



Music as a medium for communication, education and information dissemination: enhancing resilience among urban dwellers in Zimbabwe

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Abstract

The major focus of the study was to use music to communicate, educate and disseminate information that helps curb suicidal and drug abuse cases among Zimbabwean communities. Zimbabwe as a country is facing severe economic challenges, which in turn has brought about much suffering to the people. As a result, some of them end up engaging in drugs or committing suicide in response to the challenges bewildering the country. This study was qualitative, superimposed on action research and a survey. Roadshows targeting some members of the Gweru communities were organised. The songs performed at the road shows carried lyrics meant to disseminate information about hope, inspiration, and patience. Purposively sampled respondents were drawn from a population of three communities in Gweru who attended the road shows that were held in their respective constituencies. The informants were picked up on the researchers' knowledge of their capacity to inform the study. Open-ended interviews were conducted after the shows were held, to appreciate how effective the songs were in disseminating intended messages. The findings of this study revealed that the songs that were performed at roadshows helped in giving the people hope, encouragement, and perseverance in the wake of economic challenges as well as cultivating the spirit of hard work and resilience among them. It can therefore be recommended that music therapy centres, road shows and other such performances be organised in various communities to help counsel people reeling from depression and other related illnesses.

Introduction

Zimbabwe is facing severe economic challenges, which have brought a lot of suffering to the people. Many people are not formally employed and have difficulties putting food on the table, sending their children to school among other challenges. This has resulted in some of them developing mental illnesses, depression, among others. Following outcries from community leaders and the realisation that Zimbabwean urban communities are characterised by high levels of stress, poverty and crime due to prevailing economic hardships, some stakeholders who include help practitioners, youth



organisations, and institutions of learning, among others, have embarked on programmes which seek to educate the community on such aspects as mental illnesses, depression, drug and substance abuse and the need to develop resilience. Meerow et al. (2016) view resilience as a system that can adapt to change, transform social-ecological systems, maintain, and quickly return to preferred function. Adaptability in resilience thinking reflects people's ability to learn, combine experience and knowledge, innovate, and change reactions to suit external factors and internal processes. There is, therefore, a need for a concerted effort to come up with a strategic plan to educate Zimbabwean communities on resilience to mitigate these changes. Against this background, the researchers undertook this study to complement the work being done by the stakeholders mentioned above by using music to communicate, educate and disseminate information that can help enhance resilience among Zimbabwean communities on issues already discussed.

The communicative essence of music

Music is an effective tool that can be used to communicate, educate, and disseminate information to build resilience and curb suicidal and drug abuse cases. Since time immemorial, music has been used as a motivation to overcome life struggles and contribute to people's well-being. Music for the well-being of people refers to recreational music. This group-based activity is enjoyable, accessible, and fulfilling for people of all ages, regardless of their difficulties, backgrounds, ethnicities, skills, or prior experience. Music can also be used as community music. The latter is a way of creating music so that people collaborate to play, compose, improvise, and perform music.

Music can be likened to a transcendent voice that manifests in two facets: the lyrical message and the melodious compulsion. It evokes spirits, soothes emotion, sparks resentment, and encapsulates every human aspect that even words alone may not satisfactorily accomplish. Music is hence a powerful tool for communication and self-expression. Humans are expressive beings whose daily lives are characterised by sharing sentiments, experiences, and airing grievances. Self-expression is an essential fundamental in the well-being of a living individual. In Shona cultural practices, people avoid unnecessary confrontation by diplomatically using subtle ways of airing their concerns. This entails naming pets after contentious prevailing and sticking issues or composing work songs deliberately lyricised around unsettled matters and sung in the presence and hearing of concerned individuals. This is undertaken as a stride to drive the information home and pave the way for releasing emotional tension that would have built from an unresolved conflict or argument.

