

CHAPTER ONE: INTRODUCTION

1.1 PREAMBLE

The area of investigation is gospel music in Zimbabwe. Cassell Compact Dictionary (1998) defines gospel as the teaching or revelation of Jesus Christ or the doctrine preached by Christ and the Apostles. This therefore means that gospel music should have themes about Christ. The definition is concerned with the theme or lyrics of the songs rather than the musical styles. It should be clearly noted that gospel music has similar elements of music as pop or secular music. This is in terms of rhythm, pitch, harmony, form, texture, melody etc. It is usually the lyrics or song text that makes it distinct. It would be difficult to differentiate gospel music from other music genres as far as instrumental music is concerned.

Gospel music is music that is associated with Christian worship. Zindi (2003) points out that the music consists mainly of glad tidings from religious doctrines, which embrace the teachings of Christ. Thus, the music touches on several Christian themes such as repentance, victory, deliverance, baptism, to mention a few. Electronically recorded Christian music is also called gospel music, and it gained prominence during Zimbabwe's post- colonial period, (Chitando 2000). The highest mission of gospel music is to serve as a link between God and man, (Mackenzie 1987).

The study intends to trace the development in terms of changes and continuities in Zimbabwean gospel music between 1980 and 2007. This music has been written and performed by Zimbabwean artistes focusing on Zimbabwean cultural issues. It begins with an overview that will lead to exploring the indigenous and exotic determinants of gospel music in Zimbabwe, and will then discuss the concept and genesis of gospel music in general as a backcloth for surveying the main male and female gospel musicians in Zimbabwe during the period under study.

1.2 STATEMENT OF THE PROBLEM

Gospel music is a contemporary music genre in Zimbabwe that has been going through changes and adaptation due to influence from exotic and indigenous music cultures. The development and evolution of gospel music is studied from 1980 to 2007 which is the period that marks the rise and fall of the black Zimbabwean government. The change in the political ideology of the country in 1980 and cultural exchange programmes set up with other African countries led to sharing and exchange of cultural traits. There is, therefore, need to track the local and global circumstances that shape, direct and determine its evolution.

1.3 JUSTIFICATION

This study is an attempt at further scholarship on urban Zimbabwean black culture. The researcher is resolute that there is a need to carry out this particular study because it fills the gap in the knowledge on Zimbabwean gospel music. Several researches have been undertaken on gospel music in Zimbabwe but most of these have focused on the theological and evangelizing power of music in worship (Chitando 1999, Chitando 2000, Mapuranga 2000) as opposed to analyzing its musicological features and factors that have influenced its shape and content in contemporary setting. There is therefore need to track these factors which is the focus of this study. The religious aspects have been exhausted by a number of researchers including academics in Religious Studies. This study will largely dwell on economic and socio-political issues from 1980 to 2007 which is period that marks the rise and fall of the black Zimbabwean government.

1.4 FOCUS OF THE STUDY

This study focuses on the musicological features of gospel music, and such analysis may enable Zimbabwean religious organisations and the artists to select relevant musical styles suitable for gospel music. The study will focus on indigenous and exotic influences on Zimbabwean gospel music exerting particular thrust on instrumentation, gender, political and economic content. It will rely primarily on electronically recorded sources, which might not be in written (notated) form. Indigenous institutions such as African traditional religion as well as foreign influences such as the church and Christianity will also be examined.

This work is an attempt to further scholarship on urban black culture as portrayed by Zimbabwean gospel music. Gender is a topical issue in the contemporary global development discourse and the way it affects the development of gospel music in Zimbabwe will receive considerable attention.

The study will also focus on the political and socio-economic factors in the development of gospel music in a national context. It will examine the political developments in Zimbabwe since independence, for example, political violence and the way they have impacted on gospel music. Another important factor that the study will focus on is the socio-economic environment in Zimbabwe and also the musicological content of gospel songs.

1.5 OVERVIEW OF GOSPEL MUSIC IN ZIMBABWE

1.5.1 GOSPEL MUSIC INDUSTRY IN ZIMBABWE

Quite a number of people earn a living from the gospel music industry and these are musicians, recording studio personnel, record company personnel and sales representatives and their families. The list of recording studios is endless, with some existing in backyards of individual residential homes. Those that are worth mentioning are Gramma, Ngaavongwe, Metro, Gospel Train, Corner Studio, Zimbabwe Music Corporation, R.T.P, Shade, Oka, Voice of Jordan and Ingwe studio. All these recording studios are in Harare. Most of the prominent gospel artists record with Zimbabwe Music Corporation, followed by Ngaavongwe, Metro

and Gramma. Of these Ngaavongwe deals with gospel music only while others deal with both secular and gospel music. The *Herald* of 13 January 2006 shows a list of hit parades compiled by various studios as well as marketing companies. Some that market music from outside Zimbabwe include Record, Tape and Promotion (R. T. P) who market Vee, a secular musician from Botswana.

Elias Musakwa, a gospel musician and a senior executive with the Reserve bank of Zimbabwe now monopolises the recording and distribution industries. He owns the most successful labels in the name of Ngaavongwe, Zimbabwe Music Cooperation and Gramma records. He has both the economic and political influence to make things happen in the music industry. Promotion and marketing become an easy task if financial resources are available. Gramma and Ngaavongwe have been able to release tapes, CDs and DVDs, (*Herald*, 9 March, 2007). Gospel artists complain that recording companies treat them badly, (*Herald*, 14 June 2007). Patai, a gospel artist is not happy that Gramma is not marketing his music enough and also not distributing the music well. Mashakada, another musician also raised concern on how Gramma fails to promote his music by restricting the number of songs to be recorded per album and when (*Chronicle*, 29 October, 2005).

Gospel music as a commercial commodity needs marketing. Recording studios, record companies and music promoters will only promote artists whose music is

highly marketable. Gospel artists are fortunate because some business people set-up studios that cater mainly for gospel music and one of them is Ngaavongwe Records under the directorship of music guru Elias Musakwa. The stable has managed the music of notable names such as Mbungo Hotline, Defe Dopota Brass, Fungisayi Zvakavapano, Carol Mujokoro, Donna Chibaya, Diva Mafunga, Mai Patai, Noel Zembe, Mercy Mutsvene among other artists. Musakwa, who is also executive producer has also managed to market their works beyond Zimbabwean borders through annual Ngaavongwe festivals.

Record companies use the local radio stations to market their products. Radio and television have a lot of impact in both urban and rural areas in the country. The print media also has hit parades that are sponsored by different companies which assist in marketing both secular and gospel music. The Sunday papers like *Sunday Mail* and *Sunday News* have columns that are specifically dedicated to gospel music and these discuss achievements, new releases and even personal issues relating to gospel artistes. However, some of the writers are not musically literate so fail to meaningfully critique the music.

There are gospel music festivals that are organised by the different recording companies and the most popular are Ngaavongwe Explosion that is organised by Ngaavongwe Studios and Nguva Yakwana organised by Gospel Train Studio that markets local and southern Africa regional gospel music. They usually invite

gospel musicians from South Africa, Swaziland, Mozambique and so on. Regional performers who have graced these festivals include Vuyo Mokoena, Rebecca Malope, Lundi, Busi and Siphon Makhabane. Some of the foreign gospel artistes were controversial in terms of Christian morals such as Lundi Tyamara who was excluded from Nguva Yakwana shows after having been discovered to be gay, (*Sunday Mail*, 26 September, 2004).

