

# ethiopian orthodox church mezmur

## Ethiopian Orthodox Church Mezmur

**Ethiopian Orthodox Church mezmur** hold a profound place in the spiritual and cultural life of Ethiopian Orthodox Christians. These hymns, known locally as "mezmur," are more than mere songs; they are a vital expression of faith, theology, history, and communal worship. Rooted in centuries-old traditions, mezmur serve as a conduit through which the faithful connect with God, saints, and the divine mysteries of the church. Their melodies, lyrics, and performance styles reflect the rich heritage of Ethiopia and continue to play a central role in religious services, festivals, and personal devotion.

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## Origins and Historical Background of Ethiopian Orthodox Mezmur

### Historical Roots

Ethiopian Orthodox Church mezmur trace their origins to the early Christian period in Ethiopia, which dates back to the 4th century AD. The church, one of the oldest Christian denominations in the world, has developed a unique musical tradition over the centuries. These hymns are believed to have been inspired by biblical psalms, liturgical texts, and the spiritual experiences of Ethiopian saints and clergy.

### Development Through the Ages

- Early Christian Influence: The earliest hymns were composed to accompany biblical recitations and liturgical rites.
- Medieval Period: During this time, the tradition of collecting and formalizing hymns grew, with prominent figures such as Saint Yared, a legendary Ethiopian musician and saint, credited with developing the core musical system used in the church.
- Modern Era: Contemporary mezmur continue to evolve, incorporating both traditional melodies and influences from other musical styles, while maintaining their spiritual core.

### Saint Yared and the Foundations of Ethiopian Church Music

Saint Yared (6th century AD) is widely regarded as the father of Ethiopian church music. He developed a musical notation system and composed many of the hymns still sung today. His contributions established the foundation for the Ethiopian Orthodox liturgical music and profoundly influenced the development of mezmur.

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## Structure and Characteristics of Ethiopian Orthodox Mezmur

## Musical Elements

Ethiopian Orthodox mezmur are distinguished by their unique musical style, which combines monophonic melodies, complex rhythms, and modal scales. Some key features include:

- Modes and Scales: The hymns are based on specific modal scales called "Tizita," "Bati," and others, each conveying different emotional and spiritual nuances.
- Vocal Style: Singers often utilize a soulful, vibrato-rich vocal delivery, emphasizing emotion and devotion.
- Instruments: Traditional instruments such as the krar (a lyre), begena (a large bass lyre), and masenqo (a one-stringed fiddle) accompany the singing, adding depth and richness.

## Textual Content

The lyrics of mezmur are predominantly biblical or liturgical in nature. They include:

- Psalms and biblical verses
- The praises of saints and angels
- The recounting of biblical stories
- Expressions of devotion, repentance, and thanksgiving

## Performance Contexts

Mezmur are performed in various settings, including:

- Church Services: During divine liturgies, processions, and special feast days.
- Festivals: Such as Timket (Epiphany), Meskel (Finding of the True Cross), and other national celebrations.
- Personal Devotion: Many faithful sing mezmur at home or during prayer retreats.

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## Types of Ethiopian Orthodox Mezmur

### Liturgical Mezmur

These are hymns performed during church services, often led by clergy or trained chanters. They follow a structured order corresponding to specific parts of the liturgy.

### Commemorative and Festival Mezmur

Sung during religious festivals and saints' days, these hymns celebrate divine events and saintly figures.

## Personal and Devotional Mezmur

Informal and often spontaneous, these are sung by individuals or small groups during personal prayer or gatherings.

## Folk and Community Mezmur

These hymns blend traditional Ethiopian folk music elements with religious themes and are usually performed during communal gatherings outside the church.

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## Significance and Role of Mezmur in Ethiopian Orthodox Christianity

### Spiritual and Theological Importance

Mezmur serve as a means of conveying theological teachings and biblical stories, making them accessible and memorable. They reinforce doctrinal beliefs and foster spiritual reflection.

### Cultural Identity and Heritage

The hymns are an integral part of Ethiopian cultural identity. They preserve the language, history, and artistic expressions of the Ethiopian people.