Music therapy has become a recognised form of treatment over the years helping individuals to overcome anxiety, depression, and post-traumatic stress disorder (PTSD), among other related health conditions (Landis-Shack et al., 2017). It promotes physical, emotional, and cognitive health. Music modulates mood states and contributes to relaxation. The benefits of music therapy encapsulate a range of mental health conditions (Edwards, 2006). Participating in musical activities like improvisation, songwriting, and singing makes participants experience significant cathartic moments, which edify the overall life quality. Group therapy sessions can build bonds through increased connectivity that helps foster a sense of community. This culminates in vibrant resilience against interpersonal conflicts, social isolation, and general stress. Music therapy accords individuals a safe and supportive environment to express and explore their emotions. The universality of music as a 'language' works best in urban settings where strangers normally surround people. Music road



shows, festivals, concerts, church crusades, and other musical events bring people together easily. Strongly bonded communities are more likely to recover faster from disasters. In the wake of floods, earthquakes, shootings, and catastrophic pandemics such as HIV and Aids, Covid and others, music promotes healing and provides a powerful source of solace and comfort (Green, 2011).

The music industry, by its multipronged nature: recording, marketing, promotion, event planning and management can significantly generate useful revenue apart from creating employment. Moreover, music can attract tourism and cultural investment making cities more resilient to economic shock. Therefore, cities can harness the power of music to build their ability to withstand economic uncertainties which result from natural or man-made disasters.

According to Pruitt (2013), music has political potential and can arouse emotions, reinforce social identities, offer hope and meaning, communicate information, shape, and organise consciousness. From classical symphony to cosmopolitan contemporary chart-topping hits, music has demonstrated how much it transcends territorial borders, cultures, and languages to connect people from all walks of life. Its ability to stir emotions and inspire confidence motivates people to persuade individuals to pursue even difficult goals. The Zimbabwe liberation struggle, for example, was propelled and catalysed by songs that educated the masses and boosted the morale of fighters. Local musicians such as Thomas Mapfumo, Zexie Manatsa, Ketai Muchawaya, Leonard Dembo, Simon Chimbetu, and Dick Chingaira sang songs that spoke to the cause of the struggle. The ZANLA and the LMG choirs provided entertainment to fighters through music. Pongweni (1982) compiled an array of songs that he called the ones that won the liberation struggle. Music can carry listeners to another place and time. An imagination in which they can envisage a different life from the one currently experienced. Similarly, it can evoke memories of the past. It is a powerful tool that supports memory through its capability to repeatedly propagate the same message without becoming monotonous.

Although Stone (2015) heralds cultural diffusionism and evolutionism as vehicles of change, which catalyse dynamics therein, tinges of a people's culture continue to glare in their music. Besides the cultural resilience suggested above, slaves continuously strove for freedom through music. They coded messages and passed them on through music-coordinating escapes. Most of their songs, such as 'Swing low sweet chariot', expressed the desire for freedom (Smith, 2010). This kept them buoyed in the hope that freedom would someday come their way. Music is a great companion in times of grief, sorrow, hardships, loneliness, happiness, and triumph.

Methodology

The study was in the qualitative form, superimposed on action research and a survey. Researchers used qualitative methods to draw inferences from assessing participants' attitudes, opinions and behaviour (Daniel and Sam, 2011). Purposively sampled research respondents were drawn from three communities in Gweru who attended the road shows held in their respective constituencies. The songs lined up for these shows carried lyrics meant to disseminate information about hope, inspiration, and patience to build resilience among the target communities. The informants were picked up on the researchers' knowledge of their capacity to inform the study (Dudovskiy, 2016). Open-ended interviews were conducted to have an appreciation of how effectively the use of songs helped to disseminate the intended message underpinned with some thrust towards resilience.



In addition to open-ended interviews, participant observation and document analysis were used to collect data and explore the extent to which music fosters community resilience (Genzuk, 2003). The triangulated information approach ensured reduced impact of researcher bias and, in a way, led to the corroboration of research findings. Multiple informants were used as an additional way of reducing the impact of researcher bias. The population in this study comprised musicians, community leaders, school headmasters and radio presenters. A sample of fifty informants was purposively selected from mainly high-density communities: Mkoba, Ascot and Senga.

