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Research Article

CULTURAL RIGHTS OF TRADITIONAL MUSICIANS IN ETHIOPIA: THREATS AND CHALLENGES OF GLOBALISATION OF MUSIC CULTURE

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Abstract

Ethiopia upholds unique cultural heritage and diverse music history in entire African continent. The traditional music heritage of Ethiopia has been globally recognized with its distinct music culture and symbolic manifestation. The traditional songs and music of the country revolves around core chord of their life and culture. The modern music of Ethiopia has been blended with combination of elements from traditional Ethiopian music and western music which has created a new trend in the music world. The music tradition of the country not only maintains the cultural identity but also maintains social cohesion through cultural expression at different social occasions and resists cultural changes infused through globalization. The globalization has brought a series of transformation and changes in the world of Ethiopian music through commercialization, commodification and digitalization of cultural expressions apart from hijacking the cultural rights of traditional musicians. The younger generations have been attracted towards western music undermining the aesthetic and cultural value of music tradition of the country. The international enactments relating to protection and safeguarding of cultural rights of people are yet to be appropriately translated into reality. The emergence of culture industries and entertainment houses has posed serious threats to local culture and led to disappearance of local traditions, musical heritage and their replacement by popular global music. The cultural homogeneity and commodification has replaced the multiplicity of cultures in this globalized era. This paper based on review of published articles and content analysis critically unfolds sensitive areas of cultural shock and violation of cultural rights exposed to traditional musicians and traditional singers of Ethiopia during last couple of decades.

Keywords: Cultural heritage; Globalization; Commercialization; Culture expression

Introduction

The cultural rights of traditional musicians and singers of Ethiopia is a debatable topic. The cultural rights indicate the rights related to the art and culture. This cultural rights are human rights which aim at ensuring the enjoyment of culture and its components in conditions of equality, human dignity and nondiscrimination. These rights revolve around the rights of the community on language, cultural and artistic production, cultural heritage, participation in cultural life and intellectual property right (Fribourg Declaration on Cultural Rights, 2007).

Ethiopia is not only treated as cradle of mankind but also as motherland of music, songs, art and culture. The western world has borrowed many components from traditional music of Ethiopia which has been exposed to threats of music piracy in this globalization era. Ethiopia, located in Horn of Africa, upholds unique multiethnic population speaking not less than two hundred dialects. The folklore of Ethiopia has been enriched with customs, beliefs, tradition, songs, music, magical practices, proverbs, saying, spells treasure house of homogenous unsophisticated people (Finnegan, 1984). The traditional music and songs of ethnic

communities of Ethiopia are intrinsically interwoven in cultural milieu and life cycles of indigenous communities of Ethiopia. Traditional music plays a vital role not only in cultural and social activities like marriage, hunting, farming, gathering, rituals of birth and puberty but also fosters social cohesiveness. The folk songs, folk music, dance and musical instruments provide space for manifestation of cultural expressions and ethnic diversity of nations, nationalities and people of Ethiopia. The liberation of market forces has created insurgencies and platform for music piracy eroding cultural milieu and cultural rights regime of indigenous communities of Ethiopia. Teffera (2013) has pointed out that western wind instruments have adversely influenced Ethiopian popular music. The foreign penetration in terms of language, writing, art, forms of life and culture has led to process of cultural transformation as creative incorporation. The Ethiopian traditional artists have never instantly abandoned the peaceful external penetration. The Ethiopian artists absorbed foreign cultural traits to certain degree into indigenous cultural matrix and make 'Ethiopianite'. LeVine (1974) has pointed out "Ethiopian neither subordinated themselves to the intruder nor attempted to annihilate him, but evidenced a highly

receptive disposition – an inclination to adopt attractive elements of the alien culture and subsequently to transfigure and rework them into a distinctive Ethiopian idiom”. The western music instruments such as monochords, harpsichords, violins, western brass, woodwind instruments and organ, have been integrated into music culture of Ethiopia since 15th century. The travellers, diplomats, merchants and missionaries have gifted these western musical instruments to princess, emperors and dignitaries, priests of Christian orthodox churches of Ethiopia who mainstream incorporation of these western cultural elements to be ‘Ethiopianized’. Teffera (2013) has strongly argued that the western music was not forcibly introduced in Ethiopia but incorporated with approval and control of the state. The efforts of western nation and Ethiopia in promoting bilateral relation towards strengthening trade, business, political and diplomatic contact have created a platform for entry of western music to this country. The rulers of Ethiopia have also patronized popular music through incorporation of brass band music during Emperor Menelik’s reign (Kebede, 1971). The Ethiopianization of western musical instruments have been characterized with manifestation of symbol of order, harmony, power, white modernity and pomp of brass band. The introduction of brass band in traditional music of South and South Western Ethiopia has revolutionized the music culture of the country. The Welayitta, Kambata, Gidole and the Berta communities manifest western and colonial inputs and imposition of modernist colours on African music and its diversity (Nketia, 1974). The historical accounts of popular music in Ethiopia reveals that greater focus was given on artistic creativity and bringing artistic synergy between traditional and modernism on one hand and local and western music on the other. The artistic creativity was greatly demonstrated during 1950’s to 1970’s with Ethiopian melodic and rhythmic arrangements. Such combination were based on traditional scales, melodic and rhythmic arrangements and styles. Western wind instruments were integrated in military brass band since end of the 19th century creating stepping stone for the evolution of popular music in Ethiopia. The use of western wind instrument in Ethiopian popular music had far reaching impact on music arena of the country. Ethiopian music is polyrhythmic, heterophonic and polyphonic. The traditional musicians of Ethiopia absolutely conceptualize the abstract principles of their music. The music tradition of Ethiopia is closely associated with folk dance which adds to artistic value of the presentation. The music performance involves singing and dancing of group of villagers and moving from one village to other promoting sustenance of cultural heritage and strengthening community cohesiveness. Besides, the use of costumes, mask, musical instruments in ceremonies and rituals promote an aura of sacredness. The participation of audience in music and dance performance and in terms of hand clapping, finger popping, foot tapping

