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## APPENDIX I: LIST OF INTERVIEWEES

### LIST OF CHURCH LEADERS WHO WERE INTERVIEWED

<table>
<thead>
<tr>
<th>NAME</th>
<th>PLACE</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pastor Amina</td>
<td>Masvingo</td>
<td>22/01/08</td>
</tr>
<tr>
<td>2. Pastor Mhlanga</td>
<td>Masvingo</td>
<td>22/01/08</td>
</tr>
<tr>
<td>3. Pastor Ndoni</td>
<td>Masvingo</td>
<td>22/01/08</td>
</tr>
<tr>
<td>4. Pastor Mpofu</td>
<td>Harare</td>
<td>24/01/06</td>
</tr>
<tr>
<td>5. Pastor Gwara</td>
<td>Gweru</td>
<td>20/01/08</td>
</tr>
<tr>
<td>6. Pastor Pinjisi</td>
<td>Harare</td>
<td>24/01/05</td>
</tr>
<tr>
<td>7. Rev Zowa</td>
<td>Harare</td>
<td>24/01/08</td>
</tr>
<tr>
<td>8. Reverend Zhanero</td>
<td>Mutare</td>
<td>26/01/08</td>
</tr>
<tr>
<td>9. Reverend Matemani</td>
<td>Mutare</td>
<td>26/01/08</td>
</tr>
<tr>
<td>10. Reverend Ncube</td>
<td>Bulawayo</td>
<td>15/12/07</td>
</tr>
<tr>
<td>11. Reverend Ndhlovu</td>
<td>Victoria falls</td>
<td>19/12/07</td>
</tr>
<tr>
<td>12. Reverend Duve</td>
<td>Hwange</td>
<td>19/12/07</td>
</tr>
<tr>
<td>13. Reverend Chabva</td>
<td>Kwekwe</td>
<td>19/01/08</td>
</tr>
<tr>
<td>14. Reverend Mutisi</td>
<td>Kadoma</td>
<td>19/01/08</td>
</tr>
<tr>
<td>15. Reverend Vhenyasi</td>
<td>Chinhoyi</td>
<td>25/01/08</td>
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### APPENDIX II: LIST OF MEMBERS OF THE PUBLIC WHO WERE INTERVIEWED

<table>
<thead>
<tr>
<th>NAME</th>
<th>PLACE</th>
<th>DATE</th>
</tr>
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<tbody>
<tr>
<td>Mr. Calisto Chimoi</td>
<td>Masvingo</td>
<td>22/01/08</td>
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<tr>
<td>Mr. Peter Chikwama</td>
<td>Chinhoyi</td>
<td>25/01/08</td>
</tr>
<tr>
<td>Mr. Farai Muzondo</td>
<td>Kadoma</td>
<td>19/01/08</td>
</tr>
<tr>
<td>Mr. George Mukungwa</td>
<td>Gweru</td>
<td>20/01/08</td>
</tr>
<tr>
<td>Mr. Conrad Magadzire</td>
<td>Masvingo</td>
<td>22/01/08</td>
</tr>
<tr>
<td>Mr. Godwin Makaudze</td>
<td>Harare</td>
<td>24/01/08</td>
</tr>
<tr>
<td>Mr. Mathias Bangure</td>
<td>Harare</td>
<td>24/01/08</td>
</tr>
<tr>
<td>Ms. Grace Mtema</td>
<td>Zvishavane</td>
<td>18/01/08</td>
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<td>Ms. Rudo Masimo</td>
<td>Mutare</td>
<td>26/01/08</td>
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<tr>
<td>Ms. Melody Zambuko</td>
<td>Kwekwe</td>
<td>19/01/08</td>
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<tr>
<td>Ms. Eve Maposa</td>
<td>Mutare</td>
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<tr>
<td>Ms. Bridget Mukaka</td>
<td>Bulawayo</td>
<td>15/12/07</td>
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<tr>
<td>Ms. Helen Ncube</td>
<td>Bulawayo</td>
<td>15/12/07</td>
</tr>
<tr>
<td>Ms. Thandekile Kamwendo</td>
<td>Victoria Falla</td>
<td>19/12/07</td>
</tr>
<tr>
<td>Ms. Zvinake Tauyanango</td>
<td>Bindura</td>
<td>27/01/08</td>
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### APPENDIX III: LIST OF MUSICIANS WHO WERE INTERVIEWED

