Welcome to the registration guide for the eighth annual Zimbabwean Music Festival. The festival planning committee is honored to invite you to Port Townsend, Washington to share the joys of this music with us.

For newcomers, the Zimbabwean Music Festival is a unique three-day celebration of music from Zimbabwe, complete with workshops, lectures, and concerts featuring guest musicians from Zimbabwe, and North American students, teachers and performers. This celebration brings together an international community of those who love Zimbabwean music.

Story-Telling Workshops
This year we have created Story-Telling Workshops so everyone will get the chance to hear our Zimbabwean guests play their music and talk about its roots. These workshops will be informal performances, where songs, stories, and historical narrative intertwine. Many of the Story-Telling Workshops will also allow Zimbabwean and North American teachers to share their personal philosophies about this music and its place in our lives. In our minds, the Story-Telling Workshops are one of the most exciting aspects of this year’s festival.

About the Site
Fort Worden is a beautiful state park, conference and arts center. It sits on a corner of the Olympic Peninsula of Washington State. There is an expanse of open space and woods honeycombed with trails. The park is bordered by sandy beaches and saltwater. On a good day (like the three days of the festival!) you can see the Cascade Mountains off in the distance. Once onsite, everything is within close walking distance. You can relax and enjoy three days of wonderful Zimbabwean music, stories and learning.

Zimbabwean Teachers and Performers
We are thrilled and grateful to have many Zimbabweans attending the festival this year.

We welcome Lora Lue Chiorah-Dye, who grew up in Zimbabwe and first came to North America as a teenager. (She graduated from Port Townsend High School!) Lora teaches dance in Seattle and performs with Lora and Sukutai Marimba and Dance Ensemble.

Wirirani Chigonga is an mbira player and dancer who has performed with the Chigamba ensemble Mhembero. Wiri will join us from New York City, where he has been playing in a Shona band called the Glamour Boys de Mbare.

Musekiwa Chingodza began playing mbira at various Zimbabwean ceremonies at a very young age. He is an excellent singer, dancer and drummer, and was a key member of Chris Berry’s band Panjea in Zimbabwe.

Traveling from New Mexico again this year is Rujeko Dumbutshena. Rujeko grew up in Zimbabwe and now teaches dance at the University of New Mexico. She also performs with Panjea and directs her own dance company, Vanhu Vamwe.

Peter Masundire grew up in Zimbabwe and will open another window into Zimbabwean music by sharing his knowledge of the Shona language.

This will be Paul Mataruse’s third Zimfest appearance. Paul has been studying in North America for the past few years and currently attends Gonzaga University in Spokane, Washington. He will teach his marimba compositions and arrangements during his workshops.

We also welcome Sheasby Matiure, who has taught music in Zimbabwe for 19 years. He has served as artistic director of the Zimbabwe National Dance Company and is currently an artist in residence with the International Vocal Ensemble at Indiana University.

We have just received news from Zimbabwe that Julia Chigamba, daughter of Tute Chigamba and member of the mbira ensemble Mhembero, will teach at this year’s festival. We’re delighted that her visa came through.
REGISTRATION DIRECTIONS

Please follow directions on the enclosed registration and accommodations form to sign up for classes, concert tickets, meals and accommodations. Please indicate at least **two choices** for each workshop session and **three choices** for accommodations. We will accept forms by **mail only**, and they must be accompanied by payment. (No credit cards accepted.) It will help us if you mail your form in early. All forms postmarked **March 24** or earlier will be processed together. These will be randomized to ensure an **equal chance at receiving first or second choices for workshops**. Registration forms postmarked after March 24 will still be gladly accepted and will be processed on a first come, first served basis. During the month of April you will receive a letter confirming your workshop and accommodations reservations.

FESTIVAL REFUND POLICIES

Cancellation Refunds

Refunds for people who are unable to attend the festival will be issued until **May 28** (minus a $15 administration fee). There will be NO CANCELLATION REFUNDS after this date.

Workshop Refunds

*If you do not get into one (or more) of your first or second choice workshops, we will give you credit toward another workshop that you can register for before or during the festival. Before the festival (during April and/or early May) we will send out to those with workshop credit a list of new or open workshops to choose from. You may register for these additional workshops by mail, or you may wait until you arrive at the festival to see which workshops are open. *If, by the end of the festival, you still haven’t used up your Zimfest ‘99 credit, you may request a refund. We will place a **refund box** at the registration desk. You may also mail in workshop refund requests for one week after the festival. We will not accept class refund requests postmarked after June 14th. It’s our goal as festival organizers to offer you so many great workshops that you won’t need a refund!*

DON’T FORGET!

Bring pens, paper, blank tapes, a tape recorder and batteries. (And how about a coffee mug, to be filled at our “cafe” near the registration area?) Bring any instruments you may need for your workshops, and please consider sharing your instruments and/or bringing extras. (We will have masking tape and pens available at the registration desk so you can label your instruments.)

AFTER HOURS CONCERTS

In addition to outdoor concerts during the day and our big evening concerts, we will host after hours concerts in an intimate setting for those who like to play and dance late into the night. And, of course, there will be mbira parties!

Volunteer: Help Make Zimfest ’99 a Success!

We will need volunteers to help take tickets, decorate, set up stages, move instruments, clean up after the festival ... and the list goes on. So if you want to make your Zimfest experience richer, more fulfilling, and more fun, check the “Volunteer” box on your registration form, and we’ll contact you about volunteering. We encourage you to consider this option.

Festival Notes
Festival Performers
Among those performing at Zimfest ’99 are:

Anzanga Marimba Ensemble  Seattle, Washington
Erica Azim  Berkeley, California
Boka Marimba  Portland, Oregon
Julia Chigamba  Zimbabwe
Wiriranai Chigonga  Zimbabwe
Musekiwa Chingodza  Zimbabwe
Chris Berry & Rujeko Dumbutshena (Chriseko)  Albuquerque, New Mexico
Kite Giedraitis  Portland, Oregon
JAKA  Santa Fe, New Mexico
Kuzanga  Santa Cruz, California
Lora & Sukutai Marimba & Dance Ensemble  Seattle, Washington
Mahonyera  Seattle, Washington
Marimba Muzuva  Victoria, British Columbia
Sheasby Maturi  Zimbabwe
Shumba  Eugene, Oregon
And Many More!

Festival Notes

Community Dialogue
This has been a year of extensive dialogue among many community members about what it means for North Americans to teach and play Zimbabwean music. It is our hope that this communication continues during the festival. See listings under Presentations, Lectures & Discussions for workshops addressing this topic. Similar workshops may be added to the schedule this spring. We also plan to have a drop-in room available for anyone who wants to host a discussion at the festival.

Festival Presenters
Zimfest Association is the Port Townsend organizing committee’s business name.
This year’s festival is presented in collaboration with Centrum, a nonprofit organization for creative education and arts, located at Fort Worden State Park and Conference Center here in Port Townsend. Its multi-generational workshops, creative residencies and public performances annually serve more than 32,000 people from throughout Washington and beyond. Centrum’s mission is to assist those who seek creative and intellectual growth and to present visual, literary and performing arts to the public.

Pre-Festival Workshops
We are considering offering pre-festival workshops in Port Townsend the week before the festival. If you are interested in these workshops, contact Susan Niles-Brown at 1-541-686-9622 or email her at yumcasmnb@aol.com.

Where to Mail in Your Forms
Please mail your completed forms to: Zimfest ’99, P.O. Box 1207, Port Townsend, WA  98368
Remember, we will accept registration forms BY MAIL ONLY.

How to Contact Zimfest ’99
Phone: (360) 385-2296
Email address: zimfest@olympus.net
Fax: (360) 385-2296
Visit Our Zimfest Website
at www.zimfest.org
We periodically update the information on our Zimfest website.

Thank You
The festival organizers thank all those who have helped us create this year’s festival. We have received generous donations of time, money and advice from so many. We also could not have come this far without building on the tremendous contributions of all who have gone before us: musicians from Zimbabwe who have generously shared their music; and teachers, performers and organizers who have built this festival from the ground up, again and again. Our heartfelt thanks go out to all of you. We look forward to seeing you in June.
Festival Workshops

STORY-TELLING

Note: These workshops will give all of us an opportunity to listen to the music of honored guests from Zimbabwe and North America, as well as to hear stories about their lives, their musical influences, and the culture from which their music arises.

