



# Zimbabwean Music Festival

August 18–20, 2000  
University of Oregon  
Eugene, Oregon

## Welcome!

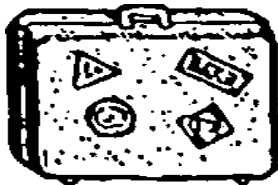
Greetings to our international community of Zimbabwean music lovers! We welcome you to the travel guide for the Zimbabwean Music Festival 2000 village. We are looking forward to your visit to our village this year and have planned a wonderful five days of diverse and exciting musical and cultural activities. Use this guide to plan your trip through two days of pre-festival offerings and three days of workshops, concerts, and gatherings, bringing together a world-wide community of performing artists, teachers, and students. Each year, the festival is an opportunity to celebrate and revitalize our connection to the music and to one another. We hope you'll be inspired by this year's program, and we look forward to seeing you in Eugene!

## Zimbabwean Guest Teachers

We are excited to welcome many Zimbabwean guest teachers to our village for this year's festival including **Julia Chigamba, Beauler Dyoko, Farai Gezi, Forward Kwenda, Cosmas Magaya, Linos Magaya, Sheasby Matiure, Nyararai Nguruve, and Muchaneta Memory Tokora**, all of whom will be traveling from Zimbabwe, and **Peter Masundire, Paul Mataruse, and Derek Mpinga** who reside in North America. Other Zimbabwean groups and individuals are also in the works so check our website for updates.

## Memorial for Dumisani Maraire

The Zimfest village will gather Sunday for a memorial service and collective performance of *Kutambarara* to honor our friend and mentor, the late Dr. Dumisani Maraire. Dumi brought Zimbabwean music to North America over thirty years ago when he was an artist in residence at the University of Washington. Through his teaching and performance he sowed the seeds of today's large and expanding North American Zimbabwean music community. The song *Kutambarara*, meaning "to spread," is one of Dumi's best-known, and aptly symbolizes his legacy of generously sharing the music and culture of Zimbabwe. Please join us at 10:45 am Sunday to remember Dumi.



## Community Conversations

Opportunities to gather and talk about community issues at the festival have grown over the years, and the conversations have evolved to be richly complex. One of the highlights of the festival is our Village Meeting where we hear your views and reviews of this year's festival, share ideas for improvement and innovation and decide the location for next year's festival.

The Dare ("dar-ay") re Zimbabwe Forum is another avenue of communication requested by members of our Zimbabwean musical community. Additional information on the Dare re Zimbabwe is available on the Zimfest website. We encourage you to participate in all community meetings and to share your thoughts freely.

## Giving Back to Zimbabwe

Understandably, our involvement with Zimbabwean music inspires us to give something back to Zimbabwe in gratitude for the gift of its music and people and in recognition of the positive ways they have transformed our lives. This year, the festival planners and teachers will continue efforts to communicate the most up-to-date and practical information about ways to support the people of Zimbabwe.

## Cultural Presentations

As part of our community-building theme, this year's festival will feature a daily choice of presentations on many aspects of Zimbabwean music and culture. We think these offerings are so vital for our community members that we have decided to subsidize them. Though you must pre-register, there will be **no charge** to attend these morning events exploring a wide variety of topics, including: life stories of Zimbabwean musicians, the role of music in Shona ceremonies, the AIDS situation in Zimbabwe, healing aspects of mbira music, contemporary uses of marimba, and giving back to Zimbabwe. (See p. 9 for a complete list.) We are excited to help make these enriching opportunities a greater part of our annual festival.



# Festival Notes

## Registration Directions

Use the enclosed registration form to sign up for workshops, cultural presentations, concerts, and the special Zimbabwean dinner with keynote speaker. Please note that this year accommodations are arranged directly with the University of Oregon Housing Conference Services Office. See **p. 19**, the section on "Accommodations," for details.

When registering for a workshop, please indicate a second choice for each workshop you choose. Also, be sure to read the descriptions for playing levels on **p. 8** before you choose your workshops. Due to concerns from teachers and participants last year, we're providing more detailed explanations so you can make good choices for your playing level.

We will only accept registration forms by postal mail with an enclosed check or money order for fee-based events. Please note that although the cultural presentations are non-fee events, you must register for them.

ALL FORMS POSTMARKED MAY 15 or earlier will be processed together, using a lottery system, to give these registrants an equal chance at their first choice of workshops. We will gladly accept registration forms from MAY 16 UNTIL JULY 31, and those requests will be processed in the order in which they are received. In mid-June, we will send out a Confirmation Packet to anyone who has sent in a registration form. The Confirmation Packet will have information about pre-fest and added workshops as well. If you choose not to register for workshops at this time but would like to receive a Confirmation Packet, mark the appropriate box indicating your request and return the registration form (fax acceptable in this case).

### How to Contact Zimfest 2000

E-mail address: [zimfest@efn.org](mailto:zimfest@efn.org)  
Fax number: (541) 302-2812  
Postal address: Zimbabwean Music Festival 2000  
P.O. Box 51301  
Eugene, OR 97405

The quickest way to have your needs addressed is to communicate with us through e-mail. Please include your phone number in case we want to call you. Our phone is not staffed, but you are welcome to leave us a phone message at (541) 302-2812.

Visit our Zimfest website at [www.zimfest.org](http://www.zimfest.org) for answers to frequently asked questions and periodic updates of new information.

### Where to Mail in Your Forms

Please mail in your registration form with your check or money order for full payment to our postal address:  
Zimbabwean Music Festival 2000  
P.O. Box 51301  
Eugene, OR 97405

## Festival Refund Policies

**Cancellation Refunds:** Requests for refunds if you are unable to attend the festival will be accepted until JULY 31. NO FESTIVAL CANCELLATION REFUND REQUESTS WILL BE ACCEPTED AFTER THIS DATE. Refund checks will be issued approximately one week after the festival, minus a \$15 administrative fee (in US funds).

**Workshop Refunds:** If you do not get into a workshop for which you have registered, we will give you credit toward another workshop that you can register for BEFORE or DURING the festival, as available. Before the festival (in June and July), we will send out to all those who have returned registration forms a list of new or open workshops. You may register for these additional workshops by mail, or you may wait until you arrive at the festival (though the choices may be fewer by then). If, by the end of the festival, you still haven't used up your Zimfest 2000 credit, you may request a refund. We will place a refund box at the registration desk in which to place your request. You may also mail in workshop refund requests up until one week after the festival. WE WILL NOT ACCEPT CLASS REFUND REQUESTS POSTMARKED AFTER AUGUST 27. It's our goal as festival organizers to offer you so many great workshops that you won't need a refund!

## VOLUNTEER: Help Make Zimfest 2000 a Success!

Zimfest is made possible each year wholly by volunteer effort. If it were not for those who donate their energy before, during, and after the festival, there would be no Zimfest. This year, we are asking that each participant donate two hours of time during the festival in order to make this the best possible experience for all. There is no better way to get to know others involved in our community of music lovers than to lend a much-needed hand toward accomplishing our common goal.

Please look over the list of volunteer opportunities on the Registration Form and choose the area(s) in which you are interested in helping for two hours during the festival. Someone will contact you to coordinate a volunteer time which is convenient for you. If you have any questions regarding volunteer opportunities, please e-mail us at [zimfest@efn.org](mailto:zimfest@efn.org). We promise to do our best to make your volunteer experience wonderful; however, we cannot offer trades for your time.

*Thanks to the Lane County Tourism Board  
for grant funding for travel from Zimbabwe for  
Beauler Dyoko and Cosmas Magaya.*

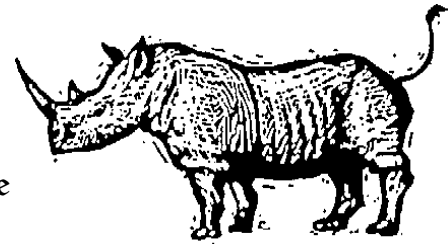
# Festival Performers

Among those performing at Zimfest 2000 are:

**Cosmas Magaya** — Zimbabwe  
**Beauler Dyoko** — Zimbabwe  
**Forward Kwenda** — Zimbabwe  
**Erica Azim** — Berkeley, California  
**Farai Gezi** — Zimbabwe  
**Lora & Sukutai** — Seattle, Washington  
**Kudana** — Eugene, Oregon

**Sheasby Matiure** — Zimbabwe  
**Julia Chigamba** — Zimbabwe  
**Shumba** — Eugene, Oregon  
**Boka Marimba** — Portland, Oregon  
**Zanga Zanga** — Seattle, Washington

This is a partial list — come see  
these groups and many more!



## Zimbabwean Dinner and Keynote Speaker

Dinner on Saturday night will be an authentic Zimbabwean meal cooked by Ruth Nemarundwe. Ruth, a professional caterer, and her sister, the late Mai Chi, have delighted community members over the years with their cooking. The dinner will include both vegetarian and chicken options, sadza, two side vegetables, and a drink. The cost will be \$10, and children's portions will be available at half price for those 12 and under. We have arranged with University Housing for the cost of the Saturday night dorm dinner to be subtracted from your accommodation costs. We also plan to have a guest speaker at the dinner to regale you on an interesting topic.

## Pre-Festival Workshops

Circle August 16 and 17 on your calendar because we have exciting pre-fest activities in the works, including marimba building with Farai Gezi, dance/drum/singing with Julia Chigamba, individual and small group mbira lessons with Cosmas Magaya and Beauler Dyoko, marimba with Sheasby Matiure, and a very special concert Thursday night.

The pre-fest schedule and registration will be sent with your confirmation packet. If you're not registering for Zimfest at this time, please fill out the top portion of the registration form and check the Confirmation Packet box on the back to receive pre-fest information. Contact the University of Oregon to arrange for dorm rooms and meals during pre-fest (see p. 19).

## The Market's Happening!

If you'd like to set up a booth, keep in mind the following criteria: items to be sold should be made in Zimbabwe or, if made outside Zimbabwe, should be appropriate to the spirit and intent of Zimfest (instruments, music supplies, etc.). For more info, contact us at Zimfest. (See "How to Contact Zimfest" on p. 2 of this guide.)

## Special Note to Parents

Several options are available for children present at this year's festival. Please read below for details about children attending workshops, presentations and concerts as well as childcare available during workshops. If you choose to bring a child to a workshop or other event, please understand that it is your responsibility, out of respect for the teachers and other participants, to leave with that child if his or her needs are causing a distraction.

**Workshops—Children as Participants:** We are happy to offer several family or adult/child classes this year. We hope this will provide parents and children ample opportunities to learn and play Zimbabwean music together. **CHILDREN AGED SEVEN AND UNDER MUST HAVE AN ADULT ATTEND THE WORKSHOP WITH THEM. BOTH PARENT AND CHILD MUST REGISTER AND PAY FOR THE CLASS.** You may leave children 8 and older unattended at a workshop at your discretion. Please consider the child's attention span and comfort level with this situation. Children, ages eight and over, are welcome to register for adult workshops provided they meet the prerequisites for the class.



# Festival Notes, continued

Exceptions may be made for younger children who have been studying in their communities. Check with the workshop committee. (See "How to contact Zimfest" on p. 2 of this guide.)

We hope these workshops will prove to be a wonderful family experience and will serve to encourage our children to join us in our love for this music.

**Workshops—Children accompanying you in which you are the participant:** We would like to encourage you to use the child care options provided for young children. If you prefer to keep your child close by during a workshop, the child must be prepared to sit quietly in the back of the room and be occupied with a quiet activity. The child may not participate in the class. If s/he needs your attention or distracts others, please temporarily leave the class to attend to his/her needs.

