convention, LWF was supposed to act as Party A's senior partner and Party B's junior partner. Party B would understand financial support in the form of long-term financing. Still, Party A would have exclusive transmission access to Party C and sole ownership and operational management of the radio ministry project. Afterward, the Missouri Synod partnered with ecumenical groups. Since local churches did not directly contribute funds for the project's capital and operating expenses and maintained ownership and control over every stage of the program production process, they were not treated equally in the radio ministry initiative. (Thiele, G. A. (1956). The Lutheran World Federation. *Concordia Theological Monthly*, 27(1), 33.)

In the evangelical radio project, local churches serve as the primary partners, mostly to support and aid with program design and audio relations, but they also retain complete control over the project's standards for quality and substance. (G. Kiflu (2015). A review of broadcast speech and the state of broadcasting in Ethiopia. *Mass Communication and New Media*, 34.)

1.1 Background of the Study

Christian radio programs have been broadcast in Ethiopia since Radio Voice of the Gospel was founded there in 1963. The Lutheran World Federation (LWF) supervised and regulated the RVOG, a sophisticated international business that functioned across national boundaries. International missionaries and radio specialists took part. The broadcasting station was the largest broadcasting organization in Africa because of its state-of-the-art facilities, which were created in Addis Ababa.

Being the "host" church of the RVOG, the EECMY jumped at the chance to become the first African church to join the missionary initiative. The RVOG subsequently included the Literature program that the EECMY was already running. The decision was made when RVOG was founded to expand the literature program into a multi-media center called "Yemisrach Dimts (YD)"—which means "voice of good tiding"—which now houses the audio-visual services, the literacy campaign program, the Ethiopia RVOG studio (Yemisrach Dimts communication service), and the Yemisrach Dimts literature program. (Van Deusen, R. E. (1968). A study of a church-related international broadcasting project in Addis Ababa, Ethiopia. American University.)

Initially, the Yemisrach Dimts (YD) transmitted the RVOG. RVOG collapsed due to the Socialist Revolution, which also brought down Ethiopia's old empire. When Derg's military government troops took over the station on March 12, 1977, its brief existence abruptly came to an end. The Derg renamed itself "Radio Voice of Revolutionary Ethiopia" to symbolize its nationalization. A few people in the Nordic countries decided to keep YD Radio going while it was banned from Kenya after a few years of inactivity. (Thiele, G. A. (1956). The Lutheran World Federation. *Concordia Theological Monthly*, 27(1), 33.)

Following the Derg's overthrow in 1991, the Ethiopian People's Revolutionary Democratic Front (EPRDF) dubbed the current government "Radio Ethiopia". It currently operates the country's radio business and is owned by the government. Yemisrach Dimts Communication Services (YDCS) was established in 1992 as a replacement for YD Radio following the fall of the Marxist government. The EECMY framework facilitates collaborative management of the YDCS program. The existing press regulations prevent political parties and religious institutions from establishing their radio stations, even though the Ethiopian Constitution guarantees both freedom of expression and the press. Nonetheless, it is legal in this country to produce religious programs. At the moment, YDCS Radio broadcasts social and religious content remotely in six different Ethiopian dialects. Ethiopian television and radio content is exclusively broadcast on Trans World Radio. (Olsen, T. K. (2009). *Running Radio Selam: Constraints facing an Ethiopian peace radio project* (Master's thesis).

1.2 Statement of the Problem

The goal of the study is to examine and evaluate the production of musical recordings and YDCS Audio throughout Ethiopia's music industry history. The purpose of the study is to shed light on the operations and difficulties of Yemisrach Dimts Communication Service's (YDCS) sound and music production studio. I am researching this subject because Ethiopia's recording studio industry has experienced significant expansion in the music and audio production sector over the past 60 years. Regarding digital preservation, internet access, repatriation methods, and the expanding role of music archives as sites for heritage activism and community engagement rather than just field collection repositories, music heritage archives are currently preoccupied with sustainability and ethics in research and archiving practice.

The YDCS studio is located in Ethiopia, a country that is going through a turbulent political transition. Examining YDCS audio and music studio within Ethiopia's historical context is the aim of this study. The study makes an effort to shed light on the initiatives and difficulties pertaining to YDCS audio and music within the framework of Ethiopia's shifting political landscape. Ethiopian administrations have prohibited YDCS Audio and music studio from operating a station there since the Revolutionary Military Government took control of the RVOG station and the YDCS studios 60 years ago. The YDCS studio closed following the nationalization of the RVOG station. All of its subsequent programming was produced and aired globally until 1998.

While there is a lot of material available regarding Ethiopian media, there is a historical gap that this study attempts to close by describing the difficulties and workings of YDCS studio in the context of the country's changing political climate. The positions and connections between these shifting governments are discussed. (Olsen, T. K. (2009). Running Radio Selam: Constraints facing an Ethiopian peace radio project (Master's thesis).)

1.3 Objective of the Study

1.3.1 The General Objective of this Research

To know and understand the role and importance of YDCS Music and Audio studio production in the music industry of Ethiopia.

1.3.3. The Specific Objective

- To encourage the organization (YDCS) to achieve their goal
- To develop and build a modern music and audio production recording studio
- To assess the limitations of the music and audio recording music industry of Ethiopia.

1.4 Research Questions

1. How significant is the YDCS music and audio production studio facility to the Ethiopian music scene?
2. How can we motivate the organization (YDCS) studio to reach its objectives?

3. How might contemporary music and sound recording studios be rebuilt right now?
4. What are the institution's success restrictions on music and audio recording?
5. What are its implications for the growth of the music industry in the country?

1.5 Scope of the Study

In Asia and Africa, the RVOG ran over fourteen studios before its station was taken. However, only the Ethiopian YDCS Music and Audio Studio was included in the analysis. To gain context, however, a quick review of Ethiopian music and audio studio history is first carried out. Together with YDCS music and audio studio, other Protestant, Catholic, and Adventist music and audio radio stations also broadcast Christian programming from abroad. They are not included in the study since not enough research has been done on the topic. I chose YDCS Music and audio studio even though it was the most prosperous during the Imperial Period because it is the oldest religious studio in the Ethiopian Protestant Church and few details are known about its background or contributions to Ethiopian music industry history.

In the analysis of Ethiopian music and sound production studio policies conducted in this study, only those policies endorsed by the People's Revolutionary Democratic Front (EPRDF), the party in power in Ethiopia since 1991, are covered. Written plans were the only tool available to the Imperial authority. On the other hand, the Derg military government that came into power after the Revolution of 1974 seemed to be accepting of RVOG before nationalizing the station in 1977. After that, the Derg outlawed independent journalism in all its manifestations. It therefore lacked any broadcast laws that applied to independent media. But the main focus of the thesis will be on how the countries Starting from Emperor Haile Selassie's establishment of the studio and then suppressed by the Derg government and their agreement to work with the sole non-governmental religious radio station (RVOG) and the current situation of YDCS music and audio studio. (Weldu, A., & Steinhovden, J. M. (2022). Cultural Policies and Music Production across Ethiopian Regimes. *Ethnomusicology and Cultural Diplomacy*, 209.)

1.6 Significance of the Study

It is the oldest religious music and sound recording studio in Ethiopia, despite being the most successful throughout the imperial period. No research has been done on its history or

significance to the history of Ethiopian music. Because the YDCS Music and Audio creation facility is Ethiopia's non-commercial, non-political music and sound recording facility, this research helps us understand Ethiopian music and sound creation better. It also offers background data for studying sound recording studios and Ethiopian Christian music.

For the purpose of supplementing and citing the data regarding the impact of YDCS studio on average Ethiopians, regardless of their Christian identity. An additional benefit of investigating the YDCS audio and Music production facility is that it offers a deeper understanding of Ethiopia's non-commercial, non-political alternative music scene. The findings of this research will enhance people's comprehension of Ethiopian church music. It provides background information as well for the analysis of evangelical music production in Ethiopia. (Weldu, A., & Steinhovden, J. M. (2022). Cultural Policies and Music Production across Ethiopian Regimes. *Ethnomusicology and Cultural Diplomacy*, 209.)

1.7 Limitations of the Study

There are only a few kinds of literature and studies available on music and audio recording production in Ethiopia. The time constraint and the scope of the study do not permit the analysis and comparison of other music and audio recording studios in Ethiopia in other African, European, and North American Countries. The study's time constraints and its breadth prevent thorough investigation and comparison of other Music and audio recording production in Ethiopia and religious music production studios in other African nations, which is one of the three main weaknesses of the thesis. Second, even though studies on the performance of RVOG and YDCS studio were conducted regularly, practical research and analysis conducted after 1971 were unavailable since their complete archive was seized in March 1977 and has never been recovered except for some resources. Furthermore, Ethiopia has very few worldwide publications in religious media.

The study focuses more on the history of the YDCS Studio and its old RVOG station than it does a thorough investigation of the programming and listener relations. Additionally, it doesn't concentrate on YDCS Music and audio production technological, human, or financial issues. I am unable to examine audience responses and opinions due to time constraints. The fact that no

research was conducted on the YDCS studio after that period, even though there were a few studies on RVOG by non-Ethiopians during the RVOG operation year.

1.8 Thesis Organization

The content of this proposal is divided into five chapters.

Chapter one presents a general background to the study, statement of the problem, objectives of the study, research questions, significance, scope and limitations of the study.

Chapter two provides reviews of literature on the effectiveness of Music and audio recording production studio as means of production, rise of worldwide Christian broadcasting, theological and conceptual background of Christian broadcasting, an **overview of Ethiopian and American Music production history**, and finally the chapter gives a highlight on the present Ethiopian music and audio production industry.

Chapter three deals with the methods, procedures and techniques used in this thesis. In this chapter I will then explain the limitations of the historical approach.

Chapter four provides the history of YDCS Music and audio recording studio since its establishment. YDCS Music and audio studio was a part of Radio Voice of the Gospel (RVOG) before it was confiscated in 1977. Therefore, in its first part the history of the establishment of RVOG is overviewed. Finally, other or American challenges of the music and audio studio will also be examined in this chapter.

Chapter five provides conclusions and recommendations with particular reference to the research questions of the study

CHAPTER TWO

2. LITERATURE REVIEW

2.1 Introduction

This chapter offers a radical evaluation of the literature on American track studio recording and audio recording, in addition to song manufacturing and sound recording in Ethiopia at the Yemisrach Dimts Communication Services (YDCS) music and audio recording studio. I have chosen to conduct a literature review comparing American and Ethiopian recording studios because America is recognized as the birthplace of modern sound recording. This historical significance provides a valuable framework for analyzing the development and practices of the Ethiopian recording industry. By examining both contexts, I aim to highlight the differences and similarities that shape their respective soundscapes and contributions to music. It offers a summary of the ancient, cultural, and technological factors of the track enterprise in each field. Finding the gaps, trends, and demanding situations in sound recording and track manufacturing is the purpose of the literature evaluation. It also creates the shape for the following chapters of the studies thesis. (Shuker, R. (2013). *Understanding famous music*. Routledge.)