Personal Thoughts on Playing Zimbabwean Music
Erica Azim, Sat. 1:00-2:30pm
Erica will talk about her experiences learning and playing mbira, and share stories of her travels to Zimbabwe (1974 to 1998). She will also share her thoughts about respectful behavior when visiting Zimbabwe, and the ethical obligation of North Americans playing Shona music to contribute back to Zimbabwe. Information about the nonprofit organization MBIRA will be available. Bring your questions and ideas.
Level: all welcome
Prerequisites: none
Max Participants: unlimited

Shona Spirituality: My Experiences
Chris Berry, Sat. 1:00-2:30pm
Chris will share stories of his experiences at ceremonies, and wisdoms from Zimbabwe’s spirit mediums.
Level: all welcome
Prerequisites: none
Max Participants: unlimited

Story-Telling and Mbira
Musekiwa Chingodza,
Two 1 hr. sessions: Sat. 9:00-10:00am
Sat. 10:00-11:00am
Musekiwa will tell Zimbabwean folk stories and accompany his stories with mbira music.
Level: all welcome
Prerequisites: none
Max Participants: unlimited

Growing Up With the Music of Zimbabwe
Lora Lue Chiorah-Dye, Fri. 3:30-5:00pm
Lora has lived in Seattle for many years, but she was born and raised in Zimbabwe. She will talk of childhood memories and share her thoughts about Shona music and culture. (Perhaps she will lead us in some singing and dancing as well.)
Level: all welcome
Prerequisites: none
Max Participants: unlimited

Music, Unity and Healing: Prophecies and Messages from the Mhondors, Elders and Svikiros of Zimbabwe
Rujeko Dumbutshena, Sat. 9:00-10:30 am
Come hear and learn of the prophecies and messages of peace that directly concern all people, especially those who have been led and drawn to the music, people and culture of Zimbabwe. Rujeko gives her perspective as a Shona woman growing up in Zimbabwean society.
Level: all welcome
Prerequisites: none
Max Participants: unlimited

Personal Stories and Folk Stories From Zimbabwe
Paul Mataruse, Sun. 10:00-11:30am
Paul will tell about how he started playing marimba, how he writes original compositions, and how he arranges jiti songs for marimba. He will tell folk stories his father told him whenever he was frustrated that his music didn’t seem to go anywhere.
Level: all welcome
Prerequisites: none
Max Participants: unlimited

In Search of My Roots
Maria Minnaa, Fri. 1:15-2:15pm
Maria writes this about her story-telling class: “For a ‘Third-Culture Kid’ who grew up during the war years in Zimbabwe, the questions ‘Who am I?’ ‘Where do I belong?’ ‘Am I normal?’ can get pretty complicated. After all, it gets hard to define ‘normal’ when you have a Dad who loves Shona music and Bach, and a Mom who studies anthropology by catching dysentery in remote villages and going to illegal political meetings. Sometimes, the answers to those hard questions may come years later, and from the most unexpected places…”
Level: all welcome
Prerequisites: none
Max Participants: unlimited

Please note that our other Zimbabwean teachers, Julita Chigamba and Wirrarai Chigonga will incorporate personal stories and cultural background into workshops they teach.

Intermediate Murewa Marimba
Chris Berry, Sun. 1:00-3:30pm
Learn one of my arrangements of the mbira song from Simon Mashoko called Ku Makado.
Level: intermediate/advanced
Prerequisites: ability to play rhythmically challenging parts with a strong kutsinhira feel.
Max Participants: 10

Advanced Murewa Marimba
Chris Berry, Sat. 9:00-11:30am
Learn a “super funky” arrangement of a four-phase traditional mbira piece called Kure Muchipia.
Level: advanced
Prerequisites: at least four years marimba playing, and understanding of Shona rhythmic and melodic elements, eg. kushaura and kutsinhira.
Max Participants: 10

Workshops are listed alphabetically by teacher surname.
Jiti Music - by Paul Mataruse

Jiti music comes from the Shona people of Zimbabwe. The music stems from contemporary lifestyles and the need to preserve ancient culture. Most of the music has been passed on through singing at the "jiti," a gathering that usually begins in the evening and lasts into the early hours of the morning.
Intermediate Marimba: (and Mbira) Babamudiki
Paul Mataruse, Sun. 1:00-3:30pm
Learn to combine mbira and marimba on Babamudiki (original composition; see page 5). The purpose of this workshop is to give students the opportunity to hear how the song combines the mbira with the marimbas. We will learn new and exciting lead and bass lines.
Level: intermediate
Prerequisites: intermediate level of ability on marimba and/or mbira
Max Participants: 10
Needed: if possible, a “G” mbira (Leonard Nicoll’s tuning) or nyunga nyunga (Chigamba tuning)

Intermediate Marimba: Jiti Songs
Paul Mataruse, Fri. 3:30-5:30pm
Depending on class interest, we will either do Chikomba (Shona for “Lover”) or Gandanga (“Freedom Fighter”); both are “jiti” songs transposed on marimba by Paul. He says, “I felt inspired to put something together on the marimba after I had realized the beauty of the songs in vocals.”
Level: intermediate
Prerequisites: at least an intermediate skill level on marimba
Max Participants: 12

Intermediate Marimba: Taisireva and Chemutengure Variations
Paul Mataruse, Fri. 1:15-3:15pm
Expand your horizons with out-of-this-world variations to Taisireva and Chemutengure. Taisireva will focus on the lead, baritone, bass and soprano marimbas, while Chemutengure will look at the tenors and the lead. The purpose of this workshop is to open your horizons to different tempo ranges, mallet techniques, call and response, etc.
Level: intermediate
Prerequisites: MUST know some parts to Taisireva and/or Chemutengure
Max Participants: 20

Advanced Marimba
Sheasby Matiure, Fri. 1:15-3:15pm
Sat. 1:00-3:00pm
Songs to be announced at workshop. Participants will decide which songs to work on at the beginning of the workshop.
Level: advanced
Prerequisites: advanced skill level on marimba
Max Participants: 15

Beginning Marimba: Sithi Amen
Maria Minnaar, Sun. 1:00-3:00pm
Learn how to play and sing Sithi Amen, a popular church chorus in Zimbabwe. The song is in the Sindebele language of Zimbabwe.
Level: beginning
Prerequisites: none
Max Participants: 9

Intermediate Marimba: Marimba With a Voice: Mumweya
Maria Minnaar, Sat. 9:00-11:00am
We will play (and sing) a popular Shona Church chorus, Mumweya, which was made into a hit song by Zimbabwean singer Oliver Mutukudzi.
Level: intermediate
Prerequisites: intermediate skill level on marimba helpful
Max Participants: 9

Intermediate Marimba: Chemutengure
Rick Palmer, Sat. 9:00-11:30am
I will teach Chemutengure on marimba, with vocals. A song sheet and translation will be included in the workshop. I learned a version of Chemutengure from Farai Gezi in Harare with Marimba Muzuva during our visit there four years ago. I learned the words from Mai Chi.
Level: intermediate
Prerequisites: familiarity with minanzi rhythm
Max Participants: 12

Intermediate Marimba: Singonke, from Mozambique
Rick Palmer, Sun. 1:00-3:30pm
See “Cross-Cultural Offerings” for workshop description, page 12.

Children’s Marimba Workshop
Rick Palmer, Sun. 10:00-11:30am
See “Children’s” for workshop description, page 12.