Furthermore, the study adopted document analysis. This involved a review of media articles, in which the researchers collected newspaper articles on the prevailing conditions and lifestyle trends among these communities. Data obtained from interviews were used to assess the resultant transformation. The composed songs were presented in staff notation and then performed. A synopsis of the lyrics and an analysis thereof is presented in the study to unpack the underlying meaning and its propensity to stimulate transformation.

Findings

This section presents songs that have been used in communicating, educating, and disseminating information that helped curb drug abuse, reduce suicide, and enhance resilience within the community. Songs were presented in staff notation, while the lyrical content was presented in Shona, a vernacular language of one of a Zimbabwean ethnic group. A synopsis has been given to give an overview of the song for those who do not understand the Shona language. An analysis of the music was also given to show how music has contributed to disseminating information to the community under review.

Song 1: Bukira

Theme: Building resilient in trying and hard times

Composer: Donald Simba

Producer and Arranger: Khulekani F Moyo

Executive Producers: Dr Claudio Chipendo and Weston Chimbudzi

Available on youtube: <https://youtu.be/B5sG7vIbAUo>



Bukira

Tranccribed and arranged by
Khulekani F Moyo

Composed by Donald Simba

$\text{♩} = 80$

Pan - dan - ga ndi - chit - sva - ga mba - ri - ro

Nda - pfuu - ra mu - ma - pa - ni nemu - ma - ten - here Mu -

ma - kom-bo nemu - ma - ku - ra yeh yeh Zvit - si - ga zvine -

ma - va - na - ga Zvine - ma - van - ga e - ma temo Zvimwe zvine hwe - ma hwe - rut - sva Haz - vi

cha - onek - wi rud - zi rwe - mu - ti Ndan - zwa zvi - chi - ze - ve - ze - ra - na Kut - sut - sum - wa nek - u - da

kwe - ra - mang - wa na Ti - cha - zob - ur - ki - ra - wo here Den - ga zva - rai - ta se - ra - ti - fu -

ra - ti - ra - wo Ti - cha - zo - bu - ki - ra - wo here Den - ga zva - rai - ta - se - ra - ti - fu ra - ti - ra

wo Ti - cha - zo - be re ka - wo ma - ru - va here Ka - na ta - ri - ro i - ka - noo - ka, In - ood

za moyo, Ti - cha - zo - bu - ki - ra - wo here? Moyo we - mu - ti



Lyrical Content

2. *.Wangu wakamerera paDombo, Vaya vaitema mapazi,
Havana kutema moyo,
Vakauya vachitema hunde,
Havana kutema moyo, Vakauya vachisvuura rwonzi,
Havana kutema moyo, Vaichera midzi, Vakagombera neBwe*
3. *Ndanzwa mutinhimira wemvura ..zvitsiga zviye zvavekumera maruva
Ndanzwa mutinhimira wemvura
Marenje aye ave kuyerera hova*

Song Synopsis

Bukira Zimbabwe is facing severe economic challenges, which has brought much suffering to the people. Many are not formally employed and have difficulties putting food on the table and sending their children to school, among other challenges. This has resulted in some of them developing mental illnesses and depression. Following outcries from community leaders and the realisation that Zimbabwean urban communities are characterised by high levels of stress, poverty, and crime due to prevailing economic hardships, some stakeholders, who include help practitioners, youth organisations, and institutions of learning, among others, have embarked on programmes which seek to educate the community on such aspects as mental illnesses, depression, drug and substance abuse and the need to develop resilience. Meerow et al. (2016) view resilience as a system that can adapt to change, transform social-ecological systems, maintain, and quickly return to preferred function. Adaptability in resilience thinking reflects people's ability to learn, combine experience and knowledge, innovate, and change reactions to suit external factors and internal processes. There is, therefore, a need for a concerted effort to come up with a strategic plan to educate Zimbabwean communities on resilience to mitigate these changes. Against this background, the researchers undertook this study to complement the work being done by the above-mentioned stakeholders by using music to communicate, educate and disseminate information that can help enhance resilience among Zimbabwean communities on issues already discussed.