**Cultural presentations:** Although there is no charge for the cultural presentations, YOU MUST REGISTER for them. We need to know the total head count, so be sure to sign up each family member attending, with the exception of a child who will be on your lap. As some presentations are scheduled in rooms of limited size, please use the child care options for children who are not participating.

**Concerts:** There is a room across from the concert hall that may be used as a "bedding down room" for young children who need to be in your care during concerts. It will have a live video feed of the concert. **THERE IS NO STAFF OR BEDDING PROVIDED.** You are responsible at all times for providing supervision for your child. (You may wish to arrange "kid-pooling" with another parent.)

**Child care during workshops:** Daytime child care for children between 15 months and nine years of age will be available for a small fee to festival participants in the Erb Memorial Union (site of most festival activities) on Friday, Saturday and Sunday. Care will be provided by the University of Oregon Child Care and Development Centers (CCDC) in their own facility at the EMU. CCDC is accredited by the National Academy of Early Childhood Programs and has provided high-quality child care to the university community for 30 years. The program will be open during the festival for

children of Zimfest attendees only. The EMU child care center is staffed by trained caregivers and offers a variety of indoor and outdoor activities. Space is limited and pre-registration is required. **IF YOU ARE INTERESTED IN RECEIVING MORE INFORMATION ON CHILD CARE, PLEASE CHECK THE CHILD CARE INFORMATION BOX ON THE BACK OF THE REGISTRATION FORM.**



## Festival Organizers

There is a very strong Zimbabwean music community in Eugene/Springfield. Nearly every person involved in planning this year's festival is an active participant of either Kutsinhira Community Marimba Center or the area's professional bands, Shumba and Kudana. The organizers met for the first time in the fall of '98 to begin planning this festival. Here is the committee list as we go to print: Dorothy Attneave, Jaijen Beck, Maggie Donahue, Erin Ely, Chris Halaska, Jerome Hobbs, Karen Howe, Meta Hough, Marilyn Kolodziejczyk, Craig LaFollette, Kayte McDonald, Steve McGuire, Susan Niles, Jane Smith, Reed Smith, Lynne Swift, Susan Vogelsang, Ongkar Walen, and Wanda Walker. We are grateful for the out-of-area support from Larry Israel, Paul Novitski, Heidi Mattern, Graham Burdekin, Stacey Sabella, Mark Sabella, and Guy Tauscher.

## Thoughts on our history

It seems a long time ago that the Eugene community hosted the 3rd annual festival back in 1993. Held at the School of Music on the U of O campus with visitors staying in private homes, the Zimbabwean guest artists were Portland and Seattle residents Mai Chi Maraire Nemarundwe and Lora Chiorah-Dye. Sheree Seretse joined them on stage for a moving performance. Back then, Robert Two Hawks from Coeur d'Alene, Idaho, was someone from far away!

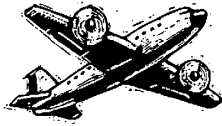
Hosting the festival back then strengthened our local community of Zimbabwean music lovers. We are honored to have the festival return, handed down and strengthened by so many inspiring communities of our region. We look forward to renewing our friendships with our Zimbabwean guests and with others in our community through the spirit of the music.

## "Beyond-Festival" Opportunities with Zimbabwean Guests

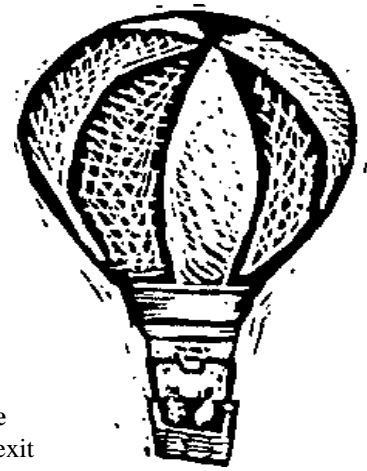
Most of the Zimbabwean artists will be in the United States for an extended stay. They may be available for both teaching and performances in your local communities. Contact Zimfest if you're interested (see contact information on p. 2).

### Index

	Page
Welcome/Highlights .....	1
Festival Notes .....	2-4
Travel .....	5
Festival Schedule .....	6-7
Workshops/Cultural Presentations Descriptions .....	8-16
Workshop Teachers/Presenters' Bios .....	17-18
Accommodations .....	19
Checklist .....	20
Registration Form .....	2-Sided Insert



# Travel



## About the Site

Located in the southern Willamette Valley in the city of Eugene, the University of Oregon campus is close to some of the world's most spectacular beaches, mountains, lakes, and forests. The 280-acre main campus consists of 50 major buildings surrounded by an arboretum of more than 2,000 varieties of trees. The Museum of Natural History is located directly across from the dorm reserved for festival participants. There are restaurants and shopping available within walking distance from the U of O as well. You can take a virtual reality tour of the U of O campus at [www.admissions.uoregon.edu/visit/qtvr](http://www.admissions.uoregon.edu/visit/qtvr), or find other information about the U of O at [www.oregon.edu](http://www.oregon.edu).

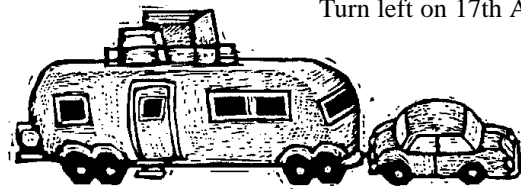
Sunset magazine recently ranked Eugene one of the West's five best college towns. The campus is located on the edge of downtown Eugene within a mile of the historic Fifth St. Public Market area, a colorful collection of shops, restaurants, and galleries. As a tourist destination point, Eugene offers close proximity to river rafting, hiking, hot springs, camping, wine tours, the Oregon Shakespeare Festival, and many summer music, art and wine festivals. You can get information about Eugene from the City of Eugene's Community Information Guide at [www.ci.eugene.or.us](http://www.ci.eugene.or.us), Lane County Visitors and Convention Association at [www.evalco.org](http://www.evalco.org) or write to the Eugene Area Chamber of Commerce at [info@eugene-commerce.com](mailto:info@eugene-commerce.com), or phone (541) 484-1314.

## How Do I Get to Eugene and to the U of O Campus? (See the website for additional travel details.)

Make it easier on yourself and on the planet and please carpool whenever possible. To help you find others from your area with whom to share a ride to the festival, there is a Ride Board on our web site. If you have room in your car or need a ride, please post your ride information at [www.zimfest.org/rideboard.html](http://www.zimfest.org/rideboard.html).

### BY CAR:

**Approaching from the north on I-5:** take Exit 194B. (From this exit to the U of O campus is approximately 3.3 miles.) This exit takes you onto Coburg Rd. Stay in the left lane and follow the U of O signs across the Ferry St. Bridge and down the offramp to Franklin Blvd. Stay on Franklin Blvd. in the right lane for several blocks, then turn right on Agate St. **Once on Agate St.**, you will be entering the University area. The first stop sign is 13th Ave. Continue south on Agate past the Hamilton Complex on your left (the dormitories where you will be staying) to 17th Ave. Turn left on 17th Ave., and go



1-1/2 blocks to the entrance to the Bean parking lot. Parking is free to dorm residents with a hangtag.

### Approaching from the south on I-5:

take I-5 exit 192. This exit will take you directly onto Franklin Blvd. At the third stoplight on Franklin Blvd., turn left on Agate St. and follow the directions from "Once on Agate St."

**Approaching from the east:** take Hwy. 126 through Springfield (Main St.) and stay on this road which will turn into Franklin Blvd. as you enter Eugene. Three stoplights after you see the sign that you are entering Eugene, turn left at Agate St. Then, follow directions from "Once on Agate St."

### BY AIR:

Eugene is serviced by four airlines with 35-40 flights daily including nonstop flights from Portland, Seattle, Denver and San Francisco. Taxi service and rental cars are available at the airport. From the airport, it's a thirty-minute ride to the University area. Taxi fare is approximately \$20 to the U of O. There is no public transportation from the airport.

**Driving from the airport:** as you exit the airport, turn right onto Greenhill Rd. and go to the stop sign. Turn left onto Airport Rd. and drive approximately one mile to the Pacific Highway 99 intersection. Turn right. You will stay on Hwy. 99, which eventually becomes 7th Ave. as it enters Eugene. Stay in the right hand lane and continue to follow 7th Ave. through downtown Eugene. It will curve to the right and then left as you leave the downtown area and will become Franklin Blvd. Stay on Franklin Blvd. for several blocks and prepare for a right turn on Agate St. You will be entering the university area. The first stop sign is 13th Ave. Continue on Agate past the Hamilton Complex on your left (the dormitories where you will be staying) to 17th Ave. Turn left on 17th, go 1-1/2 blocks to the entrance to the Bean parking lot.

### BY BUS:

The Greyhound Bus Service connects to Eugene from north-south and Porter Stage Lines connects east-west. The Greyhound phone for reservations is (800) 231-2222. Porter Stage Lines is (541) 344-6265. An express bus from Portland to Eugene takes approximately 2-1/2 hours.

**From the Greyhound bus station (downtown):** you can take a taxi to the U of O—the fare is approximately \$6. The city bus, two blocks west of the Greyhound station, stops primarily on the opposite side of campus from the conference, a 10-minute walk with your luggage. Better to take a cab.

### BY TRAIN:

Amtrak passenger trains run southbound from Vancouver, BC and northbound from Los Angeles with daily stops in Eugene. The Amtrak phone is (800) 872-7245.



# F e s t i v a l

## Daily Schedule

Please note: A plus sign (+) after the workshop session times indicates that some workshops scheduled in this time slot run longer than the session times indicated. Some run shorter, as well. Please note carefully the actual times indicated in the description of each workshop for which you register.

### Friday

9:00 am – 6:00 pm	Registration and Market
9:30 am – 10:30 am	Workshop #1
10:45 am – 11:30 am	Opening Ceremonies
11:30 am – 1:00 pm	Lunch*
1:00 pm – 5:30 pm	Outdoor Concert
1:00 pm – 3:00 pm	Workshop #2
3:30 pm – 5:30+ pm	Workshop #3
6:00 pm – 7:00 pm	Dinner*
7:30 pm – 12:30 am	Concert

### Saturday

9:00 am – 6:00 pm	Registration and Market
9:00 am – 10:00 am	Workshop #4
10:30 am – 12:00 pm	Dare re Zimbabwe Forum
12:00 pm – 1:00 pm	Lunch*
1:00 pm – 5:30 pm	Outdoor Concert
1:00 pm – 3:00 pm	Workshop #5
3:30 pm – 5:30+ pm	Workshop #6
6:00 pm – 7:00 pm	Zimbabwean Dinner & Keynote Speaker
7:30 pm – 12:30 am	Concert

### Sunday

9:00 am – 6:00 pm	Registration and Market
9:30 am – 10:30 am	Workshop #7
10:45 am – 11:30 am	Memorial for Dumisani Maraire
11:30 am – 12:30 pm	Lunch*
12:15 pm – 1:30 pm	Village Meeting
1:45 pm – 5:30 pm	Outdoor Concert
1:45 pm – 3:45+ pm	Workshop #8
4:00 pm – 6:00 pm	Workshop #9
6:00 pm – 7:00 pm	Dinner*
7:00 pm – 12:00 pm	Concert

\* Cafeteria hours are: Breakfast, 7:00-9:30 am; Lunch, 11:00 am-2:00 pm; Dinner, 5:00-7:00 pm.