Basic Shona Language Course
Peter Masundire, Fri. 1:15-2:45pm
Sat. 9:00-10:30am
The main objective of this workshop is to increase the student’s appreciation of Zimbabwean music by getting a basic understanding of the Shona language. The workshop will cover basic structure, grammar and pronunciation to give the student some introductory skills in Shona conversation.
Level: introductory
Prerequisites: none
Max Participants: 10
Needed: any Shona language books or lyrics you may have

Basic Shona Language Course
Peter Masundire, Fri. 1:15-2:45pm
Sat. 9:00-10:30am
The main objective of this workshop is to increase the student’s appreciation of Zimbabwean music by getting a basic understanding of the Shona language. The workshop will cover basic structure, grammar and pronunciation to give the student some introductory skills in Shona conversation.
Level: introductory
Prerequisites: none
Max Participants: 10
Needed: any Shona language books or lyrics you may have

Workshops are listed alphabetically by teacher surname.
Mbira Dance
Wiriranai Chigonga, Fri. 1:15-3:15pm
Sat. 1:00-3:00pm
Wiri will teach a dance that goes with mbira. Dancers may bring magavhu, or leg rattles.
Level: all welcome
Prerequisites: none
Max Participants: 50
Needed: magavhu, or leg rattles, if you have them. Bring extra!

Mbira Dance and Song
Musekiwa Chingodza, Fri. 3:30-5:30pm
Sun. 1:00-3:00pm
( Teaching assistant: Jennifer Kyker)
Musekiwa will share mbira music, song and dance from his home village. He will teach both singing lines and a few basic mbira dance steps.
Level: all welcome
Prerequisites: none
Max Participants: 30

Beginning Dance: Dine Dance
Rujeko Dumbutshena, Sat. 1:00-2:30pm; Sun. 1:00-2:30pm
Dine is a celebratory harvest dance that can be learned and enjoyed by all. Simple steps that reflect the chores of everyday life will be incorporated into this class.
Level: all levels; children welcome
Prerequisites: none
Max Participants: 25
Needed: comfortable dance clothes

Jiti Dance and Drum
Rujeko Dumbutshena and Chris Berry
Fri. 3:30-5:30pm
Rujeko says that the word “ngoma” incorporates both drumming and dancing. She and Chris will teach a jiti dance and talk about how drumming and dancing interconnect and are inseparable.
Level: all levels
Prerequisites: all welcome
Max Participants: 35
Needed: wear loose clothing - no drums please, this is a dance class

Intermediate Shona Dance
Rujeko Dumbutshena, Fri. 1:15-3:15pm
In this class I will teach steps to Mbakumba and Chokoto Dance. Both have rhythmical foot patterns and therefore require participants to have some experience with dance and rhythm. Both dances make good performance pieces and are enjoyable to learn.
Level: intermediate
Prerequisites: some experience with dance and rhythm
Max Participants: 15

Gumboot Dancing
This originated in the gold mines of Southern Africa and was brought to Zimbabwe by migrant workers. It consists of rhythmical stomps and slaps, along with vocalizations. These dances are fun and energetic.

Beginning Gumboot Dance: Mawissa
Irene Franco, Sat. 9:00-10:30am
Irene will teach a beginning gumboot dance called Mawissa.
Level: beginning
Prerequisites: none
Max Participants: 20
Needed: gumboots or deck boots if you have them

Original Gumboot Dance and Song: Yayalode
Irene Franco, Sun. 10:00-11:30am
See “Cross-Cultural Offerings” for description, page 12.

Intermediate Mbira: Mutamba
Erica Azim, Fri. 1:15-3:15pm
Learn kushaura and kutsinhira parts to the traditional piece Mutamba. Mutamba (a fruit tree indigenous to Zimbabwe, with spherical bright orange-colored fruit) is a standard piece in the traditional Shona mbira repertoire, with many versions played by different families and mbira groups. I have heard several meanings of the piece; one is that in ancient times, if one prayed to the ancestors under the mutamba tree when in need, food and water would appear under the tree.
Level: intermediate
Prerequisites: know how to play kushaura and kutsinhira on at least four or five mbira pieces
Max Participants: unlimited, but only 10 workshop instruments available

Intermediate/Advanced Gandanga Tuning Mbira: Nyatwa
Erica Azim, Fri. 3:30-5:30pm
Learn kushaura and kutsinhira parts to Nyatwa (“Trouble”). Nyatwa is a ganganda tuning mbira piece Tute Chigamba composed about the troubles of an antelope being hunted; however, it is a very playful-sounding song!
Level: intermediate
Prerequisites: experience playing in ganganda tuning (this will NOT be taught at a beginning level)
Max Participants: unlimited, but only 10 workshop instruments available
Needed: Bring a gandanga mbira if you have one. Please write a note on registration form if you need to use a workshop instrument.

Workshops and schedules are subject to change.
Festival Schedule

Friday
8:30 - 10:30  Registration
10:30 - 11:30  Opening Ceremonies
11:45 - 1:00  Lunch
1:15 - 3:15  Workshop #1
3:30 - 5:30  Workshop #2
6:00 - 7:00  Dinner
7:30 - 11:00  Concert
11:15-1:00  After Hours Concert

Saturday
8:00 - 9:00  Registration
9:00 - 11:00  Workshop #3
11:45 - 12:45  Lunch
1:00 - 3:00  Workshop #4
2:30 - 6:00  Outdoor Stage
6:00 - 7:00  Dinner
7:30 - 11:00  Concert
11:15 - 1:00  After Hours Concert

Sunday
10:00 - 11:30  Workshop #5
11:45 - 12:45  Lunch
1:00 - 3:00  Workshop #6
3:15 - 6:00  Outdoor Stage
6:00 - 7:00  Dinner
7:30 - 11:00  Concert

SUNDAY: 3:15 - 5:30
Village Meeting &
Wrap-Up Discussion

Workshop #1
Friday 1:15 - 3:15
Intermed. Mbira: Mutamba - Erica Azim - 2 hrs
Intermed./Adv. Hosho with Mbira - Nathan Beck - 1.5 hrs
Solo Mbira/Marimba Singing - Chris Berry - 1.5 hrs
Beg. Marimba - Michael Breeze - 2 hrs
Mbira Dance - Wirirana Chigonga - 2 hrs
Mbira Singing: Bangidza - Musekiwa Chingodza - 2 hrs
Intermed. Shona Dance - Rujeko Dumbutshena - 2 hrs
Intermed./Adv. Drumming with Mbira - Irene Franco - 1.5 hrs
Intermed. Marimba: Kapotso - Stephen Golovnin - 2 hrs
Introduction to Mbira Dzavadzimu - Marian Grebanier - 2 hrs
Lecture: Popular Music in Zimbabwe - Claire Jones - 1.5 hrs
Shona Language - Peter Masundire - 1.5 hrs
Intermed. Marimba: Taisireva/Chemutengure - Paul Mataruse - 2 hrs
Story-Telling: My Roots - Maria Minnaar - 1 hr
Beg. Gumboot Dance - Ted Wright - 1.5 hrs

Workshop #2
Friday 3:30 - 5:30
Intermed./Adv. Mbira: Nyatwa - Erica Azim - 2 hrs
Beg. Dance: Jerusalem - Julia Chigamba - 2 hrs
Mbira Singing - Wirirana Chigonga - 2 hrs
Mbira Dance and Song - Musekiwa Chingodza - 2 hrs
Story-Telling - Lora Lue Chiorah-Dye - 1.5 hrs
Jiti Dance & Drum - Rujeko Dumbutshena & Chris Berry - 2 hrs
Intermed./Adv. Drumming with Marimba - Irene Franco - 1.5 hrs
Intermed. Marimba: Yuwi Maiwe - Kite Giedraitis - 2 hrs
Lecture: Tuning of the Mbira - Joel Lindstrom - 2 hrs
Beg. Marimba: Kukaiwa - Peter Masundire - 2 hrs
Adv. Dancing Hosho - Ona Mai Kyrie - 1.5 hrs
Intermed. Marimba: Jiti Songs - Paul Mataruse - 2 hrs
Intermed. Choral Singing - Sheasby Matiure - 2 hrs
Intermed. Gumboot Dance - Ted Wright - 1.5 hrs