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Available on youtube: <https://youtu.be/B5sG7vIbAUo>



Bukira

Transcribed and arranged by
Khulekani F Moyo

Composed by Donald Simba

$\text{♩} = 80$

1 Pan - dan - ga ndi - chit - sva - ga mba - ri - ro

2 Nda - pfuu - ra mu - ma - pa - ni nemu - ma - ten - here Mu -

3 ma - kom-bo nemu - ma - ku - ra yeh yeh Zvit - si - ga zvine -

5 ma - va - na - ga Zvine - ma - van - ga e - ma temo Zvimwe zvine hwe - ma hwe - rut - sva Haz - vi

7 cha - onek - wi rud - zi rwe - mu - ti Ndanz - wa zvi - chi - ze - ve - ze - ra - na Kut - sut - sum - wa nek - u - da

9 kwe - ra - mang - wa na Ti - cha - zob - ur - ki - ra - wo here Den - ga zva - rai - ta se - ra - ti - fu -

11 ra - ti - ra - wo Ti - cha - zo - bu - ki - ra - wo here Den - ga zva - rai - ta - se - ra - ti - fu ra - ti - ra

13 wo Ti - cha - zo - be re ka - wo ma - ru - va here Ka - na ta - ri - ro i - ka - noo - ka, In - ood

15 za moyo, Ti - cha - zo - bu - ki - ra - wo here? Moyo we - mu - ti



Lyrical Content

- 1 *Wangu wakamerera paDombo, Vaya vaitema mapazi,
Havana kutema moyo,
Vakauya vachitema hunde,
Havana kutema moyo, Vakauya vachisvuura rwonzi,
Havana kutema moyo, Vaichera midzi, Vakagombera neBwe*
2. *Ndanzwa mutinhimira wemvura zvoitsiga zviye zvavekumera maruva
Ndanzwa mutinhimira wemvura
Marenje aye ave kuyerera hova*

Song Synopsis

Bukira is a Shona word with an ambiguous meaning and can only be completely described in context. Generally, it refers to a bud, a fresh and new shoot from a plant. *Bukira* is a verb telling a person to sprout, rise above adversity, and bloom into whom they want to become. This song starts with the composer animating nature, taking trees as examples. He narrated his experience in the forest fetching *mbariro*, (African traditional roofing material) used to connect pole trusses for huts. He came across broken tree stumps as he strolled through Virgin and wastelands. The stumps stood firm even though 'wounded' (personification of the stubs). These wounds were inflicted by cutting tools and veld fire. The composer went on to animate the stumps by mentioning that he heard them whispering among themselves, wondering whether they would ever spring back to their former glory of being *miti mikuru* (big trees) with flowery and fruitful branches. In all this, the composer continues to refer to the tree stubs as a symbol for human beings from all walks of life, for example, those who would have gone through thick and thin yet still standing. The composer mentions that the heart of a tree is in its roots and has its home in a rock. Different challenges could not strip its bark of hope because its roots are strongly rooted in the ground.

Analysis of the lyrics

The song gives hope and inner strength for survival during hard times when success seems impossible. Resilience is described in the song in the introduction, where the composer walks into the forest and observes stubs (remains of a tree after the trunk and stem would have been cut). This resembles the problems and suffering that the community endures. The several stubs in the forest indicate that hard times do not only befall one person but several others. The song helps the community to understand that what befalls them would also have befallen others. The song encourages the community to stand firm like the tree stubs, which remained rooted on solid ground, though an axe had ferociously cut off the trunk, stem, and leaves. The community is also encouraged by the song to work together to overcome any challenges that come their way, just like the stubs were heard whispering to each other, asking if they could be another chance of survival. The song gives the community hope, as indicated when the composer poetically expresses that at the scent of rain, the waters revive the stubs, which seemed to be lifeless hence hope for new shoots after being able to withstand the toughest season. Life can be difficult through economic downturns resulting in people living under the poverty datum line. Political turmoil may lead to seemingly insurmountable challenges and other life challenges. Just like the author insinuated that the sound of rain resembled a voice of hope for the stumps, there is also hope for the community.



