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Investigating the role of indigenous cultural musical instruments for rural tourism development

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Abstract: Ethiopia is rich in traditional musical instruments. In the Northern Ethiopia and more in the area of South Gondar there is the high exposure of the community with traditional musical instruments. However there is no study on the area on identification of the instruments and their roles for rural tourism development and for the communities. The main objective of the study is the role of indigenous music instrument for rural tourism development. Descriptive research design was employed. Qualitative research was selected for the study. Data instruments were an interview, observation and documents analysis. The target populations of the study were religious peoples, tourism experts, local communities and researchers. Findings revealed that traditional musical instruments are highly beneficial for economic, socio-cultural and spiritual values. Kebero, Masinko, Harp, Kirar and Washint are the most widely used traditional musical instruments in study area. There are also in the traditional music house, night clubs, during the time of battle flied, Holy days, wedding ceremony and others. Thus, stakeholders should work together for the conservation of the traditional and indigenous musical instruments for the rural tourism development.

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1. Background of the study

Tourism and culture are always liveliness in a parallel direction even though the ultimate goals of culture and tourism are unique and difference. Culture is categorized under the intangible tourism product and it drive that a significant role on economic, spiritual and social attributes with in the tourist destination. Hence, to be more attractive any culture could be committed with indigenous cultural musical instrument. Indigenous musical instrument is a various devices or contrivances that can be used to produce musical tones or sounds which can be contain Masingo, Flute, Harp, Drum and Lyre (Sinshaw, 2020). Music plays a great role in day to day to life of human being and life without music is not imagined. In this dynamics world everyone needs to listen and contemplate by music and music instrument in restaurant, shops, and hotels. Music is the primary indicators of human emotion, thought, religion, culture, and inspiration depending on life experience, working environment, and their personal attitude and mood (Parrot, 2009).

Apart from economical, spiritual and social role indigenous musical instrument is a source of folk music which transmitted by verbal with unknown composer or music by the custom for a long period of time (Sinshaw, 2020). Moreover, indigenous musical instrument is a major bridge between the Christian flock pray and their almighty super natural force of God. Music has close relationship and insists flock participate in religious subjects (Parrot 2009; Psalms 150:1-5).

Ethiopia has more than 80 nation- nationalities and ten distinctive ethnic divisions. Amhara regional state is one of the 80 nation nationalities and ten ethnic groups. This region is the home of endemic flora and fauna like Gelada Baboon, Walia Ibex, Ethiopian Wolf also known as semien fox. Beyond the above, Amhara region is rich in tourist attractions like Lake Tana, Aquatic animals, tisisat(the Abay river cataract), island monasteries, various culture and religion (Yihalem, 2021 & ANRSCTB, 2020)

1.2 Statement of the problem

Now day tourism becomes the fastest growing industry in the world. However, Rural tourism development is not that much simple because of wide ranges of participants like companies, agents and resources to be manage in cooperatively once a time (Sprangel et al 2011). Hence, to overcome the complexity of private enterprise could be driving force on rural tourism and they can play a great role on economic growth for rural societies. The private enterprise can be contribute to the well -being of the communities(Saleem & Zain, 2011; Akrivos et al 2014; Lordkipanidze 2002; Backman et al, 2005).

Despite the long history of its existence, a few studies were conducted in indigenous musical instrument in the world. But these studies were related to traditional music, status of azmari, musical performance, self-designation of minstrels, masinqo and its meaning and

role, masinqo function and role in Ethiopia and its future and history (Kawase & Itsushi, 2005; Wallis Budge 1928; Wolf Leslau 1952; Christian Stipanović et al 2020). For instance, Luke M. & Julia, (2016) studied on buskers enrich our streets and laws don't have to hinder they can help; Sociolinguistic Aspects of the Asho (Az mari) Argot speakers in Tigray (Abraha G., 2015); azmari and Lalibalocc (Itsushi Kse, 2007); the azmari, poet-musician of Ethiopia (Ashenafi K, 1975); An Ethiopian Minstrels' Argot (Wolf L., 1952); the role of traditional music in tourist destination development (Christian S. et al, 2020).