Workshops are listed alphabetically by teacher surname. Workshops and schedules are subject to change.
Workshop #3
Saturday 9:00 - 11:00
Intro to Mbira Dzavadzimu - Erica Azim - 2 hrs
Adv. Murewa Marimba - Chris Berry - 2.5 hrs
Intermed./Adv. Marimba: Composition - Michael Breez - 2.5 hrs
Mbira Singing: Bembero and Pasimupindu - Julia Chigamba - 1 hr
Mbira and Hosho - Wirirana Chiagonga - 2 hrs
Story-Telling and Mbira - Musekiwa Chingodza - 1 hr (9-10 a.m.)
Story-Telling and Mbira - Musekiwa Chingodza - 1 hr (10-11 a.m.)
Story-Telling: Prophecies - Rujeko Dumbutshena - 1.5 hrs
Beg. Gumboot Dance: Mawissa - Irene Franco - 1.5 hrs
Intermed. Mbira: Nhimutimu - Stephen Golovnin - 2.5 hrs
Intermed. Marimba: Feeling the Beat - Joel Lindstrom - 2 hrs
Adv. Dancing Hosho - Ona Mai Kyrie - 1.5 hrs
Shona Language - Peter Masundire - 1.5 hrs
Intermed. Marimba: Babamudiki - Paul Mataruse - 3 hrs
Story-Telling: Story and Song - Sheasby Matiure - 2 hrs
Intermed. Marimba: Mumweya - Maria Minnaar - 2 hrs
Intermed. Marimba: Chemutengure - Rick Palmer - 2.5 hrs

Workshop #4
Saturday 1:00 - 3:00
Story-Telling: Personal Thoughts - Erica Azim - 1.5 hrs
Story-Telling: Shona Spirituality - Chris Berry - 1.5 hrs
Intermed./Adv. Marimba: Responsitory - Michael Breez - 2 hrs
Intermed./Adv. Dance: Bakumba - Julia Chigamba - 3 hrs
Mbira Dance - Wirirana Chiagonga - 2 hrs
Singing & Drumming: Mhände - Musekiwa Chingodza - 2 hrs
Beg. Hosho - Mary Ellen Cuthbertson - 1 hr
Beg. Dance: Dine Dance - Rujeko Dumbutshena - 1.5 hrs
Intermed. Marimba: Muble - Kite Giedraitis - 2.5 hrs
Lecture: Acoustics of Music - Stephen Golovnin - 2 hrs
Beg. Mbira Dzavadzimu - Marian Grebanier - 2 hrs
Beg. Marimba: Kukaiwa - Joel Lindstrom 2 hrs
Beg./Intermed. Marimba: Contemporary - Paul Mataruse - 2 hrs
Adv. Marimba - Sheasby Matiure - 2 hrs
Singing: Two Songs from Dumi's Youth - Maria Minnaar - 1.5 hrs

Saturday: 3:30 - 5:30
Teaching Zimbabwean Music Responsibly: Workshop discussion
led by Claire Jones and Sheree Serete
Festival teachers do so much for us by sharing their time and
experience, that Zimfest organizers have made this workshop
available at no charge and at a time when teachers will be free to
attend. Though this workshop is primarily intended for teachers,
everyone is invited to attend. See page 12 for workshop description.

Workshop #5
Sunday 10:00 - 11:30
Mbira Singing: Nhema Musasa - Erica Azim - 1 hr
Intermed./Adv. Drumming: Jiti Rhythm - Chris Berry - 1.5 hrs
Beg. Marimba - Michael Breez - 1.5 hrs
Beg. Mbira Dance - Julia Chigamba - 1.5 hrs
Mbira and Hosho - Wirirana Chiagonga - 1.5 hrs
Singing and Drumming: Mhände - Musekiwa Chingodza - 1.5 hrs
Intro. to Nyunga Nyunga Mbira - Mary Ellen Cuthbertson 1.5 hrs
Beg. Shona Song - Rujeko Dumbutshena - 1 hr
Original Gumboot Dance: Yayalode - Irene Franco - 1.5 hrs
Open Forum: Music Without Politics - Stephen Golovnin 1.5 hrs
(Open Forum is free of charge.)

Intermed. Marimba: Feeling the Beat - Joel Lindstrom - 1.5 hrs
Story-Telling: Personal & Folk Stories - Paul Matarose - 1.5 hrs
Story-Telling: Story and Song - Sheasby Matiure - 1.5 hrs
Singing: Songs From South Africa - Maria Minnaar - 1.5 hrs
Children's Marimba - Rick Palmer - 1.5 hrs

Workshop #6
Sunday 1:00 - 3:00
Singing: Intro. to Mbira Ear Training - Erica Azim - 1.5 hrs
Intermed./Adv. Hosho with Mbira - Nathan Beck - 1.5 hrs
Intermed. Murewa Marimba - Chris Berry - 2.5 hrs
Intermed./Adv. Marimba: Responsitory - Michael Breez - 2 hrs
Mbira Singing - Wirirana Chiagonga - 2 hrs
Mbira Dance and Song - Musekiwa Chingodza - 2 hrs
Lecture: Preventing Injuries - Mary Ellen Cuthbertson - 1.5 hrs
Beg. Dance: Dine Dance - Rujeko Dumbutshena - 1.5 hrs
Adv. Marimba: Kusuva Musa - Kite Giedraitis - 2.5 hrs
Beg./Intermed. Hosho - Stephen Golovnin - 1.5 hours
Intermed. Marimba (Mbira): Babamudiki - Paul Mataruse - 2.5 hrs
Intermed. Choral Singing - Sheasby Matiure - 2 hrs
Beg. Marimba: Sithi Amen - Maria Minnaar - 2 hrs
Intermed. Marimba: Singone - Rick Palmer - 2.5 hrs

This music isn't neatly divided into categories.
We encourage you to read ALL workshop
descriptions. You will find drumming in singing
workshops, mbira in dance workshops, singing in
marimba workshops, and so on. Hmmm... it's all tied
together, just like in the village...
Beginning Mbira Dzavadzimu: Nyama Musango
Mary Grebanier, Sat. 1:00-3:00pm
We will learn the basic kushaura, with high lines and variations, to Nyama Musango. We will do some ear training as well. We’ll play the kutsinhira if time allows.
Level: beginning
Prerequisites: comfortable playing one or two pieces
Max Participants: 20
Needed: bring mbira dzavadzimu in nyamaropa tuning with an “A” low bass note.

Intermediate/Advanced Hosho
Stephen Golovnin, Sat. 9:00-11:30am
The late John Kunaka, or Maridzambira as he was known, was a great mbira player and mbira craftsman. His version of Nhimitimu was recorded by Paul Berliner and appears on the album "The Soul of Mbira." This version presents Kunaka’s unique and playful style as he jumps from kushaura to kutsinhira and back. Several versions of his kushaura will be taught, as well as kutsinhira.
Level: intermediate
Prerequisites: four years experience playing mbira dzavadzimu
Max Participants: 12
Needed: nyamaropa high tuning mbira dzavadzimu

Lecture: Tuning of the Mbira
Stephen Golovnin, Fri. 2:30-4:30pm
See “Presentations, Lectures & Discussions” for workshop description, page 12.

Beginning Hosho for Marimba
Mary Ellen Cuthbertson, Sat. 1:00-2:00pm
This will be an introduction to hosho technique and rhythms. Participants will learn about the important and exciting role of hosho in a marimba ensemble.
Level: beginning
Prerequisites: none
Max Participants: 10
Needed: hosho and earplugs

Advanced Hosho: Dancing Hosho
Ona Mai Kyrie (Fiona Connon), Fri. 3:30-5:00pm; Sat. 9:00-10:30am
Bring your hosho and let’s come together to learn the power of using your whole body to extend your musical instrument. (I will not be going over the basics of minanzi/mbira rhythm.)
Level: intermediate/advanced
Prerequisites: comfort with playing minanzi/mbira rhythm
Max Participants: 12
Needed: hosho and earplugs

Mbira and Hosho
Wiriranai Chigonga, Sat. 9:00-11:00am Sun. 10:00-11:30am
Wiri will demonstrate how hosho playing brings out the melodic sound of the mbira. As he says, “Hosho is the light of mbira.” Wiri will play hosho and mbira, and demonstrate hosho playing techniques.
Level: all levels; all welcome
Prerequisites: none; also beneficial for experienced players
Max Participants: 50
Needed: hosho and earplugs

