Education of the Ethiopian Orthodox Church: Personal Reflection on Nibab Bet and Zema Bet

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አሳጽሮተ ጥናት

ጥንታዊ ትምህርት በኢትዮጵያ ለብዙ ዓመታት ሲሰጥ ቆይቷል። ይሁን እንጂ በጣም የዳበረው መደበኛ (Formal indigenous education) ሀገር በቀል ትምህርት በአብነት ትምህርት ቤቶች የሚሰጠው ሲሆን የሚያካትተውም የንባብ፤ የዜማ፤ የቅኔ፤ የመጽሐፍት ትርጓሜ፤ አቡሻኽር (የሂሳብ) የቤተክርስቲያን ትምህርት) ዘርፎችን ነው። ትምህርቶቹ መሰጠት የጀመሩት በኢትዮጵያ ኦርቶዶክስ ተዋህዶ ቤተክርስቲያን ከአራተኛው ምዕተ ዓመት ጀምሮ ነው። እነዚህ ትምህርቶች የራሳቸው ሥርዓተ ትምህርት፤ የመማር ማስተማር ዘዴ ፤ ግምገማ ወዘተ… አላቸው። ከእነዚህ ውስጥ ጥናቱ ትኩረት ያደረገው በዜማ ትምህርት ላይ ነው። ብዙ ጥናቶች እንደሚያመለክቱት ባሕላዊ ትምህርትን ለማሳደግና ለማጥናት የተደረጉት ጥረቶች አነስተኛ ናቸው። ይልቅ ትኩረት የተሰጠው ለዘመናዊ ትምህርት ነው። በቂ ጥናት ካልተደረገባቸው አንዱ በአብነት ትምህርት ቤቶች በሚሰጡት ትምህርቶች ላይ ነው። ስለዚህ የዚህ ጥናት ዋና አላማ በዚህ የትምህርት ስርዓት በዳግማዊ ምኒልክ መታሰቢያ ባዕታ ታዕካ ነገስት ባዕታ ለማርያም ገዳም የአብነት ት/ቤት የዜማ ተማሪ ስለሆነኩ በስርዓተ ትምህርቱ፤ በትምህርቱ አቀራረቡ፣ በግምገማው፤ በትምህርቱ ግብአቶች ወዘተ…ላይ ፅብረቃ (ሪፍሌክሽን) ማካሄድ ነው። የዚህ ጥናት ዘዴም ፅብረቃ አናሊስስ (Reflective analysis) ሲሆን ይህም መሰረት ያደረገው የኳሊቴቲብ ጥናት ዘዴን ነው። ይህ ዘዴ ተመራማሪዎች ስለራሳቸው (ስለተገነዘቡት፤ ልምድ፤ ምርጫ፤ ድርጊት ወዘተ…) የሚያካሂዱት የጥናት ሒደት ነው። መረጃውን የመሰብሰቢያ መሣሪያ በማስታወሻ (diary) ላይ ቀደም ብለው የተዘገቡ መረጃዎችና የማስታውሳቸው የራሴ ልምዶች ናቸው። መረጃውን ለመሰብሰብ በማስታወሻው ላይ የተመዘገቡ ልዩ ክስተቶችንና የራሴን ልምድ በመለየትና ከዚያም በዋና ዋና ክፍሎች (categories) በመመደብ

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ትንተናው ተካሂዷል። ትምህርትን ለመተግበር የዜማ መምህራን ያደረጉት ጥረት ከፍተኛ መሆኑ በምልከታው ታይቷል። ትምህርቱን ለመማር ከፍተኛ ጥረት አደርግ ነበር። ነገር ግን ትምህርቱ ከዘመናዊ ትምህርት አስጣጥ የተለየ በመሆኑ ብዛት ያለውና ብዙ በቃል የሚያዙ ዜማዎቸን ስለሚያካትት   ሙሉ በሙሉ ለመተግበር እቸገር ነበር። እንዴት በቀላሉ ማጥናት እንዳለብኝም የራሴን ዘዴ በመቀየስ እሞክር ነበር። በጥቂቶች ላይ ውጤት ሳመጣ በአብዛኛዎቹ ላይ ግን ብዙ የሚቀሩኝ ነገሮች እንዳሉ ተገንዝቤያለሁ። ከግኝቱ በመነሳት   ወደፊት በምን ላይ ትኩረት ማድረግ እንዳለብኝ፤ በአጠቃላይ የአብነት ትምህርት ቤቱም ምን ማደረግ እንዳለበት ጥናቱ ጥቆማ ያደርጋል።

Background of the Problem

The emphasis given to study music is not indisputable where some of the authors[200] such as Nketia (1982), Merriam (1964), Herskovits (1948) have extensively discussed the role of music. Music has high significance in African traditional society where music is 'a dimension or a way of life and an avenue of expression and communication that pervades many areas of life' Nketia (1982). Merriam (1964) sees music as an accompaniment to or part of almost every human sphere, which can and does shape, strengthen and channel social, political, economic, linguistic, religious and other kinds of behavior. Similarly, Herskovits (1948 in **Merriam 1964**) indicates that music cuts across all aspects of culture consisting of i) material culture and its sanctions, b) social institutions, c) mind and universe and d) aesthetic and language. It is also believed that it yields crucial information in various aspects of culture including education, social and political spheres, in reconstructing culture history, entertainment etc.

Africa including Ethiopia is a cradle of mankind and many inventions. Elleni Tedla[201] indicated that the vast range of cultural experiences and heritage are found and encoded in various forms symbols, rituals, design, artifacts, music, dance, proverbs, riddles, poetry, architecture, technology, science and oral traditions. However, for various reasons they are not adequately utilized. The same author stated that 'though considering these cultural heritages appears easy on the surface, it is not until one

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[200] Nketia (1982), Merriam (1964), Herskovits (1948) J.H. Kwabena Nketia, Promoting Cultural Awareness Through Music Education. *EDUCAFRICA: Bulletin of the Unesco regional Office for Education in Africa (*Dakar: Unesco Press No. 8, 1982); Allan P. Merriam, *The Anthropology of Music* (North Western University Press, 1964); Melville J. Herskovitis, Man *and his Works* (New York: Alfred A. Knopf, 1948)

[201] Elleni Tedla, *Sankofa: African Thought and Education* (New York: Peter Lang, 1995)

attempts to investigate the encoded philosophy or messages within them that he/she gets struck by their profundity'.

Although the field of Ethiopian music is immense, many studies indicate that it has not been thoroughly studied, documented and promoted[202]. Theme[203], for instance, four decades ago states that many of the East-Horn areas including Ethiopia are postulated on the basis of scant data, a dearth of analytical articles. Similar views were also forwarded by different authors such as Powne (1968). Ullendorf (1967)[204] indicated that the amount of work to be done in the field of Ethiopian music is immense where the surface of Ethiopian musicology has hardly been scratched. He goes on saying that "Ethiopian music is perhaps the only large area of African music that has not yet received the single - minded attention of great scholars compared with the music of the Arab countries, West Africa, South Africa, Central Africa, and East Africa". Ullendorf (1967)[205] also writes that "Ethiopian music and hymnography still await examination and study; apart from few preliminary **treatise** and some pieces of scattered and often inaccessible information, the entire field is virgin soil".

