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APPENDIX I: LIST OF INTERVIEWEES

LIST OF CHURCH LEADERS WHO WERE INTERVIEWED

NAME	PLACE	DATE
1. Pastor Amina	Masvingo	22/01/08
2. Pastor Mhlanga	Masvingo	22/01/08
3. Pastor Ndoni	Masvingo	22/01/08
4. Pastor Mpofu	Harare	24/01/06
5. Pastor Gwara	Gweru	20/01/08
6. Pastor Pinjisi	Harare	24/01/05
7. Rev Zowa	Harare	24/01/08
8. Reverend Zhanero	Mutare	26/01/08
9. Reverend Matemani	Mutare	26/01/08
10. Reverend Ncube	Bulawayo	15/12/07
11. Reverend Ndhlovu	Victoria falls	19/12/07
12. Reverend Duve	Hwange	19/12/07
13. Reverend Chabva	Kwekwe	19/01/08
14. Reverend Mutisi	Kadoma	19/01/08
15. Reverend Vhenyasi	Chinhoyi	25/01/08

APPENDIX II: LIST OF MEMBERS OF THE PUBLIC WHO WERE INTERVIEWED

NAME	PLACE	DATE
1. Mr. Calisto Chimoi	Masvingo	22/01/08
2. Mr. Peter Chikwama	Chinhoyi	25/01/08
3. Mr. Farai Muzondo	Kadoma	19/01/08
4. Mr. George Mukungwa	Gweru	20/01/08
5. Mr. Conrad Magadzire	Masvingo	22/01/08
6. Mr. Godwin Makaudze	Harare	24/01/08
7. Mr. Mathias Bangure	Harare	24/01/08
8. Ms. Grace Mtema	Zvishavane	18/01/08
9. Ms. Rudo Masimo	Mutare	26/01/08
10. Ms. Melody Zambuko	Kwekwe	19/01/08
11. Ms. Eve Maposa	Mutare	26/01/08
12. Ms. Bridget Mukaka	Bulawayo	15/12/07
13. Ms. Helen Ncube	Bulawayo	15/12/07
14. Ms. Thandekile Kamwendo	Victoria Falla	19/12/07
15. Ms Zvinake Tauyanago	Bindura	27/01/08

APPENDIX III: LIST OF MUSICIANS WHO WERE INTERVIEWED

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

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 in 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)-----

Behaviour	Observation	Notes on critical incidents/ observation
Talk		
Singing		
Type of musical style- local/ foreign		
Actions		
Dance		
Instrument playing		
Number of performers		
Instrument players (gender)		
Number of male performers		
Number of female performers		
Type of audience- age/ culture		
Response from audience		

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 AUTHORISATION LETTER



Zimbabwe Council of Churches

Celebrating 40 years of ecumenical service

*This for the Lord has taken us - pressing on towards the goal to win the prize for which God has called us to serve in Christ Jesus.
Adapted from 1 Samuel 13:15 and Philippians 3:14*

07 July 2008

TO WHOM IT MAY CONCERN

The Zimbabwe Council of Churches recommends Mrs. Gadziro Gwekwerere 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

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Member Churches: African Methodist Church; African Methodist Episcopal Church; Anglican Diocese of Central Zimbabwe; Anglican Diocese of Harare; Anglican Diocese of Masvingo; Anglican Diocese of Mberema; Anglican Diocese of Mutema; Anglican Diocese of Muzarabani; Christian Methodist Church; Church of Christ; Church of Central Africa Presbyterian; Dutch Reformed Church; Evangelical Lutheran Church in Zimbabwe; Independent African Church; Muslimah; Independent Church of Africa; Methodist Church in Zimbabwe; African Presbyterian Church; Reformed Church in Zimbabwe; Salvation Army; United Church of Christ in Zimbabwe; United Congregational Church of Southern Africa; United Methodist Church; United Presbyterian Church in Southern Africa; Zimbabwe Assemblies of God Africa; Zvesero Church; Observer; Roman Catholic Church
Associate Members: Bible Society; Ecumenical Arts Association; Fambizano yemweneke Awemba; FEBA Radio; International Bible Society; Student Christian Movement in Zimbabwe; United Theological College; Young Men Christian Association; Young Women Christian Association; Zimbabwe Workers Bureau

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

Name: Gwekwerere Gadziro **Student Number:** 28457626

Address: P. O Box 1067
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ZIMBABWE

University Department: DEPARTMENT OF MUSIC...

