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FACULTY OF SOCIAL SCIENCES

DEPARTMENT OF MUSIC AND MUSICOLOGY

TOPIC:

**A COLLECTION AND TRANSCRIPTION OF CHISHAWASHA SONGS OF THE
ROMAN CATHOLIC CHURCH MASS.**

BY

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APPROVAL FORM

The undersigned certify that they have read and recommend to the Midlands State University for acceptance of a dissertation entitled: A collection and transcription of Chishawasha songs of the Roman Catholic Church Mass. Submitted by Tafadzwa Chipendo, R147634Q in partial fulfilment of the requirements of the BSc Honours Degree in Music and Musicology.

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DEDICATION

This is a special dedication to my parents for the unwavering support they have rendered to me during this time of hard economic challenges. I also dedicate this study to my church, St Theresa Roman Catholic Church Cathedral, Gweru.

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I acknowledge the Almighty God for guiding me through and giving me strength to do this research to the best of my ability. When the things seemed to be tough, God always intervened and helped me sail through. This project was made possible by the assistance of my supervisor Ms Chamisa who tirelessly supervised and gave me guidance throughout the study. Your unwavering support and encouragement is highly appreciated. Thank you very much. I would also want to acknowledge my parents for their financial and moral support throughout the course of my studies. Special thanks go to St Theresa Catholic Church parishioners with special mention to Mr G Zvarebgwa and Mr Mutuka for their assistance in providing me with the much needed data for this study. May God bless you abundantly. I also extend my appreciation to Bridget Chirinda, relatives and friends, for their moral support during this study.

ABSTRACT

The major purpose for this study was to collect and transcribe Chishawasha songs of the Roman Catholic Church in Zimbabwe for preservation and later use in the church. The research employed a case study in the qualitative form. St Theresa Roman Catholic Church Cathedral in Gweru was chosen as the case study because that is where the researcher attends Mass. Face to face interviews and participant observation was used to collect data. Collected data was presented in the form of music scores transcribed in staff notation. Major findings of the study indicate that Chishawasha songs are getting extinct because they are not documented or preserved through notation or any other means. Also choristers and composers in the Roman Catholic Church lack enthusiasm and skills to transcribe and notate the church music. The songs composed and sung in church are taught through rote. Songs in the Chishawasha hymn book are written in poetic form such that they can only be sung by those who already know them. The lack of the culture of notating songs in the Catholic Church results in the extinction of most church songs. Furthermore, the younger generation is not much interested in songs that are in call and response and also in two part harmony like the Chishawasha songs, but in songs which include modern forms of harmony (soprano, alto, tenor and bass). This study collected and transcribed 17 Chishawasha songs performed during Mass. There is therefore need to develop a culture of notating music in the Roman Catholic Church in Zimbabwe. It can therefore be recommended that The Catholic Music Composers Association should organize and conduct workshops to help composers and choristers be able to read and write music as this will help in automatically documenting the music for future generations.

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Chapter 1

1.0 Setting out the scene

1.1 Background of the study

Observations made by the researcher during the various Roman Catholic Mass celebrations he attended for the past six years are that Chishawasha songs are getting extinct as very few young Catholic parishioners are able to sing them.

The researcher noted that only the elderly sing whenever Chishawasha songs are sung during Mass. Hardon (2008) explains that Mass often refers to the whole church service in general and it is specifically the sacrament of the Eucharist. Yet, these songs played a major role in enhancing the Mass in the 1960s after a Papal Vatican Council known as the Vatican II allowed the Roman Catholic Church all over the world to use indigenous languages, musical instruments and some various aspects of traditional music and culture that were not in conflict with the teachings of the Holy Bible. The Roman Catholic Church revised its doctrine in the early 1960s as discussed in Chapter 2. It made some liturgical changes that permitted inculturation to be implemented in the church. The major steps taken on inculturation included the phasing out of the use of Latin and English during Mass celebrations and saying of prayers. A decision was then made to conduct Mass and the prayers in Shona, Ndebele and other minority languages. Composition of church music in the indigenous form and structure that included call and response, ululation, polyrhythms among others was allowed as supported by Muchimba (2007):

Because people are born in different cultures, some people love music with strong rhythms and clear melodies or tune while others prefer music with a sweet voice, quiet harmony. ... musical tastes are different, enabling different cultures to praise God with God-given styles of music.

This resulted in the composition of Chishawasha songs. Chishawasha songs are Roman Catholic Church songs that were composed at Chishawasha seminary during the time when singing in indigenous languages was first allowed in the 1960s. Chishawasha Seminary is an institution or college in Zimbabwe where Catholic Priests are trained. As explained by Mr Calisto Chawasarira (Personal comm, 09 February 2018), one of the first composers in the Roman Catholic Church in Zimbabwe, Chishawasha songs are holy songs which communicate divine truth to one's mind, heart, and soul. The songs are meant to be sung in the Roman Catholic Mass as they display an element of meaning and emotion that plain words cannot.

Father (Fr) Ribeiro also one of the first composers and a Priest in the Roman Catholic Church in Zimbabwe explained that Chishawasha songs make prayer more agreeable thereby promoting a sense of congregational harmony, and confers greater solemnity upon the sacred rites (Personal comm, 10 Feb 2008). These songs came into use when the missionaries allowed the Africans to use their indigenous languages during mass rather than the use of Latin which they did not understand as will be discussed in Chapter 2. Composers such as Fr Ribeiro, Calisto Chawasarira and many others composed music with deeper meanings which raised parishioners' emotions during Mass. The songs were in two part harmony (Soprano and Bass).

As mentioned in the researcher's opening statement, it was observed that during several Mass sessions at the various Parishes the researcher attended, namely St Theresa Parish (Chitungwiza),

St Marys Parish (Kwekwe), St Pauls Parish (Gweru, Mkoba) and St Theresa Cathedral (Gweru), he hardly heard Chishawasha songs being sung in the church. However, on one occasion, he heard the Cathedral Choir at St Theresa singing *Mwari ngoni nerupfave* (Lord of mercy and kindness), which is a Chishawasha song. He enjoyed the song but wondered why the St Theresa Cathedral choir did not sing such songs more frequently. The researcher also realised that some of the choristers within the St Theresa Cathedral choir, mainly the young people were not singing the above mentioned song. It was mostly the older generation that sang the song. The researcher then asked some of the younger generation members why they were not singing. He was told that most of the young people in the choir do not know Chishawasha songs. The songs were taught orally in the 1960s, 1970s and 1980s when they were used in the Church. Unfortunately, no one from those who know the songs at St Theresa Catholic Church Cathedral has taken any initiative to teach the songs in question. As time went on, new versions were composed resulting in the original versions slowly but surely fading away. It then dawned on the researcher that if the Chishawasha songs were not documented by way of transcription, they will become extinct. It is against this background that the researcher found it necessary to embark on a research which focuses on the transcription and preservation of the Chishawasha songs of the Roman Catholic Church. It is hoped that the collection and transcription of the songs will be relevant and will help in preserving them for future generation and later use in the church.

1.2 Statement of the problem

Chishawasha songs are getting extinct. Most of the younger generations in the Roman Catholic Church cannot sing the songs and know very little about them. Therefore, the purpose of this study is to collect, transcribe and document some Chishawasha Songs for future generations and later use in the church.

1.3 Research questions:

- ✓ What are Chishawasha songs?
- ✓ What is the role of the songs during the Roman Catholic Church Mass?
- ✓ How can Chishawasha songs be transcribed, documented and preserved for future generations?

1.4 Research objectives:

- ✓ To establish what Chishawasha songs are
- ✓ To explain the roles of the songs in the Catholic Church Mass
- ✓ To Identify, collect, transcribe and document the Chishawasha songs

1.5 Significance of the study

The study is important in that it will collect, transcribe and document Chishawasha songs for future generations. This is significant in that it will add to the present body of knowledge of the Roman Catholic Church Music in Zimbabwe. The transcribed songs will benefit the younger generations in the Catholic Church who do not know how to sing Chishawasha songs. The transcribed songs will also benefit people or scholars who are interested in studying or singing the Roman Catholic Church Chishawasha Songs. This will help scholars have a source of reference on the Roman Catholic Chishawasha songs. The study is also important because it will spark debate on the importance of developing a culture of transcribing Roman Catholic Church songs using staff notation or tonic sol-fa. This will save as an automatic preservation of the music. Currently, songs sung in the church are taught through rote method. This research is also very significant to the researcher as it will equip him with adequate knowledge of the Catholic

Music thereby helping him to have a deeper understanding of the Roman Catholic Church Music in Zimbabwe through analyzing and transcription of the music. This will also sharpen his transcription skill as a music scholar.

1.6 Delimitations

Delimitations are features that limit the space and outline the boundaries of a study. Delimiting factors consist of the choice of objectives, the research questions, variables of interest, theoretical views that have been embraced and the population chosen for investigation (Simon, 2011). The study was centred on St Theresa Roman Catholic Church Cathedral in Gweru. This parish was chosen because that is where the researcher attends Mass every Sunday. This had an advantage that the researcher had already created a good rapport with the parishioners and the church choir members from the time he started attending mass at this church five years ago, that is well before embarking on this study. There would also be no need to struggle to raise funds to cover transport costs as he always attended Mass at that church every Sunday. In other words, he would attend Mass as usual, but at the same time, collect data for his study thereby saving a lot of time and costs.

1.7 Summary

This chapter put the problem of the study into perspective by giving the framework under which the study was carried out as specified by the statement of the problem, research questions and objectives of the study. The formulated research questions guided the progress of the study and the significance provided the rationale for the study.

CHAPTER 2

2.0 Literature Review

2.1 Introduction

This chapter focuses on literature review. According to Kothari (2004), literature review helps in providing an insight on what has been done and what needs to be done based on the experiences of other scholars. The researcher found literature review necessary as it created a basic foundation for his study. It helped the researcher have an understanding of how other scholars approached and interrogated issues similar to his study as well as identifying areas that have not been extensively explored. The researcher could not find much literature on Chishawasha songs. However he will review literature related to various aspects of the Church, including the historical background of Christianity and Catholicism in Zimbabwe, the Roman Church Mass, the Catholic Music and the composers as well as the development of the Chishawasha hymns and Catholic drumming.

2.2 Catholic Church Music

As cited by Blakely, Van Beek and Thomson (1994), Catholic Church music is the music composed specifically for church performances, various musical situation of the church liturgy, or music with words communicating intentions of a holy nature. Brighenti (2007) informs that, this type of music stimulates the soul. Moore (2002) says that, Church art is the creativity within the church regulations and it varies from worldly art in that individuals voice their own terms, internal beliefs and personal life issues. The Church in the early years, adopted the Western diatonic scale which was organised in what Wachsmann (1967) called pen-equipentatonic scale.

