

REREADING TEXTS OF MUSIC AND DANCE IN THE HEBREW BIBLE: THE SPIRITUALITY OF MUSIC AND DANCE IN ZIMBABWE¹

Temba T. Rugwiji

Research Associate

Faculty of Theology, Department of Old Testament Studies

University of Pretoria

Email: rugwiji@yahoo.com

(Received 14/09/2015: Accepted 05/02/2016)

ABSTRACT

The Hebrew Bible depicts that music and dance formed part of worship and reverence of Yahweh in which various musical instruments were played during ancient biblical times. In the modern post-biblical world, music and dance characterise every context of human existence either in moments of love, joy, celebration, victory, sorrow or reverence. In Zimbabwe, music — which is usually accompanied by dance — serves various purposes such as solidarity towards or remonstrance against the land reform, despondency against corruption, celebration, giving hope to the sick, worship as in the church or appeasing the dead by those who are culturally-entrenched. Two fundamental questions need to be answered in this article: 1) What was the significance of music and dance in ancient Israel? 2) What is the significance of music and dance in Zimbabwe? In response to the above questions, this essay engages into dialogue the following three contestations. First, texts of music, musical instruments and dance in the Hebrew Bible are discussed in view of their spiritual significance in ancient Israel. Second, this study analyses music and dance from a faith perspective because it appears for the majority of Gospel musicians the biblical text plays a critical role in composing their songs. Third, this article examines music and dance in view of the spirituality which derives from various genres by Zimbabwean musicians in general. In its entirety, this article attempts to show that the Zimbabwean society draws some spirituality from music and dance when devastated by political, cultural or socio-economic crises.

¹ This article is a reworked version of a paper presented at the ProPent Conference held at Bass Lake Lodge, north of Pretoria (29–31 August 2015).

INTRODUCTION

Music and dance played a key function among societies in ancient Near East.² With particular reference to ancient Israelite communities, the biblical text is replete with psalms and hymns sung by people as part of reverence towards Yahweh.³ Many psalms are also embodied with various types of music genres.⁴ Culture plays a key function in African music. African music is purely embedded in African culture.⁵ Among African societies in general, and the Zimbabwean society in particular, music is always accompanied by dance in which traditional musical instruments are played. These include the *mbira*, *ngoma*, *hosho magaggada* and *pembe* (explained below). Dance completes the cycle and significance of playing music. Music and dance have also been found to be a critical component of political consciousness. For instance, it is noted in this study that during the liberation struggle for Zimbabwe's independence, music and dance played a key role in giving the freedom fighters morale and courage to continue with the struggle. War combatants would dance while shouting war slogans. On the one hand, most revolutionary songs are usually tilted towards criticising those opposed to the ruling party's ideologies. On the other hand, the national broadcaster in Zimbabwe (i.e., Zimbabwe Broadcasting Corporation) will not play genres that are critical of the government's policies.⁶

Taking the sacred institution into perspective, music and dance continue to play a key role in the lives of congregants. As Curtis (1997:286) notes, "Throughout the history of the church, the psalms have been used extensively in personal devotions and

² Lipe (2002:210) states that the role that music plays in religion and spiritual life is evident throughout history and across cultures.

³ Sheil (2006:24) concurs that the Hebrew Bible contains many references to dance as an art of worship.

⁴ Throughout the Old Testament the people of God worshiped with music and singing. Biblical hymns recount Yahweh's past dealings with his people, beginning with his choice of Abraham and moving through the exodus, the wilderness wanderings, and the conquest. See Battle (2000:12), and Curtis (1997:296).

⁵ When Manley (1986:1) remarks that "music has become a universal language", he also illuminates the critical function of culture on music and dance in the Zimbabwean context.

⁶ Thorsén (2004:34) alleges that Thomas Mapfumo, or at least all his critical songs, are in any case not played because the Zimbabwean veteran musician's genre had exposed the government's evils.

meditation, and the relevance of these psalms for both public and personal worship is almost universally acknowledged.” This essay explores the spirituality of music and dance as depicted in the biblical text in an attempt to appropriate it in the contemporary Zimbabwean situation. The main objective of this study is to demonstrate that numerous music lovers derive some spirituality from music and dance in times of political, cultural or socio-economic crises.

METHODOLOGY

Although the present essay is narrative and descriptive in nature, the concept of appropriation in terms of hermeneutics comes to the fore. This article therefore reflects the hermeneutical persuasion of the author in which a method called the rhetoric-narratological approach is employed. Because the role of the narrative researcher is to interpret the stories people tell (Riessman 1993), the rhetoric-narratological approach examines biblical themes pertaining to music and dance, and then appropriates these themes in the Zimbabwean context. This study has opted to discuss the spirituality of music in conjunction with dance. This approach has been chosen because of the connectivity of the two activities in numerous instances particularly among African cultures in which music has a tendency to attract dance.

Various contributions on music and dance have been published to date, and the development of this article has been enhanced by consulting such works. Admittedly, previous contributions on music and dance have discussed the spirituality of music and dance in view of therapy. The music therapist aims to soothe and energize, stimulate the expression of thoughts and feelings, help integrate families and persons into their social environments, provide sensory stimulation, and diminish pain.⁷ This is so because as Carol Shansky (2012:5) observes, “the topic of spirituality and music has been investigated by those in the field of therapy”. However, due to space constraints the present discussion focuses on spirituality which derives from music

⁷ For a detailed account on music therapy, see Bailey (1984:5–17). Lipe’s research (2002:210) has also shown that when people are sick and are hospitalised, playing music serves as a therapy to their condition.

and dance. Therapy deriving from music and dance will be discussed in a future article.

Some borrowing from Ann W. Lipe's technique (see Lipe 2002:213) has assisted with the identification of key themes relevant for the topic under discussion which were previously explored by other contributors. The following key terms were used for Internet searches: music, musical instruments, music and dance, music and spirituality. In addition to appropriating ancient biblical themes in relation to music and dance in the contemporary Zimbabwean context, this treatise has benefited from Lipe's technique which culminated into accessing the following representative sources which extensively dealt with themes pertaining to music and musical instruments, as well as spirituality of music and dance: Miller (2007), Burgh (2006), Sheil (2006), Lipe (2002), Sheler (2001), Battle (2000), Curtis (1997), Manley (1986) and Bailey (1984), among others. The author is also a music admirer, both Gospel and secular. The author was privileged to access the "archive" of old-type records and cassettes/tapes of the early 1980s, together with modern CDs and videos.⁸ Playing songs from these records, tapes, CDs and videos formed part of my data pool which developed and added value to the present discourse.

DEFINITION OF SPIRITUALITY

Hiatt (1986:736) observes, "Spirit refers to that non corporeal and non mental dimension of the person that is the source of unity and meaning, and spirituality refers to the concepts, attitudes, and behaviors that derive from one's experience of that dimension" (see also Albridge 1995:104). In addition to Hiatt's definition, Kurt Alan Ver Beek also explains spirituality as

⁸ In the music archive, one finds old songs recorded by the previous recording companies such as Gramma Records, Zimbabwe Music Corporation (ZMC), and Record and Tape Promotions (RTP). Among the artists of old times, one finds Leonard Dembo, Leonard Zhakata, Biggie Tembo, John Chibadura, System Tazvida, Zexie Manatsa, Thomas Mapfumo, Oliver Mtukudzi, Jonah Moyo, Marshall Munhumumwe, James Chimombe, Mechanic Manyeruke and numerous others.

