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COLLEGE OF PERFORMING AND VISUAL ARTS

YARED SCHOOL OF MUSIC

Emotions Induced by *Yaredawi Zema*: A survey of listeners' experience

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This is to certify that the thesis prepared by Illasha Fekadu, entitled: *Emotions induced by Yaredawi Zema: A survey of listeners' experience* submitted in partial fulfilment of the requirements for the Degree of Master of Arts in Music complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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ABSTRACT

Emotions Induced by Yaredawi Zema: A survey of listeners' experience

A lot has been said about the relation between Music and Emotion. Many scholars have tried to state and explain the emotional impact of music on its listeners. *Yaredawi Zema*, believed to be both ancient and sacred, stands out from other music types of our time both in its origination and application. This study collected a survey of the listeners' accounts regarding their emotional experiences that arise from listening to *Yaredawi Zema*. Emotional experiences collected from listeners are listed, grouped and analysed both to explain what emotions specifically *Yaredawi Zema* induces on its listeners and what factors govern the emotional experiences of the listeners. This thesis examined independent personal feedback of listeners so that there will be a solid ground for keeping their original and most honest emotional experiences.

Key words: Emotion, Music, *Yaredawi Zema*, St. Yared, music psychology.

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CHAPTER ONE - INTRODUCTION

Being raised in a Christian conservative family, all the music I was exposed to, and all that had the family's approval in order to be part of the listening and reflecting time we had was Christian religious music. Most, if not all emotional moments in my early life were accompanied by religious songs. Be it chosen for its melodic beauty, textual content or the singer's vocal excellence, I always have distinguished preferences depending on the frame of mind I want to keep and or what "moods" I wanted to jump off. I had always found ways for the songs to speak to me, ease my pain, accompany times of calmness and relief after encouraging my tears as a means of release, distract me from my anxieties, both create and enhance happiness, and so and so. Christian music had always been all that.

Looking both at mine and others' life, whom I know were raised in the same religious system, I always get fascinated with what Christian music can do to the listeners' emotion. Religious songs were either a source or a handle of an emotion. I have not come across a single person who had no emotional connection to at least a song at a time. A song that will bring him/ her to his/ her knees, gush up his/her tears, shivered the spines, filled skin with goosebumps, or become the reason for a diversity of emotional manifestation. The attachments we have with the songs and the power the songs have over our emotional being doesn't show any significant variance. The emotional influence is directly proportional to our attachment with the songs.

Speaking of Christian music, *Yaredawi Zema* is the most widely used among Ethiopian Orthodox Church practises and Christian families. *Yaredawi Zema* is also the only Christian music culture known to be the most ancient and still practised in such a scale we know in

Ethiopian churches. St. Yared, the composer, is also known for standing out from other figures of history, be it in church or secular, in his remarkable compositional skills both in poetry and music. *Yaredawi Zema* is a type of music that is applied in Ethiopian orthodox church services, all that is of St. Yared and other works that follow the style of the composer, both in the text and sonic.

His works are known to be full of diversity in musical elements and lyrical content. His compositions are said to be a digested reflection of both old and new testament of the Bible. They are composed in ways to serve the various church service needs, accompanying day to day church ceremonies, special events and holy days, different seasons of the year, and different occasions in one's life, covering all the time between a child being dedicated to God (*kiristinamenesat*) to fare well ceremony of the deceased (*fithat*).

Yaredawi Zema has a lot to do with emotion, both of the performer's and the listeners. This notion is explicitly stated in historical accounts. Yared was once singing spiritual songs in the Aksum *Tsion* church. The emperor, enchanted by the songs, leaned from his throne and approached Yared, The Emperor, staring into Yared's eyes, leaned on his sharp-pointed spear, which unwittingly pierced Yared's foot. Yared, too, was so taken in by his own singing that he didn't notice the pain, and it wasn't until the king pulled out the spear that blood gushed from Yared's foot (Dirsane-Gedil Ze Quidus Yared).

Yaredawi Zema uses a lot of cues to communicate emotion. Almost every element in this style of music has some emotional content to represent. For example, the modes *Geez*, *Ezil* and *Araray* roughly represent stability, dependence and being emotionally moved, respectively. There are also different emotional meanings tied to the various musical "tempo" used, melodic curves applied, and instrumentations used. There are certain emotional states

represented in songs that use "*tsenatsil*", "*kebero*" and clapping of hands. That is why there are distinct songs and ways of applying them for each and every occasion and events. One can take the fact that it is forbidden to use "*kebero*" at the annual ceremonies of the remembrance of Christ's crucifixion.

This research, before it got to this point, had gone through a lot of ups and downs. I started to work on this project during the first wave of Covid-19 in Ethiopia. It was a "weird" time where, probably for the first time in my life, people were not willing to meet anyone for whatever reason asked, specially the older ones, whom I especially need to communicate with for most of the knowledge and expertise about "*yaredawi zema*" is owned by. After a while, when people started to learn to live with Covid-19, applying the necessary precautions, I have learned that not many of the experts want to give out information for "non-orthodox" Christians, which I am not. So, depending upon the conditions mentioned and the political instabilities here and there, it was a really difficult journey I had to come till I finish the process. These things have made me reconsider the research and reshape the study topic every now and then.

It was all worth it. As early as I can remember, I always had a huge passion for both singing and songwriting. Most of the passion, as I have mentioned earlier, and as it might be the case with other people too, had been for the emotional benefit of music. I had always been interested in how emotion gets to be applied in or carried through songs. The journey I had to go through to get this study done, had helped me a lot in gaining important perspectives concerning the emotional power of songs.

1.1 Background of the study

Emotion, being a form of response to a stimulus, is such a big psychological concept. Emotion can both be invisible or be accompanied by visible physical changes (like facial expressions), it can be tied to a specific person or phenomenon or sometimes have a general characteristic, can be a temporary state of mind or be permanent in our lifetime (like being in love with someone). Emotion highly affects our decision making and lifestyle, it is in a way a reality. People, on a physical level, can be affected by their emotions. Emotion has such a huge part in our being. It also affects our life at a very high level. From where we want to be, and who we want to be with, or to what and how we want to do things, and how we react to certain situations, it's all from and to a specific way we feel. Emotion, I believe, is a major part of who we are.

Music, in the known history of men, serves our emotion, either to create it or to accompany it. As it has been proved on so many levels, the majority of our music consumption, to this day, is mainly for their emotional benefit. Music is everywhere. Cinema industries, industrial products, education systems, interactive software's, … everything uses music. Because, music is, in the words of Leo Tolstoy, "a shorthand of emotion".

Yaredawi zema originated from a personal emotional experience of an Axumite genius. Legend has it that St. Yared, who was a Christian Priest in the city of Axum about 1500 years ago, had a weave of anger towards a man who was repeatedly trying to have an affair with his wife. He was set to ambush him and kill him to solve the issue. While he was camped out for ambush, he listened to three birds singing different melodies. Listening to the three birds singing, St. Yared was emotionally moved. Being so emotional, St. Yared decided to abandon

his plan of ambush and wondered if he could become an excellent singer as the birds were. His state of emotion was mentioned both before and after the listening experience. There was a change in the state of his emotion. *Yaredawi zema* originated from the emotion, changed the emotion and comes back as the product of the changed emotional status. St. Yared was a spectator. The birds were the performers. St. Yared was emotionally moved, that is how he then decided to be the performer, the speaker. This phenomenon shows how both the performer and the spectator can be experiencing emotion in a single performance.

The above-mentioned narration may not have a wide acceptance among the orthodox Tewahido church members, nor has a written historical proof to it. Nevertheless, looking at other accounts of history about how St. Yared became the lyrical and musical genius of his time, we can still see emotion playing an undeniably big part. Looking at how the story was built up in the book of *"sinkisar"*, one can still realise the hidden hand of emotional power of music. The story goes as follows: God sent three angels in the form of birds so that they could teach St. Yared the heavenly music in the Geez language. While the birds were singing heartwarming melodies, they noticed how St. Yared was immersed in their performance. So, they said, "Oh Yared, you are the blessed and recognized one. The womb that carried you shall be praised. The breasts that fed you shall be praised." Then he was ascended to the heavens, where he spectated angels praising God and twenty-four scholars conducting the heavenly chorus. After listening to the chorus and committing the melodies to his memory, St. Yared came back to Axum Tsion church and started by singing *mahlete-aryam*. Here too, emotion played its part. St. Yared was "immersed" in the singing of the birds, the birds noticing his emotional connection with their performance, later took him to the heavens.

This emotional tie between *Yaredawi Zema* with both the performer and the spectator doesn't

stop at the “revelation” stage only. It is later narrated in the chronicles of St. Yared as follows: as St. Yared was singing the spending chant, the king (Emperor Gebre Meskel) was so moved he unconsciously leaned on his arrow and by mistake pierce Yared’s foot. And it was at the end of the performance where both St. Yared and the king noticed what was happening. Just as well the king was “taken” by the performance and couldn’t tell where the point of his arrow was resting; St. Yared was also “taken” so that he wouldn’t be able to experience the pain from the piercing of his foot. Both were emotionally moved, St. Yared continued singing without “noticing” or knowing what just happened to him, he was also moved. One being the performer, the other the listener, both St. Yared and the king were so moved by the music.

1.2 STATEMENT OF THE PROBLEM

Yaredawi zema had been around for more than 1500 years now. It is the most ancient and sophisticated form of music and music symbolism. It had been serving the Ethiopian Orthodox Christian ritual services ever since. It encompasses all types of rituals and church services in one’s life span as early from *christina* to the final *fithat*. It is textually made of the Christian teachings from both the new and old testaments. It is a remarkable historic and religious treasure but has never been given the attention it deserves from Ethiopian researchers.

Looking at how music and emotion generally relate, one can conclude that there also is an emotional component in *Yaredawi Zema* too. But this doesn’t have any stable ground, neither has it any explaining component that can go along with it. *Yaredawi Zema,* as any other specific culture and art, has its own unique attributes and musical characteristics. And many researches have proved that emotional experience in music has a lot to do with the musical

characteristics. Although many church publications and personal experiences of listeners suggest that there is an actual emotional experience after or during listening to *Yaredawi Zema*, I haven't come across any scholarly literature concerning the emotional component of *Yaredawi Zema*.

This research has tried to give answers to the following two questions:

1) What emotional experiences do listeners go through during or after listening to *Yaredawi Zema*.

2) What is it in *Yaredawi Zema* that serves as stimuli for listeners' emotional experience? (What component of *Yaredawi Zema* serves as stimuli in the framing of the listeners mind?)

1.3 SIGNIFICANCE OF THE STUDY

As the researcher has come to know during the preparation time of this study, there is hardly any prior study concerning the music psychology of any Ethiopian indigenous music. So, this study will definitely be an icebreaker. This study will encourage other scholars to pay deserved attention to the psychological impact of Ethiopian music. By laying that first stone, this study will encourage contextualised ways of handling any music related psychological studies and implementations in Ethiopia. This opens a door to much more research and studies.

This study, as it is about both antiquity and modern understanding, will strengthen the bridge between previous and contemporary spectator understanding. This will enhance the generational communication in our country. The reader will be able to know about how

people 1500 years ago used to “sing” and how a contemporary spectator will emotionally engage in that song.

This study not only adds useful content to the Ethiopian studies collection but also contributes to the African studies collection. For St. Yared is also an African historic figure, *Yaredawi Zema* should also be studied as an African ancient religious music.

The results of this study will (in a way) help us better understand St. Yared and his musical works. This specifically will enhance the content of the musical course named “Yaredic” given to both graduate and undergraduate levels.

The result of this study will also help music practitioners (studio composers, arrangers, song writers, and artists) know more about what the musical elements they create now will later do to the listeners’ emotional being.

1.4 OBJECTIVES OF THE STUDY

The principal objectives of this research is to collect personal feedback of how audiences will emotionally engage with Yaredawi Zema and design a representative map for how the music of St. Yared makes listeners of our time feel in a certain way. In its attempt to do as stated, this study will list different types of music induced emotional states of listeners, group them in a logical way and analyse if there is a logical pattern concerning how they feel and what caused the feeling.

In a specific term, this study attempts to:

- Collect personal reflection of a selected audience

- Analyse the collected data among different categories of the respondents
- Forward a possible formula for how *Yaredawi Zema* frames the audience's state of mind.