The closeness in pitch of such music caused problems in singing especially when articulating the perfect 4th or 5th intervals. This led to the transformation of music to what is termed modern Catholic music which can be defined as an inclusive assortment of styles for Catholic liturgy after the changes of the Second Vatican Council (Vatican II) (<https://en.wikipedia.org/wiki/Contemporary-catholic-liturgical-music#S>). Its melodies were beautiful beyond description in words. It was devotional and inspirational and restored relation with one's personal soul.

Dating back from the Gregorian chants and other forms of Catholic musical praise in the 10th Century, the Catholic Church has continuously stressed the influence and significance of liturgical musical worships. To emphasise on the significance of music, the Church set aside a day every year in November which has come to be known as St Cecilia day. St Cecilia was a great singer who kept her virginity and spent most of her time singing for the Lord until her on November 22 hence she was made the patroness of Catholic music and musicians (Brighenti, 2007).

Modern Catholic music brought themed music such as Catholic Jazz, Catholic Rock, Catholic Pop and even Catholic Hip-hop. Modern Catholic musicians also incorporated their artistic abilities to revive and strengthen the traditional Catholic Liturgical music. Catholics were fortunate to have boundless musical talents in their diverse music genres, covering explicit liturgical time of year, holidays and daily satisfaction.

2.3 Role of the Catholic Church Music

Catholic Church Music plays a very important role in liturgy during any Mass celebration. Its main purpose is to express wholly the significance of the liturgy and the religious emotion. In

Church music, Little (1925) explains that sacred music differs from all other vocal music in as much as it is entirely subordinated to its words. It is not enough for it to express the general sentiment or even the meaning of the words. It must also allow the words themselves to be distinguished. They must convey their own thought and feeling clearly and directly, and not merely through the music. Hence, musical beauty and the giving of pleasure arise from the coordination of this music with the words of the liturgy, which are a lovely source of artistic joy. As Pope John Paul II and Pope Pius X say, sacred music's main role is to clothe the liturgical text, and to style that text more effectively, so that the faithful may be aroused to devotion (Schaefer, 2008:23). Mason (2007) explains that the 2nd Vatican Council's Instruction on Music in the Liturgy, *Musicae Sacram (MS)* points out five specific ministerial purposes of music in the liturgy. According to (Mason, 2007:2);

- (i) prayer is given a more elegant expression,
- (ii) the mystery of the liturgy, with its hierarchical and communal nature, is more openly revealed,
- (iii) the agreement of hearts is more deeply attained by the blending of vocal sounds,
- (iv) minds are elevated to heavenly things by the brilliance of the liturgy, and
- (v) The mass celebration visibly indicates the Divine Liturgy.

He further states that the Church should know what to sing and the reason they must sing a set text provided within the Mass such as the Gloria, Gospel Acclamation or Eucharistic Acclamations. The text of the song should be understandable and meaningful (Novillo, 2009.) Liturgical lyrics should express fully that God is our Father and we are His children. Liturgical songs or hymns unite the parishioners as one body, making each individual be in the community's worshipping life. People worship in the wide frameworks of the general Church and

the spiritual union of saints and by this, lyrics must express these broader scopes. The text or lyrics should allow various ethnic groups and individuals to be united together in the worshipping community. The expression of distinctiveness in a song should be welcoming and should not permit dominance of one group above others (Sacrosanctum Concilium 14 of 1963).

Barkley (2003:81) says that the other function of church music is to invoke the emotional control. Therefore, with church music, support of the prayers of the liturgy, should prevail before the personal mood of the composer while is given expression.

To achieve this, composers take their lyrics from the Bible and liturgical texts since these are their primary source of getting texts or lyrics to compose their songs (Machingura, 2014). These composers also get their lyrics from the Psalms as they offer the richest words to sing. Bible texts are cited, summarised or modified to combine elements of reflection or pertinent own experience, but some texts seem to have a varying random collection of quotes that lack consistency and these are inappropriate (Novillo, 2009.) Liturgical words work as pastoral function path through each individual's whole life is offered to God through the Mass (Machingura, 2014).

2.4 The role of drumming in a community and the Catholic Church

The drum plays a very import role in the Catholic Church. It is played to accompany indegenous music sung during Mass. However, the researcher has not come across literature that talks about drumming in the Catholic Church in Zimbabwe. There is therefore need for further research in this area. Berling (2004) explains that, the drum (ngoma in Shona) is a suitable tool of understanding African traditional beliefs. The sermon of the drum in the African context was considered a real belief to be preserved with faithfulness from generation to generation.

According to Berling (2004), it is through the drum that African people express themselves. This is because, in African contexts, the drum speaks not in words, but languages that various people hear and fully comprehend. It is considered holy because it communicates vital messages with God, gods, ancestors, spirits and the living community. It expresses the sacred meaning associated with culture, community building and memory of events. It also plays a vital role during ceremonies such as at marriages, burials, crowning of chiefs, feasts, other ceremonies and when the Eucharist is celebrated. The drummers are sacred experts in their own right (Niangoran-Bouah, 1991). Drumming and the usage of these percussive instruments have an important role in people's lives physically, emotionally and spiritually in order to communicate, celebrate, mourn and inspire. Thus, the drum is symbolically more than a musical instrument or object. Therefore, Zimbabwean Catholic Church music which developed following the Second Vatican Council is characterized by unique drumming complemented by rattles thus, facilitating freedom of worship, as the rejoicing community dances to the rhythm (Evans, 2010.)

2.5 Inculturation and the birth of Chishawasha songs in Zimbabwe

The Chishawasha songs developed due to inculturation that has taken place in Zimbabwe. Inculturation is defined by Antonio (2006:30) as a theological term which describes incarnation of the Christian life and of the Christian message in a particular cultural context.

The arrival of British colonizers in the late 1800 and early 1900 marked the beginning of missionary works in Zimbabwe. As the British were settling in Zimbabwe, the missionaries were also busy converting the majority of Zimbabweans to Christianity. During the early mission process in the late 1800 and early 1900, the entire idea was to forcefully displace the African setting and impose the Europeanised model of Christianity (Axelsson, 1974). Bender (1991)

mentions that the missionaries discovered that the easiest way to win Africans to Christianity was to ensure that they suffocate their (African) traditional cultures. Axelsson (1974) posits that this could be achieved by dismantling the African social structures and destroy their roots. This would make them naturally dry up. In an effort to achieve this, the missionaries banned all kinds of African worship and practices. Indigenous instruments such as *mbira*, *ngoma* (drums) and *hosho* were considered demonic "... to these Christian preachers, it was important that no 'pagan' art should continue to be practised by them, lest their new found faith be shaken by idolatrous and sensuous ceremonies" (Ekwueme, 1974:13). This resulted in the Africans abandoning their traditional forms of worship as they turned to Christianity. They incorporated the western values and symbols to make it their own. Their styles of living changed to suit those of the missionaries. Zvobgo (1996) estimates that 85% of Zimbabweans living in Harare are Christians with about 62% frequently attending church services every Sunday.

The indigenous people began to sing the music of missionaries which was in the form of hymns. Schools were also used to fast track the music of the missionaries to ensure that the indigenous people would not be tempted to go back to their type of music. The Africans learnt to play western musical instruments. However the rise of nationalism in the late 1950s and 1960s helped Africans to realise that their land, culture has been suffocated by the missionaries (Zvobgo (1996). Some began to go back to their original traditional practices and began to play their traditional music.

Upon realizing that some Africans were going back to their traditional practices, the missionaries decided to include some African music and practices into the church. According to Machingura (2014), in 1962, the Second Vatican Council, the highest Roman Catholic decision making body pronounced that indigenous languages and their music could also be used in church

In an effort to further show their commitment to inculturation, Bishop Haene established the Moto Magazine in Gweru which covered church related events. The magazine also touched on various aspects of inculturation of the Church in the African context including the promotion of African literature.

Lack of a vernacular Bible had posed a serious drawback in understanding the faith as Catholic Shona-speakers relied on the inclusive Protestant Bible (Donovan, 1982). Therefore the concept of inculturation saw the Bible being translated into Indigenous languages. Although Latin was, and still remains the official language of the Catholic liturgy, the Mass and other liturgies began to be translated into Shona and Ndebele. Music as an important part of the liturgy also became especially open to local variations. Vatican II made allowances for the use of indigenous languages in liturgy as a whole and in music in particular. By 1964, efforts were being made worldwide to develop suitable liturgical music in the indigenous languages for local churches.

This saw some Musicologists from such churches as the Methodist, Roman Catholic, and the Evangelical Lutheran Church of Sweden making efforts to study African music with an effort to include it in Church (Jones, 1992). Fr Lenherr with the help of Stephen Ponde who was a music teacher at Serima High School in Gutu, made direct translations from Latin to the local language. This resulted in African composers such as Dumisani Maraire, Simon Macheke and Chaka Chawasarira writing hymns to be used in church. The hymns were in vernacular. Machingura (2014) explains that Western hymns were therefore translated into indigenous languages and sung during Mass.

In 1964, trainings were done to some of the Shona speaking composers at some workshops held at Chishawasha Mission on how African music and instruments can be incorporated into the

Catholic liturgy between 1964 and 1970 (Machingura, 2014). Some musical compositions were Shona translations of the Kyrie, Gloria, Sanctus and Agnus Dei which are basically traditional elements of the Catholic Church Mass. As time went by, the songs increased in number. This resulted in the release of eight records of African Catholic liturgical music. In 1969, Mambo Records produced a record of seven children's songs "all traditional in structure and tune" and intended to teach children of "the manifold presence of God in this world" (Creary, 1999:33.) It also released five records of hymns by four different composers, including Stephen Ponde and Fr Lenherr (Creary, 1999.)

Chishawasha mission contributed enormously to the development of Catholic music hence there is what is called The Chishawasha Roman Catholic church music (Machingura, 2014). As a result of the above developments, Africans gained greater freedom in incorporating some of their cultural aspects into the church. They began to experience "a great sense of fulfilment, satisfaction and a strong sense of recollected human pride" (Creary, 1999: 40). They began to compose songs in indigenous languages. It is at Chishawasha Mission where important people in the history of Catholic music such as Father Ribeiro were trained as priests (Machingura, 2014). The first music compositions were done at Chishawasha Seminary as it was the central Pastoral Centre in Zimbabwe. These songs were given the name "Chishawasha" because the project was done at Chishawasha Seminary. The major role of the songs was to enhance the five sections of the Mass as will be discussed later.

2.6 Catholic Church music Composers in Zimbabwe

Music is an art which when sung, people may cry, enjoy, dance depending with the type of the piece being sung. Music is a powerful tool in human life. It may be used to unite people, to

spread the message, to express feelings and also to attract attention as cited by Blakely, Van Beek & Thomson (1994.)