and vocal prompting are manifestation of appreciation, approval and motivation for performing artists. The cultural dimensions of traditional music and dance among indigenous communities of Ethiopia are complex and interlinked with great tradition of the country. The children of Ethiopia acquire fundamental principles of music from their childhood through participation in different rituals and ceremonies and give vent to their musical expression. The aesthetic value of music has been actuated, developed and reinforced through use of tonal language and specific words having multiple meanings. The words contain musical, aesthetic values and promote rhythmic pacing and pattern of quasi musical performance. The traditional music of Ethiopia is a means of communication. The songs combined with dance and use of various musical instruments generate the inner power for expression of feelings and emotions in a culturally accepted manner. The erosion of any element of texture, rhythm and melody from matrix of traditional music by incorporation of foreign elements grossly violates the aesthetic dimensions and cultural rights of traditional artists of the country. Nketia (1982) strongly points out that music in African traditional society is “a dimension of life and an avenue of expression and communication pervades many spheres of life”. The music has great cultural value in terms of shaping, strengthening and ensuring channel of social, political, economic, linguistic, religious and other kind of behavior (Merriam, 1964). The love songs, work songs, festival songs, victory songs, ritual songs, lullabies songs, and ballads carry words and phrases disseminating musical, aesthetic expression and communication for social solidarity. The combination of Ethiopian tonal language, eidetic knowledge and rhythmic pitch value contribute to heighten musical sensibility and unique music tradition of the country. The modern generation with western education are less inclined to renew music tradition of the country. The forces of globalization have brought about radical changes in different spheres of Ethiopian music tradition. The talking drums has lost its functional effects. The inculcation of western languages and mode of education have influenced music culture of the country. The use of traditional drum stick has been diminished. Some of the traditional musical instruments have been abandoned, replaced by western elements and on the verge of extinction from arena music culture of Ethiopia. In spite of cultural invasion by west, the folk artists of Ethiopia have preserved many elements of texture, rhythms, melody and linguistic influence.

Literature Review

Traditional Music among East African Societies

This study has covered different dimensions of music culture and musical instruments of East Africa used in court music, traditional music, African kingdoms and ensemble music. The rules and structure of melodic mode constitute concepts and use of elementary pulses in African music.

The elementary pulses of African music cover use of specific types of musical instruments, typical playing methods, playing techniques, dance styles, spontaneous formation of dancing lines and circles. The indigenous communities of East Africa used abundant types of music instruments better played on different occasions such as for entertainment, funerals, wedding, rituals, public holidays and other occasions closely linked with everyday life of community and their culture. The study indicates that every musical event among indigenous people of this land is predominately marked by functional music setting to given situation (Teffer, 2006). The music plays a vital role for active participation of the community in preserving music culture and participating in musical performance without musical professionalism. The music tradition of Africa follows its rules and concepts which enable the musicians to perform music accordingly as per melodic rhythmic notes or fragments (Teffer, 2006).

African Folk Music and Related Legal Issues

This study highlights different dimensions of exploitation of traditional African music by western forces. The issues and challenges encountered by traditional musicians for protection of traditional musical expression of Africa has been debated in many international platforms. The protections of traditional African songs, the rights of traditional African song writers and performers have been violated in many fronts. The western and African music traditions are incompatible at a very basic level. The synergy between these two musical traditions will lead to destruction of African culture. The paper has very critically explored different aspects of customary laws and western statutory laws in context of protection of traditional African culture. The author explores how the customary laws executed within western courts setup in colonial regime have safeguarded cultural rights and traditional music culture of African countries. The nature and the role of musical composition of African communities is intrinsically interlinked with principles of customary laws. The folk musicians and singers of Africa trace their roots to tribal culture and traditional communities of Africa which significantly influence their day today life and their cultural expressions. African culture is expressed through music which involves singing, humming, strumming strings, shaking rattles, beating drums or ringing bell and gongs. The expression of music is related to entertainment and conveying information. The customary laws of Africa have reserved a space for protection of intellectual property rights of musicians which has not been properly explored till date. The intellectual property rights of traditional folk musicians of Africa are absolutely binding on cultural rights and enforced through customary laws. The violation of these rights leads to magical or spiritual punishment by ancestors of these communities (Wassel, 2006).

Music Piracy

The researcher has employed cross-country and time series date analysis model for critically assessing physical music piracy rights across developed and developing countries of the world. The study validates that increase in internet use coupled with inappropriate copy rights enforcement has multiplied the music piracy. Digital piracy has threatened the cultural rights of musicians and investment of entertainment industries in artists (Wassel, 2006). This has drastically blocked the opportunities for expanding liasoned music business. There is an urgent need to protect creative interest of musicians and music community through educational initiatives, government lobbying and protection of artist's copy rights. The author critically analyses the legislative and enforcement deficiencies in context of expansion of culture industries which widen problem areas linked with music piracy in developing countries. Music industry in developed countries is dying slow death due to advanced technology and encroachment of culture arena by dominant players (Wassel, 2006).

Issues and Challenges of Cultural Rights in Africa

Digital piracy has captured the global market. The factors promoting physical piracy of music at global level are numerous. This article is based on a cross country large scale survey of music piracy. The author critically examines the relevance of different international enactments relating to protection of cultural rights and arena of folklore. The General Assembly of the United Nations on 13th September, 2007 has delineated various rights of indigenous people living across indigenous territories of the globe. This Declaration was adopted by not less than 143 countries who endorsed the agenda to articulate cultural and intellectual property rights of indigenous people. It was recognized that indigenous people have the right to control, maintain and protect their cultural heritage along with traditional knowledge and traditional cultural expression. This Declaration promoted strong platform for African states to mainstream their cultural capacity for safeguarding the cultural rights and diversity of cultural expressions among different indigenous communities. UNESCO Convention on the Protection of the Diversity of Cultural Expressions (2005) endorsed the agenda for recognition of distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning. Different states of Africa have made their own enactments and laws to protect the right to culture of their people in their constitutions. Customary laws have been recognized as important components of the agenda for protecting rights to culture of people across different African states (Barz, 2004). The colonialism in Africa has significant bearing on enforcement of customary laws and clubbing with modern system of international human rights laws. Customary laws have been constitutionally recognized in good number of African states. The constitutions of many African states

have been declared to be supreme and enforcement of customary laws is treated binding for all.