1.5 RESEARCH QUESTIONS

It is clear that every music culture has its specific characteristics and meaning that makes it unique in relation with others. *Yaredaw Zema*, being the most ancient and dominant musical culture in Ethiopia, hasn't been given the attention it deserves. The researcher believes that studying the values and emotional meanings of the most dominant musical culture of a given society helps a lot in the understanding and appreciation of a given society, in this case both the Ethiopian Orthodox Christian society and the people of Ethiopia as a whole. Thus, this research will try to investigate on how listeners emotionally respond to *Yaredawi Zema*; and seeks to answer the following fundamental research questions:

- What do listeners Emotionally experience during or after listening to *Yaredawi Zema*? Is there any significant similarity of emotional states among different listeners?
- What are the underlying factors beneath similar emotional signals amongst different individuals?

1.6 RESEARCH HYPOTHESIS

Inferred from findings of previous research on music and emotion, music has an undeniable influence over its listener's emotional status. *Yaredawi Zema*, being an ancient sacred musical culture, won't have a lesser significance in the psychological status of its listeners.

Hypothesis: *Yaredawi Zema*, via its components, plays a visible role in the emotional conditioning of everyday life of its listeners.

1.7 SCOPE OF THE STUDY

This research focuses on the emotional impact of *Yaredawi Zema* over its listeners. As such it will use personal feedback from two-hundred-eighty-seven (287) participants. The researcher will collect the survey from different listeners from varieties of age group, musical background and walks of life.

1.8 LIMITATIONS OF THE STUDY

While conducting this study, certain limitations that showed up included:

- Surveys generally collect data at a specific time, and since our emotional condition can be affected by a variety of causes. Sometimes participants may not be aware of causes for their emotional condition, then they may mistakenly conclude that their emotional condition has originated from the music they are listening to. As a result, the data collected may not exclusively represent what the listener experienced because of *Yaredawi Zema*.

- The personal knowledge of the participants about music and emotion creates a huge difference in their ability to examine their emotional condition and reflect about it. Some of them may even never had any experience in explaining their emotional status, and this definitely affects the clarity and genuineness of the data.

- Personal and religious connection to the culture may subtly cause the participants into romanticising and exaggeration, which later on affects the findings too.

1.9 DELIMITATIONS OF THE STUDY

This survey is proposed to be conducted in Addis Ababa city, the national capital of Ethiopia. The scope of the study will be limited to feedbacks from 287 (two hundred eight seven) participants from different religious occasions in 10 (ten) out of the 140 (hundred and forty) different orthodox churches in Addis Ababa, Entoto Mariam, KidusUrael, Kidus Giyorgis, Kechene Medhanialem, Be'ata Mariam, Kidist Selassie, KidusPaulos, *Sahlitemihret*, Debre Selam Medhane Alem, Debremenkirat Medhanialem and Debremenkirat Teklehaimanot churches.

The calibre of sampled population will be taken from these churches; included will be members and church officials that will be randomly selected to make up a sample size of 287 (two hundred eighty-seven) participants, out of the 300 (three hundred) questionnaire distributed, 13 (thirteen) failed to be collected. As an academic research, this sample size is determined to to satisfy the minimum expectations regarding the depth of the study.

CHAPTER TWO - REVIEW OF THE RELATED LITERATURE

2.1 MUSIC AND EMOTION

“Music is the shorthand of emotion.” - Leo Tolstoy. This is to say that emotional meaning that can’t perfectly be described through words and other means can easily be portrayed through music. To put it another way, music elicits emotion. Music does that through its mysterious nature, which is vital for the listeners’ ability of interpreting musical experiences innovatively and so profit to the best extent doable or desired. The study of music evoked emotion has appeared to be a huge topic in the past decade. And very interestingly, different approaches have been employed to get the most genuine findings. Regardless of the newness of the field, most of the concepts go beyond our time to the ancient world. A lot is visible in the religious and historical accounts of the majority of the world we know.

Human feelings have long been thought to be influenced by music. People, since Ancient Greece, have been fascinated by emotional reactions to music (Budd, 1985), although the academic research areas started to pay attention to the topic only recently (Juslin & Västfjäll, 2008). Researchers and the general public are both fascinated by music's ability to induce emotions; in fact, one of the most common reasons for listening to music is to experience its emotional effects. (Juslin& Sloboda, 2010). Music's impact on emotion has traditionally been described as dichotomous. To the Greeks, it was either mimesis, a representation of an external reality, or catharsis, a purification of the soul through an emotional experience. (Cook & Dibben, 2010). There is also a scriptural illustration about the mending control of music (~1,000 BC) King Saul had been tormented by an evil spirit, and when David played the lyre, it brought him relief. (1. Sam. 16, 14-23).

Asklepiades (124-60 BC), a Greek physician, is said to have used music as a treatment for mental illness. He used to prescribe a certain type of melody for specific types of mental disorders. His treatments were said to have a noticeable change on the patients with the Phrygian mode being especially effective for cheering up depressed patients. Since the ninth century music took a solid position within the pharmaceuticals of the World, more specifically the Arabic nations and the music performers were assisting coworkers of the doctor (Hans-Eckhardt 2017).

Music is portrayed as multidimensional and analysts have categorised it by its excitement properties, enthusiastic quality and auxiliary highlights. (Chanda and Levitin, 2013). A piece may result in different outcomes for different listeners, it may at a time give rise to episodic memories for some people, while for other people, it may inspire a creative process of imagery that allows them to separate their illness and differentiate it from the numerous positive features of their lives. (Thompson, why music matters, chapter 08 music and wellbeing, pp213) This tells more than what people emotionally experience during listening to music, but what future results show up further in their life as a result of what the music has done in their emotional being.

Music has a lot to do with our emotional being, that is why we have seen certain musical works being used as a remedy for certain illnesses. The FrenchEncyclopedia of 1965 is a very useful account for this, for it listed diseases for which music was to be employed therapeutically: Pathological anxieties, the bluster of mental patients, gout pain, melancholia, epilepsy, fever, and plague. There are countless settings of music used for the wellbeing of an individual. There are also cases in which the power of music has been witnessed performing “miracles”. Music sometimes unexpectedly moves us to the point where we can do things we

were unable to do, like, a lame man walking and a deaf speaking. There are recorded events of some individuals who normally were unable to walk or take a single step unexpectedly dancing in the presence of music, and those who were previously mute singing out loud. The power of music over our being was astonishing and surprising for these patients." (Thompson, why music matters, chapter 08 music and wellbeing, pp228)

Sloboda (1992, P. 33) claims that there is a common understanding and agreement that music has the capability of arousing deep and significant emotions. And it is said that music affects our emotions 55 - 64 % of the time we spend listening. Yet, Konecˇni (2003, P. 332) argues that genuine emotion cannot be induced on listeners in the absence of a textual content. He believes that instrumental music on its own cannot create or cause a genuine change in the listeners' emotion. Music, for it has a lot to do with our emotion, used in a certain way, can also be manipulative. Background music in malls and stores can affect the amount of time we spend shopping, how much we spend, and our consumer choices (Hallam, 2012; Milliman, 1986). It can also affect the quality and speed of our driving behaviour (Brodsky, 2002; North & Hargreaves, 1999).

Spencer (1901, P. 404) even takes the discussion to another level by directly relating the variety of voices (even in speech) to psychological phenomena. Arguing that, variations in voices of speech being the physiological results of the variations in emotion. Explaining his stand, he continues to explain that loudness correlates with strong feelings, as it takes more energy to expel more air from the lungs across the vocal cords. This can be seen easily, he said, while speaking louder, as it's a result of our feeling of excitement, and while we scream, as a result of grieving or in painful experience.

Diverse thinkers as Michael Foster, Sigmund Freud, Konrad Lorenz and many others share

the notion of an emotional “energy quotient” that all feelings, whether sensations or emotions, pleasurable or painful, having a common characteristic, which is being a muscular stimulus (Spencer, 1901, P. 403). The line from the physical expression of emotion to their vocal expression to music is direct and concrete, not metaphorical or analogous. That is the origin of music for Spencer; going back to the very root of the phenomenon.

2.1.1 THE UNDERLYING MECHANISMS

Reimer (2003, p. 73) asks the question that matters the most, saying “How do sounds, which are, after all, just sounds, have the power to so deeply move those involved with them?”. This is a question that many spectators share wondering about the emotional power of music. If one pays a closer look to the making and enjoyment of music, one can tell that both the writer and the audience somehow engage in an emotional communication with the music or be under the emotional power of music. Many people have been utilising music as both a means to express their emotion and as an accompanying friend through the landscape of their emotional world and even sometimes a dictator in their emotional travel.

How we emotionally respond to music is a result of a combined effect from different properties of different components. Music induced emotion doesn’t just emerge from the music only, but from the interplay of three mandatory components, the music on play, the listening audience, and the setting or situation (Scherer &Zenther, 2001; Gabrielsson, 2001). There are so many mechanisms that are thought to cause or pave the way for the induction of emotion by music. For scholars like Spencer, it all starts from the acoustic character of music, then, dominantly in the western cultures, from the structure and musical character of the music, which all at the end comes to the enculturation and individual differences of the listeners. It won’t be possible to put all the mechanisms under a single topic, but easier and

wiser to discuss each under its distinct nature. Music, in the process of inducing emotion in its listeners, uses different means where all the mechanisms are believed to serve the same cause.

2.1.1.1 ACOUSTIC CHARACTERISTICS

There is an emotional content in the majority of sounds we exchange every day. Be it in music or speech, there is either a communication or presentation of emotional information. This emotional information manifests itself in different mechanisms. Since it manifests itself in certain mechanisms, any alteration in the acoustic characteristics in return influences the resulting emotional component. In order to understand how the mechanisms influence the emotional perception of the listener, one needs to study the acoustic characteristics of music. Because the listener will later decode any modulation or alteration of the components, to later affect the emotion of the listener.

A significant number of researchers during the last decades have devoted themselves to trying to understand how the physical parameters of auditory information relate to our emotional experience, decoding, understanding and responding to events. Nevertheless, there are still many unknowns in this area. The engagement of a listener to music is highly dependent on the acoustic characteristics of the sound in play. Physical factors like the nature of the surrounding and the direction of the sound source play a determining role in both the quality and amount of sound that gets to the listeners ears. Organology, the type of sound instrument, with all its specific characteristics of timbre and sound “colour” also determines the type of sound produced. The intensity or the level of the music produced and the sound clarity with the presence or absence of wanted or unwanted noise, with the type and size of the place determine what type of sound heard, and with-it what kind of emotion felt by the listener.

Every place, depending on the material character of the surrounding walls or landscape, has its own kind of reflection of sound. The sound source or the medium used can be a determining agent in our perception of the sound. A listener will not have an identical experience for music played in a concert hall and in a driving car. Lakshmi Sandhana, a freelance journalist in India, once reported about the ambience of the “Oracle room” of the 5,000-year-old Maltese underground temple ĦalSaflieni Hypogeum, saying that when a person’s voice hits a frequency of 110 Hz in, it (in her own words) “comes alive" as if more voices join in and intensify the sounds from every direction, to the extent one can really feel it as a tingle through the skin. (Lakshmi Sandhana 30th July 2019) The way the sound interacts with the inner surface of the concert hall or the inner sides of the car comes back different to our ears. The surrounding environment affects our perception of the music. The sound, depending on our situation and surroundings gives us distinct vibes depending on where it's experienced.

2.1.1.2 MUSICAL CHARACTERISTICS

There has been a recent increase of studies concerning the relation of music and emotion within neuropsychology (see e.g., Peretz, 2010). The musical characteristics of a sound we are listening to highly affect the resulting emotional experience we get either during or after listening. Studies in neuropsychology and music have been investigating emotional reactions of listeners to specific musical cues (Koelsch and Siebel, 2005), such as rhythm (Samson and Ehrlé, 2003), melody (Brattico, 2006), modality in terms of major-minor (Mizuno and Sugishita, 2007), harmony including basic dissonance-consonance (Koelsch et al., 2006), and musical timbre (Caclin et al., 2006). The influence of musical characteristics, like pitch and rhythm, had been a topic of focus in studies of emotional expressiveness in music. Henver’s

(1935, 1936, 1937) studies have played the foundation for later works.