### Community Cohesion

Singing mezmur enhances community bonds, especially during church festivals and communal prayers. They foster a sense of unity and shared faith.

### Educational Tool

In addition to their spiritual role, mezmur are used to teach the youth about biblical stories, saints' lives, and Ethiopian history through memorable melodies and lyrics.

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## Prominent Ethiopian Orthodox Mezmur Composers and Singers

### Historical Figures

- Saint Yared: The legendary composer and founder of Ethiopian church music.
- Emperor Haile Selassie: Known for promoting Ethiopian religious music and supporting the arts.

### Contemporary Artists

- Tewodros Tadesse: A renowned modern mezmur singer blending traditional and contemporary styles.

- Muluwork Wube: A prominent female artist known for devotional songs.
- Fikerte Tadesse: Celebrated for her soulful performances of mezmur.

### Key Contributions

- Preservation of traditional melodies
- Innovation and adaptation to contemporary tastes
- Promoting Ethiopian Orthodox musical heritage globally

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### The Role of Mezmur in Modern Ethiopian Society

#### Religious Revival and Education

In recent decades, there has been a resurgence of interest in traditional mezmur, both in religious settings and in secular cultural contexts. Churches and religious organizations actively promote their singing as a way to deepen faith and preserve heritage.

#### Media and Technology

The advent of radio, television, and social media has facilitated the dissemination of mezmur beyond Ethiopia's borders, reaching the Ethiopian diaspora and international audiences. Many artists now produce albums and online content dedicated to mezmur.

#### Challenges and Preservation

While mezmur remain vital, they face challenges such as:

- Modern musical influences diluting traditional styles
- Loss of traditional singing skills among younger generations
- Limited formal musical education in traditional styles

Efforts are underway by religious and cultural institutions to document, teach, and preserve this vital aspect of Ethiopian heritage.

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### Conclusion

Ethiopian Orthodox Church mezmur are more than just religious songs; they are a profound expression of Ethiopian spiritual life, cultural identity, and artistic heritage. From their ancient origins rooted in the teachings of Saint Yared to their contemporary performances, mezmur continue to inspire devotion, preserve history, and foster community cohesion. Their melodies and lyrics serve as a bridge connecting generations, ensuring that the rich spiritual and cultural legacy of Ethiopia endures. As the Ethiopian Orthodox Church navigates modernity, the preservation and revitalization of mezmur remain essential to maintaining the spiritual vibrancy and cultural richness

of the Ethiopian people.

## **Frequently Asked Questions**

### **What is the significance of mezmur in Ethiopian Orthodox worship?**

Mezmur, or hymns, are an integral part of Ethiopian Orthodox worship, used to praise God, saints, and religious events, helping congregants connect spiritually and enhance their liturgical experience.

### **How can I access traditional Ethiopian Orthodox mezmur recordings online?**

You can find traditional Ethiopian Orthodox mezmur recordings on platforms like YouTube, Ethiopian music streaming services, and religious websites that offer downloadable or streaming content.

### **Are there specific mezmur songs for major religious holidays in Ethiopia?**

Yes, there are special mezmur songs composed for major holidays like Timket, Meskel, and Fasika, which are sung during celebrations to honor these significant religious events.

### **Who are some famous Ethiopian Orthodox mezmur singers or groups?**

Notable artists include the late Abune Yosef, Teshome Mitiku, and groups like the Ethiopian Orthodox Choirs, who have contributed significantly to the tradition of mezmur music.

### **What are the common themes found in Ethiopian Orthodox mezmur?**

Themes include praise of God, reverence for saints, biblical stories, spiritual devotion, and supplication for blessings and protection.

### **How has modern technology influenced the popularity of Ethiopian Orthodox mezmur?**

Modern technology has made mezmur more accessible through social media, streaming platforms, and online communities, helping preserve and popularize the tradition among younger generations.

## **Can non-Ethiopian Orthodox Christians learn or sing mezmur?**

Yes, non-Ethiopian Orthodox Christians can learn and sing mezmur, especially with the availability of online tutorials and recordings, fostering cross-cultural appreciation of the tradition.