Ethiopia has been seriously impacted by the worldwide technological advancements which have improved after World War II, much like each other nation, which includes South Africa, Sweden, North America, and Australia.

Ethiopian music became heavily suffering from Western tunes in the 2nd half of the 20th century, specifically American jazz and funk. The use of electrical contraptions by Ethiopian musicians, along with electric guitars and keyboards, in their compositions had an effect at the manufacturing manner. (Dexter Gordon Bryan story 2019 *Diplomacy, Resistance and Jazz. Twentieth Century Meetings of Modern Music and Politics in the Horn of Africa* (Doctoral dissertation, UCLA).

Here are seven points and motives that I want to look at approximately the music manufacturing industries in Ethiopia overall and particularly at YDCS Music and Audio Recording Studio and America Music and Audio Production: -

1. Introduction: Overview of Yemisrach Dimts Communication Service Audio Recording Studio and its role in the Ethiopian music industry. (Gudeta, E. (2022). Confirmation ministry in the Ethiopian Evangelical Church Mekane Yesus a critical assessment.)
2. Historical background: Evolution of world music and audio production and Ethiopia Music and audio recording studios in highlighting the emergence of Yemisrach Dimts and its impact. (Gudeta, E. (2022). Confirmation ministry in the Ethiopian Evangelical Church Mekane Yesus: A critical assessment.)
3. Theoretical framework: Exploration of theories on the significance of local recording studios in fostering artistic talent, promoting cultural identity, and stimulating economic growth in Ethiopia and Yemisrach Dimts Music and Audio Recording Studio. (Shelemay, K. K, (2011). Musical communities: Rethinking the collective in music. *Journal of the American Musicological Society*, sixty-four (2), 349-390.)
4. Current state of the field: Review of recent studies on the contributions of recording studios like Yemisrach Dimts to the Ethiopian music scene, including interviews with artists, producers, and industry experts."(Shelemay, K. K, (2011). Musical communities: Rethinking the collective in music. *Journal of the American Musicological Society*, sixty-four (2), 349-390.)
5. Identified gaps: Identification of areas where research on the specific impact of Yemisrach Dimts Communication Service Music and Audio Recording Studio is lacking, such as its influence on emerging artists, its role in preserving traditional Ethiopian music, and its implications for the broader music industry ecosystem. (McGarry, G., Tolmie, P., Benford, S., Greenhalgh, C., & Chamberlain, A. (2017). " They're all going out to something bizarre" Workflow, Legacy, and Metadata in the Music Production Process. In *Proceedings of the 2017 ACM Conference on Computer Suppo.*)
6. Methodological approaches: Discussion of methodologies employed in previous studies, such as ethnographic research within the studio, analysis of recording output and distribution channels, and surveys of artists and industry stakeholders. (Martínez, F. (2021). *Ethnographic experiments with artists, designers and boundary objects: Exhibitions as a research method.* UCL Press.)
7. Case Studies and Success Stories Music manufacturers, sound engineers, and artists in Ethiopia and America. Case studies and success memories of famed sound engineers, track

producers, and performers from Ethiopia and America are featured in this section. It examines their accomplishments, creative strategies, and industry contributions. It also looks at the elements that helped them prevail and the training that may be drawn from their reviews. (Moisala, P., & Diamond, B. (Eds.). (2000). Music and gender. University of Illinois Press.)

Conclusion: This chapter concludes by summarizing the important findings from the literature assessment. It identifies the gaps and studies opportunities for similar investigation in the next chapters. The comprehensive evaluation of the literature offers a solid basis for the study thesis and contributes to the know-how of song production and audio recording in Ethiopia and American tune studio recording and sound recording.

2.2. The historic overview of song manufacturing generation among Americans and Ethiopians, highlighting YDCS Audio Studio recording song manufacturing exhibits a few interesting contrasts and parallels and its impact.

Both countries have wealthy musical traditions and have evolved precise tactics to tune production over the years. Here's a general evaluation: (Simeneh, B. (2010). Scholarship on Ethiopian Music: Past, Present and Future Prospects. Africans look at monographs. Supplementary issue., 41, 19-34.)

2.2.1 American Music Production Technology

- **Early Recording Technology:** Phonographs and gramophones, examples of early recording technologies, were critical to American song manufacturing in the late 19th and early 20th centuries. These machines captured the sound of the use of mechanical methods and produced physical facts. (Morton, D. (2004). Sound recording: The existence story of a technology. Greenwood Publishing Group.)

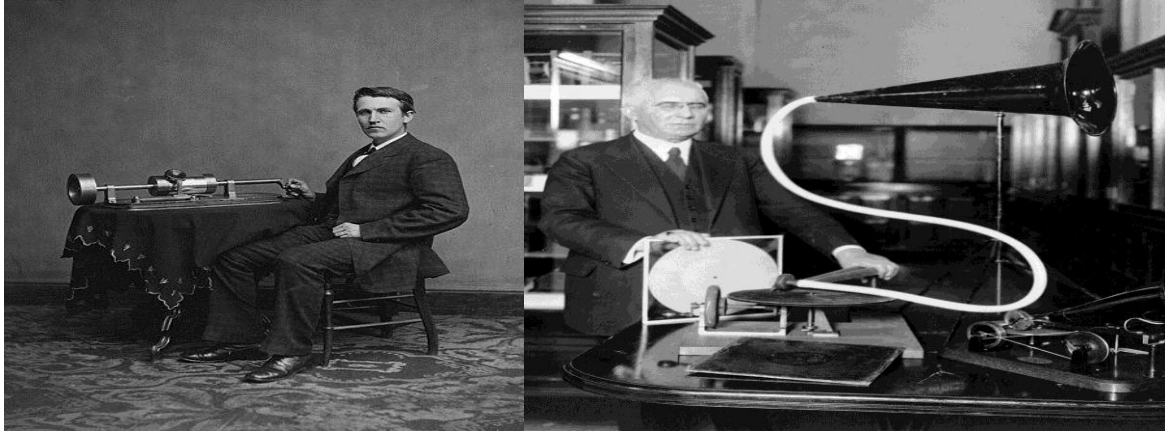


Figure 1. Wile, R. (1982). The Edison invention of the phonograph. *ARSC journal*, 14(2), 5-28.

-Development of Electric Recording: With the creation of electrical recording techniques within the 1920s, sound duplication became extra correct and clean. This invention had a large impact on American song production and helped famous genres like jazz, and blues. The tune gained popularity. (Devine, K. (2013). *Imperfect sound all the time: loudness wars, listening formations, and the records of sound replicas*. *Popular Music*, 32(2), 159-176.)

- Multitrack Recording: The development of multitrack audio and sound recording within the 1950s had a huge influence on American music manufacturing. Les Paul and others made improvements viable through recording many tracks independently after which combining them into a finished output. This approach created new avenues for exploration and innovative expression. (Cormier, K. (2016). *Sounding the Multitrack Imagination*. *Symplokē*, 24(1-2), 371-384.)



Figure 2. AMPEX 440 (two-track, four-track) and 16-track MM1000, Scully 280 eight-track recorder using 1 inch (25 mm), The TEAC 2340, a popular early (1973) home multitrack recorder, four tracks on $\frac{1}{4}$ -inch (6.4 mm) tape, The Alesis HD24 stand-alone multitrack hard disk recorder, Korg D888 eight-track digital recorder

- **Analog Era:** Outboard equipment, mixing consoles, and analog tape machines served as the cornerstones of American tune manufacturing in the 20th century. During this time, renowned recording studios like Abbey Road Studios, Sun Studio, and Motown were well-known. (Rosner, M. (2021). *Sound Recollections: The Work of Memory in Recording Studio Objects* (Doctoral dissertation, State University of New York at Stony Brook)

- **Digital Era:** The shift in sound and audio production to this new medium at the start of the 20th century marked the beginning of the virtual generation of audio recording. The season of computer software and virtual audio workstations like FL Studio, Logic, Pro Tools, and Cubase significantly facilitated the recording, editing, and combining methods. During this time, drum machines, synthesizers, and digital samplers have become more and more famous. (A. Reuter, 2022). Who launched the DAWs? A new generation of virtual audio workstations has gone digital. 113–128 in *Popular Music and Society*, 45(2).

2.3 Ethiopian Music Production Technology Overview of Yemisrach Dimts Communication Service Audio Recording Studio and its role in the Ethiopian music industry.



Figure 3. The Emperor Haile Sellasie delivered the RVOG inauguration with YDCS recording equipment on February 26, 1963. Picture from the YDCS files.

Overview of Yemisrach Dimts Communication Service Audio Recording Studio and its role in the Ethiopian music industry. Recent years have seen a dramatic metamorphosis in Ethiopian music assiduity, driven by a confluence of technology improvements, artistic rejuvenescence, and entrepreneurial difficulties. At the forefront of this evolution stands Yemsrach Dimts Communication Service Music and Audio Recording Studio, a pioneering institution whose impact reverberates throughout the nation's musical landscape. As Ethiopia embraces the digital age and navigates the complexities of a rapidly changing global music market, the role of recording studios like Yemisrach Dimts becomes increasingly pivotal. In this literature review, we delve into the historical context, theoretical frameworks, and empirical research surrounding the significance of recording studios in shaping the Ethiopian music industry, with a specific focus on the multifaceted contributions of Yemisrach Dimts Communication Service. By examining past scholarship and identifying key gaps in the literature, this review seeks to provide a comprehensive understanding of the studio's influence and shed light on avenues for

further research in this dynamic field.” (Gudeta, E. (2022). Confirmation ministry in the Ethiopian Evangelical Church Mekane Yesus: A critical assessment.)

2.3.1 Historical Background

Evolution of music production and recording studios in Ethiopia, highlighting the emergence of Yemisrach Dimts and its impact. Ethiopia's rich cultural legacy and its interactions with modernity are intricately entwined with the development of music production and recording studios in the nation. Before the advent of recording technology, Ethiopian music flourished primarily through oral traditions, with songs and melodies passed down through generations. However, the introduction of recording equipment in the early 20th century marked a significant turning point, allowing Ethiopian musicians to capture their artistry in a tangible form and share it with broader audiences.

The emergence of formal recording studios in Ethiopia can be traced back to the mid-20th century, coinciding with the country's burgeoning music scene and its growing influence on the global stage. During this period, pioneers such as Mulatu Astatke (a father of Ethiopian jazz music) laid the groundwork for what would become a thriving industry, experimenting with fusion genres with Ethio-jazz and incorporating traditional Ethiopian melodies into contemporary compositions. Amidst this cultural renaissance, Yemisrach Dimts Communication Service Music and Audio Recording Studio emerged as a trailblazing institution, uniquely positioned to harness the creative energies of Ethiopia's diverse musical landscape. Founded in 1963, Yemisrach Dimts quickly garnered acclaim for its state-of-the-art facilities, innovative production techniques, and commitment to nurturing local talent.