PITCH

Pitch, being a fundamental musical factor, plays a highly influential role in the emotional result of a musical sound; however, the findings of studies conducted about its contribution to the elicitation of emotions are contradicting. In the musical traditions of western classical idiom, musical pieces are known to follow a tonal structure which can be identified by enculturated listeners if the music alters any tonal rule based on their day to day music exposure (Carlsen, 1981; Krumhansl, Louhivuori, Toiviainen, Järvinen, & Eerola, 1999; Trainor &Trehub, 1992). There are two types of models forwarded to explain listeners' pitch expectations: the first ones include static rules and the second types focus on learning. According to a model proposed by Schellenberg (1997), named: pitch proximity and pitch interval, a small interval implies another small interval in the same direction while a large interval implies a subsequent small interval in the opposite direction. Such patterns are evident in existing Western music, implying that listeners might actually learn this thing (Huron, 2006; Thompson & Stainton, 1996).

The frequency spectrum of any music instrument and the level of its attack contribute significantly in the perception of specific emotions in music (Gabrielsson & Juslin, 1996; Juslin, 1997). Alteration of the performer's musical emotional expression, like the attack and embellishments, is noticeable at the level of single notes (Goydke, Altenmuller, Moller, &Munte, 2004). Two notes played, either together or one after the other, are understood as having an interval. Intervals possess a particular quality at a time, either consonance or dissonance. Consonance, either tonal or sensory, refers to the extent to which two notes sound concord or sooth together, whereas musical consonance refers to the same quality but

determined by the idiom or musical culture the listener belongs to (Krumvansl, 1991). The effects of mode and tempo on emotional outcomes are discussed in Husain et al. (2002). The listeners were presented with four versions of musical varieties, such as major and minor (modes) and fast and slow (tempo) versions of musical excerpts, so that they can take a test of varieties in emotional results. It is observed that there is a strong arousal for major modes and higher tempo, and a decrease in arousal and reaction for listening to minor modes and slower tempo.

TEMPO

Tempo is undoubtedly a very essential element of note value. And other attributes like rhythm are based around tempo. Tempo is the reason we perceive music in an organised manner. It lays the foundation for building melodic and harmonic lines. As a primary temporal concept in the perception of musical structure, tempo is very significant in clarifying listeners' perception of beat, and so affects listeners' music- evoked emotion (Hevner, 1937; Melvin, 1964; Gabrielsson and Juslin, 2003; Gagnon and Peretz, 2003). Resulting music evoked emotions may vary as the tempo of the music changes. Faster tempo musical excerpts were found to evoke positive emotions, such as delight, liveliness, excitement, happiness. Whereas musical excerpts with slower tempo were found to evoke gravity, sadness, depression and other negative emotions (Peretz et al., 1998; Balkwill and Thompson, 1999; Juslin and Sloboda, 2001) but still, the neural mechanism causing the variation is still unclear.

TIMBRE

Human kind can identify timbre, even in infancy, can differentiate and even memorise different types of timbre (Trehub et al., 1990). Our brain is tuned for musical timbre stimuli

more than that of non musical timbre stimuli. This is evident in the fact that the processing of timbre in musical stimuli has been more efficient than that of the non-musical stimuli that are matched for complexity (Christmann et al., 2014). Empirical evidence shows associations between timbre and emotional induction (see for example Scherer and Oshinsky, 1977). The choice of a specific instrument by composers, in other words instrumentation, is known for being an effective means of conveying the emotional content and induction of emotions in the listener (Boulez, 1987; Gabrielsson, 2001). The alterations of timbre, done systematically using spectral filtering and envelope manipulation, can result in a changed emotional attribution of listeners. It has been accepted that the recognition of emotion is immediate when timbre is the musical cue, because other musical cues usually take longer for listeners to process (cf. Eerola et al., 2012).

A listener can distinguish between different sound instruments, even when they play sounds of identical pitch, for the same duration of time and with an identical intensity. That ability to distinguish between the sounds of different people, different music instruments and all kinds of non musical sound producing instruments, it all stands on our understanding of timbre. The identity of any music instrument, human voice included, is kept and discovered in its timbre. (Bregman, Levitan, & Liao, 1990; Griffiths & Warren, 2004; McAdams & Cunible, 1992). Psychophysical studies have proved that the timbre of a musical instrument plays a significant role in determining the intensity and dimension of musical emotions of listeners (Balkwill & Thompson, 1999). Studies have used very short musical excerpts in order to prove if timbre is more immediate musical cue in the listeners recognition of musical emotion, they have proved not only that timbre is an immediate cue, but also that listeners could distinguish emotion categories only from the short excerpts presented to them (e.g., Peretz et al., 1998;

Bigand et al., 2005; Krumhansl, 2010).

MELODIC SHAPE AND PHRASING

Associating musical keys and scales with specific cognitive or emotional meaning was a very common cultural experience of composers, performers and audiences of the western classical music prior to 20th century Europe. The sequence of pitches comprising a musical melody is the most basic widely studied musical feature in the study of music psychology. Listeners with no special music expertise can easily differentiate between a musical excerpt with a happy emotional component and a musical excerpt with a sad melodic line (Dalla Bella et al., 2001; Robazza et al., 1994; Terwogt& Van Grinsven, 1988), any alteration in the of one of the pitches in the melodic line can result in an alteration of the emotional expression of the music.

Specific modes and chords are known to be associated with specific emotions in the western classical music culture. When composers wrote a piece in Ab major, for instance, they had the awareness that this key is 'key of the grave' and knew that many in their audiences had the same awareness. We may miss a part of the meaning of their music if we are not informed of their emotional musical cues. Even though these characteristics were subjective, it was then possible to understand each key as a specific cue because each key actually sounded distinct within the unequal temperament system of that time. But when equal temperament became the widely accepted tuning system after 1917, the aural quality of every key became the same, and as a result, these emotional characteristics of the specified keys are mostly meaningless to us. (See Piano's Ivory Cage)

Since the 1930s, studies of musical emotion have attempted to study the effect of individual musical cues in the musical emotion communication in the listener. Hevner (1936, 1937) is

known to have played, the foundational work, there is also a recent summary of his works that states that musical cues like mode and phrasing are one of the most potent ones in the emotional expressiveness of music Gabrielsson and Lindström's (2010). Happiness is associated with a higher pitch in a major mode, sadness associated with lower pitch in a minor mode (Hevner, 1935, 1936; Wedin, 1972; Crowder, 1985; Gerardi and Gerken, 1995; Peretz et al., 1998; Dalla Bella et al., 2001). Other combinations of musical characteristics have been considered to induce different emotions such as fear and anger (e.g., Bresin and Friberg, 2000; Vieillard et al., 2008). It is still challenging to tell what individual mescal characteristics cause a specific emotion in the listener, because emotional expressiveness in music is carried through the interplay of different musical cues caused by a combination of the characteristics.

2.1.1.3 INDIVIDUAL DIFFERENCES

It is believed that our emotional reaction to a given music generates from the resulting interplay between the music and our individual and social identity. Our identity meets the music in terms of our memories, preferences and inclinations. It is fair to say that whatever we feel while we are listening to a piece of music is due to our expectations being fulfilled or violated. we conform to whatever culture we had been brought up through. It's been suggested that listeners' attributes such as personality, mood, musical expertise, and an individuals’ memories and learned associations may contribute significantly to music-induced emotions. (Schemer &Zentner, 2001; abeles & Chung, 1996)

Our enjoyment and emotional engagement to music depends upon our understanding and response to musical features like tension and release, discord and concord, chaos and stability.

Our emotion is a result of the interplay between our expectations and either the fulfilment or the disappointment that comes after it. Meyer (1967, p43) proposed that expectations play the central psychological role in musical emotions. Speaking of expectations, basically different people expect different things, resulting in a difference in the way we react to a given piece of music. The same music that moves people to tears may encourage others to dance (Rene Descartes (1596-1650)). A happy song in one culture might be considered as sad in the other (Gagnon & Peretz, 2003).

It is evident that listeners perform better at identifying emotional cues in the music of their own culture than in foreign music (Balk will et al, 2004; Fritz et al, 2009; Laukka et al, 2013). This is the reason why listeners feel emotionally more rewarded listening to music from their own culture, than listening to music from the culture they are not familiar with (Wong, Chan, Roy, & Margulis, 2011; Wong, Roy, & Margulis, 2009). Studies concerning emotions evoked in response to music prove that individual differences can actually influence the perception of musically expressed emotions. There are studies that show listeners individual characteristics consistently influence the amount and intensity of emotional experience and enjoyment of sad music (Taruffi & Koelsch, 2014; Vuoskoski & Eerola, 2012; Vuoskoski, Thompson, McIlwain, & Eerola, 2012).

A lot of attributes like age and context of listeners have shown to matter when it comes to perceiving emotions from music. Professionally experienced musicians have also shown larger brain responses to the first movement of Beethoven's 5th symphony than amateurs did (Minutia, Maissen, Altorfer). Musicians, compared to non-musicians, were more expressive in recognising sophisticated musical emotions with stronger activation of the frontal theta and alpha (Nolden et al., 2017) and stronger activation in the auditory system through a complex

network covering the cortical and subcortical areas (Peretz and Zatorre, 2005; Levitin and Tirovolas, 2009; Levitin, 2012; Zatorre, 2015).

Perception of emotion in music lies on many factors. We have seen earlier that processing of musical and acoustic features do play a significant part in that. That is why musical expertise may influence the extent to which listeners recognize musical emotions (Juslin & Vastfjall, 2008). Individual difference is also evident in inner ability either to perceive or communicate musical expressions of emotions. Particularly, differences in personality traits that can lead to emotion-specific biases. Vuoskoski and Eerola (2011) have found that individual differences might result in a modulated perceived emotion of music. Emotional intelligence of the listener which refers to the listener's improved emotion perception ability is a factor that may give rise to individual difference. The construct of listeners' emotional intelligence is based on the thinking that an individual's ability to perceive and explain emotion differs from one to another (Cherniss, 2010).

Personality traits, like empathy affect the level of music-induced emotions. Emotional contagion, a subcomponent of empathy, can be one means through which music induces emotions in its listeners. This hypothetic link was forwarded by Justin and Vastfall (2008). An individual's responsiveness to the observed experiences of others involves both capabilities of perspective taking and emotional reactivity (Davis, 1980), which can possibly affect a person's experience of music induced emotion.

2.1.1.4 FAMILIARITY

One of the very influential theories in music psychology states that musical emotions are caused by expectancies and anticipation of events that occur in the music (Meyer, 1956;

Huron, 2006). Depending on the genre of the music, listeners have a pre assumed knowledge of rules and regularities via their previous exposure to that given music (Tillmann, 2005). Expectancies are based on this abstract knowledge, and later violated or confirmed through listeners' experience of suspension and relaxation (Meyer, 1956; Huron, 2006). However, if the audience is already familiar with the music, then the anticipation will highly be influenced by their previous emotional experience with the music. This concept has been termed as vertical knowledge (Bharucha, 1987).

Studies have used musical excerpts selected by the audience members as emotionally engaging, pleasurable, highly predictable and very familiar to the audience members, using neutral music as control (Rickard, 2004; Salimpoor et al., 2009). The resulting increases in EDA for the subjects listening to familiar excerpts may have been in line with the previously mentioned theory concerning anticipation (Meyer, 1956; Huron, 2006). Therefore, it's arguable that the increases in EDA in the studies may have been alterations as a result of the audiences' familiarity to the excerpts. In order to know for sure if the same relationship between pleasure and arousal can be found as measured by EDA, we have to compare the measurements from when we hear new music and music that we are familiar with. It may also be a very difficult task to come up with a musical work that audiences are familiar with and a music that can be used as a good material for evoking emotion, that is because of the variety of listeners' choice.

When it is said that familiarity matters, it is not to mean that all listeners have more emotional experience listening to a familiar music. The investigations of familiarity studies also examine the relationship between pleasure and emotional arousal when listening to a music for the first time. It has been evident that the tendency to like unfamiliar music typically

increases as a function of exposure (Zajonc, 1968; Bornstein, 1989). This result had remained the same for cases when listeners had no explicit memory for musical stimulus they previously encountered (Zajonc, 1980; Szpunar et al., 2004; Schellenberg et al., 2008). The effect remains the same until it gets to a satiation point where it subsequently starts to invert as a result of listeners' explicit recognition of the musical stimuli (Szpunar et al., 2004; Schellenberg et al., 2008).