Healing Ritual and Music Therapy

Music is treated as universal language in all cultures of the world. This paper empirically describes impact of music therapy on students by exploring and expressing their feelings through the act of singing, writing songs, listening to music, discussing about song lyrics and playing musical instruments. The study validates that music therapy has solution to address depressive disorders, psychosomatic complaints and behavioral and learning difficulties. The ill health of the individuals is treated as deviation from normal living. The causes of ill health are attributed to mind, the spirit, relationship and supernatural factors. Music creates an arena of rhythmic expressions and enthusiastic response which lead to psychosomatic healing effects on the individuals (Brownell, 2002; Carpena, 2011; Cooke, 1970). The application of music therapy using techniques such as singing, song writing, recreating and listening to music promote individual growth and development. It mainstreams unique channels for expression, explanation and experiencing self and others. The creativity at the heart of music promotes platform for psychosomatic healing (Degmecic *et al.*, 2005; Stige, 2002). The music therapy is administered for health care throughout the African continent. Music is honoured as language of God. Different ethnic communities of Africa have their own healing songs and healing rituals associated with music therapy. The music therapy has deep relevance for music culture and intrinsic linkage with cultural rights of folk musicians (Carolyn *et al.*, 2004; Goodman, 2011).

Materials and Method

This piece of paper is based on desk research and review of research articles published in peer reviewed journals. The research articles focusing on globalization and music piracy, cultural rights of folk musicians have been categorized as a part of structure analysis. As many as 45 research articles have been taken into account in this paper as the basis of empirical analysis and answering key research questions framed for structure analyses. A well designed check list, analytical strategy and writing framework have been designed to analyze the findings of research papers step by step. The past research on the subject was carefully reviewed and the findings of the present paper carefully presented in context of research questions and analytical framework. Greater focus was given on scientific underpinning of qualitative content analysis method for developing insights drawn from past research on definition of cultural rights, music piracy, impact of globalization on cultural heritage, inter subjectivity, validity, generalizability, reliability and replicability. A critical theoretical framework was adopted for ensuring an empirical analytical strategy. This paper critically examines how music tradition of Ethiopia

maintains cultural identity of the country and how the cultural expressions through music and dance promote social cohesion in spite of culture shock imposed by forces of globalization. This paper critically examines the key findings of past research and validates that commercialization and digitalization of music and other forms of cultural expressions have disturbing impact on music culture of Ethiopia. Ethiopian markets have been increasingly bombarded with western values, digital music and entertainment industry. The encroachment of western values on arena of traditional music has disturbed melodic mode concepts, elementary pulses of music, rhythmic nodes and expression and music tradition of Ethiopia. The findings of this piece of research not only highlights different dimensions of violation of cultural rights of traditional musicians but also suggests remedial interventions for protection of their cultural rights and preservation of traditional music culture of Ethiopia.

Results and Discussions

The music arena of Ethiopia has been invaded by multiple western influences through pathways of globalization and market liberation. The globalization has promoted complicated dynamics of cultural borrowing and lending among different countries of the world since last couple of decades. A section of traditional musicians in rural Ethiopia have missed their contextual usage, concepts and rhythm through integration of western style and addition of entertainment values. The audience, both in rural and urban areas, have developed attitude and mind set to appreciate combination of indigenous with western music. A new cultural blending has been added to the spiritual and religious implications, meaning and story line incorporated in music performance, instruments, symbolic costume, timing and venue, and performance situation. Such changes have stimulated development of innovative approach by combining new genres with traditional genres without altering the contextual usage, significance and meaning. The western influences have brought about peripheral changes in matrix of Ethiopian music. A very little attempt has been made by the researchers to study the dimensions of cultural borrowing and lending and music piracy associated with traditional Ethiopian music. The people of Ethiopia appreciate and accommodate in their life modern value, westernized technology and westernized forms of organization and institution without discarding their traditional culture. They have very meticulously synergized between indigenous culture and western culture. They have assimilated acceptable components of western culture in the matrix of indigenous cultural regime without destroying or abandoning them. The traditional music of Ethiopia has multiple therapeutic, captivating, inspiring, divine, emboldening dimensions which contribute to sustenance of unique cultural heritage of the land and promotion of social cohesiveness.

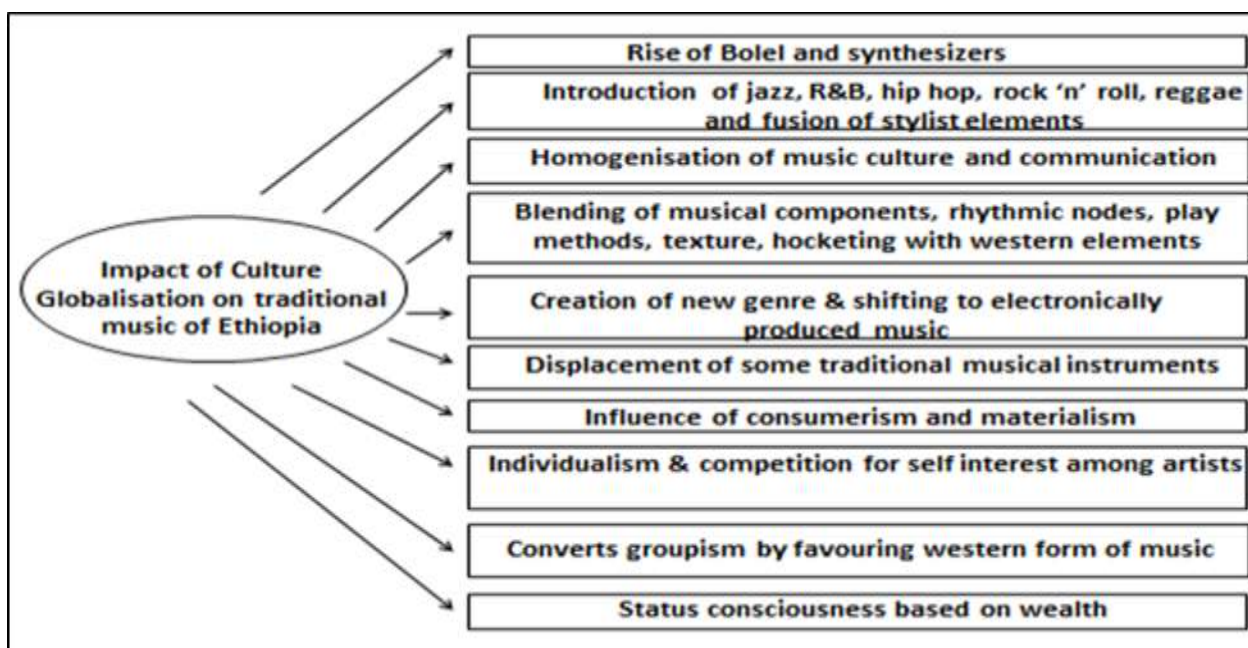


Fig. 1: Impact of culture globalization on traditional music in Ethiopia.