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<th>NAME</th>
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<td>1. Factor</td>
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<td>24/01/08</td>
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<tr>
<td>2. Cephas Mashakada</td>
<td>Chitungwiza</td>
<td>28/01/08</td>
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<tr>
<td>3. David Kasomali</td>
<td>Gweru</td>
<td>20/01/08</td>
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<tr>
<td>4. Taurai Zhou</td>
<td>Masvingo</td>
<td>22/01/08</td>
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<tr>
<td>5. Taurai Nzira</td>
<td>Kwekwe</td>
<td>19/01/08</td>
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<tr>
<td>6. Oliver Mtukudzi</td>
<td>Norton</td>
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<tr>
<td>7. Canaan Kamoyo</td>
<td>Harare</td>
<td>24/01/08</td>
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<tr>
<td>8. Diva Mafunga</td>
<td>Chitungwiza</td>
<td>28/01/08</td>
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<tr>
<td>9. Tariro Mhonde</td>
<td>Chinhoyi</td>
<td>25/01/08</td>
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<tr>
<td>10. Leonard Zhakata</td>
<td>Harare</td>
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<tr>
<td>11. Tracy Hadzizi</td>
<td>Bulawayo</td>
<td>15/12/07</td>
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<tr>
<td>12. Carol Mujokoro</td>
<td>Harare</td>
<td>24/01/08</td>
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<tr>
<td>13. Donnah Chibaya</td>
<td>Chitungwiza</td>
<td>28/01/08</td>
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<tr>
<td>14. Fungisai Zvakavano</td>
<td>Harare</td>
<td>30/01/08</td>
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<tr>
<td>15. Helen Mashamba</td>
<td>Kadoma</td>
<td>19/01/08</td>
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<tr>
<td>16. Ruvimbo Nganga</td>
<td>Masvingo</td>
<td>22/01/08</td>
</tr>
<tr>
<td>17. Jane Sanudi</td>
<td>Bindura</td>
<td>27/01/08</td>
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<tr>
<td>18. Tracy Pfumai</td>
<td>Harare</td>
<td>30/01/08</td>
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<tr>
<td>19. Mercy Mutsvene</td>
<td>Harare</td>
<td>30/01/08</td>
</tr>
<tr>
<td>20. Shingisai Siluma</td>
<td>Harare</td>
<td>30/01/08</td>
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</tbody>
</table>
APPENDIX IV: INTERVIEW SCHEDULE FOR GOSPEL MUSICIANS

1. What led you to be a gospel musician?

2. How many members make up your band? Of these how many are male or female and what are their roles in the band?

3. Which recording studio do you prefer and why?

4. What are your views on the commercialisation of gospel music in Zimbabwe?

5. Looking at gospel music since 1980, what do you think are the major changes that have occurred in terms of theme, form, musical style and instrumentation?

6. What do you think is more important in gospel music between song text and the musical style?

7. Whom do you think is more successful as a preacher between the gospel singers and pulpit practitioners in Zimbabwe?

8. As a gospel artist, how do you reach out to your target group?

9. As a gospel musician are you more inclined to worship songs or praise songs?

10. How has your music and other musicians responded to the socio-economic and political situation in Zimbabwe?

11. As a gospel musician to what extent has your music accommodated indigenous influences in terms of message and instruments?
12. What aspects of your music do you consider to have been derived from exotic influences?

13. Do you consider the instruments that you use to be of any symbolic and material significance to your music?

14. Which musical instruments do you play in your band?

15. Do you consider Zimbabwean gospel music to be dominated by any one of the sexes?

16. How are males and females portrayed in gospel song themes, in the print and electronic media as well as by the public?