A relationship with the supernatural or spiritual realm that provides meaning and a basis for personal and communal reflection, decisions, and action. While religion is generally considered an institutionalised set of beliefs and practices regarding the spiritual realm, spirituality describes the personal and relational side of those beliefs, which shape daily life. So while one could be spiritual without being religious or vice versa, in practice the two are commonly intertwined as people experience and describe their spirituality through a religious perspective (Ver Beek 2000:32).

For Ross (1994) three components are necessary to spirituality: 1) the need to find meaning and purpose, 2) the need for hope, and (3) the need for faith in self, others and God. Albridge, who concurs with Ross, remarks, “Spirituality and religion, then, appear to be mediating factors for coping with an impending loss of life and to be positive factors for maintaining well-being” (Albridge 1995:105). Sheler (2001) further informs this discussion by stating, “Healthcare practitioners also stress on the importance of spirituality in the lives of their clients”.⁹ Cone (1991), whose work appeared a decade before Sheler, shared the same opinion when he wrote, “It is through music that the deepest sorrows and hopes of the black experience are expressed, despair is transcended, and life is celebrated”.

Lipe (2002:210) agrees: “The role that music plays in religion and spiritual life is evident throughout history and across cultures”. In the church, praise and worship songs are intended to elevate the believer into some spiritual realm which makes them draw closer to a deity.¹⁰ Some Christian believers become ecstatic during the singing. The spirituality that derives from songs is also envisaged in the New Testament (NT). New Testament passages indicate that the first-century church met together and sang spiritual songs (1 Cor 14:15, 26; Eph 5:19; Col 3:16). Writing from his first Roman imprisonment, the Apostle Paul expressed the ideology of spirituality which derives

⁹ Bailey (1984) also agrees that singing and composing songs provide opportunities for intimate contact between individuals with cancer and their families, enabling them to communicate needs and receive comfort and support.

¹⁰ Miller (2007:73) states that, “when Christians sing psalms, hymns and spiritual songs together, they are likewise speaking to, teaching, and admonishing each other.”

from music when he mentioned the singing of “psalms, hymns and spiritual songs with gratitude in your hearts to God” (Col 3:16).

The spirituality which derives from music and dance also connotes some form of communication. Sheil (2006:28) elaborates on this notion:

The body holds knowledge. We learn and we remember through our bodies and the bodies of others. Posture and positioning sends messages as much as words, sometimes even more. Our bodies know things. They connect us to non-verbal language and expression.

Taylor (1967:13) states, “When we sing or play music and dance, we learn to communicate in direct and immediate experiential ways”. Concurring with Taylor, Adams (1971:5) writes, “It is therefore significant that when people are not involved, they do not find joy in worship services”. By way of summarising this section on definition of spirituality in relation to music and dance, reflecting on Adams’ conclusion is equally illuminating where he states, “Physical activity in response to music can shift the mind away from problems without filling the mind with new thoughts” (Adams 1971:65). In the following section, music and musical instruments in the Hebrew Bible are discussed.

SPIRITUALITY OF MUSIC AND DANCE IN ANCIENT ISRAEL

This section examines music and musical instruments in the Hebrew Bible followed by a discussion on spirituality which derives from singing, psalms and dance in ancient Israel. A conversation on priesthood, music and dance in ancient Israel will conclude this section.

Music and musical instruments in the Hebrew Bible

Genesis 3:21 presents one of Lameck’s two sons, named Jubal, who “was the father of all those who play the lyre and pipe”. It appears Jubal invented the lyre (*kinnôr*) and the pipe (*ugav*). Other instruments that are mentioned in the biblical text include chordophones, aerophones, membranophones and idiophones. It is noted that

chordophones include a lyre (*kinnôr*) and a harp (*nēbel*) which were played during religious ceremonies such as what we find recorded in 1 Chronicles 16:4–7. Regarding the lyre, Mitchell (1992:130) notes, “[T]here are two possibilities among those mentioned in the OT, the *kinnôr* and the *nēbel*”. Both are described as made of special wood (1 Kgs 10:12; 2 Chr 9:11), and both were used during worship in the temple (1 Chr 15:16). According to the psalmist, the *nēbel* was used in singing to the Lord in Psalms 33:2 and 144:9. The above views are supported by Burgh (2006:1) who remarks:

Lyres and harps were the most popular chordophones in the biblical world. Scholars mention the use of these types of chordophones in events such as people leaving on journeys (Gn 31:27), the performance of music in the temple (1 Chr 25:3), to induce, initiate or enhance prophetic activity—in which a tabret, pipe and harp were played—(1 Sm 10:5), and to soothe ailments (1 Sm 16:23).

Hence, Burgh’s assertion above where he mentions “soothe ailments” portrays his awareness of the therapeutic function of music, musical instruments and dance during ancient biblical times. Aerophones comprise the *šôpār* (the flute) and the double-pipe called *hālîl*, and these are the types cited in Leviticus 23:24 and 1 Kings 1:40. The *šôpār* was typically made from an animal’s horn, such as a ram’s horn. Burgh (2006:3) further states, “The *šôpār* is unique in that it functioned as a signaler used for calling people together or preparing people for war”. In that sense, the *šôpār* is believed to have been used in the famous battle of Jericho (Joshua 6:5). However, it also functioned as a musical instrument (Zeph 1:16).

A membranophone is a *tôp* (a frame drum) which is used in victorious battle celebrations (Exod 15:20–21; Judg 11:1–40; 1 Sam 18:6–7). Miriam probably played a membranophone during the exodus (Sheil 2006:24). It is speculated that when Israelite women celebrated David’s and Saul’s victories over the Philistines (1 Sam 18:6–7), they also played the membranophones. Mitchell (1992:130) writes, “The tambour is possibly to be identified with the Hebrew term *tôp* on the ground that the apparent use in Nahum 2:8 of *tāpap*, the verb derived from it, to describe women

beating their breasts in mourning”. The *tōp* was played by beating it.

Idiophones “are self-sounding instruments made of clay such as rattles and bull-roarers. Archaeological discoveries in *Yonim* Cave at Mugaret el-Hamam on Mount Carmel (11000–9000 BCE) showed a female pelvic bone adorned with a chain belt made out of fox teeth” (Braun 2002:53). These archaeological finds showed a decoration as a rattle, and a group of pairs of perforated *dentalium* mussels in castanet form. In addition, musical instruments mentioned in 2 Samuel 6:5 are those made of fir wood, lyres, harps, tambourines, castanets and cymbals. It is probable that kings would ask musicians to play some instruments, such as what David usually did by playing a *nēbel* (a harp) for King Saul (1 Sam 18:10). It is plausible that *nēbel* may reasonably be rendered “harp” (Finesin 1926:22). However, it is believed that in an earlier incident when Saul was attacked by the evil spirit from the Lord (1 Sam 16:23), David used a *kinnôr* to sing for Saul. For David to sing during Saul’s moment of distress demonstrates ancient Israelite cultural values which had high regard for the spirituality that derives from music, which even kings would ask for. Sometimes singers would use more than one type of musical instrument. Mitchell (1992:134) has noted, “Some passages in the OT show that they were on some occasions used in groups or consorts”. For example, “in 1 Samuel 10:5, Saul encountered a group of prophets following a *nēbel*, a *kinnôr*, a *hālîl*, and a *tōp*” (Mitchell 1992:134).