Despite few attempts made to study Ethiopian music by individuals, cultural bureaus, the two major projects - French Embassy sponsored project in Ethiopia (1999-2003) and the UNESCO/Norwegian Funds-in-Trust (2004-2009) - could be taken as few significant contributions in studying Ethiopian music[206].

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[202] Woube Kassaye (2005). *Liturgical Music of Ethiopia.* Journal of African Languages and Linguistics. Ethiopian Languages Research Center, Addis Ababa University (2005, Vol. XIX. No. 2 pp. 179-210); Woube Ksassaye (2009). The Practices of Music Research in Ethiopia Successes and Challenges (In: Svein Ege, Harald Aspen, Birhanu Teferra and Shiferaw Bekele (eds.), *Proceedings of the 16th International Conference of Ethiopian Studies (*Trondheim, 2009), Pp. 1199 - 1211 ;   Olivier Tourny . Ethiopian Traditional Music, Dance and Instruments: A Systematic Survey. In Siegbert Uhlig (Ed.).*Proceedings of the XVth International Conference of Ethiopian Studies*, (Hamburg July 20-25 2003, Harrasowitz Verlag, Wiesbaden, 2006), pp.507-512

[203] Darius L. Theme, Research in African Music: Accomplishments and Prospects. *Ethnomusicology*. Vol. 7,No. 3, Tenth Anniversary Issue (Sep., 1963), pp. 266-271. Available at <URL: http://links.jstor.org/sici?sici>

[204] Michael Powne, *Ethiopian Music*, (London: Oxford university Press, 1968), p**, 121-122**; Edward Ullendorff, *The Ethiopians: An Introduction to Country and People (*Oxford University Press, 1967), p. 169

[205] Ullendorff, op.cit. p. **169**

[206] UNESCO/Norwegian Ministry of Foreign Affairs, Ethiopia –Traditional Music, Dance and Instruments. *Brochure on the UNESCO/ Norway Funds-in -Trust Project* (Addis Ababa, May 2006)?

This convention proposes safeguarding measures such as definition, identification, documentation, research, preservation, protection, promotion, enhancement, transmission (particularly through formal and non/formal education), as well as revitalization of the various aspects of intangible cultural heritage.

The study made by Woube Kassaye (2007) on the practice of Documentation, Research, Promotion and Safeguarding of Music and Dance Traditions in Ethiopia indicates that although some attempts were made, the practice/implementation is unsatisfactory as compared with the prodigious cultural heritage that Ethiopia possesses.

One of the areas that has not been given due attention is *yezema temehret* meaning Yaredic music education. Yaredic music has been practiced since the 6th century in the Ethiopian Orthodox Tewahido Church. Saint Yared is referred as the founder of the liturgical music known as Zema (chant). However, other music authorities such as Giorgis Zegasicha, Azaz Gera and Azaz Raguel are also referred as the contributors to Yaredic music.

In Yaredic music, Zema is referred as one of the divisions of Ethiopian sacred music practiced in the Ethiopian Orthodox Church. Although it is equated to 'a pleasing sound', 'song' or 'melody', elements such as the text with which a melody is associated, rhythmic patterns, vocal style, musical instruments, liturgical dance are implicitly included[207]. Zema is usually classified into different liturgical compositions: *Me'eraf*, *Tsome Deggwa, Deggwa, Zimmare and Mewase't* (Habtemariam Workneh, 1971; Teume Lissan Kassa, 1989)[208]. *Qeddase* (mass) is another form of zema. Zema (Yaredic music) has its own notation system different from other music systems of the world.

It is an acceptable fact that each society has its own accumulated knowledge that forms a knowledge system. This kind of knowledge is referred as "indigenous knowledge" or "traditional knowledge", "local knowledge" "traditional ecological

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[207] Shelemay, Kaufman Kay (1982). Zema: A Concept of Sacred Music in Ethiopia. In *The world of Music: Sacred Music. International Institute for comparative Studies* Berlin- International music council, Amsterdam: Heinrichsofen's Verlag Wilhelmshaven.

[208] Teume Lisan Kassa, *Yaredena Zemaw* (Amharic version), (Addis Ababa: Tinsae Zegubae Printing Press, 1989); Habtemariam Workneh, *Tintawi Ye- Ethiopia Timhert* (Amharic version). (Traditional Education of Ethiopia) (Addis Ababa: Berhanena Selam Printing press, 1971)

knowledge", "ethno ecology" etc. and it is often seen as a contrast to, or at least as very different from, western ways of generating, recording and transmitting knowledge (Ogbebor, 2011)[209]. In African societies indigenous system is usually used for survival and meaning, its traditional (indigenous) education was the main source of education. It is characterized by functionalism; an immediate induction into society and a preparation for adulthood; learning by doing i.e. emphasizing participatory education; an integrated experience; a continuous assessment; non-rigidly compartmentalized; continuous process and flexible enough to accommodate any mature person in its system (Fafunwa, 1982)[210]. Furthermore, its aim, content and the methods are intricately interwoven. Specifically, Ogbebor (2011) puts the characteristics as follows: local (it is rooted to a particular and set of experiences and generated by people living in those places), orally-transmitted, or transmitted through imitation and demonstration; reinforced by experience basically practical engagement which is based on trial and error; empirical rather than theoretical; repetition, negotiation over central concepts; shared among the people to a much greater degree than other forms of knowledge including global science.

Ogbebor (2011), states that indigenous knowledge on an academic platform has certainly come to the fore in recent years, where study institutions have engaged themselves in concrete studies about the diversity and importance of indigenous knowledge systems (IKS). Regarding its contribution, the same author underlines that 'the academic value of local knowledge has benefited its scholars for centuries, helping them to adapt to and exploit various terrains and environments'.

It is very difficult to trace when formal indigenous education has started in Africa and particularly in Ethiopia. However, in Ethiopia at the beginning of the fourth century A.D., the Church became a formal indigenous institution of education and Quranic schools appeared probably in the 11th century in Ethiopia[211]. Ethiopian tradition of learning and education i.e the Church Education [a well-developed formal indigenous

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[209] Ogbebor, Osarome, The Value of Indigenous Knowledge System, (Posted on December 30, 2011.) Retrieved from http://osarome.blogspot.com/2011/12/write-on-value-of-indigenous-knowledge.html.

[210] A. Babs Fafunwa, African Education in Perspective, In A. Babs Fafunwa & J. U. Aisiku (Eds), *Education in Africa: A Comparative Survey (*London: George Allen & Unwin, 1982) p. 10–27.

[211] Ministry of Information, *Ethiopia today: Education* (Addis Ababa: Ministry of Information, 1973), p. 7

education] is one of the longest of any people of the world[212]. Formal education has its own characteristics, however determined by the type of formal education preferred in the culture. By and large, it could be characterized by a prescribed learning framework, an organized learning package – curriculum, structures and administration, minimum requirements to attend sessions by the students, assessments to advance students to the next learning, the presence of a designated teacher, the award of a qualification.