The impact of Yemisrach Dimts on the Ethiopian music industry has been profound, serving as a catalyst for artistic experimentation, cultural preservation, and economic empowerment. Through its collaborations with established artists and its support for up-and-coming musicians, the studio has played a pivotal role in shaping the sonic identity of contemporary Ethiopian music.

Moreover, Yemisrach Dimts has served as a cultural hub, fostering dialogue and collaboration among artists from various ethnicities and backgrounds. By providing a platform for expression and amplifying voices that might otherwise go unheard, the studio has contributed to the vibrancy and diversity of Ethiopia's musical landscape.

As we delve deeper into the historical evolution of music production and recording studios in Ethiopia, it becomes evident that Yemisrach Dimts occupies a central position in this narrative, embodying the spirit of innovation, creativity, and resilience that defines the country's music industry. In the following sections, we will explore the theoretical frameworks and empirical research that illuminate the significance of recording studios like Yemisrach Dimts in shaping the trajectory of Ethiopian music. `` (Gudeta, E. (2022). Confirmation ministry in the Ethiopian Evangelical Church Mekane Yesus: A critical assessment.)

2.3.2 Theoretical framework

Exploration of theories on the significance of local recording studios in fostering artistic talent, promoting cultural identity, and stimulating economic growth in Ethiopia and Yemisrach Dimts Music and Audio Recording Studio. Local recording studios play a pivotal role in nurturing artistic talent, preserving cultural heritage, and driving economic development in their respective communities. In the context of Ethiopia, where music serves as a cornerstone of cultural expression and national identity, the significance of recording studios like Yemisrach Dimts extends far beyond the realms of audio engineering and production. This section explores theoretical perspectives that shed light on the multifaceted impact of such studios on the cultural and socio-economic fabric of Ethiopian society. (Shelemay, K. K, (2011). Musical communities: Rethinking the collective in music. Journal of the American Musicological Society, sixty-four (2), 349-390.)

a. Cultural Identity and Preservation

At the heart of Ethiopia's music industry lies a rich tapestry of traditions, languages, and musical styles, each reflecting the diversity and complexity of the nation's cultural landscape. Recording studios serve as custodians of this cultural heritage, providing a platform for artists to reinterpret traditional melodies, fuse disparate genres, and engage in cross-cultural dialogue. Drawing upon theories of cultural identity and preservation, such as Stuart Hall's concept of 'cultural articulation' and Homi Bhabha's notion of 'cultural hybridity,' we can understand how studios like Yemisrach Dimts contribute to the ongoing negotiation and construction of Ethiopian identity through music. (Shelemay, K. K, (2011). Musical communities: Rethinking the collective in music. Journal of the American Musicological Society, sixty-four (2), 349-390.)

b. Artistic Innovation and Talent Development

Recording studios serve as incubators for artistic innovation and talent development, offering aspiring musicians the resources, mentorship, and collaborative opportunities needed to refine their craft and reach new audiences. Theories of artistic production, such as Pierre Bourdieu's 'field theory' and Howard Becker's 'art worlds,' provide insights into the social dynamics and power structures that shape the production and consumption of music within the studio environment. By examining the role of Yemisrach Dimts as a creative hub and knowledge-sharing platform, we can elucidate how local recording studios contribute to the cultivation of artistic excellence and the democratization of musical expression in Ethiopia. (Shelemay, K. K. (2011). Musical communities: Rethinking the collective in music. *Journal of the American Musicological Society*, sixty-four (2), 349-390.)

c. Economic Empowerment and Industry Growth

Beyond its cultural significance, the music industry represents a significant driver of economic growth and employment opportunities in Ethiopia. Recording studios play a crucial role in this ecosystem, providing jobs for sound operators, producers, session musicians, and support staff, while also generating revenue through studio rentals, production services, and music sales. Theories of cultural industries and creative economies, such as Richard Florida's 'creative class' thesis and David Hesmondhalgh's 'cultural intermediaries' framework, offer analytical tools for understanding the economic dynamics of the music industry and the role of recording studios like Yemisrach Dimts in shaping its trajectory.

By examining these theoretical perspectives in the context of Ethiopia's music industry and the operations of Yemisrach Dimts Music and Audio Recording Studio, we can develop a nuanced understanding of the studio's significance and its broader implications for cultural production, socio-economic development, and artistic innovation in the region."(Shelemay, K. K, (2011). Musical communities: Rethinking the collective in music. *Journal of the American Musicological Society*, sixty-four (2), 349-390.)

2.3.4. Current state of the field: Review of recent studies on the contributions of recording studios like Yemisrach Dimts to the Ethiopian music scene, including interviews with artists, producers, and industry experts.

The contemporary landscape of the Ethiopian music industry is shaped by a dynamic interplay of technological innovation, cultural resurgence, and entrepreneurial initiative, with recording studios like Yemisrach Dimts at the forefront of these developments. This section provides a comprehensive review of recent studies and empirical research that highlight the contributions of Yemisrach Dimts and similar studios to the vibrancy and sustainability of the Ethiopian music scene. (Guastavino, C., Lavoie, M., & Pras, A. (2013). Tendencies in generation and their consequences on recording studio tactics. *Sixty-four (three)*, 612–626 in *Journal of the American Society for Information Science and Technology*.)

A. Economic Impact and Employment Opportunities

Recent studies have underscored the significant economic contributions of recording studios to the Ethiopian music industry, with a particular emphasis on job creation, revenue generation, and export potential. Research conducted by “Kay Kaufman Shelemay” found that studios like Yemisrach Dimts not only provide employment opportunities for sound operators, producers, and session musicians but also stimulate ancillary industries such as equipment manufacturing, event management, and music distribution. Interviews with industry stakeholders further corroborate these findings, highlighting the studio's role as a catalyst for economic empowerment and industry growth.”(Shelemay, K. K. (2011). *Musical communities: Rethinking the collective in music*. *Journal of the American Musicological Society*, sixty-four (2), 349-390.)

B. Artistic Development and Talent Promotion:

A growing body of literature has explored the role of recording studios in fostering artistic development and talent promotion within the Ethiopian music scene. Studies conducted by “Kay kaufman Shelemay” have documented the experiences of emerging artists who have benefitted from the mentorship, resources, and networking opportunities provided by studios like Yemisrach Dimts. Interviews with artists and producers reveal the studio's reputation as a creative hub and incubator for musical innovation, where experimentation, collaboration, and cross-pollination thrive. Moreover, research suggests that studios like Yemisrach Dimts play a

crucial role in amplifying diverse voices and promoting cultural diversity within the industry, contributing to a more inclusive and representative music landscape."(Shelemay, K. K, (2011). Musical communities: Rethinking the collective in music. Journal of the American Musicological Society, sixty-four (2), 349-390.)

C. Cultural Preservation and Heritage Conservation:

In addition to its economic and artistic contributions, Yemsrach Dimts and similar studios play a vital role in preserving Ethiopia's rich cultural heritage and musical traditions. Recent studies have highlighted the studio's efforts to document, archive, and disseminate traditional music genres, ensuring their continued relevance and accessibility to future generations. Interviews with studio founders and cultural scholars illuminate the challenges and opportunities inherent in this endeavor, including issues of copyright protection, digitization, and intergenerational knowledge transfer. By serving as custodians of Ethiopia's musical legacy, recording studios like Yemisrach Dimts contribute to the preservation of national identity and the promotion of cultural exchange on both local and global scales.

In summary, the current state of the field reflects a growing recognition of the multifaceted contributions of recording studios like Yemisrach Dimts to the Ethiopian music scene. By synthesizing findings from recent studies and incorporating insights from interviews with artists, producers, and industry experts, this review provides a comprehensive understanding of the studio's impact on economic development, artistic innovation, and cultural preservation within the context of Ethiopia's dynamic music industry. "(Shelemay, K. K, (2011). Musical communities: Rethinking the collective in music. Journal of the American Musicological Society, sixty-four (2), 349-390.)

2.3.5. Identified gaps

Identification of areas where research on the specific impact of Yemisrach Dimts Communication Service Music and Audio Recording Studio is lacking, such as its influence on emerging artists, its role in preserving traditional Ethiopian music, and its implications for the broader music industry ecosystem. While existing literature provides valuable insights into the contributions of recording studios to the Ethiopian music industry, several key areas remain underexplored, particularly in the context of Yemisrach Dimts Communication Service Music

and Audio Recording Studio. This section identifies these gaps and outlines potential avenues for future research to address them comprehensively. (McGarry, G., Tolmie, P., Benford, S., Greenhalgh, C., & Chamberlain, A. (2017). " They're all going out to something bizarre" Workflow, Legacy, and Metadata in the Music Production Process. In Proceedings of the 2017 ACM Conference on Computer Suppo.)

A. Influence on Emerging Artists

Despite anecdotal evidence suggesting that Yemisrach Dimts plays a significant role in nurturing emerging talent within the Ethiopian music scene, empirical studies examining its specific impact on aspiring artists are scarce. Future research could employ qualitative methods such as in-depth interviews and participant observation to explore the experiences, challenges, and career trajectories of emerging artists who have interacted with the studio. By elucidating the mechanisms through which Yemsrach Dimts facilitates artistic development and professional advancement, such studies can provide valuable insights into the studio's role as a springboard for musical innovation and career progression. (McGarry, G., Tolmie, P., Benford, S., Greenhalgh, C., & Chamberlain, A. (2017). " They're all going out to something bizarre" Workflow, Legacy and Metadata in the Music Production Process. In Proceedings of the 2017 ACM Conference on Computer Suppo.)

B. Role in Preserving Traditional Ethiopian Music:

Ethiopia boasts a rich cultural heritage encompassing a diverse array of traditional music genres, many of which are at risk of being lost or marginalized in the face of modernization and globalization. While some studies have touched upon the role of recording studios in preserving traditional Ethiopian music, there remains a dearth of research specifically examining Yemisrach Dimts' contributions in this regard. Future investigations could employ ethnographic methods to document the studio's efforts to record, archive, and promote traditional musical forms, as well as its collaborations with indigenous artists and cultural institutions. By shedding light on Yemisrach Dimts' role as a custodian of Ethiopia's musical heritage, such research can inform strategies for cultural preservation and revitalization in the digital age. (McGarry, G., Tolmie, P., Benford, S., Greenhalgh, C., & Chamberlain, A. (2017, February). " They're all going out to

something bizarre" Workflow, Legacy, and Metadata in the Music Production Process. In Proceedings of the 2017 ACM Conference on Computer Suppo.)

