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UNIVERSITY OF PRETORIA  
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# **THE EVOLUTION OF ZIMBABWEAN GOSPEL MUSIC 1980- 2007**

**BY**

**GADZIRO GWEKWERERE**

**STUDENT NUMBER 28457626**

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**PROMOTER: PROFESSOR MEKI NZEWI**

**2009**



**DECLARATION**

This is my original work and has not been presented for a degree requirement in any other university. No part of this thesis may be produced without the prior permission of the **author** and or **University of Pretoria**.

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.....

**GADZIRO GWEKWERERE**

**DATE**

**REGISTRATION NUMBER: 28457626**

This thesis has been submitted for examination with my approval as the university supervisor.

.....

.....

**PROFESSOR MEKI NZEWI**

**DATE**

**University of Pretoria, 0002, SOUTH AFRICA**

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## **DEDICATION**

To my late father Jonathan Mbengo Rukuni and my mother Anaty Ruramai Rukuni whose love and respect for education brought me this far.

## **ABSTRACT**

This thesis explores, traces, analyses and discusses the development and evolution of Zimbabwean gospel music from 1980 up to 2007. Gospel music in this study defines urban black music culture which is influenced by Christian religion as well as gender, foreign music cultures, indigenous music, the economic and political climate of the country.

A general overview of gospel music in Zimbabwe is given including the history of Zimbabwean gospel music and the gospel music industry. Relevant literature on gospel music is reviewed. Selected Zimbabwean gospel musicians and their music are discussed. Methods of collecting data are discussed and their strengths and weaknesses are outlined. Mainly the survey method is used and questionnaires, observation and document analysis are used as instruments of data collection.

Gender issues are discussed in relation to Zimbabwean gospel music and the impact of gender on music is also noted. The effects of foreign and indigenous music on Zimbabwean gospel music are explored and analyzed through transcription and analysis of selected songs but it is not the researcher's intention to go into deep musicological content in the analysis. Political and socio-economic influences on Zimbabwean gospel music are the main focus.

The history of the socio- economic and political development of Zimbabwe during 1980- 2007 is explored in relation to gospel music. Until about the mid 1980s, the general atmosphere in the newly-independent state of Zimbabwe was characterized by liberation euphoria and great optimism for the future. Equally so, local gospel music during this period was largely celebrative and conformist as far as the political and socio-economic dispensation was concerned. Socio-economic hardships crept in as a result of the government's implementation of neo-liberal economic reforms under the guidance of the World Bank and the International Monetary Fund (IMF) during the early 1990s. The ruling party soon found itself confronted by a number of gospel musicians criticizing its policies and malpractices. The lyrics of various gospel artistes (song texts) are used as evidence.

This research is an addition to the study of gospel music and popular culture in Africa. It is also a multidisciplinary research, handling sociology, politics, religion and music by looking at music as an expression and reflection of a socio-economic situation. The research has offered a second level of development realizing the theoretical conceptualizations through the analysis of gospel music.

The research results presented, interpreted and analyzed provide implications on the future success of Zimbabwean gospel music. Recommendations on the development of Zimbabwean gospel music are also given.

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## DEFINITION OF OPERATIONAL TERMS

- (a) **binary:** a thematic gestalt presented in two sections. In this study it refers to melodic themes that have the lead (question) and the response (answer) lines.
- (b) **Christians:** Followers of Jesus Christ who believe in his teachings.
- (c) **creativity:** The ability to bring ideas together to form a new song or form a slightly different version of the original song using existing material (elements of music).
- (d) **cyclic:** It is a thematic statement that recurs with slight structural modifications.
- (e) **gospel artistes:** In this study it refers to three categories of musicians which are those who perform only gospel music, musicians who perform both gospel and secular music and those who were initially pop musicians but have since moved to gospel.
- (f) **gospel music:** In this study it refers to music performed by Zimbabwean gospel artists that has Christian themes referencing the Zimbabwean social and political space.

## **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 Sipho 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 absenting 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 3<sup>rd</sup> 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 12<sup>th</sup> 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 6<sup>th</sup> 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.



## **CHAPTER FOUR- ZIMBABWEAN GOSPEL MUSIC AS AN EXPRESSION OF GENDER RELATIONS**

### **4. 0 Introduction**

Documentation, commentary or any exposition of gospel music in Zimbabwe as an expression of gender relations requires some definition of sex as the starting point. This results from the fact that gender denotes practices by people selected according to sex. The definition of sex is treated by Green (1997) as simple to begin with, just involving biological determinants but becoming problematic where that definition ends, giving rise to the beginning of historic constructions, that is a person's participation in social and cultural functions as a human being in a given existential context.

The biological characteristics determining masculinity or femininity have nothing to do with being a musician or determining one's capabilities or lack of them as most of such attributes are either learnt, training- acquired or naturally bestowed talents whose endowment transcends biological determinants of sexuality. While biology points at sexuality with the definite and specific occurrence of male and female or occasionally hermaphrodite characteristics as three biological states of sexuality, gender transcends that because it brings to the fore a person's age, status and social functions in the society they are part of. It is imperative to cite Green for an insightful reflection of the discourse on gender to enable a balanced articulation of its

contrasting aspects, “In contrast to biological sex, gender is a culture-specific, inconsistent and variable precept that has more to do with social roles, age and status than with biology”, (1997:56)

The above definitions and meaning of gender in contrast with sexuality have been a pre-occupation and focus of this chapter in order to provide groundwork upon which this study strives to examine and estimate how Zimbabwean gospel music has exhibited itself as a forum for gender expression. Taking a survey of gospel musical activities from the time when evangelisation was brought into indigenous Zimbabwean societies and its development into gospel music to date enables this.

### **Gender relations, religion and music before colonisation in Zimbabwe**

There is need to take into account Zimbabwean society’s attitude, consciousness and socio-cultural disposition to music in general before the advent of gospel music, which came with colonization in the 1890s. It is undisputable fact in Zimbabwean history that colonial subjugation of the indigenous population was enhanced by persistent acculturation of natives with the Bible providing a powerful front in a ‘war’ to wipe out the African tradition, which most sections of non-Christian colonial masters regarded as savage, barbaric, heathen and in dire need of the redemptive engagement of

the gospel. It is in the missionary churches that were strewn all over the country with colonization that the inception of gospel music in Zimbabwe must be traced.

Before the white man came to Zimbabwe, music was an integral part of both the cultural and social life of the people. Elderly women in menopausal stage of female adulthood sang and danced at Zimbabwean traditional religious rites such as 'retrieving' a dead family head from 'death' into the homestead to keep watch over the family and defend it from evil as a powerful ancestor spirit. This practice is done a year after a man who died and left a wife/ wives or children and family was buried, thus revealing consciousness of life after death. This practice shows that religious music was already in existence in Zimbabwean indigenous society before gospel music took root.

In Zimbabwean indigenous societies women play musical instruments like hand rattles, *mbira*, drum and leg rattles at traditional ceremonies where they also sing and dance together with men. Women spirit mediums function as the bridge between the dead and the living. Through the medium the spirit of a 'departed' forefather communicates to the progeny a range of imperatives from settling of family scores if there are aggrieved parties, protection of the family and foreknowledge of impending calamities to intercession with senior ancestor spirits and God for rains and supernatural benevolence.

The spirit medium in Zimbabwe is a living human through whom the spirit of the dead speaks when the specific spirit is invoked. The relevance of this example in this discussion of gender and gospel music in Zimbabwe arises from the fact that a woman can be a medium of either a male or female spirit. Gender is not an issue during religious ceremonies in most traditional African societies. The issue of gender came about with the European way of life through modern education and economic practices.

It is the Western woman who was oppressed and relegated strictly to household chores and supposedly God given subservience to the male counterpart dogmatised in the Biblical story of a women being created from a man's rib. With industrial revolution opening new opportunities for the women's own advancement, men accommodated them only as far as they would not be of much threat to their foresworn male domination of the feminine kind. However the white man relented to have their women attain prominence and visibility elsewhere, like in Africa where colonization had been established. According to Nzewi and Galane this western woman, "... started to export and impose the social, cultural and gender problems plaguing the West on Africa's secure mental civilization and cultural practices" (2005: 71). Nzewi and Galane argue that gender was not a problem in Africa until the advent of colonisation.

`Olafsdottir remarks,

The history of western music has emphasised on the lives and works of 'great' composers, who apparently were all male. We have been bound to believe that women did neither compose nor participate in any musical activities whatsoever throughout the history of music, (1994:1)

The above reflects gender sensibilities in Western music circles that can lead to the misrepresentation of the reality, when one gender is left out or excluded deliberately. This supports the argument by Nzewi and Galane (2005) that the problem of gender in music was imported from the West. Another western scholar, Koskoff (1987) further points out that in the western perspective, music in the hands of humans has the power to expand or limit how individuals view themselves and how they operate. Music enables an individual to control others and also enables individuals to challenge authority. In the past western women who performed music in public were said to be challenging the authority of their husbands and were said to be 'out of control.'<sup>1</sup>

In grappling with the question of gender relations in the Zimbabwean society, it should be noted that some gender tendencies were derived from traditional religious music. Other tendencies were derived from a legacy of colonization and acculturation. In Zimbabwean pre-colonial traditional religion prominent musical instruments played were drums, *mbira*, hand and leg rattles. A variety

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<sup>1</sup> Koskoff, 1987. Women and Music- Cross-cultural Perspectives

of songs accompanied the playing of these musical instruments by both men and women. The ability to play them depended on the spirit who was in possession of the medium. The living person who would be possessed by the spirit of an ancestor through whom the living seek rapport with the supreme being (Mwari/God) is not viewed as directly demonstrating the skills to play the musical instruments.

The skills and dexterity are attributed to the ancestral spirit who works through them. A premise could be postulated that in indigenous religious logic the person performing the music is not the physical human agent undertaking the performance but a spiritual ancestor acting in him/her. A conclusion can be safely established that in indigenous religious philosophy the whole question of gender and capability as a physiological equation is not applicable. It would surely be absurd to conceptualise a male or female spiritual body and the question whether the spiritual entity now manifesting its existence in the after-world through the medium is a male or female becomes immaterial.

Zimbabwean indigenous religious belief and knowledge systems do not accord women a subordinate role to men. This proposition can be substantiated by historical facts from events that took place at the height of Shona and Ndebele resistance wars against British colonisation in the 1890's. Mbuya

Nehanda<sup>2</sup> was a Shona woman spirit medium that led freedom fighters in the first Chimurenga<sup>3</sup> war against the British settlers providing spiritual support and guidance with the fighters deriving protection against their enemies from her. She led the indigenous people in that war to resist white settlers. The war songs sung in her praise and to seek guidance from her were passed on to the second Chimurenga war which resulted in Zimbabwe attaining independence in 1980. Until today Nehanda is regarded as a legendary freedom fighter that the white settlers eventually killed by hanging when they finally defeated and routed the resistance movement to completely subjugate the Shona/Ndelebe people of Zimbabwe. Nehanda, according to Mbiti (1991), was a proficient Mbira music player whose role in the first Chimurenga reveals how music, religion and politics are intertwined in indigenous culture.

Indigenous Zimbabwean culture contrasts interestingly with other cultures regarding the role of women and men in music performance. All around the world several cultures have divided men and women to occupy two distinct social spheres, identified as private and public (Post 1994:36; Green 1997; 13). Men are placed in the public sphere while women are placed in the private sphere, which is restricted to the domain of the household. According to Post (1994:36) in the Western culture, apart from household restriction, women would also participate in music and activities surrounding marriage,

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<sup>2</sup> Nehanda was a female spirit medium who fought white settlers around 1890

<sup>3</sup> War of liberation against white colonialists.

birth and death. The two spheres determine the nature of the activities they do in everyday life which, for women involve the creation, expression, and performance of religious music in the various cultures worldwide.

### **Gender and Zimbabwean gospel music**

Most of the indigenous evangelists the white missionaries trained as evangelists were mainly men called 'Brothers' and 'Fathers' in Roman catholic churches. In Dutch Reformed Church, Methodist, Anglican, Church of Christ missionary Christian colleges they were called Pastors, Chaplains and Deacons. These positions of leadership in church structures excluded women who are relegated to a position in church, which can best be described as mere flock.

The inheritance of western gender tendencies that sideline women from prominent leadership roles is of interest to the development of gospel music in Zimbabwean churches as well as to the music industry in the country. The essential elements that make gospel music a unique genre of musical expression includes that it spreads the word of God with Jesus at the centre in anticipation of the apocalyptic age; promotes righteousness in people's lives, and gender equality before God. Categories accorded to gospel music range from songs to praise God, songs to strengthen believers' faith, songs and hymns for occasions like births, weddings and deaths. Post (1994) observes



that many cultures include women in musical performances featured in these events.

Attention will be paid to the themes of their songs, the categories of gospel music they fall into, as well as reception by the public and the music industry. How gospel music is received has to be determined by defining the recipient of the music in the respective groups. In this case both female and male gospel individual artists and groups exert a cementing effect to relationships between believers of different religious denominations as belief in Christ and the common faith supersedes ethnic and racial divisions among the Zimbabwean society

The thrust of this study is to examine the historical, socio-cultural and religious scope of gospel music that occurs in Zimbabwe. It also aims to expose how gender issues can be viewed from different angles by different social groups. Female singers are viewed through pre-conceived expectations. Green describes this tendency as, “gendered... patriarchal definitions of femininity... gendered connotations of singing,” (1997: 50). In Zimbabwean female gospel singers’ case it is apparent that they are subject to patriarchal tendencies.