Marah (2006)[213] underlines that some European writers on African education blinded by their own cultural paradigms viewed traditional African educational process as informal. The same author further shows the misconceptions advanced by some early European writers on Africa in general and south of the Sahara in particular. Murray[214], for instance, states that "…outside Egypt there is nowhere indigenous history and African history has always been 'foreign' history." Furthermore, Laurie (1907)[215] in Marah (2006), in his Historical Survey of Pre-Christian Education, did not even include Sub-Saharan Africa experiences in his scheme of analysis or exposition, simply started with Egyptians and ended with the Romans. He equated education with civilization and culture as he knew them and, by implication, Sub-Saharan Africa was primitive - had no culture, history or civilization.

Brickman[216] goes beyond Laurie's (1904), Murray's (1967) and Boas[217] (1938) conceptions of civilizations and primitiveness. These authors considered Egypt as the origin of African education by stating that African education goes back to ancient times in Egypt, to the establishment of mosques in the centuries following the death of Mohammed, and to the University of Timbuktu in the sixteenth century.. Here, it is worth to mention that the Ethiopian Church education that has started its function since the 4th century negates the views forwarded above.

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[212] J. Donald Bown, Historical Background of Education in Ethiopia. In M. L. Bender et al. (Eds). *Language in Ethiopia*, (London: Oxford University Press, 1976). P, 608 .

[213] John K. Marah, The Virtues and Challenges in Traditional African Education. *The Journal of Pan African Studies*, (vol. 1, no.4, 2006) Pp. 15-24.

[214] A. Victor Murray, *The School in the Bush: A Critical Study of the Theory and Practice of Native Education in Africa (*London: Frank Cass and Co. Ltd. 1967)

[215] Simon Somerville Laurie, *Historical Survey of Pre-Christian Education*. (London and New York: Longmans, Green, and Company, 1904).

[216] William W. Brickman (1963). "Tendencies in African Education." *The Educational Forum*. (1963, *Vol. XXVII, No. 4), p.399-416.*

[217] Franz Boas, *The Mind of Primitive Man* (New York: The Free Press, 1938)

It is true that studies made on the traditional education are either little or inexistent. Elleni (1995, p. 148)[218] states that 'there are no serious efforts made to study, promote and incorporate indigenous education' and 'the attention of international organizations, donors and scholars has been devoted to Africa's modern education'. To the same author 'the chronic negligence of indigenous education has resulted in Africa's formal educational policies being totally dependent on indiscriminately imported educational ideas and thought' (p. 148). Furthermore, Setargew (2004)[219] indicates that traditional education does not seem to attract much attention from academia; most of them superficially attempt to examine the field that seems to concentrate on the explication of the drawbacks of the system. Hailu Fullas (1974)[220] also states that the virtual absence of argumentation and criticisms in traditional education severely restricted the field in which methodological and substantive innovations could be introduced.

Although some few attempts were made to study Ethiopian music and projects were developed and implemented, it is safe to conclude that no comprehensive studies have been made on music particularly on Yaredic music connected with curriculum, approaches of teaching and learning, assessment, certification and graduation, facilities, life of the students and teachers, instructional materials, organization and management etc.

The main reasons for undertaking this study are as follows:

a) I have a background of music and realized that little emphasis is given to traditional education in the modern music education system of the country. This is the missing link reflected in most of our education.

b) I used to go to church and listen the liturgical music (Zema). The high qualities of the melodies and the words had highly attracted me towards studying Yaredic music.

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[218] Elleni Tedla op. cit, p. 148

[219] Setargew Kenaw, Studying Traditional Schools of the Ethiopian Orthodox Tewahido Church: A Quest for the Fresh Methodology. *Ethiopian Journal of the Social Sciences and Humanities.* (2004, Vol. II, No. 1), pp. 107–122.

[220] Hailu Fullas 1974. Knowledge and its attainment in the Ethiopian Context. *The Ethiopian Journal of Education*, (Haile Sellassie University, 1974, Vol. VII No. I), p. 19-24

c) I have taken ethnomusicology courses during my PhD study in Finland, where I have found that this very important cultural heritage has to be extensively studied and promoted. To study such a huge and very useful cultural heritage and have a thorough understanding of the culture, it is more appropriate to be part of the culture. Accordingly, I have joined the church school to study/learn this extraordinary culture formally.

Basically, this article focuses on my reflection connected with my experience, achievements, challenges etc. while studying Zema. The main focus of the reflection includes: the curriculum, the process of teaching and learning, methods, assessment and challenges. The study is hoped:

1) to understand how the teaching and learning of Zema has taken place and suggest solutions for the problem,
2) to create an awareness with regard to the rich cultural value that Zema (Yaredic music) has and suggest ways on how to promote this living culture,
3) to encourage educators, researchers, policy makers and concerned bodies to give due attention regarding making research on Yaredic music, and
4) to be as a source of data for researchers who are interested to pursue similar studies.

Hence, this study makes reflection on my experience and observations while studying zema in Menilik II Memorial Taaika Negest Beaeta Lemariam Monastery, in Addis Ababa since 2008.

Research Method

Reflexivity is emphasized in contemporary discussions of qualitative research, especially in educational studies (MacBeth 2001)[221]. Boud, Keogh and Walker as cited in Loughran (1985)[222] indicate that refelction is a useful human activity in which

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[221] Douglas Macbeth, On reflexivity in qualitative research: Two readings, and a third. *Qualitative Inquiry*, (2001, 7: 1)

[222] John Loughran, *Developing Reflective Practice (*London: Falmer Press, 1996), p. 3

people re-examine their experience, think about it, mull it over and evaluate it. It is believed that this experience is important in learning.

Schwandt (1997)[223] defines reflexivity as: (a) the process of critical self-reflection on one's biases, theoretical predispositions, and preferences; (b) an acknowledgment of the inquirer's place in the setting, context, and social phenomenon he or she seeks to understand: and, (c) a means for a critical examination of the entire research process. According to Bogdan and Biklen (1998)[224], some view the reflective/confessional approach as more honest because it shows and tells about [the issue] that you are conscious of your own subjectivity.   Reflexivity is more than a basis for understanding: it serves to interpret questions connected with the social and cultural conditioning of human activity and the prevailing socio-political structures (Kincheloe and McLaren 2000)[225].

The method employed for this study is reflective analysis. Ely et al (1991, p. 179)[226] indicated that 'doing qualitative research is by nature a reflective and recursive process.' Reflective study is mainly based on process; and it is now widely accepted in much qualitative research (Mruck & Breuer, 2003)[227]. Through this method researchers are given the opportunity to talk about themselves i.e. their presuppositions, choices, experiences, and actions during the research process.

Reflective practice such as this aims to make visible to the reader the constructed nature of research outcomes, a construction that "originates in the various choices and decisions researchers undertake during the process of researching''[228]

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[223] Thomas A. Schwandt 1997. *Qualitative inquiry: A dictionary of terms. Thousand Oaks*, CA: Sage Publications.