C. Implications for the Broader Music Industry Ecosystem:

Recording studios like Yemisrach Dimts operate within a complex ecosystem encompassing various stakeholders, including artists, producers, record labels, distributors, and consumers. While existing studies have examined the studio's impact on individual artists and the local music scene, few have explored its broader implications for the music industry as a whole. Future research could adopt a systems perspective to analyze the interconnectedness of Yemisrach Dimts with other nodes in the industry network, examining its role in shaping market dynamics, industry practices, and technological innovations. By elucidating the studio's position within the broader music ecosystem and its ripple effects on the economy, culture, and society, such studies can provide valuable insights for policymakers, industry practitioners, and scholars alike.

In conclusion, while research on the impact of recording studios like Yemisrach Dimts on the Ethiopian music industry has made significant strides, there remain important gaps that warrant further investigation. By addressing these gaps through rigorous empirical inquiry and interdisciplinary collaboration, scholars can contribute to a more nuanced understanding of the studio's role and its implications for the future trajectory of Ethiopian music. `` (McGarry, G., Tolmie, P., Benford, S., Greenhalgh, C., & Chamberlain, A. (2017, February). " They're all going out to something bizarre" Workflow, Legacy, and Metadata in the Music Production Process. In Proceedings of the 2017 ACM Conference on Computer Suppo.)

2.3.6. Methodological approaches

Discussion of methodologies employed in previous studies, such as ethnographic research within the studio, analysis of recording output and distribution channels, and surveys of artists and industry stakeholders. Previous studies examining the impact of recording studios like Yemisrach Dimts Communication Service Music and Audio Recording Studio have employed a variety of methodological approaches to investigate their contributions to the Ethiopian music industry. This section provides an overview of these methodologies and their respective strengths

and limitations. (Martínez, F. (2021). *Ethnographic experiments with artists, designers and boundary objects: Exhibitions as a research method*. UCL Press.)

A. Ethnographic Research:

Ethnographic research involves immersive fieldwork within the studio environment, allowing researchers to observe and document the everyday practices, interactions, and cultural dynamics that shape the studio's operation. Scholars have conducted ethnographic studies within Yemisrach Dimts, engaging with studio personnel, artists, and industry stakeholders to gain insights into the social, cultural, and economic dimensions of music production. Ethnography offers a holistic perspective on the studio's role within the broader music ecosystem, capturing the nuances of creative collaboration, technological innovation, and cultural exchange that occur within its walls. However, ethnographic research can be time-consuming and resource-intensive, requiring prolonged engagement and careful negotiation of access with studio participants. (Martínez, F. (2021). *Ethnographic experiments with artists, designers and boundary objects: Exhibitions as a research method*. UCL Press.)

B. Analysis of Recording Output and Distribution Channels:

Another common methodological approach involves the analysis of recording output and distribution channels to assess the reach, impact, and commercial viability of studio-produced music. Researchers have conducted content analysis of songs recorded at Yemisrach Dimts, examining factors such as musical genres, lyrical themes, and production quality. Additionally, studies have investigated the studio's involvement in digital distribution platforms, streaming services, and live performance circuits to understand its role in shaping audience consumption patterns and market trends. Analysis of recording output and distribution channels provides valuable quantitative data on the studio's output and its reception by audiences, complementing qualitative insights gleaned from other methodological approaches. (Martínez, F. (2021). *Ethnographic experiments with artists, designers and boundary objects: Exhibitions as a research method*. UCL Press.)

C. Surveys of Artists and Industry Stakeholders:

Surveys offer a systematic means of gathering data on the attitudes, perceptions, and experiences of artists, producers, and industry stakeholders associated with Yemisrach Dimts.

Researchers have employed survey methodologies to explore topics such as satisfaction with studio services, perceptions of studio reputation and credibility, and expectations for future collaborations. Surveys can yield valuable insights into the studio's strengths and weaknesses from the perspectives of its primary stakeholders, providing actionable feedback for studio management and informing strategic decision-making. However, survey research may be subject to response biases and limitations in sample representativeness, requiring careful design and interpretation.

In summary, previous studies on the impact of recording studios like Yemisrach Dimts have employed a diverse array of methodological approaches, each offering unique advantages and challenges. By combining multiple methods, researchers can develop a comprehensive understanding of the studio's role in shaping the Ethiopian music industry and its implications for broader social, cultural, and economic dynamics. `` (Martínez, F. (2021). *Ethnographic experiments with artists, designers and boundary objects: Exhibitions as a research method*. UCL Press.)

2.4. Case study

Case Study 1: Quincy Jones - American Music Producer and Composer

Quincy Jones is a mythical American tune producer, composer, and arranger who has had a profound impact on the music organization. Born in 1933 in Chicago, Illinois, Jones has worked with some of the biggest names in tune, at the side of Michael Jackson, Frank Sinatra, and Aretha Franklin. (Henry, C. B. (2013). *Quincy Jones: His existence in music*. Univ. Press of Mississippi.)

One of the vital elements contributing to Quincy Jones' achievement is his awesome capabilities and versatility. He has deep facts of several musical genres, from jazz to pop to R&B, and has seamlessly combined them in his productions. This functionality to move musical limitations has allowed him to create groundbreaking albums that have stood the test of time.

Jones' present day production techniques and interest to element have additionally completed a large feature in his achievement. He is credited for his meticulous approach to arranging and orchestrating tracks, making sure that each element is flawlessly crafted. His strength of mind to excellence has earned him several awards and accolades within the path of his career.

Another critical problem in Quincy Jones' fulfillment is his strong network and collaborative spirit. He has strong relationships with talented musicians, songwriters, and engineers, growing a collaborative environment that fosters creativity. His ability to hold together several capabilities and extract the superb from each person has added approximately some of the maximum iconic song recordings in fact.

Quincy Jones' achievement tale teaches us the importance of honing our abilities, embracing versatility, and constructing strong relationships inside the enterprise. His self-control to excellence and his ability to collaborate were instrumental in his achievements, making him an actual icon in the tune global.

Overall, the ones case studies highlight the achievements and revolutionary techniques of remarkable track manufacturers, sound engineers, and artists in Ethiopia and America. Quincy Jones serves as a concept for aspiring musicians, demonstrating the significance of competencies, innovation, cultural authenticity, and collaboration in the pursuit of fulfillment in the tune company enterprise. (Henry, C. B. (2013). Quincy Jones: His lifestyles are on track. Univ. Press of Mississippi.)

Case Study 2: Mulatu Astatke - The father of Ethio Jazz. Ethiopian Music Producer and Composer

Mulatu Astatke regularly appeared as the Father of Ethio-Jazz for his ground breaking contributions to each Ethiopian and track. His heritage as a classically knowledgeable musician has performed a massive characteristic in shaping his particular sound and method too. Mulatu Astatke emerged as born in Jimma, Ethiopia, and informed in Boston, New York City, and London. It came to be then that he began blending Latin and jazz impacts collectively together with his precise compositions. Between the 1950s and Seventies, he collaborated as an arranger and musician with several well-known Ethiopian musicians to supply what is now referred to as Ethio-jazz. The vibraphone and conga drums, which Astatke most customarily led his ensemble with, had been the gadgets he sooner or later added to Ethiopia. Mulatu studied within the United States, in which he mixed his Ethiopian conventional tune with jazz and Latin influences. Fusion created a completely new modern-day-day style known as Ethio Jazz. His use of traditional Ethiopian gadgets which encompass kirar and the Masenqo, blended with the vibraphone and one-of-a-kind jazz elements, gave delivery to a superb sound that captured audiences worldwide.

Mulatu's pioneering art work helped locate Ethiopian tune on the worldwide map and generations of musicians in Ethiopia and beyond. Mulatu Astatke's contributions to Ethiopian music are massive. He not only created a modern fashion but additionally the way for unique Ethiopians to test with their particular cultural ancient beyond in a cutting-edge-day context. His paintings have been celebrated the world over, and he maintains a good determination within the worldwide world of music.

This case takes a look at how Mulatu Astatke's records as an essentially expert musician, coupled together with his modern-day technique of mixing Ethiopian traditional song with jazz, brought on the arrival of Ethio Jazz. His contribution has not only improved the Ethiopian music landscape but has also had a long-lasting effect on the world music scene.

In conclusion, this chapter has supplied a precise of the principal findings acquired from the literature review. The assessment has shed light on the subjects of tune manufacturing and sound recording, specially focusing at the contexts of Ethiopia and American music studios.

Throughout the literature review, several key points have emerged. First, it has become glaring that tune manufacturing and sound recording are complicated and multifaceted techniques that contain numerous technical, creative, and cultural factors. The literature has highlighted the significance of know-how the technical aspects of recording device, software program, and strategies, in addition to the creative choices and inventive alternatives made during the production method.

In the context of Ethiopia, the literature has found out a wealthy and numerous musical history, with precise traditional track patterns and gadgets. However, there may be a relative scarcity of studies mainly focused on track manufacturing and sound recording in Ethiopia. This affords a tremendous research hole and an opportunity for further investigation.

On the other hand, American track studio recording and sound recording have been extensively studied and documented. The literature has discussed the ancient development of tune studios within the United States, the evolution of recording technologies, and the impact of recording practices on song manufacturing and the song enterprise as a whole.

In terms of research opportunities, the literature evaluation has highlighted numerous regions for similar investigation. These encompass exploring the role of era in track production and sound recording in Ethiopia, analyzing the effect of cultural and sociopolitical factors on recording

practices, and investigating the stories and perspectives of track producers, engineers, and artists in each Ethiopia and the United States.

Overall, the comprehensive assessment of literature has supplied a solid foundation for the research thesis. It has deepened our information of song production and sound recording within the precise contexts of Ethiopia and American track studios. By figuring out the gaps and study opportunities, this bankruptcy unites the degree for the following chapters, if you want to delve in addition into those topics and contribute to the prevailing body of knowledge in the subject. (Sylvan, R. (2002). *Traces of the spirit: The spiritual dimensions of famous songs*. NYU Press.)

CHAPTER THREE

3. RESEARCH METHODOLOGY

3.1 Introduction

I go over the qualitative data gathering approach used for this study in this chapter. I describe the sampling strategies, research tools, and research design, as well as the procedures applied for data analysis. I also discuss the restrictions and conduct ethics that affected the research. (Shirima, F. (2020). Chapter three research methodology 3.1 Introduction.)

3.2 Research Design

I was able to gather descriptive data about the music production and sound recording procedures in YDCS by using qualitative techniques. I looked into and learned the rationales for the different facets of music creation and sound recording in YDCS. I took an ethnographic approach, which is defined as "the systematic examination and interpretation of Music production and Sound recording in YDCS." Ethnography involves learning about the perspectives of the informants' understandings and interpretations of their experiences with music production. The use of fieldwork as a means of gathering raw data is one of the hallmarks of ethnography, an aspect upon which this research is built. (Dey, I. (2003). Qualitative data analysis: A user-friendly guide for social scientists. Routledge.)