Some research subjects interviewed acknowledged that the song was therapeutic and saved as a great inspiration to them. It gave them hope and courage to face any challenges that come their way. It gave them the feeling that nothing is insurmountable, especially when people work together, discuss their problems, and try to find lasting solutions.

Song 2: Zuva Richabuda?

Theme: Building resilient in trying and hard times

Composer: Donald Simba

Producer and Arranger: Khulekani F Moyo

Executive Producers: Dr Claudio Chipendo and Wiston Chimbudzi

Available on YouTube: youtu.be/Gf_s8HOxEgM



Zuva Richabuda

Transcribed and arranged by
Khulekani F Moyo 2023

Composed by Donald Simba 2018

♩ = 80

Musical score for *Zuva Richabuda*, composed by Donald Simba 2018, transcribed and arranged by Khulekani F Moyo 2023. The score is in 4/4 time, with a tempo of 80 beats per minute. The key signature is one sharp (F#). The melody is written on a single staff with treble clef. The lyrics are in Shona.

1. Zu - va ri - ka - nyu - ra ku - cha - bu - da rimwe Su - wo ri - ka - vhar - wa ku - cha - bu - da

2. rimwe Zu - va ri - ka - nyu - ra ku - cha - bu - da rimwe Su -

3. wo ri - ka vhar - wa ku - cha - bu - da rimwe Haz - vi - si zvose zva - tai - ron - ga zva - ka - bu - di - ri - ra -

4. wo sez - va - tai - fun - ga Pane zvose zva - tak - a - dya - ra zvimwe zva - ka - me - ra zvimwe

5. zva - ka - nyu - ra pane zvose zva - ta - ka - va - ka zvimwe mu - ku - va - ki - ka zva - ka - on - do -

6. mo - ka ngo - ma dzose dza - ta ka - ka mu - kuk - a - ki - ka dza - ka - on - do - mo - ka

7. Zu - va ri - ka - nyu - ra - ku - no - bu - da - ri - mwe eh eh



Lyrical Content

1. *Hazvisi zvose zvataironga zvakabudirirawo
sezvataifunga
Pane zvose zvatakadyara zvimwe zvakamera
zvimwe zvakanyura
pane zvose zvatakavaka zvimwe mukuvakika
zvakaondomoka
ngoma dzose dzatakaka mukukakika dzakaondomoka*
2. *Hakuna nhanzva yekukwidza gomo
asii hakuna zvegomo risina ukwirirko
mugomo munotopfura nemumupata
nemurukato moita sezvaramba
mbeu inototanga yafa yozomera ehe
pavakamurovererara vaifungidzira zvapera
Havana kuziva vadyara
achamera*
3. *Pane zvose zvatakavaka zvimwe mukuvakika
zvakaondomoka
ngoma dzose dzatakaka mukukakika dzakaondomoka*

Song Synopsis

Zuva richabuda is a song of hope, which encourages endurance (resilience). The composer starts by informing his performers that one's plans do not always come out the way one expects them to. He likens this to plants where after planting, some germinate while others do not and also that seeds don't germinate at the same time. He further gives an example of buildings where after building, some crumble down. Of interest is the composer's idea that no mountain cannot be climbed even though one has to go through a *mupata* (gorge) and *rukato* (thistle).



Lyrical Analysis

The song instills into the community the concept of perseverance. After listening to the song, one gets the idea that there is nothing impossible in life, as indicated by the composer when he wrote that no mountain could not be climbed even though one has to go through a *mupata* (gorge) and *rukato* (thistle). Some research subjects found this song very encouraging in the wake of some challenges they face. They found the song to instill in them the importance of persistence and the spirit of fighting until they achieve their goals. Some cited that they had given up on city councils failing to provide basic services such as water reticulation and refuse collection. However, after listening to this song, they were inspired to keep fighting until the councils met their obligations.