Studies have also investigated relations between familiarity, musical sophistication and listeners emotional reaction. Results have shown that increased exposure relates to a decreased amount of sophistication and complexity (Berlyne, 1970; Orr and Ohlsson, 2001). Listeners with higher familiarity with musical chords have been reported to have increased experience of consonance, and because of that have recorded higher pleasantness ratings (McLachlan et al., 2013). Exposure to unfamiliar melodies have been examined to show enhancement in melodic expectancy judgments, even when listeners have no explicit recognition of the stimuli (Thompson et al., 2000). Exposure and familiarity affect emotional arousal, but we cannot tell the extent to which the listener is exactly influenced. Based on the assumption that musical emotion partly comes from anticipation (Meyer, 1956; Huron, 2006), we may conclude that any alterations of expectations, mainly from familiarity, results in altered judgement and emotional arousal.

2.1.1.5 PARTICIPATION

The experience of music in much of human history was live. Music listening had to involve contact with others, because until recently there were no other means to record performances to allow us to share music outside of live settings. This situation provided a collection of

psychological and physical sense of affiliation to human beings. The emotional experience of the performer and the potential involvement of the audience in a given musical event, however, have received less attention (Woody & McPherson, 2010). Despite the fact that several researchers pointed to a performer's sensitivity as a potential requirement for a performance with a special quality (e.g., Altenmuller& Schneider, 2009; Chaffin, Le- mieux & Chen, 2007; Hallam, 1995; Juslin, 2001, 2009; Reid, 2001; Sloboda, 1996; Sloboda, Minassian & Gayford, 2003), very few studies have investigated the role of participation factors in the emotional experience of listeners.

Signal of affiliation is an interpretation of the synchrony of humans' automatic tendency to mimic each other's expressions and postures (Lakin JL et al … 2003, Nummenmaa L et al … 2018). Social bonding can be facilitated with music induced pleasures and movements, because it will help listeners synchronise their action with the rhythmic movements during dancing and singing. The level of participation in the musical performance adds a variation to the intensity and character of the musically induced or perceived emotion a listener can have. A very common way of participating in a musical event is movement in synchrony with others which is over all guided by the rhythm of the music. Research in non-human primates has indicated a causal link between social bonding endogenous opioid receptor (OR) systems (Tarr B et al … 2016, Fabre-Nys C et al … 1982).

Music, like language does, plays a significant role in social interactions. This notion had been a topic of debate since the 18th century. Steven Brown (2000), theories that music and language do share ancestral features and may have evolved from a shared stage called 'musilanguage'. This is to say that music has primarily evolved from vocalisations, which were there, in the first place, to serve as a means for emotional communication. The idea of

music as a tool for communication has served to develop psychological theories like ‘communicative musicality’ (Malloch & Trevarthen, 2009) and ‘vitality affects’ (Stern, 2004). Communicative musicality describes the mechanisms of how our body communicates emotionally with another person. It explains the use of gestures of the body and voice and how they are in synchrony with the other person’s gestures and voices, forming proto-musical interactions rooted in the early days of human life, from the basic communications of babies with their caregivers (Malloch & Trevarthen, 2009).

Vitality affects are also naturally triggered inner movements through the body and serve as an installation mechanism of emotions, a process that can result in intersubjectivity triggered by art, music and dance activities (Stern, 2004). Moving in accordance with someone’s movement is believed to cause some sort of bonding via neural pathways that work for both perception and action (Overy and Molnar-Szakacs, 2009). Less formal and non-notated music is conceived to be able to lead to a stronger social bonding and integration between those involved. That is because performers feel free to explore more and musically communicate and interact with others when there is some form of freedom in the guidelines of the music performance (e.g., Freeman, 2000b).

Social facilitation theory includes social aspects to explain music-induced emotion. Which foretells that increased arousal may happen at a mere presence of others (Zajonc, 1965). Because of this increased arousal, there will be a frequent occurrence of familiar responses and impairment of learning of new responses. Music induced emotions come in several routes, which includes social processes (Juslin & Vastfall, 2008). Social factor is the unconditioned stimulus in evaluative conditionings. A listener’s emotional experience will be affected depending on the type and health of the relationship one has with someone he/she is

attending a concert. Social aspects may shed light on the influence of episodic memory on music-induced emotions, such as the loss of someone that matters, or an unforgettable good memory of someone.

2.1.1.6 ENVIRONMENTAL CONTEXT

A musical presentation is highly influenced by where it is taking place. This is due to how the listener adjusts with the environment. Cues from the environment that allow function detection, and which furnish behaviour are termed as affordance (Gibson, 1979). Looking at it from an evolutionary perspective, auditory safety, including warning from potential danger is also an important environmental cue. Environments that lack sufficient auditory safety force listeners to become alert and vigilant, resulting in appraised discomfort and stress, which later results in altered experience of musical emotion. This concept of safety goes along with the semantic dimension of control/power forwarded by Gehm and Scherer (1988). Listeners understand their environment based on the amount and assurance of safety available to them, which later will highly influence their emotional response to the music they listen (van den Bosch, 2015).

Understanding of the sound attributes of an environment is not equally important as understanding how that environment affects a listener's emotion (van den Bosch, 2015). The affective quality of music, or generally sounds, is not solely depending on the acoustic properties of a given excerpt (Bradley and Lang, 2000). This claim goes absolutely in line with sound escape theory, which explains that perception of the environment is influenced by multiple factors (International Organisation for Standardisation, 2014). In accordance with this explanation, Davies et al. (2013) presented physiological experiments explaining that

both our body and brain respond to emotional contents to simple noises. There is also the cultural significance of the place playing a role of determining how the listener emotionally reacts to the music.

2.1.1.7 TEXTUAL CONTENT

The relation of lyrics, musical properties and emotions can help us better understand the emotional experience of a listener. There had been a possibility of effectively clarifying songs into different mood clusters based on bag of words representation of textual data base (Hu et al. 2008). He later on improved the clustering accuracy by extracting lyrical content through a word-affect lexicon from ANEW (affective norms for English words) Hu et al. (2010). Hu et al (2010), used textual data and audio analysis to be able to achieve a better accuracy in mood classification of songs. Researchers have found that there is a strong correlation between musical characteristics in the audio data and the clustered results of lyrical text, suggesting that semantic meanings expressed in the lyrics are often present in the music (see for example (McVicar et al., 2011).

There is a growing attention of researchers in the area of music-induced emotion, which takes text or lyrics as an object of study. But still, text has been given less attention compared to other areas of emotion detection like audio, speech and facial emotion detection (Binali et al., 2010). The area of Music Information Retrieval, in the music domain, also has noticeable growth in the number of works of study like genre detection and audio modality. This is to say that, even now, there is less attention devoted to the examination of emotions from text. Current emotion detection systems employ various taxonomies, datasets and methods according to the problems to be addressed (Binali et al., 2010).

Strykowski (2016), in his study of text painting in the 201 madrigals composed by Luca Marenzioi, compiled a lexicon of height related words and conducted analysis specific to the repertories of madrigal, and finally shown that semantic meanings of lyrics can be reflected in musical characteristics such as pitch height. Sapp (2016), advises that researchers should consider a larger corpus for similar studies to corporate the hypothesis that textual affects are present in the accompanying music. This type of emotional experience, which is induced by the contents in the text, are highly dependent on the listener's proficiency of the language used.

2.1.1.8 VISUAL CUES

In addition to all the previously discussed underlying mechanisms of music evoked emotions, it is evident that the audience's ability to see movements and expressions of the performers would play a major role in affecting the emotional experiences of the audiences. A group of studies show that both the emotional experiences and expressiveness of the audiences were affected by the visual perception of musicians' performance on a stage (Davidson, 1993; Krahé, Hahn, & Whitney, 2015; Platz &Kopiez, 2012; Thompson et al., 2005; Tsay, 2013; Vines et al., 2011). A couple of researches (Thompson et al. (2005) and Vines at al. (2011)), have shown results of public's affective states being affected by factors related to performer presence expression (like gestures, facial expressions, and movements).

Nowadays, listening to recorded music has become a very frequent and widespread phenomenon in modern societies. Studies on the differences in affective appeal between recorded and live music are invites of this change in social experiences of music. These studies also include the issue of the immediacy and the modality (auditory, visual, or both) of

the emotional perception (Boltz, 2013; Finnäs, 2001; Kawase, 2014). Even in modern societies, where people have turned to recorded music, there is a significant use of music videos. This shows that visual cues play a significant role in the emotional experience of the audience.

2.1.2 MEASURING MUSIC INDUCED EMOTION

Emotion in music has a nature of subjectivity. This fact causes the findings to be subjective also. A format of self-report is a very common way in measuring a subjective emotional response of an audience (Gabrielsson, 2002). Results obtained through this method will have the most closeness to the experience of the audience members.

Emotions are not just subjective; they are combined by physiological changes in the body (Sequeira et al., 2009). This creates the possibility through which researchers have been able to measure emotions objectively. Different studies, using different mechanisms, have shown that “music may cause emotional arousal, including increase in heartbeat, EDA and respiration rate.” (Gomez & Danseur, 2004,2007; Rickard, 2004; Salimpoor, Benovoy, Longo, Cooperstock, & Zatore, 2009). Brain imaging during music listening has also shown patterns of activation related with emotional arousal in the limbic and paralimbic system (Blood &Zatorre, 2001; Brattice et al, 2011; Koelsch, Fritz, Cramon, Muller &Friederici, 2006; Menon & Levity, 2005; Salimpoore et al, 2013). Facial electromyography also reveals that happy sounding music induces more zygomatic (smiling) activity (Khalfa, Roy, Rainville, Dalla Bella, & Peretz, 2008; Witvliet & Vrana, 2007). there are studies that show that music induced emotion has a direct link with our neurology (Rizzolatti & Sinigaglia, 2010; cf. Hickok, 2009).

2.2 EMOTION IN YAREDAWI ZEMA

Yaredawi Zema is an Ethiopian music culture, very rich in all aspects of musical complexity. Despite the fact that the culture had been around for so long, comparing it to other recent music cultures, very little is known about its entirety (T. Tamrat, 1985). Even though Tadesse Tamrat wrote about the neglect of the topic three decades ago, the same holds true concerning the lack of attention that should be given to *Yaredawi Zema*. There had been few researches conducted concerning *Yaredawi Zema*, or as most scholars choose to refer to it as *Ethiopian Chant* (K. Shelemay et al. (1993), A. Kebede 1980, Journal of religion in Africa, 2000, Thomas M. Landy, 2014). After the recorded Jesuit mission to Ethiopia (Athanasius Kircher, 1650), the most mentioned work on the topic is done by Kay Kufman Shelemay and Pitter Jaffry, a three volume anthology of Ethiopian chant, published in the years 1993-1997. Majority of the research, if not all, have been focusing on the oral and written culture of *Yaredawi Zema*. Emotional side of this sacred music culture has not been given the attention that it deserves.

Yaredawi Zema, not only represents Ethiopian orthodox church, but it somehow ties main socio-cultural events from the Axumite kingdom of St.Yared's time to the present Ethiopia. One cannot write about Ethiopian musical origins and leave *Yaredawi Zema* out of the picture. *Yaredawi Zema* is the earliest known, the widely used, the most sophisticated Ethiopian musical tradition considered to be a source for other musical cultures in the area.

CHAPTER THREE – RESEARCH METHODOLOGY

3.1 RESEARCH DESIGN

The review of research presented in this paper had gone through three distinct steps before it arrived at a point where it encompasses the desired area. The first step was to develop the research topic in terms of key words and their meaningful combinations. The second step being, a tiresome search for related literature, retrieving countless multidisciplinary references - mainly in the form of soft copies. The collection of abstracts had been used as a mechanism for assessment of the literature, which later helped in deciding if the literature discusses the topic under study. Then, the most relevant of the literatures were identified and selected to later be included in the review. The final step being, the analysis of the selected materials to present their core and central idea in line with the purpose they serve in the review.

The main purpose of this research is to survey the emotional experiences of listeners of *Yaredawi Zema*. To collect a free subjective reflection of their emotional experiences due to the auditory, musical, textual, visual, and environmental stimuli. *Yaredawi Zema*, which is known for its uninterrupted usefulness since the sixth century up until now throughout Ethiopian Orthodox Church history, has got amazing and sophisticated musical characteristics with marvellous vocal expressions and addressing a variety of topics in the Christian day to day life aspects. The research design employed for this study entails a systematic subjective approach in its attempt to describe the emotional experiences and categories the experiences among the extent of shared likeness in the subjective responses of participants, which later on helps understand the true nature of the topic under study - i.e.,

Emotions induced by *Yaredawi Zema*: A survey of listeners' experience.