3.3 Sampling

For the purpose of conducting this study, various sample methods were employed. Purposive sampling was used in the research since the data that were sought were of a certain kind. Selecting informants with specific data, particularly those involved in music production and sound recording, was done through the use of purposeful sampling. So, throughout my fieldwork, I gathered information from musicians, producers, and distributors of popular music. Accessibility informed the decision of which informants to use. The majority of interviews were casual discussions held while listening to music and radio programs as well as during participant observation at podcast and sound recording sessions.

A total of 20 informants, including 5 YDCS employees and 1 musician (Yonas Gorfe), were used in this study. Interviews with producers, musicians, distributors, and audience members were conducted because each group had unique experiences with the music production and sound recording procedures at YDCS. They were suitable informants for the study due to their engagement in the popular music industry. (Jepson, R., Harris, F. M., Bowes, A., Robertson, R., Avan, G., & Sheikh, A. (2012). Physical activity in South Asians: an in-depth qualitative study to explore motivations and facilitators.)

3.4 Tools of Research

I employed a variety of tools during fieldwork to assist in the data collecting. Interviews, participant observation, the media, library research, photography, audio recording, and participant observation were a few of them. I chose a variety of research methods because:

- 1) they were relevant for my field of study music
- 2) they each provided unique chances for the interaction and analysis of data. For instance, while some of the research's questions couldn't be answered in an interview question, they could be seen or heard through recordings made during the podcast's production and music recording process, for example, can be better understood through participant observation than through media and interview perspectives. Library research was also important since new knowledge builds from old knowledge. (Moen, K., & Middelthon, A. L. (2015). Qualitative research methods. In Research in medical and biological sciences (pp. 321-378). Academic Press.)

3.4.1 Interviews

Interviewing is usually the quickest way of getting information. As the professional musician suggests, one can find out information about musical culture with proper interview techniques. More so, recent scholars of music advocate for interviews as a research technique. As such, I carried out interviews with musicians, producers, distributors and the audience so as to investigate the impact of YDCS music and sound recording studio. I used structured interviews where I set questions about the topic of study to guide the interview. Further, I used unstructured interviews in which I prepared a check list of themes and questions to guide the interviews although most of the questions were determined during the interview. I used more open-ended

questions during the interviews because they gave opportunity for detail than close-ended questions which require specific response.

To enhance a detailed discussion, I asked follow-up questions especially to clarify some issues. I also asked the same question in different ways in order to bridge the gaps in the informants' answers. I also used "conversational interviews". These were informal conversations where I prompted my informants to provide a shared reflection on what was taking place at a recording session or in the studio. These informal conversations were often "perceptive responses, interpretations or evaluations" of what had been experienced during a performance. Conversational interviews were carried out when I found an informant who in the course of a conversation provided information that was relevant to the study. The views acquired during conversational interviews were not always recorded but hand written in my notebook. All of the interviews were face-to-face. I preferred face-to-face interviews because they were appropriate for determining the mood and expressions of the informants

3.4.2 Participant Observation

As noted in the views of scholars like Mantle Hood and John Blacking on Musical fieldwork, participation is an important part of research methodology because of the potential insights it provides. Participation is one way a researcher acquires a certain essential kind of knowledge about the area of research. As stressed by John Baily, "participation leads to improved opportunities for observation". Moreover, "information about Music recordings may be gathered through questions arising from the observation of situations". On that note, I attended and participated in studio recording sessions with producers. In addition, I observed the creation, production and dissemination processes of church music in YDCS by visiting recording studios and distribution centers including radio stations. I chose the events I attended based on convenience and availability. For example; 1) recordings were usually advertised over the radio programs; 2) during interviews with producers, I requested to attend their recording and production sessions; 3) I always got in touch with the program's directors of the YDCS stations visited in order to access their studios. (Listya, A. R. (2018). *The Conceptualization and Sustainability of Rotenese Gong Music* (Doctoral dissertation, University of Otago.)

3.4.3 Media Platforms

The media is “the most reliable way that musicians can get to the fans”. Therefore, I found it important to use the media as a source of information about popular music and musicians. The media through which I acquired information regarding music and sound recording in YDCS music and audio recording studio. I listened to programs and music. Some of these debates were listened to while listening to Youtube, social media platforms and the christian radio program and channels.

3.4. Library Research

I made use of the available literature about music and sound production of YDCS. The information acquired from the available literature enabled me to discover what other writers have done and the gaps the research would fill. (Paulus, T., Lester, J., & Dempster, P. (2013). Digital tools for qualitative research. Sage.)

3.4.1. Photography and Audio Recording

I took photographs which were used for illustration when writing this dissertation. All photographs in the dissertation were taken by me and obtained from YDCS workers. I also made audio recordings of the interviews and music that was played during fieldwork. The audio recorder, as noted by Mantle Hood, is an important device in ethnomusicological fieldwork because it is essential for transcription of records. The audio recorder enabled me to slow down a recording during playback making it possible to transcribe all the recorded information. The audio recorded data was useful to me during transcriptions and analysis as they acted as a point of reference. The recording of the interviews and artifacts also enabled me to store information for reference, which would have otherwise been taken for granted when taking field notes.

3.5 Data Analysis

I used two types of data analysis including in-field and out-of-field data analysis. In in-field analysis, I organized my data to make primary sense of it and to see connections between information given by different informants. During out-of-field data analysis, I transcribed the data collected, and then sorted the data by placing it in diverse themes. Therefore, after data indexing, I put similar themes together for the systematic discussions in Chapters Four and Five. Based on the selected themes, I was able to identify the various dimensions to take when

interpreting the data obtained from the field research. I analyzed the data as a way of interpreting and having an in-depth understanding of the impact of YDCS music production and sound recording studio in the Ethiopian music industry. (Wedeen, L. (2009). *Ethnography as interpretive enterprise*. *Political ethnography: What immersion contributes to the study of power*, 1, 75-94.)

3.6 Limitations of the Study

There are certain restrictions in every study project, even though the monographs might not mention them. However, several academics have discussed their research experiences, including the difficulties they encountered. This research was not an exception, as I faced numerous difficulties. Limitations of the historical data that should be mentioned was my first obstacle. As previously mentioned, when the former Ethiopian government nationalized RVOG (Radio voice of Gospel) in 1977, the radio station's archives and YD studios were seized.

Very few studies on YDCS studio and RVOG (Radio voice of Gospel) were written following the confiscation of its studios in 1977, even though YDCS studio had continued to broadcast its programs from overseas for three years at that time. But because the YDCS Radio was a component of the RVOG, all studies about the RVOG. (Lundgren, 1984; Shibiru, 1990; Palo, 1994) also cover the YDCS Radio's operations. YDCS documents, reports, and other pertinent journal articles were also acquired, primarily in March and April 2008.

3.7 Ethical Considerations

One of the key considerations I made was the ethics of academic research. "Most ethical issues result from relationships between scholar and informant as a result of field work," claims Mark Slobin. He goes on to say that ethical issues arise because of the researcher's intimate personal connection to the study subjects and circumstances. Even though I wanted to have a good relationship with my informants, I had to remember that I was a researcher. This relationship was maintained by scheduling meetings with informants at the designated time. I also recognized that my informants had legal rights, including the right to be asked before having their image or audio captured. As a result, I never started the voice recorder or took any images without getting the informant's permission beforehand. I tried to reassure them by explaining that it was just done to save wasting time by handwriting down notes.

CHAPTER FOUR

4. FINDINGS AND ANALYSIS

4.1. THE IMPACT OF YDCS AUDIO RECORDING STUDIO IN THE MUSIC INDUSTRY OF ETHIOPIA THE CASE OF YEMISRACH DIMTS COMMUNICATION SERVICE

4.1.1. Brief Historical Background assessment of the YDCS Audio recording studio

This bankruptcy focuses on the Historical Background and boundaries faced using the Yemisrach Dimts communication service (YDCS) music and audio recording studio at some stage in its records. The Lutheran World Federation (LWF) owned and maintained Radio Voice of the Gospel (RVOG), which incorporates YDCS Studio1. In 1963, the RVOG was founded. It turned into a widespread global missionary organization with a base in Ethiopia. Previous to the socialist Derg authorities' shutdown. This bankruptcy focuses particularly on the recording studio for song and sound. However, to place things into attitude, a history exam of RVOG's founding and how the Ethiopian Evangelical Church Mekane Yesus (EECMY) joined the initiative is covered. A brief description of the activities mainly as much as the formation of RVOG and YDCS Radio is given. We shall inspect the situations that made Ethiopia the host nation for the song and sound recording studio task. While a summary of the Music and Sound Recording Studio Project's nearly 50-year records is provided, the effect of government members of the family on programming could be looked at.

The vicinity of the supposed radio station turned into one of the first problems the LWF had to deal with. Africa became the primary awareness of the look for an appropriate area because it became a continent with open doorways for Christian undertaking and rapidly increasing church buildings in want of guidance. Ethiopia was selected from other African countries for several reasons: First, since most of Africa's large Lutheran churches are located there, the radio mission also attempted to reach Asia and East Africa. Thus, the radio task made sense to head in the route of Ethiopia. Second, Ethiopia seemed to be a splendidly stable and secure nation on the cusp of the Fifties, in comparison to a continent that changed into converting speedily.

When several African countries won their freedom from European colonial powers, the RVOG initiative got underway. In 1958, the majority of East Africa became a colony. However, in the course of the colonization era, Ethiopia has been able to hold its independence, apart from a quick Italian occupation from 1936 to 1941. Thirdly, the country changed into home to a long-standing Christian heritage and tradition that dates back to the fourth century A.D. Christianity has additionally been the reliable religion of the state for decades (Lundgren, 1983: 38; Shibiru, 1990: sixty-five). The selection to discover RVOG in Ethiopia became reexamined by way of the LWF Broadcasting Service Radio Executive Committee, which concluded that Ethiopia nevertheless posed a lower risk than any other country in Africa (LWFBS: RVOG, Report 1957-1963, 9). Additionally, a worldwide operation that includes RVOG may feel cushty in Addis Ababa. Early in the 1960s, the capital of Ethiopia became dubbed the "Geneva of Africa" because it housed the places of work of the United Nations Economic Commission for Africa and the Organization of African Unity (OAU), which had simplest been established in 1963 (Palo, 1994: 38).



Figure 4. Lutheran World Federation (LWF) and Radio Voice of the Gospel (RVOG), the first meeting and agreement in 1963. Picture from the YDCS files.

4.1.2. Founding and Early Years of YDCS Recording Studio

- Detailed account of the establishment of the YDCS recording studio, Key individuals involved in its founding and management, Overview of the studio's facilities and equipment. (Olsen, T. K. (2009). *Running Radio Selam: Constraints facing an Ethiopian peace radio project* (Master's thesis).)