[224] Robert C. Bogdan and Sari Knopp Biklen, *Qualitative Research for Education: an introduction to Theory and methods* (Allyn and Bacon, 1998)

[225] Joe Kincheloe and Peter McLaren, Rethinking critical theory and qualitative research. In *Handbook of Qualitative Research*, (Thousand Oaks, CA: Sage Publications, 2000)

[226] Margarot Ely et al, *Doing Qualitative Research: Circles within Circles* (London, Falmer, 1991), p. 179

[227] Katja Mruck & Franz Breuer, (2003). Subjectivity and Reflexivity in Qualitative Research—The FQS Issues [17 paragraphs]. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, (4:2, Art. 23, 2003), p. 3, Retrieved from http://nbn-resolving.de/urn:nbn:de:0114-fqs0302233.

[228] Katja Mruck & Franz Breuer, op. cit., p. 35

Hence, reflective analysis is a process in which the researcher relies primarily on intuition and judgment in order to portray or evaluate the phenomenon being studied. Various terms such as introspective, contemplation, tacit knowledge, imagination, artistic sensitivity, and ''examining with a sense of order'' are used to describe this process. It is associated with several qualitative research traditions, traditions including educational connoisseurship and criticism and phenomenology (Gall et al., 1996)[229]. According to the same authors "reflective analysis could be used in case studies that draw on other qualitative research traditions and personal judgment to analyze the data rather than on technical procedures involving an explicit category classification style''[230]. One of the limitations of reflective analysis is its subjectivity - it is hardly possible to specify standard procedures for doing this type of analysis.

According to Argyris and Schon (1974)[231], the key to practitioner success is "developing one's own continuing theory of practice under real-time conditions'. This requires `the practitioner to be able to reflect on his or her own micro-theories of action (that is, contextually specific ideas about what works in the real world) and to relate these micro-theories to institutional norms and to client expectations' (Brookfield, 1986)[232].

In this study self-reflection is given due emphasis. According to Ruby (1980)[233], self-reflection upon the constraining conditions is taken as the most important to the empowerment `capacities' of research and the fulfillment of its agenda. To the same author[234], the process of reflexivity considers the following points:

First, it is an attempt to identify, do something about, and acknowledge the limitations of the research such as its location, subjects, process, theoretical context, data, analysis. Second, becoming reflexive in doing research is part of being honest and ethically mature in research practice that requires researchers to `disregard being "shamans" of objectivity'. Third, to not acknowledge the interests implicit in a critical

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[229] Meredith D. Gall et. al., op. cit., p. 570
[230] Ibid. p. 570
[231] Chris Argyris, Donald A. Schön, op. cit. p. 157.
[232] S Brookfield op. cit., p. 245
[233] Jay Ruby, Exposing yourself: Reflexivity, film, and anthropology. *Semiotica* 30(1-2):153-79, (1980).
[234] ibid

agenda for the research, or to assume value-free positions of neutrality, is to assume `an obscene and dishonest position'.

There are different levels of reflection. Mezirows for instance specified the seven different levels of reflection (Jarvis, 1995, p. 96)[235] as follows:

1) Reflectivity: awareness of specific perception, meaning, behavior;
2) Affective reflectivity: awareness of how the individual feels about what is being perceived, thought or acted upon;
3) Discriminated reflectivity: assessing the efficacy of perception, etc.;
4) Judgmental reflectivity: making and becoming aware of the value of judgments made;
5) Conceptual reflectivity: assessing the extent to which the concepts employed are adequate for the judgment;
6) Psychic reflectivity: recognition of the habit of making percipient judgments on the basis of limited information;
7) Theoretical reflectivity; awareness of why one set of perspectives is more or less adequate to explain personal experience.

Out of these 1, 2 and 4 processes were found to be pertinent for my study. undertake my reflective practice, I employed a research diary (memos) where incidents /extraordinary phenomenon were recorded. Keeping a research diary is an essential part of undertaking qualitative research. Diaries have contribution in making reflection on different aspects of doing research and the role of the researcher within the construction of research knowledge (Blaxter, Hughes and Tight, 2001)[236].

The diaries (memos) focus on personal and autobiographical of the learner in this case I myself; portraits of the subject that includes physical appearance, dress, mannerisms, and style of talking or acting; accounts of particular activities: my personal observation concerning my learning (successes, challenges etc.);   description of

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[235] Peter Jarvis, *Adult and Continuing Education: Theory and Practice*. 2nd editions, (London, Routledge, 1995), P. 96

[236] Loraine Blaxter, Christina Hughes and Malcolm Tight**. *How to Research***. 2nd edition. (Buckingham, Open University Press 2001)**

physical settings: space, classroom settings (furniture arrangement, blackboard, walls, windows, floor), learning materials; description and utilization of time; the teaching and learning process: my involvement in learning and teachers' experience in teaching Assessment.

In connection with this, *incidents* that are highly connected with reflective analysis are considered in the analysis. An *incident* or event can be a simple, every day situation which made you think about what you did and why. Accordingly, particular incidents while I was studying were considered. This enabled me to analyze and draw conclusions concerning my personal learning outcomes. Some of the incidents /event/situation considered includes:

    i)   Something that went well and unusually well (at different times)
    ii)   An incident that was particularly demanding
    iii)   An incident that made me to question my own practice
    iv)   An incident where there was some sort of "breakdown", i.e. where things did not go as planned
    v)   An incident that captures the essence of music learning practice

My reflection focuses on my experience as a student of Zema bet (a particular school of music) at Menilik II Memorial Taaika Negest Baaeta Lemariam Monastery, in Addis Ababa since 2008.

The primary aim of traditional education is to provide religious and moral education (Assefa, 1967, p. 49)[237]. The major function of Church education, for instance, is to prepare young men for the service of the church as deacons, priests, scribes etc.

The Church education has its own areas to be studied independently. The main areas of this education could be divided into the following (Woube, 2005; Elenni, 1995)[238]:

    i)   Nibab ('reading'): This area of study emphasizes reading and learning by heart the prayers of St. Mary and Jesus Christ, the psalms of David and the Gospel of John.
    ii)   Zema ('religious music') consists of the following branches: Meeraf (it means 'chapter' and cannot be employed alone, but always with the other

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[237] Assefa Bekele (1967). The Educational Framework of Economic Development in Ethiopia. *Ethiopian Observer.* 1(1).: 49-5. P. 44

[238] Woube Kassaye op. cit. 2005, p.52

chant books), Tsome Degwa (chants of the main fasting) and Degwua (the main chant book), Kidassie ('liturgy, ceremony of the holy communion), Zimmare (songs sung at the end of Eucharist) and Mewasit (songs related to commemorative services and funerals), and Aquaquam (religious dance and movements in which drums and sistra are dealt)are studied in this school. The schools include: Zema bet (school of music where Meeraf, Tsome Degwa, Degwa are studied); Kidassie bet (school of mass music (liturgy)), Zimmare Mewasit bet and Aquaquam bet.

iii)   Quene ('poetry'): It focuses on the subtle arts of versification. Geez grammar is taught in the Quene bet.

iv) Metshaf ('School of commentary of books'): Studies in this area include: Old and New Testaments, Likawent (the study of church fathers and their writings), Metshafe-Menekosat (monastic writings, guideline that define the monastic life of monks), Merha-ewir (computation of the church calendar). Metshaf-bet (School of commentaries) is the final stage of Church education.