In the above paragraphs one can understand that a few research papers were conducted with different topics in different study area. But the above listed researcher did not touch the concept in the role of indigenous musical instrument for cultural and religious development. Hence, the current study is focused on role of indigenous cultural musical instrument for rural tourism development which was not addressed by other authors.

1.3. Objectives

This study has both general and specific objectives.

General objective of this research were: investigating the role of indigenous cultural musical instruments for rural tourism development in Ethiopia: evidence from amhara regional state

Specific objectives

- ✓ To identify the Socio-cultural role of indigenous music instrument for tourism development
- ✓ To assess the economic role of indigenous music instrument for tourism development
- ✓ To indicate the spiritual role of indigenous music instrument for tourism development

It is believed that this research paper has its own significant such as: the local government may understand the role of busker for tourism development; it may help to reader who want to know the relationship between busker and sustainable development, it may provide an important knowledge for scholars in order to understand the existing condition of the busker activities and the know that the basic challenge and prospects of the busker profession to enhance sustainable tourism development.

2. Review literature

As many scholars agree that today tourism industry has become one of the most important factors in gross domestic product (GDP) contribution worldwide. It plays a significant role in socio-economic development of nations. It is recognized that most of the developing countries now generate economic benefits through tourism industry.

In the past, governments have been unwereing to invest in tourism development, but in this modern age the situation has changed (World Bank, 2017)

For instance, according to WTTC (2017) report indicates in 2017 the direct contribution of Travel & Tourism to GDP was USD2,570.1bn (3.2% of total GDP), and is forecasted to rise by 4.0% in 2018, and total contribution of Travel & Tourism to GDP was USD8,272.3bn (10.4% of GDP) in 2017 and is forecast to rise by 4.0% in 2018. As a report of world tourism and travel council indicates that in 2017 Travel & Tourism directly supported 118,454,000 jobs (3.8% of total employment). This is expected to rise by 2.4% in 2018 and the total contribution of Travel & Tourism to employment, including jobs indirectly supported by the industry, was 9.9% of total employment (313,221,000 jobs) and this is expected to rise by 3.0% in 2018 to 322,666,000 jobs.

Also, tourism in 2017 visitor exports generated USD1,494.2bn (6.5% of total exports) in 2017 and this is forecasted to grow by 3.9% in 2018. Again Travel & Tourism investment in 2017 was USD882.4bn, or 4.5% of total investment.

As Ethiopia, located on the Horn of Africa, and the only African nation which has never been colonized, the country has glorious tourist attractions and it is the first in Africa to have twelve world heritage sites inscribed by the United Nations Educational, Scientific and Cultural Organization [UNESCO], Ministry of Culture & Tourism – here after, MoCT, 2015, cited by Getahun & Dhaliwal, 2017).

There are archeological, cultural, historical and natural grounds that make Ethiopia unique (Getahun & Dhaliwal, 2017). And they state that Ethiopia is endowed with rich cultural and abundant natural resources and in terms of history, Ethiopia is a very old country, with over 3,000 years of rich history, so we can understand tourism in Ethiopia has the potential to change and enhance the life of the communities in a verity way because, Ethiopia has varied natural, cultural, historical and socio-cultural endowments that can be developed to tourism products which can attract many tourists and generate revenue for the government and the community.

2.1 Rural tourism and its relation with indigenous cultural musical instrument

Rural tourism is one of the tourism classifications which hold distinct features via combined natural and cultural means and those means has the goal of attracting tourists in order to relax, understand, and to ensure the habit of the local community with in the single tourist destination. It's is the result of attractions, accommodation, service and facilities the indicated the arrangement of community and assimilate principal procedure and custom. In rural tourism concept the destination has unique and physical structure in the form of environment and socio-cultural life and regularly have the leaning for rural areas to bring individual and charm to a tourist destination(Purbadi,2016; Setiadi,2016; Susyanti,2013; Udy,2016; Wibowo,2013;Wijaya,2016).