## **What role does mezmur play during Ethiopian Orthodox church services?**

Mezmur enhances the liturgical atmosphere, guides worship, and helps congregants participate actively in prayers and religious ceremonies through collective singing.

## **Are there contemporary composers creating new mezmur songs today?**

Yes, contemporary Ethiopian Orthodox musicians and composers continue to create new mezmur songs, blending traditional melodies with modern musical styles to keep the tradition alive.

## **How can I learn more about the history and significance of Ethiopian Orthodox mezmur?**

You can study religious texts, attend church services, participate in choir practices, and explore scholarly articles or books about Ethiopian Orthodox music and spiritual traditions.

## **Additional Resources**

Ethiopian Orthodox Church Mezmur: An In-Depth Exploration of Sacred Song and Spiritual Heritage

The Ethiopian Orthodox Church Mezmur holds a pivotal place in the spiritual and cultural life of Ethiopia. As a cornerstone of religious practice, cultural expression, and communal identity, these sacred hymns transcend mere musical performance, embodying centuries of theological doctrine, historical continuity, and communal devotion. This article aims to offer a comprehensive analysis of Ethiopian Orthodox Church Mezmur, examining its historical origins, theological significance, musical structure, cultural impact, and contemporary relevance.

## **Introduction to Ethiopian Orthodox Church**

# Mezmur

Ethiopian Orthodox Church Mezmur, often referred to simply as "mezmur," are liturgical hymns and spiritual songs integral to the worship services of the Ethiopian Orthodox Tewahedo Church. These melodies are more than musical expressions; they serve as a conduit for transmitting doctrinal teachings, fostering communal prayer, and celebrating religious festivals.

The term "mezmur" translates roughly to "psalm" or "hymn" in Amharic, reflecting its biblical and liturgical roots. These hymns are performed during a variety of church ceremonies, including daily prayers, fasting periods, major feasts, and special liturgical events such as baptisms, weddings, and funerals.

## Historical Origins and Development

### Ancient Roots and Biblical Foundations

The origins of Ethiopian Orthodox Church Mezmur trace back over a millennium, deeply rooted in biblical traditions and the early Christian worship practices brought to Ethiopia by the Axumite Kingdom. The Ethiopian Church considers itself one of the oldest Christian traditions, with a history that dates back to the 4th century CE when Christianity was officially adopted.

Many mezmur are inspired by biblical psalms, especially those from the Book of Psalms, which have historically influenced Ethiopian hymnody. The biblical psalms provided a template for poetic expression of praise, supplication, and thanksgiving, which Ethiopian hymnists adapted into their unique musical and poetic styles.

### Development During the Medieval Period

During the medieval period, Ethiopian ecclesiastical music began to formalize, with the establishment of monastic communities serving as centers of learning and musical innovation. Monks and clergy composed and preserved a vast repertoire of hymns, often passing them orally across generations. This period saw the codification of many hymn texts and the development of distinct musical modes known as "zema," which continue to underpin mezmur composition.

### Modern Evolution and Preservation

In the 19th and 20th centuries, the Ethiopian Orthodox Church faced challenges from colonial influences and modernization but also experienced a renaissance in hymnody. The advent of printing technology and recording media helped preserve and disseminate traditional mezmur beyond monastic settings, reaching rural communities and diaspora populations worldwide.

Contemporary efforts by church musicians and scholars aim to preserve the traditional styles while incorporating new instruments and arrangements, ensuring the enduring relevance of mezmur in Ethiopian spiritual life.

## **Theological Significance of Mezmur**

### **Expression of Faith and Doctrine**

Mezmur serve as a theological language, encapsulating core beliefs of the Ethiopian Orthodox faith. Through poetic lyricism, they articulate themes such as the incarnation of Christ, the Holy Trinity, saints' intercession, and the divine mercy of God.

For example, hymns often recount biblical stories, praise the Virgin Mary, or invoke the saints, creating a spiritual atmosphere conducive to worship and reflection. Their repetitive and melodic nature aids memorization and spiritual absorption, making them effective catechetical tools.