According to Strumpf cited by Sanga (2006), composition has been regarded as referring to two different things. Firstly, it refers to the sequence of different activities undertaken by individual(s) to bring a musical work into existence. Secondly, it is also conceived as a product of the above creative activity, as a musical work or a song. Composition involves any one of the processes such as imagining the idea(s), adopting traditional musical instrumentation(s) or composing a prayer in words constituting the Shona language or dances, teaching, rehearsing and performance of any of these. Ranade (2003) outlines composition as the procedure of bringing together or organizing of various features in a song.

There is little literature written about these Catholic composers. However, Rwodzi (2015) mentions that the Catholic Church in Zimbabwe started composition of native songs in the 1960s with the likes of veteran composers, Stephen Ponde, Fr Emmanuel Ribeiro and Calisto Chawasarira leading the wagon of the first black composers in the country. According to Machingura (2014), Shona compositions by Stephen Ponde and Chaka Chawasarira characterize the landmarks, and possess important peculiar features of dance which is the way people dance in the church, language used in the church and musical instruments used in the church like *ngoma* (drums), *hosho* (hand shakers), *hwamanda* (horn) in Zimbabwe. The compositions of Ponde and Chawasarira mark the earliest known appearance of Shona musical elements in Shona liturgical music. The distinctive Shona musical instruments (drums and shakers), dances and the Shona language were used for the first time within Shona liturgical music in Ponde and Chawasarira landmark Shona compositions. Back then, only the Archdiocese of Harare and

Gweru Diocese had liturgical music composers. Two singing courses were arranged one in April and the other in August of each year. The major purpose of the courses was to teach people (through rote) the newly composed songs. The songs had to go through revision and correction before they were given to the Church (Rwodzi, 2015).

2.7 Compositional techniques use in the Catholic Church in Zimbabwe

Inculturation as discussed above resulted in two basic composition techniques and styles of music in the Roman Catholic Church in Zimbabwe, that is, traditional and hybrid style. This also includes Chishawasha songs (Machingura, 2014.)

2.7.1 Hybrid songs and music altered in some way to suit local taste

Hybrid Catholic music is a combination of Western and African features of music. Composers can write songs adjusting each to suit a situation at hand. Variations happen when part of a tune that would have been derived from a western hymn is changed to suit the local setting (Thorse, 2004).

2.7.2 Text translated: tune retained

The process of adjusting Western hymns was for evangelists to decode the texts into the African language with the tune remaining unchanged (Dickie, 2017.) When these hymns were translated, no thought was set to the syllables that can change the word meanings. Linguistic errors were not tolerated even though the text is reflected as the critical components of any hymn.

2.7.3 Tune and translated text retained: harmonies rearranged

According to Consecutive fifths (2017), harmonies are rearranged and liturgical text in translation retained. Songs can be influenced by the Western theory of soprano, alto, tenor and bass harmony. This generally involves the repetition of harmonies comprising of parallel fifths and octaves, avoiding semitones or major 3rds in the vocal line. Messenger (2007) says that, this musical style is more tolerable to the choristers and parishioners than those of exported hymns and unharmonised varieties. Re-harmonized hymns are among the most widespread forms of choral materials with parishioners. This led to the rearranging of almost all imported hymn tunes. Cooke (1990) indicates that, the addition of drums or tambourines "Africanized" church musical performances.

2.7.4 Liturgical text adaptation

The adaptation method retains the original translations of liturgical texts into local styles (Wachsmann, 1950). Fr Paul van Thiel (1967) finds this method insufficient because the style of present liturgical Mass texts does not fit African musical society. Since the liturgical texts cannot be changed, Fr Paul van Thiel (1967) suggests that, a possible solution might be to add a short chorus part to the existing words. Thus, the choral notes can then be sung at numerous different tones, but with only the distinction of low or high pitch within the sound since it reflects the speech tones. Composers in Zimbabwe later developed the Catholic Church music by adding some different flavours which were propelled by individual feelings and their historical backgrounds.

2.7.5 Traditional Style Compositions:

The traditional style compositions have four main categories which are; traditional style tune, double stanza form, stanza/refrain style and liturgical style in responsorial style (Gray, 1993)

2.7.6 Traditional style tune set to the newly composed liturgical text:

This style of music transpires while expert traditional artists perform at Feasts in the Roman Catholic Church. In traditional singing, the solo texts comprise freely improvised notes. Kyagambiddwa (1964) explains that the duration of the church performance is guided by context. He further adds that this style of service has continued, but only on Feast days when many parishioners, attracted by the music, travel from long distances to attend these services.

2.7.7 Double stanza form

A stanza according to LitCharts (2018) is a group of lines which form a smaller unit within a poem. However, some composers have selected to compose new texts and melodies but retaining the stanza structure of hymnody (Gray, 1993.) This presents linguistic difficulties as each verse needs the similar number of syllables. Kyagambiddwa (1964) says that Fr G. Mukwaya's composition "Nze ngenda ntya ew'Omukama?" (How do I go to my Lord?), composed in 1992 for Pope John Paul II's visit to Uganda in 1993, had the first and second verses sung with same melody and the text meaning altered because the tonal inflexion was different. Mukwaya corrects this by deliberately composing two melodies, one for the first stanza and another for the second, with almost the same tone and rhythm, but sung interchangeably for the whole eight stanzas. This resulted in successive pairs of verses being sung to the similar melody without altering the

text meaning. Gray (1993) argues that such creative skills are extremely stylish and an inflexion or slide in pitch may expressively show the meaning of the words.

2.7.8 Stanza refrain style

Clancy (2008) defines Stanza refrain as a verse or phase that is repeated at intervals throughout a song or poem, usually after the chorus. Such compositions are centred on Western hymnody. Kyagambiddwa (1964) says that linguistic problems of setting a strongly organised melodic formula are exposed. Magembe in (Kyagambiddwa, 1964) has written countless works in the stanza/refrain style, but without retaining the Western hymnodic structure throughout the hymns. When composing *Kuuma ebisuubizo* (Keep what was promised), which has 4 stanzas, Magembe composed stanzas 2, 3 and 4 without restrictions, thus avoiding the difficulties of adjusting the text to preserve a steady syllabic structure. These verses are performed by a solo vocalist only, which means they can be further proclaimed (Gray, 1993). Traditional hymn structure is kept for choruses and the first stanzas which are equally written in choral style for four voices.

2.7.9 Liturgical texts set in responsorial style

Though this style of composing is typically for a soloists and choral responses, it is different from traditional worldly song in that the liturgical version is not freely composed by the soloist, but is prearranged by the composer or songwriter (Kroetsch, 2015). There is the overlapping of soloist and chorus. At times this happens in worldly song. Also, as in a stanza/refrain style, the music is performed by choristers and the melody is certainly not harmonized (Gray, 1993). Most of the compositions were characterised by the *kushaura* (call) and *kubvumira* (response) and were in the repeated form.

2.8 Understanding Roman Catholic Church Mass

Hardon (2008) explains that Mass often represents the sacrament of the Eucharist. The Catholic Church believes that the Mass is exactly the similar sacrifice that Jesus Christ offered on the Cross at Calvary. The Mass is imitative of the Last Supper (Luke 22:19-24) at which Jesus took bread, gave thanks, broke it and said “Take ye and eat, this is my body which shall be delivered for you. Do this is commemoration of me.” He also took the chalice and gave to His disciples saying, “Take this chalice, it is the New Testament in my blood. This do ye, as often as you shall drink for the commemoration of me” (<http://www.catholictradition.org/Eucharist/mass-history.htm>) From that time, Mass has been celebrated every Sunday and even during the week when necessary in remembrance to Jesus’s command “Do this in memory of me” (Luke 22:19).

Hardon (2008) further states that the term Mass is generally used in the Catholic Church, Western Rite Orthodox Churches, Anglican, some Lutheran churches and Methodists Churches. Some Protestants employ terms such as Divine Service or service of worship, rather than the word Mass. For the celebration of the Eucharist in Eastern Catholic Churches, including those in full communion with the Holy Spirit, other terms such as the Divine Liturgy, the Qurbano Qadisho or Holy Qurbana and the Badarak are normally used (Brighenti, 2007).

According to Hardon (2008), The Mass or Eucharist is the vital act of Godly veneration in the Catholic Church which defines "the source and pinnacle of the Christian life". In ceremonial contexts, it is usually called the Holy Sacrifice of the Mass. The Eucharist is the heart of all the rites celebrated in the Catholic Church. The term "Mass" is normally used only in Latin Church celebrations of the Eucharist. According to Berling (2004), the term "Mass" is taken from the

Late Latin word *missa* which means ‘dismissal,’ a word used in the final process of the Mass in Latin: "Ite, missa est" ("Go; it is the dismissal"). Back in the years ago, *missa* basically meant "dismissal". However, in the Christian practice, the term progressively earned a deeper meaning. Thus, the word "dismissal" has come to denote a mission. According to Brighenti (2007), the Roman Catholic Church Mass comprises of five main sections each with specific types of songs as discussed below:

2.8.1 Introductory Rite

The entry song is followed by the Penitential rites. In the later, parishioners kneel before the Lord and ask that their sins be forgiven. (Brighenti, 2007.) Songs sung in this section of the Mass, remind parishioners that they have entered the lord’s house. Some songs are sung to ask for forgiveness of sins committed prior to the Mass while others call upon the Holy Spirit to come and help the congregation in the celebration of the Mass. In his review of literature, the researcher noted that most of the songs written under this section were mostly in the form of western hymns such as Stand up, Stand up for Jesus, Lord behold us, Here we are together as one among many others. I have not come across any Chishawasha song that was written under the introductory rites yet a lot of these have been composed by such great composers as Stephen Ponde, Chaka Chawasarira and many others. There is therefore need to transcribe and document these songs so that they also become part of the Church literature.

2.8.2 The Liturgy of the Word:

Inside the Liturgy of the Word are the Readings, the Psalms (which are sacred songs or hymns), the Gospel (the revelation or teaching of Christ), the Homily (a short sermon), the Creed (the Catholic faith or belief statement) and the Bidding prayers (prayers said during Mass) (Brighenti,

2007.) A total of three readings are read during the mass. The readings focus on different themes and are selected in such a way that all sections of the Bible would have been read by the end of the year. The first reading is usually taken from the Old Testament. A song follows this first reading to help parishioners reflect on the day's theme. The second reading is always from the New Testament and is also followed by a song. The third reading is read by the priest after proclaiming the Gospel. The Priest's readings are always taken from the gospels, which talk about the missionary works of Jesus Christ. After this, comes the sermon in which the Priest preaches to the congregation on the verses read. This is followed by the Creed. The Creed according to Oxford Dictionary (2018) is defined as a formal statement of Christian belief or faith. This is very vital to many Catholics as it is when they declare their faith, saying what they believe in. Sometimes the declaration is done in the form of a song. As mentioned above, reviewed literature also show that the songs are mostly western hymns which include Lord behold, Stand up for Jesus, Man of sorrows among many others. Hence, there is need to document Chishawasha songs so as to include them in the existing Church literature. The last part in this section are the bidding prayers, usually called the Prayers of the Faithful. These are prayers usually done by the parishioners. At times request prayers could be personal or for people around them. According to the Catholic Culture (2018), Request prayers are said to be intercessions, prayers, instructions and notices attached to the homily.