Rural tourism has a great role in revival of the rural community in terms of creating job opportunity, minimizing poverty; it leads to the involvement of rural community in each tourism activity. Moreover, rural tourism can create a serious opportunity for the establishment of tourism service enterprises. Even though, rural tourism has a great effort to create such like significant in a single tourist destination there are a numbers of drawback that influence the tourism enterprises due to many reason like lack of professionalism and regular complaint raised at family tourism enterprise (Getz, Carlsen & Marrison, 2004; Hall, et al, 2004; Wibowo, 2013; Lorio & Corsale, 2010; Roberts & Hall, 2010)

Rural tourism is the most substitute local tourism business to enhance the local economic independence of rural communities. The art of managing rural tourism openly involves the entire community in tourist destination. Ended, Rural tourism and indigenous cultural musical instrument have a strong link in Ethiopia. Indigenous musical instrument can show the historical and social identity like military campaign that different warlords had to inauguration. Ethiopian indiginious cultural musical instrument reflect the idea of patriotism, songs of victory, show love with an amazing melodies and lyrics, and it also shows the principles of spirituality (Getz, Carlsen&Marrison, 2004; Chux G., et al, 2018; Fitsum G.2016).

3. METHODOLOGY OF THE STUDY

3.1. Description of the Study Area

Amhara region is located in the north western and north central part of Ethiopia. According to Amhara BFED (2020) amhara region holds 12 administrative zones and 107 worda with a vast amount of rural area. Amhara region have a common borders with the state of Tigray in the North, Afar in the East, Oromiya in the South, Benishangul/Gumuz in the south west,

3.4. Population of the study

The populations of the study are from the Bahirdar city culture and tourism bureau officers, Gondar city culture and tourism officer and Lalibela town culture and tourism office officer, busker and minstrels in those three selected city and town.

3.5. Sampling techniques and size determination

The current research has applied purposive sampling technique from non-probability sampling technique based on their previous experience, position and educational background on the issue, in order to get in depth information about the research problem at hand. Ended, 30 respondents were taken as the total sampling size.

3.6. Source of data and collection instruments

In this research both primary and secondary source of data were applied. Hence, depth interview and observation were taken as the primary source of data while books, articles were as secondary source of data.

4. Result and discussion

4.1. Traditional and indigenous cultural musical instruments

Each instrument is a unique product of the culture of its creation, having been shaped and developed over generations of musicians and craftsmen to suit the needs of the people who interact with it and its specific function within the community. An instrument represents a distinct piece of information about a culture; the instrument's status, function and the ideas surrounding its significance can reveal parts of the ingrained traditions and ways of thinking of a community.

Masinko (□□□□)

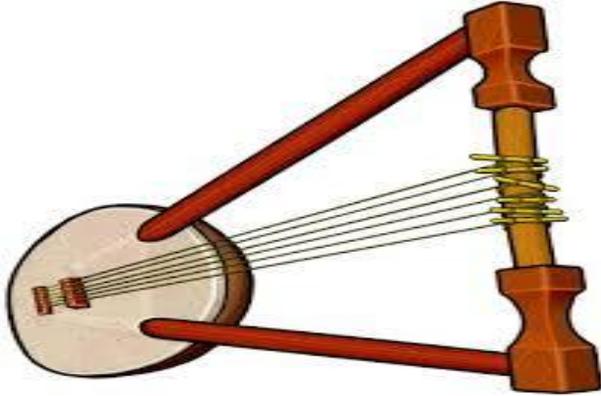
Masinko is a single stringed instrument that is used in many parts of the country in Ethiopia by several people. The masinko as it is a kind of fiddle made from the tail of horses and a piece of hide. It is relatively easy to make and is played by rubbing a bow made of a string against the fiddle. People in the Ethiopian highland areas learn to play the masinko at a very early age, particularly in the north around Gondar (Girmaw, 2020).