### **Role in Liturgical Calendar**

Different mezmur are associated with specific seasons and festivals, reinforcing the liturgical cycle:

- Fast Periods (Lenten and Advent): Hymns emphasize penitence, humility, and supplication.
- Easter and Christmas: Songs celebrate resurrection and incarnation.
- Feast of St. Mary: Special hymns honor the Theotokos (Mother of God).
- Patronal Festivals and Saints' Days: Hymns recount saints' deeds and intercession.

These hymns are integral to communal participation, fostering a shared spiritual experience that aligns believers with the liturgical rhythm of the church year.

## **Musical Structure and Composition**

# Musical Modes: The Zema System

Ethiopian Orthodox mezmur are characterized by their complex modal systems known as "zema." These modes are akin to scales but include specific melodic formulas and tonal patterns that define the character and emotional tone of a hymn.

Some notable zema include:

- Bati: Often used in joyful or triumphant hymns.
- Ezel: Reflects solemnity and reverence.
- Ambassel: Used in hymns of praise and supplication.
- Shemay: Associated with angelic and heavenly themes.

Each mode carries a specific emotional and spiritual connotation, guiding the singer's expression and the listener's reception.

## Instrumentation and Vocal Techniques

Traditionally, mezmur are performed a cappella or with minimal instrumentation, relying heavily on vocal techniques. Singers employ:

- Vocal ornamentation: Melismatic singing, vibrato, and melisma to convey emotion.
- Call-and-response structures: Congregational participation is encouraged through antiphonal singing.
- Pentatonic scales: Many melodies are based on pentatonic or modal scales, creating a distinctive Ethiopian musical sound.

In modern times, instruments such as the krar (a six-string lyre), masenqo (a one-stringed fiddle), and begena (a large lyre) are sometimes incorporated, adding richness to the hymns.

## Cultural and Social Impact

### Preservation of Identity and Heritage

Mezmur serve as a vital cultural repository, preserving Ethiopia's linguistic diversity, poetic traditions, and religious identity. They foster a sense of continuity with the past, connecting communities across generations.

The hymns are often sung in local dialects, reflecting regional linguistic identities and making the liturgical experience more personal and meaningful.

## Community and Social Cohesion

Participation in mezmur singing during church services, festivals, and communal gatherings strengthens social bonds. The collective act of singing fosters unity, shared faith, and cultural pride.

Moreover, mezmur are used in social ceremonies beyond worship, including national celebrations and diaspora community events, reinforcing cultural resilience.

## Contemporary Challenges and Innovations

### Modernization and Globalization

As Ethiopia and its diaspora communities adapt to global cultural influences, traditional mezmur face challenges:

- Musical Simplification: Some modern arrangements favor simpler melodies for broader accessibility.
- Instrumental Changes: Introduction of Western instruments sometimes alters traditional sounds.
- Language Shifts: Use of Amharic and other local languages remains strong, but younger generations may favor secular music.

### Preservation and Revival Efforts

To combat potential erosion of tradition, various initiatives have been undertaken:

- Recording and archiving classic hymns.
- Establishing choirs dedicated to traditional hymnody.
- Incorporating mezmur into educational curricula.
- Encouraging young musicians to compose new hymns rooted in traditional structures.

### Digital Age and Accessibility

The rise of digital platforms has facilitated access to mezmur recordings and tutorials, enabling a global audience to explore and participate in Ethiopian Orthodox hymnody. YouTube channels, streaming services, and social media groups foster community engagement and cultural sharing.

# Conclusion: The Enduring Spirit of Ethiopian Orthodox Church Mezmur

Ethiopian Orthodox Church Mezmur encapsulate a divine musical and poetic tradition that has thrived for centuries. Beyond their aesthetic and artistic qualities, they serve as vital expressions of faith, identity, and cultural resilience. As Ethiopia navigates the complexities of modernity and globalization, the preservation and evolution of mezmur remain essential to maintaining the spiritual and cultural vitality of the Ethiopian Orthodox community.