3.2 PARTICIPANTS (POPULATION AND SAMPLING)

The population of this study is the attendants of Orthodox Christian celebrations, who had been available in the previously mentioned ten (10) Orthodox churches in Addis Ababa, Entoto Maryam, KidusUrael, Kidus Giyorgis, KecheneMedhanialem, Be'ata Mariam, Kidist Selassie, KidusPaulos, *Sahlitemihret*, Debre Selam Medhanealem, Debre mankirat Medhanialem and Debremenkirat Teklehaimanot churches. The researcher has employed a non-probability sampling technique to select relevant samples from population members, as this method eases the way for the assurance of importance of the sample for the overall result of the research. Selection of the samples have not been based on guides like their attending frequency, level of attachment with Yaredawi Zema, but only their accessibility on the field, willingness to spare their time and share their emotional experiences for research purposes, which was all provided by an introductory interview with the each of the participants.

3.3 TOOLS FOR DATA COLLECTION

The study used several data collection modalities such as field visits, questionnaires, interviews with key informants, participant observations in analysing recorded data of various *Yaredawi Zema*presentations and Focus Group Discussions (FGD) to acquire sufficient and relevant data.

3.3.1 FIELD VISIT FOR PARTICIPANT OBSERVATION

Having in mind that a fieldwork is the collection of recordings as well as first-hand experience of the object of a study, the researcher had worked on an important component of

ethnomusicological research by conducting research attending at ten different Orthodox churches in Addis Ababa. The researcher has committed to collecting as much data as possible during this field attending, which is deemed to be enough for the analysis of the topic of the study. Furthermore, because fieldwork is critical in ethnomusicology for gathering first-hand knowledge about the issues under investigation, this study used a participant observation methodology to capture the live descriptive aspects of how people understand both the perception and expression of musical emotion.

Despite the fact that there was a movement restriction due to Covid-19 pandemic during the time where this research was conducted, the researcher had tried to find ways to conduct participant observations in all the ten Orthodox Churches where the data collection was conducted.

3.3.2 QUESTIONNAIRE

In order to acquire relevant data, a questionnaire with questions that directly relate to the study's topic, consisting of both open and closed ended questions, encouraging a subjective and free reflection with own words of the respondents has been carefully created and conducted to 300 (Three hundred) participants. Due to a strong committed follow up from the researcher and a good will from the participants, 287 (two hundred eighty-seven) participants returned the questionnaires. The researcher considered that he had enough information to effectively validate the research hypothesis because the questionnaire comprises a lot of extremely thorough and interconnected cross-questions that evaluate the respondents' expertise on the question provided.

3.3.3 FOCUS GROUP DISCUSSION

The researcher conducted focus group discussions (FGD) with key informants who have extensive understanding of music and emotion in order to validate data acquired through the various methods stated above. Conducting numerous data-gathering methods helps to triangulate and come up with relevant findings in the qualitative research design used in this study. As a result, a focus group discussion (FGD) was held with two groups that were carefully chosen and questioned. One, with members who have a general knowledge of the study subject, music and emotion, the other, with members of a background in *Yaredawi Zema* participation.

3.3.4 DOCUMENT ANALYSIS

The researcher, as an ethnomusicologist who understands the importance of recorded data, has gathered both audio and video recorded data of main events held in the previously mentioned research sites. Professional examination and experimentation of *Yaredawi Zema* musical performances has been extensively explored, with thorough inspection of recorded films and sounds on performances. This was done in order to address various musical repertoires like pitch, rhythm, modes, pulse, instrumentation, vocal timbre and the like, with the practice of *Yaredawi Zema*. This research has aided in the comprehension of listeners' emotional experience as induced by live musical performances and recorded data from various archives.

3.4 DATA ANALYSIS METHOD

The researcher used a descriptive approach, specifically an interpretative descriptive data

analysis method, to analyse the data gathered mainly through written survey, an in-depth interview, focus group discussions, review of relevant literature and documents, direct participant observations, and analysis of recorded data of different musical activities.

This research, being analytical in its nature, aims to dissect an issue or an idea into its constituent pieces, analyse, and present the results in a credible manner. In addition, the primary five areas of ethnomusicology study, namely data collection, administration, narrative, selection and systematisation, and scientific treatment, have all been used in the data analysis process to provide reliable professional research findings. As the final stage, the study used the descriptive writing approach to come up with a valid interpretation and conclusion based on the research findings.

3.5 ETHICAL CONSIDERATION

As stated in the introductory sections of the questionnaire, interview, and focus group discussion forms, the researcher has solicited the respondents' consent to participate and supply the essential information in order to assure the research's ethicality. The researcher also assured the anonymity of the information supplied by the respondents. Participants were explained the study's aim, as well as the chance to ask any questions, before any interviews were conducted.

Furthermore, the researcher requested the participants' permission to video and audio record their interview, which would later be transcribed without any personal identifiers, and they were also informed that the recordings would be deleted after the transcribing was completed for the sake of confidentiality.

Prior to completing the interview, the researcher reviewed the written consent form in

addition to the verbal consent. The researcher has a second chance to describe the aim of the study, the use of a digital voice recorder, the problem of confidentiality, and the use of pseudonyms to the participants at this point. After then, participants had the chance to read the informed consent form and ask any questions they had regarding the study. More importantly, in order to respect the dignity and rights of research participants, particularly those from organisations where relevant data was gathered, they are informed that they are not only used as a means to achieve research objectives, but also will benefit from the knowledge gained from the study.

CHAPTER FOUR: DATA ANALYSIS, FINDINGS & INTERPRETATION

4.1 ANALYTICAL STRATEGY

The data analysis in this study was done in three parts. To begin with, the substances of the reactions to the open-ended questions were dissected utilising designs of meaning found inside the data or information collected. This is to mean that the researcher had chosen a methodology of contextual analysis, for it gives way for a means to handle a huge amount of data (Braun & Clarke, 2006). To delve deeper into the responses, the interview segments were coded using an inductive method, where the coding and thematic topic generation are guided by the substance of the data (Saunders et al., 2009).

Research questions were outlined and utilised to recognize emotional experiences of *Yaredawi Zema* listeners, which is the whole point of effort in this study. In order to gather extra information on the underlying mechanisms behind the emotional experiences of listeners, the focus group discussion (FGD) was guided by open-ended questions. In this way, to come up with veritable investigation results, a bottom-up (an inductive approach) or data-driven investigation was utilised. Moreover, during the course of data examination, a comprehensive discourse of emotional components of *Yaredawi Zema* within the subjective information examinations and information from past study results were displayed to substantiate the depiction of known works.

Table 1. Category of the respondents. Respondents description by sex and age (N=287)

Age	Male	Female	Total
`< 17	13	1	14
18-24	50	48	98
25-34	77	35	112
35-44	20	15	35
45-54	12	9	21
55-64	0	7	7
Total	172	115	287

The age categorization is based on the common survey age cluster (Susan E.DeFranzo)

4.2 ANALYSIS AND FINDINGS

The researcher conducted the following study in order to establish a credible link on the relationship between the respondents' answers and the knowledge from the reviewed literature.

Analysis 1: A model of emotional experiences in Yaredawi Zema

One of the main aims of this research is to come up with a clear picture of the emotional experiences of *Yaredawi Zema* listeners. The researcher has identified eighteen (18) emotions shared by a varying number of respondents to both the open ended and closed ended questions in the survey conducted. Participants were asked to write their own emotion, induced by listening to *Yaredawi Zema*, and they responded with a different number of emotions. Ranging from a single emotion, to a collection of nine (9) distinct emotions at the same time. The following table shows the relation between the number of emotions

mentioned versus the age differences of the participants:

Table 2. Number of emotions mentioned by the respondents, according to age and gender

	Number of respondents according to their gender and age group											
Number of Emotions mentioned	**<17 years**		**18-24 years**		**25-34 years**		**35-44 years**		**45-54 years**		**55-64 years**	
	F	**M**	**F**	**M**	**F**	**M**	**F**	**M**	**F**	**M**	**F**	**M**
1	0	0	0	0	0	14	0	0	0	0	0	0
2	0	0	20	0	0	0	7	0	0	0	0	0
3	0	0	0	0	0	13	0	0	0	5	0	0
4	0	0	6	29	15	14	8	0	6	0	7	0
5	1	5	8	22	0	7	0	10	0	0	0	0
6	0	0	7	0	13	7	0	0	0	0	0	0
7	0	7	0	0	0	21	0	0	0	0	0	0
8	0	0	0	0	0	0	0	5	0	9	0	0
9	0	0	7 F	0	0	6	0	8	0	0	0	0

Joy/Happiness, Calmness, Satisfaction, Gratitude, Hopefulness, Confidence, Pride, Aesthetic Wonder/awe, Transcendence, Thrill/chill, Nostalgia, Curiosity, Mindfulness/Meditation,

Courage, Implore, Sadness, Fear and Shame are list of terms used by the participants to refer to their emotional experiences during or after listening to *Yaredawi Zema*. Each emotion has its own characteristics and relationship to a certain umbrella of emotion. The researcher has categorised the emotions in four (4) thematic groupings. The following section presents the eighteen (18) emotions identified by the respondents in four (4) thematic categories, *Positive emotions, Aesthetic emotions, Culture/Religion-specific emotions and Negative emotions*:

1. *Positive emotions*: Since they facilitate cognitive, physiological, and behavioural mechanisms, as well as permit versatile reactions to openings like connection and collaboration, positive emotions are considered vital for human beings. (Shiota et al., 2014). Many participants, in this survey research, had identified various positive emotions elicited by *Yaredawi Zema*. This category encompasses five (5) of the emotions identified by the respondents. *Joy/Happiness, Calmness, Satisfaction, Hopefulness, and Courage* are among the included ones.

1.1 *Joy/Happiness.* This emotion identified by the respondents is characterised by an arousal of pleasantness. It is among the most common ones in relation to respondents' identification of their emotional experience as a result of listening to *Yaredawi Zema*. Among the two hundred eighty seven (287) respondents, one hundred eighty eight (195) of them, have identified happiness caused by listening to *Yaredawi Zema*. That means almost 68% of all the respondents have experienced *Joy/Happiness* by listening to *Yaredawi Zema*. The following table shows the representation of respondents who experienced happiness according to the age groups:

Table 3. Experience of Joy/Happiness according to the age groups of the respondents:

	Age Groups					
	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
total number	14	98	112	35	21	7
number of respondents who experienced Joy/Happiness	8	63	70	21	21	7
percentage	57.14 %	64.28 %	62.50 %	60%	100%	100%

Table 4. Experience of Joy/Happiness depending on the gender different population size:

	Female respondents	***Male respondents***	***Total Number of respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Joy/Happiness	*55*	*140*	*195*
Percentage	*35.48%*	*81.39%*	*67.94%*

1.2 Calmness. The respondents of this research used this word to represent a mental state that is free from disturbance and unpleasant state. It is also related to relaxation and being peaceful, as the respondents explained while giving answers to the open-ended questions of the survey. This emotion had been identified by two hundred and four (204) subjects of all the two hundred and eighty seven participants. That is more than 71% of the entire population of respondents. The following table shows the representation of respondents who experienced happiness according to the age groups:

Table 5. Experience of Calmness according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Calmness	9	62	90	21	13	2
Percentage	64.28%	63.26%	80.35%	60%	61.90%	28.57%

Table 6. Experience of Calmness depending on the gender different population size:

	Female respondents	***Male respondents***	***Total number of respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Calmness	*78*	*126*	*204*
Percentage	*67.82%*	*73.25%*	*71.08%*

1.3 Satisfaction. The state of feeling satisfaction is highly attached to a feeling of fulfilment of a need. That need can appear differently depending on who is having it. Our needs range from personal to social and even to the most general to all living things. From the entire population of this survey, only thirteen (13) people have identified feeling satisfied when listening to *Yaredawi Zema*. That is 4.52 % of the respondents.