Study leader / Supervisor / Promoter: PROF MEKI NZEWI

Professional status (if not a student): MUSIC LECTURER (GREAT ZIMBABWE UNIVERSITY).

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TITLE OF RESEARCH PROJECT:

THE EVOLUTION OF ZIMBABWEAN GOSPEL MUSIC 1980- 2007

PURPOSE OF THE RESEARCH:



Undergraduate <input type="checkbox"/>	ANTICIPATED FUNDING SOURCE (if any): N/A ESTIMATED DURATION OF THE PROJECT: From 2007 to 2009
Graduate <input type="checkbox"/>	
Degree: DOCTORATE IN MUSIC	
Not for degree purposes <input type="checkbox"/>	

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?



Yes

No

N/A



II. OTHER INFORMATION

Any other information which may be of value to the committee should be provided here:
None

SIGNATURES:

APPLICANT:

[Signature] DATE: 5/02/2008

SUPERVISOR:

[Signature] DATE: 5/02/2008

CHAIR: DEPARTMENTAL RESCOM:

[Signature] DATE: 5/2/2008

HEAD OF DEPARTMENT:

[Signature] DATE: 2008/02/06

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

CHAIR: FACULTY ETHICS COMMITTEE:

[Signature] DATE: 26.06.2008

ATTACHMENTS:

- Other authorities' approval
- Questionnaires, interviews, assessment
- Other
- Informed consent
- Subject instructions

* 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

Musical score for the first system of the song 'Anondichengeta'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time. The lyrics are: S: A no ndi chege ta A no ndi chege ta; A: (no lyrics); T: Glo ry glo ry glo ry glo ry A no ndi chege ta A no ndi chege ta; B: (no lyrics).

Musical score for the second system of the song 'Anondichengeta', starting at measure 7. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: S: A no ndi chenge ta mwe ya wa ngu; A: (no lyrics); T: (no lyrics); B: A no ndi chenge ta mwe ya wa ngu.



11

S
A
T
B

Vave ngi vari po, vadzi visi vari po

A no ndi chege ta

A no ndi chege ta

A no ndi chenge ta mwe ya wa ngu

A no ndi chenge ta mwe ya wa ngu



Mumwe nemumwe

Vabati VeVhangeri

First system of the musical score for 'Mumwe nemumwe'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: A no ndo mi ra nezva ke ku de nga. The Tenor part includes the lyrics: Mum we ne mum we A no ndo mi ra ne zva ke ku de nga. The Bass part includes the lyrics: A no ndo mi ra ne zva ke ku de nga.

Second system of the musical score, starting with a measure rest (3). The lyrics are: mwa A no ndo mi ra ne zva. The Tenor part includes the lyrics: ku na Mwa ri ba ba A no ndo mi ra ne zva Ke re ke Mumwe ne mumwe A no ndo. The Bass part includes the lyrics: mwa A non do mi ra ne zva ke ku de ngamwa.



7

S A no ndo mi ra nezva ke ku de nga

A A no ndo mi ra nezva ke ku de nga

T Mum we ne mum we A no ndo mi ra ne zva ke ku de nga

B A no ndo mi ra ne zva ke ku de nga

mwa A no ndo mi ra ne zva

mwa A no ndo mi ra ne zva

ka na wa i ro ya A no ndo mi ra ne zva Ke re ke Mumwe ne mumwe A no ndo

mwa A non do mi ra ne zva ke ku de ngamwa



Tinofamba Nemweya

Mercy Mutsvene

Musical score for the first system of 'Tinofamba Nemweya'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'Ti no fa mba ne mweya Ti no fa mba ne mwe he ya Ti no'. The music is in 4/4 time and includes a repeat sign at the beginning.

Musical score for the second system of 'Tinofamba Nemweya', starting at measure 6. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'fa mba ne mweya Ta ka ta ri sa Je ru sa lem'. The music includes triplets and a repeat sign at the end.