In addition to these, arts and crafts are studied in this traditional school. Studying arts and crafts are not studied in all Metshaf Bet. Each area of study has its own school. The whole program of Church education takes longer time - usually more than twenty-five years.

The objective of Church education is basically religious, where the curriculum is unchanged and uncontested i.e. the contents are considered as true, everlasting and worthwhile (Adane, 1991)[239]. Knowledge in these educational institutions is handed down and accepted. The medium of instruction in Church education is mainly Geez (one of the oldest languages which have its own alphabet). According to Teklehaimanot (1999)[240], in traditional schools neither the central government nor the

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[239] Adane Taye (1992). *A Historical Survey of State Education in Eritre.* 2nd ed. Addis Ababa: EMPDA.

[240] Teklehaimanot Haileselassie (1999). "The Culture Foundation of Education in Ethiopia". *IER FLAMBEAU.* Addis Ababa University. George J. Sefa Dei, Afrocentricity: A corner stone of pedagogy. *Anthropology and Education Quarterly,* (1994a *25,* 1: 3-28); Itibari M. Zulu, Critical Indigenous African Education and Knowledge. *The Journal of Pan African Studies (2006,* Vol.1, No. 3.), p.32-49; Okoro Kingsley, African Traditional Education: A Viable Alternative for Peace Building Process in Modern Africa. *Journal of Alternative Perspectives in the Social Sciences. (2010, Vol. 2, No 1, 136-159);*Queen eth Mkabela. Using the

local authority is involved in any curriculum making including financing and administration. The curriculum is usually followed uniformly throughout the country. The historically and traditionally established centers of excellence served as points of reference and standard.

The focus of this article is to make reflection on my experiences and observations of Nibab bet and Zema bet while I have been studying in Menilik II Memorial Taika Negest Baeta Lemariam Monastery, in Addis Ababa since 2008.I joined this Traditional Church School in 2008. This school was established in 1933. It provides education in eight areas ('Departments') known as *Gubae bet* of Church Education: *Nibab Bet, Zema Bet, Aquaquam Bet, Qidassie Bet, Qine Bet, Biluyi* (Old Testament), H*ddis* (New Testament) and *Liq (Meshafe Liqawint/ Hayimanot Abew)*. This school is the only school in the country that provides education in eight areas of Church Education where it could be taken as a University. The perpetuation of such an extraordinary and unique traditional education is a pride not only for Ethiopians but also for Africans and other people of the world.

It is worth mentioning here that African based/African centered approach mainly emphasizing indigenous African education and knowledge is suggested by various authors such as George J. Sefa Dei (1994), Elleni Tedla (1995), Itibari M. Zulu (2006), Okoro Kingsley (2010), Queen eth Mkabela (2005). Higgs (2003)[241] also suggests to focus on African renaissance in order to overhaul the education system, to this end the role of educators is indispensable.

Similarly, Abdi (2009)[242] proposed that there is a need to reconstruct the philosophical and epistemological platforms of education, establishing in the process, what he called 'the re-culturing and the relative Africanization of knowledge systems'. By and large, the views of these scholars encourage enlightened discussion (discourse), reveal the

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Afrocentric method in researching indigenous African culture. *The Qualitative Report*, (2005, *10*: 1, 178-189). Retrieved [February 11, 2015], from http://www.nova.edu/ssss/QR/QR10-1/mkabela.pdf;

[241] Philip Higgs, African Philosophy and the Transformation of Educational discourse in South Africa. *Journal of Education. (2003,* No. 30).

[242] Ali A Abdi, Educating for Social Development in sub-Saharan Africa: Reconstructing the Philosophical and Epistemological Foundations. College of Education, Addis Ababa University. *Proceedings of the 1st International conference on Educational Research for Development.* (May 13-15, 2009. Vol. I: pp 392-410) pp.392-393

broader implication on how African centered education, African renaissance can be considered in promoting indigenous African culture.

Indigenous formal music education is only appeared in the Education system of the Ethiopian Orthodox Tewahido Church. I argue that this distinct tradition (the history, creativity of the notation system and the compositions etc.) should be part of the African Curriculum. To this end scholars, the Ethiopian Orthodox Tewahido Church, the Government, African Union and UNESCO should give due attention regarding the promotion and preservation of such extraordinary and very useful tradition.

Notation system used in Zema - Liturgical music

Whenever we discussed Zema - liturgical music, it seems necessary to discuss about its parts, notation etc. employed in order to have a comprehensive understanding on the issue. Zema is one of the divisions of Ethiopian sacred music practiced in the Ethiopian Orthodox Tewahido Church. Although it is equated to 'a pleasing sound', 'song' or 'melody', elements such as the text with which a melody is associated, rhythmic patterns, vocal style, musical instruments, liturgical dance are implicitly included[243]. Zema is contained in Deggwa, Tsome Deggwa, Zimmare, Mewasit and Meraf (Habtemariam Workneh, 1971; Teume Lissan Kassa, 1989). Qeddase (Mass) and Seatat (Hour) is another form of Zema. Zema has its own Notation system and modes.

In a broad sense musical notation is viewed as a visual record of heard or imagined musical sound or a set of visual instructions that serve as an aid to memory or communication. It is a record of musical performances that are useful for analytical studies, or serves to show how a musical composition is to be performed.

The four very important elements of notation system are[244]: a) pitch or the location of musical sound on the scale (interval or distance between notes, b) duration (rhythms,

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[243] Kay Kaufman Shelemay, Op. cit. 1982

[244] A. L. R. (1986). Notation. In Philip W. Goetz et al (eds) *The New Encyclopedia of Britannia* (15 edn).
       (Auckland: Encyclopaedica Britannica, Inc. 1986, 24:530-535).

meter, tempo), c) timber or tone color, and d) volume (stress, attack). The selection of the elements is treated in varying degrees of refinement by most notation systems which are culturally defined. This implies that some handle all the elements simultaneously, some employ either one or two or three at a time. It is believed that there is no notation system, which can handle all of the elements with precision. Ashanafi Kebede[245] also stated that no notation was ever intended to give exact literal reproduction.

Written notation is not only found in the west but also in musical cultures of the Far East, South East Asia, South Asia, the Middle East as well as the west[246]. Ethiopia is among the few countries that has created its own notation system. Zema has its own notation system which is totally different from the western notation system.

Almost all the chants are written by Yaredic notation system. In this system, signs known as *Milikets* are put on the top of the lyrics. *Milikits* are divided into two major categories: abbreviated words (Sereyi) and basic *Milikets*. There are probably more than 900 abbreviated words. *Milikets* are accentual signs such as curves, lines, dots and other symbols, that are usually helpful in directing the melodies. *Sereyi* could be taken as the abbreviated letters that denote simple sounds or stand for groups of successive phrases of melodies. In other words they designate melodic patterns in a kind of shorthand. Both appear in the manuscripts in combination.