It can be summarised that the Hebrew Bible shows instruments such as the trumpet, timbrel, organ and cymbal were played in praise (Ps 150:3–5), the tabret and pipe were played while prophesying (1 Sam 10:5), while other people during the era of the prophet Amos were able to invent instruments like a *viol* (Amos 6:5). In the following section, this study now focuses on singing, hymns and psalms in ancient Israel.

Spirituality of singing, psalms and dance in ancient Israel

The biblical text presents the notion that singing, hymns and psalms were performed in honour of Yahweh. Battle (2000:13) thinks that three terms (i.e., psalms, hymns, and spiritual songs) “overlap in their meanings because a psalm could also be

classified as a hymn, or as a spiritual song”. Hodge (1964:303–304), who agrees with Battle, observes, “A psalm was a hymn, and a hymn a song”. When Israel had crossed the Sea of Reeds, Moses led the people in singing to the Lord for his act of deliverance (Exod 15:1). Sometimes the Israelites would deviate in apostasy, and would dance and play to a statue in honour of another deity other than Yahweh. For example, while Moses had gone up the Mount Sinai, Aaron had led the Israelites in creating an image which was made into a molten calf (Exod 32:4). It is further stated, “The next day they rose early and offered burnt offerings, and brought peace offerings, and the people sat down to eat and to drink, and rose up to play” (Exod 32:6). Moses reacted in disapproval of this apostasy by shattering the two tablets of testimony when “he saw the calf and the dancing” (Exod 32:19). The above examples depict the notion that the spirituality associated with praising Yahweh for victory or worshipping any other deity other than Israel’s God involved singing, playing musical instruments and dancing. For Israel, it was gratifying to sing and dance to a God who manifested himself through signs and wonders or artefacts which they thought represented his authority.

The prophets who met King Saul were singing and playing on lyres, tambourines, flutes, and harps (1 Sam 10:5; cf. Battle 2000:12). Judges and kings would also dance before Yahweh. We also read in Judges 5:12 that Deborah was awakened in order to sing. King David also sang to the Lord “in day that the Lord delivered him from the hand of all his enemies and from the hand of Saul” (2 Sam 22:1–51). When David had returned after slaughtering the Philistines, “the women came out of all cities of Israel, singing and dancing, to meet king Saul with tabrets, with joy, and with instruments of music” (1 Sam 18:6). In 2 Samuel 6:14, we read that “David was dancing before the Lord with all his might, and David was wearing a linen ephod”, and that David’s wife “Michal the daughter of Saul looked out of the window and saw King David leaping and dancing before the Lord, and she despised him in her heart” (2 Sam 6:16). Women also danced at the feast of Shiloh (Judg 21:21–23), as well as several references in the psalms (e.g., Ps 30:11; 149:3; 150:4). It is further stated, “David and all the house of Israel were bringing up the ark of the Lord with shouting and the sound of the trumpet” (2 Sam 6:15; 1 Chr 16:6). When Solomon was anointed as king by Zadok the

priest, the trumpet was blown “and all the people said: ‘Long live King Solomon!’” (1 Kgs 1:39), while “the people were playing on flutes and rejoicing with great joy, so that the earth shook at their noise” (1 Kgs 1:40). We also read that with his wisdom, Solomon had spoken “three thousand proverbs and his songs were a thousand and five” (1 Kgs 4:32). In 2 Kings 18:14–16 we read that Hezekiah stripped metals off temple doorposts, sent 300 talents of silver plus 30 talents of gold, and threw in his daughters, his harem, his male and female musicians.

The majority of psalms are also punctuated with praises and singing in an attempt to plead with Yahweh. Sanders (1961:134) states, “In the Psalm scroll found at Qumran, David composed 364 songs to be sung at the altar with the daily sacrifices, 52 songs to accompany the Sabbath offerings throughout the year, and an additional 30 songs for the new moon festivals and other festivals”.¹¹ There is some singing for joy for those who take refuge in the Lord (Ps 5:11), and for those who were disheartened and distressed by life issues, and by grief due to the loss of their loved ones, their mourning has been turned into dancing (Ps 30:11). The psalmist encourages readers to sing to the Lord a new song, “And to play skilfully with a shout of joy” (Ps 33:3; 149:1). The teaching of the Bible on serving Yahweh with gladness is also emphatic, because anyone who comes before him must do so with joyful singing (Ps 100:2). When the people of God come to praise him they must do so with dancing, and “sing praises to him with timbrel and harp” (Ps 149:3). In the book of Proverbs, two men are contrasted: “By transgression an evil man is consumed, but the righteous sings and rejoices” (Prov 29:6). In Deutero-Isaiah (Isa 40–55), “we read that the servant songs speak of a future event and of a group of musicians who lived close to the temple in Jerusalem” (Muutuki 2013:159). The prophet Jeremiah, who prophesied about the restoration of the exiles from Babylonia, saw the virgins and young men dancing when the Lord turned their mourning into joy (Jer 31:13). For Jewish exiles, “the fulfilment of the covenant was to be realized on the land to which the exiles would return and where they would once again join in the dance of the merry-makers and worship in Zion” (Raitt 1977:402; Jer 31:4–6). Curtis (1997:290)

¹¹ For this view, see also Curtis (1997:286).

states, “A lament could also be a song or psalm. Laments outnumber every other kind of psalm in the Psalter; almost a third of the psalms belong to this category.” Post-exilic literature also shows that music was part of religio-cultural celebrations. In Nehemiah 12:27–30, we read about singing in the dedication of the wall. When the temple reconstruction project was completed and the temple dedicated, singers were among the Judean citizens who were exempted from paying tax, tribute or duty, including priests, Levites, gatekeepers, temple servants or other workers at the house of God (Ezra 7:24). Also, a group of singers existed even in exile in Babylonia. Ezra 2:64–65 states that the whole company of returnees numbered 42 360, besides 7 337 male and female slaves and 200 singers. In addition, we get the impression that singing is worshipping (1 Chr 15:16). The book of Nehemiah further confirms that the temple functioned as a centre for worship, prayer and singing (Neh 10:39). It also appears that the Judeans would enjoy dancing during festivals as evidenced by fasts of the fourth, fifth, seventh and tenth months, and they would conduct happy festivals with love, truth and peace (Zech 8:19). This explains the significance of music in ancient Israel.