Their melodies continue to inspire devotion, foster community cohesion, and connect generations across time and space. Recognizing their significance enriches our understanding of Ethiopia's unique spiritual heritage and highlights the universal power of sacred song as a vessel of faith and cultural identity.

## Ethiopian Orthodox Church Mezmur

**ethiopian orthodox church mezmur:** *Sing and Sing On* Kay Kaufman Shelemay, 2022-01-11 A sweeping history of Ethiopian musicians during and following the 1974 Ethiopian revolution. *Sing and Sing On* is the first study of the forced migration of musicians out of the Horn of Africa dating from the 1974 Ethiopian revolution, a political event that overthrew one of the world's oldest monarchies and installed a brutal military regime. Musicians were among the first to depart the region, their lives shattered by revolutionary violence, curfews, and civil war. Reconstructing the memories of forced migration, *Sing and Sing On* traces the challenges musicians faced amidst revolutionary violence and the critical role they played in building communities abroad. Drawing on the recollections of dozens of musicians, *Sing and Sing On* details personal, cultural, and economic hardships experienced by musicians who have resettled in new locales abroad. Kay Kaufman Shelemay highlights their many artistic and social initiatives and the ways they have offered inspiration and leadership within and beyond a rapidly growing Ethiopian American diaspora. While musicians held this role as sentinels in Ethiopian culture long before the revolution began, it has taken on new meanings and contours in the Ethiopian diaspora. The book details the ongoing creativity of these musicians while exploring the attraction of return to their Ethiopian homeland over the course of decades abroad. Ultimately, Shelemay shows that musicians are uniquely positioned to serve this sentinel role as both guardians and challengers of cultural heritage.

**ethiopian orthodox church mezmur:** *Queen of Flowers and Pearls* Gabriella Ghermandi, 2015-02-19 Mahlet, a young Ethiopian girl with a gift for storytelling, has a special bond with Yacob, the oldest in her household. When Yacob tells her stories of how he and the other warriors fought in the resistance against the Italian occupation of Ethiopia, Mahlet vows to become the keeper and teller of her family's stories. From the time of Menelik to the present, Mahlet's long voyage through time and space links thousands of stories between Africa and Europe. Intensely personal, this powerful and beautifully narrated novel tells the story of the Italian occupation of Ethiopia as well as of others around the globe who have suffered under colonialism or have been forcibly exiled from their homelands.

**ethiopian orthodox church mezmur:** Ethiopia Paulos Milkias, 2011-05-18 This book is the

most complete, accessible, and up-to-date resource for Ethiopian geography, history, politics, economics, society, culture, and education, with coverage from ancient times to the present. Ethiopia is a comprehensive treatment of this ancient country's history coupled with an exploration of the nation today. Arranged by broad topics, the book provides an overview of Ethiopia's physical and human geography, its history, its system of government, and the present economic situation. But the book also presents a picture of contemporary society and culture and of the Ethiopian people. It also discusses art, music, and cinema; class; gender; ethnicity; and education, as well as the language, food, and etiquette of the country. Readers will learn such fascinating details as the fact that coffee was first domesticated in Ethiopia more than 10,000 years ago and that modern Ethiopia comprises 77 different ethnic groups with their own distinct languages.

**ethiopian orthodox church mezmur: Early Music History: Volume 12** Iain Fenlon, 1994-02-24 Includes contributions on European knowledge of Arabic texts referring to music and the motets of Philippe de Vitry and the fourteenth-century renaissance

**ethiopian orthodox church mezmur: *The Thirteenth Month*** Elizabeth Hunter, 2023-05-23 Time is the most fluid medium in the universe; humans are its most replaceable element. There are rules for traveling: A mage must never go forward. Keep the secrets of the order in all times. And never, ever travel during the thirteenth month. Born into a powerful mage family, Narine Anahid Khoren is a time traveler whose life is constantly in flux. Since committing to the order of the Seba Segal at fourteen, she's spent her life traveling through history, trying to make a difference and sacrificing her life in the present for one jumping through the past. But while the world in 2071 has moved forward, the ancient order of the Seba Segal have become ever more archaic. The secret sect founded by astronomer priests has passed its magic to thousands of generations, perfecting the secrets of divination and time travel, while also amassing power, influence, and riches. Change is on the horizon, and some in the order would do anything to stop it from coming. When one of the highest laws of mage travel is broken in the thirteenth month, Narine, her friends, and one unsuspecting professor will have to scour history to set the timeline right. *The Thirteenth Month* is the first book in the Seba Segal series, an all-new time travel fantasy series by ten-time USA Today bestseller, Elizabeth Hunter, author of the *Elemental Mysteries* and the *Irin Chronicles*.