17. Do you have any misgivings about your music being played in beer-halls or other places that are not acceptable to certain Christian denominations?

18. Are Zimbabwean gospel musicians torchbearers of the faith they claim to preach?

19. How have gospel musicians in Zimbabwe handled topical issues like HIV/AIDS, child abuse, poverty and violence?

20. Do you believe that Zimbabwean gospel music is a distinct genre?
APPENDIX V: INTERVIEW SCHEDULE FOR CHURCH LEADERS

1. As a church leader, what type (style) of gospel music do you encourage in your church?

2. What do you think is more important in gospel music between song text and the musical style?

3. What are your views on the commercialisation of gospel music in Zimbabwe?

4. In your view what are the Zimbabwean gospel thematic frames that are being handled by local artists today?

5. How useful do you think Zimbabwean gospel musicians are in preaching the gospel?

6. Whom do you think is more effective as a preacher between the gospel singers and pulpit practitioners in Zimbabwe?

7. What are your views on the use of musical instruments and dances in gospel music in your church?

8. What is your attitude towards acculturation in Zimbabwean gospel music?

9. What has been the impact of sexual and financial scandals by gospel musicians on the Christian church?

10. What are your views on Zimbabwean gospel musicians singing about political, social or economic issues that are affecting the country?
APPENDIX VI: INTERVIEW SCHEDULE FOR CHURCH MEMBERS

1. As a listener of gospel music are you more concerned about music, the sound itself or about the song text? Give reasons.
2. What are your views on the commercialization of gospel music in Zimbabwe?
3. Who is your favorite local gospel musician and why?
4. Who is your worst Zimbabwean gospel artist and why?
5. Do you think that Zimbabwean gospel musicians are successfully reaching out to the ‘lost’?
6. Whom do you think is more successful as a gospel preacher between the gospel singers and pulpit practitioners in Zimbabwe?
7. What are your views on the use of musical instruments and dances in gospel music in Zimbabwe?
8. Looking at gospel music since 1980, what do you think are the major changes that have occurred in terms of theme, form, musical style and instrumentation?
9. What are your views on Zimbabwean gospel musicians singing about political, social or economic issues that are affecting the country?
10. How has gospel music responded to the socio-economic and political situation is Zimbabwe?
11. What are your attitudes towards indigenous Zimbabwean practices being factored into gospel music?

12. What do you think about the proportion of male to female gospel musicians in Zimbabwe?

13. How are males and females portrayed in Zimbabwean gospel music?

14. Are Zimbabwean gospel musicians torchbearers of the faith they claim to preach?

15. How do you think gospel musicians in Zimbabwe have handled topical issues like HIV/AIDS, child abuse, poverty and violence?

16. What do you think local musicians should do in order to be more effective as musicians and preachers?

17. Which musical style do you think is the most popular in Zimbabwean gospel music?

18. What do you think is the most appropriate musical style to be used in Zimbabwean gospel music and why?
## APPENDIX VII- OBSERVATION SCHEDULE

### DATE:-----------------------------------------------

### TIME:-----------------------------------------------

### VENUE:-----------------------------------------------

### SPONSOR OF SHOW:-----------------------------------------------

### PERFORMING ARTIST (S):-----------------------------------------------

<table>
<thead>
<tr>
<th>Behaviour</th>
<th>Observation</th>
<th>Notes on critical incidents/ observation</th>
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<tr>
<td>Talk</td>
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</tr>
<tr>
<td>Singing</td>
<td></td>
<td></td>
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<tr>
<td>Type of musical style- local/ foreign</td>
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<tr>
<td>Actions</td>
<td></td>
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<tr>
<td>Dance</td>
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<tr>
<td>Instrument playing</td>
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<td></td>
</tr>
<tr>
<td>Number of performers</td>
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<td></td>
</tr>
<tr>
<td>Instrument players (gender)</td>
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<tr>
<td>Number of male performers</td>
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<td></td>
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<td>Number of female performers</td>
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<td></td>
</tr>
<tr>
<td>Type of audience- age/ culture</td>
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<tr>
<td>Response from audience</td>
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APPENDIX VIII: GLOSSARY OF TERMS

*Jiti:* it is a popular Zimbabwean dance music that has a swift rhythm played on drums.