2.8.3 Offertory

Brighenti (2007) also says that offertory is the part of a Eucharistic service when the bread and wine for use in Mass are ceremonially placed on the altar. Collection boxes are put in front and songs to do with offerings are sung as people move towards the boxes to give their offertory to God. The offertory or collection, at Mass is an integral part because it is also an expression of

people's appreciation to God for the blessings He has given them and they return a portion of the blessings back to Him through money for use by His church (Hines, 2017).

2.8.4 The Liturgy of the Eucharist

Liturgy of the Eucharist is defined as a Christian sacrament remembering the Last Supper by sanctifying bread and wine (Free Dictionary, 2018). In this section, the priest recites prayers as he blesses the bread and wine in line with the example set by Jesus in (Mathew 26: 26-28) which says, 'Take, eat; this is my body.' This is what is called consecration where the bread and wine, are believed to be changed into the body and blood of Jesus Christ. Bells are rung during this process to signify the change taking place. After this, parishioners make an acclamation saying "Christ has died, Christ is risen, and Christ will come again" followed by a prayer recited by the priest, "through him, with him, in him, in the unity of the Holy Spirit, all glory and honour is yours Almighty Father for ever and ever - Amen" (Romans 11:36). This is then followed by the recitation of the Lord's Prayer (Our Father) by the congregation. After the prayer, parishioners shake hands as a sign of peace and unity as proclaimed by Jesus in John 14:27.

Songs related to the Holy Communion will be sung as parishioners queue to receive the communion.

2.8.5 The dismissal

This is the last part of the Mass, the point where the Priest rounds up the Mass by saying a few words as a way of concluding the Mass saying, "Go to love and serve the Lord". The choir then sings a hymn or song that encourages people to love one another and serve the Lord as people move out of the church going to their homesteads.

From the above discussion, it is clear that music is an integral part of the five stages of the Mass as it enriches and contributes to the entirety of the worship service. Thus, Watson (2003) views music in Mass as an activity that helps parishioners' contribution and sharing with others in the celebration of Jesus Christ's death and resurrection (Watson, 2003). This recent renaissance of "singing the Mass" did not begin with the Second Vatican Council. Tracing back a movement by Pope Saint Pius X in 1903, Pope Pius XII written in 1955, the dignity and lofty importance of sacred music comprises the fact that its beautiful melodies and splendour decorates and enhances the voices of the celebrants who offer Mass and the parishioners who praise the Sovereign God (*Musicae Sacrae Disciplina*). Therefore, sung liturgy is a revelation of Christ and a vehicle for reflective involvement in His saving work. From the discussion above, it is clear that the text of the songs sung in the church mass is very important. Unfortunately, only songs from the western genres have been given as examples in the reviewed literature hence the need to transcribe and document Chishawasha songs so as to include them in the existing literature as alluded to in the researcher's early discussion.

2.9 Choosing music for the Mass

When choosing songs for Mass, there are some aspects to be considered before the selection (Green, 2009). The liturgy, through its liturgical guides, gives parishioners the indication on which texts to sing on each day. The words sung in liturgy differentiate God from human beings, uniting parishioners and giving voice to prayer. The liturgy should be well-prepared, to show the high honour of the Mass. The significance of the words sung is moulded as congregates incorporate their singing into liturgical action. A good hymn should be of interest while at the same time supporting the liturgical action of the day.

In support, Mason (2007) says that, when choosing music and songs, the principle that must stimulate every arrangement and performance is the beauty that invites prayer. Therefore, music accomplishes its role in liturgy when:

- (i) the extent of singing agrees to the solemnity of the occasion,
- (ii) the selected music provides for the common participation of the gathering at the chosen moments, and
- (iii) the beauty of the arrangements and their performance is communicative of prayer.

However, Mason (2007) talks only of the western hymns, without reference to the Chishawasha songs yet they should also meet these conditions. Hence, the need to transcribe and document the Chishawasha songs so that they can also be part of such literature. According to Pope John Paul II and Pope Pius X, there are three philosophies that help us to select the most suitable music for mass celebrations:

- (i) Liturgically, music must be holy, joined to the liturgical action, sense and correct nature of each part.
- (ii) Musically, it must be beautiful, melodic, harmonious, and rhythmical. The beat must be suitable to singing by the choir and assembly.
- (iii) Pastorally, it must be universal and should conform to the appropriate revision and inculturation. It should be in an indigenous language that is understandable to the majority thereby inviting prayerful input by each person.

2.10 Methods of preserving Religious songs in Zimbabwe

Traditional religious music and culture can be preserved through several ways. Below are other means that have been used to preserve the Christian religious songs:

2.10.1 Music competition

Music Competitions are a mode of having outcomes of winning or losing groups through adjudication (Campbell and Furrer, 1995). In support, Goldman *et al* (1977) say Music competitions can take place between individuals or groups. Music competitions are a great way of preserving music. Set pieces can be chosen from ancient times to enable everyone to learn the old songs. Hence, choristers will continue to sing the songs, hence a good way for preservation.

2.10.2 Storage of previously performed songs

Due to technological upgrades, the previously performed songs can be preserved on hard disks, magnetic tapes, CDs, DVDs, hard drives, flash memories and memory cards. Some of the songs can also be transcribed on computer softwares such as Sibelius, Muse Score, Music Score, and many more (Random Access Memory, 2018)

2.10.3 Transcription

Klapuri (2006) asserts that, music transcription is the examination of musical signal to capture the pitch, onset time, duration and source of each sound. He further explains that the computational transcription system is a MIDI file that has the suitable format for musical notations. These representations capture musical significant factors which can be used in the performance or blending of the music pieces.

Complete transcriptions according to Klapuri (2006) require the correct pitch, timing and instrumentation of the pieces. The transcription part can be difficult or sometimes impossible in other cases. Usually the notation can be redefined either to notate various constituent sounds possible (complete transcription) or to write down only the distinct parts of the musical signal. This research will do the computational transcription system of the Chishawasha songs with the Sibelius Software for purposes of storage and preservation.

2.11 Conclusion

This chapter has presented reviewed related literature of the various aspects of the Roman Catholic Church Mass. Reviewed literature gave a clear picture on the structure of the Roman Catholic Church with special focus of the five sections of the Mass. The role of songs within each section of the Mass was well articulated. The reviewed literature also highlighted on the birth of Chishawasha songs through inculturation as proclaimed by the Vatican II. Compositional Techniques in the Catholic Church Music, the Catholic Church Music Composers in Zimbabwe, how to choose Music for the Mass, and the history of the drumming pattern of the Catholic Church have also been brought afore. These enable readers to have a full understanding of the Roman Catholic Church Mass and the music sung in the Mass. The next chapter will present research methodology.

CHAPTER 3

Methodology

3.0 Introduction

This chapter outlines the methodology that was adopted to gather, present and analyze data for this study. As defined by Irny et al (2005), methodology is the systematic, theoretical analysis of the methods applied to a field of study. It comprises the theoretical analysis of the body of methods and principles associated with a branch of knowledge. Typically, it encompasses concepts such as paradigm, theoretical model, phases and quantitative or qualitative techniques. Methodology is important in any study because it gives a direction on how the study will be carried out and influences the quality, validity and reliability of the results. Discussions in this chapter will focus on the research design adopted, population, sampling procedures employed, instruments used to collect the data, data presentation and analysis as well as ethical issues considerations.

3.1 Research Design:

According to Patton (2002), a research design can be viewed as a conceived plan, structure and strategy of investigation in a quest to find solutions to a problem at hand.

The study was in the qualitative form. According to Strauss (1990), qualitative research is a design that reveals target audiences' range of behaviour and the perceptions that drive it with references to specific topics or issues. The researcher chose the qualitative research design because it made it possible for him to conduct interviews so as to examine what the people think and why they think that way in relation to Chishawasha songs. It also made the researcher to be

able to access, note, and observe the music performances and the church's behaviour. The researcher also chose this design because it is important as it allowed him to collect data through videos and audio recordings.

3.1.2 Case Study

<http://www.pressacademia.org/case-studies/definition-of-case-study> defines Case Study as a research strategy and an experimental review that examines a phenomenon within its real-life context. It is based on an in-depth research of an individual, group or event to discover the causes of underlying principles. In this case, it was an investigation of the Roman Catholic Church Cathedral. A case study is also a descriptive and investigative analysis of a person, group or event.

The researcher preferred to use the case study approach because of its characteristics which allowed him to have a deeper understanding of a particular case, the Roman Catholic Church, Gweru Cathedral and its Chishawasha songs as sung in the context of a Mass. The researcher found the case study valuable in analysing and digging out deeper facts. It also provided room to make or formulate a questionnaire and schedule. The case study approach was also chosen because it allowed participant observation where the researcher collected information within the real-life context and gets a full understanding of what he is researching on.

3.2.1 Population:

<https://en.wikipedia.org/wiki/Population> defines Population as all the organisms of the same group or species which live in a particular geographical area and have the capability of interbreeding. It also further explains population as the total number of persons inhabiting a

country, city, or any district or area. Population for this study consists of all parishioners who attend the Roman Catholic Church in the town of Gweru. This was further streamlined to St Theresa Roman Catholic Church Cathedral in Gweru. The researcher chose this population because one of the Priests, Fr Lenherr who played a major role in advocating for the use of indigenous languages and music during mass and also a composer of some Chishawasha songs for the Mass worked as a priest at St Theresa Cathedral for many years until his retirement in 2017. This gave the researcher an assurance that he would get the much needed information from Fr Lenherr and all those he worked with at this Parish. This population was also chosen because the researcher felt that it was an appropriate population. He had realised that the choir does not often sing the Chishawasha songs despite the role played by Fr Lenherr in the late 1960s and that a number of the elderly from this parish had vast knowledge about Chishawasha songs.

3.2.2 Sample and Sampling procedure

Sampling is the exercise of picking units (e.g. people, organisations) from a population of interest in order to generalise the outcomes of the population from which they were chosen (Trochim, 2006). This study used the purposive sampling technique. The technique is a non-probability sample that is selected centred on the characteristics of a population and the objective of the study (Crossman, 2017). He further explained that, purposive sampling is also known as judgmental, selective, or subjective sampling. In that regard, the sample for this study was the St Theresa Catholic Church Gweru Cathedral Choir. The researcher found this particular church to be an appropriate sample for this study because there are a number of elderly choristers whom from the 1960s to the late 1990s sang Chishawasha songs in Church during Mass before the songs were greatly influenced by modern musical aspects such as four part harmony among others, from the late 1990s to date. The researcher also chose this sample because the choir is

regarded as one of the best choirs in the country. For the past decade, choir has always been in the top 3 best choirs during national Roman Catholic Church St Cecilia Day Music Competitions.