Women took leading roles in church choirs during the early stages when the lyrics of church songs were translated from European language to local languages. They impressed themselves on the performance of gospel music although they remained reluctant to perform on musical instruments. That women do not play musical instruments cannot be blamed on men.

On the contrary, there has been collusion as well as resistance on the part of both men and women. In musical patriarchy, collusion involves women's consent to the terms of the restrictions placed upon their musical practice (Green 1997: 57)

According to Green, the meaning of music is inherently borne in the recipient's perception of the femininity or masculinity of the performer's ability to play a musical instrument. This means that if a female gospel artiste were to play a guitar, the meaning of that music would be accompanied by the recipient's perception that it is played by a woman. If it were a man playing the same instrument the effect would be to affirm his masculinity. Female gospel music artists in Zimbabwe have, to a considerably large extent, succeeded to reverse and almost completely upturn the trend to accord them a subservient role in church functions by taking a leading role in church choirs first before establishing themselves as reputable artists in their own right in the country's music industry.

There are some female gospel music performers who play percussion instruments like the tambourine that have no keys or that have no definite pitch. Percussion is cited by Green (1997) as an example of musical

instruments from the Western culture, which is acceptable for women to play owing to the demure posture with which the player can manage to handle the keys just like the piano, which is also patriarchally deemed modest for women to play. By restricting selves to playing these instruments in Zimbabwean gospel music performance, the female musicians unconsciously or unwittingly confirm their own colonially induced cultural and religious disorientation. The gender relations these female Zimbabwean gospel artistes in Zimbabwe express revolve on parameters imposed by the Western socio-cultural tradition.

Recipients of the music which is performed by female Zimbabwean gospel artists revealing colonially inherited Western tendencies, include conservative white descendants of colonialists and indigenous Zimbabweans. The society brings in new delineations (musical meaning from socio-cultural perceptions). Those perceptions are historically constructed judgments that recipients or audience of a musical performance, or expression of gospel music in this case, come up with.

Zimbabwean gospel music expression or performance is not spared controversy and debate as far as gender is concerned. There are several cases of female gospel musicians who have risen to stardom shoulders above male counterparts. Examples of females who gained remarkable popularity in

Zimbabwean gospel music history ahead of male gospel artists, are Jackie Madondo, Olivia Charamba, Fungisayi Mashavave, Ivy Kombo, and Shingisai Siluma.

One of the several gestures of a donation to charity by Fungisayi is reported in the Herald of 15<sup>th</sup> November 1995. Fungisayi's music exerts an impact deserving peculiar attention in terms of the acclaim recipients of her music demonstrate to reflect that they love her music. The gesture of donating to the needy is consistent with some African beliefs that women are seen as spiritual beings that provide the family with material and spiritual needs. It could be argued that Fungisayi transcends the inherited Western religious prejudices whereby the "... woman was disenfranchised and relegated to a lower rank politically, religiously, economically and socially without even the consolation of controlling family power" (Nzewi and Galane in Walton and Muller 2005:71).

### **How Zimbabwean gospel artists are viewed by the media and public**

This study also sets out to show how the public views male and female gospel singers on one hand, and how both the print and electronic media depict them on the other. While the previous paragraph has described a positively acceptable, accommodative and progressive relationship between Fungisayi, the media and her audience (which includes top ranking political personalities

and the public at large) the opposite is true of other reports before and after performing at a ZANU PF function. The *Sunday Mail* of 6<sup>th</sup> May 2003 has a comment from a member of the public to the editor that reads, "My sisters, Ivy Kombo and Fungisayi Zvakavapano bear in your minds that you are Christians. As for you, Ivy, I don't have to remind you that you are someone's wife so behave yourself." The comment came after a show where the two female artists were accused of being indecently dressed. One observes that the attacks are gender related.

Another female gospel singer, Jackie Madondo, also found herself under scrutiny by the media and the public. Any gospel musician is viewed by the public as different from secular musicians. This is because gospel music is an integral part of a religious faith the singer is supposed to stand for, practise and believe in the tenets. Any social conduct bereft of observance of Christian statutes invites criticism, contempt and ridicule from both the public (Christian and general) and the media. The *Herald* newspaper of 13<sup>th</sup> November 2005 on Jackie Madondo says, "One was tempted to give her as an example of a role model, but alas, there she was pregnant outside marriage."

Letwin Berebende is another female gospel musician who has been at the centre of controversy with the media, other musicians and the public in general. Manyeruke, one of the founding fathers of Zimbabwean gospel

music, expressed disdain and disapproval of Berebende's costume on performances and the fusing of 'kwasas- kwasas' musical beat into her gospel music compositions. Kwasas- kwasas is a Congolese secular genre, which is cogently executed with sexually suggestive dance. Manyeruke's criticism of the female gospel musician is corroborated in a report from *Herald* in which some fans are reported to have questioned her use of tunes of Bongo Maffin who plays reggae, kwaito and house music, deemed non-Christian (4<sup>th</sup> December, 2004). The negative perceptions of Berebende's gospel music performance as controversial does not end there; it extends on to her securing the services of once France- based world acclaimed rhumba star, Kanda Bongoman as her producer of gospel music the beat of which is fundamentally rhumba and kwasas- kwasas.

Berebende defends her association with Kanda Bongoman whom she claims in an article in the *Herald* (13<sup>th</sup> April, 2006) is also a Christian. She does not see anything wrong in learning from his vast experience in their collaboration of him being her producer. The public tends to express mixed feelings when confronted with the question about whether it is right or wrong for Berebende as a gospel musician to infuse 'rhumba', reggae, and kwaito or rock rhythms in her music. Musakwa and Mahendere Brothers also use rhumba and sungura in their gospel music but the media and the public apparently deemed that

acceptable. This could imply that female artists are more prone to scrutiny than their male counterparts.

Gospel musicians make choices on how they endeavour to reach out to the recipients of their music. Christianity being at the core of their musical vocation, determines parameters of themes, costumes and dance content of their performance. In this study it has been observed that there is need to find out the extent to which gender may influence the choices musicians make and determine how musicians are perceived especially since Fungisayi (a female artiste) and Musakwa (a male artiste) choose popular secular rhythms like sungura to win both Christian and non- Christian fans.

Zimbabwean female gospel artists organised a music show commemorating the achievement of 'gospel mothers', which deliberately excluded male musicians. The gospel show included Olivia Charamba, Ivy Kombo, Fungisayi Zvakavapano, and Joyce Simeti among a horde of other female gospel music artists. This incident was reported in the Sunday Mail of the 31<sup>st</sup> May, 2006 in which the gendered intention of the performance was loud and clear "... All these women have done so much for the music industry and as much as we will be celebrating with them as mothers..." There is no show that was held to celebrate 'Fathers' Day'.

Zimbabwean gospel music as an expression of gender relations doubtlessly draws lines between male and female gospel music artists. Male gospel artists stand out prominently as having been contributing on a greater scale in the development of gospel music when compared to women. Sengwayo, Manyeruke and Chataika were the first gospel artists in Zimbabwe who led their respective bands in which women band members were backing vocalists. While Manyeruke, Chataika and several male band members played musical instruments in those bands, women members did not. They only played hand rattles that entail little skill to perform while providing backing vocals.

It is when women rise to notable prominence in any contemporary social activity that they are subjected to scrutiny by the public as well as the media to verify and establish if they execute that activity within socially acceptable parameters expected of women behaviour. This is where the contemporary controversy of gender begins. It is the people/ society, that hold the barometer for the measurement of acceptable or unacceptable behaviour of gospel musicians irrespective of their sex. That the musician is female would then call for additional criteria of the perception on consideration of female imaging. That obviously gives rise to a gendered perception and judgement, which some scholars trace to cultural, historical constructions that the likes of Green (1997) term patriarchal prejudices.



Generally debate continues to rage in Zimbabwe on what is acceptable from gospel artists. This is evident in an article in the Herald of 15<sup>th</sup> January, 2007 where a gospel music analyst remarks, "The moral debate arising from conflicting views vis-à-vis the religious dispensation regarding music and dance is far from over". In this regard there is no gender bias as the genre chosen by both male and female gospel artists' is not based on sexuality. An observation has already been made earlier on that acquisition of popularity with fans and the prospects of boosting sales of their music for personal financial benefits seem to determine individual gospel musician's choice based on current trends of the fans' musical tastes.

Print media has done a lot to criticise female gospel musicians when they deviate from assumed norms of Christian perception of womanhood as well as to celebrate their success. A variety of profiles of female Zimbabwean gospel musicians have been published. In the Herald of the 15<sup>th</sup> of March 2007 an unnamed Entertainment reporter writes on an upcoming gospel musician arguing that gender affects achievement in music. The article says,

Florence Majiri Mututwa said women should not be afraid to try their luck in the music industry...They tend to hide themselves in the comfort of their homes. If you attend funerals and church service you hear beautiful songs but none of them are willing to try recording their music.

Tawonezvi in Herald (01/05/2005) reflects on female gospel musicians' progress and apparently positive impact on Zimbabwean society as a whole.

“... with the coming in of women, many people are slowly turning to the music shows being flooded by fans... female artists have carved a niche for themselves in the genre”.

As this study reviews the extent to which gender affects the performance of gospel music in a social context, individual singers’ interaction with society is always the starting point to adequately address the topical issue. What society says about individual musicians and the musicians’ response to such criticism constitute what the researcher perceives to be the interaction between musicians and the society/public. The media is the medium for monitoring interaction. Male gospel artists have had their private lives published by media in cases of fraud and violence as noted in previous chapters but the reports were not gender perceived.

Ivy Kombo, later got embroiled in a controversy emanating from the paternity of her daughter whose father was in dispute. It turned out that the father of her child is her music producer and church pastor, Kasingakori. Initially rumours had circulated claiming that Moyo, Ivy’s first husband was the father and some speculated that Vuyo Mokoena, a South African singer had fathered Sammy –Joe. All these scandalous events are public knowledge to Zimbabwean society as media agencies such as the press, radio, television and Internet laid the facts bare for public consumption. “Pastor Admire Kasi

has admitted Ivy Kombo's daughter, Sammy- Joe is HIS child and begged for forgiveness from those hurt by his lies."<sup>4</sup>

These events put women gospel artists in bad light as society expects role model behaviour from them especially considering that gospel music should come from personalities who must be representative of the ideals of Christian way of life that shuns unchastity and unconventional social conduct. In this regard, female gospel artists tend to attract stricter public scrutiny with regard to issues of moral conduct. In response to the criticisms, Ivy Kombo released a song in which she stated that the child was hers (Sammy Joe). 'Sammy Joe is my child' when literally translated, implying categorically that the maternity of a child should be respected.

This chapter responds to the third research question: **The extent to which gospel music reflects unequal gender opportunities in Zimbabwe.**

Data collected through gospel music concerts, analysis of gospel music columns in Zimbabwean newspapers and interviews with male and female musicians indicates that there are unequal gender opportunities in Zimbabwean gospel music. Observation of gospel music concerts revealed that very few female musicians, if any, play musical instruments. They were observed to be lead or backing singers as well as dancers while their male

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<sup>4</sup> New Zimbabwe.com

counterparts majored in instrument playing, singing and dancing.<sup>5</sup> Three female artists who opted to remain anonymous blamed their failure to play musical instruments on their male counterparts and church leaders who excluded them by not giving them enough support to become instrumentalists. The females were said to be slow in practical dexterity than the males. It was also established through interviews with church leaders that most of them preferred working with males in their church bands, thus, segregating females. Pastor Mhofu of Harare indicated that it was a sensitive issue working with females lest church leaders end up being implicated in affairs with church women. He also pointed out that most parents would not let girls come for practice sessions, some of which end late at night, hence their partial exclusion.<sup>6</sup>

Females are at times exposed to sexual abuse in the music industry as enticement. A pastor remarked that, "some women are sexually abused by their promoters and producers or business people who may pledge financial assistance with recording contracts and other services in the music industry."<sup>7</sup> This opinion seems to hold water since it has been observed that one or two female gospel artists like Ivy destroyed her marriage to Moyo because of an adulterous affair with her producer, Pastor Kasi.<sup>8</sup> It was further noted that on

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<sup>5</sup> Observation of Ngaavongwe Explosion, 2007 and Nguva Yakwana 2007

<sup>6</sup> Interview with pastor Mhofu, 23 January, 2008

<sup>7</sup> Interview with pastor Amina, January 22<sup>nd</sup>, 2008

<sup>8</sup> New Zimbabwe.com

the other hand, male gospel artists also fall prey to loose women who are always willing to be associated with celebrities. Marriages of both female and male gospel artists have suffered as a result of bad publicity but females seem to be more affected since the borrowed perception of gender puts males in the public places compared to the females whose place is said to be in the home.

### **Summary**

This general historical overview of the discourse of gender helps to assess the validity of a conclusion this study postulates regarding the development of gospel music in Zimbabwe. A musician's dexterity on an instrument and attitude towards group performance are aspects of historical constructions which tend to be defined by biological expectations. It is on a backcloth of that unresolved debate on gender that this chapter has shown how gender impacts on male and female gospel artists in Zimbabwe regarding performance and acceptability.