Poor organisation has however marred these festivals, (*Manica Post*, 4 December, 2005). At times shows start much later than scheduled on publicity material and some shows never take place despite having been paid for by fans. Some artistes seem also to sabotage shows by absencing themselves without explanation. At one time South African musicians were denied entry in Zimbabwe because the show organisers had not made proper immigration arrangements for them.

1.5.2 ZIMBABWEAN GOSPEL MUSIC AS POPULAR CULTURE

Apondo (2005) observes that popular culture is mass-produced, easily accessible and entertaining, and music is a chief carrier of popular culture, gospel music included. Zimbabwean gospel music has become popular culture because it is mass produced, easily accessible and entertaining. Popular culture, including gospel music has to adapt and move away from the restrictive codes of morality, (Nkabinde 1992). Thus, gospel music as part of culture has not been spared. There has been a lot of debate on the musical styles and dance styles that are

used by some local gospel artistes. The history and development of Zimbabwean gospel music has been ideologically a product of cultural struggle and revolution, hence the study of the evolution of gospel music in Zimbabwe.

Culture is the most critical element of revolution and evolution. Generally, music, especially gospel music is a dynamic culture. Mapuranga (2007) rightly points out that there are 'Gangsters for Christ' whose gospel music intends to draw a lot of people to Christ. Women, children and youths on the other hand, could be using gospel music to fight for public acceptance and public space. It is apparent that Zimbabwean females and males are equally active in gospel music unlike secular music where males dominate.

Zimbabwean gospel artists generally fuse traditional beats with electronic musical instruments and succeed in creating a new and popular urban black culture. The result of the fusion is a challenging African art form that is experienced in most Zimbabwean churches and other venues. It is mostly in Pentecostal churches that gospel music has recently found large consumption to an extent that the first thing a new church would invest in is the latest music technology including a public address system and electronic musical instruments, (Damaris 2006). The conventional churches are also introducing instrumental music in a bid to retain the youth who have apparently been moving to the Pentecostal churches that feature very entertaining music.

1.5.3 PIONEER ZIMBABWEAN MUSICIANS

The evolution of the now fast expanding Zimbabwean gospel music cannot be adequately discussed without mentioning some artistes who pioneered the genre during the late 1970s. It was a period when an array of artistes in the gospel genre were being turned away by producers amid wrong perceptions that their music would not sell once released.

There has been a marked improvement in the quality of gospel music produced since 1980, (*Herald* 15 March 2007). The article says,

A closer look at the history of gospel music in Zimbabwe, from the days of Chataika, Manyeruke, through to the era of the Family Singers to this day, evidenced tremendous improvement and socially aligned effect of the music genre on the entertainment scene.

Observation of gospel music shows reflect that this type of music now cuts across all age groups and has become more popular than in previous years. Mechanic Manyeruke and the late duo of Jordan Chataika and Freedom Sengwayo stood the sweltering heat and made the genre popular. Although Manyeruke is still going strong Chataika and Sengwayo have passed on.

Chataika, started in the late 1960s with his sisters Edna and Molly Chataika. The Chataikas' profile blossomed in the early 1980s with their beautiful songs such as

Tichanoimba Hossana, Hatina Musha Panyika and Muchechetere. Chataika started in the “dark days” when gospel artists were being accorded peripheral attention, so producers did not pay much attention to him. According to *The Herald* of 21 January 1983, Chataika started playing the guitar at the age of sixteen years in a church choir in Mhondoro communal lands, outside Harare. He stopped recording for almost two years from 1981 up to 1983 because of a dispute with a South African producer over fees he had not been paid for about twenty songs that he had composed, (*Herald*, 21/01/1983). Instead of mourning neglect by producers, the pioneers continued to record their music and now other generations are walking in their footsteps. He resumed recording at the beginning of 1983 and never looked back until he passed on in the late 1980s. His appealing style still inspires the crop of today’s artists.

The same neglect goes for Sengwayo, one of Zimbabwe’s most versatile artists in this particular genre. He died in the late 1990s having started his career in 1967 when he was twelve years old, and played gospel music all his life. While his discography was not thick, some of his all-time compositions such as *Awuwe Jesu* done in 1980 and *Oneness* in 1984 before he relocated to Botswana and later South Africa were great hits. Sengwayo was a big name. The industry in Zimbabwe was not rewarding on sales hence the decision by Sengwayo to relocate to South Africa.

It is however Manyeruke, who stood the test of all time and still records regularly with Gramma Records in Zimbabwe. The singer had his highs and lows during a career spanning four decades. He also started way before 1980 like many other Zimbabwean artists. Largely self-taught, he started with home crafted banjos in Shurugwi, Midlands province. Upon completing Standard Six, he moved to the then Salisbury (Harare) where he carried on with his musical career. It was in the capital city that he met Godfrey Chiketa and Lovejoy Mbirimi and assembled a group called Gospel Singers under the aegis of the Salvation Army. The group disbanded in early 1980s but Manyeruke moved on and assembled the Puritans.

The defining moment for the singer came in the late 1980s when he recorded popular songs such as *Siyabonga*, *Varombo Pamweya*, *Nomufananidzo Wake*, among other songs. Using an acoustic guitar, a few electric guitars, Manyeruke became a household name in the late 1980s and he is generally regarded as the godfather of gospel music. The other musicians he worked with helped make his music awesome during the greater part of his career. Isaac Chirwa, the revered multi-instrumentalist helped Manyeruke in his artistic works together with Gidion Zamimba. Manyeruke's fortunes however declined in the "1990s with the emergence of other artistes.

Wonder Guchu in the *Herald* of 31 January 2006 points out that modern and yesteryear gospel artistes differ in depth of beliefs. He cites that pioneers in

gospel music like Manyeruke, Chataika, Sibalo and Sengwayo were devout Christians belonging to known churches. He points out that some of today's artistes derive their inspiration from the fame and riches that come with record sales and live performances. As a result of his religious beliefs, Manyeruke lambasted 'unholy' dances by some gospel musicians in Zimbabwe, that he said, were irreconcilable with gospel music, (*Herald* 26 November, 2006). This is further confirmed by the formation of gospel groups who do not seem to understand religion. "Through this music genre, we aim to fuse Rastafarianism and Christianity and show people that there is only one God to be worshiped," were the words of Nyathi, a gospel artist who refers to himself as both Christian and Rasta, (*Manica Post*, 14 April, 2006).

Shuvai Utawunashe, was part of the Family Singers who started in the 1980s, and made a break through during that era. Other stars who appear to have overshadowed Manyeruke include Pastor Lawrence Haisa. Haisa was stripped of his pastoral duties by the Zimbabwe Assemblies of God church following adulterous claims, but his music was popular during the 1990s.