Source: (Digitalstamp.suppa.jp, 2021)

Krar (□□□)

Krar is a bowl-lyre with 5-6 strings is another well-known instrument in Ethiopia and some other nations. The krar is also a core member of the cultural band and is an instrument of many variations. A krar is often played by musician-singers called azmari. It usually accompanies love songs and secular songs.



Source: (Digitalstamp.suppa.jp, 2021)

Harp (□□□)

Begena is known as the Harp of King David, this instrument has 10 strings and a distinctive buzzing sound created by the string vibrating against the instrument body. It is the instrument of noblemen, monks and the upper class and performed by both men and women, the begena was used primarily as an accompaniment during meditation and prayer. It is played in the framework of religious occasions. The begena is characterized by a very specific buzzing sound, due to U-shaped leather pieces placed between each string and the bridge. The thong for each string is adjusted up or down along the bridge so that the string, when plucked, repeatedly vibrates against the edge of the bridge. It is an ancient string instrument of ten strings used to accompany the voice. Standing almost three feet tall, the harp had of two sets of strings (five on each side of the instrument) that could be played in much the same manner as modern harps (by plucking with the fingers) or possibly with a bow. The harp was primarily a melodic instrument and most likely doubled or outlined the melodies sung by the singers.



Source: (Digitalstamp.suppa.jp, 2021)

Washint (□□□□)

Washint is an end-blown flute originally used by most Ethiopian. Traditionally, Ethiopian musicians would pass on their oral history through song accompanied by the washint. The washint can be constructed using wood, bamboo, or other cane. A variety exists in different lengths and relative finger hole placement, and a performer might use several different flutes over the course of a performance to accommodate different song types. It generally has four finger-holes, which allows the player to create a pentatonic scale.



Source: (Author's own, 2021)

Kebero (□□□)

The Ethiopian drum or kebero is used to accompany the traditional tunes that Ethiopians play. The double-headed kebero drum is also used many countries in the world for

different purpose. A piece of animal hide is stretched over each end of the instrument, thus forming a membranous phone. Drumming may be a purposeful expression of emotion for entertainment, spiritualism and communication. Many cultures practice drumming as a spiritual or religious passage and interpret drummed rhythm similarly to spoken language or prayer. Drumming has developed over millennia to be a powerful art form.



Source: (Digitalstamp.suppa.jp, 2021)

4.2. Economical role

In Ethiopia, busker/Azmari is one of the economical means for most peoples of the Northern part of Ethiopia to sustain their lives. As most interviewees agreed that during the annual holiday such indigenous professionals are showing their ability to get money from the local communities. Most of the experts are doing their business

One of the buskers who is found at Lalibela stated the following:

It is very interesting professions. I am very delighted with my job. I am very busy during the holidays and local community events. Thank s to God. But there is no good attention the government and we are asking to give credit and promoting such indigenous local products.

As per the above interview, it is good means of income for those who are joined the practice. However the stakeholders haven't promoted as one of the main tourism products still.

Rural tourism, while still only a minority tourism market, is making a valuable contribution to rural economies. Its contribution can be expressed not only in financial terms, but also in terms of jobs, contributions towards funding conservation, encouragement to the adoption of new working practices, and the injection of a new vitality into sometimes weakened economies.

Potentially rural tourism promises some of the following benefits to rural development (Oppermann, 1996; WTO, 1997b; USTTA, 1995; EC-AEIDL, 1997; Hall, 1997; NSWTC, 1991).

Tourism development can also have negative impacts on residents. In rural areas, displacement of people from their land and competition for other natural resources such as water, forest, and wildlife are likely to be the key trade-offs. Pro-poor strategies should therefore focus on minimizing negative impacts as well as exploiting potential benefits.

4.3. Spiritual role

This musical instrument is one of the biblical instruments which have been used through Apostle. As most biblical reference assured that it was one of the main instruments during both Old Testament and New Testament. The inter play between belief system and spiritual tradition forms an important part of many instruments' identity as a cultural artifact and the boundary between musical instrument and ritual object is often undefined.