## **CHAPTER FIVE: THE POLITICAL AND SOCIO ECONOMIC CLIMATE THAT SHAPES CONTENT, FORM AND PERFORMANCE PRACTICE OF GOSPEL MUSIC IN ZIMBABWE.**

### **5.0 Introduction**

This chapter explores, analyses and discusses Zimbabwean gospel song themes from 1980 up to 2007 in relation to the Zimbabwean political and socio- economic situations in the country. This chapter responds to the fourth sub research question.

The power of music as an economic and socio-political tool is great. Kaemmar (1993) points out that music can easily become a useful weapon due to its ability to mobilize people. Pongweni (1982) also argues that music is like a barometer, which measures people's moods. Jones (1992) echoes similar sentiments when she says that African music is in most cases related to current events and usually carries political messages.

According to Zindi (2003) themes of early Zimbabwean gospel music had to do with celebrating and praising God for the attainment of independence. There was a lot of hope in the 1980s since the newly elected black government promised Zimbabweans better living conditions. It was towards the end of the 80s that Zimbabweans realized that they were faced by many hardships that were political, economic and social. The late 80s marked a turning point in Zimbabwe's history as the ruling party ZANU-PF was rocked by corruption and scandals

involving motor vehicles. According to Zindi (2003) several government officials were netted with some losing their jobs and others their lives. It is during this period that gospel musicians expressed the prevailing circumstances that they found themselves in, in their music. As people became increasingly frustrated with the government's failure to deliver, both secular and gospel music took centre stage in expressing disillusion.

In order to clearly articulate the close link between gospel music and political and socio-economic developments in Zimbabwe, this chapter is divided into two sections. The first section examines the socio-economic and political developments in Zimbabwe from the late 1980s and through the 1990s and the development of reformist gospel music during this period. The second section looks at the emergence and development of radical gospel music in 21<sup>st</sup> Century Zimbabwe in relation to the socio-economic and political developments of the period. Each section is divided into two parts: the first one deals with socio-economic and political developments in the country and the second one looking at related developments in gospel music.

### **5.1 Socio- Economic and Political Developments in Zimbabwe, 1980- 1999**

Mid to late 1980s was a period of political tension in Matebeleland, a province that was normalizing after coming from a war that was largely aggravated by the animosity between the ruling ZANU PF and the main opposition ZAPU, led by

Joshua Nkomo. ZAPU's major support base was Matebeleland, a region largely inhabited by the Ndebele people. The ruling party sought to destroy ZAPU and its Ndebele constituency after accusing them of supporting the dissidents: armed men on the loose in Matebeleland and parts of Midlands from early 1980s. ZANU-PF also accused ZAPU of hoarding arms after a huge cache was discovered at a ZAPU farm in 1983 (Nkomo 2001) The ruling party deployed a crack- force, the Fifth Brigade or Gukurahundi, to Matebeleland during the period 1983- 1985. The force systematically targeted the Ndebele people, most of whom supported ZAPU. It has been estimated that 40 000 people, mainly Ndebele, were killed (ZAPU PF 2007). This violence forced Nkomo to sign the Unity Accord with ZANU PF on 22 December 1987. The civil war certainly disrupted any development plans for Matebeleland and even after peace had been restored, many Ndebele people accused the government of deliberately neglecting the province. A case often cited by people from the region is the Zambezi Water Project. This plan was drafted in the 1980s to draw water from the Zambezi River to the drought prone region of Matebeleland. The project failed to take off and remains a mirage.

The politics of the 1990s were characterized by widespread violence and intimidation, especially during election times. During the run up to the March 1990 parliamentary and presidential elections, for example, the ZANU PF Youth League and Women's League intimidated opposition supporters. Police and Youth League often teamed up to attack and harass opposition supporters (Laakso



2002). The electronic media also delivered intimidation and threats. One television commercial warned the electorate that life would come with voting for ZANU PF and death would be the consequence of voting for the opposition Zimbabwe Unity Movement (ZUM). Another advertisement showed the situation of a car crash followed by a terrifying voice warning that this was not the only way to die, but the other one was voting for ZUM (Ncube 1991).

The worst incident of the 1990 elections was perhaps the attempted murder of Patrick Kombayi, a ZUM candidate for Gweru who was expected to win the seat held by Vice President Simon Muzenda. Kombayi was shot in broad daylight in Gweru and the assailants were identified as Kizito Chivamba, a ZANU- PF Youth League member, and Elias Kanengoni, a Central Intelligence Organisation head for Midlands province (Tekere 2006). They were tried and sentenced to seven years each, only for them to be pardoned by president Mugabe in 1994. Presidential pardons were also extended to several ruling party youths imprisoned for acts of violence during run up to the 1990 elections (Makumbe and Campagnon 2000).

Widespread intimidation and violence also characterized the 1995 parliamentary and the 1996 presidential elections. Many people, particularly the illiterate, were intimidated into believing that ZANU PF could detect those who voted for the opposition. In Luveve and Makokoba in Bulawayo, ruling party activists

threatened to go round beating people if ZANU- PF lost the elections. In a public speech in the Honde Valley on 13 January 1995 Kumbirai Kangai, ZANU- PF chairman for Manicaland, threatened civil servants with dismissal if they supported the opposition (Makumbe and Compagnon 2000).

One reason why ZANU PF became increasingly intolerant and combative towards the opposition is that the general population had, from the late 1980s, begun expressing disillusionment with the ruling party over unfulfilled promises. High-level corruption cases rocked the nation. The government had to institute two commissions of inquiry in March and August 1989 in response to public outcry that senior government officials were acquiring vehicles from Willowvale Motor Industries and Dahmer without following proper government procedures and selling them exorbitantly far in excess of the regulated prices. Unofficial trade practices became rampant as new motor vehicles were sold to second or third parties in order to make more profit thereby violating price regulations. This scandal was unearthed during 1988 at a time when the country was facing a serious shortage of motor vehicles due to the decline in foreign currency amounts availed by the government for the purchase of vehicle spares and kits. Corruptive tendencies crept in as influential personalities violated waiting lists for vehicle purchases. The Sandura Commission of March 1989 netted government ministers: Maurice Nyagumbo, who went on to commit suicide in embarrassment;

Calistus Ndlovu, Dzingai Mutumbuka, Enos Nkala as well as senior government officials such as Jacob Mudenda (Sandura Commission Report March 1989).

Corruption became widespread in Zimbabwe for which the public sector and parastatals became notorious. In February 1999, the government had to suspend the entire management of the National Oil Company of Zimbabwe, a parastatal, after discovering the embezzlement of about Z\$ 1.5 billion over a five-year period. During the same month, the Zimbabwe Electricity Supply Authority, another parastatal, declared itself insolvent having lost Z\$ 10 million through internal theft (Meredith 2002).

The majority of the Zimbabweans were enraged in 1998 when the president, without consulting parliament or cabinet, decided to send troops to the war-torn Democratic Republic of Congo (DRC) in support of the regime of Laurent Kabila at a time when the country was bankrupt with most people living in abject poverty. The deployment started with 3 000 troops and ended up with 11 000, with the support of warplanes and military vehicles. The cost of maintaining the troops was estimated at US\$ 1 million per day. Some senior government officials benefited from the military involvement. The army commander, Vitalis Zvinavashe, for example, won a tender to transport supplies to the DRC (Meredith 2002). Meanwhile Zimbabwe ran short of foreign currency. This resulted in chronic shortages of many basic commodities that could only be

procured abroad. Consequently, power cuts and fuel shortages became the order of the day from 1999.

The socio-economic hardships the nation was facing triggered public protests and labour militancy. With a new leadership from 1988 in Morgan Tsvangirai as Secretary General and Gibson Sibanda as President, the Zimbabwe Congress of Trade Unions (ZCTU) organized an anti-Economic Structural Adjustment Programme (ESAP) demonstration in urban areas on 13 June 1992. The demonstration was brutally suppressed by the police. There were also 'IMF riots' by unorganized youths, most of them unemployed, in Harare during 1993 and 1995 (Bond and Manyama 2002).

Labour militancy was most pronounced in 1997: 'the year of the strike' (Saunders 2001: 148), during which 232 separate industrial actions took place (Kanyenze 2004). Most strikes were violently dispersed by the police using tear-gas, dogs and beatings, an example being the ZCTU organized strike in most cities on 9 December 1997 (Saunders 2001). There were several work stoppages throughout 1998 and most of them were triggered by rising prices of basic commodities. The price of maize-meal had risen by 36% in October 1997 and by a further 24% in December. In January 1998 the price of rice and cooking oil more than doubled (Meredith 2002). In October 1998 the government decided to raise the cost of fuel by 67% and that of basic commodities by up to 40% (Saunders 2001).

It was largely due to the prevalence of public protests and labour militancy that in November 1998 the government, through the Presidential Powers, (Temporary Measures Act) banned worker stay-aways and made provision for hefty fines and long prison terms for such offences. The legal instrument resembled the colonial Industrial Conciliation Act and Law and Order Maintenance Act (LOMA) in banning industrial action as well as suppressing the freedom of assembly and expression. In January 1999, 150 lawyers and human rights activists demonstrated outside parliament demanding an end to state torture and the repealing of LOMA. The strikers were ruthlessly dispersed by the riot police with tear- gas, dogs and batons (Meredith 2002).

The conditions of rising poverty and despair experienced by the majority of the population during the 1990s and increasing government repression drove the ZCTU to play a pivotal role in the formation of the MDC in 1999 after realizing that the socio-economic hardships the country was facing needed a political solution. With the formation of the MDC, the stage was now set for a battle with ZANU- PF over political space in 21<sup>st</sup> Century Zimbabwe.

The period 1988-1999 was characterized by socio- economic hardships mainly resulting from Economic Structural Adjustment Programme (ESAP), government inefficiency, HIV/AIDS, high-level corruption and natural disasters such as

droughts. In addition, increasing State repression also typified this period. Disillusionment during this period was usually manifested by public protests and industrial action. Musicians were also part of this struggle; gospel musicians closely followed events and urged the government to pass reforms that would address the plight of Zimbabweans.

## **5.2 The Development of Reformist Gospel Music in Zimbabwe 1980- 1999**

Reformist protest gospel music emerged during the late 1980s as the nation began to take stock of the gains of the liberation struggle. The song texts reflect protest in a mild form and this could be because the conditions of living had not gone totally bad as yet. It developed in response to the general disenchantment and despair within the society at large. Music is indeed a mirror of society when it comes to expressing people's aspirations. This was clearly reflected when a number of secular and gospel musicians joined the general public in expressing concern at the political and socio-economic hardships. It was largely due to the high level of political violence and corruption that the general populace, with the support of some members of the music fraternity, began to openly express sentiments of frustration and betrayal.

Gospel music of the late 1980s and the 1990s was largely reformist since it encouraged the political leadership to manage the economy and society efficiently; address the malpractices of the ruling elite, especially corruption; and

to improve the general standard of living in the country. Reformist gospel music of the late 1980s and the 1990s therefore mainly agitated for socio-economic reform without challenging the political hegemony of ZANU PF. Freedom Sengwayo after the Gukurahundi war that threatened to wipe out the Ndebele tribe composed a song called 'Ndinoda Mapapiro' ( I want wings), which wishes that one could have wings to fly to another land where peace and harmony reigned and where different peoples lived and stayed as one. He sang about a country (Zimbabwe) in whose rivers flowed human blood making it unsuitable for human habitation. The musician relocated to South Africa soon afterwards. He sang:

*Mazuva angu ave mashoma  
Ekugara munyika ino  
Ndinosuwa musha wababa  
Wandichanogara nengirozi  
Nyika ino ave matongo  
Haichisiri musha kwawo  
Ndinokumbira mapapiro  
Emangwanani ndibhururuke*

My days are numbered  
Days of staying in this country  
I long for my Father's home  
Where I will stay with angels  
This country is now in ruins  
It is no longer a good home  
I kindly ask for wings  
Early morning, so that I can fly

*Nhaika baba, ndiitirei nyasha  
Ndipei mampapiro ekuti ndibhururuke  
Nyika ino yave rukova runoerera ropa revanhu  
Ndipei mapapiro emangwanani ndibhururuke*

Oh God, have mercy on me  
Give me wings to fly  
This country is a river where human blood flows

Give me morning wings so that I can fly away

Some songs directly attacked state sponsored violence on the opposition, a group named Called To Worship composed a song based on the events during the run-up to the 1990 general elections. The content of the song is centred on issues of harassment of opposition officials and supporters. Part of the song goes:

*Nyika yashanduka  
Runyararo torushuwa Mwari  
Ndiani angatiratidza nzira?  
Hapana chatingaite  
Hapana kana Mwari musipo*

This country has changed  
We long for peace  
Who can show us the way?  
There is nothing we can do  
Nothing, if you are not with us God.

In the 1990s, some artists expressed the genuine concerns of many people in Matebeleland that most government sponsored projects were not reaching the province. As noted earlier, the Gukurahundi massacres from 1983 to 1985 had eliminated any opportunities of development in the province during this period. When peace was finally restored by the signing of the Unity Accord in 1987, Matebeleland lagged behind in terms of development. What further frustrated the general population in Matebeleland was that most government development plans for the province, such as the Zambezi Water Project, were never implemented. Lovemore 'Majaivana' Tshuma, an artist from Matebeleland, took it upon himself to express this disgruntlement through gospel music.