Mbira Singing: Nhema Musasa
Erica Azim, Sun. 10:00-11:00am
Learn a selection of traditional lyrics for Nhema Musasa (“Cutting branches to make a temporary shelter”). Nhema Musasa is one of the most popular Shona mbira classics.
Level: all welcome
Prerequisites: none; highly recommended for beginning mbira players
Max Participants: 10

Workshops and schedules are subject to change.
Introduction to Mbira Ear Training
Erica Azim, Sun. 1:00-2:30pm
Learn how to listen to mbira music in a Shona way through singing what the mbira is playing. You may request a piece you would like us to sing.
Level: introductory; all welcome
Prerequisites: none; highly recommended for mbira players of all levels
Max Participants: unlimited

Solo Mbira/Marimba Singing
Chris Berry, Fri. 1:15-2:45pm
This workshop will focus on solo singing to accompany mbira or marimba. First we will learn elements of traditional Shona solo singing. We will also look at rhythmical and melodic ways of incorporating English lyrics without it feeling foreign to the music.
Level: all levels
Prerequisites: none (Participants will receive more from the workshop if they have some familiarity with mbira singing.)
Max Participants: 18

Mbira Singing: Bembero and Pasimupindu
Julia Chigamba, Sat. 9:00-10:00am
Come and learn some of the words to Julia’s father’s compositions, Bembero and Pasimupindu.
Level: all welcome
Prerequisites: none
Max Participants: 30

Mbira Singing
Wiriranai Chigonga, Fri. 3:30-5:30pm  Sun. 1:00-3:00pm
Come listen to Wiri play gandanga tuning mbira, and join in as he teaches singing that goes with the mbira pieces he plays.
Level: all welcome
Prerequisites: none
Max Participants: 50

Mbira Singing: Bangidza
Musikewa Chingodza, Fri. 1:15-3:15pm  (Teaching assistant: Jennifer Kyker)
Musikewa will teach many different singing parts to the mbira song Bangidza. He will also talk about the role of mbira music in Shona society and will answer any questions from participants.
Level: all welcome
Prerequisites: none
Max Participants: 30

Mbira Dance and Song
Musikewa Chingodza, Fri. 3:30-5:30pm  Sun. 1:00-3:00pm
See “Dance” workshops for description, page 7.

Singing and Drumming: Mhande: Traditional Rhythms of Zimbabwe
Musikewa Chingodza, Sat. 1:00-3:00pm  Sun. 10:00-11:30am
(Teaching assistant: Jennifer Kyker)
Musikewa will teach Mhande, traditional drum rhythms, and songs that go with them.
Level: all welcome
Prerequisites: some African drumming experience necessary if you bring a drum (ten drums max). Otherwise no experience necessary.
Max Participants: 35
Needed: drum if you have one; ten drums maximum

Beginning Shona Song
Rujeko Dumbutshena, Sun. 10:00-11:00am
Songs that can be sung a cappella or with drumming, hosho or marimba accompaniment. Learn one or two songs from the Mashonaland region of Zimbabwe. If you can talk, you can sing.
Level: beginning
Prerequisites: none
Max Participants: 15

Intermediate Choral Singing: Makwayera
Sheasby Matiure, Fri. 3:30-5:30pm  Sun. 1:00-3:00pm
This class will introduce contemporary choral music of Zimbabwe, covering gospel and traditional and in both Shona and Ndebele. Makwayera (meaning “choir”) is an African style of choral singing that developed when native Zimbabweans combined elements of their traditional vocal music with the western four-part harmony brought to the region by missionaries.
Level: intermediate
Prerequisites: some singing experience, especially in choral music
Max Participants: 50

Two Songs From Dumi’s Youth
Maria Minnaar, Sat. 1:00-2:30pm
Back in the 1960s, before he came to the United States, Dumisani Maraire composed church music. Some of these pieces continued to be sung long after he left Zimbabwe. Here are two of his songs that I grew up with:
Hosana Mwana Wamwari and Ngarikudzwe Ziva.
Level: all welcome
Prerequisites: just enjoy singing!
Max Participants: 25
Needed: drums and hosho are encouraged

Beginning/Intermediate Singing: Songs From South Africa
Maria Minnaar, Sun. 10:00-11:30am
See “Cross-Cultural” for workshop description, page 12.

Intermediate/Advanced Drumming: Jiti Rhythm
Chris Berry, Sun. 10:00-11:30am
Jiti is a much-played rhythm all over Zimbabwe and even in parts of Mozambique. Each region has its own unique way of playing this rhythm. In this class we will learn my arrangement of the rhythm that incorporates the different styles of the regions I have visited over the years.
Level: intermediate/advanced
Prerequisites: ability to hear and play kutsinhira offbeat rhythmical patterns.
Max Participants: 16

Singing and Drumming: Mhande: Traditional Rhythms of Zimbabwe
Musikewa Chingodza, Sat. 1:00-3:00pm  Sun. 10:00-11:30am
See “Singing” workshops, this page.

Jiti Dance and Drum
Rujeko Dumbutshena and Chris Berry, Fri. 3:30-5:30pm
See “Dance” workshops for description, page 7. This is a dance class, but drummers can attend, dance, listen and learn!

Inter./Adv. Drumming with Marimba
Irene Franco, Fri. 3:30-5:00pm
We will identify signature patterns within the music and play them by creating variations, highlighting and coloring parts, supporting the music, and creating dialogue! We will learn shangara and related rhythms, plus two rhythms for minanzi and tsaba pieces. We’ll aim to look at drumming with Zomba, Chiradza, Shaurmako and Nyama Ye Kugocha.
Level: intermediate/advanced
Prerequisites: must play marimbas, drum or other percussion
Max Participants: 50
Needed: drum

Inter./Adv. Drumming with Mbira
Irene Franco, Fri. 1:15-2:45pm
See “Drumming with Marimba” above for description. This class will cover the same material but focus on drumming with mbira.
Level: intermediate/advanced
Prerequisites: intermediate level of drumming experience
Max Participants: 50
Needed: drum
**CHILDREN’S**

**Beginning Dance: Dine Dance**
Rujeko Dumbutshena, Sat. 1:00-2:30pm  
Sun. 1:00-2:30pm  
See “Dance” workshops for description, page 7.

**Children’s Marimba Workshop**
Rick Palmer, Sun. 10:00-11:30am  
I will teach either Nzungwe or another beginning piece adapted for children. I will also lead rhythm games, clapping, stomping, pass the rhythm, etc.  
Level: beginning  
Prerequisites: none  
Max Participants: 12

**Preventing Physical Injuries**
Mary Ellen Cuthbertson, Sun. 1:00-2:30pm  
Learn playing techniques, physical therapies and other factors to help you play marimba, hosho or mbira without hurting your wrists or arms. This will be a “hands on” session with lots of stretches. Individual critiques may be possible, depending on the number of participants.  
Level: all welcome  
Prerequisites: appropriate for beginners through experienced players  
Max Participants: 50  
Needed: optional: marimba mallets, mbira, or hosho

**Acoustics of Music**
Stephen Golovnin, Sat. 1:00-3:00pm  
An introduction to the acoustical science of sound. We will discuss the fundamentals of sound production, tuning theory and practical physics of musical instrument design. Differences and similarities between African music and music from other cultures will be examined.  
Level: all welcome  
Prerequisites: none  
Max Participants: unlimited

**Lecture: Tuning of the Mbira**
Stephen Golovnin, Fri. 3:30-5:30pm  
What is nyamaropa tuning? Why are there so many types of nyamaropa? What’s a dambatsoko? How does the pre-’95 gandanga differ from Chigamba’s more recent tunings? What is mbira dzinumusana? What is marimba tuning on mbira? What do the older styles of tuning sound like? Why a duck? What are the standard mbira tunings in North America? What the heck is dongonda? What is standard nyunga nyunga tuning? Okay, okay, one question at a time.  
Level: all welcome  
Prerequisites: none  
Max Participants: 30  
Needed: pencil and paper

**Open Forum: Music without Politics: Surviving the Marimba Scene**
Facilitator: Stephen Golovnin  
Sun. 10:00-11:30am (no charge)  
Bring your thoughts, ideas, and an open mind to this Open Forum facilitated by longtime marimba and mbira player Stephen Golovnin. This discussion/forum is free of charge. Everyone is welcome.

