



# Zimbabwean Music Festival

August 8-10, 2003

Reed College, Portland, Oregon



**W**elcome to the Registration Guide for the 12<sup>th</sup> annual Zimbabwean Music Festival. The Zimfest 2003 Organizing Committee is pleased to invite you to the second such festival to be held in Portland. This event brings together an international community of teachers, students, performers and lovers of Zimbabwean music and dance for three days packed full of workshops, performances, presentations, community conversations, general visiting and musical jams. Please join us and share the joys of Zimbabwean music and culture. We look forward to seeing you there!

## Zimbabwean Guests

Yet again, the Festival will have wonderful teachers from Zimbabwe and North America. The following teachers who are traveling here from Zimbabwe have been confirmed: **Forward Kwenda, Cosmas Magaya, Sheasby Matiure, Alport Mhlanga, and Fradreck Mujuru.** U.S.-based Zimbabweans who will be part of the great teaching staff are: **Joe Bayana, Tendekai Kuture, Peter Masundire, Paul Mataruse, Peter Matsikenyiri, Maria Minnaar, Jerry Mungadze, and Loveness Wesa.**

## “Beyond-Festival” Opportunities with Zimbabwean Guests

Many of the Zimbabwean artists will be here for extended stays. They may be available to come to your community to teach and perform. If you are interested, contact us at [2003@zimfest.org](mailto:2003@zimfest.org) and we will connect you with them.

## About the Site

Reed College, a well-known liberal arts college founded in 1908, is situated on a lovely campus with rolling lawns, magnificent old trees, winding lanes, a canyon, a natural pond and a creek running through it. The campus provides excellent facilities—all within close walking distance—for workshops, concerts, marketplace, meals, housing, and, of course, for just general hanging out. Downtown Portland is a 20-minute bus ride from Reed College. For more information, check out their website, [www.reed.edu](http://www.reed.edu).

## Pre-fest: Thursday, August 7

Pre-fest has become a standard offering of Zimfest. Here is the chance, before the action-packed festival, to settle in, to visit with friends as they arrive, or to connect with a teacher for a lesson in mbira or other musical arts on Thursday. The following teachers have indicated they are available: Erica Azim, Joe Bayana, Nabi Camara, Kite Giedraitis, Tendekai Kuture, Forward Kwenda, Russ Landers, Joel Laviolette II (in the afternoon), Joel Lindstrom (to teach Nhemamusasa with a band), Cosmas Magaya, Paul Mataruse (in the afternoon), Sheasby Matiure, Alport Mhlanga, Fradreck Mujuru, Ona, Sheree Seretse, and Wanda Walker. If a marimba ensemble wants to have a special session with a particular teacher on that day, please let us know so that we can arrange for a facility. Otherwise, Zimfest will not be involved with scheduling or dealing with payment. A reception for teachers, performers and sponsors on Thursday evening closes Pre-fest activities.

## Something New!

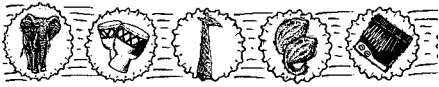
For the first time, Zimfest will offer intensive workshops—that is, workshops of two-hour sessions per day that will continue over a period of two or three days. Most workshops will still be the one-time one-to-three hour sessions they have been until now. However, Zimfest 2003 wanted to offer the opportunity for students, who so desired, to spend more time on a piece(s), with an instrument and with the teacher. If this is popular, perhaps the next Festival will continue this type of offering.



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# Festival Notes



## Community Events

This year, as in past years, the festival hopes to foster an appreciation not only of Zimbabwean music, but also of Zimbabwean people – their language, culture, and history. In addition, we aim to provide information about the current crises in Zimbabwe and about ways in which we can help out, both individually and as a community. We also want to provide forums of general interest.

To this end, we have decided to offer several classes “by donation” (with the suggested donation being \$5). By creating the donation system, we hope to make these offerings available to more people. Most of these classes still have size limits so they will fill on a first-come first-served basis. You cannot pre-register for these classes!