Table 7. Experience of Satisfaction according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Satisfaction	0	7	6	0	0	0
Percentage	0%	7.14%	5.35%	0%	0%	0%

Table 8. Experience of Satisfaction depending on the gender different population size:

	Female respondents	***Male respondents***	**Total Number of respondents**
Total number	*115*	172	*287*
Number of respondents who experienced Satisfaction	*6*	*7*	*13*
Percentage	*5.21%*	*4.06%*	*4.52%*

1.5 *Hopefulness.* This emotion is not among the basic emotions known in the science of emotions. It is represented as an anticipation of an occasion that an individual rates positively to happen, in the future. Only Seven (7) people out of the two hundred eighty-seven (287) respondents have identified *Hopefulness* as a result of *Yaredawi Zema* listening.

Table 9. Experience of Hopefulness according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Hopefulness	0	0	7	0	0	0
Percentage	0%	0%	6.25%	0%	0%	0%

Table 10. Experience of Hopefulness depending on the gender different population size:

	Female respondents	***Male respondents***	**Total Number of respondents**
Total number	*115*	172	*287*
Number of respondents who experienced Hopefulness	*0*	*7*	*7*
Percentage	0%	*4.06%*	*2.43%*

1.6 *Courageousness.* This emotion has been identified in relation with the ability or attitude

of withstanding any situation considered difficult, dangerous. Twenty one (21) respondents have experienced a change in their emotional strength after listening to *Yaredawi Zema,* a change which they affirmed "has helped them to withhold whatever difficulty they face in life".

Table 11. Experience of Courageousness according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Courageousness	9	0	6	6	0	0
Percentage	64.28%	0%	5.35%	17.1	0%	0%

Table 12. Experience of Courageousness depending on the gender different population size:

	Female respondents	***Male respondents***	**Total Number of respondents**
Total number	*115*	172	*287*
Number of respondents who experienced Courageousness	*7*	*14*	*21*
Percentage	6.08%	*8.13%*	*7.31%*

2. <u>*Specifically-Aesthetic reactions*</u>: This category is made of a collection of emotions mentioned by the respondents that are known to be mainly based on an aesthetic appreciation or evaluation of the components of *Yaredawi Zema*. This is based on the classical aesthetic

virtue of Quintilian (1920). The umbrella created here includes four (4) of the emotions mentioned by the respondents, which are *Wonder/awe, Transcend, Thrill/chill and Nostalgia.*

2.1 Aesthetic wonder/awe. This emotion is linked to a surprise people feel as a result of encountering a situation that is either rare or unexpected. Even though this emotion is not usually presented in relation to aesthetic feelings, the respondents of the survey who have identified this emotion have been describing it in more of an aesthetic related way. That is the reason why it's presented as an aesthetic wonder in this research.

Table 13. Experience of Aesthetic wonder/awe according to the age groups:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Aesthetic wonder/awe	14	59	80	35	15	7
Percentage	100%	60.20%	71.42%	100%	71.42%	100%

Table 14. Experience of Aesthetic wonder/awe depending on the gender different population size:

	Female respondents	***Male respondents***	***Total respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Aesthetic wonder/awe	*70*	*140*	*210*
Percentage	*60.86*	*81.39%*	*73.17%*

2.2 Transcendence. As the name implies, transcendence is a term people use when trying to explain a feeling they experience, that is of no possible explanation in the common natural worldly understanding, or with what they consider is "worldly". This is a widely relatable emotion that can be induced by an appreciation or engagement with artistic phenomenon.

Table 15. Experience of Transcendence according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Transcendence	10	15	28	22	12	7
Percentage	71%	15%	25.00%	62.85%	57.14%	100.00%

Table 16. Experience of Transcendence depending on the gender different population size:

	Female respondents	***Male respondents***	***Total respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Transcendence	*38*	*56*	*94*
Percentage	*33.92%*	*32.55%*	*32.86%*

2.3 Thrill/chill. It is a psychological response to an aesthetic stimulus, which is usually of a short duration: Goosebumps (pillo-erection), shiver of the hands and probably other parts of

the body, misty eyes, and lump in the throat are the visual representations. The experience is a highly reliable one, because it can be evident to others when the person is having it, it can also be measured by skin-conductivity (Blood & Zatorre, 2001).

Table 17. Experience of Thrill/chill according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Thrill/chill	0	0	8	7	0	0
Percentage	0%	0%	7.14%	2%	0%	0%

Table 18. Experience of Thrill/chill depending on the gender different population size:

	Female respondents	***Male respondents***	***Total respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Thrill/chill	*0*	*15*	*15*
Percentage	*0%*	*8.72%*	*5.22%*

2.4 Nostalgia. This emotional experience is usually portrayed as melancholic and sad, but its not always related to bad or good memories. In a musical emotive context, it happens when a person is reminded of his/past by a song and that person emotionally re-lives his/her memory of a situation.

Table 19. Experience of Nostalgia according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Nostalgia	0	9	6	0	0	0
Percentage	0%	9.18%	5.35%	0%	0%	0%

Table 20. Experience of Nostalgia depending on the gender different population size:

	Female respondents	***Male respondents***	***Total respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Nostalgia	*8*	*7*	*15*
Percentage	*6.95%*	*4.06%*	*5.22%*

3. Culture/religion-specific emotions: A given culture/ religion dictates the sorts and frequency of emotional experiences that are visible among members (Malatesta & Haviland, 1982). The emotional experiences of members of a society are usually under the influence of the standards, norms and trends of the society. These six (6) emotional experiences, *Mindfulness/Meditation, Curiosity, Implore, Confidence, Gratitude and Pride* are identified by the respondents of this survey as having a special relation to the Orthodox Christian culture.

3.1 Mindfulness/Meditation. It is a mental state of entering one's awareness of the present event, which relates to the calmness of "spirit" and awareness of the "inner person". Meditation is highly related to calmness, but still has been identified by respondents as a separate state of mind. This, in the Christian religion context, is related to meditating on the commandments of God.

Table 21. Experience of Mindfulness/Meditation according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Mindfulness/Meditation	14	68	90	35	21	7
Percentage	100%	69.38%	80.35%	100%	100%	100%

Table 22. Experience of Mindfulness/Meditation depending on the gender different population size:

	Female respondents	***Male respondents***	***Total respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Mindfulness/Meditation	*81*	*154*	*235*
Percentage	*70.43%*	*89.53%*	*81.88%*

3.2 Curiosity. Is referred to as a strong inclination and desire to learn or know about something new. Most respondents have identified this feeling in relation to their desire to know and learn about *Geez* language, the language that the textual content of *Yaredawi Zema* is presented in.

Table 23. Experience of *Curiosity* according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Curiosity	0	0	29	0	0	0
Percentage	0%	0%	25.89%	0%	0%	0%

Table 24. Experience of Curiosity depending on the gender different population size:

	Female respondents	***Male respondents***	***Total respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Curiosity	*10*	*19*	*29*
Percentage	*8.69%*	*11.04%*	*10.10%*

3.3 Implore. This feeling of an earnest and desperate need to receive something, or desire to receive something, is highly common in many religious practices, specifically in Christian religion. Respondents have identified this state of mind resulting from listening to *Yaredawi Zema*.

Table 25. Experience of Implore according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Implore	0	0	6	8	0	0
Percentage	0%	0%	5.35%	22.85%	0%	0%

Table 26. Experience of Implore depending on the gender different population size:

	Female respondents	***Male respondents***	***Total respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Implore	*1*	*13*	*14*
Percentage	*0.86%*	*7.55%*	*4.87%*

3.4 Confidence. This state of mind comes as a result of a reliable feeling that one is accepted. Acceptance in religious context comes from a conformity to a standard or a promised gift of love and assurance of a given status. Respondents have specifically mentioned being accepted and loved in the context of a spiritual confidence.

Table 27. Experience of Confidence according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Confidence	0	0	5	6	3	2
Percentage	0%	0%	4.46%	17.14%	14.28%	28.57%

Table 28. Experience of Confidence depending on the gender different population size:

	Female respondents	***Male respondents***	***Total respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Confidence	*7*	*9*	*16*
Percentage	*6.08%*	*5.23%*	*5.57%*

3.5 Gratitude. Showing appreciation and thankfulness is a very common treat in religious cultures. The respondents have identified this feeling of gratification as a result of listening to *Yaredawi Zema*, they have told the researcher that listening to *Yaredawi Zema* makes them have a feeling of thankfulness and gratitude towards God.

Table 29. Experience of Gratitude according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experiencedGratitude	0	0	8	0	7	0
Percentage	0%	0%	7.14%	0.00%	33.33%	0.00%

Table 30. Experience of Gratitude depending on the gender different population size:

	Female respondents	***Male respondents***	***Total respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Gratitude	*5*	*10*	*15*
Percentage	*4.34%*	*5.81%*	*5.22%*

3.6 Pride. This frame of mind, in this specific context, is related to having a deep satisfaction and happiness caused by one's belongingness to a given culture or group of society. The respondents of this survey have identified this feeling in exact relation to their national and religious belongingness.

Table 31. Experience of Pride according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experiencedPride	0	27	28	22	0	0
Percentage	0%	28%	250.00%	62.85%	0.00%	0.00%

Table 32. Experience of Pride depending on the gender different population size:

	Female respondents	***Male respondents***	***Total respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Pride	*9*	*35*	*44*
Percentage	*7.82%*	*20.34%*	*15.33%*

4. Negative emotions: These emotions are, generally, known for making someone feel miserable and sad. A person who is experiencing these, will be prone to dislike one's see and

, at times, others. This category of emotions is known for making someone feel less confident and less stable. Respondents of this survey have identified three (3) specific emotions, *Sadness, Fear and Shame* happening as a result of listening to *Yaredawi Zema*.

4.1 Sadness. This is a state of mind related to a feeling of despair and gloominess, usually resulting from a disappointment caused by an unexpected misfortune. Different from the common results of negative emotions in general, this type of emotion, in a religious context, may lead members to change of curtain actions and conducts. Respondents identified this emotional experience in relation with the unworthiness of themselves, in contrast with the heavenly picture listening to *Yaredawi Zema* portrays.

Table 33. Experience of Sadness according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experiencedSadness	8	20	28	13	8	0
Percentage	57%	20%	25.00%	37.14%	38.09%	0.00%

Table 34. Experience of Sadness depending on the gender different population size:

	female respondents	***male respondents***	***total respondents***
Total number	*115*	172	*287*

Number of respondents who experienced Sadness	*19*	*58*	*77*
Percentage	*16.52%*	*33.72%*	*26.82%*

4.2 Fear. This state of mind is presented here in detachment with its very common and popular meaning, which is a bad or discomforting feeling of something harmful or threatening. The participants have described this emotion in a totally different way. They have most relied on its meaning in the Biblical concept of “the fear of The Lord". Which means to give God a complete reverence and honour.

Table 35. Experience of Fear according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experiencedFear	14	56	63	13	15	7
Percentage	100%	5714%	56.25%	37.14%	71.42%	100.00%

Table 36. Experience of Fear depending on the gender different population size:

	Female respondents	***Male respondents***	***Total respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Fear	*55*	*113*	*168*

Percentage	*49.10%*	*65.69%*	*58.53%*

4.3 Shame. This is a result of a consciousness or an awareness of one's foolishness, embarrassment, or wrongdoing and thought. This is very common in the Christian religion, where members are usually encountered with a feeling of shame when and where they find themselves engaging in actions that go against the standards and teachings of the religion.