Priesthood, music and dance in ancient Israel

Schurer (1995) notes, “Priesthood formed a separate and exclusive order in ancient Israel, to which none were admitted but those descended from a particular family”. Schurer further remarks that the use of instruments under the Old Law was confined to the male priests and Levites. Music, musical instruments and dance were a preserve of Levites and priests (2 Chr 5:11–12) — in which, opposite the Levites, the priests blew their trumpets, and all the Israelites were standing (2 Chr 7:6; Miller 2007:13). The above view has also been echoed by Magnus Till Steiner who opined, “Silence is also singing”.¹² In this sense, the assertion is legitimised by the fact that although we read

¹² This idea was developed from an invaluable contribution by Magnus Till Steiner of the Benno Jacob Edition Project, Hebrew University, Jerusalem. I met Steiner at the ProPent annual conference at Bass Lake Lodge, north of Pretoria, in August 2015. Steiner suggested a reformulation of the present article along such a view. I would like to extend my very warm thanks to Steiner for his contribution.

of priests playing musical instruments — also referred to as instrumental music (Miller 2007:7) — we do not read of them as singing in any form. In the New Testament, we read of Zechariah who was on duty and serving as priest before God (Miller 2007:7). It is stated that when the time for the burning of incense came, all the assembled *worshippers were praying outside*¹³ (Luke 1:8–10). However, although on the one hand the priest’s own immediate context in the Holy of Holies is a silent one, on the other hand worshiping continued among those assembled outside. Cymbals¹⁴ — as musical instruments (2 Sam 6:5) — played a key function among Israelite societies. Performers typically struck the cymbals against each other while holding handles attached to the centre of the disc (Burgh 2006:4). Priests also wore bells that were sewn into the hems of their garments and sounded as they walked and moved (Exod 28:33; 39:25; Burgh 2006:4). These idiophones appear to have acted as signallers. Bells/signals ringing from the priest’s hem would suggest his presence and activity to those outside of the sacred space (Holy of Holies; Burgh 2006:4). We are also introduced to the fact that two terms, “hymn” and “sing a psalm”¹⁵ are put together in the Deutero-Canonical book (2 Macc 1:30). In view of music and dance during ancient Israel as analysed above, the following section now examines the spirituality of music and dance in contemporary Zimbabwe.

SPIRITUALITY OF MUSIC AND DANCE IN ZIMBABWE

Although for some people music has emerged as a form of economic survival in Zimbabwe, for others the spirituality that derives from music and dance cannot be over-emphasised. Music types played in Zimbabwe vary. Some musicians prefer *sungura*¹⁶ (also known as *museve* because it is fast like a spear) in which modern

¹³ Emphasis is mine. Keeping worshippers away from the Holy of Holies probably explains that noise (produced by music/singing) was not needed when the priest was in that chamber.

¹⁴ Burgh (2006:4) defines cymbals as pairs of discs which were often made from bronze.

¹⁵ Battle (2000:12–17) indicates that the New Jerusalem Bible translates it as “The priests then chanted hymns accompanied by the harp”.

¹⁶ *Sungura* is a typically fast, guitar-based beat that is closely identifiable with Congolese rumba. See Chikowero (2008:147).

electric instruments such as a guitar and drums are used. Others are accustomed to traditional or cultural genres, while some would stick to Gospel music. Each music category is focused towards a particular audience and/or age groups.

Other music types are politically-oriented and the genres stem from the atmosphere of despondency and therefore the lyrics demonstrate some kind of protest.¹⁷ As Zimbabwe's economy underwent a recession in the late 1990s, protest music became more daring and pronounced (Chitando 2002:90). More musicians began recording songs which were critical of the government (Chitando 2002:91). Gunda (2010:202) states, "Restlessness of the 1990s owing to the misfiring of ESAP was one of the reasons for the rise of protest music and a general feeling of betrayal by most people in Zimbabwe".

In the context of the HIV/AIDS epidemic, music is also seen to be playing a critical role by spreading a message of abstinence as a strategy to reduce the spread of the epidemic. In times of political crisis, music may also play a significant role by preaching songs of peace. Some musical genres have a particular thrust towards marriage, promiscuity and/or family matters. Since the invention of modern instruments, such as the electric guitar, electric drums, and electric organ amongst others, musicians have also attuned themselves to modern instruments. Unlike cultural genres which stick to traditional musical instruments such as the *mbira*, *hosho*, *ngoma*, *magagada*, and *pembe* (which are usually home-made), *sungura*, hip-hop¹⁸ and Gospel music have adapted to modern musical instruments. Every genre has a section of the population which derives spirituality from it. Popular Zimbabwean musicians and choral groups discussed in this essay are classified according to the following genres: social, political, economic, cultural and Gospel.

¹⁷ Protest music genres have become unpopular in Zimbabwe. Because protest is usually leveraged against the ruling elite, local recording companies will not produce songs which challenge the political leadership. An example has been given previously in this study about Thomas Mapfumo. For a detailed account of protest music, see Chitando (2002:90).

¹⁸ Hip-hop as a music genre is believed to be American in origin. See Chitando (2002:91).

Social genres

The mid 1980s saw the growth of social and love songs beginning to dominate the music industry. Love songbirds such as Jonah Moyo, James Chimombe, Leonard Tazvinga Dembo, John Chibadura, Zexie Manatsa, Paul Matavire, and Simon Chimbetu, among many others, survive in the memories of music lovers who are still living today. Even young people, who were born after the era of the above-named singers, can appreciate the spirituality from music which came through the local recording companies. For example, Jonah Moyo's "*Ruva remwoyo wangu*" ("The flower of my heart"; Chikowero 2008:146) and Leonard Dembo's "*Chitekete*", which were hit songs during the late 1980s and early 1990s respectively, continued to claim their position of relevance even in the 2000s. Chikowero states that Jonah Moyo's Devera Ngwena Jazz Band rose to fame with their early record-setting platinum singles, "*Zhimozhi*" and "*Ruva remwoyo wangu*" (Chikowero 2008:146). Those immersed in love songs (especially young men and women) would derive spirituality from "*Ruva remwoyo wangu*" which portrays a picture of a lovely woman.

The late Leonard Dembo's music continues to inspire many Zimbabweans today. Although "*Chitekete*" is regarded by many to be one of Dembo's best,¹⁹ I have a different view that "*Chitekete*" cannot surpass the lyrics and the meaning in the track "*Shiri yakangwara*". In "*Chitekete*", Dembo eulogises about getting a beautiful woman to become *muroora wamai* (mother's daughter-in-law), while "*Shiri yakangwara*" talks about a bird that builds its nest *mvura isati yaturuka* ("before the rains"). The track goes on to say, "*Ngwara iwe, ngwara iwe*" ("be wise, be wise"). In the track, it is also mentioned that "*Shiri yakangwara inovakira dendere rayo pamatenga kuti kusawana anatora vana vayo*" ("a wise bird builds its nest on the summit of a mountain/building/tree so that no one reaches out for its chicks"). Among numerous other songs by Dembo were also "*Inga kukura hakutani; mwana akura ndichiona; dai ndakaziva ndakangoti didewo*" ("It does not take long to mature; I saw this girl growing up. I wish I had asked her to love me"). The lyrics of the song

¹⁹ Leonard Dembo released "*Chitekete*" in 1992. Reports say about 100 000 copies of "*Chitekete*" were sold. Perhaps sales from "*Chitekete*" made Dembo happy that he could leave the "record company offices with briefcases full of money" (Eyre 2001:39).

showed Dembo's prowess and natural giftedness which have left many Zimbabweans still nurturing memories of the veteran singer. It is reported that Dembo's son, Tendai (supported by his brother Morgan), is following in his dad's footsteps (Mushawevato 2015:3). Time will tell whether Tendai's music will match or surpass his father's.