\*Actual workshop times vary; check descriptions.

## Workshop #1, Friday 9:30-10:30

**Life Story** Julia Chigamba, 1 hr.

**Life Story** Beauler Dyoko, 1 hr.

**The Current Status & Future of Marimba Playing**

Farai Gezi, 1 hr.

**Why Do We Play Mbira Music?** Linos Magaya, 1 hr.

**The Cultural Silence: AIDS in Zimbabwe**

Paul Mataruse, 1 hr.

## Workshop #2, Friday 1:00-3:00\*

**Mbira Singing: Intro to Mbira Ear Training**

Erica Azim, 1.5 hr.

**Marimba: Lead Development Techniques**

Michael Breez, 2 hr.

**Mbira Dance** Julia Chigamba, 2 hr.

**Singing: Mukatiende** Beauler Dyoko, 2 hr.

**Beg. Marimba** Farai Gezi, 2 hr.

**Beg./Int Mbira** Forward Kwenda, 2 hr.

**Building a Multicultural Music Community**

Russ Landers, 2 hr.

**Inter. Marimba: Feeling the Beat** Joel Lindstrom, 2 hr.

**Family Mbira: Karigamombe** Cosmas Magaya, 2 hr.

**Mbira Singing** Linos Magaya, 2 hr.

**Kashiri Kamambo (Marimba)** Sheasby Matiure, 2 hr.

**Beg. Mbira Hosho** Bjorn Norrgard, 1.5 hr.

**Dance/Singing/Ngoma: Jenaguru Music—Jiti Style**

Nyararai Nguruve, 2 hr.

**Kushaura & Kutsinhira—Dancing in Tune**

Muchaneta Memory Tokora, 2 hr.

## Workshop #3, Friday 3:30-5:30\*

**Inter. Mbira** Erica Kundidzora Azim, 2 hr.

**Marimba: Beginning Variations** Michael Breez, 2 hr.

**Dance/Singing/Ngoma: Mhande, Pt. I** Julia Chigamba, 2 hr.

**Children's Singing Class** Beauler Dyoko, 2 hr.

**Beg. Mbira, Pt. I** Marian Grebanier, 2 hr.

**Odoli ("Puppets") (Marimba)** MyLinda King, 2.5 hr.

**Introduction to Mbira Dance** Forward Kwenda, 1.5 hr.

**Intro. Marimba: Kukaiwa** Joel Lindstrom, 2 hr.

**Beg. Mbira: Mukatiende** Cosmas Magaya, 2 hr.

**Mbira Drumming** Linos Magaya, 2 hr.

**Advanced Marimba: Gandanga** Paul Mataruse, 2 hr.

**Choral Singing: Nodoly** Sheasby Matiure, 2 hr.

**Beg./Inter. Mbira and Hosho** Bjorn Norrgard, 2 hr.

# S c h e d u l e

\*Actual workshop times vary; check descriptions.

## Workshop #4, Saturday 9:00-10:00

**Mbira Music and Healing** Erica Azim, 1 hr.  
**Sister Villages Project** Jaiyen Beck, 1 hr.  
**Gomoguru re Zimbabwe: Song w/ Movement** Farai Gezi, 1 hr.  
**Life Story** Cosmas Magaya, 1 hr.  
**Tradition: Static or Changing?** Nyararai Nguruve, 1 hr.

## Workshop #5, Saturday 1:00-3:00\*

**Beg. Marimba: Kgapotso (aka Chiradza)** Jaiyen Beck, 2 hr.  
**Beg. Mbira: Nyunga Nyunga** Michael Breez, 1.5 hr.  
**Dance/Singing/ Ngoma: Ndine, Pt. I** Julia Chigamba, 2 hr.  
**Singing: Dande** Beauler Dyoko, 2 hr.  
**Adv. Marimba** Farai Gezi, 2 hr.  
**Adv. Gandanga Tuning (Mbira)** Forward Kwenda, 2 hr.  
**Intro. Marimba: Kukaiwa** Joel Lindstrom, 2 hr.  
**Inter. Mbira: Mahororo** Cosmas Magaya, 2 hr.  
**Mbira Variations** Linos Magaya, 2 hr.  
**Basic Shona Language** Peter Masundire, 1.5 hr.  
**Inter./Adv. Marimba: Chemtengure** Paul Mataruse, 2 hr.  
**Choral Singing: Cham'tengure** Sheasby Matiure, 2 hr.  
**Drum: Chibhanduru—Jiti Style** Nyararai Nguruve, 2 hr.  
**Children's Songs and Games** Sarah Noll, 1 hr.

## Workshop #6, Saturday 3:30-5:30\*

**Intro. Mbira** Erica Azim, 2 hr.  
**Marimba: Responding to Lead** Michael Breez, 2 hr.  
**Dance/Singing/Ngoma: Mhande, Pt. II** Julia Chigamba, 2 hr.  
**Beg./Inter. Mbira** Beauler Dyoko, 2 hr.  
**Inter./Adv. Gumboot (Dancing)** Irene Franco, 2 hr.  
**Marimba for Children & Family** Farai Gezi, 2 hr.  
**Intro. to Chipendani** Russ Landers, 2 hr.  
**Inter. Marimba: Feeling the Beat** Joel Lindstrom, 2 hr.  
**Adv. Mbira: Dangurangu** Cosmas Magaya, 2 hr.  
**Mbira Variations** Linos Magaya, 2 hr.  
**Marimba: Sabhuku** Sheasby Matiure, 2 hr.  
**Intro. Shona** Derek Mpinga, 2 hr.  
**Drum: Chibhanduru—Jiti Style** Nyararai Nguruve, 2 hr.  
**Marimba for Novices** Tom Scott, 2.5 hr.

\*Actual workshop times vary; check descriptions.

## Workshop #7, Sunday 9:30-10:30

**Life Story** Forward Kwenda, 1 hr.  
**Shona Spirituality and Related Music** Cosmas Magaya, 1 hr.  
**Western Influences in Zimbabwean Music**  
Paul Mataruse, 1 hr.  
**Life Story** Sheasby Matiure, 1 hr.  
**The Status of Mbira Music in Zimbabwe v. Abroad**  
Nyararai Nguruve, 1 hr.

## Workshop #8, Sunday 1:45-3:45\*

**Composing & Arranging (Marimba)** Michael Breez, 3 hr.  
**Dance/Singing/Ngoma: Ndine, Pt. II** Julia Chigamba, 2 hr.  
**Beg./Inter. Mbira** Beauler Dyoko, 2 hr.  
**Inter. Marimba** Farai Gezi, 2 hr.  
**Kolong Kuma on Marimba** Kite Giedraitis, 2.5 hr.  
**Make Your Own Hosho** MyLinda King, 4 hr.  
**Mhondoro Dzinonwa (Singing)** Forward Kwenda, 1.5 hr.  
**Inter. Marimba: Feeling the Beat** Joel Lindstrom, 2 hr.  
**Adv. Mbira: Mandarindari** Cosmas Magaya, 2 hr.  
**Beyond Tatenda: Beginning Shona Language**  
Peter Masundire, 1.5 hr.  
**Choral Singing: Musiye Musiye** Sheasby Matiure, 2 hr.  
**Dance/Singing/Ngoma: Jenaguru Music—Jiti Style**  
Nyararai Nguruve, 2 hr.  
**Beg. Mbira Hosho** Bjorn Norrgard, 1.5 hr.  
**Zimbabwean Drum/Dance Body Percussion**  
Kelly Orphan, 2 hr.  
**Marimba for Novices** Tom Scott, 2.5 hr.  
**Kushaura and Kutsinhira—Dancing in Tune**  
Muchaneta Memory Tokora, 2 hr.

## Workshop #9, Sunday 4:00-6:00\*

**Mbira Singing** Julia Chigamba, 1.5 hr.  
**Singing: Kuzanga** Beauler Dyoko, 2 hr.  
**Beg. Gumboot (Dancing)** Irene Franco, 2 hr.  
**Inter. Nyunga Nyunga** Farai Gezi, 1.5 hr.  
**Beg. Mbira, Pt II** Marian Grebanier, 2 hr.  
**Inter. Mbira: Taireva** Cosmas Magaya, 2 hr.  
**Shona Dance** Linos Magaya, 2 hr.  
**Children's Marimba: Manhanga Kutapira**  
Sheasby Matiure, 1.5 hr.  
**Beg. Shona** Derek Mpinga, 2 hr.  
**Beg. Hosho** Sarah Noll, 1 hr.





# Festival Workshops

**Participant playing level for marimba and mbira:** In order for teachers to accomplish the goals of their classes, it is important that participants sign up for classes that are appropriate to their experience and playing level. Please refer to the following guidelines when choosing your classes:

**Introductory:** Appropriate for those who have never touched the instrument through folks who have studied less than a year.

**Beginning:** Those who have studied at least one year and can play a couple of parts on at least five songs.

**Intermediate:** Those who have played at least three years, can play a few parts on at least 10 pieces, have good technique, understand the form and structure of the pieces, can catch cues and understand how to move through sections.

**Advanced:** Those who meet the above intermediate criteria, PLUS: learn quickly and are comfortable playing fast. For marimba, understand concepts such as kutsinhira and kushaura. For mbira, able to learn a kushaura and kutsinhira part in one workshop.

**Recording:** Some teachers do not allow tape recording. We have stated under "Materials" that audio taping for personal use is OK if the teacher has agreed to allow it. Taping at any other time should be checked out, in advance, directly with the teacher.



**PLEASE NOTE:** Mbira classes are for dzavadzimu mbira unless specified; nyunga nyunga classes are grouped at the end of mbira category.

## Introduction to Mbira

**Erica Azim** Sat., #6, 3:30-5:30 (2 hr)

Your first mbira lesson! You will learn how to hold the instrument, how to listen to mbira, and some basic concepts. Then you will learn the basic kushaura (lead) part to *Kariga Mombe* ("Undefeatable"). If you are thinking about learning mbira but have never tried it, this workshop is for you.

**Level:** Introductory

**Class limit:** 10

**Materials:** Audio taping OK. Instruments will be provided.

## Family Mbira: Karigamombe

**Cosmas Magaya** Fri. #2, 1:00-3:00 (2 hr)

Cosmas will teach the kushaura and, time permitting, the kutsinhira to *Karigamombe*, which means "one who knocks down a cow." Parents and children (age 8 and above) are encouraged to each register and learn to play the mbira dzavadzimu together.

**Level:** Introductory/Beginning

**Class limit:** 10

**Materials:** Ten instruments in matched Nyamaropa tuning will be provided.

Audio taping OK.

## Beginning Mbira, Part I

**Marian Grebanier** Fri. #3, 3:30-5:30 (2 hr)

This is a workshop for people who have learned two or three pieces for mbira dzavadzimu and can play the kushaura of each with some proficiency. The piece will be *Nyama Musango* ("Meat of the Forest"). The kushaura will be taught as well as the words to the song.

**Level:** Beginning

**Limit:** 10

**Materials:** Bring a Nyamaropa tuning mbira.

## Beginning Mbira, Part II

**Marian Grebanier** Sun. #9, 4:00-6:00 (2 hr)

This workshop is a continuation of the workshop given on Friday. Review and more lines to *Nyama Musango* will be taught, as well as how to play kutsinhira (the following, interlocking part to the kushaura).