3.3 Research Instruments:

Gumberg Library (2018) defines research instruments as a tools used to collect, measure and analyse data related to a particular subject. These tools can be tests, surveys, questionnaires, interviews or even checklists. Participant observation and interviews were the main research instruments used in this study.

3.3.1 Participant Observation

Participant observation connects the researcher to the simplest human experiences, through involvement and participation in the ways of human behaviour in a particular context (Guest et al, 2013). The researcher used participant observation. The latter combines involvement in the lives of the people being studied while maintaining a professional distance that allows acceptable observation and recording of data. This paved way for the researcher to capture the Chishawasha songs and the context under which they were performed. He also chose participant observation because it helped him have a better understanding of the people he was dealing with, their thoughts and views on Chishawasha songs. Participant observation was also chosen because it helped the researcher have an experience on how the songs, were taught, performed and how the choir felt about performing Chishawasha songs. The researcher attended and participated in Mass celebrations held every Sunday. He also became a member of the choir and attended choir sessions held every Mondays and Tuesdays for three months to see if he could take part in singing Chishawasha songs. Unfortunately, only two Chishawasha songs were sung in the three

months the researcher was a choir member. Participating helped the researcher to experience and really understands why the Chishawasha songs were not being sung rather than just being told by word of mouth. It also helped the researcher to interact with choristers and enhance his rapport with them. This also helped the researcher to formulate meaningful questions for his interviews.

The study collected the Chishawasha songs through recordings so that they could be transcribed and documented. The researcher also attended church services and noted which songs were frequently sung and which songs were forsaken so as to know which choice of notation to transcribe.

3.3.2 Interviews

A semi-structured interview was used in this study. Doyle (2017) defines a semi-structured interview as a qualitative method of analysis that combines a pre-determined set of open questions with a chance for the interviewer to discover specific themes or responses. A semi-structured interview does not limit respondents to a set of pre-determined answers. Strauss (1990) also says that when using this type of interview, the interviewer talks with the people in the field casually, without the use of a structured interview guide of any kind. Alshenqeti (2014) argues that semi-structured interviews have high return rate, fewer incomplete answers and gets to know the reality behind what the researcher will be researching about. The researcher also chose to use this type of interviews because it gets relatively flexible answers in one sequential consistent order. Furthermore, semi-structured interviews permitted the researcher to ask some questions which may not be on the interview guide but arising from the interview.

All the interviews were done on Sundays after Mass. Appointments with sampled respondents were made a week before and were held in the St Theresa Catholic Church Cathedral Gweru

Parish offices courtesy of the Parish Priest. Brief notes were jotted down while recordings were carried out. The interviews helped to get the audios of the Chishawasha songs to be transcribed.

Data Presentation and analysis

Kumar (2011) views data presentation as a process of bringing order, structure and meaning to the mass of collected data. In that regard, after collecting data, the researcher sorted out data using the coding and categorization process. Collected songs were transcribed into staff notation and then grouped according to the five sections of the Mass. These were then presented. An analysis was carried out to deduce meanings of the songs in relation to the different sections of the Mass. Narratives were used to explain the deduced meanings

Ethical issues

Before conducting the study, the researcher sort for permission from the St Theresa Cathedral Parish Priest. He (the researcher) first explained what he intended to research on and how he intended to use the data. Permission was also sort from the choir chairperson who in turn informed the whole choir. The researcher promised the Parish Priest and the Choir members and other parishioners that the study would be used for academic purposes only. Permission to publish the name of the church and those of the choristers parishioners involved in the study was granted.

Summary

The chapter brought afore the methodology used in collecting data. The procedure employed a case study in the qualitative form. St Theresa Catholic Church Gweru Cathedral was purposely chosen as the case study, with participant observation being used as the major data collection instruments. Data was presented in the transcribed form with explanations in the form of narratives.

CHAPTER 4

4.0 Data Presentation and Analysis

4.1 Introduction

This chapter will present and analyse the collected data. As cited and explained by Judd and McClelland (1989), Data Analysis is the procedure of examining, cleansing, changing and showing data in order to discover useful information, suggest conclusions and supporting decision-making. The process will involve transcription of the collected songs and narratives. However, it is not the aim of this study to make a critical analysis of the transcribed music in a technical way, but to transcribe it for the main purpose of documentation and preservations for future generations. A critical analysis of the music can be done in future studies. The collected Chishawasha songs were transcribed and presented in staff notation according to the various sections of the Mass under which they fall. The five sections of the Mass as discussed in Chapter 2 include The Introductory Rites, Liturgy of the word, Offertory, Liturgy of the Eucharist and Concluding Rites. Each section of the Mass will have transcribed songs that are relevant to it. A summary of some views obtained by the researcher from the interviews he carried out with some of his respondents will be highlighted to add on to some of the literature discussed in Chapter 2.

4.2 Understanding the Chishawasha Songs

Literature reviewed in Chapter 2 gave a brief background on how Chishawasha songs came to being. It revealed that Chishawasha songs were born out of inculturation and that the first project to compose indigenous songs for the Catholic Church in Zimbabwe was done at Chishawasha

Mission and that the songs were given the name “Chishawasha” because the project was done at Chishawasha Mission. For a better understanding of Chishawasha songs, refer to Chapter 2

4.3 Chishawasha songs as performed during the various sections of the Mass

4.3.1 Introductory Rite Songs

Interviews held by the researcher confirm the discussion held in the reviewed literature in Chapter 2 that the Mass begins with the introductory rite songs. In other words, the songs signal the beginning of the Mass. The songs that are sung under this section put the congregants into the mood of the Mass. Such songs include the song *Zuva richibuda* (See figure 1).

The song talks about the rising sun (*Zuva richibuda*) which marks the beginning of a new day in the house of the Lord. *Moyo umomuka* literary means that the heart wakes up. The two phrases *Zuva richibuda* and *Moyo umomuka* indicate the start of a new day. Interviews carried out revealed that it was not only the concept of a new day in our everyday lives which is important, but that people must start the day praising the Lord for allowing them to see the new day and also ask him to protect them throughout the day. It is a song that helps the congregants to see how special God is in their lives. The song encourages people to always go in the house of the Lord to praise Him.

Zuva richibuda

$\text{♩} = 70$

SOPRANO

Zu_ va ri chi bu da mo yo u no mu ka, a ku dzwe Ye su

BASS

mo yo u no mu ka, a ku dzwe Ye su

6

Kri_ sto_ a ku dzwe na ri ni, Zu_ va ri chi do ka ndi

Kri_ sto_ a ku dzwe na ri ni, Zu_ va ri chi do ka ndi

11

ri ku na ma ta, a ku dzwe Ye su Kri_ sto_ a ku dzwe na ri ni.

ri ku na ma ta, a ku dzwe Ye su Kri_ sto_ a ku dzwe na ri ni.

2. Mumba maMwari ndinoreva kuti Akudzwe Yeso Kristo
Nokunzvimbo Dzose ndinokumbirazve Akudzwe YesuKristo akudzwe narini
3. Zvose ndinovamba nokuita pfungwa Akudzwe YesuKristo
Basa rakaitwa mwoyounopedza Akudzwe YesuKristo akudzwe narini
4. Mukudya nomukunwa mweya unotenda Akudzwe Yeso Kristo
Mukutamba kwangu ndinofunga zvangu Akudzwe YesuKristo akudzwe narini
5. Mukutambudzika handimbonyunyuta Akudzwe Yesu Kristo
Mukugarikawo ndinoimba dzimbo Akudzwe YesuKristo akudzwe narini
6. Imi vanhu vose muri pasi pose Akudzwe YesuKristo
Musarege kuti kumbiri yaMwari Akudzwe YesuKristo akudzwe narini

Figure 1: *Zuva richibuda*. (Transcribed by author)

Mhoroi Vasande below is another Chishawasha entrance song that marks the beginning of the Mass

Mhoroi Vasande

♩ = 100
Doh is G

transcribed by Tafadzwa .B. Chipendo

SOPRANO

1. Mho ro i mi
Ba ba na ye

Mho ro i va sa nde mu ri i ku de
Ba ba va i mbi rwe na ye Ye so Kri

BASS

Mho ro i va sa nde mu ri i ku de
Ba va va i mbi rwe na ye Ye so Kri

4

mu ti
no mwe

nga mu ti re ve re re ku na Ye so Kri sto.
sto no mwe ya mu sa nde vo se pa mwe che te.

nga mu ti re ve re re ku na Ye so Kri sto.
sto no mwe ya mu sa nde vo se pa mwe che te.

CHORUS:

*Baba vaimbirwe naye Yeso Kristo
nomweya musande vose pamwechete.*

2. Kare maigara pano muchitambudzwa nasatani
Asi makamukurira nesimba raMwari.

3. Vamwe vashamwari vedu vari vana veKirike
Vanotambura mumoto muvanzwire ngoni.

4. Kuti tifare kudenga naMariyanavasande
Isu ngatiwane tsitsi pamusi wokufa.

Figure 2: *Mhoroi Vasande*. (Transcribed by Author)

The songs talk about greeting the Saints in heaven and asking them to intercede for them before the Lord. The songs also talk about the saints who used to be troubled by Satan, but they conquered him. And also that some Christians are being troubled and they need help to conquer Satan so that all can be happy in heaven at the time of their death. This is an indication that once one enters the house of the Lord, all the troubles will be gone for the Saints will intercede for them before the Lord. This then gives the parishioners the thinking that entering the house of the Lord is entering to seek for salvation. As the song is being sung, the celebrant and other ministers enter in a procession and respect the Altar with a bow and kiss because it is the heart of the assembly hence, deserves respect.

Another Chishawasha song that marks the beginning of the Mass is *Mwari tumai mweya* (See figure 3)

The songs talk about the congregants asking God to send the Holy Spirit so that they may celebrate the Mass in its (Holy Spirit) presence. They are asking the Holy Spirit to come and fill their hearts so that they may truly be in the mood for prayer and confess their sins truthfully before God. *Mwari tumai mweya musande muzadze moyo yedu* means that Lord send your spirit and fill our hearts. *Tumai mweya navasande navangere* means send your Holy Spirit with the Angels and Saints. *Tumai mweya naMariya na Yosefe* means that God must send his Holy Spirit with Mary and Joseph. It helps parishioners have a feeling that, after singing this song, they will not be alone, but are with the Holy Spirit of God, Maria and Joseph as they begin their Mass celebration. It helps them prepare for the Mass and be in a prayer mood.

Mwari tumai mweya

♩ = 90

SOPRANO

Mwa ri tu ma i mwe ya tu

BASS

Tu mai mwe ya— mu sa a nde

Tu mai mwe ya— mu sa a nde

4

mai mwe ya na Va sa nde
na Ma ri ya

mu za dze mo yo ye du— na
na

mu za dze mo yo ye du— na
na

7

tu mai mwe ya.
tu mai mwe ya.