*Kwaito:* a type of hip-hop music that emerged in South Africa but is now popular in most Southern African countries.

*Kwasa-kwasa:* refers to a dance rhythm from Congo (DRC), where the hips move back and forth while the hands move to follow the hip movement.

*Mbira:* A pitched/tuned African instrument with metal keys that are plucked to produce sound. The instrument is played during spiritual rituals.

*Mbuya:* Generally refers to grandmother but in this study it is a title given to a female spirit medium.

*Rhumba:* it is syncopated music in duple time and its dance features complex footwork and violent movement around the waist

*Sekuru:* Generally refers to grandfather but in this study it is a title given to a male spirit medium.

*Sungura:* it is some kind of rhumba that does not however feature violent movements/ mild form of rhumba.
APPENDIX IX: RESEARCH AUTHORIZATION LETTER

Zimbabwe Council of Churches
Celebrating 50 years of ecumenical service

07 July 2008

TO WHOM IT MAY CONCERN

The Zimbabwe Council of Churches recommends Mrs. Gadziro Gwewere to visit selected Zimbabwean Churches and conduct interview sessions with church leaders and members of the congregations as part of her doctoral study (The Evolution of Zimbabwean Gospel Music 1980-2007).

The Council will not be held responsible for any views expressed by individual respondents or any perceived damage to individual respondents. All information conveyed should however be used for research purposes and corresponding publications only. No financial benefits, or otherwise, are involved.

Yours truly,
Zimbabwe Council of Churches

Dersen M. Mafinyani
General Secretary
APPENDIX X: APPLICATION FOR ETHICAL CLEARANCE

UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES
Research Proposal and Ethics Committee

APPLICATION FOR ETHICAL CLEARANCE

PLEASE NOTE:

1. An application is only approved if all the required documentation is provided. See 3.5, 3.7, 3.8 and 4 below.
2. An application is only considered once approval is granted by the Departmental Research Committee.

Please type or print legibly with black pen

FIRST APPLICATION: Yes ☑  RESUBMISSION: Yes ☐

<table>
<thead>
<tr>
<th>Name: Gwekwerere      Gadziro</th>
<th>Student Number: 28457626</th>
</tr>
</thead>
<tbody>
<tr>
<td>Address: P. O Box 1067</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Masvingo</td>
</tr>
<tr>
<td></td>
<td>ZIMBABWE</td>
</tr>
<tr>
<td>University Department:</td>
<td>DEPARTMENT OF MUSIC...</td>
</tr>
<tr>
<td>Study leader / Supervisor / Promoter: PROF MEKI NZEWI</td>
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<tr>
<td>Professional status (if not a student): MUSIC LECTURER (GREAT ZIMBABWE UNIVERSITY).</td>
<td></td>
</tr>
<tr>
<td>Fax: + 263 39- 253504   E-mail: <a href="mailto:gadzrukuni@yahoo.co.uk">gadzrukuni@yahoo.co.uk</a></td>
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TITLE OF RESEARCH PROJECT:

THE EVOLUTION OF ZIMBABWEAN GOSPEL MUSIC 1980- 2007

PURPOSE OF THE RESEARCH:
1. **OBJECTIVES OF THE RESEARCH** - *Please list*
   a) Track prevailing local and global circumstances that shape the evolution of gospel music in Zimbabwe
   b) To fill in the gap in knowledge on Zimbabwean gospel music, gender relations and the socio-political situations