The traditional Ethiopian music has power for converting word of mouth into living body and living body into spirit. The musical sound generating from brass and wood creates ecstatic and aesthetic atmosphere. The words and songs of music associated with drum beating and dance stimulate incarnation of supernatural beings, attraction of prerational and supranational powers i.e., manifestation upon the hidden resonance of creation. The traditional song is deep rooted in all above multifaceted dimensions of musical world (Onyiuke, 2001; Nketia, 1975).

Music adds full meaning to life of Ethiopians from the very childhood after birth. A person is socialized with music in terms of acculturating moral laws, adding wings to mind, flight to imagination, charm to sadness and giving full meaning to life. Without music involved in life, an individual in Ethiopian society feels a strong sense of deprivation. The traditional music is intrinsically interrelated with moral character which manifested in symbiotic and complimentary dimensions. Both music and morality are tied with an inseparable bond where one is incomplete in absence of other. Morality is taken as a parameter for measuring aesthetic value of traditional music of Ethiopia.

Cultural rights of traditional musicians lie within framework of international enactments: A series of international enactments have been made since 1948 after Universal Declaration of Human Rights (UDHR) to safeguard cultural rights of indigenous folk artists around the world. Article 27 (1) of this Declaration has provided "Everyone has the right to participate in cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits". International Covenant on Economic, Social and Cultural Rights adopted by United Nations General Assembly on 16th December, 1966 (Article

15) provides that every individual has right to take part in cultural life and derive benefits from protection of moral and material interest resulting from any scientific, literary or artistic production. Secondly, the Declaration of Principles of International Cultural Cooperation by UNESCO (Article 1) provides that each culture has a dignity and value which must be respected and preserved. Every individual has the right and duty to develop its culture. Article 1 of United Nations Declaration on the Right to Development, 4th December, 1986 emphasizes on "the right to development is an inalienable human right by virtue of which every human person and all people are entitled to participate in, contribute to, and enjoy economic, social, cultural and political development, in which all human rights and fundamental freedom can be fully realized". UNESCO, Universal Declaration on Cultural Diversity, November 2, 2001 (Article 5) declares cultural rights as an enabling environment for cultural diversity. Cultural rights are integral part of human rights, which are universal, indivisible and interdependent. UNESCO Mexico City Declaration on Cultural Policies adopted in World Conference on Cultural Policies, 26th July – 6th August, 1982 proclaims "culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or a social group. It includes not only arts and letters, but also modes of life, the fundamental rights of human beings, value, systems, traditions and beliefs". The Declaration further emphasizes on "it is culture that gives man ability to reflect upon himself. It is culture that makes us especially human, rational beings, endowed with a critical judgment and a sense of moral commitment. It is through culture that we disconcert values and make choices. It is through culture that man expresses himself, recognizes his incompleteness,

questions his own achievements, seeks untiringly for new meanings and creates works through which he transcends his limitations”. Vienna Declaration and Programme of Action of world conference on Human Rights on 25th June, 1993, provides that the state has have duties and responsibilities to promote and protect human rights. The declaration further provides “the significance of national and regional particularities and various historical, cultural and religious background must be borne in mind”. All these international declarations have strongly emphasized upon protection and preservation cultural rights of indigenous communities across different parts of the globe. The above global enactments have strictly emphasized on the eradication of any conflicts relating to traditional and customary practices, cultural prejudices and religious extremism. African Commission on Human and Peoples’ Rights in Declaration of African Charter on Human and Peoples’ Rights (Article 22) provides for the right to cultural development of people and equal enjoyment of common heritage of mankind. Transitional Government of Ethiopia (1991-95) ratified this declaration.

The changing trend in traditional music and performing arts of Ethiopia get manifestation in different forms with deviation of flow of continuing tradition and practices. The relentless tidal wave of globalization has swept across land of Ethiopia washing away some rich components of music culture during last two decades. The process of globalization has created rich platform of entertainment industry introducing many push and pull factors.

The forces of globalization have commercialized, commodified and incorporated musical and as well as cultural expression of Ethiopia in wider domain of entertainment industry. The music performance has been greatly influenced by entertainment industry and designed to entertain the audience influenced by global consumer culture. The traditional musicians always create music driven by cultural and artistic urge. They always live in an ideal and spiritual world. Their musical instruments are

influenced by culture, divinity and spiritual components. The influence of globalization and emergence of entertainment industry have drastically damaged the cultural dimension of traditional music in Ethiopia. The songs and music of Ethiopia have been digitalized and recorded in compact disc (C.D) form and marketed to address the growing demand of clients of entertainment industries (Fig. 2). The popular music of Ethiopia with high commercial market value and lucrative profit margin have been successfully globalized. The Ethiopian singers like *Gigi, Neway Debebe* have revolutionized popular Ethiopian songs and music and gained international recognition. The popular music of Ethiopia blended with western music and rhythms have been commercialized through mass entertainment events and marketed in audio-visual form recorded in the compact discs (C.Ds). This is a death blow for survival of musical tradition of the country. The globalization and entertainment industry involving production of compact discs (C.Ds.), films and popular musical events directed to address the demand of clients has affected cultural rights of folk artists and musicians of Ethiopia in numerous spheres. The so called modern musicians of Ethiopia are driven by commercial motives to market the recorded songs and music. Greater priority is given on popularization of music by broadcasting through radio, television shows and popularizing through internet. The performers try to copy and imitate western popular music and use western state of art, modern equipments to address the demand of young and teenager audience. The clash between westernized cultural values and traditional cultural values is multiplying. There is an urgent need to renew and reinforce traditional cultural values through local initiatives and promotion of national cultural identity by nationals, nationalism and people of Ethiopia. The cultural imperialism has drastically affected many structural and functional dimensions that are interdependent and interrelated for sustenance of traditional music heritage (Fig. 3).