In 'Isono sami' (My sin) Lovemore Tshuma expresses bitterness at being discriminated against by fellow citizens in their country of birth. In this song, he complains of being regarded as illegitimate in his country no matter what good he does. Generally he calls for equality and equity in the distribution of national resources when he sings:

*Isono sami, Isono sami  
Yikuba Lizwangendaba  
Ngihlabele kanjani  
Ngigide kanjani  
Abangifuni ngoba ngilizwangendaba  
Abangikhiphi emaphepheni mina  
Ngoba ngilizwangendaba*

My sin, my sin  
Is to be a foreigner in my country  
No matter how well I sing  
No matter how well I dance  
They don't want me because I am a foreigner  
They don't publish my works in the papers  
Because I am a foreigner in my country

Leonard Zhakata's hit 'Mugove' (my portion of wealth) for example, castigated the corrupt and dishonest tendencies of high ranking officials in this song. Zhakata lamented that high level corruption was filtering down to the ordinary people:

*Ndokumbira mugove wangu ndichiri kurarama  
Tenzi, tarisai ndosakadzwa sechipfeko nevane mari  
Ndisina changuwo, ndinongodzvanyirirwa,  
Ndichingodzvanyirirwa, ndichingofondotswa  
Moyo wangu unorwadza kuti nguva dzose  
Ndinongodzvanyirirwa sei Tenzi*

I ask for my share whilst I am still alive  
Lord, look, I'm being abused by those who have money  
I don't have anything, I'm oppressed  
I'm oppressed and exposed to hard labour

My heart bleeds because all the time  
I'm oppressed, why my Lord?

The government was further discredited during the 1990s when it implemented the World Bank and International Monitoring Fund, IMF Economic Structural Adjustment Programme (ESAP), which caused severe socio-economic hardships among the majority of Zimbabweans. The nation was rocked by price increases, industrial closures, job retrenchments, and salary cuts. Poverty crept in and most people found it increasingly difficult to afford the cost of basic commodities, education and health. Gospel music became the voice of the voiceless by expressing frustration with the government for betraying the ideals of the liberation struggle. Fungisayi Zvakavapano Mashavave expresses the economic hardships in her song titled *Kurarama Inyasha* where she laments the ever-rising cost of bread. She expresses that no one may have a solution to this problem except God, the Father. Part of the song goes:

*Ndaona nyika ichinetseka  
Vanhu nhasi vari kubvunza  
Chingwa nhasi zvachakwira  
Ko mangwana torarama sei?  
Ini pano ndine mhinduro  
Vanogona Ishe vanogona*

I have seen that the country has problems  
Today, people are asking:  
Today the price of bread has gone up  
How shall we survive tomorrow?  
I have an answer, today  
God is able, he is able

The tribulations of Zimbabweans from the late 1980s until the late 1990s were summed up by Charamba's song 'Sunday Service'. Charamba bemoans the turmoil in the country with corruption being rampant and the AIDS/HIV pandemic wrecking havoc. He sings:

*Mwari tumirai shoko munondo unobaya  
Zvitadzo zvenyika, Ishe tumirai shoko  
Mwari ndikafunga kwatave kuenda  
Mazuva edu Mwari baba ndochema  
Ishe ndikafunga koenda nyika  
Makore edu, Mwari ishe ndochema*

God send your word the sword that stabs  
The world's sins, Lord send your word  
God, if I think of where we are going  
Our days, Father God I cry  
Lord, if I think of where the country is going  
Our years, Lord God I cry

*Mwarika kugarisana takonewa  
Munyika medu Mwari ishe tichazovei  
Iko kutendeka takarasa kare Mwari  
Vana mai nababa maoko atsvuka ropa vari kubayana  
Vanakomana vedu vapanduka, migwagwa haichafambika  
Dzose dzave mhandu, Tichazovei Ishe?*

God, we have failed to stay in harmony  
In our country, God what are we going to be?  
We lost our faith long ago  
Hands of fathers and mothers are red with blood stains  
Our sons have rebelled, roads are no longer safe  
All are thugs, what shall we be Lord?

### **5.3 Socio- Economic and Political Developments in Zimbabwe, 2000-2007**

Life in the 21<sup>st</sup> Century Zimbabwe was characterized by unbearable socio-economic and political problems. The government had abandoned ESAP but socio-economic problems worsened. The economy faced imminent collapse; the

IMF estimated that during the period 2001-2006, the Zimbabwean economy shrunk by 40% (Chimhete 2005). Inflation figures rose by day. Unemployment soared and so did prices of basic commodities. Foreign currency shortages resulted in reduced suppliers of basic necessities that have to be imported such as fuel and electricity. Education and health care became unaffordable for most ordinary Zimbabweans. As the population became more disgruntled and restive, the ZANU PF government became more ruthless than ever before as it sought to mute dissenting voices.

The land redistribution exercise, launched on 26 February 2000, contributed considerably to aggravating Zimbabwe `s socio-economic problems. By 18 March 2000, four hundred commercial farms had been seized. The figure rose to 500 farms by June 2000. In 2002 the ruling party seized more commercial farms under a very violent land resettlement scheme known as the "Third Chimurenga." In this programme, the number of commercial farms to be confiscated was set at about 3000 and this meant that more than 400 000 farm workers were going to lose their jobs (Meredith 2002).

The government`s land policy, largely motivated by the political expediency, had disastrous social-economic repercussions. The displacement of commercial farmers led to serious food shortage because most of the so called `new farmers` lacked either the technical know-how or simply the enthusiasm to farm. Some

also lacked the necessary resources for commercial farming. As a result basic foods such as maize meal and sugar were constantly in short supply during this period. In 2002 about 50% of Zimbabweans were in the state of starvation (Meredith 2002). In addition, workers on most seized farms lost their jobs as the majority of the incoming 'new farmers' brought in their relatives as workers. The government's land reform programme was to a great extent ill conceived because of the harm it did to the economy.

Foreign currency shortages that had surfaced during the late 1990s were aggravated by the land redistribution exercise in the sense that many commercial farmers had been engaged in the export agriculture and their displacements worsened the country's foreign exchange situation. The shortage of foreign currency resulted in the scarcity of vital commodities that had to be imported. The fuel shortages that had started in 1999 worsened, so were electrical power outages. Drugs became scarce at a time when the HIV-AIDS pandemic was depleting the population.

Poverty became the norm rather than the exception among the majority of Zimbabweans. The country's inflation rate remained the highest in the world throughout this period. In January 2004, inflation was at 623% (*Herald*, 25 June 2006) and went down to 133% in January 2005. It began to rise from 265.1% in August 2005, then to 359.8% in September 2005 (Chiriga 2005) and 782% in

March 2006 (Chimhete 2005). Money became virtually valueless as Dongozi observed in the *Standard* of March 2006:

...citizens now carry large amounts of money as the local currency becomes increasingly worthless. Wallets, which have traditionally been used to carry bank notes, have already ceased to be of much use except for carrying identity cards, credit cards and Automated Teller machine (ATM) cards. Women buying handbags now opt for the bigger variety to enable them to carry several kilograms of the Zimbabwean dollar now derisively referred to as "stationery"...

Students of history have read about the pre- Second World War depressions, which hit USA and Europe during which money was carried in wheelbarrows and suitcases just to buy a single loaf of bread. Zimbabwe is hurtling towards a similar situation as the economy continues its free fall, (Dongozi in *Standard*, 26 March 2006:9).

Industrial closures resulted in more people roaming the streets. In 2005 unemployment was way past 80% (Women's Coalition 2005). Barely 8% of the adult population was employed by the formal sector (Mukaro 2005). Consequently, around four million people, out of an estimated population of 12 million people were in informal employment by 2005 (Saburi 2005). In 2006, unemployment remained well above 80% and people living below the poverty datum line were believed to be not less than 90% of the population (Tekere 2006). There is no doubt that the Zimbabwean economy during this period was in an advanced state of decomposition.

Public disgruntlement and labour militancy intensified as conditions deteriorated in all aspects of life. In March 2003, for example, calls for "mass action" by the

MDC saw “the biggest anti- government urban protest in years” with most supporters staying away from work for two days to show their displeasure with ZANU-PF regime. Most shops and businesses closed in all major urban centers (Hammar and Ratopoulos 2003). The government reacted brutally: 500 opposition officials and supporters were arrested, more than 1 000 people were driven from their homes and 250 admitted to hospital (Hammar and Raftopoulos 2003).

The political scene during the period 2000-2006 was characterized by extreme state sponsored violence and intimidation especially during times immediately before and after elections. In 2000, Mugabe himself even boasted of having “a degree in violence” (Meredith 2002: 233). Most elections were held amid allegations by the opposition, civil groups and several international organizations of massive rigging. The state increasingly became repressive to the extent of plagiarizing colonial statutes in an attempt to taper democratic space. The state used oppressive rules and laws to silence people in the same way the colonialists had done.

The run up to the June 2000 parliamentary elections was tainted by widespread violence, mostly state- engineered. Border Gezi, the governor of Mashonaland East, declared that his province was “a one-party state” and banned the independent *Daily News* newspaper and MDC election material from circulating in

the province (Hill 2003). ZANU-PF terror on opposition supporters forced some 10 000 Zimbabweans to flee towns during the run-up the 2000 elections (Feltoe 2004). During this period, there were more than 36 murders among the 5000 reported cases of the state driven violence and intimidation (Bond and Manyanya 2002). According to the Amani Trust which covered the incidents of political violence from mid-February 2000 until the elections in June, about 35 000 politically motivated criminal acts took place and ZANU PF supporters were responsible for 91.2% of them (Feltoe 2004). A peace march in Harare organized by civil groups, churches, lawyers and the National Constitutional Assembly (NCA) was waylaid by a group of the so- called war veterans and other ZANU PF supporters who assaulted demonstrators and passersby alike. Instead of arresting the perpetrators of the violence, the police fired teargas into the fleeing crowd (Meredith 2002). The 2000 parliamentary elections were “the most violent in the country’s history” and violence before and after the elections claimed more than 120 lives, mostly at the hands of ZANU- PF (Hill 2003: 239).

Violence and intimidation remained the staple of the ruling party’s mobilization strategies in preparation for the March 2000 presidential elections. The army was brought in to retrain ex-combatants as part of a regular force to deal with the opposition. Gangs of ex- combatants and other ruling party supporters operating from the ZANU PF headquarters in Harare besieged various urban workplaces. The invaded places included a bakery, a transport firm, a departmental store



head office, a children's home, a soccer club, a training center, a safari company and a dental surgery. They also raided a private hospital in Harare, Avenues Clinic, "where fifteen operations were underway" (Meredith 2002: 212). By 2001, the number of businesses raided had reached 300 (Meredith 2002).

Colonial statutes were also taken on board and modified to maintain ZANU PF hegemony. The colonial LOMA was substituted by Public Order and Security Act (POSA) of January 2002, which outlawed meetings of more than two people without police clearance four days in advance. It also outlawed criticism of the president, and provided for long jail terms for being critical of the police, army and the economy, (Masunungure 2004). Despite having sought police clearance in advance, most opposition rallies were scuttled by the police. The police disrupted an MDC rally that had been scheduled for 20 January 2002 at White City stadium in Bulawayo. This was also the fate of another MDC rally in Masvingo on 20 February 2002, (Hill 2003)

Violence persisted during the countdown to the March 2005 parliamentary elections. The Human Rights Non Governmental Forum notes that between January and September 2004, 12 people were killed in circumstances of politically motivated violence, 202 unlawfully arrested, 7491 tortured and 329 assaulted (Chimhete 2005). By March 2005, at least 10 aspiring MDC candidates had been arrested in various parts of the country (Dongozi 2005).

The ruling party, to mobilize supporters and at the same time famish the opposition, also used food aid. Speaking during the run up to the March 2005 parliamentary elections at a time when 50% of Zimbabwe's population of about 12 million was in a state of starvation, Didymus Mutasa, a senior ZANU-PF politician warned: "We would be better off with only six million people, with our own people who support the liberation struggle" (Meredith 2002).

Unprecedented post election violence took place in the form of 'Operation Murambatsvina' from May 2005 as the state sought to punish the urban electorate for supporting the MDC. The operation was an attempt by ZANU- PF to destabilize the MDC's urban support base by removing people from towns. The demolition of informal residential areas and business premises in most urban centers that ensued aggravated the plight of the already pauperized Zimbabweans. A survey carried out in 26 wards of Harare's high-density suburbs by Action Aid International and the Combined Harare Residents Association revealed that 79% of those interviewed had lost their source of livelihood as a result of the operation (*Standard* 14 August 2005). Civil groups working in Zimbabwe estimated that over one million people were displaced by the operation country-wide (*Voice of America Studio Seven* 31 October 2005). This qualifies Operation Murambatsvina as "one of the biggest human displacements of any

urban settlement in Zimbabwe's history outside a natural disaster" (*Zimbabwe Independent* 3 June 2005: 5).

State sponsored violence also took place ahead of the November 2005 senate elections. In October 2005, for example, the army waged a terror campaign in Harare's Budiro suburb beating up 15 people. Most of the victims reported being beaten for supporting the MDC (*Zimbabwe Independent* 28 October 2005). On 9 November 2005 Bright Matonga, the Deputy Minister of Information, bragged during a telephone interview that ZANU-PF were "masters of violence" (Voice of America Studio Seven 9 November 2005).

In taking stock of the main aspects of the socio- economic and political life of the majority of Zimbabweans during the period 2000- 2006, one will easily identify the following tribulations: increasing state oppression; physical, social, institutional and psychological violence, much of it state engineered; mounting poverty mainly caused by inflation, price hikes, unemployment and some ill-conceived government policies; shortage of basic necessities; power cuts; and fuel shortages. Education and health care became luxuries for most Zimbabweans and general suffering became the norm rather than the exception. These are some of the issues that dominated the content of radical gospel music during this period.