Social genres in times of HIV/AIDS

HIV is the virus that causes or leads to AIDS (Jackson 2002:1). Although various theories have been advanced as fuelling the transmission of HIV/AIDS, mundane penile-vaginal sex acts remain the main mode of transmission especially across the African continent (Rugwiji 2014:264). Mlambo (2013:1) states, "HIV and AIDS pose a serious threat to human life". It has been noted that with the advent of HIV/AIDS, the church-based Siyaya AIDS program has come up with hip-hop music for AIDS education (Hussain 2009:11). Sometimes musicians themselves would cooperate to sing a song about the HIV/AIDS scourge, such as the track called "*Chenjerera upenyu*" ("Be careful about life"). In my view, the spirituality imprinted within the above song is two-pronged. First, it was intended to appreciate the ingenuity and enthusiasm of those prepared to take it upon themselves to stop spreading HIV. Second, music can also play the role of reassuring hope among people living with HIV/AIDS (Mlambo 2013:1; see also Mapuranga and Chitando 2006:72–89).

Political genres

Years of the liberation struggle for Zimbabwe's independence were extremely antagonistic as they were characterised by torture, beatings, violence, killings, and rape. Witnesses of the revolutionary war experiences during the 1970s do not want to be reminded of those terror-stricken episodes. Acts of terror were rampant in rural areas where the guerrillas usurped both material and moral support among peasants. *Pungwe* (overnight music celebrations, Chikowero 2008:146) characterised the liberation struggle at which guerrillas would continuously sensitise communities on the significance of the liberation struggle. Besides being an occasion for punishing offenders or perceived "sell-outs", *pungwe* was a popular event in areas where

guerrillas had declared total control. Music and dance as part of the *pungwe* was intended to give both spiritual and moral support to the ex-combatants. Schmidt (1997:306) talks of an ex-combatant who proudly recalled how local people were forced to sing *Chimurenga*²⁰ songs by concluding, “*Vanamukoma vanouraya* (Comrades, they kill)”. It is said that at *pungwe* people would start singing while guerrillas were hitting people suspected of having some connection with the Rhodesian government. Parents or siblings who were alleged to have a son/daughter or brother/sister who was employed as a soldier or police in the Rhodesian government were targeted. Besides its role of providing spirituality and of motivating determination among the freedom fighters, the overnight music gala would in some instances bring people together to inflict pain, injury and death. After independence, music galas (popularised as “unity galas”, Mawere, Sagiya and Mubaya 2012:26) which are usually conducted in stadiums and other open places in the country (Mawere, Sagiya and Mubaya 2012:26) — have also been heavily politicised by the ZANU-PF government in order to perpetuate historical and cultural narratives aimed at soliciting support and solidarity from among citizens. Added to this is the fact that the fast-track land reform program (popularly known among ZANU-PF activists as the “Third *Chimurenga*”) which peaked in the early 2000s was characterised by party slogans and revolutionary songs as a show of solidarity to forceful acquisition of white-owned commercial farms.

Economic genres

Leonard Karigoga Zhakata’s “*Mugove*” (“Incentive/Salary”) is a song about lack of or diminutive payment in exchange for working very hard. Zhakata’s “*Mugove*” (which attempts to address the question of injustice) is directed at paymasters (including government) for not acknowledging the hard labour provided by employees. The spirituality drawn from “*Mugove*” (which was recorded in the late 1990s) can also appeal to music lovers today, at a time when the labour market has totally collapsed. Industry has closed down in Zimbabwe, and the country is surviving through informal

²⁰ “*Chimurenga*” is a Shona name for the “Liberation Struggle”.

market business and on toll fees from the country's border posts. Indiscriminate issuance of tickets for various offences at roadblocks by Zimbabwe police is regarded by many Zimbabweans as a desperate strategy towards revenue collection. Leonard Dembo was also right when he sang "*Zvaunotuka manager anokupa mari, basa unozoriwana kupiko*" ("You are reproaching the manager, who gives you money, where are you going to get the job"). Dembo's "Manager" also complimented his other song, "*Chinyemu*", which castigated perceived tax injustices and worker exploitation (Chikowero 2008:152). In addition, Bob Nyabinde's "*Chabuda hapana*" ("You have reaped nothing") shares the same notion when he sings that after so much hard work, like every-one else, one does not get a reward. Nyabinde's genre says while on the one hand someone else is rewarded after so much toil, on the other hand someone's effort yields nothing.

Hosea Chipanga's "*VaMugabe vanopa asi njere ndodzatisinai*" ("President Mugabe provides, but we as people do not have wisdom to sustain what we have been given") — also shortened as "*Kwachu kwachu*" ("Vandalising") — is an acknowledgement of government's effort in establishing infrastructure for the benefit of communities (both urban and rural) such as resting sheds, public telephones, railway lines, road signs and other public facilities which members of the public have continued to vandalise. In this track, Chipanga precisely mentions that President Robert Mugabe has done everything possible that a president can do for the nation. However, beneficiaries do not seem to appreciate such developmental efforts. In "*Mai mwana ndafunga kuvaka pamusoro pegomo*" ("My wife, I have decided to go and build up the mountain") Chipanga is protesting against the cost of living that is negatively affecting the majority of the poor in Zimbabwe. This includes income tax, price increases on food, petrol prices, bus fares, and rent, amongst other costs. Chipanga thinks if he builds upon the summit of the mountain he would circumvent these high costs of living affecting his family. Chipanga's song might have attracted numerous sympathisers who also felt there was need to search for other means to salvage their socio-economic crises. Another musician of note in this category is Lovemore Majaiwana whose title track "*Angila mali*" ("I do not have money"),

Chikowero 2008:152) tells a story about a man who apparently was stalking someone for money, which he did not get.

Cultural genres

Chitando (2002:82) writes, “Zimbabwean music is an integral part of the country’s very rich and proud heritage”. The majority of Zimbabwean societies are culturally-entrenched who derive spirituality largely from cultural music. This could be the reason why “cultural musicians perceive themselves as producers of an authentically Zimbabwean music” (Kupe 2003:186–196). Chikowero (2008:149) concurs: “The fact that cultural musicians are usually enlisted to perform at state functions, campaign rallies, private parties and airport receptions”, attests to the spirituality that people derive from cultural music which is regarded as authentic in Zimbabwe. On numerous occasions, the Christian Church’s teachings are in conflict with indigenous religions and local cultures because the former is not only perceived as discouraging but also regards as “primitive” the latter’s religious and cultural practices (Mawere, Sagiya and Mubaya 2012:29). Mbuya Ma Dube’s, Stella Chiweshe’s and Simon Wadharwa’s (Sekuru Gora’s) (Chikowero 2008:149) genres are cultural in character in which musical instruments such as the *mbira*, *hosho*, and drums are played. Chikowero (2008:149) states, “Some of them like Sekuru Gora was incorporated into a cultural ensemble called National Dance Company”, a neo-traditional dance company which facilitated cultural exchange tours in Europe, the United States of America and Africa. The national anthem of Zimbabwe, “*Simudza mureza wedu we Zimbabwe*” (“Lift up our flag of Zimbabwe”) eulogises Zimbabwe’s national heritage. The national anthem is sung at national events such as Heroes’ Day, Independence Day, at the beginning of international matches, or when starting a school day or a broadcasting day.