2. **SUMMARY OF THE RESEARCH**
   *Please provide a brief overview of the planned research (maximum 250 - 300 words)*
   The study will focus on electronically recorded gospel music, which might not be in written (notated) form. The study begins with an overview, which discusses 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. The study explores indigenous and exotic musical styles that have influenced 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 shall receive considerable attention. The portrayal of women and men in gospel music themes will receive attention. The study also focuses on the political and socio-economic factors in the development of gospel music in Zimbabwe. It examines the political developments in Zimbabwe since independence, for example, political violence and the way they have impacted gospel music. Another important factor that the study concentrates on is the socio-economic environment in Zimbabwe and related issues such as HIV/AIDS, poverty and unemployment. Fieldwork and participant observation of gospel music shows will form the bulk of methodology and song texts will also be analysed. Selected gospel artists and church leaders will be interviewed. The study will make conclusions based on the research findings largely in a qualitative manner since it is not possible to quantify attitudes, beliefs and values.
3. **SUBJECTS’ PARTICIPATION**  
*Please go to 3.9 if not applicable*

3.1 Where and how are subjects selected?  
*Subjects will be selected from among Zimbabwean citizens at local churches within. Stratified sampling will be used for musicians and random sampling for church leaders and members of the Christian community.*

3.2 If subjects are asked to volunteer, who are being asked to volunteer and how are they selected?  
*Church goers will be asked to volunteer and stratified sampling according to gender will be used.*

3.3 How are subjects persuaded to participate?  
*Through explaining the importance of the study and the acknowledgement of their contributions in the thesis.*

3.3.1 Has any form of inducement been applied in recruiting subjects?  
No.

3.4 If records are to be used, specify the nature of these records and indicate how they will be selected.  
*Song texts will be used and these are selected according to song themes and artists*

3.5 Has permission been obtained to study and report on these records?  
Yes □ No □ Not applicable □ - If Yes, letters must be attached

3.6 Characteristics of subjects:  
Number: 50  
Gender: Female 25 Male 25  
Age range: 18-75.

3.7 Has permission of relevant authorities (e.g. school, hospital, clinic) been obtained?  
Yes □ No □ Not applicable □ - If Yes, letters must be attached  
*Have to seek permission from the concerned churches*

3.8 Indicate data collection methods to be carried out with subjects to obtain
data required by marking the applicable box(es):

✓ **Record review**

✓ **Interview schedule** *(Attach if available. If not, submit at a later stage, together with initial approval of Ethics Committee)*

✓ **Questionnaire** *(Attach if available. If not, submit at a later stage, together with initial approval of Ethics Committee)*

☐ **Clinical assessment** *(e.g. tests)*

☐ **Procedures** *(e.g. therapy). Please describe*

✓ **Other** *Participant observation*

3.9 If specific evaluation/assessment and treatment procedures are to be used, is the researcher registered to carry out such procedures?  
N/A

3.10 If the researcher will not personally carry out the procedure, state name and position of person who will.  
N/A

4. INFORMED CONSENT - *Attach copy of consent form(s)*

4.1 If subjects are under 18, or mentally and/or legally incompetent to consent to participation, how is their assent obtained and from whom is proxy consent obtained?  
*Please specify.*  
N/A

4.2 If subjects are under 18, or mentally or legally incompetent, how will it be made clear to the subjects that they may withdraw from the study at any time?  
*Please specify.*  
N/A

4.3 If the researcher is not competent in the mother tongue of the subjects, how will full comprehension of the content of the consent form by the
subjects be ensured? *Please specify.*

N/A

5. **RISKS AND POSSIBLE DISADVANTAGES TO THE SUBJECTS**

5.1 Do subjects risk any potential harm (e.g. physical, psychological, legal, social) by participating in the research?

No ✔ Yes □ *If Yes, answer 5.2*

5.2 What safeguards will be taken to reduce the risks? *Please specify*

N/A

5.3 Will participation or non-participation disadvantage the subjects in any way?

No ✔ Yes □ *If Yes, explain*

6. **DECEPTION OF SUBJECTS**

Are there any aspects of the research about which the subjects are not to be informed?