Other research subjects indicated that the song reminded them that not everything goes as expected. The composer indicated that during the building process, some portions might crumble down and that not all seeds will germinate when planted. Some research subjects acknowledged that the song taught them that one might achieve or fail to achieve one's goal even if one perseveres and that failure to achieve one's goal does not mean failure in life. The song also encourages resilience by calling for a better future regardless of the present struggles. This fosters resilience among urban communities because there is hope for a positive change. The lyrics also see the drum's over-tightening and a mere anticipation that it will be torn apart soon. This gives relief and hope of dying away from the present struggles. The lyrics also encourage removing fear for the future since it anticipates a brighter and a happy future.

Song 3: Corona

Theme: Building resilient in trying and hard times

Composer: Vadzidzi VaJesu

Producer and Arranger: Khulekani F Moyo

Executive Producers: Dr Claudio Chipendo and Wiston Chimbudzi



Covid awareness

Transcribed and arranged
by Khulekani F Moyo

Composed by Vadzidzi VaJesu

$\text{♩} = 84$

lead vocal

Va-na ve-Zim-bab - we ti -

6

lead vocal

kat-e - re-ra ti-no-po-na ti-no - po-na ma-den - da i - ri Co-rro - na

8

lead vocal

vi-rus ya-vu-rayava ka-wan-da Co-vid ya - vu-rayava ka-wan-da Co-rro -

10

lead vocal

na vi-rus ya-vu-rayava ka-wan-da Kud zi-vi-ri - ra kwa-ka-na-ka ku-da -

12

lead vocal

ri-ka ku-rap-wa Kud-zi-vi - ri-ra kwa - ka-ko-sha ku-da - ri-ka ku -

14

lead vocal

rap-wa Ku-rap-wa ha-ma-ka - si dzim-we ngu-va u-noen-da

16

lead vocal

Va - na ti - kat-e - re-ra ti - no - po-na pa - den-da i - ri Va-na

18

lead vocal

Ve Zim-bab-we ti-kat-e - re-ra ti - no - po-na pa-vden-da i - ri Nga-ti -

20

lead vocal

sun-gei ma mask e-du pa - ti-noen-da ku - na-vam-we Nga-ti - pfe-kei

22

lead vocal

ma mask e - du pa-ti-noen-da ku - na - vam-we Nga-ti sa-ni-tai -



Lyrical Content

1. *Ndinozviziva kuti Mwari vanesu asi nesuwo ngati practizei social distance*
Vana veZimbabwe tikaterera tinopona tinopona madenda iri
Corrona virus yavuraya vakawanda
Covid 19 yavuraya vakawanda
Corrona virus yavuraya vakawanda
Kudzivirira kwakanaka kudarika kurapwa
Kudzivirira kwakakosha kudarika kurapwa
Kurapwa hamakasi dzimwe nguva unoenda
2. *Vana tikaterera tinopona padenda iri*
Vana VeZimbabwe tikaterera tinopona padenda iri
Ngatisungei ma mask edu patinoenda kunavamwe
Ngatipfekei ma mask edu patinoenda kunavamwe
3. *Ngati sanitaize maoko patinopinda mumashop*
Ngati sanitaize maoko patinopinda mumakombi
Ngati sanitaize maoko patinopinda mumabhazi
4. *Preaching: Ukanzwa zvichinzi wave ne corona virus hazvirevi kuti wavekufa inzira yekuti ukwanise*
kudzivirira vamwe pachirwere ichi, inga vamwe vakupora wani
Pahama dzedu dzave nedenda iri tinokudai mufunge
Musatize muma quarantine mamunenge maiswa
5. *Preaching: Hama dzinobva kunze kwenyika ngatisajamba maboarider tichitiza kutestwa chirwere*
ichi.Tisaenda kuhama tisati tatestwa chirwere.Tikaterera muzita raJesu tinoponeswa