Please see the class description section of this guide for a full description of these presentations.

### Beginning Shona Language

**Peter Masundire** #6 Sat. 4:00-5:30 pm, #7 Sun. 9:30-11:00 am

### Circle of Shona Life

**Fradreck Mujuru** #3 Fri. 4:00-5:30 pm, #9 Sun. 4:00-5:30 pm

### Zimbabwe Today: A Fresh Look

**Cosmas Magaya and Jaiaen Beck** #2 Fri. 1:00-2:30 pm

### Why Do We Hold a Bira?

**Cosmas Magaya** #7 Sun. 10:30-11:30 am

### Political History of Zimbabwe

**Jerry Mungadze** #8 Sun. 1:00-3:00 pm

### What Every Musician Needs to Know About the Body

**Barbara Conable** #4 Sat. 9:30-11:30 am

### Marimba Builder's Forum

**Carl Dean** #5 Sat. 1:00-3:00 pm

## Children's Programming And Notes To Parents

There are classes specifically for children scattered throughout the festival (see page 6). CHILDREN UNDER 8 MUST HAVE AN ADULT ACCOMPANYING THEM FOR ANY WORKSHOP. This year, we have changed the fee schedule. If the adult is only there to supervise the child and is not himself or herself taking the class, then only the child will be charged the class fee.

Children over age 8 are welcome to register for adult workshops provided they meet the prerequisites for the class. Please consider the child's attention span and comfort level.

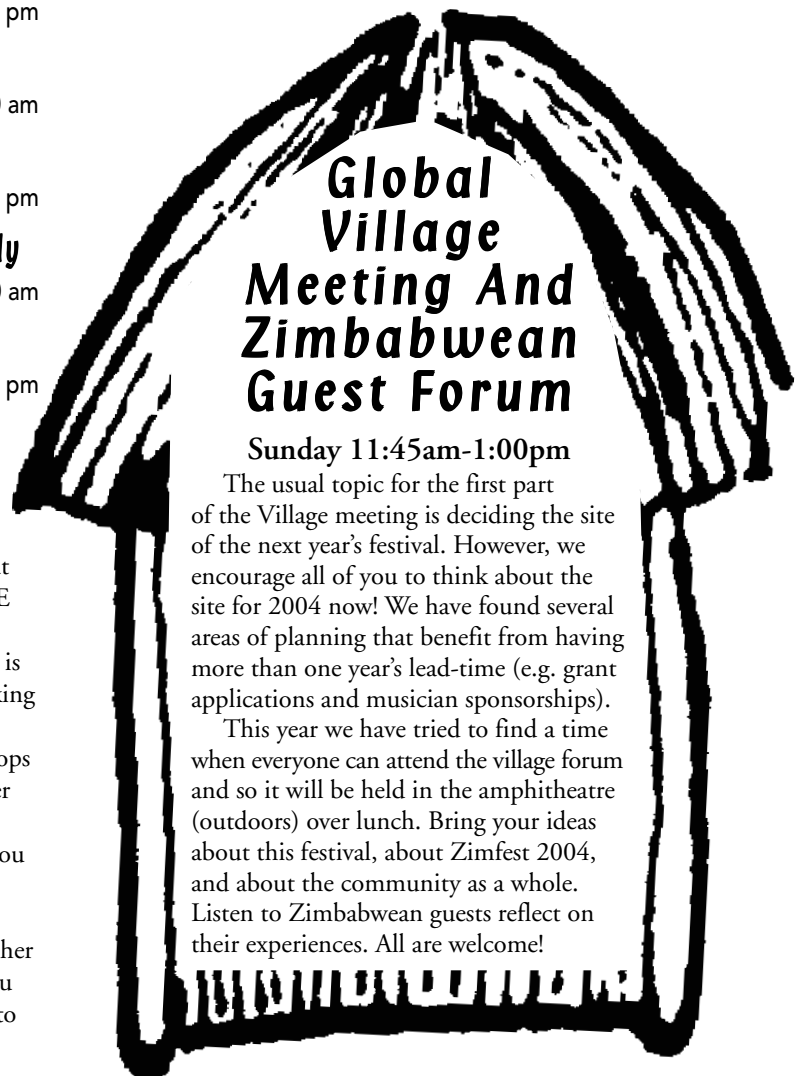
There will be no formal childcare facilities at the festival. If you choose to bring a child to a workshop or other event, please understand that it is your responsibility, out of respect for the teachers and other participants, to leave with that child if his or her needs are causing a distraction. A young child accompanying you in a workshop in which you are a participant must be prepared to sit quietly, and may not participate in the class.