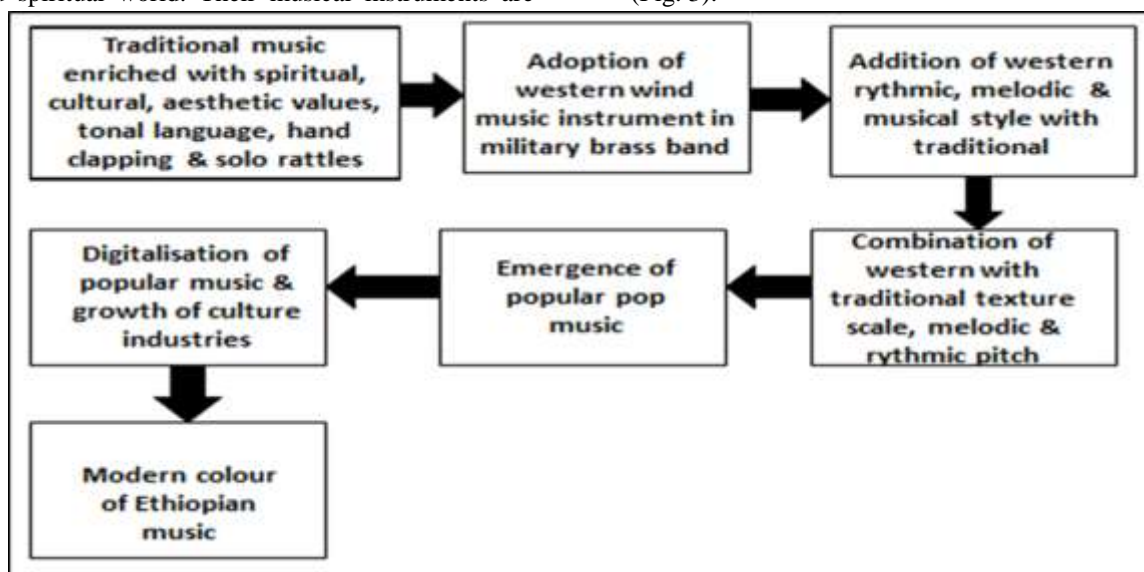


Fig. 2: Emergence of Modern Ethiopian Music.

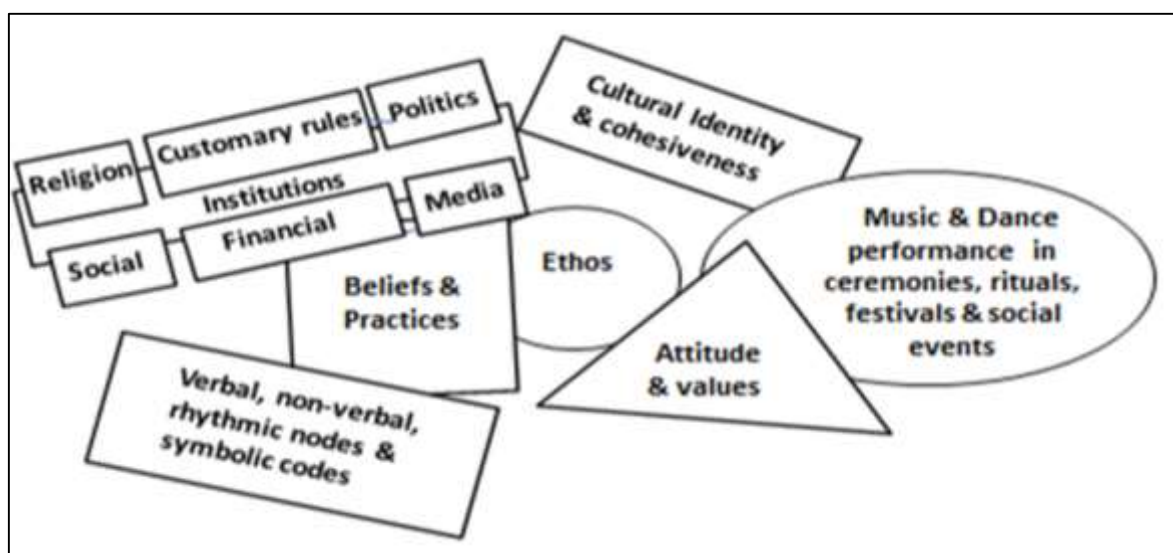


Fig. 3: Impact of cultural Imperialism on Traditional Music of Ethiopia.

The influence of western music and culture has been reflected through adoption of western musical instruments and musical style by modern Ethiopian musicians in their reproduction of popular music styles. Different websites are bombarded with digitalized audio visual clips of modern Ethiopian musicians and singers. The traditional music is cultural expression of folk musicians of the country and they always play in live performance to celebrate festivals, ceremonies, marriage and different functions of the church. Traditional music is closely interlinked with the core area of Ethiopian culture and day to day life of people. The traditional musicians demonstrate cultural expressions and play in live performance using all traditional musical instruments. The musicians of modern Ethiopia always seek on their living through cultural industry like T.V, radio, internet and recorded performance. The cultural industries involve mass media and new technology which affect the cultural life and cultural rights of traditional musicians of Ethiopia. But this industry cannot replace the role of traditional music and songs in the arena of rituals, ceremonies and festivals that are closely interlinked with life cycle of Ethiopians. This tradition has been affected in urban areas where the western cultural values strongly influence the social life in hybrid forms. The younger generations are highly fascinated towards global popular music available through satellite, internet, T.V, pirated recordings and video rented shops. The young generations have been very much influenced by Hollywood and Bollywood films and their songs and fashions. The musicians of Ethiopia have been profoundly influenced by songs and music of Hindi films of India. The traditional music sector has been invaded by multiculturalism blending. Ethiopian music has also influenced global market and favoured by globalization. Ethiopian music videos such as *Teddy Afro* and *Teddy Benzo* have created new trend in global music market. Popular Ethiopian pop music Ethiopiques series, Ariel Pink's 2010 track 'Reminiscences' have been globally appreciated and

become very popular. The rich cultural tradition of the country with incorporation of technological advance in music such as computers and synthesizers and blending of western pop styles and instruments in Ethiopian music has added new dimensions to Ethiopian music. Moreover, the digitalization of Ethiopian music has added a new feather to music heritage of the country.