Some authors attempted to show the principle governing the number of Sereyi or bets and its purposes. To Powne (1968)[247], for instance, if Sereyi is used singly, there would be few different melodic phrases at most; but they are used in pairs, occasionally in threes. However, if one takes into account the number of possible permutations and combination of Sereyi singly, in pairs, and in threes there could be an incredible number of different melodic phrases.

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[245] Ashenafi Kebede, The Music of Ethiopia: Its Development and Cultural Setting. PhD Dissertation. (Middle town: Wesleyan University, 1971).

[246] A.L.R Op. cit., 1986 p. 530

[247] Powne, op. cit.

Mode signifies particular aspects of melodic construction; however its meaning ranges (A.L.R, 1986). Hailu Habtu (1997)[248], for instance, referring to Lissane work G. Giorgis's work, defines the Ethiopian liturgical modes as follows. Firstly, the Geez melody, symbolic of the Father, is hard, stern, stark and dry. Being melodious and sonorous may best describe Geez melody. Secondly, the Ezel mode, symbolic of the Son, is soft, gentle, tender, mellow and comforting. Thirdly, the Araray mode, symbolic of the Holy Spirit, usually described as plaintive, verging almost on the melancholic. This mode is sung on somber occasions or seasons including Passion Week or the chant at funerals. The other author Powne[249] (1968: 96-97) describes the three modes in the following way. The Ezel mood is very serious and heavy sounding, slow and dignified that tends to keep in the lower register. The Araray mood is lighter, grayer, altogether freer, and goes up to the highest notes of the voice. Its melodies are complex, full of appoggiaturas, grace-note and other dexterities. On the other hand the Geez mood is the simplest which is relatively pained and unadorned chanting. Tito Lipsa[250] (1966) on these three modes writes as follows: The Geez mode (the first mode) has severe, majestic, accentuated, marching and acclamatory expressions. It is used on fast days as well as during the chanting of the mass. The Ezel mode expresses melancholy, sweet and humble sentiments. Chants that are sung on Good Friday, funeral days, (for requiem masses or during the burial services), great feast days and certain days of the years employ this mode. The Ezel mode is very different from the other two modes. Defining the modes is not an easy task, where it requires further scrutiny.

In the attempt to analyze the three modes based on the sol-fa method my finding indicates that: *Ezel: Do, Re, Mi, Sol, La, Do; Geez: Do, Reflat, Fa, Solflat, La, Do; Araray: Do, Re, Fa, Sol, La, Do*. However, the author of this article is doubtful in

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[248] Hailu Habtu (1997). Introduction. In Lissanework G. Giorgis (Merigeta) Tintawi Sereate mahelet Ze-Abun Yared Liq.   Maison Des Etudes Ethiopiennes and Tigrai. Institute of Languages.

[249] Powne, op. cit., p. 96-97

[250] Tito Lipsa, the Three Modes and the Signs of the Songs in the Ethiopian Liturgy. In (Proceedings of the third International Conference of Ethiopian Studies, Addis Ababa, 1966,2: 162 - 187. *Institute of Ethiopian Studies*. Addis Ababa, 1966).

exactly indicating Araray mode using the sol-fa approach. In other words it requires further analysis. Nevertheless, this finding would corroborate the conclusion that liturgical music too is pentatonic.

The parts of Zema provide all the necessary portions for the liturgical year. Each of the main division of Zema has its own sub-divisions. There are different Departments in the school of music: a) Zema bet, b) Aquaquam bet, c) Qidassie bet, d) Zemmare mewaest bet.

Zema Bet which is the focus my study contains: Me'eraf, Tsome Degwa and Degwwa. Each of them has its own branches. These are briefly discussed as follows:

I. Me'eraf

Me'eraf, means 'chapter'. It is a collection of antiphons arranged according to liturgical occasions and the period of the year. It is divided into Yezewter (antiphons used for ordinary days) and Yetsom (antiphons of Fasting days). Me'eraf is chanted without drums in ordinary daily service. It is always chanted along with the psalms of David and Degwwa or Tsome Degwwa. In other words, it cannot be employed alone but usually with other liturgical music. It includes rubrics related to the liturgical year. Major parts of Me'eraf include: Wudase Mariam, Mestegabe, Arbaet, Areyam, Selest, Mewede'es, Ke'estet, Anqetse Birhan and Timiherte Hubuaat.

1) Wudase Mariam (Praise of Mary)

Wudase Mariam focuses on the praise of St. Mary. St. Mary has a very special place in the Ethiopian Orthodox Tewahido Church, and the devotion to her holds the highest place (Budge, 1922). To be specific: a) Ethiopia is known as the country of St. Mary, her protector. b) Among the saints in heaven she is venerated in a special way. c) She is loved by her son so dearly that she has been granted the highest place. Wudase Mariam is the first part of the curriculum to be studied in Zema bet. Singing and recitation the lyrics (texts) orally as well as proper reading are part of Wudase Mariam curriculum. Wudase Mariam contains songs composed for each day of the week[251].

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[251] see the English translation in Wallis Budge, *Legends of Our Lady Mary the Perpetual Virgin and Her Mother Hanna.*(London: Medici Society, 1933), pp. 279-296

The total number of Wudase Mariam songs is sixty three. The melodies of the songs are based on two modes (scales): Araray and Ezel modes. Araryi mode is used for all songs of days of the week except Sunday. Songs of Wudase for Sunday employed Ezel mode. Ge'ez is not used in Wudase Mariam. The beginning phrase of all the songs varies. Contrary to this, almost in all songs similar phrase – *Sealilene kidist* - in the ending part of their lyrics is contained. Similarly, except *Wudaseze-Senbet* (Songs of Wudase Mariam for Sunday) almost all songs employ similar melodies in the ending part of their songs.

2) Mestegabe: Mestegabe

Mestegabe means collection. Most of the songs under this category are taken from Psalms of David. It is usually sung during the main fasting season known as *Abyitsom*. The number of songs in Mestegabe is about 180. Most songs of Mestegabe have longer lines. In some of the songs particularly in songs of Geez, Mestegabe after some phrases of melodies are sung reading some lines of psalms of David is followed. Some phrases of the music are repeated although there exist some variation. Mestagabe is mostly sung either in Ezel or Ge'ez. However, both Araray and Geez in a single song are contained in few songs (two songs): *Simeani* in Mestegabe, *zehamus* (a song entitled *Simeani* of Thursday) and *Qalye* in Mestegabe of Saturday.

3) Arbaet

Arbaet means the fourth. It is sung after the fourth line of Psalms of David. In addition to the words the *Haletawoch* (Halle-luiahs) are employed (different melodies of halle-luiah). Halle-luiah in Arbaet is highly ornamented. The number of arbaet is thirty four.

5) Areyam

Aryiam is said to be composed by Saint Yared after he went to Areyam, one of the heavens and listened the singing of Angels while praising God by emphasizing *Qe'edus*!,*Qe'edus1*, *Qe'edus*!. As a result, he was initiated to compose the songs and named them Areyam. The total number of Areyam is about seventy. No Areyam song

for Sunday exists. The lyrics of Areyam have depth meanings for instance *halafi nibret, keme-tsilalot* meaning that 'when we pass away our property does not go with us' could be cited in this regard. The lyrics of the Arbaet are not long. Halleluiayas are prevalent in most songs. Most of the melodies of the songs are based on Ge'ez and Araray.