**Level:** Beginning

**Limit:** 10

**Prerequisites:** Must have attended Part I on Friday.

## Beginning Mbira: Mukatiende

**Cosmas Magaya** Fri. #3, 3:30-5:30 (2 hr)

Cosmas will teach a simple but hauntingly beautiful kushaura part to *Mukatiende*, as well as the kutsinhira for those who are able. *Mukatiende* means, "Wake up and let's go!"

**Level:** Beginning

**Class limit:** 10

**Materials:** Audio taping OK. Ten instruments in matched Nyamaropa tuning will be provided.

**PLEASE NOTE:** Children seven and under must have an adult attend the workshop with them. Each parent and child must register and pay for the class.





# Cultural Presentations

## Fri. Session 1, 9:30-10:30

“Life Story”—**Julia Chigamba**

“Life Story”—**Ambuya Beauler Dyoko**

“The Current Status and Future of Marimba Playing in Zimbabwe and Other Countries”—**Farai Gezi**

“Why Do We Play Mbira Music?”  
—**Linos Magaya**

“The Cultural Silence with Regard to the AIDS Epidemic in Zimbabwe”  
—**Paul Mataruse**

## Sat. Session 4, 9:00-10:00

“Mbira Music and Healing”  
—**Erica Azim**

“Sister Villages Project and other Practical, Happening Ways to Give Back to Zimbabwe”—**Jaijen Beck**

“Gomoguru re Zimbabwe (Big Mountain of Zimbabwe)—a Song Theme for Our Community.”  
—**Farai Gezi**

“Life Story”—**Cosmas Magaya**

“Tradition—Is it Static or Changing? Traditionalists v. Modernists”  
—**Nyararai Nguruve**

## Sun. Session 7, 9:30-10:30

“Life Story”—**Forward Kwenda**

“Shona Spirituality and Related Music—the Function of Specific Songs in Shona Ceremonies”—**Cosmas Magaya**

“Western Influences in Zimbabwean Music—Current Trends in Zimbabwean Music”—**Paul Mataruse**

“Life Story”—**Sheasby Matiure**

“The Status of Mbira Music in Zimbabwe v. Abroad”—**Nyararai Nguruve**

## Beginning/Intermediate Mbira

**Forward Kwenda** Fri. #2, 1:00-3:00 (2 hr)

Learn a basic part (and maybe variations) to *Mukai tiende* (aka *Bukatiende*, *Mukatiende*), “Wake up, let’s go,” a traditional Shona mbira piece.

**Level:** Beginning/Intermediate

**Class limit:** 10

**Materials:** Audio tape recorder recommended. Ten workshop mbiras in Kanyuchi (high Nyamaropa) tuning will be provided.

## Beginning/Intermediate Mbira and Hosho

**Bjorn Norrgard** Fri. #3, 3:30-5:30 (2 hr)

Bjorn will teach fundamentals of a traditional song (TBA) and how to find the beat with hosho.

**Level:** Beginning/Intermediate

**Class limit:** 10

**Materials:** Bring a nyamaropa-tuned mbira and your own hosho. Audio taping OK.

## Intermediate Mbira: Kutsinhira Development

**Erica Azim** Fri. #3, 3:30-5:30 (2 hr)

We will use the traditional piece *Taireva* to explore various styles of kutsinhira. These styles will also be applicable to other mbira pieces you know.

**Level:** Intermediate

**Prerequisites:** Must know at least one kushaura and one kutsinhira part of *Taireva* and be comfortable with the piece. No exceptions, please.

**Class limit:** 10

**Materials:** Tape recorder recommended. Ten workshop instruments will be provided. Audio taping OK.

## Beginning/Intermediate Mbira

**Beauler Dyoko** Sat. #6, 3:30-5:30 (2 hr)

Sun. #8, 1:45-3:45 (2 hr)

Beauler, in her unique style, will teach kushaura and kutsinhira to *Dande*, *Kuzanga* or *Mukatiende*. She will also teach how to connect the parts. Time permitting, some variations and high lines will be added.

**Level:** Beginning/Intermediate

**Class limit:** 10

**Materials:** Bring a Nyamaropa tuning mbira. Audio taping OK.

## Intermediate Mbira: Mahororo

**Cosmas Magaya** Sat. #5, 1:00-3:00 (2hr)

*Mahororo* is a song played at the beginning of a bira. It enables the intermediate player to achieve a full and confident sound. Cosmas will teach kushaura and kutsinhira and how to connect them. Time permitting, some variations and high lines will be added.

**Level:** Intermediate

**Class limit:** 10

**Materials:** Audio taping OK. Ten instruments in matched Nyamaropa tuning will be provided for participants.

## Intermediate Mbira: Taireva

**Cosmas Magaya** Sun. #9, 4:00-6:00 (2 hr)

*Taireva* means, “We told you so. We used to warn you,” and is very often played at the bira ceremony. Cosmas will teach kushaura and kutsinhira and how to connect them. Time permitting, some variations and high lines will be added.

**Level:** Intermediate

**Class limit:** 10

**Materials:** Audio taping OK. Ten instruments in matched Nyamaropa tuning will be provided.

Workshops are listed by skill level in ascending order within a category.



## Mbira Variations

**Linos Magaya** Sat. #6, 3:30-5:30 (2 hr)  
Sat. #5, 1:00-3:00 (2 hr)

Linos will teach variations to *Bangiza*, *Chemutengure*, *Chipembere*, or other songs, depending on the background of participants. Some will be his own variations, some as learned from his uncle and teacher, Dave Magunje.

**Level:** Intermediate/Advanced.

**Class limit:** 10

**Materials:** Audio taping OK. Bring a Nyamaropa tuning mbira.

## Advanced Mbira: Dangurangu

**Cosmas Magaya** Sat. #6, 3:30-5:30 (2 hr)

*Dangurangu* means “having something in excess,” e.g., stuffed with food. A challenging song for advanced players, it was played by the legendary Bandambira on *Soul of Mbira*. Cosmas will teach both kushaura and kutsinhira and how to connect them. Time permitting, some variations and high lines will be added.

**Level:** Advanced

**Class limit:** 10

**Materials:** Audio taping OK. Ten instruments in matched Nyamaropa tuning will be provided.

## Advanced Mbira: Mandarindari

**Cosmas Magaya** Sun. #8, 1:45-3:45 (2 hr)

*Mandarindari* is a song that used to be played for a very senior spirit medium of the Rwizi clan by Hakurotwi Mude and others. Cosmas will teach both kushaura and kutsinhira and how to connect them. Time permitting, some variations and high lines will be added.

**Level:** Advanced

**Class limit:** 10

**Materials:** Audio taping OK. Ten instruments in matched Nyamaropa tuning will be provided.

## Advanced Gandanga Tuning

### Mbira

**Forward Kwenda** Sat. #5, 1:00-3:00 (2 hr)

Learn the traditional piece *Gonamombe Rerume*, heard on Forward’s CD *Svikiro*.

**Level:** Advanced

**Prerequisites:** Experience playing gandanga tuning

**Class limit:** 10

**Materials:** Audio tape recorder recommended. Ten gandanga tuning workshop instruments will be provided.

## Beginning Mbira: Nyunga

### Nyunga

**Michael Breez** Sat. #5, 1:00-2:30 (1.5 hr)

Students will learn a very simple nyunga nyunga piece called *Kukaiwa*. The group will explore some basic musical concepts of Shona music as passed down by Dumira Maraire, the composer of the piece.

*Kukaiwa* was usually the first mbira piece he taught to his students. Vocals will not be addressed in this workshop.

**Level:** Introductory/Beginning

**Class limit:** 20

**Materials:** Students will need to bring a high tuned Kwanangoma style nyunga nyunga, or one that is tuned like one. Audio taping OK.

## Intermediate Nyunga Nyunga

**Farai Gezi** Sun. #9, 4:00-5:30 (1.5 hr)

Farai will teach the song *Hungwe Shiri yeZimbabwe*, meaning “fish eagle, the bird of Zimbabwe,” on the nyunga nyunga mbira.

**Level:** Beginning/Intermediate

**Class limit:** 10

**Materials:** Audio taping OK. Bring a nyunga nyunga mbira.



## Introductory Marimba: Kukaiwa

**Joel Lindstrom** Fri. #3, 3:30-5:30 (2 hr)  
Sat. #5, 1:00-3:00 (2 hr)

Joel will teach basic parts to Dumira Maraire’s composition *Kukaiwa*, concentrating on rhythm and the interactions between the parts. He will share information about the history of marimba music in the United States as well as its roots in Zimbabwe.

**Level:** Introductory

**Class limit:** 14

**Materials:** Audio taping OK.

## Beginning Marimba: Kgapotso (aka Chiradza)

**Jaiaen Beck** Sat. #5, 1:00-3:00 (2 hr)

This song (not to be confused with *Kapotso*) was written by Godfrey Ntasi, developed by Alport Mhlanga, and taught by Dumira Maraire. Goals of this workshop are: 1) enjoy personal and musical interactions, 2) reinforce supportive group learning, and 3) listen to and follow cues while playing. Jaiaen will teach basic patterns and, as time allows, changes on tenors, soprano and bass, as well as standard lead development.

**Level:** Beginning

**Class limit:** 14

**Materials:** Audio taping OK.

## DON'T FORGET!!

Bring any instruments you may need for your workshops, and please consider sharing your instruments and/or bringing extras. Please contact us at [zimfest@efn.org](mailto:zimfest@efn.org) if you will have extra instruments available.

Bring pens, paper, coffee mugs, earplugs, blankies—whatever you need to make yourself comfortable through workshops and long days on the go. We recommend a hand-held tape recorder with plenty of blank tapes and extra batteries for workshops. Please ask your workshop instructors for permission to tape if the workshop description doesn’t indicate “Audio taping OK.”



### Children's Marimba: Manhanga Kutapira

**Sheasby Matiure** Sun. #9, 4:00-5:30 (1.5 hr)  
A song that depicts the agricultural products of Zimbabwe. Literally, it means, "Come and taste the sweetness of our pumpkins."

**Level:** Beginning

**Class limit:** 12

**Materials:** Audio taping OK.

### Marimba for Novices, Boneheads, and the Incurably Shy

**Tom Scott** Sat. #6, 3:30-6:00 (2.5 hr)  
Sun. #8, 1:45-4:15 (2.5 hr)

Finally!! Here's your chance to start learning how to play those big xylophone-type things you've been drooling over for so long. This class will take neophytes through a brief overview of Shona music and then a real, honest-to-goodness song straight from Zimbabwe which we'll play together on those BIG LOUD marimbas. Everyone gets to play! A good time is guaranteed for all!

**Level:** Introductory

**Prerequisites:** A pulse

**Class Limit:** 15

**Materials:** Tape recorder and/or one dollar for a pre-made tape of the song (song not determined yet as of press time).

### Beginning Marimba

**Farai Gezi** Fri. #2, 1:00-3:00 (2 hr)

Aural analysis of musical ideas. Using one or more example songs, Farai will help beginning players to understand how to identify musical themes for enjoyment and improvement of playing.

**Level:** Beginning

**Class limit:** 12

**Materials:** Audio taping OK.

### Marimba for Children & Family

**Farai Gezi** Sat. #6, 3:30-5:30 (2 hr)

Aural analysis of musical ideas. Using one or more example songs, Farai will help beginning players to understand how to identify musical themes for enjoyment and improvement of playing.