**A Survey of Popular Music in Zimbabwe from 1890-1990**
Claire Jones, Fri. 1:15-2:45pm  
An ethnomusicological survey of popular or non-traditional styles of music in Zimbabwe, with lots of recorded examples. The historical development of different styles will be discussed with reference to the colonial era, the second Chimurenga (armed struggle) and independent Zimbabwe. This is basically the same presentation Claire gave at the 1994 festival in Portland.  
Level: all welcome  
Prerequisites: none  
Max Participants: unlimited

**Teaching Zimbabwean Music Responsibly: A Workshop/Discussion for Americans**
Claire Jones and Shereé Seretse  
Sat. 3:30-5:30pm (no charge)  
What does it mean for Americans to teach music that derives from African culture? Co-leaders Shereé Seretse and Claire Jones will share their perspectives on the issues and responsibilities of Americans teaching Zimbabwean music, followed by discussion. Experienced teachers, as well as those who are new to teaching, are encouraged to participate.  
Level: beginning/intermediate  
Prerequisites: some experience singing in parts helpful, but not essential  
Max Participants: 25

**Intermediate Marimba: Singonke, from Mozambique**
Rick Palmer, Sun. 1:00-3:30pm  
I learned this piece from Farai Gezi when I was in Harare with Marimba Muzuva. The piece comes from Mozambique.  
Level: intermediate  
Prerequisites: an intermediate level of skill on marimba  
Max Participants: 10

**CROSS-CULTURAL OFFERINGS**

**Original Gumboot Dance and Song: Yayalode**
Irene Franco, Sun. 10:00-11:30am  
This original gumboot dance and song contain signatures of Shona and West African music and dance, as well as South African gumboot dance. Its underlying pattern is clave. It’s an example of “What goes in comes out.” Recipe: Ghana, Zimbabwe, South Africa, Canada, Philippines, Holland, (my family) ... result: Yayalode!  
Level: all welcome  
Prerequisites: none  
Max Participants: unlimited  
Needed: bells, clave, gumboots, shakers

**Intermediate Marimba: Mbube (Wimoweh)**
Kite Giedraitis, Sat. 1:00-3:30pm  
Mbube is a Zulu song dating from 1939 which became popularized in America as Wimoweh. I will be teaching my marimba arrangement of this song. I will also teach the Zulu singing.  
Level: intermediate  
Prerequisites: ability to play ten songs on marimba  
Max Participants: 8

**Beginning/Intermediate Singing: Songs From South Africa**
Maria Minnaar, Sun. 10:00-11:30am  
A selection of songs in four parts in the Zulu language, from which the Sindebele language of Zimbabwe originates. Songs may include Tsotsholoosa, Juba Lam, Haki Sheba and others.  
Level: beginning/intermediate  
Prerequisites: some experience singing in parts helpful, but not essential  
Max Participants: 25
Erica Azim fell in love with Shona mbira music when she first heard it at the age of 16. In 1974, Erica became one of the first Americans to study mbira in Zimbabwe. Her teachers have included Ambuya Beaulier Dyoko, Cosmas Magaya, Mondrek Muchena, Ephat Mjujuru, Irene Chigamba, Tute Chigamba, Forward Kwenda and Chris Mhlanga. Erica currently teaches mbira workshops throughout the United States and at an internationally-attended mbira camp at her home in Berkeley, California. She also directs the non-profit organization MBIRA, which makes field recordings available to mbira students around the world and provides financial support to Zimbabwean mbira players and instrument makers.

Nathan Beck has recently returned from Zimbabwe, where he studied music for four months. Nathan was a member of Boka Marimba for many years. He also visited Zimbabwe for 11 months in 1996-97, and studied with a number of people, including Cosmas Magaya. While in Zimbabwe during that first trip, he spent most of his time studying with Tute Chigamba and then had the opportunity to play with the Chigamba family ensemble Mhembero for the last few months of his stay there.

Chris Berry was 13 when his introduction to African drumming set him on a musical pathway that would eventually lead to the number one spot on Zimbabwe’s hit pick-list. For the past nine years Chris has spent his time between Zimbabwe and the United States. While in Zimbabwe, Chris acts as the mbira player and assistant for the Mhondoro spirit Nuandu in Chiriseri village. He also plays at ceremonies and functions all around the country. Outside of Africa, Chris tours internationally, performing with his band Panjea and teaching music and the ancient universal wisdoms from the elders and spirit mediums of Zimbabwe.

Michael Breez began studying marimba with Dr. Dumisani Marama in 1978. He currently travels to work with groups throughout the Pacific North-west, Canada and California. Michael co-founded the Rufaro School of Marimba in 1990. He has co-produced two CDs with Musasa Marimba Ensemble, where he is credited with several compositions and arrangements.

Julia Chigamba is a long-time member of Mhembero, the Chigamba family dance and mbira ensemble. A native Zimbabwean and daughter of the highly respected gwenyambira Tute Chigamba, she has grown up in the traditions of Shona music and dance. On her first trip to the United States, she is excited about sharing her knowledge of Shona music and dance, and continuing her father’s work of teaching their family tradition in North America.

Wirianai Chigonga was born in Zimbabwe in 1970. He grew up seeing and hearing people playing mbira, and he was taught by his two uncles, Assan Chigonga and Tute Chigamba. He remembers when he was still at school, going to the biras and playing for the whole night. He particularly enjoys playing in gandanga tuning. Wiri was taught how to dance by Irene Chigamba, and he now teaches dance and drum rhythms from different provinces of Zimbabwe. Wiri has performed with Mhembero Mbira and Dance Ensemble.

Musekiwa Chingodza was born into a family of great mbira players in Mwangara village, Murewa, Zimbabwe, in 1970. He began playing mbira at the age of five and is self-taught. Through listening to other gwenyambira, or great mbira players, he developed a strong attachment to and love for mbira music. He says, “Our music is both medicine and food, as mbira has the power to heal and to provide for people. Mbira pleases both the living and the dead.” In 1991 Musekiwa was a key member of the band Panjea, founded by Chris Berry. He composed the hit song “Ganda” on Panjea’s Zimbabwean album. Currently Musekiwa teaches mbira at Prince Edward School in Harare. He is an excellent singer, dancer and drummer and plays both mbira dzavadzimu and nyunga nyunga.

Lora Chiorah-Dye has taught for the Washington State Arts Commission for over 20 years, sharing her knowledge of music, song, dance, story-telling and children’s games. She has performed for the past 25 years either with Sukutai Marimba and Dance Ensemble or with Dumi and Minanzi Marimba Ensemble. Lora was born and grew up in Zimbabwe, and now lives in Seattle. (She is also a graduate of Port Townsend High School!)

Mary Ellen Cuthbertson lives near Boulder, Colorado, and is deeply grateful for her involvement in Zimbabwean music. She teaches marimba and mbira and plays with the band Chiminimi; she also played with Chiwonozi Marimba in Boulder and with several student bands in Seattle. She started learning marimba in 1989 and mbira and hosho in 1990. She has successfully treated her own “marimba elbow” and “hosho wrist.”

Rujeko Dumbutshena was born and raised among the Shona people of Zimbabwe and has a rich life steeped in the ancient music and dance traditions of her people. In 1991 Rujeko left Zimbabwe, and since that time she has taught classes, lectured and performed nationally as well as internationally. She is currently teaching African dance at the University of New Mexico and performing with Panjea as well as directing her own dance company, Vanhu Vamwe.

Irene Franco was a member of Marimba Muzuva from 1995 to 1997, primarily playing drums for the group. She has been dancing and drumming since 1981 and is currently a member of Island Rhythm (with Gordy Ryan of Olatunji’s Drums of Passion) and Dreaming the World. Irene teaches classes in drumming, trance dance, gumboot dance, and song and rhythm circles. She is currently studying West African music and continuing to learn the mbira. She is interested in music and ritual.
Teachers

Continued from page 13

Kite Giedraitis has been playing Shona music since 1986 and began teaching in 1989. He was an original member of Boka Marimba, playing with them for three years before traveling in Zimbabwe for a year and Ghana for three months. He founded Village Spirit in Portland, Oregon, in 1992. Kite has also helped to create the following bands through his classes: Dancing Trees, Kukuva, Flying Safari Ants, Chiremba, White Rhino and Zimba.