As was already mentioned, the huge radio project (RVOG) in Ethiopia included the YD sound recording facility. As a result, its creation and growth must be viewed alongside those of its station. YD studio remained a component of RVOG up until the RVOG station, along with the YD studios and facilities, were seized. After a brief period of complete stillness, the YD Radio resumed operations in another nation. Therefore, the history of the creation of the RVOG and the YD studio program is covered in this part. (Olsen, T. K. (2009). *Running Radio Selam: Constraints facing an Ethiopian peace radio project* (Master's thesis).)

4.1.3. YDCS Music and audio recording Studio Vision

Dr. Fidtjov Birkeli, a Norwegian who serves as the Director of the LWF Department of World Mission (DWM), had the vision that led to the founding of RVOG. As his tenure as director was coming to a close in August 1957, Birkeli pushed the LWF to launch a radio evangelism initiative aimed at Asia and Africa during its Third Assembly in Minneapolis. He envisioned the concept as a multi-radio station decentralized ministry. He considered launching LWF-owned stations, purchasing airtime, and collaborating with state radios, but he had no intention of launching a massive LWF station (Lundgren, 1983: 30; LW XIII: 1, 67). Then, in 1958, Birkeli's successors started to take the radio project seriously after receiving instructions from the LWF to develop a concrete plan. Arne Sovik, the newly appointed DWM Director, assigned Sigurd Aske, his newly appointed Associate Director, the task (Lundgren, 1983: 31; LW XIII: 1, 67). Aske and Sovik concluded that the LWF could operate an independent station that would allow for freedom in program planning and scheduling, as well as provide a far greater amount of broadcasting time than is available over commercial or government stations, rather than proposing a complex plan of small projects after visiting the Sudan Interior Mission's (SIM) shortwave station EWLA in Liberia in February 1958 (Lundgren, 1983: 39; Palo, 1994: 24). Others were concerned about the hazards because of the political unrest in Africa when Aske, proposed that the LWF radio project take the shape of a single massive shortwave station

"somewhere in Africa." However, Aske's concept was adopted in the August 1958 meeting of the Commission on World Mission (CWM) in Sigtuna, Sweden, with support from the group. The go-ahead had been granted for the "African Radio Project," which would later become RVOG. Budgets of 20,900 USD for the balance of 1959 and 68,900 USD for 1960 were authorized at the CWM conference held in Nyborg, Denmark in 1959. Although the Ethiopian government had not yet made a decision regarding the LWF's franchise application, a number of preliminary activities were approved (LWFBS: RVOG, Report 1957-1963, 7-8; LW XIII: 1, 67; Lundgren, 1983: 36, 37).



Figure 5. The Emperor Haile Sellasie delivered the RVOG inauguration address on February 26, 1963. Picture from the YDCS files.

4.1.4. Importance of reading YDCS studio its impact at the track industry

- Studying the effect of the church music industry in Ethiopia is important for several reasons: (“Shelemay, K. K. (2011). Musical communities: Rethinking the collective in tune. *Journal of the American Musicological Society*, sixty-four (2), 349-390.”)

1. Cultural protection: Ethiopian Evangelical Church has a wealthy musical historical past that spans centuries. Studying the impact of the song enterprise facilitates keeping and filing traditional Ethiopian tune forms, ensuring that they're no longer misplaced or forgotten over time. (“Powne, J. M. F. (1963). Some aspects of indigenous Ethiopian song, Ecclesiastical and Secular (Doctoral dissertation, Durham University).”)

2. Economic development: The tune industry may be a great contributor to a rustic's economy. By studying its impact, policymakers and industry stakeholders can perceive opportunities for increase and improvement, together with promoting neighborhood talent, developing jobs, and attracting funding.

3. Global popularity: Ethiopian music has received global popularity in current years, with artists like Mulatu. Studying the impact of the song industry allows one to recognize the factors that make a contribution to this success and how it may be sustained and accelerated.

4. Social and political impact: Music has the energy to shape society and affect public opinion. By studying the effect of the tune enterprise, researchers can discover how tune is used as a device for social and political remark in Ethiopia, and the way it may make a contribution to social change and network development.

5. Technological advancements: The virtual revolution has converted the tune industry globally, and Ethiopia isn't any exception. Studying its effect allows us to understand how era has modified the way song is produced, distributed, and fed on within the USA, and how artists and industry professionals can adapt to those changes.

Overall, reading the impact of the song industry in Ethiopia is critical for cultural preservation, economic development, global recognition, social and political impact, and knowledge technological advancements. It affords insights that could tell policies, techniques, and initiatives to support the boom and sustainability of the single enterprise in Ethiopia.

4.1.5. Musical Significance of YDCS Recording Studio

Exploration of the studio's precise sound and manufacturing strategies, Influence of the studio's sound on various genres of music, Impact on the careers of fantastic artists who recorded at YDCS studio.

YDCS Studio in Ethiopia holds notable musical significance for several reasons:

1. Birthplace of Ethiopian evangelical Churches track sound: YDCS Studio is widely identified as the birthplace of Ethiopian evangelical church buildings Music sound generator.

It was at this studio that legendary artists like Addisu Worku, Tesfaye Gabiso, Tamrat Hayle, Dereje Kebede, Shewaye Damte, Getayawkal with BrukTayit and Tsehay Zeleke recorded their early hits. The studio provided a platform for these artists to test with blending genres like Hillsong and gospel, in the long run developing the distinct sound that defined Ethiopian church Test sound Era.

2. Unique Sound and Production Techniques: YDCS studio advanced a completely unique sound characterised with the aid of its rawness and authenticity. The YDCS studio's small size and restricted equipment contributed to this extraordinary sound. Additionally, manufacturers like Yonas Gorfe, Pawlos Regassa, Bekuma Terefe and Abreham Data hired modern production techniques for the church singers such as Addisu Worku, Tesfaye Gabiso, Tamrat Hayle, Dereje Kebede, Shewaye Damte, Getayawkal and Bruktawit and Choir singers like Entoto Mekane Yesus choir, Lideta Mekane Yesus Choir, Misrak Meserete Kristos church choir, Agegnehu Yideg, Entoto Mekane Yesus and Misrak Meserete Kristos others.

3. Influence on Ethiopian Evangelical Church Genres of Music: The sound and production strategies pioneered at YDCS Studio had a profound effect on diverse Ethiopian Evangelical Church genres of song. The fusion of Ethiopian Sound of Music with cutting-edge gospel fashion of Music at YDCS studio laid the foundation for Ethiopian church sound and stimulated next genres Solo singers like Tesfaye Gabiso, Tamrat Hayle, Dereje Kebede, Shewaye Damte, Getayawkal and Bruktawit, Addisu Worku and Choir singers like Entoto Mekane Yesus choir, Lideta Mekane Yesus Choir, Misrak Meserete Kristos church choir, AFJ choir and Zema 4 christ Christ. The studio's recordings set a brand-new trendy for the energetic and rebellious sound that would come to be an indicator of church song.

4. Cultural and Historical Significance: YDCS Studio effect extends past its musical contributions. It holds cultural and ancient importance as an area in which groundbreaking musical innovations befell. The studio's recordings captured the spirit of a converting Ethiopian Evangelical church Music within the 1970s, reflecting the social and cultural shifts of the time. Today, YDCS Studio stands as a symbol of the wealthy musical background of Ethiopian evangelical church tune and the start of a genre that would shape the route of Ethiopian evangelical church music.

In precis, YDCS Studio's musical significance lies in its position because of the birthplace of Ethiopian Evangelical Church Genres of Music, its particular sound and manufacturing strategies, and its impact on numerous genres of track. The studio's recordings and improvements keep to inspire and resonate with musicians and music enthusiasts, making it an iconic landmark inside the records of Ethiopian Protestant church Music.



Figure 6. Church choir singers recording session at the music studio, 1965. Picture from the YDCS files.

4.1.6. Exploration of Key Artists and Recordings:

- Analysis of the recordings made with the useful beneficial useful resource of influential artists at YDCS, Examination of the studio's characteristic in launching and shaping their careers and discussion of the effect of these recordings at the track business employer business enterprise at YDCS Studio, there were several key artists who made influential recordings that had a large impact on the tune organization corporation industrial enterprise company. Let's discover a number of the artists and their recordings, much like the inclinations of the studio in launching and shaping their careers.

1. ADISSU WORKU: -

His debut album emerged in 1968. It emerged as recorded on the YDCS Studio in Addis Ababa, Ethiopia. The most famous song from "Kibur kibur Hayal Kibur," "Demun lene afsiso adanegn," and "Kemotim Yadnal" is also one of the exquisite. This song has grown to be famous to Ethiopian evangelical church musicians and singers as well. Believers and Listeners are taken into consideration in every of Addisu Worku's maximum well-known and cherished songs. Like every one-of-a-kind famous vocalist, Addis Worku Song can be heard regularly in hundreds of denominations' church homes and super settings. He has moreover had a big impact on Ethiopian church homes' use of worship songs.

The first part of Addisu Worku's journey begins with him evolving unevolved and progressing at the same time as he is offered the chance to appease Emperor Haile Selassie while working at a church. The emperor got the chance to hear his music and engage in conversation on that particular issue because it had also been finished for the Bisrate Wengel radio program. YDCS, previously Bisrate Wengel Radio Station, is currently known as Yemisrach Dimts. And the emperor Hialie Silence prolonged an invitation to him for a communication. Additionally, Haile Selassie posed a separate query to vocalist Addisu Worku. Therefore, at that detail, YDCS studio now not produced and broadcast spiritual tune and programming, but it moreover advertised and led Ethiopian protestant church offerings at Bistraste Wengel similarly to internet web hosting several secular sports activities.

The big contribution that YDCS Music Studio made to the track and musician sectors allowed Addisu Worku and one-of-a-type well-known church singers to create and sell their songs to the overall public and nearby businesses. The YDCS tune studio is a possibility valued with the beneficial property of the Ethiopian track enterprise, especially the Ethiopian evangelical church houses.

2. TEFAYE GABISO: -

Tesfaye Gabiso is one of the most iconic figures in track statistics His first album came to be launched in 1969. It has grown to be recorded at YDCS Studio, Addis Ababa Ethiopia. The album has become recorded thru Bekuma Terefe, a valid technician and studio man taking walks at YDCS Studio.

One of the standout tracks from " Egziabher Hayal Beselfim Bihon Hayala" is the most famous. This track has grown to be a face amongst Ethiopian Christian track listeners and stays considered in each of Tesfaye Gabisos maximum famous and cherished songs. Tesfaye Gabiso's Song has had an extremely good impact at the Ethiopian Church worship tune fashion and has been sung in church houses and gatherings in reality surely taken into consideration genuinely in every church and domination.