**ethiopian orthodox church mezmur: *The Covenant's Veil*** Alexandra Sellassie Antohin, 2024-12-03 An exploration of how contemporary Ethiopian Orthodox Christianity preserves and protects sacred ideas and relationships "Ethiopia stretches her hand upon God," the narrative of Sheba and Solomon, the material presence of the Ark of the Covenant in Axum. For Ethiopian Orthodox Christians, these classic understandings of the covenant are prized narratives. For historical and scriptural scholarship, a central focus is to explain the characteristics of Ethiopian Orthodox Christianity as retaining key "Old Testament" qualities to demonstrate a wide chasm with post-Enlightenment, secular societies. By widening the lens of analysis to include a body of knowledge best accessed through Orthodox Christian devotional culture, *The Covenant's Veil* offers an interpretation that challenges the reader to adopt a novel understanding of these well-established ideas. The multiple, complex ways that the covenant idea appears as ideas, idioms, customs, symbols, and articulations in the lifeworld of Ethiopian Orthodox are the starting point for *The Covenant's Veil*. Ethiopia's story of the covenant is a domain of nested reference points that inspires celebrants, through their devotional activities, to expand and elaborate upon a network of meanings. Covenant refractions within Ethiopian Orthodox devotional culture not only demonstrate the established pattern of magnifying spiritual importance through symbolic similes and analogic pairings, but perform a vital function for keeping traditional knowledge alive and current. Detailed ethnographic material arranges devotional activities such as mahaber rituals of communing and processions of tabots on feast days. It describes habits of making vows, presenting oneself at church, and telling stories of saints and their covenants. Thinking about the covenant concept as refracting—the bending motion of points encountering a common surface—is a way to conceive how these reference points reveal a connective thread, what is theorized as an Ethiopian Orthodox method of elaboration. Identifying when and where elaboration of tradition is happening provides an

opportunity to demonstrate how Orthodox Christianity is integral to the lives and actions of its faithful. By reframing covenant as expanding beyond Ethiopian religious and political exceptionalism, *The Covenant's Veil* provides us with a timely reappraisal of this concept in light of increased social fragmentation and the urgency for negotiating harmony in a country with many forms of diversity.

**ethiopian orthodox church mezmur: Hierarchy and Value** Jason Hickel, Naomi Haynes, 2018-08-01 Globalization promised to bring about a golden age of liberal individualism, breaking down hierarchies of kinship, caste, and gender around the world and freeing people to express their true, authentic agency. But in some places globalization has spurred the emergence of new forms of hierarchy—or the reemergence of old forms—as people try to reconstitute an imagined past of stable moral order. This is evident from the Islamic revival in the Middle East to visions of the 1950s family among conservatives in the United States. Why does this happen and how do we make sense of this phenomenon? Why do some communities see hierarchy as desirable? In this book, leading anthropologists draw on insightful ethnographic case studies from around the world to address these trends. Together, they develop a theory of hierarchy that treats it both as a relational form and a framework for organizing ideas about the social good.

**ethiopian orthodox church mezmur: Ethiopian Christian Liturgical Chant: An Anthology, Part 3** Kay Kaufman Shelemay, Peter Jeffery, 1993 This three-volume anthology introduces the Ethiopian Christian musical tradition to performers, music scholars, and liturgists, while addressing general problems of notation and oral tradition. Ethiopian Christian chant has been passed down both in an indigenous notational system and through oral transmission. This edition presents a selection of liturgical portions from the annual cycle in facsimiles of notated sources and in transcriptions from modern performances. Supplementing the edition is a complete dictionary of notational signs, with equivalents in modern notation, and a set of charts tracing the notational history of each liturgical portion through a sample of Ethiopian manuscripts.