Table 37. Experience of Shame according to the age groups of the respondents:

	<17	**18-24**	**25-34**	**35-44**	**45-54**	**55-64**
Total number	14	98	112	35	21	7
Number of respondents who experienced Shame	0	13	15	6	1	0
Percentage	0%	13%	13.39%	17.14%	4.76%	0.00%

Table 38. Experience of Shame depending on the gender different population size:

	Female respondents	***Male respondents***	***Total respondents***
Total number	*115*	172	*287*
Number of respondents who experienced Shame	*11*	*24*	*35*
Percentage	*9.56%*	*13.95%*	*12.19%*

Table 39. Shows a summary of the experience of each types of emotions identified:

Emotional Experience	**Identification among the respondents**
Hopefulness	*2.43%*
Satisfaction	*4.52%*
Implore	*4.87%*
Thrill/chill	*5.22%*
Nostalgia	*5.22%*
Gratitude	*5.22%*
Confidence	*5.57%*
Courage	*7.31%*
Curiosity	*10.10%*
Shame	*12.19%*
Pride	*15.33%*
Sadness	*26.82%*
Transcendence	*32.86%*
Fear	*58.53%*
Joy	*67.94%*
Calmness	*71.08%*

Aesthetic wonder/awe	*73.17%*
Mindfulness/Meditation	*81.88%*

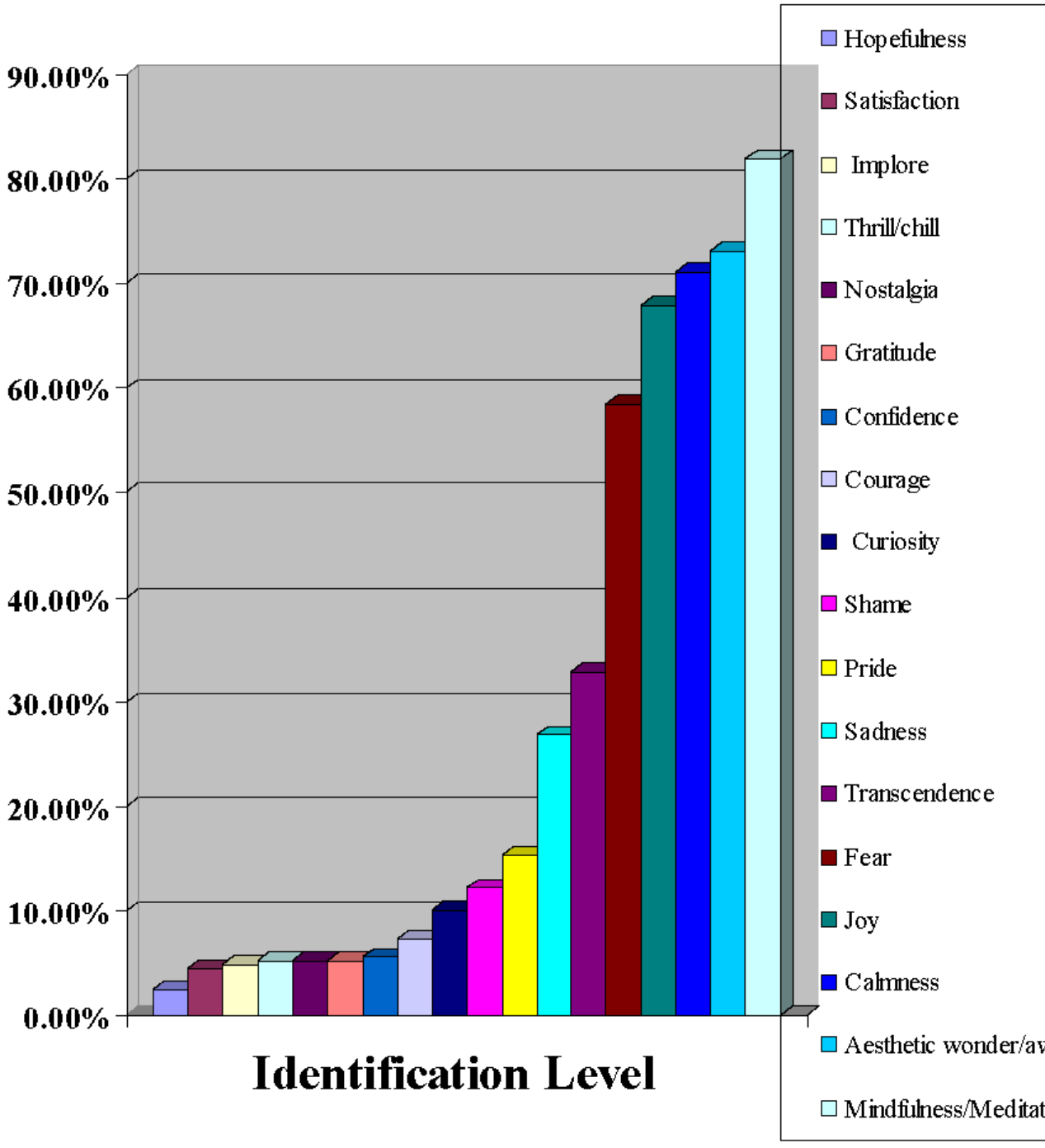


Fig 1. Emotional experiences identified by the listeners of Yaredawi Zema

Analysis 2: A holistic model of the underlying mechanisms in emotional experiences

The other main aim of this research is to gain a holistic picture of musical emotional experiences of *Yaredawi Zema* listeners. Because of the nature of emotional experiences in music, emotional experiences of *Yaredawi Zema* listeners are results of multi- emotion inducing factors. It has been evident, from the data collected, both from the participants' reaction to the open-ended and closed-ended questions, that the listeners have identified multi emotion inducing factors in the *Yaredawi Zema*. The participants have identified fourteen (14) different cues responsible for their emotional experience during or after listening to *Yaredawi Zema*:

Melodic beauty, Instrumentation, Vocal ability of the singer, Participation level, Familiarity, Social values, Spiritual values, one's belongingness, Place, Time, Visual setting, Pre-existing frame of mind, and Lyric content were among the identified emotion inducing cues in *Yaredawi Zema*. There were also some participants who mentioned that they don't know what causes the emotion they experience listening to *Yaredawi Zema,* the researcher has labelled that "*the Unidentified Cue*". As mentioned above, the second main aim of this research is to present the underlying factors in the holistic picture of the *Yaredawi Zema* listeners' emotional experiences. Comprised of a varying number of sub-mechanisms that contribute to the rich substance of each mechanism, the five main thematic representatives of the cues mentioned by the participants are presented, to describe the identified underlying mechanisms of *Yaredawi Zema* listeners' emotional experiences:

1. *Musical cues*. This group of mechanisms behind the emotional experience of the listeners is highly dependent on the musical character of *Yaredawi Zema*. Listeners will have a feeling of a certain kind depending on how the music sounds. Any change in the musical character may

alter the emotional experience of the listener. Respondents have reported to feel in different ways, depending on how the music was presented differently at different times.

1.1 Vocal nature. It includes the timbre, range and ability of the performer to how he/she can easily and quickly handle the melodies and curves. *Yaredawi Zema* had been around for so long, to the extent that all members of the Orthodox Tewahedo Christianity followers are familiar with it. A listener can easily spot a performer who does not conform to the expected standard of vocal ability in *Yaredawi Zema*.

1.2 Melodic beauty. This mechanism is of a highly subjective nature, because not everyone has the same standard of measuring beauty in melody. Melodic nature in *Yaredawi Zema* is also very dependent on the mode under use.

*1.3 Instrumentation. Yaredawi Zema*is mainly a vocal music that uses only hand claps, *Tsenatsil* and *kebero* as accompanying instruments. Respondents have reported to emotionally be affected by the musical instrument that is used while *Yaredawi Zema* is presented.

Table 40. Listeners' identification of the emotion inducing factors (musical factors)

Emotional cue	***Female respondents (115)***	***Male respondents (172)***	***Total respondents (287)***
Vocal nature	*52 (45.21%)*	90 (52.32%)	*142 (49.47%)*
Instrumentation	*46 (4%)*	*101 (58.72%)*	*147 (51.21%)*
Melodic beauty	*97 (84.34%)*	*160 (93.02%)*	*257 (89.54%)*

2. Social/Group Identification. Under this group are mentioned emotion inducing mechanisms in *Yaredawi Zema* that are absolutely dependent on how the listener identifies him/her self in relation to the group they are in and the performance or the ritual that is going on.

2.1 Familiarity. This results from a background knowledge that is of a closeness or association with what is presented. Respondents have reported that the familiarity they have either to a single presentation of *Yaredawi Zema* or the entire Orthodox Christian religion highly affects their emotional experience.

2.2 Participation. This factor is reported by participants in relation to the extent which listeners engage in the performance. This may sometimes concern how often the listener attends a given performance, and the other times if the listener had ever engaged in being the performer. Respondents have interchangeably used the two views throughout the survey.

2.3 Spiritual value. Listeners, depending on how they understand the religious nature and value of Yaredawi Zema, have reported to have a varying emotional experience during or after listening to it. Believers of Orthodox Tewahido Christianity have reported to regard Yaredawi Zema of a higher spiritual value, whereas non-believers of Orthodox Tewahido Christianity have reported to consider it for only its aesthetic and socially constructive value.

2.4 Social value. Yaredawi Zema, as mentioned previously, is about many things of a believer's life. St. Yared has written about topics that cover many life events of a "believer" person. From birth to death, an Orthodox Christian's life is filled with so many events and rituals, both in the church and at home. Listening to Yaredawi Zema in different contexts, with other members of the Orthodox Christian individual creates a high social value.

2.5 Belongingness. Some respondents have mentioned that listening to Yaredawi Zema is a requirement for one to claim being part of the Orthodox Tewahido Christian community. Due to the fact that spiritual songs in the context of Orthodox Tewahido are presented in *Yaredawi Zema*, one cannot claim a membership without having a relationship with *Yaredawi Zema*.

Table 41. Listeners' identification of the emotion inducing factors (Social/Group factors)

Emotional cue	***Female respondents (115)***	***Male respondents (172)***	***Total respondents (287)***
Social values	*3 (2.6%)*	*7 (4.06%)*	*10 (3.48%)*
Belongingness	*15 (13.04%)*	*24 (13.95%)*	*39 (13.58%)*
Familiarity	*13 (11.3%)*	27 (15.69%)	*40 (13.93%)*
Participation	*23 (2%)*	*21 (12.2%)*	*44 (15.33%)*
Spiritual value	*26 (22.6%)*	*50 (29.06%)*	*76 (26.48%)*

3. Setting. The factors mentioned under this category are about the general condition of the performance, concerning the time, weathering condition, place and many more. A listener of *Yaredawi Zema* is also in contact with the environment through other sense mechanisms. Any effect of the environment where the listener always listens to *Yaredawi Zema* sums up and affects the emotional experience of the listener.

3.1 Time. Many respondents of this survey have identified the effect of the time when they listen to *Yaredawi Zema*. Most respondents listen to *Yaredawi Zema* during the early morning time of the day. That makes it their first experience of the day, a prominent establishment of a

certain frame of mind.

3.2 Place. The environmental context of a given musical performance has a lot to do with what a listener, in a way an observer, has to emotionally grasp out of it. All of the respondents have reported listening to *Yaredawi Zema*, either at church or at a place that is close to the church. According to the Ethiopian Orthodox Church norm, church places are usually at high land parts, with a colder, greener and clean breathed places of the country.

3.3 Visual. What the listener experiences visually adds to the emotional production going on. Listeners of *Yaredawi Zema* have reported to close their eyes while they are listening to it. This is done so that it's thought to help the listener focus solely on what he/she is listening to. Vision either enhances or diminishes a listening experience, but surely alters one.

3.4 Pre-existing mood. A person's frame of mind tends to affect how he encounters preceding events. As it can be seen from the responses for the open-ended questions of the questionnaire, 6 participants have mentioned their preexisting state of mind affecting the preceding emotional experience.