#### **5.4 The Emergence and Development of Radical Gospel Music in Zimbabwe 2000- 2007.**

Radical gospel music took shape from around 2000 as the ZANU PF regime became more repressive in the face of serious economic and political challenges. This was a more confrontational type of gospel music that was also more revolutionary in terms of song text. The ruling party increasingly became combative in retaliation to mounting protest from worker organizations, civil groups and opposition parties against chronic hardships and government inefficiency. Gospel music underwent a shift in approach: musicians gradually began to demand radical socio economic and political changes. The country's socio economic problems came to be attributed to political failure. It came to be realized that reforms could best be attained if the political system was overhauled. Radical gospel musicians gradually departed from a reformist stance to propose a radical approach of confrontation, defiance, insubordination and political revolution. Radical gospel music reflected the despair among various sections of the population and began to advocate for regime change, among other options. Hosiah Chipanga expressed the need for regime change in a song called 'Daniel' where he likens Zimbabwe to the biblical Daniel who was thrown into a den of lions. He points out that for Zimbabwe to be rescued, people have to vote out the present government. He sings:

*Daniel mugomba reshumba  
Zimbabwe mugomba reshumba  
Vasikana simukai muvhote  
Zimbabwe mugomba reshumba  
Vakomana simukai muvhote*

*Zimbabwe mugomba reshumba  
Vana mai simukai muvhote  
Zimbabwe mugomba reshumba  
Vana baba simukai muvhote  
Zimbabwe mugomba reshumba  
Mose mose simukai muvhote*

Daniel in a den of lions  
Zimbabwe in a den of lions  
Girls stand up and vote  
Daniel in a den of lions  
Zimbabwe in a den of lions  
Boys stand up and vote  
Daniel in a den of lions  
Zimbabwe in a den of lions  
Mothers stand up and vote  
Daniel in a den of lions  
Zimbabwe in a den of lions  
Fathers stand up and vote  
Daniel in a den of lions  
Zimbabwe in a den of lions  
Lets all stand up and vote

Radical gospel music emerged in 21<sup>st</sup> Century Zimbabwe (2000- 2007) as the country's socio economic hardships worsened and state repression intensified. It clearly reflected the dominant thinking of the time that the nation's problems needed drastic changes and above all, regime change. Much of the gospel music during this period therefore became an important political resource which conscientised and mobilized the people against the ZANU-PF government. There were however other forms of radical gospel music, which did not necessarily advocate for regime change, but pressurized government to institute drastic policy shifts. Charamba in the song 'Komborerai' expresses the wish that his children be spared from corruption and other evils when he sings:

*Komborerai vana vangu Baba komborerai  
Tungamirai vana vangu, Baba tungamirai  
Baba varopafadzeiwo vana vangu  
Havagoni kufamba voga imi musipo  
Apo vanopinda nepavanobuda muvarangarire  
Mukarega kufamba navo vana vangu  
Havana wekufamba naye*

Bless my children, Father, bless them  
Guide my children, Father, lead them  
Bless my children, Father  
They cannot walk alone in your absence  
Bless them when they go out and as they come in  
If you do not walk with them  
They will have no one to show them the way

*Handidi kuti vapone nezvipo zvuumbavha, handidi baba  
Handidi kuti vapone nezvipo zveufefe, handimbodi, baba  
Handidi kuti vagamuchire zvipo zvekuroya, handidi baba  
Handidi kuti vasimukire nekutsika vamwe, handidi, baba*

I do not want them to rely on being thieves, No Father  
I do not want them to survive on adultery, No Father  
I do not want them to receive gifts of witchcraft, No Father  
I do not want them to prosper through the downfall of others

Like its predecessor, reformist gospel music, radical gospel music also highlighted the deteriorating socio economic and political conditions in the country. It should however be noted that radical gospel music went further by emphasizing the cause of the suffering. It identified the state as the major culprit; the state and its institutions were therefore critiqued more often than not. Radical gospel music exposed the major socio- economic challenges during this period including fuel shortage, HIV/AIDS, foreign currency problems, inflation and the ever-declining standards of living. Musicians blasted the state for reducing social spending. Mercy Mutsvene composed a song that laments the hardships of life in Zimbabwe. She sings:



*Nyika ino inorema  
Nyika ine minzwa  
Nyika ine rufu  
Oh Ishe tibvumbamirei*

This country is difficult to live in  
The country is full of thorns  
The country is full of death  
Oh Lord, protect and shield us

In addition to expressing the general deterioration of standards in the political, social and economic life of most Zimbabweans, radical gospel music also concentrated on the intensification of state repression and the tapering of democratic space in Zimbabwe. In 'Kundiso' (Perseverance), Zhakata bemoaned the existense of tough laws in independent Zimbabwe. The song relates how someone is frustrated by what is taking place in Zimbabwe. He laments:

*Kana iri iyo raramiro yacho  
Marwadziro mupfungwa nemumweya  
Handingagaroridza tsamwa  
Ndoshuva zororo remwoyo  
Tenzi ndipeiwo kundiso  
Zvandiremera, ndasimudza maoko  
Ndapeta muswe, ndazvidukupisa*

If it is the way of life  
It pains the soul and spirit  
I cannot always sulk  
I wish for peace at heart  
Lord, give me victory  
It is hard for me, I have raised my hands in surrender  
I have tucked in my tail, I have humbled myself.

Several families lost breadwinners and some families broke up due to the deadly disease, AIDS/HIV. Spouses would accuse one another of having brought the disease into the family. Several artists expressed the pain and grief caused by

AIDS. Mtukudzi in a song called 'Tiregerereiwo' (Forgive us) pleads to God to have mercy and relieve humankind of the disease. He remarks:

*Tiregerereiwo Mambo takatadza  
Raramo nhasi hatichaigona  
Raramo nhasi yakwidza kumakata  
Nzira yotofamba mukwidza  
Kumateru yonanga kumakuva  
Tiregerereiwo Mambo takatadza*

Forgive us Lord, we sinned  
We cannot survive now  
Life today is an uphill task  
We are walking on a steep road  
The road leads to the graveyard

Also on AIDS, Charamba explains that the only solution is knowing Jesus. The song explains that even if someone is faithful and fears evil, they could still get AIDS from an unfaithful spouse. The song also has gender implications in that when a man gets infected by AIDS/HIV, the wife is blamed. He sings:

*Mhinduro iripo mukoma  
Mhinduro ndiJesu weNazareta  
Nyarara kuchema mukoma  
Inga zvatoitika  
Kuna vanababa vakatendeka  
Vanobatwa nedenda irori, mhoswa ndeyamai  
Mhinduro iripo, Mhiduro NdiJesu wenazareta*

The solution is there my brother  
The solution is Jesus of Nazareth  
Do not cry my brother  
It has already happened  
To a faithful man  
When he catches the disease, the wife is to blame  
The solution is there, the solution is Jesus of Nazareth.

Hosiah Chipanga in his album *Pharaoh*, narrates the beauty of Zimbabwe and explains how the chief spirits of Nehanda and Kaguvi made diamonds and gold



plentiful in the country. He likens Mugabe to the biblical Pharaoh who is hard hearted and is said to arrest anyone who tries to dig out the diamonds. He is said to want all the riches to himself. He sings:

*Tinotenda Nehanda akatipa zvingoda  
Totenda Chaminuka akatipa zvimukute  
Dambudzo rasara ndiPharaoh  
Kuti tinonge zvatapiwa navadzimu  
Pharaoh otisunga, toenda kujeri*

We thank Nehanda for giving us diamonds  
We thank Chaminuka for giving us gold  
The stumbling block is Pharaoh  
If we pick what our ancestors have given us  
Pharaoh arrests us and sends us to jail

The rise in unemployment and poverty led Olivia Charamba to compose a song titled, 'Africa Bethesda' in which she says Africa as a continent is rich in both human and material resources yet Africans still believe that they were created to be workers. She says the song was derived from John 5 verses 2 up to 9 where she likens Africa to a crippled man at the pool of Bethesda, (Herald, 24 July, 2006). She believes Africa has been in this position for too long and that it is time for her to rise and dive into the pool for deliverance, Zimbabwe included. Part of the song reads:

*Africa wanonoka ipapo  
Une simba rakawanda  
Une pfuma yakawanda  
Une njere dzakawanda  
Une zvipo zvakawanda  
Africa nyika yangu  
Tinochema nayo*

Africa you have been on one spot for too long  
You have a lot of power



You have a lot of riches  
You have a lot of intelligence  
You have many talents  
Africa my homeland  
We cry for you

Violence has existed since ZANU came into power but the extent of the political violence has worsened. This led MDC choir through Paul Madzore to compose a gospel song pleading to the Lord for mercy. Most opposition supporters were either beaten or killed and the National Youth leader, Nelson Chamisa was badly injured by ZANU people. They want to be rescued from the violent ZANU which kills people. The song goes:

*Ndiyamureiwo pandimire pakaoma baba  
Zvenyika ino zvandinetsa baba  
Ndiyamureiwo pandimire pakaoma  
Chamisa uye vamupondaponda  
MaZANU aya andishungurudza  
Ndiyamureiwo pandimire pakaoma baba*

Help me I am in a difficult situation, Lord  
Matters of this country vex me  
Help me I am in a difficult situation, Lord  
They beat up Chamisa and left him for dead  
ZANU worries and frustrates me  
Help me I am in a difficult situation, Lord

Another gospel band, Vabati VaJehova also composed two songs that lament political violence, corruption and poverty. Both songs plead with God to intervene and have mercy on Zimbabwe. The second song remarks that God is the only one with answers to the problems that Zimbabweans face. The first song says:

*Vakomana ngaticheme  
KunaMwari vaite nyasha  
Vasikana ngaticheme  
KunaMwari vaite nyasha*



*Vanababa ngaticheme  
Kuna Mwari vaite nyasha  
Titi nhai Mwariwe tiitirei nyasha  
Tiregere kuparara*

Boys let us cry  
To God for mercy  
Girls let us cry  
To God for mercy  
Fathers let us cry  
To God for mercy  
Let's say 'Oh God have mercy'  
So that we won't perish

The second lament by the same group goes:

*Vana vaMwari ngatitaure nababa  
Vanhu venyika ino ngatitaure nababa  
Vana veZimbabwe ngatitaure nababa  
Nzara inopera ngatitaure nababa  
Hondo inopera ngatitaure nababa*

Children of God lets talk to Father  
People of Zimbabwe lets talk to Father  
Children of Zimbabwe lets talk to Father  
Hunger will disappear, lets talk to Father  
War will end, lets talk to Father

Several gospel artists still have hope for a better Zimbabwe despite the troubles already mentioned. Although the artists express frustrations, they are assuring the Zimbabweans that without battle, there won't be victory. They express that when things come to the worst, it means that the solution is just around the corner. The song implies that the sun has set for Zimbabweans but they should not despair but wait for 'the morning', when joy will be restored. It could be taken to mean that the 'morning' will come with a new government. Shingisai Siluma in 'Mirira mangwanani' says:

*Kana zuva rodoka  
Pokuhwanda wapashaya*



*Woti, 'Mwari mandirasa'  
Mirira mangwanani  
Vanodyara vachichema  
Vanokohwa vachifara  
Mirira mangwanani  
Mufaro uchauya  
Mirira mangwanani*

When the sun goes down  
You have nowhere to hide  
You say, 'God you have forsaken me'  
Wait for the morning  
Those who plant in tears  
Harvest in celebration  
Wait for the morning  
Joy will come  
Wait for the morning

Another gospel artist who encourages Zimbabweans that victory and a better life is to come soon is Pastor Gwanzura, who is popularly known as Pastor 'G'. In the song 'Zvichanaka' he explains that if the sun sets, it does not mean that it will not rise again and that if one experiences problems for several years they should be assured that things will be alright when the right time comes. Gwanzura encourages people that the social, political and economic situations in Zimbabwe will soon improve when he remarks:

*Tariro nenyasha  
Zvinobvawo kuna Mwari  
Ukaona makore owanda  
Ziva kuti zvichanaka  
Ukaona zuva ropota  
Hazvireve kuti harichadzoke  
Ziva kuti zvichanaka*

Hope and grace  
They come from God  
If you see years increasing  
Know that things will be alright  
If you see the sun going down  
It does not mean it will not rise again

Know that things will be alright

Amanda Sagonda also feels that there is still hope for Zimbabwe despite the suffering that the people have gone through for a long time. She remarks that God knows the suffering Zimbabweans are going through in the song 'Mwari vanoziwa' (God knows) which says:

*Imi munoti Mwari havazive here?  
Kuchema kwenyu, Mwari havazivi?  
Zimbabwe zvino yoti, 'Mwari matisiya'  
Zvishuwo zvenyu, munoti Mwari havazvize?*

Do you think that God does not know?  
Your cries, Does God not know?  
Zimbabwe now says, 'God you have forsaken us'  
Your wishes, Does God not know?