**Level:** Beginning

**Class limit:** 12

**Materials:** Audio taping OK.

### Marimba: Beginning Variations

**Michael Breez** Fri. #3, 3:30-5:30 (2 hr)

We will explore the beginning variation concepts such as kukambira and extensions. Students will learn how to apply these concepts to several parts in several pieces. We will explore the concept of basic pattern and how to be certain that the variations are appropriate to the basic patterns.

**Level:** Beginning/Intermediate

**Prerequisites:** Must know at least all parts to *Chemwainyera*.

**Limit:** 15

**Materials:** Audio taping OK.

### Kashiri Kamambo

**Sheasby Matiure** Fri. #2, 1:00-3:00 (2 hr)

This is a traditional Shona song out of the mbira repertoire and is normally performed in rituals like bira, especially for those with hunter spirits. This is Sheasby's own arrangement on the marimba.

**Level:** Beginning/Intermediate

**Class limit:** 12

**Materials:** Audio taping OK.

### Marimba: Sabhuku

**Sheasby Matiure** Sat. #6, 3:30-5:30 (2 hr)

This is a song in the *Nhemamusasa* mode that has been arranged for popular music by J. Sithole, renowned guitarist who played with Thomas Mapfumo. The marimba arrangement for this workshop is by Sheasby.

**Level:** Beginning/Intermediate

**Class limit:** 12

**Materials:** Audio taping OK.

### Intermediate Marimba

**Farai Gezi** Sun. #8, 1:45-3:45 (2 hr)

Learning problem-solving skills as the basis for good improvisation. Farai will use one or more example songs to help students learn how to play well, improvise, and enjoy themselves with marimba.

**Level:** Intermediate

**Class limit:** 12

**Materials:** Audio taping OK

### Odoli ("Puppets") by Alport

#### Mhlanga

**MyLinda King** Fri., #3, 3:30-6:00 (2.5 hr)

In 1997, when Alport Mhlanga toured the Northwest, MyLinda had the opportunity to learn several of his compositions for marimba ensemble. Mr. Mhlanga, one of Dumi Maraire's teachers at Kwanangoma College, is the composer of the much-loved *Amaxoxo*. She chooses to teach *Odoli* because of its unusual arrangement in which the lead is shared by the sopranos and tenors.

**Level:** Intermediate

**Class limit:** 10

**Materials:** Audio taping OK.

### Intermediate Marimba: Feeling the Beat—Techniques for

#### Interlocking Parts

**Joel Lindstrom** Fri. #2, 1:00-3:00 (2 hr)

Sat. #6, 3:30-5:30 (2 hr)

Sun. #8, 1:45-3:45 (2 hr)

Using clapping exercises and also marimba parts based on a typical two-phrase Shona progression, Joel will teach techniques for interlocking various mbira-styled parts. He will emphasize the ability to hear/feel the beat while playing one of these parts. This class should be of interest to anyone working on interlocking parts on mbira or marimba.

**Level:** Intermediate (e.g., knowledge of *Chemutengure*, *Zendekaiwa*)

**Prerequisites:** Some knowledge of mbira helpful.

**Class limit:** 12

**Materials:** Audio taping OK.

**Please note:  
Workshops and schedules  
are subject to change.**



## Composing & Arranging

**Michael Breez** Sun. #8, 1:45-4:45 (3 hr)

We will compose a piece based on the participants' original ideas or themes. We will begin by exploring well-known compositions and/or arrangements such as *Kukaiwa* and *Warigamukono*. We will then "build" an original composition using the concepts discovered while analyzing the piece. There will also be in-depth discussion of ethics as they relate to the topics of the workshop.

**Level:** Intermediate/Advanced

**Prerequisites:** Must know all parts to *Kukaiwa* and *Warigamukono*.

**Class limit:** 20

**Materials:** Audio taping OK.

## Marimba: Lead Development Techniques

**Michael Breez** Fri. #2, 1:00-3:00 (2 hr)

Participants will learn several lead playing techniques that they can use to enhance or enliven pieces. Players will learn how to analyze and appropriately vary components of the leads they play. There will be a discussion on the leader and response nature of Shona music and suggestions on how to keep this aspect alive in a piece.

**Level:** Intermediate/Advanced

**Prerequisites:** Participants must have a firm grasp of at least 5 leads and of the basic variation concept of extensions.

**Class limit:** 10

**Materials:** Audio taping OK.

## Marimba: Responding to Lead

**Michael Breez** Sat. #6, 3:30-5:30 (2 hr)

In this workshop the instructor will play the lead instrument on a variety of pieces and guide the participants through variation possibilities on all of the responding parts. There will be a brief review of basic variation concepts. Focus will be on keeping the "integrity," the most important aspect of each part.

**Level:** Intermediate/Advanced

**Prerequisites:** Must know all parts well to *Kapotsso* and *Rugare* (except lead)

**Class limit:** 10

**Materials:** Audio taping OK.

## Intermediate/Advanced

### Marimba: Chemutengure

**Paul Mataruse** Sat. #5, 1:00-3:00 (2 hr)

This workshop is only for those who are already familiar with at least one arrangement of *Chemutengure* and can play at least two parts in that arrangement. Paul will focus on the dialogue that happens in the song, i.e., how the marimbas communicate within the framework of the arrangement. Vocal parts will also be used. This arrangement will emphasize the historical turning point in Zimbabwean history that is described by the song, and students will come away with an idea of what is appropriate or inappropriate to do with such an arrangement.

**Level:** Intermediate/Advanced

**Class limit:** 20

**Materials:** Audio taping OK.

### Advanced Marimba

**Farai Gezi** Sat. #5, 1:00-3:00 (2 hr)

Marimba integration: how marimbas relate to each other, other instruments, singing, dance and drama. Using several example songs, Farai will explore with advanced students creative combinations and arrangements for the marimba. Open your mind to having a good time!

**Level:** Advanced

**Class limit:** 15

**Materials:** Audio taping OK. Bring other instruments/ideas if you like!

### Advanced Marimba: Gandanga

**Paul Mataruse** Fri. #3, 3:30-5:30 (2 hr)

This is Paul's arrangement of a Jiti song from the liberation war of Zimbabwe. He has taken the rich vocal music tradition of Jiti and combined it with the marimba to yield a complex interweaving of instrument and voice. (Yes, you will learn to sing this song as well!)

**Level:** Advanced

**Prerequisites:** Must be comfortable moving across the whole keyboard while the left and right hands are independent of each other.

**Class limit:** 12

**Materials:** Audio taping OK.

# CHIPENDANI

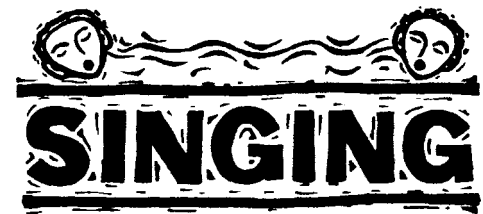
## Introduction to Chipendani

**Russ Landers** Sat. #6, 3:30-5:30 (2 hr)

Try out the basics of playing the chipendani, a one-stringed mouth bow. Participants will learn the basics of plucking and singing overtones. A few instruments will be available for participants during the workshop. If you can bring one, please call Russ in advance at (510) 763-1722.

**Level:** Introductory/Beginning

**Class limit:** 12



## Children's Singing Class

**Beauler Dyoko** Fri. #3, 3:30-5:30 (2 hr)

Ambuya ("Grandmother") Beauler will teach a children's song, as she does with her own grandchildren.

**Level:** Introductory

**Class limit:** 20 (Please note policy on child's minimum age on p. 3.)

**Materials:** Audio recording OK.

## Mhondoro Dzinonwa

**Forward Kwenda** Sun. #8, 1:45-3:15 (1.5 hr)

**Workshop Assistant:** Erica Azim

Learn both singing parts and the clapping part to this traditional Shona song. Forward will accompany the song on mbira.

**Level:** Introductory

**Class limit:** 30

**Materials:** Audio taping OK.

**PLEASE NOTE:** Children seven and under must have an adult attend the workshop with them. Each parent and child must register and pay for the class.



### **Mbira Singing: Introduction to Mbira Ear Training**

**Erica Azim** Fri. #2, 1:00-2:30 (1.5 hr)

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/Beginning

**Prerequisites:** None, highly recommended for mbira players at all levels

**Class limit:** Unlimited

**Materials:** Audio taping OK.

### **Children's Songs and Games**

**Sarah Noll** Sat. #5, 1:00-2:00 (1 hr)

Young people, their parents and friends are all invited to have fun, sing songs and play games from Africa and the African diaspora.

**Level:** All levels

**Class limit:** Unlimited

### **Choral Singing: Cham'tengure**

**Sheasby Matiure** Sat. #5, 1:00-3:00 (2 hr)

This is a common marimba song familiar to North Americans, which, according to folk tradition, is about the wagon drivers of early colonial days. Choral arrangement by Sheasby Matiure.

**Level:** All levels

**Class limit:** Unlimited

**Materials:** Audio taping OK.

### **Choral Singing: Musiye Musiye**

**Sheasby Matiure** Sun. #8, 1:45-3:45 (2 hr)

Choral singing arrangement by Sheasby Matiure of a Shona folk song that is sung these days by school children at sports competitions. This song is used especially at netball matches, a game similar to basketball but played by women only.

**Level:** All levels

**Class limit:** Unlimited

**Materials:** Audio taping OK.

### **Choral Singing: Nodoly**

**Sheasby Matiure** Fri. #3, 3:30-5:30 (2 hr)

In this choral singing class, Sheasby will teach the song *Nodoly*, a Zulu/Ndebele love song in which a young man is expressing his love to his girlfriend, Dolly.

**Level:** All levels

**Class limit:** Unlimited

**Materials:** Audio taping OK.

### **Mbira Singing**

**Julia Chigamba** Sun. #9, 4:00-5:30 (1.5 hr)

Julia will teach the singing for *Shanje* and *Nyamamusango* to live mbira music.

**Level:** Beginning

**Class limit:** 30

**Materials:** Audio taping OK.

### **Singing: Kuzanga**

**Beauler Dyoko** Sun. #9, 4:00-6:00 (2 hr)

*Kuzanga* is an mbira song about a jealous woman. Many of us are familiar with Beauler's singing for this song. Now we have the opportunity to learn to sing it ourselves, directly from Beauler.

**Level:** Beginning/Intermediate

**Class limit:** 30

**Materials:** Audio taping OK.

### **Singing: Mukatiende**

**Beauler Dyoko** Fri. #2, 1:00-3:00 (2 hr)

*Mukatiende* means, "Wake up and let's go!" Beauler will teach traditional mbira singing to this song, conveying elements of her own style.

**Level:** Intermediate

**Class limit:** 30

**Materials:** Audio taping OK.

### **Singing: Dande**

**Beauler Dyoko** Sat. #5, 1:00-3:00 (2 hr)

Beauler will teach some of her signature singing to this beautiful mbira song about a place in Northern Zimbabwe inhabited by the Korekore people.

**Level:** Intermediate/Advanced

**Class limit:** 30

**Materials:** Audio taping OK.

### **Mbira Singing**

**Linos Magaya** Fri. #2, 1:00-3:00 (2 hr)

Linos will teach mbira singing, songs to be announced.

**Level:** Intermediate/Advanced

**Class limit:** 30

**Materials:** Audio taping OK.



### **Introduction to Mbira Dance**

**Forward Kwenda** Fri. #3, 3:30-5:00 (1.5 hr)

Learn basic mbira dance steps you can use during the festival performances! (Men's and women's steps will be taught.)