Federal Democratic Republic of Ethiopia has been celebrating Ethiopian Music Day and patronizing the music tradition of the country honouring famous singers, composers, traditional and modern dancers along with organizations supporting Ethiopian music. *Ato Tesfaye Abebe*, *Ato Ayele Mamo*, *Ato Getachew Debalke* are famous music instrument players who have grounded unique landmarks in arena of Ethiopian music. The famous Ethiopian singers like *Ato Girma Beyene*, *Ato Getachew Kassa* and *Ato Mohamed Ahmed* have revolutionized Ethiopian music and created remarkable international track record. *Ato Kuesha Seita* has digitalized his *Wolaytinga* songs and released a popular album. The celebration of Ethiopian Music Day not only provides a platform for nation's cultural expression but also a platform for audience to get entertained by wide range of traditional music, consorts and songs. The digitalization of Ethiopian music has made popular Ethiopian singers, composers and musicians both in country and abroad. The recording industries have been greatly influenced by money movements and communication in globalized world. The digitalization carries international pop music across different regions of the globe and strongly influences change in taste of audience and motivates musicians to deviate from traditional music style. No doubt, the entertainment and recording industries have profound unexplored scope and opportunities for boosting of economic development of the country in the future. But, the damaging impact on cultural rights of traditional musicians and performing artists is far reaching. The recording industries have hidden agenda for promoting piracy of

traditional songs and music. There are possibilities of piracy of popular local music for global market (Ade-Adegbola, 1983; Agordoh, 1985). The negative forces are numerous that stimulate the piracy of popular traditional music of the country to be marketed in the other countries of the world. The Information Technology (I.T.) has revolutionized the music sector of Ethiopia. Day by day internet is becoming very popular by musicians and music groups of the country who use internet to reach international audience directly. Internet piracy is also a great threat to music industry. The cumulative effects of all threats and challenges have far reaching impact on music tradition and cultural rights of traditional musicians of Ethiopia. However, the globalization in the arena of music has led to homogenization of music culture to certain extent and initiated growth of self-consciousness among performing artists and cultural identity through exposure to wide variety of socio-cultural forms of life. The traditional music culture survives through enforcement of customary rules, cultural practices, custom and traditions along with acculturation practice of adoption and rejection. The globalization of music sector in Ethiopia has preserved multiple ethnic components inspite of commercialization, digitalization, commodification and homogenization of music culture. The growing cultural disparities among different Ethiopian nations, nationalities and ethnic communities have resulted in spread of a global culture and proliferation of diversity. Ethiopian nations, nationalities and people have significantly contributed to exert influence of religion on public sphere through large scale participation in festivals like *Enkutatash*, *Timket*, *Genna*, *Meskel*, *Ledet* and *Fasika*. These festivals are cultural expressions where traditional music and dance play a major role in promoting social solidarity and sustaining cultural tradition of the country in face of challenges and threats of globalization. The cultural globalization of traditional music has brought about multiple socio-cultural changes through process of homogenization, pluralization, hybridization and traditionalization and created cultural insurgencies in traditional music sector (Achike, 2011; Basden, 1966). Such process of cultural globalization leads to spread of plural cultural elements both across different regions of Ethiopia and outside of the country.

The globalization of music culture of Ethiopia has severely affected the traditional music heritage of Ethiopia which has preserved unique cultural diversity for more than 1000 years. The traditional music of Ethiopia accommodates culture of diverse ethnic communities and people who have sustained numerous indigenous forms of music and allied cultural expression. In spite of musical diversity among different indigenous communities, there are number of common musical traits which promote cultural cohesion amidst diversity. Traditional music culture of Ethiopia has sustained cultural identity of the country through structural and functional interrelationship with core area of society.

The music and dance are interwoven together and give expression to life through medium of sound. Traditional music of Ethiopia has been instrumental to underscore the divine and eternal value of human life. The brotherhood and social solidarity among different indigenous communities have been reinforced through traditional music by stimulating peoples' commitment to support each other towards mutual prosperity and health (Francis, 2001; Schmidt and Catherine, 2008; Tracey, 1961). The musical components of Ethiopian traditional music share some common characteristics. The musical traits like rhythm, melody and harmony constitute the core components of traditional music. Greater emphasis is given on rhythms than on harmony and melody. As an elementary principle, repetition of musical unit constitutes a vital element that holds together other musical units of the composition. The unique characteristics of traditional Ethiopian music is that it is performed by group of musicians who used polyphony, polyrhythm and interlocking and conversational style of music. The languages of Ethiopian music are tonal language which maintains a close interrelation between language and music. The traditional musicians of Ethiopia can be categorized into professional, non-professional and semi-professional musicians. The traditional music culture provides platform for cultural expression through participatory performance where the performers and listeners interact and participate in the performance in terms of responding to a particular rhythmic style. The shamans are non-professional musicians who perform sacred songs and healing songs along with rituals to cure patients as a part of their social responsibility. The globalization of music culture has brought about series of changes in music tradition, rhythmic expressions, musical components and in arena of traditional music culture of Ethiopia (Fig. 4).

The blending of western musical style and fusion of stylistic elements by introduction of jazz, R&B, hip hop, rock 'n' roll, reggae have not only replaced good number of traditional musical instruments but also created a new genre. The movement of Ethiopians to Europe, United States of America, Canada and other parts of the world has influenced musical style and genre of other countries and promoted African-American music foundation. The introduction of electronic gadgets and musical instruments in urban area has damaged the style and appeal of traditional Ethiopian music. New trends of global market and consumerism has also added many negative dimensions and led to erosion of music culture. The choice, appreciation, and attitude of music lovers have been changed. The modern musicians have exercised their freedom to change traditional musical components and blend with western musical style. These changes in traditional music culture brought about by globalization of music have damaging impact on cultural rights of nations, nationalities and people of Ethiopia.