Stephen Golovnin has been playing marimba and mbira for “a while.” Major teaching influences came from Dumisani Maraire and Erica Kundidzora. A bit of a renegade, Stephen adhers to the faith that music will find its purest expression through an open heart and an open mind.

Marian Grebanier has been playing marimba since 1987 as one of the original members of Boka Marimba of Portland, Oregon. She began studying mbira in the early ’90s, primarily with Erica Azim. She has had additional lessons with Ephat Mujuru, Nathan Beck, Chris Berry, Claire Jones, Tute Chigamba, Wiri Chigonga, Cosmas Magaya and Joy Shulman.

Claire Jones began studying with Dumisani Maraire in 1976 and started teaching marimba and mbira in 1979. She lived in Zimbabwe from 1985-1990, where she performed mbira with Mhuri Yekwa Muchena and taught biology — and marimba! — in government schools. She is currently in the PhD program in ethnomusicology at the University of Washington. She is also a member of Mahonyera and teacher of mbira and marimba.

Jennifer Kyker began to play Shona marimba at age 10 and mbira at age 14. She has lived in Zimbabwe for 14 months in order to study mbira, hosho, and Shona language and song. Jennifer has performed with various artists both in Zimbabwe and in the USA, including Tute Chigamba and Mhembero, Thomas Mapfumo and the Blacks Unlimited, and Chris Berry and Panjera. She is currently a member of both Kudana Marimba and the Glamour Boys de Mbare, a Shona band based in New York City. Jennifer will be assisting Musekiwa Chingodza with his teaching during Zimfest.

Joel Lindstrom has been playing marimba for more than eight years and has been teaching for more than four. As the director of the Kutsinhira Community Marimba Center in Eugene, Oregon, he’s had a chance to learn a great deal about the history of marimba and mbira in the Northwest and in Zimbabwe. He feels that a knowledge of history helps keep Zimbabwian music in North America a living tradition.

Ona Mai Kyrie (formerly known as Fiona Connon) first started playing Shona music on marimba in 1992, when she helped to found Marimba Muzva. Her interest soon led to playing mbira, composing marimba pieces, and dancing hosho. Ona visited Zimbabwe in 1994, and she feels it is time to go back to Zimbabwe again to learn the Shona language and to study the music to greater depths.

Peter Masundire grew up in Zimbabwe and has been giving individual tutorials in Shona language in Seattle since 1998. His lessons are based on the Zezura dialect of the Shona language.

Paul Mataruse is from Zimbabwe, but he has been living and studying in North America for the past three years. Currently he is studying chemistry at Gonzaga University in Spokane, Washington. Paul has been playing marimba for 14 years and was taught by his father at the age of six. Paul has taught in schools in and around the Mashonaland West Province of Zimbabwe as well as in several primary schools in Harare from 1992 to 1995. This year he will introduce exciting new personal compositions to the workshops he teaches.

Sheasby Matiure is currently an artist in residence with the International Vocal Ensemble at Indiana University. In Zimbabwe, Mr. Matiure is a music lecturer at Seke Teacher Training College, just outside Harare. Mr. Matiure has also acted as manager and artistic director of the Zimbabwe National Dance Company. He is a highly respected musician, adept at playing mbira, ngoma, hosho and marimba.

Maria Minnaar grew up in Zimbabwe where her love of its music and culture was nurtured by her father, an ethnomusicologist. Playing marimbas since age 14, Maria currently teaches two community bands in Groveton, Texas. She has produced a marimba music CD with her previous youth band from Brenham, Texas, and after her father’s death in 1993, she began manufacturing marimba instruments in order to continue his work.

Rick Palmer is a founding member of Marimba Muzuva and has been performing Zimbabwean music for six years. His interest in African music has taken him to Ghana, West Africa and to Zimbabwe. His greatest passions are playing music, dancing, teaching and building marimbas.

Sheree Seretse loves African music and hopes to share the joy she finds in it with the world. She studied with Dumisani Maraire in 1970, began performing with him in ’71 and teaching with him in ’73. She has been teaching at the Langston Hughes Cultural Arts Center in Seattle since 1978, where her marimba class developed into a professional group later known as Sukutai Marimba Ensemble. Currently, she performs with Anzanga, which she founded in 1986. Sheree teaches classes on marimba, mbira, ngoma, dance and African children’s games, and lectures on Shona music at Langston Hughes and around the country.

Ted Wright was raised by talking horses deep in the Gobi desert, and has recently returned from four months in Zimbabwe and Mozambique. This Marimba Muzuva member and part-time wig maker also teaches marimba, mbira and gumboot dancing.
Accommodations

Accommodations for this year’s festival have been reserved onsite at Fort Worden. Requests for housing should be submitted on the Accommodations Reservation Form which is on the reverse of the Registration Form. All buildings are non-smoking facilities. Pets are not allowed in any of the buildings. Please leave them at home.

PLEASE NOTE that first priority in allocating accommodations will be given to those who are staying all three nights. Otherwise, allocation will be by the same procedure as workshop registration.

ALSO NOTE, everyone staying onsite is REQUIRED to sign up for some meals, depending on type of accommodations (This is a requirement of the Fort food concessionaire.) See below for details.

There are several kinds of accommodations to choose from:

Houses
There are a limited number of houses available for rent by groups of people. These are two-, three-, or four-bedroom duplex units. They are comfortably furnished and have fully equipped kitchens. House rental includes full linen service. Everyone staying in a house MUST sign up for ONE meal per day of stay.

Dormitories
All dormitory beds are in lockable rooms with the exception of Type M which is an open room. Many beds are in single or twin rooms. We also have rooms with 4 to 10 beds that are great for groups and families. You may provide your own sleeping bag, pillow, etc. or we can provide linens through the Fort’s linen service at an additional cost. Linens provided include sheets, two blankets, pillow, pillowcase and towels. Everyone staying in a dormitory MUST sign up for TWO meals per day of stay.

Check in and out
Check-in time is 3 pm. Keys must be returned to Zimfest registration desk by the check-out time of 10:30 on departure day. Check in and check-out times are firm. You will be charged a half-day fee for late check-outs and a full day’s rate for check-out after 2:00 pm.

Camping
The campground is on a wooded site at the Fort and close to all festival activities. Campsites are suitable for tents or RVs and have water and electric hook-ups. There is a restroom with showers. In addition, there are a few primitive campsites that are somewhat more secluded in the woods. Parking is available close by. Campers MUST sign up for ONE meal per day of stay.

Hostel
The Olympic Hostel at Fort Worden provides clean and comfortable lodging for families and travelers on a budget. Pillows and blankets are provided; sheets and towels can be rented. Sleeping bags are acceptable. Nightly fees are $12-$15 per person. Reservations are essential. For more information call (360) 385-0655 or email: olyhost@olympus.net

Alternative housing
If you want housing offsite, there are many options in Port Townsend, from regular motels to Victorian Bed & Breakfasts. For more information, contact the Port Townsend Chamber of Commerce at 360-385-7869 or email at ptchamber@olympus.net. It has a website at www.olympus.net/ptchamber

Other Options
We are not organizing the option of staying in people’s houses this year. You are, of course, free to make your own arrangements.

Costs

<table>
<thead>
<tr>
<th>Houses (for groups only)</th>
<th>Per Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type A - 2 Bedrooms (1 with queen bed, 1 with 2 twin beds), 1 bath</td>
<td>$100</td>
</tr>
<tr>
<td>Type B - 2 Bedrooms (1 with queen bed, 1 with 2 twin beds), 2 baths</td>
<td>$115</td>
</tr>
<tr>
<td>Type C - 3 Bedrooms (with queen beds), 2 baths</td>
<td>$125</td>
</tr>
<tr>
<td>Type D - 4 Bedrooms (3 with queen beds, 1 with twin bed), 2 baths</td>
<td>$160</td>
</tr>
</tbody>
</table>

One additional rollaway bed can be added in each of these units at no extra charge.