## Volunteers Requested

Each year the Zimbabwean Music Festival is run entirely by volunteers. We need tons of volunteers to help before, during, and after the Festival to make it happen. It's a great way to get to know others in the music community and the feel-good-by-doing-good benefit is a free bonus!

We are asking that each participant donate 2 hours of volunteer time. On Thursday before the festival we need help with set-up including for instruments, signage and decorations. During the festival we need help to: move instruments and equipment; assist with workshops; staff registration table; be a “go-fer”; set up stage equipment; take concert tickets; provide concert security; clean up after concerts. On Monday, after the festival, we need help to tear down.

Please look over the list of volunteer opportunities on the Registration Form and choose the area(s) you are interested in. Someone (another volunteer!) will contact you. If you have any questions about volunteer opportunities, email Cary Pinard ([cary@zimfest.org](mailto:cary@zimfest.org)). We will do our best to make your volunteer experience fun and rewarding, but we cannot offer trades for your time.



### Global Village Meeting And Zimbabwean Guest Forum

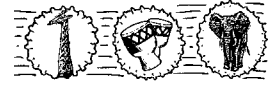
Sunday 11:45am-1:00pm

The usual topic for the first part of the Village meeting is deciding the site of the next year's festival. However, we encourage all of you to think about the site for 2004 now! We have found several areas of planning that benefit from having more than one year's lead-time (e.g. grant applications and musician sponsorships).

This year we have tried to find a time when everyone can attend the village forum and so it will be held in the amphitheatre (outdoors) over lunch. Bring your ideas about this festival, about Zimfest 2004, and about the community as a whole. Listen to Zimbabwean guests reflect on their experiences. All are welcome!



# Registration Information



## Registration Directions

To register for workshops, concert tickets, accommodations, and meals, please follow the instructions on the enclosed registration form and read the registration information below. See page 19 for more information and instructions on reserving accommodations and meals on campus. Because of the cost of putting on the festival, this year we find it necessary to charge a one-time non-refundable registration fee of \$5/person, with a maximum of \$10/family. Any surplus revenue will go back to the Zimfest Association for support of future festivals or donations to non-profit Zimbabwean organizations.

## General Workshop Registration Information

You may either register by mail or on-line. If you register by mail, then you need to include your payment with your registration. If you register on-line, you have a choice of paying by credit card (on-line) or mailing in your payment. When registering for a workshop, please indicate a second choice for each workshop you choose. When registering for Intensives, please mark out all time slots that the class meets. Be sure to read the information about participant playing levels on page 6 before you choose your workshops. **Out of courtesy to the teachers and other class participants, please do not sign up for any workshop that is beyond your level of experience. If the teacher deems that the class is above your level you may be asked to observe.**

It will help us if you register early. All registrations forms and payments that are postmarked **June 15** or earlier will be processed together. These registrations will be randomized to ensure equal chance at receiving first or second choices for workshops in a lottery. **Your registration will not be processed until we receive payment.** In late June or early July you will receive a letter or email confirming your registration and workshop schedule.