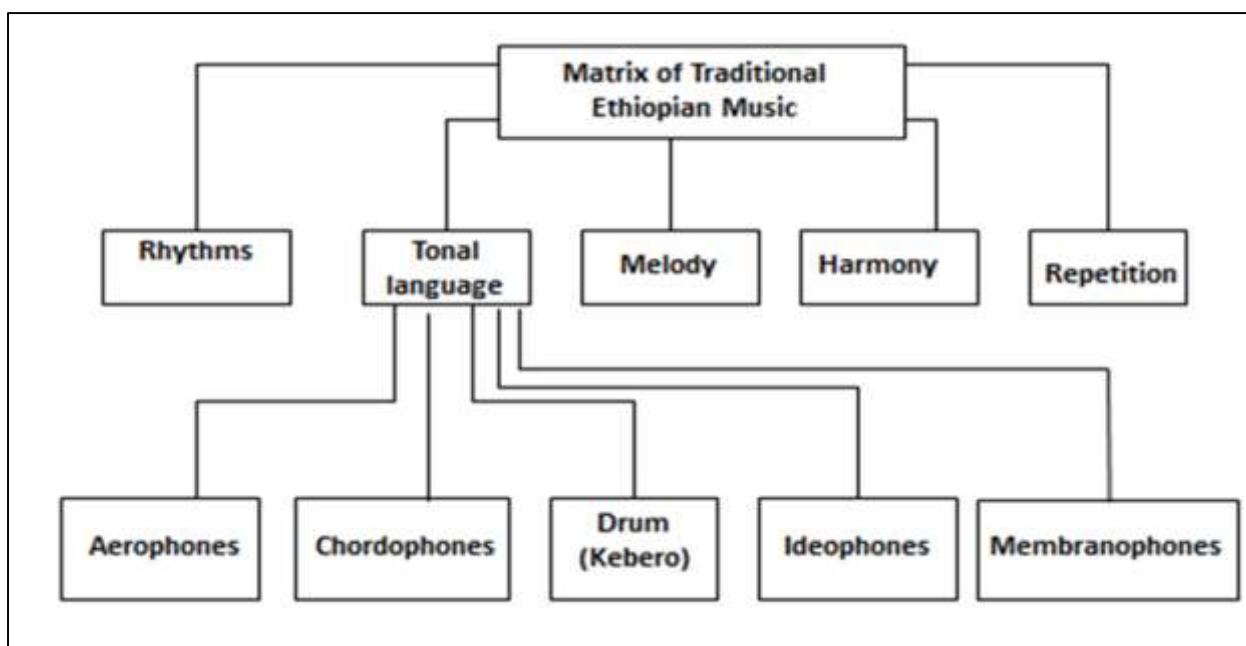


Fig.4: Traditional Ethiopian Music.

The introduction of western musical elements have swept away the vital elements from musical canvas of the country. The attraction of modern generation towards appreciation, infusion and blending of western musical rhythms, instruments and songs into arena of traditional musical heritage has not only created space for assimilation of western music with Ethiopian music but also drove out many traditional instruments such as aerophones, idiophones and membranophones out of the scene. The replacement of traditional musical instruments such as *Meleket*, *Faduma*, *Begena*, *atamo*, *Kebero*, *Negavit*, *Sistrum* and *Tom* has drastically disrupted the interlinkage of musical expressions through cultural matrix of the country. The traditional musical heritage needs to be protected with renewal of languishing musical culture and infusing interest of younger generation to safeguard tangible and intangible cultural heritage of the country. The restaurants, night clubs, marriage ceremonies air western songs and music to entertain the listeners in different towns and rural regions of Ethiopia. The traditional musical instruments like *Masinko* was played as secular icon in rituals, weddings, funerals and outside church rituals. Similarly, *Kirar* is another traditional musical instrument widely used in wedding, church music outside the church. *Kebero* was exclusively used in all religious ceremonies observed in the church. The traditional musical instruments like *Washint* was played by shepherds as an expression of honour to pastoralistic life style and culture of the land. The players as well as instruments are on the verge of extinction. The encroachment by western cultural values along with influence of globalization has undermined the local music tradition of Ethiopia. These traditional musical instruments carrying the cultural values and identity of nations and nationalities and people are on the verge of erosion.

The modern and western influence on arena of indigenous culture along with information technology has brought revolution in world of traditional music and sabotaged indigenous music practice (Young, 2009). Ethiopian vocalist *Aster Aweke* has created a world record for her extraordinary voice and contribution to African popular music but her musical contribution has been commercialized in United States of America. It indicates that the dominant culture has not only infused dominant cultural elements but also hijacked cultural icon, artists eroding core chord of cultural matrix. She has been treated as role model of Ethiopian musicians of younger generation who aspire to start their remunerative music career in western countries. Now-a-days, introduction of television, mobile phones and broadcasting of western pop dance and pop songs and use of internet has created damaging influence on traditional folk music of Ethiopia. The influence of dominant culture has been percolated in the arena of indigenous cultures. The farmers in rural area of Ethiopia get entertained by listening western music through head phone during cultivation, harvesting and herding. The influence of neo-colonialism has been vibrated in sphere of rural life of Ethiopia and alienates from moral commitment social mode of life.