Prince Mafukidze, another gospel artist who sings in English promises Zimbabweans a better future and encourages them not to lose hope. The song points out that all things are possible, therefore, Zimbabweans should look forward to a bright future. He sings:

Be strong, hold on and,  
Don't look back  
You shall overcome  
You gonna make it  
All things are possible

This chapter responds to the fourth research question which seeks to establish:

**The degree to which the prevailing political as well as the socio-economic climate influenced creativity in Zimbabwean gospel music.**

From the interview responses and from the analysis of gospel song texts, it is apparent that the political and socio-economic climate influenced creativity in Zimbabwean gospel music. Zimbabweans have been frustrated by corrupt tendencies of government leaders, violence from the ruling ZANU PF and general poverty, and they have sought refuge in gospel music.<sup>1</sup>

Some artists through gospel themes and song texts even managed to advocate for total regime change.<sup>2</sup> The themes of gospel music have gone to a radical extent, where artists no longer seem to fear the government, and boldly expose its evil deeds. In the particular song called 'Daniel', Hosiah Chipanga encourages people to vote for the opposition so as to save the situation currently in Zimbabwe. In another song discussed earlier on, he likens Mugabe, Zimbabwe's president to the biblical Pharaoh who was hard hearted.

Data collected from gospel song text analysis shows that socio-economic problems such as AIDS/HIV and poverty shaped the content of a lot of gospel music in Zimbabwe. Musicians like Oliver Mtukudzi and Charles Charamba composed several songs each pleading to God to save Zimbabwe from the Aids pandemic.<sup>3</sup> They acknowledge to God that people have sinned but ask for forgiveness lest the whole nation perishes.<sup>4</sup> Some of the song texts also reflect

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<sup>1</sup> Interview with church members, 12<sup>th</sup> and 19<sup>th</sup> December 2007

<sup>2</sup> Hosiah Chipanga 2007, in a song called 'Daniel'

<sup>3</sup> Songs by Mtukudzi on AIDS/HIV: Hear me Lord (1994), Tarirai (1994), Tiregerereiwo (2000)

<sup>4</sup> Songs by Charles Charamba on AIDS/HIV Nokusaziva (2000), Komborerai (2004), Mhinduro (1999)

that Zimbabweans are living in poverty, and sorrow but 'joy will come in the morning'.<sup>5</sup>

## 5.5 Summary

A society's condition can easily be diagnosed by studying its gospel music. Gospel music has proved to be an effective monitor and commentator for people's conditions of living. Gospel music constitutes a barometer of the mood prevailing in society. Where authorities turn a deaf ear to the concerns of the people, music queries the bureaucracy by becoming the voice of the voiceless.

The ability of gospel music to articulate popular grievances and challenge unpopular government policies has made it a vital political and social resource. As a useful /political weapon, gospel music has demonstrated capabilities of urging governments on the way to handle the wishes of the majority. Where political leaders remained arrogant and adamantly anti people, gospel musicians have managed to sustain people as a conscientising voice for political change. It is in recognition of this very important capability of music in general and gospel music in particular, that is, the ability to mobilize, that the ZANU PF government invited Jamaican reggae musician, Bob Marley, to perform during Zimbabwe's Independence celebrations in 1980, (Zindi 2003).

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<sup>5</sup> Song by Shingisai Siluma, *Mufaro uchauya*

## **CHAPTER SIX: THE INFLUENCE OF INDIGENOUS AND FOREIGN TRADITIONS ON GOSPEL MUSIC IN ZIMBABWE**

### **6.0 Introduction**

This chapter explores how African and Western music have affected one another in terms of instrumentation, musical styles, song text, song themes, religious issues, language, dress and concert/ public performance. The chapter responds to the research question that deals with elements of music borrowed from both exotic and indigenous musical cultures.

### **6.1 Influence of Foreign Traditions on Zimbabwean Gospel Music**

Impey (1998) remarks that all countries in Africa with the exception of Liberia and Ethiopia, underwent a period of foreign (Western) domination and this brought foreign musical cultures that later affected original African music traditions. Thus, traces of foreign musical cultures are evident all over Africa. Stone (1998) points out that when Western scholars started to study African music, their findings emphasized that African music was primitive and monotonous. Thus, no emphasis was put on its musicological content.

In Zimbabwe the economic domination of the West has many reflectors, and the most outstandingly hit area is that in the realm of culture, under which gospel music falls. Nkabinde (1992) observes that in the early eighties, the schools,



colleges and university (University of Zimbabwe was then the only university in the whole country) were teeming with Rastafarians. Bob Marley, a religious human rights activist performed at Zimbabwe's first independence celebrations in 1980, and his influence on Zimbabwean religion and music was felt with no doubt. Reggae did not only affect the secular music scene but gospel music as well. Rastafarian culture flourished as both a religious and musical culture spilling into secular and gospel music circles.

During the war of liberation, freedom fighters were trained in East and Central African countries such as Tanzania, Congo and Zaire where rumba music is popular and has its origins. When the war ended in 1979, the freedom fighters imported the popular musical style into Zimbabwe. To begin with, there was a lot of secular rumba music and later, gospel musicians such as Knowledge Kunenyati (a war veteran once based in Zaire) popularized rumba in gospel music circles, and has continued to do that to date. Some gospel artists also adopted the rumba dance although there has been heated debate on its incorporation into gospel music. Most people believe that the dance has a lot of sexual connotations, which are not socially acceptable. Zindi (2003) refers to this type of rumba as *sungura*.

On the other hand, there were several people who were in exile staying in the Americas, Britain and other western countries who returned to Zimbabwe in 1980 after the attainment of independence. These brought with them popular musical

cultures that were later adopted by both secular and gospel music artists in Zimbabwe. Of note were the Rusike Brothers who grew up in Zambia and returned to their homeland, Zimbabwe at Independence. They were a Zimbabwean version of the American Jackson Five. "With the influence of their father Tawanda, Abbie, Kelly, Philip and Colin became Southern Africa's answer to the Jackson Five," (Zindi 2003: 81). Fungai Malianga a gospel musician who grew up in Britain adopted the funk-jazz beat, and was influenced by the music of James Brown and Ray Charles. Zindi notes that there are traces of Western pop and rock in most Zimbabwean popular and gospel music.<sup>1</sup>

## **6.2 Influence of Indigenous Traditions on Zimbabwean Gospel Music**

Although diverse, African music has certain common traits. One is the use of a distinctive theme on which the musician develops improvisation or the antiphonal call and response pattern that is also cyclic in nature. The other is a structure in which several melodies are usually sounded simultaneously resulting in polyphony and interlocking rhythms. Cephas Mashakada's gospel music is characterized by the use of polyphony.

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<sup>1</sup> Zindi, F 2003. *Music Work Book: Zimbabwe Versus the World*. Harare: Zindsc Publications

Indigenous musical styles that have been adopted by gospel artists are both vocal and instrumental. The *mbira*<sup>2</sup>, marimba and the *hwamanda*<sup>3</sup> (horn) are two of the most popular Zimbabwean indigenous musical instruments that are still in use today. The styles that mark these instruments have inspired many Zimbabweans today to the extent that the electronic keyboard and the guitar have imitated the marimba, *hwamanda* and *mbira*. Although *mbira* is a Zimbabwean indigenous instrument, it is also found throughout Africa.<sup>4</sup>

In Zimbabwean traditional religion, the *mbira* and *hwamanda* play an important role during rituals and ceremonies where a spirit possession and communication with God takes place. Some Zimbabwean gospel artists play the *mbira* and *hwamanda* styles and tunes on Western instruments such as the guitar or keyboard. A few artists have ventured into the actual use of the indigenous instruments in gospel music bands, despite being encouraged to shun their own traditional instruments and these are Thomas Dyson and Areketa Saizi.

The use of vocables that feature in the song **Ndire ndire** is borrowed from Zimbabwean indigenous musical cultures. The accappella groups have adopted this element to a greater extent. The vocables may not have definite meaning but

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<sup>2</sup> African instrument with metal keys that are plucked with fingers to produce sound. They are melodic instruments and are now often tuned to the Western scale.

<sup>3</sup> Blown instrument made from kudu or buffalo horns

<sup>4</sup> Zindi, F 2003. Music Work Book: Zimbabwe Versus the World. Harare: Zindsc Publications

allow for melodic improvisation especially on the part of lead singers in call and response songs. The response also has room to use vacables.

### **6.3 Research findings on musicological and thematic influences on Zimbabwean gospel music.**

Each of the research questions that prompted this study is discussed in relation to the data collected from interviews with twenty gospel musicians, fifteen church leaders and fifteen church members, also data collected from observation of gospel music concerts and data from Zimbabwean gospel song text analysis. The discussion will also establish the main findings of this investigation in relation to the research questions.

#### **6.3.1 How Zimbabwean gospel music content has evolved between 1980 and 2007.**

Evidence gathered in this study through interviews and gospel song analysis shows that gospel music has evolved in terms of stylistic content since 1980 when Zimbabwe attained its independence. Some respondents felt that foreign musical styles were imported especially during annual gospel music festivals where South Africans and other foreign gospel artists shared the stage with Zimbabwean gospel artists. Musical styles varied since 1980 to include foreign styles, and the themes of lyrics now even cover socio-economic and political

issues.<sup>5</sup> This was not apparently the case in the early eighties when gospel lyrics were more centred on religious concerns of baptism, victory, repentance and salvation.<sup>6</sup>

One gospel musician, Factor (pseudo name), further explained that the artiste shapes his song themes by what would be happening around him at a particular time in relation to gospel, social, emotional and economic environments. He says that as artistes they are forced to move with time and capture the current trends in the country, lest they risk losing customers by composing lyrics that are not relevant to people's lives. He also remarked that the political and socio- economic situation in Zimbabwe could not be ignored any longer as it was deemed to be at its worst. The artist also believed that it was safer to express disillusionment towards the government through gospel music rather than its counterpart, secular. Secular artists have got themselves into trouble for making political sentiments that opposed the government.<sup>7</sup>

A very experienced gospel artist who wished to remain anonymous pointed out that gospel music has changed because of commercialization. He accused upcoming gospel artists of loving money and dragging immoral dances and 'hard' musical styles like rock into gospel so that the artists would gain money and celebrity status. The artist claimed that around 1980, only people with known

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<sup>5</sup> Interview with Sammuel Kumbirai, 21<sup>st</sup> December, 2007

<sup>6</sup> Interview with Dryden Chateya, 20<sup>th</sup> December 2007

<sup>7</sup> Interview with Factor, an artist, 12<sup>th</sup> January, 2008.

Christian backgrounds like Freedom Sengwayo of the Apostolic Faith Church, Mechanic Manyeruke of the Salvation Army and Jordan Chataika of the Methodist church were accepted as gospel artists. He claims that artists who are not Christians are performing gospel music for money and some are bringing gospel music to disrepute by their 'worldly' orientation.<sup>8</sup>

Another change that has been brought about by gospel music of late is music festivals. As from the late 1990s there have been annual gospel music festivals hosted by Zimbabwe. 'Ngaavongwe Explosion' and 'Nguva Yakwana' are the two major shows that Elias Musakwa and the Gospel Train stable host annually. These festivals have brought in artistes from South Africa and other neighbouring African countries. This influx of foreign artistes has facilitated changes to Zimbabwean gospel music in terms of adopting elements of new musical styles and new dances. As a result of performing jointly with some of the South African gospel artists like Makhabane, Malope, Vuyo and Lundi that attended the Zimbabwean gospel music festivals, some Zimbabwean artists started to copy the stylistic traits and tunes of their South African counterparts' music, and only changed the language of the lyrics. Mercy Mutsvene translates songs by Malope from Zulu to Shona and it would only be proper to refer to her as a song translator rather than song writer.<sup>9</sup> There is apparently a copyright agreement

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<sup>8</sup> Interview with anonymous gospel artist, 12<sup>th</sup> January, 2008

<sup>9</sup> Interview with Peter Chikwama, 12<sup>th</sup> of January 2008

between the two gospel artistes. There is no doubt that South African musical styles like mbaqanga had influence on some gospel artistes.

An analysis of selected Zimbabwean gospel song texts and themes also reflects a shift shaped by the other social, political and economic environments making up the history of Zimbabwe since 1980. It emerges from the song texts that issues like AIDS/HIV, poverty, corruption, political violence and hope for a better Zimbabwe feature quite often.

### **6.3.1 Factors that determine the features and changes in Zimbabwean gospel music.**

From the data collected from interviews, newspaper articles and analysis of song text, there are several factors that determine the features and changes in Zimbabwean gospel music. The socio- economic and political environment was found to be most influential as far as textual themes are concerned.<sup>10</sup> Available literature on Zimbabwean music shows that musical compositions of the early 1980s were centred on celebrating independence but this later changed due to the changing socio-political environment.

As the Zimbabweans began to express dissatisfaction with the ruling government, gospel music themes sought to address the socio-economic and political

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<sup>10</sup> Interview with Farai Muzondo, 12<sup>th</sup> January, 2008.

problems. Artists probably felt it would be safer to express their grievances through gospel music than using secular music, which could easily lead to political victimization by the government.<sup>2</sup> Analysis of gospel song texts, shows that issues that affected Zimbabweans in their daily lives were raised in the song texts. It has been discussed that issues mostly raised have to do with poverty after 1980, corruption, political violence and HIV/AIDS unlike themes before 1980, which mainly had to do with repentance, salvation and deliverance.