Va sa nde na Va nge re mu za dze mo yo ye du.
Ma ri ya na Jo se fe mu za dze mo yo ye du.

Va sa nde na Va nge re mu za dze mo yo ye du.
Ma ri ya na Jo se fe mu za dze mo yo ye du.

Figure 3: *Mwari tumai mweya*. (Transcription by author)

The Penitential Act follows the greeting and with the help of the songs such as *Kyrie Eleison* (*Mambo muve netsitsi*), the faithful confess their sins while placing their trust in God's long-lasting mercy. Chishawasha songs were also composed to fit in within this penitential act as depicted by the song *Mambo muve netsitsi* (See figure 4).

The song *mambo muvene tsitsi* means, Lord have mercy. It goes further to say *Nhai Mambo* meaning Oh Lord, *tinzwireiwo tsitsi* meaning have mercy on us. The song helps the parishioners to seek for forgiveness from God as portrayed by the words *Mambo mutinzwire tsisi* and *Nhai Mambo mutinzwire tsitsi*. As this song is being sung, the parishioners meditate and reflect on how they would have sinned against the Lord and ask for forgiveness. The Priest moves around sprinkling water on all the congregants to recall baptism. Recalling baptism is a sign of being born again which means that their sins would have been forgiven and can then proceed celebrating Mass as born again people.

Mambo muve netsitsi

transcribed by Tafadzwa B Chipendo.

$\text{♩} = 50$

SOPRANO
Ma mbo mu ve ne tsi__ tsi

Mu ve ne tsi tsi__ mu ve ne tsi i tsi_ mu ve

BASS
Mu ve ne tsi tsi__ mu ve ne tsi i tsi_ mu ve

4

Ma mbo mu ve ne tsi__ tsi.

__ ne tsi__ tsi. Mu ve__ ne tsi tsi_ mu ve ne tsi

__ ne tsi__ tsi. Mu ve__ ne tsi tsi_ mu ve ne tsi

7

Kri sto mu ve ne tsi__ tsi.

__ i tsi_ mu ve ne tsi__ tsi. Mu ve ne tsi tsi

__ i tsi_ mu ve__ ne_ tsi__ tsi. Mu ve ne tsi tsi

2

15

sto_ Nhai Nhai Nha i

Ma mbo mu ti nzwi re tsi tsi. Ma a mbo Ma a mbo Ma mbo mu ti

Ma mbo mu ti nzwi re tsi tsi. Ma a mbo Ma a mbo Ma mbo mu ti

20

Nhai Nhai Nha i

nzwi re tsi tsi. Ma a mbo Ma a mbo Ma mbo mu ti nzwi re tsi tsi.

nzwi re tsi tsi. Ma a mbo Ma a mbo Ma mbo mu ti nzwi re tsi tsi.

Figure 4: Mambo muve netsitsi. (Transcribed by Author)

After the Penitential Act, the Gloria follows. In the Gloria, the parishioners proclaim peace to God's people on the earth. It announces that God is the heavenly King, Almighty God and Father. This helps the parishioner to appreciate what God does for them in their everyday life. Parishioners thank God for the good things he would have done in their lives, that is, for providing them with their daily needs, healing the sick and for guiding and protecting them from the various dangers of life.

The Introductory Rites conclude with an opening prayer, called the Collect in which the celebrant invites the parishioners to proclaim the prayer of the day. The Collect gathers the

prayers of all into one and disposes them to hear the Word of God in the context of the celebration.

4.3.2 Liturgy of the word

The second phase of the Mass is the liturgy of the Word which consists of three readings: a reading from the Old Testament, a non-Gospel reading from the New Testament and a reading from the Gospels. Responsorial Psalms are sung after each reading to help people meditate on the Word. The gospel is given special honour and respect because it talks about Jesus Christ.

Songs sung in the Liturgy of the word are those songs which are composed with text from the Bible. The text usually supports the bible verses read. In other words they enhance the Bible readings of the day, for example, the song *Kare kwakanga kusina chiedza* (See figure 5).

The song *Kare kwakanga kusina chiedza munyika Mwari ndokutaura kuti chiedza chivepo* means that in the beginning there was no light and God said let light be there and it was there. *Kuzoti nguva yasvika kwakauya Yesu kuchenesa pasi pose chiedza chechokwadi* means that when the time was right, Jesus Christ the true light came to cleanse the earth. The lyrical content was derived from Genesis (1: 2-3). When parishioners sing this song, they reflect on the latter verses read from the Bible.

Kare kwakanga kusina chiedza

transcribed by Tafadzwa .B. Chipendo

♩ = 70

OPRANO

1. Ka re kwa ka nga ku si na chi ye dza mu nyi

BASS

6

ka, Mwa ri ndo ku zo ta ura ku ti mwe nje u ve po.

The musical score is written in 4/4 time with a tempo of 70 beats per minute. It features two vocal parts: Soprano and Bass. The lyrics are in Shona. The first system shows the beginning of the song, and the second system starts at measure 6. The Soprano part has a melodic line with lyrics, and the Bass part provides a harmonic accompaniment.

2. Kuzoti nguva yasvika kwakauya Yesu

Kuchenesa pasi pose mwenje wechokwadi.

3. Ngatigamuchire mwenje unotitendesa

Wotidzivira rutadzo kurima norufu.

4. Ngatigamuchire mwenje uvheneke vamwe

Nyika yedu ichimbidze kutambira zuva.

Figure 5: Kare kwakanga kusina chiedza (Transcribed by author)

However, not all Chishawasha songs sung in the Liturgy of the word are derived from the Bible.

Some songs have been composed without the text from the Bible but they enhance the Bible verses read for example *Ngatiende naVafudzi* below:

Ngatiende navafudzi

transcribed by Tafadzwa B Chipendo.

$\text{♩} = 80$

SOPRANO

BASS

Nga ti e nde na va fu dzi ku ndo o na Mu po

ku ndo o na Mu po

5

ne si, ti ndo mu kwa zi sa i ye wa ka ti zva ri rwa.

ne si, ti ndo mu kwa zi sa i ye wa ka ti zva ri rwa.

2. Ngatiende navangere timukudze uyo mwana
Waputirwa nembereko ndiye Mambo wedu.
3. Ngatiende navazivi titeure pamwe navo
Zviro zvedu tichinazvo kune uyu mwana.
4. Ngatiende naMariya tinyarare nokufara
Tiyeuke chishamiso chavakada vanhu.
5. Tinosangana naivo vanomuda Yesu wavo
Tinamate pamwe navo Kune uyo mwana.
6. Tinokupa mwoyo yedu titeure kunewe
Itambire mwana Yesu tive vako tose.

Figure 6: Ngatiende navafudzi. (Transcribed by author)

This song talk about the time when Jesus Christ was born. *Ngatiende navafudzi kundoona Muponesi tindomukwazisa iye wakatizvarirwa* means, let's join the shepherds to go and see the born Christ. *Ngatiende navangere timukudze uyo mwana waputirwa nembereko ndiye Mambo*

wedu which means let us also go with the angels to honour the born child wrapped in a towel who is our King. The songs talks generally of going to praise and worship the newly born child, Jesus Christ the King and Saviour. The song was usually sung when such verses as Luke (2:8-20), which proclaim the birth of Jesus Christ would have been read.

4.2.5 Offertory

The offertory is when congregants bring forward to God their offerings while prayers are said or sung. Bread and wine for use in the services are ceremonially placed on the altar. The songs sung on this section are those songs that usually support the theme of the particular day for example *Trinitasi Musande* (See figure 7).

This song talks about the Holy Trinity who is God the Father, the Son and the Holy Spirit. The one God the Catholics believe in as depicted by the words *Trinitasi Musande Mwari mumwechete tinotendera kwazvo* (Trinitas the saint, the one God we believe in). The lyrics, *Ichi chishamiso* (This is a mystery) from the song *Trinitasi Musande* portrays that it is a mystery to have the Holy Trinity, a three in one God. *Magariro aMwari munhu haazive, zuva riri kudenga rinotidzidzisa* means that a human being cannot explain the mystery of the Holy Trinity and also does not know what the following has in it and people learn each day. The song reminds the parishioners of the unity of God the Father, Son and Spirit which is a mystery that cannot be explained by the human mind.

Trinitasi Musande

transcribed by: Tafadzwa .B. Chipendo

Doh is G

♩ = 70

SOPRANO

BASS

1. Tri ni ta si mu sa nde Mwa ri mu mwe che te _____ ti

Tri ni ta si mu sa nde Mwa ri mu mwe che te _____ ti

6

I chi chi i i chi chi i

no o te nde ra kwa zvo. Chi sha mi so chi sha mi so

no o te nde ra kwa zvo. Chi sha mi so chi sha mi so.

2

The image shows a musical score for a song. It consists of three staves: a vocal line at the top, a soprano line in the middle, and a bass line at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are: "i chi chi" on the first staff, and "chi sha mi so___ i chi i chi i sha mis so." on the second and third staves. The soprano line has lyrics: "chi sha mi so___ i chi i chi i sha mis so." The bass line has lyrics: "chi sha mi so___ i chi i chi i sha mi so." The score includes various musical notations such as notes, rests, and dynamic markings like *m*, *f*, *sf*, and *sfz*.

**2. Magariro aMwari munhu haazive
Zuva riri kudenga rinotidzidzisa.**

**3. MwariBaba izuva kuvhenekakwaro
NdiMwari mwanakomana Yeso Kristo Mambo.**

**4. Nokupisa kwezuva Kunotipangidza
Mweya musandisi Mweya wamaKristo.**

**5. Upfigemeso ako Uzarure mwoyo
Uimbe navangere uri musande Mwari.**

Figure 7: *Trinitasi Musande* (Transcribed by author)

The other Offertory song is *Musoro wakatsvuka neropa* below.

Musoro wakatsvuka

transcribed by Tafadzwa .B. Chipendo

♩ = 110

SOPRANO

Mu so ro___ ne ro pa___

BASS

Mu so ro wa ka tsvu ka ne ro pa

8

mu so ro___ ne nda za___

ma ro___ nda mu so ro wa ka ga dzwa ne nda

ma ro___ nda mu so ro wa ka ga dzwa ne nda

15

ne nda za___

___ za ye mi___ nzwa ne nda___ za ye mi___ nzwa.

___ za ye mi nzwa ne nda___ za ye mi nzwa.

Figure 8: Musoro wakatsvuka neropa

This song explains how Jesus suffered on the Cross when He died for our sins. *Musoro wakatsvuka neropa maronda* means that Jesus's head is all bruised and bloody. *Musoro*

wakagadzwa nendaza yeminzwa means that He was crowned in thorns which wounded Him. Jesus' sacrificial offering of Himself to the world is exemplary to the parishioners' sacrificial offerings for one another as a gesture of love and caring.