Traditional musical instruments in Zimbabwe

Among typical African societies in Zimbabwe, modern musical instruments are not welcomed in cultural and African religious functions. Although at the advent of Zimbabwe’s independence in 1980, “new or modernized rituals at Great Zimbabwe in

the form of music and dance performances have once again started prevailing with the hope to revive the sacredness of the cultural heritage site” (Mawere, Sagiya and Mubaya 2012:26) in which modern guitars or saxophones are usually played, local communities however labelled the rituals as blasphemous (Fontein 2006:106). In a typical African cultural ceremony, traditional musical instruments such as *mbira*, *ngoma*, *hoshho*, *magagada*, *chipendani* (Shona) or *umhubhe* (Ndebele), *mikwati yenyere* (Shona) or *impembe* (Ndebele), *chigufe*, *ngororombe*, *hwamanda* (Shona) and *uphondo* (Ndebele) — which are home-made — are played.²¹ *Chipendani* or *umhubhe* is a string musical instrument called a bow. *Mikwati yenyere* or *impembe* is a wind instrument such as a pan-pipe which consists of two or several pipes like the Hebrew *halil*, *ugab* or *agab* which has the meaning of breathing or blowing. *Chigufe*, *ngororombe*, *hwamanda* and *uphondo* are like the biblical *šōpār* (the flute) which function as signallers for calling people together or warning about an impending danger. *Mbira* (often called a “thumb piano”, Thorsén 2004:10) is played by striking both thumbs on the metal keys in a halved *deze* (calabash). Inside the calabash, shells or bottle caps are placed around the edges in order to produce sound when struck. *Mbira* is different depending on the demographic location of cultural rural communities. For example, *Mbira Dze Njari* is a *mbira* music genre popular along the eastern border of Zimbabwe. The instrument has 32 keys, and is more complicated than other types of *mbira* instruments. However, *mbira* is traditionally played as ceremonial music to call spirits. *Hoshho* (rattle) is made from *mukombe* (a narrow or navel-shaped pumpkin which cannot be consumed but is grown specifically for making such a musical instrument). A small hole is drilled in the *mukombe* to remove all the seeds and replace them with bigger devices which will produce audible sound. *Hoshho* produces sound by shaking and two *hoshos* are usually shaken simultaneously.

²¹ Various African traditional and cultural groupings in Zimbabwe have diverse characteristics in terms of types of music, musical instruments and dance. For example, Shona is a common term for six major dialects with a common or standard orthography, namely Zezuru, Karanga, Manyika, Kore Kore, Budya and Ndau. These ethnic groups have divergent practices depending on language, culture and demographic location. Due to limited space, it is beyond the scope of the present discourse to explore every ethnic group, culture and its music genre. For a more detailed account, see Ngara and Porath (2004:189–209).

Magagada are types of *hosho* but are tied on the shin of both legs. *Magagada* are made from *mapundzi* (types of pumpkin). The artistic process of crafting *magagada* from *mapudzi* is the same as *hosho* or *mukombe*. When the dancer moves the legs up and down in a fancy dance, *magagada* make a rattling sound. The dance using *magagada* is also accompanied by drumming. *Ngoma*²² (traditional drum) is made of cylinder-shaped wood and cow skin. When the drum is played at an African traditional gathering, a typical cultural and rural African will pick the context of the ceremony depending on the genre of *ngoma*. In a distinctive African traditional society, only a known skilled adult person will be summoned to drumming. Some media houses are also accustomed to African traditional music for its spirituality. For example, in post-independence Zimbabwe, the ZBC — which is a national broadcaster — introduced a traditional *ngoma* beat which is played at the beginning and end of a news bulletin.

Traditional music and dance in Zimbabwe

Traditional dance in Zimbabwe can be classified according to cultural communities or rural ethnic groupings. Traditional dance of a particular community is performed according to occasion, ranging from appeasing the dead, thanksgiving, funeral or welcoming/honouring a respectable person or dignitary. The lifestyle of the animal kingdom — for example, *gudo/tsoko* (baboon/monkey), *shumba* (lion), *nzou* (elephant), or *mbada* (leopard) — plays a key role in numerous African cultures, either in totem, dress or traditional dance. Traditional dancers/performers wear pieces of a particular animal skin as a canopy, another around the loins, the limbs and on the arms. Mogomme A. Masoga remarked, “When the dancers perform they imitate the traits of a particular animal like a baboon or monkey which enjoys jumping from one tree branch to another.”²³ However, a traditional dance which is common among Zimbabwean rural communities is one popularly known as *muchongoyo*. In *muchongoyo*, *ngoma*, *hosho* and *magagada* are played. One cannot say exactly the

²² “Ngoma” which is also Swahili, is a Shona term for African drum/s. See Perrott (1969:177); Thorsén (2004:93).

²³ This view follows the informal discussion I had with Dr Mogomme A. Masoga (of the University of Venda) at the OTSSA conference at Kwalata Lodge in September 2015.

origin and concentration of *muchongoyo* because many modern people including schools and other dancing groups are familiarising themselves with *muchongoyo*. Then there is *jiti* as a traditional dance. *Jiti* was usually performed during the night by young people in pairs. Only the drum as a musical instrument was played while participants were singing to the rhythm of the drum. In our modern day, young people are no longer exposed to this type of *jiti* dance. At *pungwe* — already alluded to earlier — *jiti* was also the dance enjoyed by freedom fighters (popularly known as “comrades”). The “comrades” would dance while shouting war slogans and “civilians” would join them. Failure to attend or absence from *jiti* with the comrades meant punishment by beating. *Pungwe* would be held at a venue some distance away from the village. On numerous occasions, such gatherings at *pungwe* were ambushed and both villagers and comrades massacred by the Rhodesian forces. In the modern sense, *jiti* is a generic term for electric guitar-driven pop, and includes popular groups like the New Black Eagles, the Four Brothers and Tendai Mupfurutsa, among others.

Chikowero (2008:153) states, “Mupfurutsa introduced an innovative brand of Zimbabwean *jiti*, which he called *barbed wire* music”. For example, “Character” was a song about a beautiful girl of good character whom Mupfurutsa loved. Oliver Mtukudzi is also another famous *jiti* musician whose genre has continued to inspire many of his fans. Mtukudzi’s “*Dzikama wakura*” (“Be composed; you are mature now”) is an appeal to people who are mature but still want to behave as young people. Although Mtukudzi’s track does not precisely question a particular person’s childish behaviour, the song can be generalised to all elders to set a good example for young people to learn. In the song “*Imi baba manyanya kurova amai*” (“You father, it is too much now that you keep on beating our mother”), Mtukudzi disapproves of the African patriarchal culture which regards women as a second-class human species who deserve spanking. In “*Bvuma wasakara*” (“Admit, you are old”) — which appears to be a follow-up genre to “*Dzikama wakura*” discussed above — Mtukudzi might have been singing about a particular old man who behaves like a youngster. However, others think that a power game emerges on the soundtrack in the form of music and lyrics that symbolises President Mugabe’s struggle against his old age in a

political system in crisis (Thorsén 2004:10). It is probable that the song was directed towards Mugabe — who keeps on holding the reins of power despite his old age — although this assumption is not explicitly asserted in the track itself.