During the 1990s Ivy Kombo and Carol Chiwengwa-Mujokoro emerged under the tutelage of Pastor Admire Kasingakori – better known as Pastor Kasi – who adopted the two gospel divas. The pair of Ivy and Carol worked together and recorded a number of albums before they went separate. During the late 1990s

Gospel Trumpet gospel band also emerged and had in its ranks the Mutemererwa brothers. The band disbanded because four of the Mutemererwa brothers are now scattered around the globe with some reportedly in the United States of America and others in the United Kingdom. In the year 1995 more experienced gospel artists emerged.

Mahendere Brothers, the Chitungwiza-based outfit is arguably one of the best outfits to have emerged during the late 1990s. They brought a new dimension to gospel with their rhumba inspired music. The list is now endless with successful names such as the Charambas, Mutsvene, Mafunga, Fungisayi, Donna, Mai Patai, Siluma, Zembe, Mtukudzi, Mashakada, Madondo, Z.C.C. Mbungo, Defe Dopota, Vabati VaJehovha, Vabati VeVhangeri, Chipanga, Chimuti, Cement, Mponda, Factor, Zacharia, Musakwa among others.

1.6 MAIN RESEARCH QUESTION

How has Zimbabwean gospel music evolved between 1980 and 2007 and what factors have influenced its evolution?

1.6.1 SUB- QUESTIONS

The following sub questions will be answered by the investigation:

1.6.1.2 What are the factors that determine the features and changes in Zimbabwean gospel music style between 1980 and 2007?

1.6.1.2 What factors have influenced the musicological form and content of Zimbabwean gospel music between 1980 and 2007?

1.6.1.3 To what extent does gospel music reflect gender opportunities in Zimbabwe?

1.6.1.4 To what degree has the prevailing political as well as the socio-economic climate influenced creativity in, and practice of Zimbabwean gospel music?

1.7 OBSERVATIONS AND ASSUMPTIONS

1.7.1 Since 1980, Zimbabwean gospel musicians have shared the stage with musicians from other countries like South Africa, and in the process exchanged musical elements and styles. This has led to hybrid styles in the use of foreign dances, lyrics and musical instruments.

1.7.2 The current enlightenment on African indigenous knowledge systems is bound to inform artists and academics in new ways of analyzing music as an element of culture

1.7.3 Societal expectations including the portrayal of women in the media make it difficult for women to perform in public where they are more exposed to scrutiny than their male counterparts.

1.7.4 There has been a lot of moral and financial pressure on the whole society as a result of the collapsing economy and AIDS/HIV pandemic. This pressure is also felt by artistes as members of the society and it is

likely that they are bound to react by composing songs that express what they experience.

1.7.5 Some gospel artists were initially pop musicians and this could result in transfer of compositional techniques from pop to gospel music.

1.7.6 There are bi- cultural artists who perform both gospel and secular music resulting in the transfer of techniques

1.8 LIMITATIONS OF THE STUDY

There were several problems encountered during the course of my fieldwork and report compilation. These were:

1.8.1 The researcher had no independent financial resources and had to rely on her brother in funding the studies and the fieldwork. Traveling had to be limited to some of the major cities of Harare, Gweru, Bulawayo, Victoria Falls, Chinhoyi, Hwange, Kadoma, Mutare, Kwekwe and Bindura due to financial constraints. These constitute more than three quarters of the of Zimbabwe's major cities and these are cities where most secular and gospel musicians are found.. A university of Pretoria bursary to cover tuition fees was later offered halfway through the studies.

1.8.2 The political situation was hostile, such that it was a risk, doing fieldwork in some parts of the country. The researcher had to do the

fieldwork in consultation with the ruling party so as to avoid being misconstrued as a political opponent.

1.8.3 As a result of the economic climate, some of the interviewees were not quite keen to respond to the interview questions, demanding some remuneration.

1.8.4 Some of the interviews had to be postponed or cancelled as some respondents seemed to be running around to try and make ends meet in a period of economic crisis.

1.9 SUMMARY

This chapter introduces the scope of the study outlining the research problems and arguing the importance of the study. A justification of the study was outlined as well as the main focus of the study. An overview of Zimbabwean gospel music, gospel music industry and musicians was given. Handicaps that were encountered by the researcher during the period of study were also outlined.

CHAPTER TWO- LITERATURE REVIEW

2.0 RELATED LITERATURE ON GOSPEL MUSIC

This chapter seeks to cite the views of different authorities on gospel music and related issues such as gender and politics. Major factors that influence the continuity and evolution of gospel music are highlighted.

There is limited relevant literature for the study of gospel music in Zimbabwe especially as the published literature by Blanchard (1989), Angley (1989), Aranza (1985), Fisher (1992), Girardeau (1983), Mackenzie (1988), Green (1997), Sperber (1996), Verlag (1990), Walton and Muller (2005), Omojola and Dor (1977), Ojo (1998) and McElwain (2002) does not provide insight relevant to the Zimbabwean experience, but rather dwells mainly on euro-centric experiences.

There are studies concerning gospel music that have been carried out in other countries other than Zimbabwe. McElwain (2002) has studied gospel music in terms of scientifically *right* or *wrong* church music. The study implies that the sound itself and not quite the lyrics can have positive or negative effects on the listener. The study comes up with questionable hypotheses that are based on racial issues by claiming that during the slave trade, Africans brought *evil* syncopated rhythms to Europe.

One of the present main locations of pagan occult religion which has spread out into several areas, is Africa. Because of the slave trade, there was a widespread dispersal of Africans and they naturally took their religion with them, (2002: 88).

There would be need to determine what could be evil about African music as claimed by McElwain's study, and whether she was making uninformed generalisations. On the other hand, Africans generally blame the Westerners for having invented the idea that African music and morals are inferior to those of the West. McElwain's study further says that rock as a musical style is evil and there should never be Christian rock, just like there is no Christian adultery. Comparing the two (gospel and rock) is not tenable because rock as a musical style can have no influence unless listeners imitate the lifestyles of the musicians.

Blanchard (1989) observes that the use of pop music in evangelism has become very popular in recent years, and some Christians enjoy it whereas others do not. This debate is noted in the study to go beyond academic, theological and denominational boundaries. Examples that Blanchard cites are all Western, generally based on the United Kingdom and America. There is no clear link between the study and gospel music in Zimbabwe where perceptions of the Christian religion, for instance, are culturally situated such that a gospel music performer is inspired by indigenous as much as by contemporary cultural sensitizations and creative resources. In another related study Aranza (1985) observes that from 1980 onwards, Christian rock became popular yet some view

it as spiritual fornication. This study is more inclined towards religious morals and ethics. Examples that are cited do not relate to the Zimbabwean social-religious perceptions of morality, but to the West.

A Zimbabwean priest, Mackenzie (1988) generalises gospel music issues the world over. His research explores reasons for forming bands, such as financial benefits and love for publicity. Moral and religious issues are emphasised at the expense of musicological issues such as elements of music. No specific mention is made about gospel music in Zimbabwe, and Western examples are cited throughout the publication. The available studies being cited in this study have not discussed what makes gospel music a distinct genre – the lyrics, the musical instruments, the structures, the venues and dynamics of presentation? The indigenous African conceptualization is that the instrumentation and structural ramifications of a musical product have social, cultural and in some cases political denotations that this research undertaking will be examining.