4.2.6 Liturgy of the Eucharist

Interviews carried out by the researcher confirm that The Liturgy of the Eucharist is when ministers forward the bread and wine for sanctification into the Body and Blood of Christ. The songs sung in this section signify the body and blood of Jesus Christ and about staying nearer to Him forever in the kingdom of heaven.

Mangwanani namanheru is one of the Liturgy of the Eucharist songs (See figure 9). This is a song which encourages parishioners to be always in the hands of the Lord every time of their lives, in the mornings, afternoons or evenings. *Mangwanani namanheru* means, mornings and evenings. *Mangwanani namanheru kwaziwai moyo waYesu* literary means that one must always greet the heart of the Lord and tell Him to remember him/her while *pfungwa, mazwi namabasa ndinozvipa kunemi* means that one gives his/her my mind, words and all the works to the Lord. In other words, the song urges parishioners to always seek God in whatever they do and in whatever they fail to do.

Mangwanani namanheru

♩ = 100

transcribed by Tafadzwa .B. Chipendo

SOPRANO

1. Ma ngwa na ni na ma nhe ru u kwa zi wai mo yo wa
 Ndi ye u ke ndi ye u ke e ndi ye u ke Ye e

BASS

Ma ngwa na ni na ma nhe ru____ kwa zi wai mo yo wa
 Ndi ye u ke ndi ye u ke____ ndi ye u ke Ye e

8

Ye su kwa zi wai mo yo wa Ye e su____ ndi ye u ke Ye su.
 su____ ndi ye u ke ndi ye u u ke____ ndi ye u ke Ye su.

Ye su____ kwa zi wai mo yo wa Ye e su____ ndi ye u ke Ye su.
 su____ ndi ye u ke ndi ye u u ke____ ndi ye u ke Ye su.

2. Pfungwa mazwi namabasa ndinozvipa kunemi
 Kwaziwai moyo waYesu ndiyeuke Yesu.
3. Ndinotambudzika pasi ndibatsire negirasiya
 Kwaziwa mwoyo waYesu ndiyeuke Yesu.
4. Muurombo hwangu hwose ndinofara munemi
 Kwaziwai moyo waYesu ndiyeuke Yesu.
5. Murupenyu nomukufa ndiri wako muponesi
 Kwaziwa mwoyo waYesu ndiyeuke Yesu.

Chorus

Ndiyeuke ndiyeuke ndiyeuke Yesu
Ndiyeuke ndiyeuke ndiyeuke Yesu.

Figure 9: Mangwanani namanheru. (Transcribed by author)

Mariya ndinoda imi zvikuru is another song sung for this section of the Mass

Mariya ndinoda imi

$\text{♩} = 60$

SOPRANO



1. Ma ri ya ndi no da i i mi zvi ku ru,
2. Ta mbi rai ku ku dai kwa a ngu Ma ri ya,
3. Mbi ri ya vavi ri go ndi no ku ku u dza,

BASS



Ma ri ya ndi no da i i mi zvi ku ru,

5



ndi no da ku ga ra so o mwa na we nyu. Vi ri go
ha ndi di ku si ya i i mi na ri ni. Mu ri ku
mu ri ku ba tsi ra va a Kri sti a ne. Mu ku ta



ndi no da ku ga ra so o mwa na we nyu. Vi ri go

The image shows a musical score for two voices: Soprano and Bass. The Soprano part is written on a treble clef staff, and the Bass part is on a bass clef staff. The lyrics are in Shona. The score is divided into two systems. The first system contains the first two lines of lyrics, and the second system contains the next three lines. The lyrics are as follows:

SOPRANO
 mu ne si i mba, A mai va Kri sto.
 nya ra a dza va no ri ngi ra.
 mbu dzi i ka ne mha ndu dza vo.

BASS
 mu ne si i mba, A mai va Kri to.

4
 Vi ri go mu ne si mba ndi i ku mbi ri re.
 Ku ne mi Ma ri ya ndi i ku mbi ri re.
 Ndi no ku te e ta zve ndi i ku mbi ri re.

Vi ri go mu ne si mba ndi i ku mbi ri re.

Figure 10: *Mariya ndinoda imi zvikuru* (Transcribed by author)

This song is about expressing how one wants to stay nearer to Mary mother of Jesus as her child so that he or she receives favours from God as depicted by the lyrical content; *Mariya ndinoda imi zvikuru*, *ndinoda kugara somwana wenyu*. This song also confirms that Mary is a powerful intercessor, the mother of Jesus Christ and therefore through her mercy, the Church receives intercession. Through Mother Mary the Queen of Heaven, Catholics believe that all intercessions get accepted by God.

Another song for the Liturgy of the Eucharist is *Mununuri Yesu mauya nhasi*

Mununuri Yesu.

♩ = 90
 [Doh is F] transcribed by: Tafadzwa .B. Chipendo

SOPRANO

1. Mu nu nu ri Ye su ma u ya nha si, Mu ge re ne ni

BASS

Mu nu nu ri Ye su ma u ya nha si, Mu ge re ne ni

6

zvi no ndi ge re e mu ne mi, mu ge re ne ni zvi no ndi ge re e mu ne mi.

zvi no ndi ge re e mu ne mi, mu ge re ne ni zvi no ndi ge re e mu ne mi.

2. O mwene wedenga pamutadzi ini
Ndochishamiso kwacho ndonenjire chido (x2)
3. Ah chingwa chipenyu chokudya changu
Ini murombo ndave mupfumi newezve (x2)
4. Muviri waKristo murwiri wangu
Rugare ndiruwane naMwari navanhu (x2)
5. Kombama uzvipire we moyo wangu
Arimo Mwari wako kumbira wopiwa (x2)
6. Kurwara dambudzo zvonaka newe
Nesimba renyu Yesu ndotsungararawo (x2)
7. Pamusi wokufa tizira Yesu
Umupe moyo wako uzere nechido (x2)

Figure 11: *Mununuri Yesu mauya nhasi* (Transcribed by author)

This song talks about the Saviour Jesus Christ who has come to visit His people. The Catholics believe that Jesus Christ descends during consecration to visit his people. As parishioners receive the body and blood of Jesus through Holy Communion, they accept and take Him home in them. But one has to have a clean heart, so the song urges parishioners to cleanse themselves through confessing their sins in preparation for receiving the Body and Blood of Jesus. *Mununuri Yesu mauya nhasi* means Saviour Jesus you have come today. It goes on to say that *mugere neni zvino ndigere munemi* which means you are now in me and I am now in you Jesus Christ. It goes further to say that *Omwene wedenga pamutadzi ini ndochishamiso kwacho* meaning owner of heaven coming into me a sinner, is a true mystery.

Mwari ngoni nerupfave is another song sung during the Liturgy of the Eucharist (See figure 12).

This song is usually sung after receiving the Holy Communion. The Catholics believe that after receiving the Holy Communion, Jesus Christ would have entered their hearts. Therefore, through this song, parishioners acknowledge that they are sinners, but because Jesus is merciful, He enters their hearts through the Holy Communion. They in turn, would have gone back to him as said by the words in the song, *ndadzokera zvekunemi* (I have gone back to you). *Baba ndikudane* (let me call on you Father) and *Baba ndiri mwana wenyu* (I am your child). The chorus of the song says *Yesu Mambo ndiregere ndokumbira nesimba ndinorasa mhaka dzangu handichazopamhidza* (Jesus Christ forgive me, I confess all my sins and will not do it again) means there is total repentance from those who will have received the body and blood of Christ. The song therefore is a reminder of what the parishioners believe in and it encourages them to try by all means not to sin again.

Mwari ngoni norupfave

Doh is G

♩ = 60

m f m r d m f m r d

SOPRANO

1. Mwa ri ngo ni i Ba ba ndi ku u

m r d f m r s m f m r d l₁ r d t₁ d m r

Mwa ri ngo ni i no ru pfa ve e nda dzo ke ra ku ne mi, Ba ba

BASS

d₁ t₁ l₁ l₁ s₁ s₁ d₁ d₁ t₁ l₁ s₁ f₁ r₁ s₁ s₁ d₁ d₁ t₁

Mwa ri ngo ni no ru pfa ve e nda dzo ke ra ku ne mi Ba ba

6

s s l s

Ye su Ma mbo

d f m r s m f m r d l₁ r d t₁ d m f s s s l s m m f

ndi ku u da ne Ba ba a ndi ri mwa na we e nyu. Ye su Ma mbo ndi re ge re ndo ku

l₁ l₁ s₁ s₁ d₁ d₁ t₁ l₁ s₁ f₁ r₁ s₁ d₁ d₁ r₁ m₁ m₁ d₁ f₁ m₁ d₁ d₁ r₁

ndi ku da ne Ba ba a ndi ri mwa na we nyu. Yes su Ma mbo ndi re ge re ndo ku

Figure 12 *Mwari ngoni nerupfave* (Transcribed by author)

Ndichirikuda Yesu wangu simba nechishongo changu is another song sung during this section of the Mass (see the transcription below).

Ndichiri kuda Yesu wangu

Doh is D
♩ = 100

transcribed by :Tafadzwa .B. Chipendo

SOPRANO

1.Ndi chi ri ku da Ye su wa ngu si mba ne chi sho ngo cha
 2.Nda tsa u ka mi si mi zhi nji nda fa mba ndi ri mu ri
 3.Zva i twa ne mi Ye su wa ngu ku ti ndi ri we nyu zvi

BASS

Ndi chi ri ku da Ye su wa ngu si mba ne chi sho ngo cha

7

ngu — ndi chi ri ku da i mi Ma mbo, na zvo se zva ngu zvi ri
 ma — ne zvo mo yo wa ka ta mbu ra, zva nda ka ta dza ka zhi
 no — Mu fu dzi wo mo yo mu nyo ro, ma ka mbo no nga hwai ye

ngu — ndi chi ri ku da i mi Ma mbo, na zvo se zva ngu zvi ri

Figure 13: Ndichirikuda Yesu wangu (Transcribed by author)

This song is usually sung after receiving the Holy Communion. Just like *Mwari ngoni nerupfave* discussed above, parishioners admit that they are sinners before the Lord and that by receiving the Holy Communion, they will have been re-accepted in the house of the Lord. The song talks of the parishioners' unconditional love for God as portrayed by the words *ndichirikuda Yesu wangu simba nechishongo changu* (I still love you my God, my strength and my everything). *Ndatsauka misi mizhinji ndafamba ndiri murima* which means that one has sinned and has walked in the darkness. It also talks about Jesus making it possible for a sinner to be His child and that Jesus is also said to be a good shepherd who takes the lost sheep and put it back where other sheep are for safe keeping. This is shown in the part which says *zvaitwa nemi Yesu wangu, mufudzi wemoyo munyoro wakambononga hwai yake akaiisa mudanga kwamuri kuichengeta* (It has been done by you the good shepherd who once brought back his sheep home). The song is sung to help parishioners to meditate after receiving the Holy Communion.