**Level:** Introductory

**Class limit:** 25

**Materials:** No taping allowed.

### **Chibhanduru—Jiti Style**

**Nyararai Nguruve** Sat. #5, 1:00-3:00 (2 hr)

Sat. #6, 3:30-5:30 (2 hr)

Master drummer Nyararai Nguruve will teach the dynamic Chibhanduru Jiti drumming style.

**Level:** Introductory/Beginning

**Class limit:** 20

**Materials:** Bring a drum. Audio taping OK.

### **Dance/Singing/Ngoma:**

#### **Jenaguru Music—Jiti Style**

**Nyararai Nguruve** Fri. #2, 1:00-3:00 (2 hr)

Sun. #8, 1:45-3:45 (2 hr)

The aim of this workshop is to highlight the other side of the Shona music world—youth music. While the elders played their mbira, what were the young people doing? Nyararai will teach Jiti dance, singing and drumming.

**Level:** Introductory/Beginning

**Class limit:** 30

**Materials:** Wear shoes to dance in—no high heels. Audio taping OK.

#### **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.



## Kushaura and Kutsinhira— Dancing in Tune (Dance and Singing)

Muchaneta Memory Tokora

Fri. #2, 1:00-3:00 (2 hr)

Sun. #8, 1:45-3:45 (2 hr)

This participatory workshop takes the student through practical Shona singing and dances. Warning: at times the dance routines become really saucy!

**Level:** ALL levels—*beginners welcome.*

**Class limit:** 25

**Materials:** Wear shoes to dance in.

Women should bring a wraparound cloth.

Audio taping OK.

## Mbira Dance

Julia Chigamba Fri. #2, 1:00-3:00 (2 hr)

Julia will teach the basic mbira dance steps to live mbira music.

**Level:** Beginning. Some dance experience will be helpful but not necessary.

**Class limit:** 30

**Materials:** Just wear loose clothes. Audio taping OK.

## Dance/Singing/Ngoma:

### Mhande

Julia Chigamba

Part I: Fri. #3, 3:30-5:30 (2 hr)

Part II: Sat. #6, 3:30-5:30 (2 hr)

Julia will teach the traditional dance Mhande in a two-day workshop. She will teach basic steps, variations, choreography, drumming, and singing. The class will meet for two hours on each of two days so all parts can be covered.

**Level:** Beginning/Intermediate. Some dance experience will be helpful but not necessary. Good physical condition is necessary.

**Class limit:** 30

**Materials:** Just wear loose clothes. Audio taping OK.

## Dance/Singing/Ngoma: Ndine

Julia Chigamba

Part I: Sat. #5, 1:00-3:00 (2 hr)

Part II: Sun. #8, 1:45-3:45 (2 hr)

Julia will teach the traditional harvest dance from Mashonaland central, Ndine, in a two day workshop. She will teach basic male and female steps, variations, drumming, and singing. The class will meet for two hours on each of two days so all parts can be covered.

**Level:** Beginning/Intermediate. Some dance experience will be helpful but not necessary. Good physical condition is necessary.

**Class limit:** 30

**Materials:** Just wear loose clothes. Audio taping OK.

## Shona Dance

Linos Magaya Sun. #9, 4:00-6:00 (2 hr)

Linos will teach Mbete or Chibhanduru dance.

**Level:** Beginning/Intermediate

**Class limit:** 30

**Materials:** Wear shoes to dance in and loose clothing. Audio taping OK.

## Mbira Drumming

Linos Magaya Fri. #3, 3:30-5:30 (2 hr)

Linos will teach how to play ngoma in a way that supports and complements mbira playing.

**Level:** Intermediate

**Class limit:** 15

**Materials:** Bring a drum. Audio taping OK.



## Beginning Hosho

Sarah Noll Sun. #9, 4:00-5:00 (1 hr)

Learn the basics of tsaba and minanzi patterns. Through listening and practice we will get a solid grasp of the driving force of Shona music.

**Level:** Introductory/Beginning

**Class limit:** 20

**Materials:** Bring your hosho and earplugs.

## Make Your Own Hosho

MyLinda King Sun. #8, 1:45-5:45 (4 hr)

Participants will make a pair of hosho from dried maranka gourds. Activities will include scrubbing the exteriors, drilling holes (with a drill press), scraping out the insides, carving corks, and optional decorating with a wood-burner. Advice will also be given on growing, harvesting, and drying gourds. All supplies and tools will be provided except for knives.

**Level:** All levels

**Class limit:** 12

**Materials:** Required—sharp knife.

Optional: Old clothes and needle-nosed pliers. Audio taping OK.

## Beginning Mbira Hosho

Bjorn Norrgard Fri. #2, 1:00-2:30 (1.5 hr)

Sun. #8, 1:45-3:15 (1.5 hr)

Learn the basics of good mbira hosho technique—also useful in marimba context.

**Level:** Beginning

**Class limit:** 15

**Materials:** Bring your own hosho and earplugs.

### About the categories...

Though we have tried to provide helpful categories, we encourage you to read ALL workshop descriptions. Some workshops combine drum, dance and singing, or marimba and singing, and so on. You will be able to follow up your special interests while learning other aspects of a song in context, as it might be learned in a Zimbabwean village.



# LANGUAGE

## Basic Shona Language

**Peter Masundire** Sat. #5, 1:00-2:30 (1.5 hr)

The main objective of this workshop is to increase 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

**Class limit:** 12

**Materials:** Audio taping OK.

## Introductory Shona

**Derek Mpinga** Sat. #6, 3:30-5:30 (2 hr)

Learn basic conversational skills in the Shona language that will enable you to feel at home in polite Shona society. A few greetings will go a long way in building friendships!

**Level:** Introductory

**Class limit:** 12

**Materials:** Audio taping OK.

## Beyond Tatenda: Beginning Shona Language

**Peter Masundire** Sun. #8, 1:45-3:15 (1.5 hr)

If you are already familiar with basic Shona greetings and a few other words, you may want to attend this class. The objective will be to extend knowledge of Shona conversation through translation of song lyrics and simple sentences.

Attention will be given to grammar, pronunciation, and vocabulary building.

**Level:** Beginning

**Class limit:** 12

**Materials:** Participants may want to bring Shona song lyrics or language books. Audio taping OK.

## Beginning Shona

**Derek Mpinga** Sun. #9, 4:00-6:00 (2 hr)

If you want to say more than “mangwanani” and “mamuka sei,” come to this class for some new nouns and verbs, and how to put them together.

**Level:** Beginning

**Class limit:** 12

**Materials:** Participants may want to bring Shona song lyrics or language books. Audio taping OK.

# CHILDREN & FAMILY

**PLEASE NOTE:** *Children seven and under must have an adult attend the workshop with them. Each parent and child must register and pay for the class.*

## Marimba: Kgapotso (aka Chiradza)

**Jaiyen Beck** Sat. #5, 1:00-3:00 (2 hr)

This song (not to be confused with *Kapotso*) was written by Godfrey Ntisi, developed by Alport Mhlanga, and taught by Dumi Maraïre. Goals of this workshop are: 1) enjoy personal and musical interactions, 2) reinforce supportive group learning, and 3) listen to and follow cues while playing. Jaiyen will teach basic patterns and, as time allows, changes on tenors, soprano and bass, as well as standard lead development.

**Level:** Beginning

**Prerequisites:** One or more songs

**Class limit:** 14

**Materials:** Audio taping OK.

## Children’s Singing Class

**Beauler Dyoko** Fri. #3, 3:30-5:30 (2 hr)

Ambuya (“Grandmother”) Beauler will teach a children’s song, as she does with her own grandchildren.

**Level:** Introductory

**Class limit:** 20

**Materials:** Audio recording OK.

## Beginning Gumboot: Gumboot Moves

**Irene Franco** Sun. #9, 4:00-6:00 (2 hr)

This is a class for absolute beginners. Children and adults are welcome. We will learn a series of traditional gumboot moves and rhythms and learn to respond to calls signaling a change from one movement sequence to the next. Irene has put together a very simple series of movements derived from gumboot dance she learned from Themba Kunene of South Africa. She will also communicate the history of gumboot dance.

**Class Level:** Introductory/Beginning

**Class limit:** 14

**Materials:** Flat soled, rubber rain boots. Audio taping OK.

## Marimba for Children & Family

**Farai Gezi** Sat. #6, 3:30-5:30 (2 hr)

Aural analysis of musical ideas. Using one or more example songs, Farai will help beginning players to understand how to identify musical themes for enjoyment and improvement of playing.

**Level:** Beginning

**Class limit:** 12

**Materials:** Audio taping OK.

## Family Mbira: Karigamombe

**Cosmas Magaya** Fri. #2, 1:00-3:00 (2 hr)

Cosmas will teach the kushaura and, time permitting, the kutsinhira to *Karigamombe*, which means “one who knocks down a cow.” Parents and children (age 8 and above) are encouraged to each register and learn to play the mbira dzavadzimu together.

**Level:** Introductory/Beginning

**Class limit:** 10

**Materials:** Ten instruments in matched Nyamaropa tuning will be provided. Audio taping OK.



Zimfest logo  
by Mandy Walker-LaFollette,  
age 7



### Children's Marimba: Manhanga Kutapira

**Sheasby Matiure** Sun. #9, 4:00-5:30 (1.5 hr)

A song that depicts the agricultural products of Zimbabwe. Literally, it means, "Come and taste the sweetness of our pumpkins."

**Level:** Beginning

**Class limit:** 12

**Materials:** Audio taping OK.

### Children's Songs and Games

**Sarah Noll** Sat. #5, 1:00-2:00 (1 hr)

Young people, their parents and friends are all invited to have fun, sing songs and play games from Africa and the African diaspora.

**Level:** All levels

**Class limit:** Unlimited

# CROSS-CULTURAL OFFERINGS

### Building a Multicultural Music Community in North America

**Russ Landers** Fri. #2, 1:00-3:00 (2 hr)

This workshop is for people who want their bands and classes to reflect the cultural diversity of the cities and towns in which they live. We will explore racism and how it affects us as we study, play, and teach the music of Zimbabwe. If you have dreams of the whole rainbow of people playing and dancing together and want to understand what comes between us that makes this difficult, this workshop is for you. We will discuss how to build bridges and inspire people to end racism as we take the next steps to building the multicultural music communities we desire.

**Level:** All levels

**Class limit:** 12

**Gumboot Dancing** 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: Gumboot Moves

**Irene Franco** Sun. #9, 4:00-6:00 (2 hr)

This is a class for absolute beginners. Children and adults are welcome. Students will learn a series of traditional gumboot moves and rhythms and learn to respond to calls signaling a change from one movement sequence to the next. Irene has put together a very simple series of movements derived from gumboot dance she learned from Themba Kunene of South Africa. She will also cover the history of gumboot dance.

**Class Level:** Introductory/Beginning

**Class limit:** 14

**Materials:** Flat soled, rubber rain boots. Audio taping OK.

### Intermediate/Advanced Gumboot: Boffana Boffana

**Irene Franco** Sat. #6, 3:30-5:30 (2 hr)

*Boffana Boffana* ("Boys Will Be Boys") is a traditional South African gumboot dance brought to Canada by Themba Kunene.