Dormitories

| Type E - Single rooms | $16 |
| Type F - Double rooms (2 beds) | $32 |
| Type G - 4 beds (2 bunks) ($13 per person) | $52 |
| Type H - 8 beds (4 bunks) ($13 per person) | $104 |
| Type I - 10 beds (5 bunks) ($13 per person) | $130 |
| Type J - Open dorms (bunk beds in an open room) | $12 per person |

Dormitory linen cost for the weekend is $11.50

Camping

| Type K - Regular campsite fee | $16 per night plus a one time $6 site reservation fee. This fee covers 4 people and 1 vehicle per site. Additional ADULTS are $2 per night. No more than 8 people total per site. An additional vehicle fee is $5 per night. |
| Type L - Primitive campsite fee | $5 per night. Same conditions and extra charges as Type K campsite. |

Special Needs
We will try to meet the requests of those making reservations who have special needs. Please let us know.

Food
Breakfast, lunch and dinner will be available onsite. Select your meals on the Accommodations Reservation Form. You can sign up for as many meals as you wish, but you MUST meet your minimum obligation. You can also sign up for meals without reserving accommodations.

NOTE: The meals you must sign up for can be taken on any day. For example, if you have to sign up for one meal per day and your stay is three days, you must sign up for a total of three meals, BUT you can take these meals at any time during the festival, e.g. one meal each day or three meals on one day or any such combination. The choice is yours.

Meals will be taken at the Fort dining room which is central to all activities. Weather permitting, dinner will be served outside.

Meals must be reserved on the Accommodations Reservation Form. You will not be able to sign up for meals onsite at the festival.

Cost of Meals
Breakfast - $7, Lunch - $7, Dinner - $10
Getting to Port Townsend

Port Townsend is located on the tip of the Quimper Peninsula, at the very northeast corner of the Olympic Peninsula, about 50 miles from Seattle. It's about a 75-minute drive from the Bainbridge Island ferry terminal.

About the Ferries

Washington State Ferries
206-464-6400 or 1-800-84-FERRY
http://www.wsdot.wa.gov/ferries/

The Seattle-Bainbridge Island ferry operates approximately every 50 minutes, the Edmonds-Kingston ferry approximately every 45 minutes. Westbound ferries on Saturday morning and eastbound ferries on Sunday afternoon can be very congested, necessitating a wait. The Port Townsend-Keystone (Whidbey Island) ferry operates every 45 minutes. Peak times on this run are Fridays westbound and Sundays eastbound.

Blackball Transport
250-386-2202, 360-457-4491, 206-622-2222

The Coho (run by Blackball Transport) carries car and foot passengers between Victoria and Port Angeles. There is also a passenger-only ferry that makes the same run. It’s about a 75-minute drive from Port Angeles to Port Townsend.

Public Transit

Jefferson Transit: 360-385-4777, TDD: 1-800-833-6388
King County Metro: 1-800-542-7876
Metro Online: http://transit.metrokc.gov

Bus service to Port Townsend is available from the Bainbridge Island, Bremerton and Port Angeles ferry terminals via Jefferson Transit and connecting services. Jefferson Transit also operates within Port Townsend, including service to Fort Worden. Bus service is also available from SeaTac Airport to Seattle via Metro Transit.

Other Options

Olympic Van Lines
360-452-3858 or 800-550-3858
http://www.notholympic.com/ovt

This bus travels daily between Port Angeles and SeaTac Airport. It does not come all the way to Port Townsend, but it will stop in Discovery Bay, about 12 miles south. It may be possible to connect with the Jefferson Transit bus, depending on the timing. Call 360-385-4777 for fare and schedule information.

Penco Transportation
360-452-5104 or 888-673-6626
Door-to-door service 24 hours a day. Discounts are available to seniors, children under 12 and groups. Reservations are required.

Port Townsend Airways
360-385-6554

It is recommended that you make reservations well ahead for this service. Prices increase if you book your flight less than 7 days in advance. The flight only takes about 20 minutes from SeaTac. If you plan on using this service, please call the Zimfest office when you make your reservation so we can arrange to have someone pick you up from the Jefferson County “International” Airport as it is a 10-minute drive from town.
Zimfest '99 Registration Form

See the registration instructions on page 2. This includes important information about workshop credit and refunds!

Please print legibly.

Name: __________________________________________________________________ One Registration form per participant

Address: __________________________________________________________________ City: ____________________________

State/Province: ____________ Country: ______________ Postal/Zip Code: __________________

Day phone# ___________________ Night phone# _________________________ Fax: ______________________________

Email: ___________________________ Band you play in (if applicable): ______________________________________

<table>
<thead>
<tr>
<th>DAY</th>
<th>TIME CHOICE</th>
<th>WORKSHOP TITLE</th>
<th>TEACHER</th>
<th>#OF HOURS</th>
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<tr>
<td>Sunday</td>
<td>2</td>
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1 = First Workshop Choice, 2 = Second Workshop Choice. Please mark TWO choices for each slot in which you want to attend a workshop.

TOTAL NUMBER OF WORKSHOP HOURS =

1. Workshop Fees
   # of 1 WORKSHOP HOURS X $10 per hour = $ __________

2. Concert Tickets
   For Festival Performers only: # of “3-concert” Passes X $30 = $ __________
   # of tickets for all 3 concerts X $25 = $ __________
   # of tickets for Friday night only X $10 = $ __________
   # of tickets for Saturday night only X $10 = $ __________
   # of tickets for Sunday night only X $10 = $ __________
   # of concert tickets for children 6-12 (All nights) X $4 = $ __________

(Note: all prices in US dollars. Canadian exchange rate is about $.67 Can to $1 U.S.)

3. Accommodations (Delete this charge if you are not reserving accommodations) Non-refundable deposit = $ __________

TOTAL AMOUNT ENCLOSED (in U.S. funds) = $ __________

Send Check or Money Order made payable to: Zimfest '99 • WE WILL NOT ACCEPT CREDIT CARDS

CHECK HERE FOR MORE INFORMATION ON:

- Festival childcare services
- I would like to volunteer during the festival
- Please put my name on a list for giving/gt; getting rides from Seattle to Port Townsend

See other side for accommodations form and billing information

Mail to: Zimfest '99, P.O. Box 1207, Port Townsend, WA 98368
Zimfest '99 Accommodations Reservation Form

For details of accommodations available at the festival site, see page 15 of your registration packet. See page 2 for refund information. You MUST complete the food section of this form for your accommodations request to be processed.

Shared Accommodations
If you are part of a group that wishes to share a house or dormitory room it would help us if those wishing to share the space would submit ALL their forms in one envelope. Name of group sharing accommodations (e.g. band name, family name, etc.)

To make a reservation, fill out this form

Name: ______________________________________________________________________
Address: ____________________________________________City: ___________________
State/Province: ____________ Country: ________________
Postal/Zip Code: __________ Phone# ___________________________ email ____________________________

Which type of accommodations do you wish to reserve?
It is MOST important that you give at least two options since some types of housing are in short supply and we may have to place you in something other than your first choice. See Page 15 for types of accommodations.

1st Choice: TYPE __________________ 2nd Choice: TYPE _________________ 3rd Choice: TYPE ______________________

If one of your choices above is Type K or L (Camping) please provide the following information:
# in party ________________ # of adults ___________ # of children 16 and under __________ # of vehicles _____________

If you have special needs or other information we should know in processing your accommodations form, please write below:
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________

Billing Information
You are required, on the registration form on the other side, to pay a $15 non-refundable deposit for your accommodations.
In April, when we send out confirmation of your workshops and accommodations, you will be billed for the balance due on accommodations and meals. The billing will also inform you of the date by which the balance must be paid to hold your reservation.

Food
(You must sign up for meals if you are staying at Fort Worden. If your 1st choice of accommodations is Type A, B, C, D, K or L you must sign up for 1 meal per night of stay. If your 1st choice is Type E-J you must sign up for 2 meals per night of stay. You can of course sign up for as many meals as you like above your required number. See page 15 for details.)

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<th>Friday</th>
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<td>Dinner</td>
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See other side for for mailing information.