**ethiopian orthodox church mezmur: Songs of Ethiopia's Tesfaye Gabbiso** Lila W. Balisky, 2018-10-19 Tesfaye Gabbiso, prominent Ethiopian soloist, began composing song texts and tunes as a young lad in the early 1970s during a period of social and political upheaval in Ethiopia. This national ferment strengthened a creative surge among a generation of youth as the Ethiopian revolution (1974-91) was taking hold. An explosion of indigenous spiritual songs was one result. The indigenous song style was in contrast to the imported and translated European hymnody that had earlier been sung in Ethiopia's evangelical churches. Because of his testimony, both in life and song, Tesfaye was imprisoned for seven years during the revolution, during which time he continued to compose and sing. Thus, his songs reflect suffering, endurance, and hope in the Babylons, Meantime, and Zions of life experience. The human voice in song, rooted in the flow of the *missio Dei*, is perhaps the greatest testimony that may be lived out, whether in a prison cell or in the larger complex world. A special feature of this book is the inclusion of 104 of Tesfaye's songs (Cassettes 1-7) in English translation. This study is valuable as a cross-cultural textbook, offers rich lyrics, and embodies a challenge to Christian commitment in the arts.

**ethiopian orthodox church mezmur: The Evangelical Movement in Ethiopia** Tibebe Eshete, 2009 Instead, Eshete shows, it was a genuine indigenous response to cultural pressures.--Liza Debevec *Journal of Religion in Africa*

**ethiopian orthodox church mezmur: Routledge Handbook of the Horn of Africa** Jean-Nicolas Bach, 2022-03-30 The Routledge Handbook of the Horn of Africa provides a comprehensive, interdisciplinary survey of contemporary research related to the Horn of Africa. Situated at the junction of the Sahel-Saharan strip and the Arabian Peninsula, the Horn of Africa is growing in global importance due to demographic growth and the strategic importance of the Suez Canal. Divided into sections on authoritarianism and resistance, religion and politics, migration, economic integration, the military, and regimes and liberation, the contributors provide up-to-date, authoritative knowledge on the region in light of contemporary strategic concerns. The handbook investigates how political, economic, and security innovations have been implemented, sometimes

with violence, by use of force or by negotiation – including ‘ethnic federalism’ in Ethiopia, independence in Eritrea and South Sudan, integration of the traditional authorities in the (neo)patrimonial administrations, Somalian Islamic Courts, the Sudanese Islamist regime, people’s movements, multilateral operations, and the construction of an architecture for regional peace and security. Accessibly written, this handbook is an essential read for scholars, students, and policy professionals interested in the contemporary politics in the Horn of Africa.

**ethiopian orthodox church mezmur: Sanctity and Environment in Ethiopian**

**Hagiography** Abate Gobena, 2023-10-04 The original forests of the central and northern highlands of Ethiopia are almost entirely confined to the sacred groves surrounding the churches and monasteries of the Ethiopian Orthodox Tewahido Church. In Ethiopian tradition sanctity starts from the Tabot on the altar of the church and extends to the outer periphery of the compound. Church forests serve as shade and shelter for the sacred, and are seen as integral parts of the churchyard. The Act of Gebre Menfes Qiddus (GGMQ) is an original Ethiopic hagiographic text. It depicts the life and struggle of the saint in the wilderness of forests and mountains. Hagiographic texts like GGMQ are in Ethiopia not mere historical records, but texts linked to the daily liturgical services that shape and mould the perceptions and actions of their readers and listeners. The aim of the thesis is to analyse how GGMQ presents the relation between the saint and the natural environment in order to see if there is a correlation with how the Ethiopian tradition has preserved the church forests and has considered these to be sacred spaces representing the wilderness. The aim is achieved through a close reading of the text and its intertexts using four selected themes as analytical instruments: ascetic estrangement, coexistence with non-human creation, identification with the angels and reconciliation of opposites. The analysis, and the fact that the GGMQ is one of the most venerated texts, read and heard with great liturgical solemnity, show that there are good reasons to believe that the constant reading of GGMQ has made and makes a significant impact upon the readers' views on the mutual co-habitation of human and non-human creation and the development of an awareness of the need to preserve the wilderness and non-human creation.