There is also singing and dancing for ritual (and spiritual) purposes, for example, the ceremony of *mhondoro* (a lion clan spirit) at Sanyamaropa when there is a drought. “Beer is brewed for the monhondoro where men and women would drink while dancing in honour of mhondoro. At Sanyamaropa, the dance is called *mapfumwe*” (Gelfand 1977:58). *Mbira*, *ngoma* and *hosho* are common instruments at such gatherings.²⁴ Another type of traditional ceremony is one known as *bira* (popular in Mashonaland West province) which is held in honour of ancestral spirits at a particular shrine (“Vapostori members attend bira”, *Sunday Mail* 26 July 2015, p. 2). Traditional heads such as chiefs (e.g., Chief Magonde at his Pondori Farm in Lion’s Den, “Vapostori members attend bira”, *Sunday Mail* 26 July 2015, p. 2) are usually part of this African traditional ceremony. For reasons that are not clear — because the majority of Christian groupings do not associate with African Traditional Religion (ATR) — the Johane Masowe sect, led by its leader Bishop Shumba (“Vapostori members attend bira”, *Sunday Mail* 26 July 2015, p. 2), took part in the celebrations where they joined in singing, drumming and dancing. It is reported that Chief Magonde hosted the ceremony at his farm as an appreciation for regaining the land of his ancestors (“Vapostori members attend bira”, *Sunday Mail* 26 July 2015, p. 2). Chief Magonde is obviously one of the beneficiaries of the controversial land reform in Zimbabwe. Chieftainship has continued to play a central role in Zimbabwe’s land politics. Peasants who survive on subsistence farming are traditionally beneficiaries of government aid during times of drought.

Gospel genres

Thomas Mapfumo’s “*Chipo ndechangu*” (“It is my endowment”) is a very interesting Gospel song. “*Chipo ndechangu*” is a kind of an appreciation to God for the

²⁴ Other occasions where singing, dancing and beer-drinking are accompanied by *mbira*, drums and *hosho* are *mhamba ye mvura* (a ritual for thanksgiving) and at a funeral of an elderly person in the community. See Gelfand (1959/1962).

endowment that he has given to humanity including Mapfumo himself. In the song, Mapfumo appreciates (perhaps directed to God although this not explicit) the gift of endowments such as *makandifananidza nemi* (you made me in your own image), and *makandipa pfungwa shanu* (you gave me five senses). The first endowment portrays Mapfumo as a reader (or perhaps a believer) of the Hebrew Bible about creation of the first man Adam who was made in God's own likeness (Gen 1:26; 9:6). In this piece, Mapfumo further says, "*Kana ndikaenda kure munongondichengeta*" ("Even if I go far away you keep on taking care of me"). Mapfumo's acquaintance with the narratives of biblical text symbolises his appreciation of and the spirituality which he derives from the Bible.

Gunda (2010:443) picks up Charles Charamba as "a respected gospel musician and Apostolic Faith Mission (AFM) pastor". Charamba's album *Fishers of men* encompasses beautiful songs such as the track "*Ndakaurayisa munhu asina mozva*" ("I caused the death of somebody innocent"), and "*Machira chete*" (literally, "Linen only"). In "*Ndakaurayisa munhu asina mhozva*", Pastor Charamba explains how Jesus Christ was humiliated and crucified for crimes he did not commit; Charamba's piece derives from the biblical story of Jesus Christ who was condemned to the death of the cross as a ransom for the sinful world. Mai Olivia Charamba's "*Rute dzokera kumusha kwako*" ("Ruth go back to your home") is a message about Naomi and her daughter-in-law named Ruth in the book of Ruth (Ruth 1:1–22). Both Ruth's and Naomi's husbands had died. So Naomi proposes that Ruth return to her own parents' home and get married to somebody else because Naomi was not going to get married again for her to have another son who would marry Ruth again (1:11–12). But, Ruth insisted that she would not go (1:16). "*Rute dzokera kumusha kwako*" is a song about continuous relationship even after deaths have devastated a family. In this track, Mai Charamba seems to encourage loyalty on the part of women in matrimonial relationships even in difficult circumstances. However, Mai Charamba's reference to the biblical story of Ruth as a pattern of behaviour for modern post-biblical women cannot be generalised. In my opinion, contemporary women would regard biblical Ruth — whose future life as a widow seemed to depend on her continued association

with her mother-in-law Naomi — as a prototype of an old-fashioned woman who would depend on someone else for survival.²⁵ Although in “*Rute dzokera kumusha kwako*” Mai Charamba demonstrated her artistry in terms of composition, most modern widowed women would derive spirituality from songs that encourage hardworking and self-sustenance.

Church denominations have also composed their own songs which they sing during church services, or at funeral gatherings and other related functions. Besides their womenfolk’s blue and purple outfit,²⁶ Baptist congregants are also characterised by the songs which derive from the Baptist hymnal in which a song leader leads a preferred hymn and all others will join in the singing. The Baptist Convention of Zimbabwe have the Baptist Hymnal (which consists of 212 songs, see Music Committee 1976:1–186) in which one finds the following pieces as representative examples: “*Mwari ngaakudwze*” (“To God be the glory”), “*Anonditungamira*” (“He leadeth me”), “*Ndiani kudangako*” (“Who is He?”), and “*Pamuchinjikwa*” (“At the cross”), among others. When Baptists sing these hymns they would accompany their worship with a dance. Most modern churches and Gospel musicians play modern electric musical instruments. Traditional musical instruments (such as *ngoma* because missionaries condemned the use of drums and made great efforts to change the musical atlas of Africa, Thorsén 2004:74) are regarded as evil. However, *ngoma* is sometimes played in some church gatherings, while modern tambourines are played in others churches such as the Salvation Army. Last but not least, we have choral music that derives from voices of congregants in which instruments have no part. However, participants still derive spirituality from singing without instruments. For example, in the Johane Marange Apostolic sect, a designated song leader will start a known song and all other members will follow. Johane Marange’s “*Taunganira Baba Noah*” (“We are gathered here for our father Noah”, see Bulla 2015:2) is the most popular song as it is sung several times (probably because of the spirituality which singers derive from

²⁵ This view is advanced by Feminist Theology (also known as “womanist movement”). See Rugwiji (2012:202).

²⁶ Only women have such outfits which they wear on certain occasions. Men generally do not have a uniform.

the song). One wonders whether the Minister of Local Government, Public Works and Urban Development, Cde Savior Kasukuwere — who was present at the Johane Marange’s annual Passover conference in July 2015 in Mafarikwa, Manicaland (Bulla 2015:2) — could sing “*Taunganira Baba Noah*” with the others.

CONCLUSION

This essay has articulated that hymns and psalms in the ancient biblical world were sung in reverence of a deity or deities. It was demonstrated that the particularity of biblical hymns recount Yahweh’s past dealings with his people, beginning with his choice of Abraham and moving through the exodus, the wilderness wanderings, and the conquest. The spirituality of music and dance both during ancient biblical times and in our modern post-biblical world is intricately identifiable in individual responses to preferred musical genres. It has been highlighted that music genres in Zimbabwe are diverse. The diversity of music in Zimbabwe is evidenced by a multiplicity of artists who play different genres, such as social, political, cultural and Gospel. It was shown that different people have different musical tastes, from *sungura* to cultural genres featuring artists such as Tongai Moyo, Alick Macheso, System Tazvida, Leonard Dembo, and Thomas Makion, among others. Cultural music — such as that offered by Sekuru Gora, Mbuya Ma Dube, Chioniso Maraire, Stella Chiweshe, and Thomas Mapfumo, among others — is regarded as authentically Zimbabwean in which traditional instruments such as *mbira*, *hosho* and drums are played. Cultural genres are usually played during national celebrations, at reception of foreign dignitaries, and so on. The singing of the national anthem depicts patriotism to one’s country and exhibits one’s national identity. Those who go to church prefer Gospel music featuring artists such as Charles Charamba, Olivia Charamba, Mechanic Manyeruke, Shingisai Siluma, Fungisai Zvakavapano-Mashavave and Vabati VaJehova, among others. When music is played or when singing occurs, an aura of hope, buoyant confidence and serenity are perceived among the audience.