King David was a master harpist who knew his instrument well and how to use it for spiritual ministry. His harpist skills included praise, worship, prophecy, and healing. His Tabernacle (of David), and the huge music institution he created, revealed his expert music skills for praise and worship (Knauss, 2021). God is attracted to the sound of a harp worshipping Him. In 2 Kings 3:15, it says that the playing of a harp brought God's Presence and that His hand came upon Elisha. When David became a court musician and performed healing music for King Saul, he revealed his therapeutic skills (1 Samuel 16:23 & 1 Samuel 18:10). In spiritual terms, this may be considered spiritual warfare, as David drove away the evil spirit with harp music (Knauss, 2021).

As per the biblical justification, it is one ways of the instrument which is used through religious peoples to communicate with Almighty of God. The musical instruments were also called "the LORD'S musical instruments, which King David made for praising the LORD" (2 Chron 7:6). In other words, although David was the one who had manufactured them and they were always closely identified with him (1 Chron 23:5; 2 Chron 29:26-27; Neh 12:36), the musical instruments belonged to none other than the LORD himself. Indeed, they were manufactured "for praising the LORD" (2 Chron 7:6). "Oh God, a new song I will sing to You. With a harp of ten [strings] I will play to You" (Psalm 144:9).

Harp is mentioned in the Bible: 1 Samuel 10:5; 2 Samuel 6:5; 1 Kings 10:12; Isaiah 5:12, 14:11; Amos 5:23, 6:5; Psalm 33:2, 57:8 (58:9 JPS), 71:22, 81:2 (81:3 JPS), 92:3 (92:4 JPS), 108:2 (108:3 JPS), 144:9, 150:3; Nehemiah 12:27; 1 Chronicles 13:8, 15:16, 15:20, 15:28, 16:5, 25:1, 25:6; 2 Chronicles 5:12, 9:11, 20:28, 29:25.

Sing joyfully to the LORD, you righteous;
it is fitting for the upright to praise him.
Praise the LORD with the harp;
make music to him on the ten-stringed lyre.
Sing to him a new song;
play skillfully, and shout for joy.

Psalm 33:1-3

It is good to praise the LORD
and make music to your name, O Most High,
to proclaim your love in the morning
and your faithfulness at night,
to the music of the ten-stringed lyre
and the melody of the harp

Psalm 92:1-3

In Revelation 14:2, John says, “And I heard a sound from heaven, like the roar of rushing waters and like a loud peal of thunder. The sound I heard was like that of harpists playing their harps.” God’s voice is specifically said to contain the sound of rushing waters, thunder, and harps. In Revelation 1:10-11, John says he heard Alpha and Omega’s voice as a great trumpet. Estes concluded from Revelation 14:2 the following concerning God’s voice (Knauss, 2021). As well as being a connection to the spiritual world, instruments are also powerful social agents, with aspects relating to the way they are grouped and by whom they are played mirroring social attitudes and conventions.

4.4. Socio-cultural role

Musical instruments form a vital part of many cultures, not only for their function in creating music but as ritual objects imbued with spiritual associations, technological masterpieces of great value and cultural artifacts symbolizing traditional beliefs. In Amhara region, there are lots of Azmari who are endowed with much natural wisdom. Besides the musical instrument what make the indigenous instrument unique is its ancient and motivating poems. Tourism generates new opportunities for industry. The positive reaction of existing visitors to the local culture and heritage confirmed the basis for a quality offer. Feedback from operators with a potential interest in the area pointed to the opportunity to package these strengths in specific itineraries and programs. This is being maintained, with further customer satisfaction surveys.