The cultural rights of traditional musician and artists of Ethiopia have been grossly violated by influence of foreign elements and dominant culture in terms of affecting cultural practice, customary beliefs, social forms and acquisition of knowledge, art, interlinked with great tradition of the land. The cultural expression in terms of dance, songs, ceremonies, festivals which revolve around life cycle of indigenous communities of Ethiopia have been affected significantly extent by influence of western culture and globalization. The cultural rights are closely related to the

values to what people consider good and bad. The cultural value is intrinsically interlinked with community sense of identity. The new generation of musicians and singers who show greater inclination towards western songs and adoption of western musical instruments abandoning traditional rhythms, songs and musical instruments get isolated from core area of traditional music culture. The traditional knowledge of indigenous community of Ethiopia relating to verbal expressions (stories, epic, legend, poetry, folktales) musical expression (folk songs, and music instruments) and expressions by actions (dance, ceremonies rituals, folk performance) and tangible expressions (drawing, design, painting, mask, jewelry, textiles, musical instruments) has not been provided adequate space for protection of cultural rights as per the enactment of World Intellectual Property Organization (WIPO) and United Nations Educational, Scientific and Cultural Organization (UNESCO). The commodification and commercialization traditional cultural expressions of indigenous communities through entertainment and cultural industries have been severely damaging the social and cultural identities of these communities. A very little importance and respect has been given to these communities by culture industries and entertainment houses from which they borrow these cultural traits. The growing demand of potential consumers related to tourism in developed and developing countries has encouraged borrowing of folklore, its cultural manifestation and commodification. Inappropriate leadership among indigenous communities to protect their tradition, cultural expression and rich musical heritage is yet to be responded for articulation in legislation at international, national and regional level (Agu, 2011, Peek, Philip and Kwesi, 2004). The unauthorized incorporation of traditional dance into commercial performance and unauthorized commercialization of traditional music for production of compact discs needs to be restricted with strict enforcement of law for safeguarding the arena of cultural rights of indigenous communities. There is an urgent need to enforce the agenda of enactment by United Nations Declaration on the Rights of Indigenous Peoples (2008). The Article 8 of this enactment provides: "Indigenous peoples and individuals have the right not to be subjected to forced assimilation or destruction of their culture. States shall provide effective mechanisms for prevention of, and redress for". This provision and enactment has not been provided any space at grass root reality

Conclusion

The music tradition and culture of Ethiopia has been greatly influenced by globalization of market, communication, network, wide spread of information technology and introduction of western musical instruments, melodic mode, rhythmic expression, dance styles and concepts. The traditional music culture of Ethiopia has been grossly disorganised by cultural globalization in terms of absolutely

violating sphere of cultural rights of performing traditional artists, nations and nationalists in Ethiopia. The cultural globalization has revolutionized the cultural industry and promoted entertainment business in wide scale. Such transformation has brought about qualitative changes in economy, culture, society and political systems. Ethiopia is only one country in entire African continent which has not been colonized and sustained its cultural identity in spite of several external threats and challenges. Ethiopia is heterogenous society with different nations and nationalities, cultures, traditions, religions and languages. This country has unique Ethiopian calendar which glorifies the cultural identity of the land. The unique cultural diversity has upheld rich musical heritage of the land characterized with diverse language, folk songs, folk dance, marriage rites, burial rites, cultural dressing, greeting, folklore and other forms of cultural expressions. Music tradition of Ethiopia preserves cultural diversity in terms of multiple musical expression, dance, folk songs, melodic mode, rhythmic expression, musical instruments and play techniques (Kebede, 1979; Titon *et al.*, 1984). The commodification, digitalization and commercialization of cultural expressions introduced by globalization have far reaching negative impacts on cultural heritage as well as cultural rights of traditional musicians of Ethiopia. The Federal Democratic Republic of Ethiopia has envisaged different policy and programmes for balancing between western cultural influence and negative impact of globalization on cultural heritage. This is unique in entire continent of Africa. The growing trend towards modern consumerism has created corresponding changes in market dynamics and promoted culture of entertainment, entrepreneurship involved in systematic marketing of leisure and cultural goods within Ethiopia and outside. Production, distribution and marketing of cultural goods and services have been interlinked with essential demand and supply chain and commercialized in the global market of imports and exports. The markets in Ethiopia have been overflowed with western products, music, medicine, clothes, electronic gadgets imported from Europe, Asia and other countries of the world. The import of these products have undermined old artifacts and indigenous products of the country which are not demanded in the global market. The undermining of indigenous, artifacts and cultural products have negative impact on cultural rights and cultural arena of traditional music of the country. The cultural globalization and multiculturalism have led to rapid erosion of absolute traditional values. The introduction of information technology has led to spread of dominant western values both in a rural and urban areas through mass media. There is an urgent need for safeguarding the cultural rights of traditional musicians and performing artists through enforcement of the international enactments and renewal of customary laws of the land. Efforts need to be initiated for revival and popularization of traditional music

and songs both at national level and international level for safeguarding regime of indigenous tangible and intangible culture. The educational curriculum at school, colleges and universities needs to be updated with components of cultural heritage, folklore, and cultural rights of the people in context of international enactments. The research institutes and department of music and performing arts in different universities of Ethiopia need to focus on research relating to issues and challenges encountered by traditional musicians of the country and initiate appropriate interventions for renewal of languishing traditional music heritage through establishment of traditional musical instruments museum. The focused areas of the research need to cover following dimensions:

- a) The legal protection of intangible cultural heritage and languishing traditional music.
- b) The renewal of popular and traditional forms of music and dance.
- c) The cultural evolution and its scope, threats, challenges and future.
- d) Safeguarding and promotion of national and local languages.
- e) Documentation of Ethiopian folklore.

The protection of traditional cultural expression related to traditional music and folklore of Ethiopia is interlinked with protection of intellectual property laws, cultural heritage preservation laws and laws relating to regulation of digitalization and marketing of traditional music. Greater emphasis needs to be given on application of classical principles, classical concepts, rhythmic modes, customary rules related to music, melodic modes, and elementary pulses in curriculum of traditional music at university level. The cultural globalization has created platform for multiculturalism, pluralism and emergence of new cultural identity. The new generation today respect new forms of blended music, musical events and digitalized songs and pop music. There is an urgent need to nationalize traditional music and cultural heritage of the country with enactment of new laws. Efforts need to be made to prevent evil impacts of cultural globalization as disturbing factor for eroding cultural and ethnic diversities and religions, values of family and socialization. The preservation of traditional music forms in Ethiopia will go a long way not only in strengthening the communities capacity to preserve and protect cultural heritage but also in safeguarding cultural rights of the performing artists. Social service organizations need to be encouraged for implementing micro-projects in sensitizing the stakeholders for recognizing the cultural heritage and related social, cultural, spiritual, intellectual, commercial and educational values associated with music tradition of Ethiopia.

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