**Level:** Intermediate/Advanced

**Prerequisites:** Experience with dance and/or playing rhythm instruments

**Class limit:** 14

**Materials:** Flat soled, rubber rain boots. Audio taping OK.

### Zimbabwean Drum/Dance through Body Percussion, Body Music

**Kelly Takunda Orphan**

Sun. #8, 1:45-3:45 (2 hr)

We will take traditional Zimbabwean rhythms and movements and play them a different way—through the body! First we will explore the basic elements of body music i.e. playing rhythms on the chest, thighs, hands, feet, voice, etc. and touch on some interlocking patterns that are culturally non-specific. We will then explore traditional Zimbabwean drum and dance patterns, via the body. We will most likely focus on Mhande/Amajukwa and Mbira Dance of Zimbabwe.

**Level:** Beginning/Intermediate. This is for students who feel confident about their rhythmic sensibility.

**Class limit:** 25

**Materials:** Comfortable clothing to allow movement. Audio taping OK.

### Kolong Kuma on Marimba

**Kite Giedraitis** Sun. #8, 1:45-4:15 (2.5 hr)

Traditional Guinean song which Kite arranged for marimba ensemble.

This song comes from a part of Africa where the djembe and kora are played. Its sound will remind you of these instruments. It does not require F# but does use B in the bass. Participants will also learn a bass drum part.

**Level:** Advanced

**Prerequisites:** The basic pattern is difficult and requires facility with hands playing an octave apart. If you have questions about your qualifications for this class, please use the Zimfest contact information on p. 2 to leave a message for Kite.

**Class limit:** 8

**Materials:** Audio taping OK.

**PLEASE NOTE:** Children seven and under must have an adult attend the workshop with them. Each parent and child must register and pay for the class.

**Workshops are listed by skill level in ascending order within a category.**





# Workshop Teachers/Presenters

**Erica Azim** fell in love with Shona mbira music when she first heard it at the age of 16. In 1974 she became one of the first Americans to study mbira in Zimbabwe. She has performed all over the US and in Zimbabwe. Her third mbira CD has just recently been released. Erica is particularly adept at making mbira music accessible to American audiences. Currently she is teaching mbira at her internationally-attended camps at her home in Berkeley and in workshops throughout the US.

**Jaiaen Beck** was introduced to Zimbabwean music by Dumis Maraire, through an interest in Shona spirituality. Since 1990 she has studied with several Zimbabwean and North American teachers to learn marimba, mbira and vocals. Rufaro School of Marimba provided two years of teacher training. She has taught classes of all ages for seven years. Her passion is networking with people seeking to join others in a common cause.

**Michael Breez** joins us from Bingen, Washington. He began studying marimba with Dumis Maraire in 1978 and has performed with Maraire Marimba Ensemble, Dumis and Minanzi III, Kutamba, Matendo and Musasa. He is co-founder and director of Rufaro School of Marimba. For the past 14 years Michael has taught marimba to all ages in a wide range of settings including correctional institutions for youth. He also works with many marimba groups in the western US.

**Julia (Tsitsi) Chigamba** is a long time member of Mhembero, the Chigamba family dance and mbira ensemble. A native Zimbabwean and daughter of the highly respected Gwinyambira Tute Chigamba, she has grown up in the traditions of Shona music and dance.

**Beauler Dyoko** is one of the best known female mbira players and singers in Zimbabwe. She has performed with Mhuri yekwa Rwizi/Soul of Mbira groups

and her own band for many years in Zimbabwe and throughout the world. She and her 10-member band have made several recordings.

**Irene Franco** has been studying African music since 1983. She has been performing and teaching for the past ten years. Irene's diverse musical background includes the following styles: Brazilian, Latin, Shona, Yoruba, New Orleans, gumboot and body percussion. She has recently returned from a four month study trip to Zimbabwe.

**Farai Gezi** is a graduate of the Kwanongoma College of African Music and has taught both African and European music for 18 years. He is currently a music teacher at Groombridge School and at the German School in Harare. He runs a backyard marimba workshop which is very popular with visiting marimba players. He also runs the Harare Marimba Ensemble. He has many years' experience in teaching both children and adults. Uncle Farai teaches the building and playing of marimbas, nyunga nyunga mbira, and helps new marimba groups as they form. He also plays guitar, flute, and ngoma (drum).

**Kite Giedraitis** has been playing Shona music since 1987 and began teaching 11 years ago in Portland. 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 in 1992. The following bands have evolved out of his classes: Dancing Trees, Kukuva, Flying Safari Ants, Chiremba, White Rhino and Zimba.

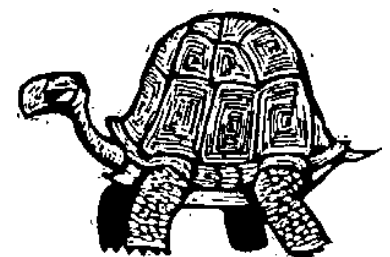
**Marian Grebanier** has been playing marimba since 1987 as an original member of Boka Marimba of Portland, Oregon. She began studying mbira in the early 1990s, primarily with Erica Azim. She has had additional lessons with Ephant Mujuru, Nathan Beck, Chris Berry, Claire Jones, Tute Chigamba,

Wiri Chigonga, Cosmas Magaya and Joy Shulman.

**MyLinda King** has been playing with and managing Portland's Boka Marimba since 1989. Dumis Maraire, Ephant Mujuru, Mai Chi Nemarundwe Maraire, Alport Mhlanga, Chris Berry, Julia Chigamba and Tute Chigamba were some of her teachers. She has been teaching marimba classes and workshops for six years and has been told she has a gift for explaining things to people in a way they can understand. She has been growing gourds and making hoshos for the Zimbabwean music community for many years and has written a book, "Making Your Own Hoshos."

**Forward Kwenda** is one of the most respected mbira performers in Zimbabwe. He was given the name "Forward" because of his curiosity and enthusiastic involvement in many activities. At the age of 14, Forward borrowed an mbira, and with no teacher other than occasional radio programs, began to play on his own. He later formed his own mbira group and began recording and performing. He was informed by powerful rain-making spirits that he was to devote his life to playing mbira for their ceremonies. Forward has received international acclaim for the virtuosity, soulfulness, and unprecedented range of melodic and rhythmic improvisation of his playing.

**Russ Landers** loves singing and playing mbira, drums and chipendani (mouth bow), telling stories and working for human liberation. On extended stays in Zimbabwe since 1983, he's been guided and inspired by many musicians beginning with Ephant Mujuru, Mondreck





Muchena and Tute and Irene Chigamba. In the US, Russ's teaching and performance of mbira and chipendani have been enjoyed from coast to coast. His group Zawadi brings music of Africa and the African diaspora to schools, festivals and cultural centers. Currently, Russ is sharing Zimbabwean music with young people, parents and teachers in the Oakland public schools.

**Joel Lindstrom** is a returning Zimfest teacher from Eugene and has been teaching marimba to adults, children and teens for over 5 years. In his role as director of the Kutsinhira Community Marimba Center for the last seven years, he's had a chance to learn a great deal about the history of marimba and mbira in the Northwest and in Zimbabwe. He is expert at knowing the whereabouts of the beat in mbira-based marimba songs and conveying this to his students.

**Cosmas Magaya** has been an avid student of mbira dzaVadzimu from the time he was eight, when he "pinched" his cousin's instrument for surreptitious study. He is a master of the instrument, having studied with many great players. He has performed with the renowned Mhuri yekwa Rwizi mbira group for 25 years, participating with them in concert tours of Europe and the US. He was instrumental in the writing of Paul Berliner's "The Soul of Mbira." A patient and articulate teacher, he especially enjoys teaching beginners. Cosmas experienced both Christian and traditional culture as he grew up. His parents were married in the Roman Catholic Church, and his father is a renowned n'anga, or traditional healer, as well as a cultural expert, consulted by people from all walks of life.

**Linus Magaya** is the leader of a traditional/original mbira group, Zimbarembabwe, which originates from Kadoma, a small town near Harare. He was taught mbira from the age of 10 by his uncle, Dave Magunje, and began to perform in Zimbabwean festivals, hotels and pubs, and to teach others in 1993. Linus is also an expert ngoma and hosho player, dancer, and is skilled in marimba

building. His CD, *Ndega Zvangu Parwenda*, has just been released by Music Time Promotions in London. He has recently been teaching mbira and African dance in London.

**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 Zezuru dialect of the Shona language.

**Paul Mataruse** is from Zimbabwe, but he has been living and studying in North America for the past four years. Paul's family lives in Harare but is originally from Bikita, in the south eastern province of Masvingo. Currently he is studying chemistry and economics at Gonzaga University in Spokane. Paul has been playing marimba for 15 years, and this is his fourth appearance at Zimfest. He has taught in schools in and around the Mashonaland West Province of Zimbabwe as well as in primary schools in Harare.

**Sheasby Matiure** is a music lecturer at Seke Teacher Training College, just outside Harare. He has also acted as manager and artistic director of the Zimbabwe National Dance Company. Last year, Sheasby was an artist in residence with the International Vocal Ensemble at Indiana University, where he subsequently graduated with an M.A. in Ethnomusicology. Sheasby is a highly respected musician, adept at playing mbira, ngoma, hosho and marimba, and at teaching choral singing.

**Derek Mpinga** has been Dean of the Mathematics Division at Lane Community College in Eugene since 1998. He has previously taught at a number of high schools and colleges in the US and Africa. Derek will be teaching Shona language classes at this year's Zimfest.

**Nyararai Nguruve** is a master drummer and percussionist who has shared his skills with numerous groups, including Thomas Mapfumo, Batanai, Spirit Talk Mbira, and now Zimbarembabwe. He specializes in teaching and leading workshops on Jenaguru music.

**Sarah Noll** traveled to Zimbabwe in 1991 and was fortunate to study dance, mbira and hosho with Irene Chigamba, Abel Mukuchura, Mondreck Muchena and Clayton Ndlovu. A music teacher for twelve years, she currently performs in the San Francisco Bay area with the Orff-based group Xephyr and the percussion/vocal ensemble Mutama.

**Bjorn "Mbada" Norrgard** was born in Sweden and spent 7 years in Zimbabwe. There he became acquainted with traditional healers and through this connection began to play mbira and hosho. He joined Zimbarembabwe in 1996. He has toured extensively with the group in UK and Zimbabwe. Bjorn has also been working on a computerized mbira and hosho tutorial, with sound and animation, which he looks forward to demonstrating at Zimfest.

**Kelly Takunda Orphan** is a vocalist, percussionist, songwriter and arranger. She recorded and toured with Babatunde Olatunji and African Rain. In 1994, Kelly studied ethnomusicology with Dumi Maraire at the University of Zimbabwe. She studied mbira, dance, drumming and singing with the Chigamba family. Since returning to the US in 1995, she has performed with a variety of multi-cultural/multi-racial vocal, percussion and dance ensembles.

**Tom Scott** has issued the official warning: "Tests on laboratory rats indicate that Shona music may be addictive." He should know. He has been aggressively studying Shona music since 1992, as well as building marimbas. He has studied with a variety of teachers both in the US and in Zimbabwe. His first and most influential teachers were Maggie Donahue and Michael Breez.

**Muchaneta Memory Tokora** is a professional dancer and musician, and Shona music has been part of her life since early childhood—she has been singing since the age of six. Memory is the only female member of the group Zimbarembabwe, a traditional/original mbira group with whom she has been performing since 1997.

# Accommodations

This year's housing will be at University of Oregon residence halls, and meals will be in the residence hall dining center.