Studies edited by Walton and Muller (2005) deal with gender and music in South Africa. Although the findings can be generalized across Africa, there is very little mention of gospel music. In another gender related study, Green (1997) looks at gender and music in the Western perspective and does not discuss gospel music. Green further concentrates on gender and music in the classroom where gender is discussed in relation to acquisition of musical knowledge and achievement.

It is interesting to note that according to Green (1997), European men controlled all activities and deliberately excluded women from public space in theatre, literature, music and other performing arts. In Africa, the opposite is true. Nzewi remarks:

The female is the larger and stronger spiritual force; the male is the lesser and weaker. The modal female attribute is enduring, the male is volatile; the male ignites the action, the female accomplishes the process that ensures continuity. (2007: 11)

The revered role of women in the African perspective is further outlined by Rukuni when he says, "In Afrikan traditional systems a man cannot be allocated land or a home, if there is no wife, because it is the mother that is central to the household. For Africans, mothers are always closer to God than Fathers, because of the life giving role they play," (2007:53). Thus, in the African perspective, women play a more important role than men spiritually and socially since they are the main decision makers in homes but of course the father is the one who conveys the decisions on behalf of the family.

Sperber (1996) and Verlag (1990) also discuss gender and music from a euro centric perspective. Their studies generalize on music and gender and there is no particular reference to Africa or to gospel music. The studies concentrate on classical female composers and their works and engage in issues removed from Zimbabwean situation yet inform the study to a great extent.

Ojo (1998) studies indigenous Nigerian gospel music and relates it to national social reconstruction. The study focuses on sociological issues at the expense of musicological issues and again, the study has no direct link to the ecology of gospel music in contemporary Zimbabwe, which has a different human-cultural-political history from Nigeria but informs this particular study in terms of sociological issues.

Girardeau (1983) establishes that instrumental music in the Old Testament times was meant for people who were naive like children. This could be true because people used not to question religious beliefs in olden days. The study concludes that calm music is right for gospel experiences, not music that generates much activity or negative emotions. The musicological issues he discusses do not relate to African or Zimbabwean music. In Zimbabwe music is used in the worship of God in indigenous religious practices, and the character of the music is uniquely cultural. It is difficult to generalize on what is right or wrong music for religious purposes in musicological or instrumental terms. The critical issue should be whether any texture or structure of preferred music induces the expected religious disposition and ethical responses as per the doctrines of any religion.

Young people know and feel that rock has the beat of sexual intercourse, according to Fisher (1992). The study observes that it becomes dangerous to

expose the young generation to the rock beat even in the name of Christ, and argues against rock music but fails to clearly prove what is evil about the musical style. Again the study does not refer to African music as a whole, including Zimbabwean gospel music.

Beaulieu (1987) observes that Ayatollah Khomeini imposed strict rules on dress and religious music, and the impact was so great that women continued to wear scarves on their heads even after relocating to other countries like Sweden. Generally the study concludes that some musical styles can have disastrous effects on the listeners but again, the study dwells on Western examples and has no direct link with Zimbabwean gospel music.

The works of Zindi (2003), Chitando (1999, 2000) and Mapuranga (2000) do, however, give some background into the ecology of gospel music practice in Zimbabwe. Zindi's (2003) work is not truly academic but a journalistic survey that provides profiles of life histories of prominent musicians in Zimbabwe, including male and female gospel artists. This work is very general and lacks theoretical depth and analysis but provides some useful starting points. Nkabinde, (1992: 1) makes a critical observation by pointing out that,

Fred Zindi's 1985 "Roots Rocking in Zimbabwe" was a valuable beginning in the study of black urban music in Zimbabwe. Unfortunately, it was a hasty journalistic adventure without probing analysis. In its descriptive,

tourist-like view of local music, it missed the spirit and ideology of Zimbabwe black music.

Pongweni's (1982) "The Songs that won the Liberation War", emphasizes the ideologically significant music of anti-apartheid in the then Rhodesia. The book is largely about the choral mass music of the guerrilla camps as well as a few popular church hymns whose text was changed to suit the prevailing political situation in Zimbabwe before 1980 when the country attained independence. Although this work is of importance, it is too general and dwells on song text analysis at the expense of musicological and religious issues in gospel music.

The works of Ezra Chitando, a Religious Studies academic is outstanding in the academic study of gospel music in Zimbabwe. Chitando's works generally view gospel music from the point of view of a Religious Studies analyst. The starting point of Chitando's works therefore is religious, and aspects that are relevant to this study examine how the content of religious instruction has been enhanced and diversified by gospel musicians. One of the important works relevant to this study is Chitando (1999), which pays particular attention to methodology in the study of gospel music.

Chitando (2000) is an informative source in the study of gospel music in Zimbabwe. Although the work is more inclined to the study of religion, particularly how Christian hymns have factored into the works of gospel

musicians, it examines the effect of church hymns on electronically recorded gospel music in Zimbabwe. It also explores the themes that dominate Zimbabwean gospel music and the impact of gospel music on popular culture. It equally provides a brief survey of early gospel musicians in Zimbabwe such as Freedom Sengwayo, Brian Sibalo, Shuvai Wutawunashe, Jordan Chataika and Mechanic Manyeruke. Mapuranga and Chitando (2006) mainly focuses on the therapeutic qualities of gospel music in Zimbabwe, discussing how gospel music arose initially from church settings, and split into Zimbabwe's popular culture from the mid- 1990s. Mapuranga and Chitando (2006:88) state that, "Gospel music has invaded popular culture". Without going into much detail, the study explores some political, social and economic contexts from which gospel music has emerged in Zimbabwe.

Chitando has written extensively on gospel music but the emphasis of his works (1999, 2000 and 2006) is on the lyrics of gospel music, particularly its religious and Christian texts. These works also dwell considerably on how the lyrics of gospel music have adapted themselves to various fora and dispensations in an attempt to enhance its importance as a vehicle of religious and Christian instruction.

All foreign and local works cited above provide background information on this study. The works allow this study to focus on some areas related to cultural issues of gender, religion and politics.

2.1 THE RISE OF GOSPEL MUSIC IN ZIMBABWE

Zindi (2003) notes that gospel music in Zimbabwe gained popularity as from the 1990's onwards. It is believed that before 1980, music was revolutionary as people expressed oppression. A few years down the line, it is evident that Zimbabweans turned to gospel music as observed by Zindi when he says,

Today, in the face of the increasingly secular society, economic hardships and all the social frustrations Zimbabweans are faced with, there has been a huge increase in church attendance. Many Zimbabweans have turned to the power of prayer as the only hope for salvation and emancipation from troubled times, hunger and poverty. (2003:129)

The ascendancy of gospel music should not be surprising, given the importance of hymns to Zimbabwean colonial history. At the height of the liberation struggle, hymns were modified and charged with political overtones, Pongweni (1982). '*Ndoda Mwari muyamuri*' literally translated means, '*I want God the helper*' was translated to '*Vazhinji nevazhinji takavafutsira*' which loosely translated means, '*We buried many*'. Several other songs were modified.