6) Selsest

Selest means the 3rd. It is employed after the 3rd line of Psalms of David. The phrase thatis sung: *Seme'eanni Egzio tselote'eye weyiyibtsah kidmeke geare'eyiye we'etimit getseke eme'enneye* (Hear my prayer, O Lord, And not hide your face from me in the day of my trouble). After this phrase the compositions of St. Yared follow. *Selest* always begins by a word *Simeani* (Hear me). It has many halleluiahs. Most of the compositions seem like a poem. Geez and Araray mode are employed in these songs.

7) Mewede'es

It means thanking. Mewede'es is sung on Sabbaths because God created Angels on Sunday. It is said that the Angels sang *Qe'edus* (Holy), *Qe'edus* (Holy) and *Qe'edus* (Holy) when they were created on this day. Saint Yared considering this phenomenon composed songs of Mewede'es to be sung on Sunday. Qene (new poem) is composed and read(oraly) during Mewede'es. Some lines of Psalms of David are also read in the liturgy during this time. The total number of Mewede'es is fifty two.

8) Ke'estet

The meaning and the purpose of *Ke'estet* is not clearly known. However, scholars of the Ethiopian Orthodox Tewahido Church believe that it is used in connection with *Seatat* (the hours). Regarding its historical development it requires further investigation.

9) Sibe'ehatenege'eh

Sibe'ehate nege'eh means thanks of the morning. The reason given to this is that the thanking is always made in the morning. Sibe'ehate nege'eh is divided into seven: Sebe'ehate nege'eh for the Sabbath, Sebe'ehate nege'eh *zezewte'er* (Sebe'ehate

nege'eh for the ordinary days), *Yeabe'ey bealat Sebe'ehate nege'eh* (Sebe'ehate nege'eh for special celebrations)*, Mehalyie solomen bzemene tsige zeqedamit* (Solomon), *Me'ehe'ela (supplications, rogations) sanita* (supplication of Sanita). This is practiced the next day after *Tetse'eno*, Sebe'ehate nege'eh for *Gibre himamat*, Sebeehate nege'eh for *Semune himamat*, Sebe'ehate nege'eh for *ke'edameseur*.

9) Anqetse Birhan[252] – 'the Gate of Light': it consists of hymns in praise of the Blessed Virgin. These hymns are to be sung (chanted) on Sundays as a supplement to, not in place of, the Sunday hymns of the *Weddase Maryam*. It is specifically sung during Preaching (*Sebkat*), *Hosaena* (Palm Sunday), *Tirsit*   and if *Megabit* 29 coincides with Sunday. It contains thirteen songs.

10) Timiherte Hibuaat[253]. It is known as the Doctrine of Mysteries' *Doctrina* Arcanorum. The main themes of the Timiherte Hibuaat are the glorification of the Cross and of the Crucified, the victory of the Redeemer against Satan and personified Death, the decent to and of Christ in Sheol between his death and his resurrection. Songs under this part are usually composed in Ezel. Anquetse Birhan consists of about thirty five songs which are sung during Sibkaet, Nolaw (the Shepered), Timket (Epiphany) and Erget (Ascension).

II. TsomeDegwwa

It consists of the hymnography proper to the Sundays and Weekdays of the great Lenten season and beyond. It includes Holy Week services and the night of the Resurrection as well. The main parts of Tsome degwwa are: Ze-werede, Ze-kidist (of the Holy), Ze-mekurab (of the Temple), Ze-metsagu (of the paralytic), Ze-debrezeit (of the mount Olives), Ze-gebriher (of the good servant) and Ze-niqodimos (of Nicodemus), Ze-hosaena (of Hosanna - Palm Sunday)

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[252] Getatchew Haile, "Anqäsä berhan" in: *Encyclopedia Aethiopica,* Vol. I (2003), 275b-279b. In Siegbert Uhlig (ed.), *Encyclopedia Aethiopica*, vols I (2003), II (2005) & III(2007), Wiesbaden: Harrassowitz Verlag.

[253] Bogdan Burtea, "Temhertä Hebuat" in: Encyclopedia Aethiopica, Vol. IV (2010), 914b-915a. In Siegbert Uhlig and Alessandro Bausi (eds), *Encyclopedia Aethiopica*, vols IV (2010), V(2014), Wiesbaden: Harrassowitz Verlag.

III. Deggwwa

Degwwa covers the whole year of church services. It is concerned with both the Temporal and Sanctoral. It consists of Johannes, *Astemehiro* and *Fasika*. Yohannes (John) consists of hymns on the life of Johannes, the Evangelist. It is sung from 1 Meskerem (September 11or 12) to 30 Hidar (December 10), covers the beginning ofthe year. This part has the highest number of hymns and is the most difficult to master (Teume Lissan Kassa, 1989)[254]. The second part, Astemehiro focuses on the life and mission of Jesus. It usually emphasizes on supplication to obtain mercy. It is sung from 1 Tahsias (December 11) to 30 Meggabit (April 8) and is also known as *Rehuqa Ma'at* (slow to anger). *Fasika*, the last part of Degwwa, consists of hymns about the resurrection of Jesus. It is from Easter to the end of the year and is divided between the time of Resurrection and the season of the Rains (*Kiremet*). Tsome Degwwa, the Lenten chant book is classified as part of Degwwa forming one with Astemehiro, however, to most it stands on its own. It consists of hymnography proper to the Sundays and weekdays of the great Lenten season and beyond, since it includes Holy Week services and the night of the Resurrection as well (Fritsh, 2001: 54)[255]

Discussion

In this part my reflection will be made based on my own experience and observations while studying zema in Menilik II Memorial Taaika Negest Baaeta Lemariam Monastery, Addis Ababa since 2008. The reflection focuses on two schools I had gone through Nibab Bet (School of Reading) and Zema Bet (School of Music).

My experiences in Nibab bet (School of Reading)

Anyone who would like to pursue Church education has to first go through Nibab bet (reading school). In this school pupils are taught how to read and memorize. This was true in my case. The curriculum in Nibab bet includes: Elementary Learning of Reading and Advanced Learning of Reading ('Secondary Education').

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[254] TeumeLisan Kassa (1989).*Yaredena Zemaw* (Amharic version). Addis Ababa: Tinsae Zegubae Printing press.

[255] Fritsch, Emmanuel (2001). *The Liturgical Year of the Ethiopian church. Ethiopian Review of Cultures Special issue.* (Addis Ababa. Master Printing Press, 2001), P. 54

I) Elementary Learning of Reading

The subjects taught at this stage include: the Geez alphabet, the first Epistle of St. John, chapter One, the New Testament. The stage of learning is as follows:

1) *Fiddel mequter* (Reading the Geez alphabet)

2) *Abugida*: reading the alphabet differently. By this time the pupil is expected to know and distinguish each letter of the alphabet.