Song Synopsis

In the song Corona, the composer starts by acknowledging that he knows God is always with his people, but the people themselves should play their part by practising social distancing. The composer mentions that Covid 19 has killed many people and so taking preventive measures is key to avoid being infected by the corona virus. He further writes that prevention is better than cure. In his writing, the composers urge people to sanitise whenever they are in commuter omnibuses, in shops or in buses. He also informs that it does not mean that whomever the virus infects will automatically die but that one can still survive if correct measures are taken. The composer discouraged people from running away from quarantine centres. He also urged those crossing the border into Zimbabwe to desist from crossing illegally to avoid being quarantined as this puts many people at risk. He sums up by assuring people that if all adhere to the covid protocols, in Jesus's name all will survive.



Song Analysis

The song communicated, educated and disseminated information about managing Covid 19 infections. Through listening to the song, the communities were informed of covid 19 and what they could do to contain it. The lyrics helped build on the community's knowledge of the covid 19 virus. The song also served as a reminder of what people already knew. Some research subjects appreciated the knowledge imparted by the song, especially on the covid 19 protocols to be followed, particularly when the composer urged all to practise social distancing, wear facemasks and sanitise. The lyrics also discouraged illegal immigrants (border jumping) and running away from quarantine centres. This helped prevent the spread of the virus from neighbouring countries such as South Africa, Botswana, Zambia and Mozambique. Some research subjects felt that the song gave courage and hope to those already infected since the lyrics showed hope of recovering, particularly when the composer mentioned that not all infected die and that if people adhere to the covid 19 protocols, they will survive. Lastly, the song's lyrics were presented through sweet harmonies of the *Vapostori* choirs, in which there is much repetition in the lyrics. This encourages resilience since the same message is conveyed multiple times, and the message of awareness is heard.

Song 4 *Muri Mwari*

Theme: Building resilient in trying and hard times

Producer and Arranger: Khulekani F Moyo

Executive Producers: Dr Claudio Chipendo and **Wiston Chimbudzi**



Muri Mwari

Compsed by Diana Tazvivinga

$\text{♩} = 120$

3 Mu-ri mwa - ri mu - no - tir - wi-ra mu - ri mwa-ri mu-no -

6 tir-wi-ra paz - vi - nore - ma mu - no - tir-wi-ra pa - ti - no-chi-ma i-mi mu-ne

8 ru-do Nek - u - ti mu - ri mwa - ri va-no - chen-ge - ta nek -

10 u - ti mu - ri Gwi-rik - wi - ti ra - kauya ti -

12 kaud - za i-mi-mi ib-ho - la ya - kauya ti-kaud-za i - mi zvi-no - ti -

14 shun - gu-rud - za toz-vi - ud - za i - mi-mi nek-u - ti mu - no - chen-

16 ge - ta, nek - u - ti mu-rim-wa - ri ka va - no -

18 chen - ge-ta Zva-ta-wir - wa ne - shu - ra ma - ton-go to-che-ma

20 kwa - mu-ri pa - chir-were Che co-ro - na to-che-ma kwa-muu-ri tiya -

mu-rei ba - ba tiya-mu-rei pa - si ri-no ti - ri-ku-v vnet - se-ka haaa zvai-tai ra-ra-mi



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sa zva-ka-mi - ra dzid-zo ya - ka - ko-sha ya - ka-mi

Lyrical Content

1. *Gwirikwiti rakauya tikaudza imimi ibhola yakauya tikaudza imi zvinotishungurudza tozviudza imimi nekuti munochengeta, nekuti murimwari ka vanochengeta*
2. *Zvatawirwa neshura matongo tochema kwamuri pachirwere Checorona tochema kwamuuri tiyamurei baba tiyamurei pasi rino tirikunetseka haaa zvaitai raramisa zvakamira dzidzo yakakosha yakamira makereke enyu akamira asimi munotichengeta*

Song Synopsis:

The composer informs people that God always fights for his creation, from one battle to another. The composer mentions that God protects his people and saves them from their enemies and vicious diseases. In his composition, the composer acknowledges that whenever he fell sick, God healed him; whatever challenges he faced, he always turned to God, and whatever bothered him, he always sought God's protection, for he knows that God always protects him. The composer informs that Measles and Ebola came and caused instability in the health care systems, but God came and rescued him. He also wrote that when HIV Aids and Corona came, there was no one to turn to except the Lord. He prays that the Lord rescues people from these diseases. The author also lamented that the education system, industry and churches were closed, but he believed the Lord would rescue the people.