Eyre (2001) observes that Zimbabwe was heavily Christianized during the Southern Rhodesia years and that the country has always provided a healthy

market for gospel musicians. Although the author does not say a lot on Zimbabwean gospel music, (only one paragraph in the whole book is dedicated to gospel music) it is evident that he realises the potential of this type of music to affect people spiritually, socially, economically and politically. It is also pointed out that various musical styles can be used in Zimbabwean gospel music. Eyre (2001: 96) remarks,

Veterans like Brian Sibalo and Mechanic Manyeruke began their careers in the independence era, and still sell well. During the 90s, with the horrifically mounting toll of AIDS deaths, and a general sense of crisis arising from the nation's economic woes, more and more people have turned to Christianity, and to gospel music. The productions tend to be simple, featuring electric keyboards and drum machines, avoiding altogether the mysterious tonalities of Shona traditional music and the giddy, freewheeling guitar work of *sungura*. Gospel music represents a refuge from all of that.

The Mirror, 25 June 2006, shows that there has been a remarkable popularity of gospel music in recent years and several factors have been attributed to the ascension. "The last ten years have seen the undeterred rise and rise of gospel music." One musician observed that gospel music appeals more to poor people because they see their salvation only in God and his divine power, and another observed that may be it is the right time that God is speaking to his people. Cephas Mashakada, a gospel musician is said to have attributed the ascension to the AIDS pandemic which has forced people to turn to God. A different musician who opted to remain anonymous in the same newspaper article observes,

The rise of gospel music is a simple pragmatic response to the market. Social and political structures are falling apart and the ordinary Zimbabwean has resigned to fate. So

gospel music comes in handy here as it offers solace and hope of a better life in heaven.

The above opinion is shared by several authorities already cited such as Zindi (2003), Chitando (2000) and Eyre (2001). With the political, social and economic situation continuing to deteriorate in Zimbabwe, people apparently find hope in worshipping God through gospel music. The government has at times invited gospel artists to perform during AIDS related functions. Fungisayi performed when Mugabe's wife, Grace was launching the National Community Home Based Care Standards Document in Chitungwiza, (*Herald*, 12 April, 2004).

According to Blanchard (1989) the use of pop music in evangelism has become very popular in recent years and some people enjoy it whereas others do not; some see it as a curse from hell and yet others see it as a blessing from heaven. There does not seem to be any neutrality on the subject and Blanchard (1989) observes that this debate goes beyond academic, theological and denominational boundaries and yet the debate seems to generate more 'heat' than 'light'. In Zimbabwe, several musical styles both indigenous and exotic have been used in the composition of gospel music.

2.2 COMMERCIALISATION OF GOSPEL MUSIC IN ZIMBABWE

Since the mid 1990s, there have also been some artists who used to play secular music but have turned to gospel. This has sparked a lot of questions as some critics feel the growing transition was mainly for monetary gains as gospel

appears to be commercially rewarding nowadays. Zex Manatsa is one musician who turned to God in recent years after he was involved in an accident in which he lost all his instruments. Prior to the accident Manatsa's recordings were popular for taunting Christians, especially African Traditional Apostolic churches. He is sarcastic in his song lyrics and he parodied with church garments during his live performances. When he turned to God after the accident, public opinion doing the rounds was that he had been punished by God for being blasphemous. It is not clear whether he turned to gospel music because he was now in trouble or he was genuine. He later returned to secular music and that did not go down well with the church members and his followers wondered if he was still Christian at all, (*Herald*, 7 June, 2006). He says, "A lot of people do not understand me or the ministry I'm currently in. I am hoping to put across a message to such people and let them know that I'm still a Christian pastor and will always be a musician." He performs with his wife and children and the whole family thinks there is nothing wrong with one being both a secular and gospel musician.

It is apparent that commercialisation of gospel music has in some cases made it more or less similar to secular music, especially in dance. Gospel artists have come up with dances that have raised a lot of debate in religious circles. In an article by Muzari in *The Mirror* of 7 January, 2007, some gospel musicians feel that some dances are 'ungodly'. Mechanic Manyeruke a veteran in gospel music argues that there should be a difference between gospel and secular dances and

that there should be decency in all gospel music performances. Other musicians like Mahendere and Nyakudya feel that people should be free to dance anyhow as long as their intention is to praise the Lord but obscene dances should not be encouraged. The beat, dressing and dance are important as they mark the difference between secular and gospel music. Guchu (*Herald* 26 October, 2005) remarks that generally gospel artists in Zimbabwe do anything to make their music sell.

Cephas Mashakada is a secular- cum gospel artist in Zimbabwe whose long and winding musical career has seen him record more than fifteen albums which are a mixed bag of both secular and gospel music genres. Mashakada has of late become popular for changing the complexion of laments sung at sombre occasions and polishing them to be party time sing-a-longs and danceable tunes. The dread locked musician cannot be linked to any church or religious group with firm roots in Zimbabwe. His music is unique and distinct and cannot be linked to any other musical style. *Mharidzo*, *Zvapupu* and *Samson haana mhosva* are his most recent productions that are evidence of his dexterity in guitar playing which is borne of sheer brilliance. Mashakada's music has very complex rhythms and polyphonic patterns. These are elements of African music that have not been diluted much by westernisation.

Instruments that accompany Mashakada's powerful, natural voice give emphasis to the rhythm guitar. Zimbabwean and African music in general also give prominence to rhythm. Musical styles are often distinguished through rhythmic configurations. Mashakada's gospel music is not only original but can easily be identified with Zimbabwe. His music has resisted influence from other spheres, as he has stuck to his original *sungura/ jiti* beat and style. Transition from his early career *jiti* beat to twilight gospel music did not entail a shift of style but may be a shift of lyrics or song text. Mashakada has endeared himself to most Zimbabwean gospel music fans chiefly because of his ability to breathe life into somewhat dull and gloomy songs and church hymns associated with bereavement.

Some Zimbabwean gospel artistes apparently emulate Western musicians. This is reflected by the colourful and fashionable dress and hairdressing that imitates Western pop stars such as Michael Jackson and clearly indicates the desire by local gospel singers to penetrate the Western music market. Cephas Mashakada picks the upbeat look through his dreadlocks and it is likely that he is inspired by Jamaican pop musicians. Ivy Kombo and Fungisayi Zvakavapano have been publicly criticised for their 'indecent' dressing on several occasions when the public has felt that they dress more like Western popular music artists.

Rocqui, a popular music artist in *The Herald* of the 3rd July 2006, was reported to have released a gospel song titled 'Jordan'. The article remarks, "Many have been

asking if the gospel tune has any bearing on Rocqui's spiritual beliefs given his bad boy tag." Thus, if someone already has a 'bad boy' tag, it becomes anomalous to see the same individual being associated with Christian music. Enoch Guni switched over to gospel music but was quick to point out that he had not gone into gospel for good and would continue with secular music, (*Herald*, 25 April, 2007) Thus, artists deal with what's selling best at a particular time.

The list of artists who admit copying or imitating prosperous artistes is long. Joyce Simeti admits in an issue of the *Herald* of 31 March 2006 that she adopted Mechanic Manyeruke's tune and put her own lyrics to come up with her first hit song, *Baba vanoziwa*. Mercy Mutsvene also acknowledges copying a South African artist, Rebecca Malope by taking the song as a whole and only translating the lyrics from Zulu to Shona, a Zimbabwean language, (*Chronicle*, 26 February, 2006). One letter to the Editor of *Herald* on the 12th of September, 2005 wrote that Mercy Mutsvene was translating Malope's songs and was not a composer in her own right. Kudzaishe Nyakudya another gospel artist said, "I milk many cows to make my own butter" when he confirmed that he copied stars like Lundi Tyamara, Rebecca Malope, Oliver Mtukudzi and Vuyo Mokoena, (*Herald*, 8 April, 2006).