BIBLIOGRAPHY

- Adams, D 1971. *Congregational dancing in Christian worship*. Vallejo: The Enabling Company.
- Albridge, D 1995. Spirituality, hope and music therapy in palliative care, *The Arts in Psychotherapy* 22/2:103–109.
- Bailey, L M 1984. The use of songs in music therapy with cancer patients and their families, *Music Therapy* 4/1:5–17.
- Battle, J A 2000. Scriptural singing in the church, *WRS Journal* 7/2:12–17.
- Braun, J 2002. *Music in ancient Israel/Palestine: archaeological, written and comparative sources*. Grand Rapids, Michigan: William B. Eerdmans.
- Bulla, F 2015. Life in the Holy City of Johane Marange, *The Sunday Mail* (26 July 2015).
- Burgh, T W 2006. *Listening to the artifacts: music culture in ancient Palestine*. New York: T & T Clark International.
- Chikowero, M 2008. Our people Father, they haven't learned yet: Music and postcolonial identities in Zimbabwe, 1980–2000, *Journal of Southern African Studies* 34/1:145–160.
- Chitando, E 2002. Music in Zimbabwe (Review essay), *Zambezia* XXIX/i:82–91.
- Cone, J H 1991. *The spirituals and the blues*. Maryknoll, NY: Orbis Books.
- Curtis, M E 1997. Ancient psalms and modern worship, *Bibliotheca Sacra* 153:285–96.
- Eyre, B 2001. Playing with fire: fear and self-censorship in Zimbabwean music. Report: World Forum on Music and Censorship, Freemuse.
- Finesin, S B 1926. Musical instruments in OT, *HUCA* 3:21–75.
- Fontein, J 2006. *The silence of Great Zimbabwe: contested landscapes and the power of heritage*. Harare: Weaver.
- Gelfand, M 1959. *Shona ritual*. Cape Town: Juta & Co. Ltd.
- _____ 1962. *Shona religion*. Juta & Co. Ltd.
- _____ 1977. *The spiritual beliefs of the Shona*. Gweru: Mambo Press.
- Gunda, R M 2010. *The Bible and homosexuality in Zimbabwe: A socio-historical analysis of the political, socio-cultural and Christian arguments in the homosexual public debate with special reference to the use of the Bible*. Bible in Africa Studies. Bamberg: Bamberg University Press.
- Hiatt, J 1986. Spirituality, medicine, and healing, *Southern Medical Journal* 79/6: 736–743.
- Hodge, C 1964. *A commentary on the epistle to the Ephesians*. London: Banner of Truth Trust.
- Hussain, Z 2009. Hip-hop and the HIV church, *Insideout* 54:11.
- Jackson, H 2002. *AIDS Africa: A continent in crisis*. Harare: SAfAIDS.
- Kupe, T 2003. The meanings of music: Media representations of popular music in Zimbabwe, *African Identities* 1/2:187–196.
- Lipe, W A 2002. Beyond therapy: Music, spirituality and health in human experience: A review of literature, *Journal of Music Therapy* XXXIX/3:209–240.
- Manley, M J 1986. *A biblical bass for church music*. Bulawayo: Baptist Publishing House.
- Mapuranga, T and Chitando, E 2006. Songs of healing and regeneration: Pentecostal gospel music in Zimbabwe, *Religion and Theology* 13/1:72–89
- Masoga, M A 2015. Personal communication.
- Mawere, M, Sagiya, E E and Mubaya, T R 2012. Convergence of diverse religions at Zimbabwe heritage sites: The case of Great Zimbabwe National Monument, *International Research Journal of Arts and Social Sciences* 1/2:22–31.
- Miller, D 2007. *Richland Hills & instrumental music: A plea to reconsider*. Montgomery: Apologetics Press.

- Mitchell, T C 1992. The music of the Old Testament reconsidered, *Palestine Exploration Quarterly* 124:124–143.
- Mlambo, O B 2015. The role of music in the age of HIV and AIDS in Zimbabwe. Paper delivered at Codesria 14, Dakar, Senegal. 08–12 June 2015.
- Mushawevato, P 2015. Dembo's son charms veterans, *The Sunday Mail* (14 June 2015), p.3.
- Music Committee, 1976. *Baptist hymnal in Shona*. Harare: Baptist Mission of Zimbabwe.
- Muutuki, J M 2013. Covenant in relation to justice and righteousness in Isaiah 42:1–9. PhD thesis. Stellenbosch: Stellenbosch University.
- Ngara, C and Porath, M 2004. Shona culture of Zimbabwe's views of giftedness, *High Ability Studies* 15/2:189–209.
- Perrott, D V 1969. *Teach yourself Swahili*. London: The English University Press.
- Raitt, A T 1977. *A theology of exile*. Philadelphia: Fortress.
- Riessman, C K 1993. *Narrative analysis*. Newbury Park, Calif.: Sage.
- Ross, L 1994. Spiritual aspects of nursing, *Journal of Advanced Nursing* 19:439–447.
- Rugwiji, T T 2012. *Reading the exodus liberation motif in the modern post-biblical world: the Zimbabwean society and the reality of oppression*. Saarbrücken: LAP Lambert Academic Publishing.
- _____ 2014. Reading circumcision as an identity marker (Gn 17:9–14): contemporary perspectives on male genital mutilation amongst Xhosa communities in South Africa, *Journal for Semitics* 23/1:237–263.
- Sanders, J A 1961. *The Dead Sea psalms scroll*. New York: Cornell University Press.
- Schmidt, H 1997. Healing wounds of war: memories of violence and the making of history in Zimbabwe's most recent past, *Journal of Southern African Studies* 23/2:301–310.
- Schurer, E 1995. *A history of the Jewish people in the time of Jesus Christ*. Grand Rapids, MI: Hendrickson.
- Shansky, C 2012. Spirituality and synagogue Music: Case study of two synagogue music ensembles, *Research & Issues in Music Education* 10/1:1–14.
- Sheil, K 2006. Body, dance and worship, *McMaster Journal of Theology and Ministry* 7:23–32.
- Sheler, J L 2001. Drugs, scalpel ... and faith? Doctors are noticing the power of prayer, *U.S. News and World Reporter*, pp. 46–47.
- Steiner, M T 2015. Personal communication.
- Taylor, M F 1967. *A time to dance: Symbolic movement in worship*. Philadelphia: United Church Press.
- Thorsén, S-M 2004. *Sounds of change – social and political features of music in Africa*. Stockholm: Sida Studies.
- “Vapostori members attend bira”, *The Sunday Mail* 26 July 2015, p.2.
- Ver Beek, K A 2000. Spirituality: a development taboo, *Development in Practice* 10/1:31–43.