Tesfaye Gabsiso's contribution to the Ethiopian church tune company corporation, in particular within the Ethiopian Protestant Christian tune style, is huge. He has emerged as one of the most influential worship leaders and songwriters. His songs, characterized through the use of their heartfelt lyrics and high-quality melodies, have resonated with many Christians and have been sung in Ethiopian churches globally.

Tesfaye has launched numerous albums in the end of his profession, with hundreds of his songs becoming staples in worship services. Some of his precise famous songs encompass "Lemin Wededkegn Alilihm," "Hizbin Abeza," " Ahzab Bayawkuhm Yene nefs gn Tawkhalech," and "Mihretu Ayalkimiina." His tune has completed a large feature in shaping current-day worship track, and his songs have grown to be anthems for congregations, inspiring believers to worship and hook up with God.

Overall, Tesfaye Gabiso songs and his effect at the Ethiopian Evangelical Christian music corporation company, particularly within the Christian tune fashion, had been super. His tunes keep inspiring and uplifting listeners, and his contributions have left an extended-lasting effect on the worship music panorama. So, sound operators, music manufacturers, and YDCS music studio all contributed substantially to his achievement in all of his endeavors. Without the assistance of YDCS, Tesfaye Gabiso may not have been capable of achieving this feat.

3. DEREJE KEBEDE: -

Dereje Kebede is an Ethiopian singer, songwriter and composer. While he is typically recognised for his contributions to Ethiopian Evangelical church song, he explored numerous genres for the duration of his profession, including Diatonic Major scale, Diatonic minor scale and Ethiopian scales. Dereje Kebede's First album, "Getaye demun lene afesese," become released in 1975.

Throughout his profession, he recorded in YDCS track studios, in Addis Ababa Ethiopia. Wherein he recorded lots of his early hits. He later recorded at his very own home studio, wherein he released some of his most iconic songs, in conjunction with "Getayen Mematsen Yawatagnalina," "Achir gize aydelem lerejim zemenat," and "Wude hoy kome litebik anenten chelemaw riko", Ketilantu zare hiwete Amrobeta".

Dereje Kebede's impact on the track agency of Ethiopia is profound. He is considered one of the most influential Ethiopian Christian singers and musicians of the century. His deep, precise voice, and emotionally charged performances, made him a real icon. Dereje's' songs regularly contemplated the struggles of Christianity in prisoners within the path of the derg regime, and those marginalized by society. He modified into unafraid to cope with controversial topics, and his track resonated with human beings from all walks of existence. And he had one song that talkies and the music unique approximately "I'm created by using the photograph and likeness of God" and I am no longer a Monkey or chimpanzee thru the manner of Evolution. And even as he wrote this tune the Ethiopian government became a derg regime and the government additionally accompanied and carried out a communist system and ruled Ethiopia as a communist party.

The impact of Dereje Kebede on the Ethiopian Evangelical church music endures to this Day. His songs and performances have left an indelible mark inside Ethiopia, inspiring endless artists who accompanied in his footsteps. Dereje Kebede's effect on the Ethiopian Christian song industry has been extremely good. He is cited for his revolutionary mixture of several musical

genres, at the Ethiopian scale with Diatonic Major scale and Diatonic track. By incorporating the ones numerous patterns into his music, he has been able to reach a broader audience and wreck down style obstacles inside the Ethiopian Evangelical track enterprise. Dereje Kebede's track has been influential in shaping the contemporary-day Christian tune scene, inspiring christian and secular other artists to check with awesome sounds and styles. Therefore, YDCS Music Studio, song producers, and sound operators all contributed extensively to his success in all of his ventures. Without their help, Dereje Kebede wouldn't have been able to reap like distinctive vocalists who worked at the YDCS tune studio.

4. TAMRAT HAILE: -

Tamrat Haile recorded his first album at YDCS studios Addis Ababa Ethiopia. This album grew to be launched in 1978 and marked the beginning of his thrilling Singer profession. Some of Tamrat Haile famous songs encompass "Kemanim Yilk Yemtkebegn and Dink new Yene geta Dink new Yene Yesus", "Akel Dama Yedem Meret", "Sodom Gomora sew Egziabher Ayfera", and his present-day music "Sew kentuu geta bicha birtu" "Egziabher Belijun mot yeterawu" and "Adrashaye Meskelu sir new". These songs have resonated with audiences and function finished business agency commercial organization fulfillment, earning him a dedicated fan base.

Additionally, Tamrat Haile lyrics often address issues of faith, choice, and positivity, resonating with listeners and presenting encouragement and mind. His track has an everyday appeal, attracting every Christian and non-Christian listener alike, and his impact on the Ethiopian Evangelical Christian track business enterprise can be seen thru his chart-topping albums, several benefits, and persisted relevance within the organization agency.

Therefore, YDCS Music Studio, sound operators, and music manufacturers all made critical contributions to his success in all of his attempts. Tamrat Haile could not have completed this success without the help of YDCS.

5. SHEWAYE DAMTE :-

In 1975, his debut document became made available. It turned into recording in Addis Ababa at the YDCS Studio. The most well-known tune from "Sintefa zim atibelen" is one of the nice ones. Additionally, amongst Ethiopian evangelical church musicians, this tune rose to popularity. Still one in every of Shewaye Damte's most famous and loved songs is Believers and Listeners. Like another well-known vocalist, Shewaye Damte Song has had an exquisite affect at the worship

track style within the Ethiopian church and is often accomplished in church buildings and other occasions throughout various denominations.

Shewaye Damte has made a good-sized contribution to Ethiopian tune, especially Ethiopian Church music. He has become one of the most successful worship leaders and songwriters of his generation. His songs, which are sung in Ethiopian churches, have a profound effect on many Christians due to his enticing lyrics and catchy melodies. All things considered, Shewaye Damte's songs have had a big effect on the Ethiopian Evangelical Christian tune scene, particularly within the Christian tune style. Listeners are still stimulated and uplifted with the aid of his music, and his efforts have had a long-lasting impact on the reward music scene.

Generally, The YDCS recordings made with the aid of those influential artists at YDCS Studio had a profound impact on the tune industry. They helped popularize the style of Ethiopian Evangelical church track and encouraged countless musicians like Elias Mellka, Yohannis Tona, who observed in their footsteps. These recordings showcased a fusion of various musical patterns and challenged the prevailing norms of the time, paving the way for a new era of famous tracks. Moreover, YDCS Studio's role in launching and shaping the careers of those artists cannot be omitted. The studio furnished an innovative and supportive environment for musicians to experiment and expand their specific sounds. The recordings made at YDCS Studio captured the uncooked power and authenticity of those artists, contributing to their fulfillment and organizing them as groundbreaking figures in tune history. In conclusion, the recordings made via influential artists at YDCS Studio, inclusive of Tesfaye Gabiso, Tamrat Hayle, Shewaye Damte, Dereje Kebede, Getayawkal with BrukTayit and Addisu Worku, Tsehay Zeleke, performed a pivotal role in shaping the track enterprise. These recordings revolutionized popular music, launched the careers of those artists, and continue to encourage musicians nowadays. YDCS Studio's contribution to the Ethiopian Evangelical music enterprise cannot be overstated, as it furnished a platform for artists to show off their talent and helped form the course of famous tune records.

Generally, The YDCS recordings made by these influential artists at YDCS Studio had a profound impact on the music industry. They helped popularize the genre of Ethiopian Evangelical church music and influenced countless musicians like Elias Mellka, Yohannis Tona,

who followed in their footsteps. These recordings showcased a fusion of different musical styles and challenged the prevailing norms of the time, paving the way for a new era of popular music. Moreover, YDCS Studio's role in launching and shaping the careers of these artists cannot be overlooked. The studio provided a creative and supportive environment for musicians to experiment and develop their unique sounds. The recordings made at YDCS Studio captured the raw energy and authenticity of these artists, contributing to their success and establishing them as groundbreaking figures in music history.

In conclusion, the recordings made by influential artists at YDCS Studio, such as Tesfaye Gabiso, Tamrat Hayle, Shewaye Damte, Dereje Kebede, Getayawkal with Bruktayit and Addisu Worku, Tsehay Zeleke, played a pivotal role in shaping the music industry. These recordings revolutionized popular music, launched the careers of these artists, and continue to inspire musicians to this day. YDCS Studio's contribution to the Ethiopian Evangelical music industry cannot be overstated, as it provided a platform for artists to showcase their talent and helped shape the course of popular music history.

4.2. Cultural and Societal Impact

- Examination of the studio's role in breaking racial barriers in music, Influence on the development of church music and other genres, and Impact on the perception and consumption of music in Ethiopia. (Johnson, L. (2017). Itineraries of modern Ethiopian instrumental music (Doctoral dissertation, Open Access Te Herenga Waka-Victoria University of Wellington).)

YDCS Studio, holds a significant cultural and societal impact on the music industry, particularly in terms of breaking religious barriers. Founded by LWF and RVOG in 1965, YDCS Studio played a pivotal role in the development of Ethiopian Evangelical church sound of music and other genres, while also influencing the perception and consumption of music in the Ethiopian. One of the most notable contributions of YDCS Studio was its role in breaking religious barriers in music. During a time of deep-seated segregation in Ethiopia, YDCS Studio became a place where singers and musicians of different religious backgrounds could come together and create a social work activities program without the constraints of religious discrimination. YDCS actively sought out and recorded artists from diverse backgrounds, including singers and musicians from the countryside such as Tesfaye Gabiso, Girma Ketise, and Others. By providing a platform for

these talented artists, YDCS Studio helped pave the way for integration and equality in the music industry.

In addition to breaking spiritual limitations, YDCS Studio additionally performed a significant function in breaking non secular barriers in music and radio software. Gospel track and Social Activities work Radio programs have deep roots within the Ethiopian network and were historically associated with spiritual settings. However, at YDCS Studio, Ethiopian gospel Church artists like Tesfaye Gabiso, Dereje Kebede, Shewaye Damte, Getayawkal Girmay, and Tamrat Haile combined factors of gospel with Ethiopian style of track and scale With Modern tune devices like Guitar, Keyboard and Accordion, creating a new sound that appealed to a wider target market. This fusion of genres no longer most effectively revolutionized the song enterprise but additionally challenged societal norms and perceptions of what was taken into consideration as proper or suitable in religious music.

The effect of YDCS Studio extends beyond the genres it directly inspired. The studio's progressive recording techniques, together with using DAW (Digital Audio computing device) Cubase and different DAW incorporation of electrical contraptions, had a profound effect on the development of music production. These techniques have become staples within the recording enterprise and fashioned the sound of infinite artists and genres that followed.