Guchu in the *Herald* of 24 August 2006 comments that due to commercialisation, a lot of people who pass themselves as gospel musicians find their music in the

dust bin with hardly a single sale unit, save for the ones given out to friends and relatives. He further says that because musicians can pay to record their music, record companies do not give a damn who churns what rigmarole as long as money has changed hands. Upcoming gospel artists, in some cases, are drawn into the genre when they see others attaining celebrity status.

2.3 ZIMBABWEAN GOSPEL MUSICIANS AND CONTROVERSY

Gospel music has been hard hit by scandals and controversy of late, raising suspicions that some artists just perform for the love of money and fame, without having religious convictions. The scandals involve love affairs and finances generally. Several gospel artists have attracted a lot of criticism and ridicule from the press and the public. Manyeruke was one of the first artists to hit controversy when he was at the peak of his career as a gospel artist. A decade ago, rumours circulated that Manyeruke belonged to an Anti-Christ cult in Harare, (*Mirror*, 30 August, 2004). This resulted in his fan base dwindling. Although he dismissed the claims as utter rubbish, Manyeruke's image suffered a severe dent and his fortunes took a wane that saw him being overshadowed by upcoming young artists.

In the 1990s Pastor Haisa's adulterous affairs were exposed at Zimbabwe Assemblies of God (ZAOGA) and this resulted in him being defrocked as a Church pastor. Since then, he has been spending much of his time in the courts of law

rather than the pulpit. This affected his career that was burning a trail of success. Haisa was taken to court for threatening his ex- wife with violence early in 2004, (*Herald* 08/05/2004). Haisa was thrown into prison later in the same year for allegedly interfering with state witnesses in a case of harassing his former wife, (*Herald*, 15/09/2004). The following year, 2005, Haisa was dragged to the courts of law for failing to pay maintenance money towards the upkeep of his child and was jailed for several days, (*Herald*, 09/03/2005).

Pastor Charles Charamba of Apostolic Faith Mission in Zimbabwe (AFM) also made headline's in 2004 when he was arrested for alleged fraudulent activities at Agribank which led to him being incarcerated. He was jointly charged with the former Agribank branch manager, Sebastiaan Mupa, (*Herald*, 3 October, 2004). Some believe the allegations were politically motivated when he refused to perform at ZANU PF sponsored functions.

Other gospel music artists have been caught in political controversy. Some perform at political functions such as galas, and campaign rallies. These include Pax Gomo, Fungisayi, Mahendere and many more. "Mahendere to grace Party official opening" is an article in the *Herald*, 18 July, 2007. They would entertain the president and ZANU PF parliamentarians who are apparently responsible for the suffering of most Zimbabweans.

In April, 2006, gospel artists and fans were surprised when “a gospel music promoter” duped them by organising and selling show tickets for a musical show that never was, (*Manica Post*, 3 April, 2006). The show was scheduled to be in Zimbabwe’s second largest city, Bulawayo. A few musicians travelled from far only to get to the proposed venue and discover that no bookings or arrangements for the shows had been made. Efforts to contact the ‘organiser’, Lovemore Gumede were not successful. Another “promoter”, Never Gasho, also duped artists and fans by organising a gospel music show in the Harare Gardens which never took place, (*Herald* 19 September 2007). Musicians were shocked to see themselves advertised as performers at a show they had never been contracted to perform. True Vision Gospel Singers and their promoter Corner studio hit the headlines when they went into dispute over failure by the promoter to produce copies of an album, (*Manica Post*, 6 May, 2005).

Bishop Olla Juru hit out at Zimbabwean gospel musicians describing them as uncaring, anti- Christ and dishonest, (*Herald*, 18 August 2005). He lamented that the artists were not united and that the established artists did not want to assist upcoming artists. Artists would set conditions that if some of their counterparts were performing at a function then they would not attend. He accused most artists of being selfish and performing for money rather than the glory of God.

Diva Mafunga, a gospel musician had to quit his job with a local town council to pursue music on a full time basis. It was reported that he quit after he was due to appear in court for fraudulent activities at Chitungwiza Town Council, (Herald, 2, 2007). The alleged case involved money and car deals; which is not socially acceptable especially for someone claiming to be a Christian.

There has been controversy in form of perceived false teachings or blasphemy by other gospel groups. *The Voice*, 8 September, 2007 carried an article "Album in honour of President Mugabe". The artist, Lucias Huroimwe claims that, "Mugabe is anointed and is like Moses in The Old Testament as he took people from Egypt (Rhodesia) to Canaan (Zimbabwe)". The title of the album is called 'Robert Gabriel Muzodziwa' (Anointed).

One of the first gospel music studios, Gospel Train, made news when a church pastor, Kasingakori who was a music producer had an affair with Ivy Kombo a musician, and that resulted in their respective initial marriages breaking. Ivy Kombo is also another artist to have courted a lot of controversy for the greater part of her career. Ivy was criticised by gospel music lovers when she performed with Koffi Olomide exhibiting 'obscene' dances, (Herald, 17 March 2005). Kombo left her spouse Edmore Moyo for Pastor Kasingakori – formerly her mentor – which did not go well with her fans, ([ZimdiTV.com/New Zimbabwe.com](http://ZimdiTV.com/New_Zimbabwe.com) (27/12/2007). Although the affair was a long kept secret Pastor Kasi finally

came in the open that he was indeed Ivy's lover who sired the two children Ivy has. Ivy has also been organising the Nguva Yakwana live show where she was blamed for poor organisation and indecent dressing.

Another gospel musician in the Gospel Train studio, Jackie Madondo also made headlines when she had a child out of wedlock. Rumours were speculating that the father of her child could be her father's old and married friend, or the then Minister of Information who had been actively involved in Zimbabwean music circles, (*Herald*, 25 September 2004).

According to the *Herald* of 15 August 2005, Mercy Mutsvene absented herself for unknown reasons from a scheduled music show at Harare International Conference Centre on the 6th of August 2005. She had to be traced by the show organisers to her Highlands home after she failed to turn up for a gospel music (Ngaavongwe Explosion) trip to Bulawayo, (*Herald* 13 September, 2004). In 2007, Mercy Mutsvene was again involved in controversy: "Gospel musician Mercy Mutsvene's backing group boycotted an Easter Holiday show at Beitbridge over payment and only resumed playing after they had been threatened with eviction by hotel management", (*Herald*, 12 March 2007). Although the dispute was later resolved, (*Herald*, 18 April, 2007) it brought the gospel artist to shame, hitting headlines with issues that most secular musicians settle without acrimony.

Mercy is said to have divorced her husband Simbarashe Ngwenya because he was poor.

2.4 SUMMARY

The chapter has presented the research findings mainly from newspaper sources on the key areas of this study. It is important that the link between gospel music and the practice of Christian tenets by its exponents must be clearly understood through the reference to existing documented evidence. Reviewed works on gospel music greatly inform this study on musicological and sociological issues.