Song Analysis

The song gives hope in times of hardship. It encourages the community to be resilient and never give up. After listening to the song, one develops an understanding that no problem in life cannot be solved, especially when one believes in the Lord. This feeling is cultivated when the composer mentions that measles, Ebola, HIV, AIDS, and coronavirus came and caused havoc among the people, but God came and rescued them. This indicates that people are not helpless but have someone to turn to. The most important feeling one needs in life is that of having security. After listening to this song, one feels secure after understanding how God will always protect his people.

Song 4: Cholera song

Theme: Building resilient in trying and hard times

Composer: Claudio Chipendo

Producer and Arranger: Khulekani F Moyo

Executive Producers: Dr Claudio Chipendo and Wiston Chimbudzi



Cholera Song

Claudio Chipendo

♩ = 84

5 Cho-le-ra Cho-le-ra tayu-wi-ra Cho - le-ra Cho-le-ra, nga - - -

7 tir - wi - sane nayo Nga - tiyed - zei kuid - zi - vi -

ri - ra Cho - le - ra ah - ra, nga - ti - chen - ge tchedze

Lyrical Content

1. *Hutano hwedu hwakakosha*
Marara ose muma bin
Cholera ikauya ngatingwarireyi cholera, ngatichenjerereyi cholera,
2. *Ngatigezeyi maoko tisati tadya*
Ngatidyei chikafu chichapisa
Ngatisyhandisei zvimbuzi nguva dzose



Synopsis

The composer starts by mentioning that people are in trouble with cholera. He urges people to try and take corrective measures to prevent cholera. In his composition, he urges people to take issues with their health seriously. He encourages people to place all rubbish into bins, wash their hands thoroughly before eating anything, try to eat food while it is still hot, and always use toilets when relieving themselves.

Song analysis

After listening to this song, the communities were resilient towards cholera. The song informed the communities on how to survive during the cholera pandemic. The lyrics helped build on the community's knowledge of cholera. The song also served as a reminder of what people must do to avert cholera. Some research subjects appreciated the knowledge and reminders given by the song. That was achieved when the author encouraged people to place all rubbish into bins, wash their hands thoroughly before eating anything, try to eat food while it is still hot and always use toilets when relieving themselves. The songs' cyclic character helps people constantly hear the message repeatedly, thus keeping urban communities alert. In this instance, the role of the song was twofold. Firstly, it helped people deal with the cholera outbreak that would have taken place. Secondly, it helps prevent future cholera outbreaks, developing community resilience.

The Essence of Music: an overview of the Study

The song presented in this study helped communicate, educate and disseminate useful information that equipped communities with knowledge and skills for managing various challenges that befall a community. The songs were very inspirational, encouraged the community to stand firm, and gave them hope in times of hardships as well as encouraging the community to persevere and work together to overcome any challenges that came their way. This created a feeling that nothing is insurmountable. It was also noted that the songs were therapeutic.

and were of great use to certain members of the community who had developed some form of depression and mental illness due to the economic challenges facing the country.

Conclusion

Music is a multifaceted media capable of disseminating information even to the remotest area of a country. It can impart knowledge and build resilience among urban dwellers on controlling, absorbing and mitigating pandemics and other challenges they face. This goes a long way in helping them develop coping mechanisms of sustainability, adaption mitigation and recovery from the challenges of climate change. This will help cities respond more swiftly and efficiently to foresee and mitigate the associated effects and risks.

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