**ethiopian orthodox church mezmur: Artistic Citizenship** David Elliott, Marissa Silverman,

Wayne Bowman, 2016-09-01 This first-of-its-kind compendium unites perspectives from artists, scholars, arts educators, policymakers, and activists to investigate the complex system of values surrounding artistic-educational endeavors. Addressing a range of artistic domains-including music, dance, theater, visual arts, film, and poetry-contributors explore and critique the conventions that govern our interactions with these practices. *Artistic Citizenship* focuses on the social responsibilities and functions of amateur and professional artists and examines ethical issues that are conventionally dismissed in discourses on these topics. The questions this book addresses include: How does the concept of citizenship relate to the arts? What sociocultural, political, environmental, and gendered goods can artistic engagements create for people worldwide? Do particular artistic endeavors have distinctive potentials for nurturing artistic citizenship? What are the most effective strategies in the arts to institute change and/or resist local, national, and world problems? What obligations do artists and consumers of art have to facilitate relationships between the arts and citizenship? How can artistic activities contribute to the eradication of adverse 'ism's? A substantial accompanying website features video clips of activism in action, videotaped interviews with scholars and practitioners working in a variety of spaces and places, a blog, and supplementary resources about existing and emerging initiatives. Thoroughly researched and engagingly written, *Artistic Citizenship* is an essential text for artists, scholars, policymakers, educators, and students.

**ethiopian orthodox church mezmur: A Short History, Faith and Order of the Ethiopian**

**Orthodox Tewahedo Church** Ya'ityopyā 'ortodoks tawāhedo bēta kerestiyān, 1983

**ethiopian orthodox church mezmur: Proceedings of the International Symposium on the Centenary of Addis Ababa, November 24-25, 1986** Ahmed Zekaria, Bahru Zewde, Taddese Beyene, 1987

**ethiopian orthodox church mezmur: The Stranger at the Feast** Tom Boylston, 2018-02-06

Introduction : prohibition and a ritual regime -- A history of mediation -- Fasting, bodies, and the

calendar -- Proliferations of mediators -- Blood, silver, and coffee -- Spirits in the marketplace -- Concrete, bones, and feasts -- Echoes of the host -- The media landscape -- The knowledge of the world -- Conclusion

**ethiopian orthodox church mezmur:** Divine Liturgy of the Ethiopian Orthodox Tewahedo Church Waheba Selassie, 2017-08-30 ÔBlessed are thou that does seeth the depths, seated upon the CherubimÕ Established By Qedamawi Haile Selassie For His Coronation Nov. 2nd, 1930 Upon David Throne and Crowned: The King of Kings and Lord of Lords! Conquering Lion of the Tribe of Judah! Qedamawi Haile Selassie! Meaning: First Power of the Holy Trinity Ð The Father and the Son and the Holy Spirit, One God Amen! Also, Knowing that these four Cherubim, was seen by the Holy prophets carrying the Holy Trinity, See Isaiah 6:1-6, Ezekiel 10:1-22 and St. John Revelation 4:1-11. This same Holy Trinity is now made manifested in Our time as the twenty four elders make knowing to John as he was in tears, and told to wept not, Behold the Lion of the tribe of Judah, the Root of David has prevailed when the Holy angel ask the proclaiming Question of who is worthy to open the book and loose the seven seals! Until the whole world begins to accept the Living truth, the evil will continue but only for a short time, and that is not far away now.

**ethiopian orthodox church mezmur: Liturgy of the Ethiopian Orthodox Church (extracts).** Ya'ityopyā 'ortodoks tawāhedo bēta kerestiyān, 1959

**ethiopian orthodox church mezmur:** Explanation of the Sacraments of the Ethiopian Orthodox Church Marcosc Daoud, Ya'ityopyā 'ortodoks tawāhedo bēta kerestiyān, 1976

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