CHAPTER 3- RESEARCH METHODOLOGY

3.0 INTRODUCTION

This Chapter presents, outlines and examines the processes and procedures used by the researcher to carry out the study. The research methods used in this study will be discussed under research design, population, research instruments, data collection procedures, validity and reliability.

3.1 RESEARCH DESIGN

The research design adopted for this study was the descriptive survey. According to Isaac and Michael (1989:56) "Surveys are a means of gathering information that describes the nature and extent of a specified set of data ranging from physical counts to frequencies to attitudes and opinions". Thus, the researcher goes out into the field to find facts, opinions and attitudes of people on a particular issue or topic.

Ethnographic and historical methods make up the survey. Ethnography mainly focuses on particular socio-cultural phenomena (way of life) through field observation. This research design examines what is happening as it is lived by the people, while historical design helps in arriving at conclusions about causes, trends and effects of past phenomena in order to explain the present. Gospel music virtually constitutes a sub-culture in Zimbabwe. Both the emic (insider) and

etic (outsider) perspectives were considered in this study. Artkinson (1990: 34) explains,

Ethnography is a particular method or set of methods which in its most characteristic form involves the ethnographer participating overtly or covertly in people's daily lives for an extended period of time, watching what happens, listening to what is said, asking questions in fact, collecting whatever data are available to throw light on the issues that are the focus of research.

Thus, ethnography assumes the ability to identify the relevant community of interest and the ability of the researcher to understand the cultural norms and mores of the community under study. In this particular study, urban communities in Harare, Bulawayo, Mutare, Kadoma, Hwange, Victoria Falls, Chinhoyi, Bindura, Kwekwe, Gweru and Masvingo were studied in terms of gospel music during music concerts and in their homes.

The survey has several advantages. Information gathered in a survey can be used to answer the research questions, assess needs and goals for purposes other than those originally intended. Lastly, the survey gives room for observation and interviews resulting in first hand encounters, (Hall 1978, Bell1987).

The survey however has a few weaknesses in that it taps respondents who are accessible and cooperative. In some cases respondents are made to feel special or unnatural, leading them to provide responses that are artificial. Surveys may also be vulnerable to exaggerations and bias. In this investigation the researcher

made an effort to minimize the weaknesses of the survey design through purposive sampling of respondents. Random sampling would have led to little or no knowledge on gospel music. Again, the research proposal went through university processes to ensure worthiness of the study.

In this study Zimbabwean citizens provided data on the evolution of gospel music in their country since 1980 when they attained independence. The process of carrying out this research was guided by the Afrocentric emphasis, through studying African art and culture using the worldview of the African people. P'Bitek is of the view that,

It is only the participants in a culture who can pass judgement on it. It is only they who can evaluate how effective the song or dance is, how the decoration; the architecture, the plan of the village has contributed to the feast of life, how these have made life meaningful. (1993: 37)

There are some scholars who do not agree with euro centric approaches to research where informants are made to sign or agree to some 'consent' forms and yet in the end there is no way of checking against plagiarism. Nzewi points out that;

The ethical constructions and legalities concerning field research are couched to continue exploiting and deceiving the owners of knowledge and sources while protecting the self-centred interests of the privileged researcher and her/his institution, (2007: 21).

Thus, there is an urgent need for more informed and reliable ways of collecting data as far as African musical cultures are concerned. Historical approach can be directed toward an individual, an idea, a movement, or an institution. In order to understand a concept or object in its present state it is important to trace its history and development through a given time frame. Elements of culture such as language, music and religion are dynamic, hence the need to study how they originate, travel, adjust and evolve through a given time frame. The interaction of both Western and African religious and musical systems make it necessary to trace the development of music historically.

3.2 DATA COLLECTION INSTRUMENTS

Materials for this study were collected from both primary and secondary sources. The primary sources in this particular study comprise the information obtained in the field from selected individuals while secondary sources include written documents and recorded music. In this research data was gathered from interviews, song texts and observation from mainly the primary (first hand) sources of information. Gospel musicians, gospel music fans and church leaders were interviewed. Distributing a questionnaire that would be filled out by respondents was not necessary in view of the political realities in the country.

Some of the issues such as socio- economic and political themes in Zimbabwean gospel music may have been misconstrued for opposition politics by the current

government. To be found issuing questionnaires that touch on political as much as social and religious issues that mark the topic would be dangerous especially with Zimbabwean presidential elections still pending. Interviews were safer to conduct with an interview schedule as guide that would enable eliciting the desired information from respondents. Three interview schedules were drawn up for three categories of respondents. Some of the questions overlapped but elicited answers according to the perceptual perspectives of each interviewee on issues concerning gospel music in Zimbabwe. Thus, the researcher went out into the field to find out facts, opinions and attitudes of people on a particular issue or topic which is gospel music in this case.

The use of two or more instruments of data collection is known as triangulation. In this study, interviews, observation and document analysis were used. This was beneficial since information gathered through different methods was later contrasted to ensure validity of the findings. Testing information this way helps to counteract any bias that results from reliance on a single medium.

3.2.1 INTERVIEWS

Cohen and Manion (1989) explain that interviews are instruments used for collecting data from several individuals so as to come up with a generalization on a specific issue. They also state that the research interview is a two person conversation initiated by the researcher for the purpose of obtaining research

data through direct verbal interaction between two individuals. In this study the structured interview was preferred and the researcher had very little room to divert from the planned questions during the interview. The researcher conducted the interviews in English since all the targeted respondents could speak English.

Interviews were preferred because they were considered to be economical in that the researcher would just need pen and paper to record interview proceedings. Interviews have a better rate of return since some people are more willing to talk than to write as in the case of a questionnaire. Interviews proved to be time consuming but also turned out to be adaptable. "Similarly, do not go around asking people for things or knowledge that you do not need, just to impress them", Rukuni (2007:103). This remark was taken care of and the researcher was quite alert not to probe for unwanted or irrelevant information during interviews.

Babbie (1991: 293) remarks, "What you ask is what you get". It is thus, possible for the researcher to subtly bias the respondent's answers due to the manner in which they phrase or ask questions. It also implies that the researcher should be able to think, talk and listen almost at the same time. In this study, the interviewer improved with time and experience such that the results of earlier interviews differ slightly from the interviews conducted later.

There are basically four types of interview: the structured; the unstructured; the non-directive and the focused interview. Interviews can also be described as formal, semi-formal and non-formal. Formal, structured interviews were held with the fifty (50) respondents made up of twenty (20) musicians, fifteen (15) church leaders and fifteen (15) church members. These figures were arrived at through the use of random sampling. The sample had to be manageable so a limited number of people were considered for interviews. In the structured interview, the researcher designs and plans questions well before the interview. The researcher does not divert much from the planned questions during the interview and this is what transpired in this particular study.

3.2.2 OBSERVATION

Wragg (1994) points out that there are two types of observation: the participatory and the passive observations. Observer as participant identifies self and interacts with participants and makes no pretence of being participant. Complete observer (non participant) observes without being part of the group and the participants may not even realize they are being observed at times. In this study, the researcher was mostly a participant observer during music concerts. The researcher was part of the audience during music concerts and few people, if any, noticed that they were being observed. During music sessions in churches, the researcher was not participating but simply observing and the subjects were not aware that they were being observed. This was an advantage

because once people realize that they are being observed, they may alter their natural and intended behaviour.