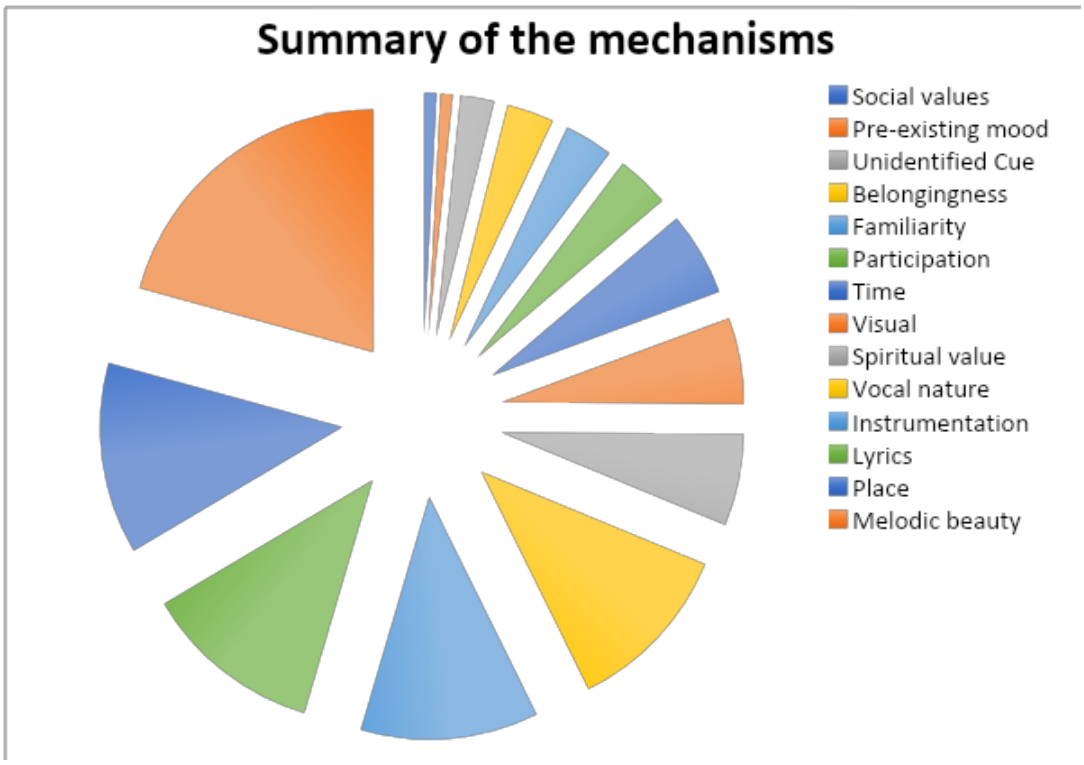
Table 42. Listeners' identification of the emotion inducing factors (settings)

Emotional cue	***Female respondents (115)***	***Male respondents (172)***	***Total respondents (287)***
Pre-existing mood	*4 (3.47%)*	*6 (3.48%)*	*10 (3.48%)*
Time	*50 (43.47%)*	19 (11.04%)	*69 (24.04%)*
Visual	*40 (34.78%)*	*31 (18.02%)*	*71 (24.73%)*

Place	*67 (58.26%)*	*91 (79.13%)*	*158 (55.05%)*

4. Lyrics - Emotional experience of a Yaredawi *Zema* listener is highly dependent on the person's understanding of what is being said in the song. Since a person's understanding of words, being sung or said, is a result of the person's familiarity to the language, understanding of words in *Yaredawi Zema* is highly dependent on one's knowledge of *Geez*. One hundred and forty-eight (148) respondents, fifty-eight female and 90 male, have referred to the lyrical content of *Yaredawi Zema* as an emotion-inducing factor. That is 51.56% of the entire participants.

5. The Unidentified Cue: Multiple respondents have mentioned the word "unidentified factor" depicting what makes them feel in a certain way about *Yaredawi Zema.* Considering the number of participants who mentioned this term, the researcher has decided to consider it as a considerable factor. Twenty-eight (28) respondents, all of them female, have considered an "unidentified cue" to cause the emotional experience they go through. That will make 9.75% of the entire number of respondents.



4.3 RESEARCH FINDINGS

After a thorough and thorough analysis on the data collected from the survey and guide of the FGDs, the researcher has come up with the following findings concerning the emotional experience of *Yaredawi Zema* listeners. The research had focused, separately, on two topics, the emotional experience of *Yaredawi Zema* listeners and the contributing factors for the emotional experience they are having. For clarity purpose and ease of presentation the findings are presented separately.

4.3.1 Findings on the emotional experience of *Yaredawi Zema* listeners

It is found out that people go through an emotional experience in the practice of listening to *Yaredawi Zema*.

Listeners not only experience the emotional inductions of Yaredawi Zema, but also are able to identify them rationally.

The emotional experiences of listeners are of different kinds and categories, which shows a wide variety across gender age differences.

4.3.2 Findings on the underlying emotion inducing factors

The listeners of *Yaredawi Zema* are able to identify the mechanisms of what their emotional experiences can be affected with.

The emotion inducing mechanisms in *Yaredawi Zema* are of a wide variety of musical cues, social values, environmental settings, and lyrical contents.

CHAPTER FIVE: CONCLUSIONS

The researcher has come up with the following concluding remarks based on a comprehensive review of the study's findings.

Listening to *Yaredawi Zema* puts a listener in a mindful/meditation frame of mind.

Yaredawi Zema induces positive emotions like *Joy/Happiness* and *Calmness* in coexistence with *Aesthetic wonder/awe* and a negative emotion like *Fear*.

Yaredawi Zema doesn't induce the same type of emotion across all listeners.

Yaredawi Zema mainly brings a mindfulness/meditational state of mind upon its listeners.

The source of the emotional results of *Yaredawi Zema* on its listeners consists of different types of factors.

This research has proved that musical characteristics of *Yaredawi Zema* are the dominant factor in creating the emotional experiences of its listeners.

This research had the majority of its participants in their 25-34 of ages, it can be said that it has a better representation of listeners in this age group than the rest.

The researcher has identified that no participant of the survey has ever consumed *Yaredawi Zema* for a mere enjoyment. Either the participants, from the respect they have for the faith, or the music because of its special feature or power, has caused to result in a more sophisticated emotion.

CHAPTER SIX: RECOMMENDATIONS

For listening to music is highly of an emotional importance, which is of a great deal of a person's entire wellbeing, music makers need to have a well-rounded knowledge of how music and it's components play along with our emotional experiences.

Emotional experiences of listeners of Yaredawi Zema are mainly results of the musical characteristics of Yaredawi Zarma as a whole. This shows that a great deal of care needs to be taken both at creative and production levels, if the best emotional experience is intended as a result.

Employing further research, one can uncover the mechanisms in which the factors govern the emotional experience of the listener, and then it can be possible to reproduce the same method for multiple related fields like music therapy. Yaredawi Zema has been serving a holistic purpose, it has also been around for so long without losing its dominance and acceptance in the hearts of the people, there is a lot to know about it that can provide astonishing relationships in the social psyche of our society.

The data presented in this research that has indicated the differences of emotional identification across age and gender groups, and the variances among the respondents in identifying the mechanisms, indicate that a further in depth study of the topic can be a great deal to music therapy and music for wellbeing projects.

Further studies on this area may better equip firms and businesses to learn new ways in how they will be able to get to the emotional being of their customer, to know how better they can both understand and better serve their customers.

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ANNEXES

APPENDIX ONE – DEFINITION OF TERMS

Affect
An umbrella term that covers all evaluative – or valenced (i.e., positive/negative) – states such as emotion, mood, and preference.

Araray
One of the three modes in Yaredawi Zema practice. It means something that is intimate and close to one's emotion.

Emotions
Relatively intense affective responses that usually involve a number of sub-components – subjective feeling, physiological arousal, expression, action tendency, and regulation – which are more or less synchronised. Emotions focus on specific objects, and last minutes to a few hours.

Ezil
One of the three modes in Yaredawi Zema practice. It means something that follows, or comes being carried.

Fithat
A process of praying for the peaceful rest of the deceased.

Geez
One of the three modes in Yaredawi Zema practice. It means a start, bass or a foundation.

Kebero
A popular percussion instrument of Ethiopia.

Kiristina menesat
A culture of giving a child to God. Where the child gets baptised and dedicated to God.

Tsenatsil
A sacred music instrument in Yaredawi Zema.

Yaredawi Zema
A sacred musical culture of Ethiopian Orthodox Tewahedo Crisitian Church

APPENDIX TWO – QUESTIONNAIRE

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“Emotions induced by *Yaredawi Zema*: A survey of listeners experience” ለተሰኘ ጥናታዊ ጽሁፍ ማገዣ የተዘጋጀ መጠይቅ::

በአቶ እላሻ ፈቃዱ +251912866111

በቅድሚያ በዚህ መጠይቅ ላይ ስለተሳተፉ እጅግ አመሰግናለሁ!

ፆታ
- ወንድ ° ሴት

ዕድሜ
- 16 - 21
- 22 - 27
- 28 - 33
- ከ34 በላይ

ይህ መጠይቅ የያሬዳዊ ዜማ ከአድማጮች ስሜት እና አስተሳሰብ ጋር ያለውን ግንኙነት ለማጥናት ያግዛል ተብሎ የተዘጋጀ ነው:: መጠይቁ በሶስት ክፍሎች የተመደቡ ዘጠኝ (9) ጥያቄዎች አሉት፤ እያንዳንዱን ጥያቄ በቅደም ተከተሉ መሠረት ይመልሱልኝ ዘንድ በትህትና እጠይቃለሁ::

መልሱን የሚሰጠው ሰው ማንነት በጥናቱ ላይ የማይጠቀስ በመሆኑ፣ እንዲሁም የዚህ ጥናት ዓላማ የአድማጮችን የግል ስሜት ማወቅ በመሆኑ፣ ስህተት የሚባል እና የሚናቅ መልስ ስለማይኖር ሁሉም መላሽ በፍጹም ነፃነት ጥያቄዎቹን እንዲመልስ አበረታታለሁ::

ጥያቄ ክፍል (1) (መልስ ሰጪዎች በራሳቸው አገላለፅ እና በለመዷቸው ቃላት እንዲመልሱት ይበረታታል)

✓ ስለያሬዳዊ ዜማ የሚያውቁትን ይንገሩን::

✓ ያሬዳዊ ዜማን በማዳመጥ ምን ያህል ያዘወትራሉ? (በቀን፥ በሳምንት፥ በወር ... የመሳሰሉት ሲገለፅ)

✓ ያሬዳዊ ዜማን በሚያደምጡበት ወቅት ምን ዓይነት ስሜት ይሰማዎታል? (ከአንድ በላይ ስሜት ከተሰማዎትም መጥቀስ ይቻላል::)

✓ ከሚያውቋቸው ያሬዳዊ ዝማሬዎች ለየትኛው የተለየ ስሜት አሎት?

✓ ያሬዳዊ ዜማን ሲያደምጡ ለሚሰማዎት ስሜት ምንን እንደምክንያት ይጠቅሳሉ?

✓ ያሬዳዊ ዜማን ማዳመጥ የሚፈጥረው ስሜት ሌላ ዓይነት ሙዚቃን ከማዳመጥ ጋር በንፅፅር ሲቀመጥ ምን ዓይነት ልዩነቶች ይኖሩታል ብለው ያስባሉ?

ጥያቄ ክፍል (2) (ተሳታፊዎች ከቀረቡላቸው ምርጫዎች የተስማማቸውን የሚጠቁሙበት ነው)

✓ ያሬዳዊ ዜማን ሲያደምጡ ምን ዓይነት ስሜት ይሰማዎታል? (ከአንድ በላይ መምረጥ ይቻላል)

◦ መደነቅ (የማድነቅ ስሜት)

◦ ፍሰሃ

◦ የአዕምሮ ነፃነት ወይንም እረፍት

◦ ተመስጦ

◦ የአሸናፊነት ስሜት ወይንም ልበ-ምሉዕነት

◦ አክብሮት (መንፈስን ዝቅ ማድረግ)

◦ ሀዘን

◦ ፍርሃት

◦ ጭንቀት ውጥረት ወይንም መረበሽ

◦ የመሰላቸት ስሜት

◦ ንዴት ወይንም ብስጭት

◦ የተሸናፊነት ስሜት

◦ ለመግለፅ የሚከብድ ስሜት

✓ ከላይ ተሰሙኝ ላሏቸው ስሜቶች እንደ ምክንያት የሚጠቅሱት ምንን ነው? (ከአንድ በላይ መምረጥ ይቻላል)

- የምሰማበት ሥፍራ
- የመዘምራኑ ድምፅ
- የዜማው አካሄድ
- የሙዚቃ መሳሪያዎች ድምፅ (ፀናፅልን እና ጭብጨባንም ይጨምራል)
- ስለለመድሁት
- ባለኝ ተሳትፎ ምክኒያት
- የምሰማበት ወቅት
- በግጥሙ ሃሳብ ምክንያት
- በዝማሬ ወቅት በዓይኔ የምመለከተው ነገር
- ሌላ ምክንያት
- ምን እንደሆነ አላውቅም

ጥያቄ ክፍል (3) (መልስ ሰጪዎች በተመቻቸው አገላለፅ እና በለመዷቸው ቃላት እንዲመልሱት ይበረታታል)

✓ ያሬዳዊ ዜማን በሚያደምጡበት ወቅት ለተሰማዎት ስሜት እንደ ምክንያት ሆኖ፥ (በክፍል ሁለት፥ ተራ ቁጥር ሁለት ላይ) የተጠቀሰው ነገር ከስሜትዎ ጋር ያለው ቁርኝት እና መስተጋብር እንዴት እንደሆነ ይግለፁልን፡