The other factor that brought about changes to Zimbabwean gospel music are regional gospel music festivals hosted by Zimbabwe. Soon after independence in 1980, various South African bands and choirs visited Zimbabwe where they made great impact on gospel music. The Holy Spirit Choir from South Africa frequented Zimbabwe to perform in the early 1980s, and soon afterwards many gospel choirs emerged, that started using mainly the keyboards just like Holy Spirit Choir, and also dressed in fashionable uniforms. Prior to 1980 local gospel artists like Manyeruke and Chataika mainly used the guitar and rarely had accompanying dances.<sup>11</sup>

Pentec has also had an impact on Zimbabwean gospel music with regards to its thematic emphasis and the array of musical instruments. Most Pentecostal churches believe in the power of music, and own expensive music equipment that

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<sup>11</sup> Interview with a Masvingo Church leader, 16<sup>th</sup> December 2007



attracts the youth to church. Earlier, musical instruments that were synonymous with gospel music were guitars, tambourines and brass.<sup>12</sup>

### **6.3.2 Indigenous and foreign music styles that have influenced the musicological form and content of Zimbabwean gospel music.**

The analysis of a number of Zimbabwean gospel songs and observation of gospel music shows, as has been observed reflect that some elements of music like rhythm and harmony have their roots in African music and others in Western music. The form, shape and structure of some gospel songs derive from indigenous as well as foreign musical cultures in and outside Africa.

Chorus and solo structure that is common in African songs where one person leads the song and the rest respond is also found in the West. Beethoven is popular for its use. It has been observed that some Zimbabwean gospel artists use that binary form effectively. The song is in cyclic form and will only end when the lead singer decides to stop. The chorus could be short and repetitive, while the solo theme varies as per new textual settings. A lot of improvisation involving the use of vocables and shouts is also prevalent as in indigenous African music.<sup>13</sup> Other gospel artists have used an instrumental solo voice to lead chorus responses.

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<sup>12</sup> Interview with church member, 23<sup>rd</sup> January 2008

<sup>13</sup> Vabati vaJehovha, Hakuna zvinorema; Mercy Mutsvene, Mitoro

Some musical styles and structures have been borrowed from other African countries such as Congo and South Africa. Congo has a variety of rhumba beats and performing attire that have been adopted by Zimbabwean gospel artists like Mahendere Brothers. Other musicians like Elias Musakwa, Charles Charamba and Fungisayi Mashavave have adopted the *sungura* music style which is an off shoot of rhumba. Pansula and other South African styles have been borrowed by some Zimbabwean gospel artists like Mercy Mutsvene and Kudzai Nyakudya. Apart from Mercy Mutsvene, Nyakudya has taken a lot from South African gospel artist Lundi Tyamara.

Reggae has also been used in Zimbabwean gospel music and this was borrowed from Jamaica. Bob Marley's performance at Zimbabwe's first independence celebrations made the genre popular. Several artists have adopted the style and used it effectively.

#### **6.4 Analysis of selected Zimbabwean gospel music**

The process of analysis involves breaking down content into smaller units and finding out how each individual unit contributes to the whole. Scholarly analysis of African music is, to a great extent, based on Western theoretical frameworks which hardly represent African musical constructs, (Ndlovu 1991). Most of the African music history and notation have been surrounded by controversy on representation of African cultural heritage by foreign scholars. While the debate

on the suitability of staff notation for African musical idioms continues, this study will use staff notation for analysis since it is readily accessible. It should be noted that in some cases where a song is repetitive in terms of melody, only a few bars are transcribed. It would mean that the song text is the only aspect that would change as the song progresses. As has been highlighted in previous chapters, this study will concentrate more on the structure of the piece with regards to arrangement of voices.

For the purpose of analysis, ten songs have been transcribed (see Appendix xii). Three of the transcribed songs have been analysed. In some cases the whole song was transcribed but in cases where the stanzas are repetitive in musicological content, part of the song has been transcribed. The song structure determines the category of a song.

#### **6.4.1 Category A**

The song selected in this category is in common quadruple time. **Aya Ndiwo mabasa** consists of a short chorus and a solo part that has repetitive lyrics and rhythmic content. The chorus part of the song features homophonic rhythmic patterns and has four voice registers which are soprano, alto, tenor and bass. The tenor voice assumes the solo role.

Only the vocal parts will be analysed in all songs for the purposes of this study. This is an accapella piece in the key of B Major. The tenor voice leads the song while soprano, alto and bass answer in harmony. When the tenor is still sustaining the **sa** syllable of ***Aya ndiwo mabasa***, the other voices overlap with the same phrase, such that a kind of alternation recurs. The homophonic structure of the responses is maintained throughout the song.

### **Literal translation of Aya Ndiwo Mabasa.**

<b>Lead:</b>	<i>Aya ndiwo mabasa</i>	These are the deeds
<b>Response:</b>	<i>Aya ndiwo mabasa</i>	These are the deeds
<b>Lead:</b>	<i>Anodiwa nababa</i>	That please the father
<b>Response:</b>	<i>Anodiwa nababa</i>	That please the father

There is a lot of repetition, indicating and emphasizing that God is only pleased by good deeds. With a lot of evil deeds like corruption, rape, political killings and theft, the song encourages people to do good as this pleases God. In a bid to survive, a lot of people are forced to engage in corrupt deeds.



### Example 1

## Aya Ndiwo Mabasa

Vabati VaJehova

The musical score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It is in the key of A major (indicated by three sharps) and 4/4 time. The score is divided into two systems. The first system contains the first two measures of the piece. The second system contains measures 3, 4, and 5. The lyrics are: 'A ya ndi wo ma ba sa'.

**System 1:**

- Measure 1: Soprano and Alto have whole rests. Tenor and Bass sing 'A ya ndi wo ma ba'.
- Measure 2: Soprano and Alto sing 'A ya ndi wo ma ba'. Tenor has a long note 'sa' that spans into the next measure. Bass sings 'A ya ndi wo ma ba'.

**System 2:**

- Measure 3: Soprano and Alto sing 'sa'. Tenor and Bass sing 'A ya ndi wo ma ba'.
- Measure 4: Soprano and Alto sing 'A ya ndi wo ma ba sa'. Tenor and Bass sing 'A ya ndi wo ma ba'.
- Measure 5: Soprano and Alto sing 'sa'. Tenor and Bass sing 'A ya ndi wo ma ba'.



6

Soprano: A no di wa na ba  
Alto: A ya ndi wo ma ba  
Tenor: A no di wa na ba  
Bass: A ya ndi wo ma ba

Soprano: ba  
Alto: sa  
Tenor: A ya ndi wo ma ba  
Bass: sa

Soprano: A ya ndi wo ma ba sa  
Alto: A ya ndi wo ma ba sa  
Tenor: A ya ndi wo ma ba  
Bass: A ya ndi wo ma ba sa

### 6.4.2 Category B

The song falling under this category is **Toita Zvedenga**. The song features an extended solo statement and a short chorus answer. The extended solo statement is executed by the soprano voice and it is a four-part song with soprano, alto, tenor and bass. The chorus part is homophonic.

This is a tune in A major,  $4_4$  time and begins with an upbeat. The harmonising parts adopt the same rhythmic structure (monorhythm). The 2<sup>nd</sup> phrase of the solo eight bars long statement is a repetition of phrase no.1 with slight intervallic modifications. The 3<sup>rd</sup> and 4<sup>th</sup> phrases also are like sequences of the no.1 phrase with minor intervallic rhythm variations. Melodic movement is primarily stepwise and has intervals of 3rds. The chorus answer is four bars long in homophonic chordal structure. The four part harmony is obviously influenced by Western hymnody but not necessary chordal theory, rather more of intuitive harmonization that is found in indigenous music of the Shona.

The melody sung by the solo soprano is essentially *ad libitum* and can be freely adapted to suit the lyrics and this also applies to the chorus. The chorus is made up of a single phrase that is repeated throughout, another element of African music. This repetition emphasises the song theme which is 'Jesus will come and we will go with him'. It is like the solo (lead) is the preacher exhorting the congregation (response) about the second coming of Christ and the repetition

helps to bring out the theme. The song has a happy mood and listeners are likely to rejoice and even dance to the song.

### **Literal translation of Toita Zvedenga**

*Tiende kudenga, tiende kudenga* Lets go to heaven, lets go to heaven  
*Tiende kudenga* Lets go to heaven  
*Mwari ndinovaziva vari vanogona* I know God to be able  
*Baba ndinovaziva vari vane mbiri* I know the Father to be able  
*Ise ndinovaziva vari vanouya* I know the Lord to be able

The song gives praise and glory to God and acknowledges that he has the supernatural power to solve all problems.





## Example 2

### Toita Zvedenga

Funigsayi Zvakavapano Mashavave

Musical score for the first system of 'Toita Zvedenga'. It features a vocal line (Soprano) and three empty accompaniment staves (Alto, Tenor, Bass). The vocal line is in G major (one sharp) and 4/4 time. The lyrics are: Tie nde ku de nga tie nde ku de nga tie nde ku de nga Mwa ri ndi no va zi va va ri va na go na Ba

Musical score for the second system of 'Toita Zvedenga', starting at measure 6. It features a vocal line (Soprano) and three empty accompaniment staves (Alto, Tenor, Bass). The vocal line continues with the lyrics: ba ndi no va zi va va ri va ne mbi ri I she ndi no va zi va va ri va nou ya



10

The musical score consists of five staves. The top staff is a vocal line with lyrics: "Va nou ya to e nda". The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment with lyrics: "Va nou ya to e nda". The fourth and fifth staves are additional accompaniment parts. The music is in 4/4 time with a key signature of two sharps (F# and C#).

NB: The melody sung by the solo soprano is essentially ad libitum and can be freely adapted to suit the lyrics. This also applies to the choral part above.

### 6.4.3 Category C

This category is represented by the song, **Ndire ndire** which is in four parts, soprano, alto tenor and bass. The song has short melodic phrases that have repetitive lyrics and rhythmic content. The song also obviously takes after Western hymnody in chordal harmonic structure and there is no solo and chorus.

This piece is in  $3_4$  time, in the key of E Major and begins on the 1<sup>st</sup> beat. There is simultaneous sounding of different melodies and texts, providing a polyphonic texture that characterizes most African music. The song text is repetitive in the soprano voice and the bass and inner voices sing vocables that are repeated, and a harmonic procedure that is common with African music.

#### Literal translation of Ndire ndire

*Ndire, ndire, ndire (vovables)*  
*Vanorwara handei Zioni*

Those who are ill lets go to Zioni



### Example 3

## Ndire Ndire

ZCC Band

1

S Ndi re ndi re ndi re ndi re re re ye ye

A Boom de ra Boom de ra Boom de ra Boom de ra

T

B Hou hou hou hou

6

S Va no rwa ra ha ndei Zi o ni wo ye ye

A Boom de ra Boom de ra Boom de ra Boom de ra

T

B Hou hou hou hou

Detailed description: This is a musical score for a ZCC Band. It consists of two systems of music, each starting with a measure number (1 and 6). Each system has four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Soprano part has lyrics: 'Ndi re ndi re ndi re ndi re re re ye ye' and 'Va no rwa ra ha ndei Zi o ni wo ye ye'. The Alto part has lyrics: 'Boom de ra' repeated four times. The Tenor and Bass parts have lyrics: 'Hou' repeated four times. The music features a rhythmic melody in the Soprano part and a steady accompaniment in the other parts.

## 6.5 Summary

“Any name given to present day Zimbabwean music is subject to debate,” (Zindi 2003:10). This is because most, if not all artists have fused several musical styles from indigenous cultures as well as from foreign musical cultures. It then becomes difficult to coin a common term for the styles since each musician would prefer to name the resultant styles in different ways. Some artistes fuse gospel music with some western and indigenous elements to cater for the musical tastes of the youths. Pastor Stanley Gwanzura, Oliver Mtukudzi, Shingisai Siluma, Gospel Trumpet, Gospel Power, Prince Mafukidze and Carol Chivengwa Mujokoro are some of the Zimbabwean gospel artists who have incorporated some western elements in their music. On the other hand, Vabati vaJehova, Vabati veVhangeri, Leonard Zhakata, Fungisai Zvakavapano, Charles Charamba, Hosiah Chipanga, Cephas Mashakada have borrowed a lot from Zimbabwean indigenous music.

## **CHAPTER 7: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

### **7.0 Summary of the study**

This research intended to trace the evolution of Zimbabwean gospel music from 1980 to 2007. The main research question focused on: **How Zimbabwean gospel music evolved between 1980 and 2007.** The study was undertaken in Zimbabwe's main towns of Harare, Mutare, Bulawayo, Bindura, Chinhoyi, Gweru, Chitungwiza, Masvingo, Norton, Kwekwe and Kadoma. This chapter further summarises the whole investigation and develops conclusions on the factors that shape the development and evolution of gospel music in Zimbabwe. The implications of the research findings for gospel music in Zimbabwe are also outlined in this chapter and recommendations for further studies made.

### **7.1 Research Findings**

Major findings of this study were established in response to the objectives of the study which were: **To trace the development and evolution of Zimbabwean gospel music between 1980 and 2007.**

It has been established through document analysis, observation and interviews that Zimbabwean gospel music has undergone a lot of change and continuity in terms of musicological, social, economic and political content. It has been observed that the song text evolved over the years due to the hardships faced by

the Zimbabweans. Mixing with other music cultures during festivals has also resulted in evolution of musicological content. Not all Zimbabwean gospel artists necessarily abide by Christian morality expectations. Some of the artists were cited in scandals and other activities that are deemed not to be socially and religiously acceptable.

**To identify and establish factors that have influenced the musicological form and content of Zimbabwean gospel music.**

The research also found out that there are indigenous and exotic influences on Zimbabwean gospel music and those elements are reflected in textual themes and stylistic resources it has incorporated. Gospel music touches on spirituality, endurance, repentance, worship, hope, healing and other themes that are necessary for survival within a society faced with adverse living conditions currently experienced in Zimbabwe. This enables people to remain hopeful despite the hardships they face.