The descriptive survey involves two major steps. The first step involves observing, with close scrutiny, the population which is bounded by the research parameters and the second step involves making a careful record of what was observed. According to Thomas and Nelson (2001) there are three methods of observation. These are the narrative, tallying and duration methods. The narrative method involves the researcher in describing the observations as they occur in a series of sentences. The researcher should be able to select the most important information rather than recording everything as it occurs. The second method called tallying is also known as frequency counting. Here, the researcher records each occurrence of a clearly defined behaviour within a certain time frame. The behaviour to be observed should be clearly defined. The third is the duration method where a stopwatch or any other timing device is used in recording how much time a participant spends engaged in a particular behaviour.

In this study both participant and passive observation of gospel music concerts and church service music sessions took place using mostly the narrative method. Bell (1987) points out that whether the researcher is observing as a participant or as a passive observer, the most important thing is to observe, record, analyze and interpret data in an objective way. Recorded video tapes were also analysed

in this study. Observation notes included what was observed and also the researcher's interpretation of the observations.

It should be noted that the effective use of observation requires much practice since some behaviours to be observed may be difficult to define or evaluate. By observing the actual behaviour during gospel music performances in their natural setting, the researcher got a deeper and richer understanding of the performers and the audience. By going out to gospel music concerts and observing things as they occurred, the researcher was able to obtain a more accurate picture of the subject under study.

3.2.3 DOCUMENT ANALYSIS

Cohen and Manion (1989) say that secondary sources are as important as primary sources in providing research data. Books and other written records constitute secondary sources. In this study the researcher gained access to books and newspaper gospel columns from 1980- 2007. Independent newspapers such as the *Standard* and state owned newspapers such as *Herald*, *Chronicle* and *Manica Post* provided useful information covering this period. Each individual song was analysed independently. The electronic media (internet) also provided information on gospel music and gospel musicians in Zimbabwe. Songs, music and texts, of selected gospel musicians were analysed.

3.3 RELIABILITY AND VALIDITY

Roy (2000) points out that a major problem in qualitative data analysis is that of validity. Roy (2000:363) says, "In social research we deal with human beings and as such qualitative data can neither be valid nor reliable". Bell (1987:51) in discussing validity says, "Validity is an altogether more complex concept. It tells us whether an item measures or describes what it is supposed to measure or describe." Thus, the data collection instruments (interview guides) must collect only intended data and exclude that which is not relevant or necessary. It also implies that another researcher using the same interview guides that are used in this research should be able to come up with similar findings. Cohen and Manion (1985) stress the need for instruments to be able to elicit the information required for the study. Data collection instruments must collect only that data relevant to the study. Another researcher using the same instruments must be able to come up with the same research findings.

Hitchcock and Hughes (1994) identify four types of validity that need to be considered in research. These are descriptive validity, explanatory validity, instrument validity and criterion validity. According to Hitchcock and Hughes (1994:105), "Descriptive validity refers to the extent to which the researcher describes what ... the study set out to do ... and whether this description was accurate and authentic." Borg and Gall (1979), Bell (1987:51) opine that validity

is concerned with whether an item measures or describes what it is supposed to measure or describe.

Criterion validity ultimately looks at how, "... the findings of a study ... compare with another accepted (valid) observation or explanation of the same thing." Hitchcock and Hughes (1994:106). Chivore (1994) says reliability of a study depends on its ability to give similar results if a different test was to be carried out on that similar sample.

In this study the steps taken to achieve validity also apply to the reliability. The interview questions and research instruments were amended with the help of the research promoter before being administered. As Chivore (1994) aptly points out, it is a fallacious notion that validity is a statistical phenomenon. According to Chivore (1985:65), "to have valid and reliable research depends on meticulous steps and plans taken from the day the research is conceived to completion of such a study."

Bell (1987) on the other hand says that reliability is the extent to which a test or procedure produces similar results under constant conditions on all occasions. Thus, an instrument that lacks validity also lacks reliability. In this study no re-testing was done due to financial and time constraints. The respondents were

also not likely to commit themselves through the same interviews for the second time. Re- testing could have shown whether the findings were valid and reliable.

3.4 POPULATION AND SAMPLING PROCEDURES

According to Tuckman (1988) population is the group that one sets out to study. It consists of all possible subjects falling into a particular category. Best and Khan (1989:13) describe population as,

Any group of individuals that have one or more characteristics in common that is of interest to the researcher. The population may be all individuals of a particular type or more restricted part of a group.

In this study the population consists of all Zimbabweans who perform or listen to gospel music. Church leaders are also included in this group.

Sampling is the process of selecting cases from a defined population, Tuckman (1988). The selected sample is taken to be representative of the population. The sample must also represent the parent population in all respects. Leedy (1985:111) says a sample should be:

chosen that through it the researcher is able to see all the characteristics of the total population in the same relationship that he would see them were he actually to inspect the totality of the population.

Chivore (1985: 212) also observes, "A representative sample is one that reflects conditions as they are rather than as one would like them to be. The moment samples are made to suit ideal theoretical situations, they cease to be

representative.” Thus the chosen sample must be representative of a wide range of a population so that similar results can still be obtained from a different sample using the same procedure for sampling.

In this study the purposive sampling technique is used. According to Cohen and Manion (1980:103), in this method, “the researcher handpicks the cases to be included in his sample on the basis of his judgement of their typicality.” Babbie (1991: 292) on purposive sampling also comments,

Here you select a sample of observations you believe will yield the most comprehensive understanding of your subject of study, based on intuitive feeling for the subject that comes from extended observation and reflection.

Thus, the researcher’s discretion played a important role in the selection of the interviewees. Zimbabwe’s major towns provide most of the interviewees since these places are readily accessible and the people seem to be more inclined to gospel music than their rural counterparts. The researcher’s experience in music and as a researcher played an important role in the selection of research participants. A manageable sample was chosen in this study. The size of the sample is not quite important but its representativeness, Thomas and Nelson (2001).

3.5 DATA ANALYSIS AND INTERPRETATION PROCEDURES

In interpreting data collected through interviews, observation and document analysis the descriptive analysis was used in this study. Quantitative analysis had no room since the study deals with attitudes and perceptions on gospel music. Attitudes cannot be quantified.

Patton (2002) points out that ideas that emerge in the field constitute the beginning of analysis. Patton further says analysing qualitative data involves,

... making sense of massive amounts of data. This involves reducing of raw information, sifting trivia from significance, identifying significant patterns, and constructing a framework for communicating the essence of what the data reveal (2002:432).

Data was analysed using aspects of the content analysis method. "Content analysis is a research technique for the objective, systematic, and qualitative description of manifest content of communication," (Daniel Katz cited in Roy 2000).

3.6 SUMMARY

The chapter has presented the methodology of study that was employed in carrying out this research. Descriptive research encompasses many techniques and as has been pointed out, the approaches used had their weaknesses. However, through the various techniques used (triangulation), it was possible to come up with findings that are reliable.