Furthermore, YDCS Studio's influence on the perception and consumption of music in Ethiopia cannot be overstated. The studio's recordings captured the raw energy and authenticity of the musicians, resonating with audiences across the country. The success of artists like Tesfaye Gabiso, Dereje Kebede, Shewaye Damte, Tamrat Haile and Getayawkal Bruktawit and Tsehay Zeleke who all started their careers at YDCS Studio, helped popularize Ethiopian church music, ultimately shaping the mainstream music landscape in Ethiopia.

In conclusion, YDCS Studio in Ethiopia, Addis ababa, has had a profound cultural and societal impact on the music industry. Through its role in breaking religious barriers, influencing the development of various genres, and shaping the perception and consumption of music in Ethiopia, YDCS Studio has left an indelible mark on the history of music. Its contributions continue to be celebrated and recognized as pivotal moments in the evolution of Ethiopian Evangelical church music.

4.3. Legacy and Continued Influence

- Assessment of the long-term impact of YDCS Recording Studio, Influence on subsequent recording studios and music production techniques, and Continued relevance of the studio's sound and recordings in contemporary music. YDCS Studio holds a significant place in music history and continues to have a lasting impact on the recording industry of Ethiopia Evangelical Church. Its legacy lies in its role as the birthplace of Ethiopian Evangelical church music sound, where iconic artists such as Tesfaye Gabiso, Tamrat Hayle, Shewaye Damte, Dereje Kebede, Getayawkal with BirukTayit, Addisu Worku, and Tsehay Zeleke, recorded their early hits. The studio's influence can be seen in the evolution of recording techniques and the development of the Ethiopian church music sound genre.

One of the key contributions of YDCS Studio was the introduction of the "YDCS Music and Sound Production," characterized by its raw and authentic feel. This sound was achieved through the use of simple recording equipment (Reel and Cassette) and techniques, capturing the artists' performances in a studio session recording and unfiltered manner. This approach revolutionized the way music was recorded, moving away from the polished and orchestrated sound of the time. The impact of YDCS Studio can be seen in the subsequent development of recording studio and musical production techniques. The studio's emphasis on capturing the essence of the performance rather than relying on post-production editing and manipulation has influenced generations of recording individuals and producers. The concept of capturing the energy and emotion of a song recording in the studio has become a standard practice in many Ethiopian church genres of music. In the contemporary Ethiopian Evangelical church music scene, the relevance of YDCS Studio's sound and recording techniques can still be observed.

Many Singers and Musicians attempt for a genuine and organic sound that reflects the stay revel in their congregations. The influence of YDCS Studio's method can be seen in the use of minimalistic recording techniques, prioritizing the performance and the emotional effect of the track. Furthermore, the legacy of YDCS Studio is maintained to encourage musicians and recording artists to embody their personal specific sound and style. The studio's commitment to fostering creativity and permitting artists to express themselves authentically has come to be a guiding precept for plenty of musicians these days.

In conclusion, YDCS Studio's lengthy-time period effect can be visible in its contribution to the delivery of Ethiopian Evangelical church music sound. It has an impact on recording techniques, and its persevered relevance in modern-day Ethiopian Evangelical church music. The studio's legacy serves as a reminder of the energy of authenticity and the importance of shooting the essence of a performance inside the recording technique.

CHAPTER FIVE

5. CONCLUSION

5.1 Introduction

In this chapter, the concepts discussed in the earlier chapters are summarized, along with some suggestions. Each chapter starts with a summary. The thesis's conclusions are then explored about YDCS Music and Audio Recording Studio's contributions and effects, as well as the influence that Ethiopia's evangelical churches had on the music industry of Ethiopia. Lastly, an evaluation of the study's shortcomings and their implications for upcoming research fields will be conducted. Additionally, recommendations are made to help the church and other relevant parties implement the study's conclusions. (Kartomi, M. J., & Blum, S. (2014). *Music\= Cultures in Contact: Convergences and Collisions*. Routledge.)

5.2 Conclusion

Music is one of the most important parts of human life, however often omitted, elements of a person's lifestyle. Everywhere you pass, you might hear songs of a few types. The radio to your vehicle, the eating place, the church at some point of services, and the speakers at the nearby mall are only some places where you could hear the tune. Many musicians, singers, and artists interact with their target audience through tune. Particularly every day when artists used their talent to inspire, entertain, unfold religious ideas, and offer help to sufferers of abuse and harassment. All matters considered, the song each reflects and conveys the message of the motion.

Then objects that were previously believed to be alien begin to play a major part in the recording process. During the process, producers, musicians, and artists adjusted their performances to consider the limits of the technology. The speaker would sometimes call out at the top of their lungs to allow the microphone to catch up with voices. Ethiopian sound operators and music producers at YDCS Studio used real wax cylinders for this technique.

The history and relevance of YDCS sound recording and music production studio in Ethiopia's music industry are clarified by this study. From 1963 until 1974, when Emperor Haile Selassie ruled, the YDCS Music and Sound Recording Studio enjoyed cordial working relations with the

Haile Sellasie imperial government. The opening of the RVOG station was approved by Emperor Haile Selassie. Yemisrach Dimts Music Studio was one of the recording studios that Ethiopian musicians, singers, and producers used. The YDCS studio was established in Addis Ababa, Ethiopia, by the Lutheran World Federation. From 1963 until 1977, the studio created sounds and music in twenty various languages for usage throughout Africa, the Middle East, and Asia. The YDCS Music Studio has been produced as one of the duties of the Ethiopian Evangelical Church Mekane Yesus (EECMY). The YDCS Music studio programs' programming philosophy places a higher priority on social programming than overt evangelizing because they were designed to accommodate a wide range of individual preferences. YDCS Music and Sound Recording Studio's position became uncertain in the first three years following the 1974 Ethiopian Revolution, but after a brief period of freedom, the military government took over YDCS Studios and all of its facilities in March 1977 and nationalized its RVOG station. The EECMY and the LWF were reluctant to start a new YDCS Studio production elsewhere out of fear that it would increase the persecution of the local churches in Ethiopia, but after two years of silence, some Ethiopians and missionaries from Sweden initiated the recording program called Gospel Broadcasting Service (GBS) from abroad in another station.

Before being moved to Addis Ababa in 1998 and merged with the rebuilt Yemisrach Dimts Communication Services (YDCS), this transmission remained in Kenya. 62 Several private periodicals and newspapers started to appear after the Derg fell in 1991, which was an encouraging development for press and speech freedom. However, until the Ethiopian Broadcasting Agency (EBA) awarded two FM licenses to for-profit companies in 2005, the media was not guaranteed any degree of freedom.

The EECMY leaders and GBS sponsors agreed to take back the YD Radio operation to Ethiopia. But this didn't happen very quickly because of the lack of facilities in Ethiopia. After the return of the YD Studios by the present government the operation of the YD transferred to Addis Ababa in 1998.

Currently, YD Radio broadcasts various programs from abroad in six Ethiopian languages. All programs are produced in Ethiopia and transmitted from South Africa, Trans World Radio station. The present government differs from the previous imperial and socialist governments by officially adopting democratic principles. However, although the Ethiopian Constitution grants

freedom of expression to all without interference, the new broadcasting proclamation (Art. 23 of Proc. 533/2007) prohibits religious organizations from running their broadcasting stations. They are also prohibited from buying airtime on any station in the country. In particular, this thesis argues that prohibition is one of the challenges to the operation of YD Radio. It makes the YD Radio program timeless and dependent on foreign income and sources. The study also shows that the prohibition contradicts the provisions of the Constitution that human rights are inviolable and absolute, that expression is to be enjoyed without interference and that expression cannot be limited by anyone.

The Addis Ababa-based YDCS Studio has had a profound and enduring influence on the Ethiopian music scene. Founded in 1959 by LWF, YDCS studio became a powerhouse in Ethiopia of music, particularly in the Ethiopian evangelical churches. Here are some key points on the impact of YDCS Music and sound recording studio: -

1. Social integration: YDCS Studio played a pivotal role in social integration in the music industry, breaking down barriers and paving the way for Evangelical and secular artists to achieve mainstream success.
2. The signature "YDCS Sound" was characterized by wonderful production and arrangements that captivated audiences in Ethiopia. Artists such as Addisu Worku, Tesfaye Gabiso, Dereje Kebede, Agenew Yideg, Shewaye Damte, etc... became synonymous with this distinctive sound.
3. Cultural Influence: YDCS Studio not only shaped the music but also had a profound impact on the culture and style of Ethiopian evangelical style of music. The label and music served as a soundtrack for the gospel and helped to unite people across social and cultural divides.
4. Legacy and Influence: The influence of YDCS Studio can still be felt in contemporary music, with artists continuing to draw inspiration from the label's artists and sound. YDCS Studio lives on through its timeless music and enduring impact on the Ethiopian music industry.

Overall, YDCS Studio in Addis Ababa holds a significant place in Ethiopian music history, especially in the realm of Ethiopian evangelical churches. Founded by LWF in 1965, YDCS Studio is an important hub where a lot of evangelical musicians and artists began their careers by recording their first songs. YDCS's distinctive recording style, sound, and innovative approach to music all influenced the growth of Evangelical church music. The raw energy and authenticity captured in recordings at YDCS Studio helped the sound of a generation

and left a lasting impact on Ethiopian music. Social and cultural support made it possible for YDCS Music Studio to grow. Music in the YDCS Studio program has changed over time, moving from being purely entertainment to including social and cultural themes. YDCS Studio opened many doors for Church singers, vocalists, musicians, writers, and artists while championing a proud tradition of hard work, creativity, and social progression.

Overall, the studio's design has been meticulously crafted to provide a pristine sound that enhances the recording process. This attention to detail has made YDCS Studios a sought-after location for artists looking to achieve the best possible sound for their music. YDCS Studios has had a profound impact on the music industry by pushing boundaries, setting standards, and creating a legacy of excellence that continues to inspire musicians and music professionals around the world. Without YDCS Studio's societal norm-challenging efforts, Ethiopian church culture may not have advanced as much in our society, and its music may not have had the same impact.

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Interviews

1. Yonas Gorfe musician, music educator and audio recording engineer, music producer, on 21 of June 2023 at Mekanisa, EECMY School of Jazz Music and Media Compound Cafeteria.
2. A staff member of the YDCS group was interviewed, anonymously, on 10th July 2023 in the YDCS office, Addis Ababa YDCS Compound.
3. Tewodros Tessera, Audience Relations Officer, 12th of March 2023 in YDCS at his office.
4. Wakshuma Tefera, YDCS Director and EMD Head, 8th of May 2023 in YDCS office, Addis Ababa.
5. Bekuma Tefera, Technical unit head, 5th July 2023 in YDCS at his office, Addis Ababa.
6. Asrat Feyisa, present and former YDCS Radio program producer, 10th of September 2023 and 23rd April 2024 in the YDCS office
7. Agegnehu Yideg (singer), 4th of July 2023, at Mekanisa Mekane Yesus church During the church service.