The diversity of musical instruments worldwide has led to a rich field of study for ethnomusicologists interested in documenting and describing musical instruments from other cultures. This field of study is known as organology and encompasses all aspects of instruments including their history, playing technique and social function. Most

instruments are invested with a certain status of power within a community, and so playing one is in effect controlling that power. As most interviewees agreed that Azmari are using different types of poems according to the events. By studying the way a culture views, thinks about and behaves towards an instrument can often reflect more important aspects of that culture than the physical features of an instrument itself, and these ideas are manifest in cultures' classification systems. In essence, the process of classifying instruments is a multilevel creative way of thinking and organizing knowledge about instruments in ways that are consistent with socially influenced ideas and belief systems. (Kartomi, 1990) Feasts were conducted for various reasons: in order to impress important guests, to gain alliances, to negotiate war and peace, to emphasize hospitality, to pay debts, to display opulence.

They were important components of celebrations such as coronations, weddings, civic or political achievements, military engagements or victories, the frightening enemies, as well as cultic acts, the communication with the gods and the honoring of the dead. The meaning of the banquet scene has been subject to scholarly debate. Their role within the socio-political context of Mesopotamian societies can to some extent be explained due to the dominance of temples and palaces as agricultural enterprises.

Theology, mythology and liturgy revolved around the relationship between humans, domesticated plants and farm animals. Most of its commandments dealt with farming and village life, and its major holidays were seeding and harvest festivals. They were conducted regularly in the corresponding season in order to appeal to the gods for a prosperous growth of plants, rain, fertility and protection, or to thank them for a high profit of agricultural produce. During these occasions, temples and royal courts offered sacrifices to the deities or shared their harvest with them in exchange for their benevolence (Kutzer, 2017).

4.4.1. For the sake of battle field

Ethiopians have passed lots of war events from ancient time up to today with local neighbors and from the European countries. History proved that Ethiopia has defeated all her enemies at different times. With all the war events, Ethiopians have highly used such traditional music instruments for motivating soldiers during the war. Interviewees assured that even without these instruments it was really difficult to be encouraged, to be initiated, to be courageous, and to be strong.

Psalms 144, which is from the hand of David, implies a close relationship between war and song. The war-king is also the song-king. There is also a word-relationship between "musical instruments" and "weapons of war" in the Old Testament, which is anything but incidental. Musical instruments – instruments of power – are arguably the most effective weapons of war that King David wields (2 Chronicles 20:21).

Chinese troops used drums to motivate troops, to help set a marching pace, and to call out orders or announcements. For example, during a war between Qi and Lu in 684 BC, the effect of drum on soldiers' morale is employed to change the result of a major battle. Fife-and-drum corps of Swiss mercenary foot soldiers also used drums. Similarly, during the English Civil War rope-tension drums would be carried by junior officers as a means to relay commands from senior officers over the noise of battle. These were also hung over the shoulder of the drummer and typically played with two drum sticks. During pre-Columbian warfare, Aztec nations were known to have used drums to send signals to the battling warriors (Wikipedia contributors, 2021).

4.4.2. For the sake of wedding ceremony

During the wedding ceremony in Ethiopia, it is common to use such traditional and indigenous cultural musical instruments. They are actually cheap as per compared with modern musical instruments. Observation proved that there are many peoples in the rural communities who can play music with such instruments. Even they can make the products with the local materials. Rural tourism is a mode of tourism activated in local communities in a remote location with the interconnected of accommodation (small-scale), countryside events and communities lifestyle. Rural tourism are a field in which travelers and the local community basically the peasants become the major participants in the tourism environment (Nair et al. 2015; Daugstad 2007).

From the rural community, the wedding ceremony can have no a sense without such musical instruments. There are two ideas which recur often within the myths, representing their 2 main functions of music. The first is the idea of music being a source of physical and mental strength; it is seen to be just as necessary as food in order to work hard and be fully nourished. The second is music as a source of joy in many stories the instruments are invented as a source of entertainment, and bring the community together in dancing and rejoicing (Zemp, 1971). Creation myths are a direct link between a culture's folklore and its music tradition, and can reveal attitudes and beliefs towards the musical instruments and its social function.