**Housing:** University Housing residence halls are three to four story buildings located on the east side of campus. Each room has two twin sized beds, desks with chairs, closets, and one telephone with free local phone service. Residence hall rooms are available for \$37.00 per person per night for a double room and \$43.50 for a single room. Both prices include all three meals in the dining center.

Each floor is accessible by stairwell and has restrooms and showers shared by the floor. All linens are provided. If you have special accessibility needs please let the University know when you make reservations. The University does not offer air conditioned rooms.

Families with children under five years old may have those children stay with them in their rooms at no charge. Children 5-12 years of age need to have at least one adult staying in the same room, and room and board must be paid for the child. With only two people over five years old allowed per room, families may need more than one room. We suggest that families request rooms on the same floor in the same wing of the building.

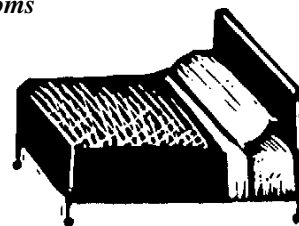
**Meals** begin with lunch on the day you arrive and end with breakfast the morning after the last night you stay. There will be no adjustments for meals you miss, with the exception of Saturday night dinner, which is already arranged. This means the cost for staying Saturday night will be \$7.25 less than the prices quoted above.

Meals will always include vegetarian & vegan options. If you have other dietary needs, please direct inquiries to the University Housing and Conference Services Office when you register. If you choose other accommodations, you may want to purchase a meal package to eat your meals in the dining center. You may purchase a single meal in the dining hall;

however, only those who have paid for meals will be allowed in the dining center.

**Registering for Housing and Meals:** University housing is available from Tuesday, August 15 through Sunday, August 20. **Reservations for rooms and meals will be handled directly through the University of Oregon Housing and Conference Services Office.**

If using Mastercard or Visa, contact them directly at (541) 346-4265 or 1-800-883-0402.



See the form below to assist you in gathering the information you will need to provide. The Conference Code is **Zimbabwe Music**. You can also write to them at 1220 University of Oregon, University Housing and Conference Services, Eugene, OR 97403-1220, or e-mail their office at **houconf@oregon.uoregon.edu** to have the form sent to you. You will receive a mail confirmation from the university.

**Parking** is available near the residence halls with a conference hangtag that is only available to live-in guests at no charge. Daily parking permits for non-guests can be purchased at the Office of Public Safety on campus. The phone number is (541) 346-5444.

**Camping:** The closest camping is about 1/2 hour west of Eugene. Because of the commute time and limited camping space, we suggest that you not plan on camping. We encourage participants to use housing provided at the University of Oregon.

**Hotels and Motels:** A number of hotels and motels are available near the University, several within easy walking distance from the workshops. (See Zimfest website.) For information on hotels and motels, contact the Convention and Visitors Association of Lane County. Phone number: (800) 547-5445; E-mail: **cvalco@cvalco.org**; website: **www.visitlanecounty.org**.

*This form is to assist you in phoning your reservation to the U of O; be sure to have your credit card information handy!*

Name: \_\_\_\_\_ CONFERENCE CODE: ZIMBABWE MUSIC

Address: \_\_\_\_\_ Phone: (\_\_\_\_) \_\_\_\_\_

\_\_\_\_\_ Fax: (\_\_\_\_) \_\_\_\_\_

Email address: \_\_\_\_\_

Arrival Date: \_\_\_\_\_ Departure Date: \_\_\_\_\_  
(Day of the week and Date) (Day of the week and Date)

Arrival Time: \_\_\_\_\_ AM/PM Departure Time: \_\_\_\_\_ AM/PM

Payment: (Single room & board) # of nights X \$43.50 per night per person = \$ \_\_\_\_\_

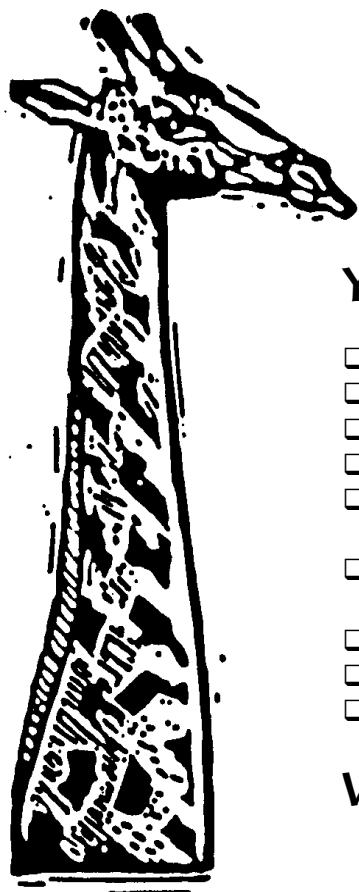
(Double room & board) # of nights X \$37.00 per night per person = \$ \_\_\_\_\_

Minus \$7.25 per person for Zimbabwean Dinner deduction if staying Saturday night = \$ \_\_\_\_\_

Total charge for room and board = \$ \_\_\_\_\_



Zimbabwean Music Festival 2000  
P.O. Box 51301  
Eugene, OR 97405



*Hey—look what's here!*  
*Your Zimfest 2000*  
*Registration Guide!*

**Your Zimfest To-Do List:**

- Get comfortable and read the whole packet.
- Choose workshops and cultural presentations (pp. 8-16).
- Fill out Registration Form (one per workshop participant), add up hours.
- Order concert and Zimbabwean Dinner tickets.
- Check boxes on back of Registration Form for volunteering, childcare, and confirmation packet.
- Send Registration Form with check or money order by May 15 for best choice of classes.
- Contact U of O Housing to reserve accommodations and meals.
- Check our Zimfest website for updates on guest teachers.
- Get ready for a wonderful festival!

**We look forward to seeing you in August!**

# Zimfest 2000 Registration Form

PLEASE NOTE: **One workshop participant per registration form.**

See the registration directions on **p. 2**. This includes important information about workshop credit and refund policy.

Name: \_\_\_\_\_ Age, if under 18: \_\_\_\_ (\*See note on back.)  
 Address: \_\_\_\_\_ City: \_\_\_\_\_  
 State/Province: \_\_\_\_\_ Country: \_\_\_\_\_ Postal/Zip Code: \_\_\_\_\_  
 Day Phone #: ( \_\_\_\_\_ ) \_\_\_\_\_ Evening phone #: ( \_\_\_\_\_ ) \_\_\_\_\_  
 Fax: \_\_\_\_\_ Email: \_\_\_\_\_  
 Band you play in (if you've applied to perform): \_\_\_\_\_

Please mark **TWO** choices for each time slot in which you want to attend a workshop.

	<b>Workshop Title</b>	<b>Teacher</b>	<b># of Hours</b>
Fri. #1	Choice 1 _____	_____	Free
Fri. #1	Choice 2 _____	_____	Free
Fri. #2	Choice 1 _____	_____	_____
Fri. #2	Choice 2 _____	_____	_____
Fri. #3	Choice 1 _____	_____	_____
Fri. #3	Choice 2 _____	_____	_____
Sat. #4	Choice 1 _____	_____	Free
Sat. #4	Choice 2 _____	_____	Free
Sat. #5	Choice 1 _____	_____	_____
Sat. #5	Choice 2 _____	_____	_____
Sat. #6	Choice 1 _____	_____	_____
Sat. #6	Choice 2 _____	_____	_____
Sun. #7	Choice 1 _____	_____	Free
Sun. #7	Choice 2 _____	_____	Free
Sun. #8	Choice 1 _____	_____	_____
Sun. #8	Choice 2 _____	_____	_____
Sun. #9	Choice 1 _____	_____	_____
Sun. #9	Choice 2 _____	_____	_____

TOTAL NUMBER OF **CHOICE 1** WORKSHOP HOURS = \_\_\_\_\_

- Workshop Fees:** # of **Choice 1** Workshop Hours (from line above) \_\_\_\_\_ X \$12 per hour = \$ \_\_\_\_\_
- Concert Tickets (ages 13 and older):**
  - # of "3 concert" ticket packages \_\_\_\_\_ X \$30 = \$ \_\_\_\_\_
  - # of tickets for Friday night only \_\_\_\_\_ X \$12 = \$ \_\_\_\_\_
  - # of tickets for Saturday night only \_\_\_\_\_ X \$12 = \$ \_\_\_\_\_
  - # of tickets for Sunday night only \_\_\_\_\_ X \$12 = \$ \_\_\_\_\_
- Concert Tickets (ages 6-12):**
  - # of "3 concert" ticket packages \_\_\_\_\_ X \$15 = \$ \_\_\_\_\_
  - # of tickets for Friday night only \_\_\_\_\_ X \$ 6 = \$ \_\_\_\_\_
  - # of tickets for Saturday night only \_\_\_\_\_ X \$ 6 = \$ \_\_\_\_\_
  - # of tickets for Sunday night only \_\_\_\_\_ X \$ 6 = \$ \_\_\_\_\_
- Concert Tickets for Performers:** # of "3 concert" ticket packages \_\_\_\_\_ X \$12 = \$ \_\_\_\_\_
- Zimbabwean Dinner (Sat. night):**
  - ages 13 and older: # for Chicken \_\_\_\_\_ + # for Vegetarian \_\_\_\_\_ = \_\_\_\_\_ X \$10 = \$ \_\_\_\_\_
  - ages 6-12 (under 6 free): # for Chicken \_\_\_\_\_ + # for Vegetarian \_\_\_\_\_ = \_\_\_\_\_ X \$ 5 = \$ \_\_\_\_\_

**TOTAL AMOUNT ENCLOSED** (in U.S. funds) = \$ \_\_\_\_\_

Send check or money order made payable to: **"Zimfest 2000."** (Credit cards not accepted.)

Please send one check per person registering for workshops; this will *immensely* help our bookkeeping. Thank you!

**Continued on back** ►

**VOLUNTEERING:**

In what way would you like to participate in making this a successful festival?

- instrument moving
- ticket sales/ticket-taking
- performance security
- performance clean-up
- Zimbabwean dinner
- workshop assistant
- decorations
- registration
- official festival “go-fer”

**CHILD CARE:**

Please send me information about child care offered to festival participants by the University of Oregon Child Care and Development Centers.

**CONFIRMATION PACKET:**

I choose not to register for anything at this time but I would like to receive a Confirmation Packet to learn about additional Zimfest and pre-fest workshops.

**\*CHILDREN 7 AND UNDER:**

For each workshop for which a child aged 7 or under is registering, please indicate on the lines below the name of the adult who is registering to attend with that child. This will ensure that the child is not placed without the accompanying adult.

**\*FAMILY WORKSHOPS:**

We will make every effort to place all family members who want to take a workshop together into the same workshop. However, we can only guarantee one adult per child registering. Please indicate on the lines below the names of each family member registering for each family workshop.

**LET US HEAR FROM YOU!**

Our goal is to plan a variety of workshops and a time schedule for those workshops which will suit every intent. If you have needs that are not met by our offerings, please let us know. Do you have an idea for a workshop you’d like that’s not on our current schedule? Are you frustrated because two workshops you would really like to take are being offered at the same time? Do you have other ideas, comments or requests concerning workshop offerings? Though we can’t make any promises, we are certainly interested in reading your request, and we will attempt to offer a solution wherever possible.

**COMMENTS:**

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**Where to Mail in Your Forms**

Please mail in your registration form with your check or money order (made out to “Zimfest 2000”) for full payment to our postal address:

Zimbabwean Music Festival 2000  
P.O. Box 51301  
Eugene, OR 97405