The transcribed Zimbabwean gospel songs imply that colonialism has resulted in cultural hybridism. The results of this study have various implications for the future of Zimbabwean gospel music. In 2000, the Zimbabwean government imposed on broadcasting stations that their music be 75% local content. This apparently resulted in gospel artistes adopting Western musical styles and adding

Shona lyrics. It could also be good to borrow cultural traits from other countries since Zimbabwe does not exist in isolation.

**To establish to what extent Zimbabwean gospel music reflects gender opportunities.**

It is also evident that Zimbabwean female gospel artists have been able to create public space for themselves through their performances. However, women were observed to be mainly singers while their male counterparts sing and at the same time perform on musical instruments. Women were observed to be sidelined from prominent music making roles in the Zimbabwean gospel music industry. It was also established that female gospel artistes are more prone to public scrutiny than their male counterparts.

**To determine how the prevailing political and socio-economic climate influenced creativity and practice of Zimbabwean gospel music.**

This study established that there are several political, social and economic factors that inform the content and practice of gospel music in Zimbabwe. Gospel music in the country has gone through many changes and sustained continuity since 1980. It started off with themes of glad tiding around 1980, changed to reformist themes (1985- 2000) that portrayed the deteriorating socio-political standards, and finally moved to radical themes (2000-2007) when life became unbearable to the majority of the Zimbabweans. Independence from colonial rule gave birth to



a new breed of gospel artistes who do not seem to be easily intimidated by the government. The worsening situation in Zimbabwe has forced gospel artistes to play an active role as societal critics. Gospel music in Zimbabwe has become very popular because of its ability to subtly communicate sensitive issues (protest music) without being censored as compared to secular music.

The violence, lawlessness and confusion in Zimbabwe have led gospel musicians to create music with political and economic themes thereby identifying with what is taking place around them in current Zimbabwean politics. This study discusses how gospel music has played the role of presenting alternative truths on Zimbabwe and its people.

The study has shown how Zimbabwean gospel music has helped create new political, social and economic spaces. Most Zimbabweans now enjoy gospel music because it resonates with their crises, concerns, unresolved issues and at the same time offers hope for healing and peace. Gospel musicians have made themselves political analysts through their compositions as evidenced by sampled song texts.

## **7.2 Conclusions of the study**

Zimbabwean gospel music contains relevant economic and socio-political content. Aspects of Western music theory and African music theory are intuitively fused in

most Zimbabwean gospel songs. Thus, knowledge on theory of Western music and theory of African music can be drawn from the content of Zimbabwean gospel music since it borrows from both indigenous and foreign musical cultures.

Several ideas on good governance, tolerance, healing and regeneration can be derived from the textual content of Zimbabwean gospel music. Perceptions on governance start from family level up to national level where issues like corruption and immorality are interrogated. These basic principles on humanity are necessary in life irrespective of religious affiliation, hence the textual content of Zimbabwean gospel music could bring hope and healing to the whole nation.

Despite economic, political and social problems, life goes on for most Zimbabweans and gospel music contributes to inspiring and encouraging people to keep on aspiring to subsist. Zimbabwean gospel music should be taken seriously because of its ability to effectively communicate educational, social, spiritual, political and economical issues.

### **7.3 Recommendations of the study**

- 7.3.1 The study has indicated that Zimbabwean gospel music is shaped by economic, political and social environments so there is need to incorporate its study in the National Curriculum.
- 7.3.2 It was observed that there is no governing body or an association that

sanctions creativity, protects and regulates performance practice. Such an association is necessary if gospel music is to thrive.

#### **7.4 Recommendations for further research**

7.4.1 More studies should be done on the musicological features of gospel music and Shona traditional secular music in Zimbabwe in order to establish creative inspiration and resources.

7.4.2 Through this project new insights on how to preserve gospel music and lyrics should be developed.

7.4.3 Comparative studies within Africa on how indigenous cultures have been affected by foreign styles could be carried out.

7.4.4 Gospel music as an aspect of culture is dynamic so there is need to continually research on its change and continuity so as to keep track of social, political, religious and economic trends in the context of Zimbabwean societal milieu.

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8 April, 2006, page 7, "Star of the Week with Jonathan Mbiriyamveke"  
11 April, 2006, page 6, Guchu, W "Chiyedza Chavatendi crawling out of the woods"  
15 June, page 8, Shumba, G "Manatsa album hits streets... and defends return to secular music"  
3 July, 2006, page 4, Mazuruse, T "Rocqui releases gospel scorcher"

24 July, 2006, Guchu, W "Revolutionary Amai Charamba's new album"  
 24 August, 2006, page 4, Guchu, W "Gospel groups should be creative"  
 27 November, 2006, page 6, "No to unholy dances by gospel musicians-  
 Manyeruke"  
 20 December 2006, page 7, "I'm not after fame: Patai"  
 8 January, 2007, Tera, R "Zim trip an eye opener: New Sounds for Christ"  
 9 January, 2007, page 7, "Vabati VaJehova set record"  
 19 February, 2007, page 6, "gospel diva releases rhumba album"  
 2 March, 2007, page 6, "Gospel jazz show- first of its kind"  
 9 March, 2007, page 7, "Gramma releases gospel collection DVD"  
 12 April, 2007, page 7, "Mutsvene, backing group in payment row"  
 18 April, 2007, page 5, "Payment dispute was resolved"  
 25 April, 2007, Chirova, M "Knox switches to gospel music"

*The Mirror*

30 August, 2004, Khosa, T "Controversy haunts gospel artists"  
 27 May 2006, page 5, Shumba, E "New gospel group is borne"  
 6 June, 2006, page 6, Shumba, E "Bethany Sisters' great commission"  
 25 June, 2006, page 7, Chiweshe, L "Gospel music's remarkable ascension"  
 7 January, 2007, page 5, Muzari, G "Gyrating on the gospel dance floor  
 ungodly?"

*The Insider*

9 February, 2004, page 1, Rukuni C. "Zimbabwean Bishop takes the gospel to the  
 West".

**Electronic media**

faithstreams network.com

[ZimdiTV.com/Newzimbabwe.com](http://ZimdiTV.com/Newzimbabwe.com). (2007)





## 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**

<b>NAME</b>	<b>PLACE</b>	<b>DATE</b>
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)**-----

<b>Behaviour</b>	<b>Observation</b>	<b>Notes on critical incidents/ observation</b>
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 Gwekerere 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**

**Densin M. Mafinyani**  
**General Secretary**

**Head Office**  
120 Micaela Mupfema St, Harare  
Tel: (06) 70264174623  
Fax: (06) 773674  
E-mail: [zcc@zimbabwecouncil.co.zw](mailto:zcc@zimbabwecouncil.co.zw)  
E-mail: [zcc@zimbabwecouncil.co.zw](mailto:zcc@zimbabwecouncil.co.zw)

**Church in Sokele**  
22 Jankford Rd, Harare  
Tel: (06) 52172973281  
Fax: (06) 572256  
E-mail: [zcc@zimbabwecouncil.co.zw](mailto:zcc@zimbabwecouncil.co.zw)

**EMKELD (Cheninge)**  
27 St. Patrick Rd, Harare  
Tel: (06) 572122-411228  
Fax: (06) 572673  
E-mail: [zcc@zimbabwecouncil.co.zw](mailto:zcc@zimbabwecouncil.co.zw)

**Regional Office**  
425 Main St, Bulawayo  
Tel: (09) 7036674311  
Fax: (09) 740171  
E-mail: [zcc@zimbabwecouncil.co.zw](mailto:zcc@zimbabwecouncil.co.zw)

**Service Area**  
Chimpen Park  
120 Barots Ave, Harare  
Tel: 572722  
Fax: 796771  
E-mail: [zcc@zimbabwecouncil.co.zw](mailto:zcc@zimbabwecouncil.co.zw)

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 Matabeleland; Christian Methodist Church; Church of Christ; Church of Central Africa Presbyterian; Dutch Reformed Church; Evangelical Lutheran Church in Zimbabwe; Independent African Church Muzikatsi; 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; Zvesozo Church; Observer; Roman Catholic Church  
Associate Members: Bible Society; Ecumenical Arts Association; Fambizano yemwaka Afrika; 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

<b>Name:</b> Gwekwerere Gadziro	<b>Student Number:</b> 28457626
---------------------------------	---------------------------------

**Address:** P. O Box 1067  
Masvingo  
ZIMBABWE

**University Department:** DEPARTMENT OF MUSIC...

**Study leader / Supervisor / Promoter:** PROF MEKI NZEWI

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

**Telephone:** + 263- 39- 252043 **Cell phone:** + 263- 912 304 972

**Fax:** + 263 39- 253504 **E-mail:** gadzrukuni@yahoo.co.uk

#### TITLE OF RESEARCH PROJECT:

THE EVOLUTION OF ZIMBABWEAN GOSPEL MUSIC 1980- 2007
---

<b>PURPOSE OF THE RESEARCH:</b>	
---------------------------------	--



Undergraduate <input type="checkbox"/>	<b>ANTICIPATED FUNDING SOURCE</b> (if any):  N/A  <b>ESTIMATED DURATION OF THE PROJECT:</b>  From 2007 to 2009
Graduate <input type="checkbox"/>	
Degree: <b>DOCTORATE IN MUSIC</b>	
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.

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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

A no ndi chege ta A no ndi chege ta

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 score is in 4/4 time and G major.

Second system of the musical score, starting with a measure rest of 3. The lyrics are: mwa A no ndo mi ra ne zva. The Tenor part includes: 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: mwa A non do mi ra ne zva ke ku de ngamwa. The score continues in 4/4 time and G major.



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

First system of musical notation (measures 1-5) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The lyrics are: "Ti no fa mba ne mweya Ti no fa mba ne mwe he ya Ti no".

Second system of musical notation (measures 6-9) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The lyrics are: "fa mba ne mweya Ta ka ta ri sa Je ru sa lem".



# 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 have musical notation. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of two measures, each with a repeat sign at the beginning.

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 have musical notation. The lyrics 'Ta ka ta dza' are marked with a triplet '3' above them. The music consists of two measures, each with a repeat sign at the beginning.



10

Musical score for measures 10-13. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The melody is on the third staff. The lyrics are: 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 written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The melody is on the third staff. The lyrics are: 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

This musical score block contains measures 9 through 12. It features a vocal line with lyrics and four piano accompaniment staves. The lyrics are: "si mwe ya u nga o ne Pa u no". The music is in 3/4 time and G major. The piano accompaniment consists of a simple harmonic accompaniment with a bass line and three treble clef staves.

13

zo fa mba na po

This musical score block contains measures 13 through 16. It features a vocal line with lyrics and four piano accompaniment staves. The lyrics are: "zo fa mba na po". The music is in 3/4 time and G major. The piano accompaniment consists of a simple harmonic accompaniment with a bass line and three treble clef staves. The block ends with a double bar line and a 3/4 time signature.



17 A tempo (♩ = 120)

Mwa ri mu ri  
Mwa ri mu ri zu va re du  
Mwa ri mu ri zu va re du

Detailed description: This musical score block covers measures 17 to 21. It features a vocal line and a piano accompaniment. The tempo is marked 'A tempo' with a quarter note equal to 120 beats per minute. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Mwa ri mu ri' in measure 17, 'Mwa ri mu ri zu va re du' in measure 18, and 'Mwa ri mu ri zu va re du' in measure 19. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

22

Ri no pe nya  
Ri no pe nya pa u zu ru  
Ri no pe nya pa u zu ru

Detailed description: This musical score block covers measures 22 to 26. It continues the vocal line and piano accompaniment from the previous block. The lyrics are: 'Ri no pe nya' in measure 22, 'Ri no pe nya pa u zu ru' in measure 23, and 'Ri no pe nya pa u zu ru' in measure 24. The piano accompaniment remains consistent with the previous block.





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  
A si mwe ya u nga o ne

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics 'A si mwe ya u nga o ne'. The second staff is a vocal line with lyrics 'A si mwe ya u nga o ne'. The third staff is a vocal line with lyrics 'A si mwe ya u nga o ne'. The bottom staff is a bass line with lyrics 'A si mwe ya u nga o ne'. The music is in 4/4 time and features a mix of eighth and quarter notes.

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  
Pa u no zo fa mba na po

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics 'Pa u no zo fa mba na po'. The second staff is a vocal line with lyrics 'Pa u no zo fa mba na po'. The third staff is a vocal line with lyrics 'Pa u no zo fa mba na po'. The bottom staff is a bass line with lyrics 'Pa u no zo fa mba na po'. The music is in 4/4 time and features a mix of eighth and quarter notes.



# 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

Detailed description: This is the first system of a musical score for 'Usina Chinhu'. It consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: 'Ta ka u ya pa nyi ka ti si na chi nhu Ti cha dzo ke ra zve ti si na chi nhu'. The Soprano and Tenor parts have the same lyrics, while the Alto and Bass parts have a different melody.

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

Detailed description: This is the second system of the musical score, starting at measure 6. It follows the same four-staff structure (Soprano, Alto, Tenor, Bass) and musical notation as the first system. The lyrics are: 'wa ka u ya pa nyi ka u si na chi nhu u cha dzo ke ra zve u si na chi nhu'. The Soprano and Tenor parts have the same lyrics, while the Alto and Bass parts have a different melody.