3) *Fidele Hawarya ena Gebete Hawaria*: Abugida is followed by reading the first chapter of the Epistle of St. John.

According to Mengesha Gebre-hiwot (1954)[256]besides the learning of reading, students are required to memorize Weddase Maryam, Anqetse-Birhan, Melkea Maryam, Melkea-Iyesus.

II) Advanced Learning of Reading ('Secondary Education')

1. Reading books

There are three types of reading: reading in Geez; $W^urdnibab$; *Qum* (Abyi) *nibab*. Special emphasis is given for reading Psalms of David. Since I had some experience of reading in *Nibabbet* during my childhood, I directly started to learn the advanced reading at this school. My instructor taught me reading under a tree shade where I and other students used to sit on stones. My reading instructor was a blind. He knew all the parts of reading including all Psalms of David orally. One of the challenges that confronted me was identifying the rising and falling sounds of the reading. In order to

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[256] Mengesha Gebrehiwot, Education in Dabra Libanos. In Alula Pankhrust. University College of Addis Ababa. *Ethnological Society Bulletin*. No. 3. P. 56-58. (1954)

overcome this problem, I developed signs that indicate the rising and falling sounds of the words. By and large it took me a year to complete this program in this school.

Benefits of learning reading: Since the reading of Psalms of David is like a poem, it has inspired me to compose different poems. It has also helped me to develop my own signs for the rising and falling sounds in reading Geez. I think this practice could have a valuable contribution for me to develop additional Yaredic signs for Zema in the future.

My experience in Zema Bet

The teaching and learning is dominated by singing. No musical instrument is employed in Zema bet. In other words voice is mainly considered as an instrument. However, percussion musical instruments like drum, stick and *tsenastel* (sistrum) are used in Aquaquam Bet. Some of my observations during my learning in Zema Bet are as follows:

i)   Rote learning: Although Yaredic music has notation system, rote learning is dominantly encouraged. In relation to this point, I faced difficulty in memorizing many of the chants. To overcome this problem, I produced an action plan that could help me to enhance my memory capacity. It has helped me a lot to overcome some of my problems.

ii) Phrase-wise practice: In most cases, phrase-wise method (teaching the chants phrase by phrase) is mainly employed by the teacher while teaching the Chants. The teacher sings a portion of the chants then the students listen and repeat it. The same process proceeds on.

iii) Skill based: It is more of practice and skill based (singing) learning. One has to master the singing of the chants. According to my experience, the efficiency of singing comes through observation, listening while others are singing and rigorous involvement in singing.

iv) Less theoretical knowledge: Less emphasis is given for theoretical knowledge. Although the theory is implicit in the system of Yaredic zema, no explicit theory of music is studied as a distinct lesson in the form of theory. The rules and principles of Yaredic music are scattered here and there. This requires compiling the principles. Hence, this gap initiates me

to seriously focus in my study so as to develop a comprehensive theory of Yaredic Zema in the future.

v)   Practicality: students are given the opportunity to practice what they were taught in 6church services i.e. during mahelet (service) and other special occasions.

vi)   No failures: similar to Sinichi Suzuki[257] (see Hermann, 1981 and Suzuki, 1983), failure is not encouraged in Yaredic music education.

vii)   Flexible: Learning is taking place depending on the individual pace of learning. There is no time limit to complete the program.

viii) Peer teaching: Advanced students are expected to teach beginners/juniors. According to my observation, since most of them had not had the proper methodology and interest in teaching, their teachings are not as required.

ix)   Self-study: Self-study is highly encouraged.

i)   Performance based assessment: Progress is based on student's efforts in studying what was taught. Assessment is based on student's performance. Paper and pencil exam is little.

ii)   Sponsorship: Most students in this school are provided lodging and food. Contrary to this, those students (most of them) learning in the country side are earning their living by begging. The communities particularly in the Northern part of Ethiopia have provided them food, where they have to be appreciated for doing this.

iii)   Program/Schedule. Except special holidays/occasions, Saturdays and Sundays teaching and learning takes place. Furthermore, classes are not resumed during winter in the School I am studying. The program is held in the morning (9 am-12 am) and afternoon (2 pm- 4 pm) sessions. Since the program is rigorous no break time is scheduled both in the morning or in the afternoon sessions. If a student would like to go to the toilet, he has to

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[257] **Evelyn Hermann (1981).** *Shinichi Zuzuki: The Man and his Philosophy*. (**Summay-Birchard Music, 1981);** Shinichi Suzuki, *Nurtured by Love: A Classic Approach to Talent Education* (2nd ed.) (Translated by Waltraud Suzuki, 1983)

get permission from the teacher. You feel highly exhausted and become tired when you study the whole day.

iv) Teaching and learning materials: There is lack of teaching and learning materials such as chant/song books. Some of the books like Degwwa are out of print and as a result the book is too expensive.

v) Classroom facilities: Classroom facilities such as desks are inadequate. In some traditional schools of the country side, students sit on stone. In the school I am studying desks are available although they are not comfortable.

vi) Methodology: It takes time to properly memorize the abbreviated signs. Perhaps this could be the result of not using appropriate methodology.

vii) Preparatory exercise: No preliminary exercises prior to singing were made.

viii) Singing position: Students practice singing while sitting. However, a Zema presenter is supposed to stand up while singing in the Church. I think a study should be made on the impact of singing while sitting.

Although learning in Zema bet is interesting, the melodies are attractive, teaching and learning is sometimes monotonous. A student spends the whole day in singing. This makes the teaching and learning boring and tiresome. The other challenge is that it is very difficult for beginners to sing the songs properly -a problem I faced in the first days. I tried to solve the problem developing an action research.

Conclusion

The role of education in development is indisputable. Church music (Yaredic music) education also plays a key role in the development of the Country as it has high religious, cultural, historical, educational, social … significance. Tourists visiting Ethiopia during the Meskel and Timket festivals get attracted not only by the religious values of the holidays but also by the performance and performers of Church music (Yaredic music). Church (Yaredic) music, therefore, should be studied not only to develop the music but also to promote the valuable heritage so that it contributes for the development of the Church and Ethiopia. In light of this, literatures with regard to the creation of notation system, types of compositions, modes and notations... of the Ethiopian liturgical music have been analyzed. Furthermore, personal reflection was made. Based on the major findings the following recommendations are made.

African indigenous knowledge systems are untapped resources that researchers can harness to contribute to knowledge production. In this regard, Yaredic music and its education system could be taken as an example to symbolize our African identity and creativity. The Yaredic chant with its notation and education system is distinct. It can be considered as one of the International cultural heritages since it has high scientific, cultural, historical, educational, social etc. significance.   In order to promote this unique African cultural heritage the following recommendations are made:

i)   Conducting research at national level to improve the situation;
ii) Developing exercises for different levels of zema bet;
iii) Developing a comprehensive theory of Yaredic music;
iv) Creating a mechanism to promote this exemplar cultural heritage at national and international level;
v)   Providing the necessary support by the Government, UNESCO, African Union etc. to promote this advanced indigenous knowledge system locally and at international level .

Notes to Contributors

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