No ✔ Yes □ *If Yes, please justify*

7. **BENEFITS TO THE SUBJECTS**

Will participation benefit the subjects?

No □ Yes ✔ *If Yes, please describe briefly*

*Subjects end up being critical thinkers on the phenomena under study and may even refocus.*

8. **CONFIDENTIALITY**
How are confidentiality and/or anonymity to be assured? Please describe
Subjects will not write their names on questionnaires and the researcher will also not divulge names on the subjects in the write-up.

9. DISSEMINATION OF RESEARCH RESULTS

9.1 To whom will results be made available?
To University of Pretoria - Faculty of Humanities and Department and Music

9.2 In which format do you expect results to be made available?
Please mark those applicable:

- ☐ book
- ☐ scientific article
- ☐ lay article
- ☐ conference papers
- ☐ TV
- ☐ radio
- ✔ Doctorate Thesis

10. STORAGE OF RESEARCH DATA

10.1 Will research data be destroyed at the end of the study?
Yes ✔ No ☐

10.2 If No, where, in what format and for how long will the data be stored?
Please specify
N/A

10.3 For what uses will data be stored? Please mark those applicable:

- ✔ research
- ☐ demonstration
- ☐ public performance
- ☐ archiving

10.4 How will subjects' permission for further use of the data be obtained?

- ✔ Informed consent form
- ☐ Other please specify

10.5 Have the above issues been addressed in the letter of informed consent?
<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th></th>
<th>No</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>N/A</td>
</tr>
</tbody>
</table>
11. OTHER INFORMATION
Any other information which may be of value to the committee should be provided here:
None

SIGNATURES:
APPLICANT: ........................................ DATE: 5/02/2008

SUPERVISOR: ...................................... DATE: 5/02/2008

CHAIR: DEPARTMENTAL RESCOM:
.................................................... DATE: 5/02/2008

HEAD OF DEPARTMENT:
.................................................. DATE: 2008/02/06

Are you of the opinion that the proposed research project has ethical implications?
Yes ☑ No ☐

CHAIR: FACULTY ETHICS COMMITTEE:
.................................................. DATE: 26/06/2008

ATTACHMENTS:
☐ Other authorities' approval ☑ Informed consent
☐ Questionnaires, interviews, assessment ☐ Subject instructions
☐ Other

* With acknowledgement to Harvard University 1999-2000, and the University of the Witwatersrand 1992
APPENDIX XI: MAP OF ZIMBABWE

1. Bulawayo (City)
2. Harare (City)
3. Manicaland Province
4. Mashonaland Central Province
5. Mashonaland East Province
6. Mashonaland West Province
7. Masvingo Province
8. Matebeleland Province
9. Matebeleland South Province
10. Midlands Province
APPENDIX XII: TRANSCRIBED ZIMBABWEAN GOSPEL SONGS

Anondichengeta

Gospel Power

A no ndi chegeta A no ndi chegeta
Glo ry glo ry glo ry glo ry
A no ndi chegeta A no ndi chegeta
A no ndi chegeta mwe ya wa ngu
A no ndi chegeta mwe ya wa ngu
Tinofamba Nemweya

Merry Mutsvene

Ti no fa mba ne mweya
Ti no fa mba ne mweya he ya Ti no

fa mba ne mweya
Ti no fa mba ne mweya he ya Ti no

fa mba ne mweya
Ta ka ta ri sa Je ru sa lemi
Makomborero

Mechanico Manyeruke

Ma ka dii ko kun diu dza wo Ku ti ku no pi wa ma kom bo re ro Ma ka Ta ka

kuu dza u ka ram ba Ma kom bo re ro ap fiu ra

kuu dza u ka ram ba Ma kom bo re ro ap fiu ra
Zuva Redu
Carol Chivenge Majokoro

Free, ad lib

Mwa ri mu ri zu va fe du

Ri no pe nya pa u zu nu A
Usina Chinhu

Cephas Mashaludza