Makomborero

Mechanic Manyeruke

Musical score for Makomborero, measures 1-5. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The lyrics are: Ma ka dii ko kun diu dza wo Ku ti ku no pi wa ma kom bo re ro Ma ka Ta ka.

Musical score for Makomborero, measures 6-9. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The lyrics are: kuu dza u ka ram ba Ma kom bo re ro ap fuu ra.



Tiregerereiwo

Oliver Mtukudzi

1

S
Ti re ge re re i wo Ti re ge re re i wo

A

T
Ti re ge re re i wo Ti re ge re re i wo

B

Detailed description: This system contains the first four staves of the musical score. The Soprano (S) and Tenor (T) parts have lyrics. The Alto (A) and Bass (B) parts are instrumental. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of quarter and eighth notes.

6

Ti re ge re re i wo Ta ka ta dza

It re ge re re i wo Ta ka ta dza

Detailed description: This system contains the next four staves of the musical score, starting at measure 6. The Soprano (S) and Tenor (T) parts have lyrics. The Alto (A) and Bass (B) parts are instrumental. The lyrics 'Ta ka ta dza' are marked with a triplet '3' above them. The musical notation includes triplets and rests.



10

Musical score for measures 10-13. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The piano part consists of a simple harmonic accompaniment with a steady bass line and chords in the right hand.

Ra ra mo nhas' hat' chai go na Ra ra mo ya cho yo kwi dza ku ma ka ta

15

Musical score for measures 15-18. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The piano part consists of a simple harmonic accompaniment with a steady bass line and chords in the right hand. There are triplets in the vocal line in measures 17 and 18.

Ti ge re re re i wo mam bo Ta ka ta dza



19

Musical score for measures 19-23. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Ti re ge re re i wo Ti re ge re re i wo".

24

Musical score for measures 24-27. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Ti re ge re re i wo Ta ka ta dza".



Zuva Redu

Carol Chivengwa Mujokoro

Free, ad lib

Lead

Mwa ri mu ri zu va re du

S

A

T

B

5

Ri no pe nya pa u zu ru A



9

si mwe ya u nga o ne Pa u no

Musical score for measures 9-12. The score is written for a vocal line and four instrumental lines (piano, violin, viola, cello). The vocal line contains the lyrics: "si mwe ya u nga o ne Pa u no". The instrumental lines are mostly empty, with some rests and notes in the piano part.

13

zo fa mba na po

Musical score for measures 13-16. The score is written for a vocal line and four instrumental lines (piano, violin, viola, cello). The vocal line contains the lyrics: "zo fa mba na po". The instrumental lines are mostly empty, with some rests and notes in the piano part. The time signature is 3/4.



17 A tempo (♩ = 120)

Mwa ri mu ri zu va re du

Mwa ri mu ri zu va re du

Mwa ri mu ri zu va re du

22

Ri no pe nya pa u zu ru

Ri no pe nya pa u zu ru

Ri no pe nya pa u zu ru



26

A si mwe ya u nga o ne
A si mwe ya u nga o ne
A si mwe ya u nga o ne

Detailed description: This system contains measures 26 through 29. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are 'A si mwe ya u nga o ne' repeated across the four vocal parts. The piano accompaniment provides a harmonic and rhythmic foundation.

30

Pa u no zo fa mba na po
Pa u no zo fa mba na po
Pa u no zo fa mba na po

Detailed description: This system contains measures 30 through 33. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are 'Pa u no zo fa mba na po' repeated across the four vocal parts. The piano accompaniment continues with a consistent harmonic and rhythmic pattern.



Usina Chinhu

Cephas Mashakada

1

S Ta ka u ya pa nyi ka ti si na chi nhu Ti cha dzo ke ra zve ti si na chi nhu

A

T Ta ka u ya pa nyi ka ti si na chi nhu Ti cha dzo ke ra zve ti si na chi nhu

B

6

S wa ka u ya pa nyi ka u si na chi nhu u cha dzo ke ra zve u si na chi nhu

A

T wa ka u ya pa nyi ka u si na chi nhu u cha dzo ke ra zve u si na chi nhu

B