4.2.7 Concluding Rites

The Concluding Rites' section follows shortly after the Liturgy of the Eucharist. The findings of this study confirm that during the Concluding Rites, a prayer is made by the celebrant soon after the Holy Communion. This is then followed by announcements, notices and other housekeeping issues. The celebrant then blesses and dismisses the parishioners. Dismissal songs are sung as parishioners leave the church (See the songs below).

Ave Mariya

transcribed by Tafadzwa B Chipendo.

♩ = 100

SOPRANO

Ma ri ya mu sa nde A mai va ka na ka, mu ta re ku ne ni mwa na mu

BASS

mu sa nde A mai va ka na ka, mu ta re ku ne ni mwa na mu

8

ro___ mbo, A ve___ a ve a ve a ve Ma

ro___ mbo, a ve a ve a ve Ma

12

ri___ ya, a ve a ve a ve Ma ri___ ya.

ri___ ya, a ve a ve a ve Ma ri___ ya.

Chorus:

Ave Ave Ave Ave Mariya

2. Kana unondisiya Ndinoendepi
Imi moga amai Mondichengeta
3. Kwose ndinonyengwa Nasatani navanhu
Kwose kwondofamba Ndinokusuva
4. Ndino mwoyo mudiki Ndinodedera
Panewe Mariya Ndoeregakutya

Figure 14 : Ave Mariya (Transcribed by author)

This song is about Mary the mother of Jesus. Catholics believe that Mary the good mother who took care of Jesus Christ, will also take care of and intercede for the Church before God. *Mariya musande amai vakanaka mutare kuneni mwana murombo* means the parishioners are pleading for the good mother to also take care of them since they are not capable on our own. *Kana munondisiya ndinoendepi imi moga amai mondichengeta* is a questions the parishioners are asking what they would do if Mary desert them them.

Another dimmissal song *Tiri venyu Hosi Mai* (See figure 15).

Tiri venyu Hosi Mai, Amai Maria (We are your children queen mother) confirms the Roman Catholics' belief that they are Mary's children. It also goes on to say *mureverere vana venyu Amai Maria* (Intercede for us your children mother). The parishioners will be asking for the intercession of Mary who is always merciful, kind, caring and comforting her children in difficult times as shown by the words, *munogara muine ngonni munyaradze mwoyo yose Amai Mariya* (You are always merciful and comforting.) Just like in other songs discussed above, the parishioners believe that as they go home, they need to call upon Mary the mother of Jesus to intercede for them so that they can have a well-protected life.

Tiri venyu Hosi Mai

transcribed by Tafadzwa B Chipendo.

$\text{♩} = 160$

SOPRANO

1. Ti ri ve nyu__ Ho si Ma i__ A mai Ma ri__

BASS

A ma i Ma ri__

6

— ya, Ma ka na ka__ mu no pfa va__ A mai Ma ri__

12

— ya. Chi fa ra i chi fa ra i__ Se ra fi mu, chi__ mba i__

18

— Ke ru bi mu, kwazi sai Ma ri i

— Ke ru bi mu, kwazi sai Ma ri i

2
22

ya a ve Ma ri ya.

ya A ve Ma ri ya.

Chorus:

*Chifarai Serafim chimbai Kerubim
Kwazisai Mariya AveAve Ave Mariya*

2. Munogara mune ngoni Amai Mariya
Munyaradze mwoyo yose Amai Mariya

3. Murevere vana venyu Amai Mariya
Vagoona Kristo Yesu Amai Mariya

Figure 15: Tiri venyu Hosi Mai (Transcribed by author)

The other song for the dismissal is *Mai vedu Kwaziwai* (See figure 16

This song about Mary the mother of God serves the same purpose as all the others discussed above. The song says that *Mai vedu kwaziwai mutikumbirire, Hosi imi kwaziwai mutikumbirire* which means, Hail Mary please intercede for us. It goes on to say that *Ruva risine minzwa* (Mother Mary is a flower without thorn), *tinoteta inzwai mutikumbirire* (We thank you, please intercede for us). The chorus of the song asks Mary to help and intercede for her children when it says *Mariya mutibatsire isu vana venyu* (Maria, help us your children).

Mai vedu kwaziwai

transcribed by Tafadzwa B Chipendo.

$\text{♩} = 100$

SOPRANO



1. Ma i ve du_ kwa zi wa i mu ti ku mbi ri re, _

BASS



Mu ti ku mbi ri re, _

9



_ Ho si i mi_ kwa zi wa i mu ti ku mbi ri re. Ma



_ Ho si i mi_ kwa zi wa i mu ti ku mbi ri re. Ma

18



ri ya mu ti ba tsi re, Ma ri ya mu ti ba tsi re Ma



ri ya mu ti ba tsi re, Ma ri ya mu ti ba tsi re Ma

2

26

ri ya mu ti ba tsi re i su va na ve nyu.

ri ya mu ti ba tsi re i su va na ve nyu.

Chorus:
Mariya mutibatsire (x3)
Isu vanavenyu

2. Ruva risine minzwa mutikumbirire
Tinoteta inzwai mutikumbirire
3. Tsime rokufara mutikumbirire
Tipei runyararo mutikumbirire
4. Hosi yavangeremutikumbirire
Mbiri haipere mutikumbirire
5. Mai vetsitsi hurumutikumbirire
Murevereri wedu mutikumbirire

Figure 16: Mai vedu kwaziwai (Transcribed by Author)

4.3 Conclusion

This Chapter presented the Chishawasha songs sung in the Roman Catholic Church to enhance the Mass. Each liturgical section has its own songs which supports what the section is about. The songs also support the theme and readings of the day. Introductory Rites songs signal the beginning of the Mass. Liturgy of the word songs support the Bible readings. Offertory songs enhances the offertory giving. The Liturgy of the Eucharist songs serve to reflect on the changing

of bread and wine to the body and blood of Jesus Christ. Lastly, the Concluding Rites songs point to giving of the final blessing and dismissal of the congregants.

CHAPTER 5

5.0 Summary, Conclusions, and Recommendations.

5.1 Summary

The purpose of the research was to collect and transcribe the Roman Catholic Church Chishawasha songs for use in church and preservation for future generations. The study was a case study in the qualitative form. Interviews and participant observations were the major instruments used to collect data from the purposely sampled respondents. The transcribed songs were presented in staff notation under the respective five sections of the Mass.

This study found out that the five sections of the mass, that is, the Introductory Rites, Liturgy of the Word, Offertory, Liturgy of the Eucharist and Concluding rites were strictly followed at St Theresa Cathedral Roman Catholic Church Mass as discussed in the reviewed literature. It was also revealed that the five sections of the Mass had songs for each particular section although these were not necessarily Chishawasha songs, but modern songs composed for the Catholic Church Mass. Only two Chishawasha songs were sung during Mass for the whole period of this study. Findings also revealed that although only two Chishawasha songs were sung during the entire period of the study, the songs were sung to enhance the various sections of the mass from the 1960s to about the 1980s. The role of the songs was to give people the motivation to be nearer to God, to be Christ like and have the enthusiasm to worship God in spirit and flesh as indicated in Chapter 4. The Chishawasha songs also gave a relaxing state of awareness that intensely focused on thinking about God and Holy Scriptures. In this research, the researcher also collected and transcribed 17 the Chishawasha songs that were performed during the key

stages of the Mass. All the transcribed Chishawasha songs are in the Shona language. In the transcriptions, the researcher found out that the Chishawasha songs have some characteristics which resemble that of the indigenous music of the Shona. For example; the call and response and the cyclic approach among others were very common in most of the compositions. The researcher also found out that the Roman Catholic Church has no culture of singing or composing using notation. Songs were taught through rote method. As a result, many cannot read and write music hence they did not really appreciate notated music.

5.2 Conclusions

It can therefore be concluded that Chishawasha songs are getting extinct although they play a major role of enhancing the Mass. This is because as established by this study, Chishawasha songs for the Mass have been put aside by many Catholic Church Choirs and were rarely sung during Mass due to a large number of the new modern four- part harmony songs being composed each year which number up to about six hundred. Most of the newly composed songs are exciting and the current generation appreciates them than the Chishawasha two part harmony call and response songs. The modern generation term Chishawasha songs “old aged songs”. It has been noted that it is the young generation who dominate the choirs because of their greater numbers. Therefore, transcription of Chishawasha songs in staff notation became of paramount importance and the transcribed music presented in Chapter 4 will go a long way in preserving the music for future generations.

5.3 Recommendations

- There is need to develop a culture of notating music in the Roman Catholic Church in Zimbabwe. It can therefore be recommended that The Catholic Music Composers Association should organize and conduct workshops to help composers and choristers be able to read and write music as this will help in automatically documenting the music.
- The church should slow down the pace at which new songs are being composed in each year so as to first preserve the songs which are already there. This will not strain the church members to capture a large quantity of songs and also this will not make the old songs to easily get extinct.
- The conductors of Catholic Church Choirs at various parishes should also include Chishawasha repertoire in their selection of songs for the Mass so that all songs and age groups will be catered for in the Mass proceedings. This will help to uplift people mind and soul to God through singing.

5.4.1 Recommendations for practice

It can be recommended that the Catholic University introduce studies on Catholic Church Music so that some composers, choir trainers, chorister and parishioners who are interested in music can learn basic music concepts especially the ability to read and write music. Also, Priests could also be taught basic music concepts during their training so that they can pass on the knowledge at the various parishes that they will work under.

5.4.2 Recommendations for further studies

A major project can also be carried out to transcribe the about six hundred modern Catholic Church songs for the mass that have been composed after the Chishawasha era. As time goes on, these will also get extinct, just like the Chishawasha songs if they are not preserved.

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APPENDIX 1: INTERVIEW GUIDE

1. Can you briefly tell me about yourself (when you joined the Catholic Church and the activities thereafter etc)
2. Are you a member of the church choir
3. What is your understanding of the Roman Catholic Mass
4. What is the structure of the Mass
5. What is your understanding of Chishawasha Songs
6. In your opinion, what is the role of the Chishawasha songs in a Roman Catholic Church Mass
To what extent are they fulfilling this role?
7. Can you identify some Chishawasha songs you know classifying them according to the Mass sections.
8. Can you please sing some of these songs for me?

APPENDIX 2: OBSERVATION GUIDE

Key areas to be observed on	Observations made
Introductory rites	Check to see how activities in this section of the Mass unfold List songs sung in this section and note how they are related to the introductory rights
Liturgy of the word	Note the number of readings taken Note the songs sung and their relationship to the readings
Offertory	Note how the gifts are being offered. Note the songs sung and their relationship to the offering of gifts
Liturgy of the Eucharist	Note the procedure of the liturgy of the word Note the songs sung and their relationship with the Consecration
The dismissal	Note the songs sung and their relationship with people leaving the church for their homes