4.4.3. For the sake of traditional house /Night club

In Ethiopia there are many tourist destination sites especially in the northern part of the nation. For instance, in Lalibela, Gondar, Aksum, Bahirdar are the most well-known historic routs where lots of domestic and foreign tourists are drawn yearly. In addition of the main tourist products at such famous tourist destination sites, such indigenous traditional musical instruments are playing the major role to elongate the tourist length of stay.

Observation proved that foreign tourists in Lalibela are highly interested to take time for exploring such traditional tourist products through participating at the famous traditional

house, Torpido. Actually Torpido is the highly tourist recommended traditional house where both domestic and foreign tourists can experience the indigenous cultural music instruments with highly skilled professionals with it. It is backed up with Soda Dace which represents the local traditional dance and music.

Thinking Torpido without Harp and Masinko is like thinking Fish without water. Tourists are coming here not only for listening such indigenous music but also for practicing with us. They can give poem and enjoy with the hymn through the skilled one.

Every culture has developed its own formal and informal way of classifying instruments or ensembles. The characteristics chosen to conduct a scheme depend mainly on the assumptions and the purpose of the classifier or the classifying culture. In other words, the way of structuring instruments and their assessment is depended on which aspects a certain culture perceived as important for the instrumentarium, and the status a single instrument was given (Stauder 1974, 9).

4.4.4. For the annual holyday

In Ethiopia, most of the annual events and holydays are derived from the religious traditions. Though there are two major religions which are Christian and Muslim, Orthodox Tewahido Followers takes a great share among the Christian followers. From the major annual events of the religion, most are celebrated at the public level. Ethiopia is gifted with great potential of religious festivals. There are many festivals and events in such as the Ethiopian New Year (September 11), The finding of the true cross (Meskel) (September 27), Asheten Mariam (October 1), Yimrhanne Kirstos (October 29), Nakutelab (November 12), Ethiopian Christ mass (Genna) (January 7), Ethiopian Epiphany (Timket) (January 19), Sebaratmo Giworgis (special day for St. George) (January 26), Kusquam (Tsgie) (October 3 upto November 15), Ethiopian Good Friday (Siklet) (April 6), Ethiopian Easter (Fasika) (April 8), Bilbala Giworgis (special day of St. Gorge) (April 30), Lideta (birth day of St. Merry) (May 9) (Dagnachew, 2019). Through all the above religious events, commonly the local communities are using the indigenous traditional music instruments.

One of the local communities stated:

Most of the time Ethiopian Orthodox Tewahido followers are highly leaded though the biblical instructions. For example Harp, Masinko and others are found from the bible. Even the instruments have their own symbols which represents the biblical justifications.

Conclusion

In general, Ethiopia is rich on traditional musical instruments. Though the nation is rich in many traditional and indigenous musical instruments, there is no detailed study still. Specifically, in South Gondar zone, there are many practices in relation to indigenous instruments. Thus the study was highly focused on the role of the traditional musical instruments on socio cultural, economical, and spiritual roles. All the tourism stakeholders should work cooperatively for the heritage conservations.

Recommendation

- The woreda and zone tourism and cultural office should work to promote the traditional musical instruments.
- The Regional governments should work cooperatively with tourism stakeholders
- The local communities should conserve the traditional musical instruments.
- Academic researchers should study about the roles of each traditional musical instrument.
- Tour and travel agencies should work strongly to promote the local and indigenous musical instruments.
- The local communities should get training on heritage conservations mechanisms.

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17. Revelation 1:10-11 (KJV), "I was in the Spirit on the Lord's day, and heard behind me a great voice, as of a trumpet, 11 Saying, I am Alpha and Omega, the first and the last: and, What thou seest, write in a book, and send it unto the seven churches which are in Asia; unto Ephesus, and unto Smyrna, and unto Pergamos, and unto Thyatira, and unto Sardis, and unto Philadelphia, and unto Laodicea."
18. Revelation 14:2 (NIV & KJV), "And I heard a sound [voice] from heaven, like the roar of rushing waters and like a loud peal of thunder. The sound [voice] I heard was like that of harpists playing their harps."
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