Registration forms and payment postmarked after June 15 will be accepted and will be processed on a first-come, first-served basis. For registration forms we receive by July 10, you will receive an email or letter confirmation of your registration and workshop schedule. Otherwise, your confirmation packet will be available at the Festival Registration Table. Do not mail any forms or payments after July 25; you will be able to register at the Festival Registration Table.

Regardless of your method of registration, you may check your current registration status, make changes, check the status of workshops (open/full), and find out about any changes in the workshops or schedule at our website: [www.zimfest.org](http://www.zimfest.org) through August 1. **All Zimfest participants should check in at the Festival Registration Table upon arriving at the Zimfest site. You will receive your concert tickets, final workshop schedule, site information, and updated information on workshops and other Zimfest activities.**

## Mail-In Registration

We will accept registration forms by regular mail only (no faxes), and they must be accompanied by a check or money order. Do not mail any registration forms after July 25; instead, come to the Festival Registration Table at Zimfest to register.

## On-Line Registration

You may register on-line at [www.zimfest.org](http://www.zimfest.org). This year, you will be able to pay on-line with a credit card. A 3% charge will be added to your bill to cover costs for this service. **Your registration will not be processed until we receive payment.** So, you either need to pay on-line or send us a check or money order. If you pay by check or money order, include the Payment Voucher on page 19. To register, go to [www.zimfest.org](http://www.zimfest.org) and click the link to Registration. Follow the instructions to create your user name and password. The on-line system allows you to control your own registration choices. You may make changes at any time up until August 1. However, any changes that you make cannot exceed the amount you have paid and payment by mail must be sent by July 25. The on-line registration system will be closed during an interim period while the lottery is being completed in late June.

## FESTIVAL REFUND POLICIES

### Cancellation Refunds

If you are unable to attend the Festival, requests for refunds will be accepted until August 1 (NO LATER). Refund checks, minus a \$15 administrative fee (in U.S. funds), will be issued approximately one week after the festival.

### Workshop Refunds

If you do not get into a workshop for which you have registered and paid, we will give you credit toward another workshop that you can register for BEFORE or DURING the Festival, as available. You may register for these additional workshops by mail or on-line, or you may wait until you arrive at the Festival. If, by the end of the Festival, you still haven't used up your Zimfest 2003 credit, you may request a refund. We will place a refund box at the Festival Registration Table in which to place your request. You may also mail in workshop refund requests for one week after the Festival. **We will not accept class refund requests postmarked after August 18.** It is our goal to offer you so many great workshops that you won't need a refund! You may also choose to donate your Zimfest 2003 refund to Zimfest Association or another nonprofit organization serving needs of Zimbabweans.

### How to Contact Zimfest 2003

E-mail: [2003@zimfest.org](mailto:2003@zimfest.org)

Website: [www.zimfest.org](http://www.zimfest.org)

Phone (messages)/FAX: (503) 236-7148

Postal address: Zimfest 2003,

P.O. Box 12569, Portland, OR 97212, U.S.A.

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. For the most up-to-date information about the Festival, regularly visit our website and/or subscribe to our email list (via the website).



# Festival Schedule



## Daily Schedule

### THURSDAY

2:00 - 6:00 pm	Registration Open
12:00 - 4:30 pm	Private Lessons/Workshops
5:00 - 6:00 pm	Teacher Orientation

### FRIDAY

8:30 am - 6:00 pm	Registration Open
9:00 am - 6:00 pm	Market
9:30 am - 11:30 am	Workshop Session #1
11:30 am - 12:00 pm	Welcome/Opening Ceremony
12:00 pm - 5:00 pm	Afternoon Concert
1:00 pm - 4:00 pm	Workshop Session #2
4:00 pm - 6:00 pm	Workshop Session #3
7:30 pm - Midnight	Evening Concert
late night	Mbira Party (tba)

### SATURDAY

8:30 am - 6:00 pm	Registration Open
9:00 am - 6:00 pm	Market
9:30 am - 11:30 am	Workshop Session #4
12:00 pm - 5:00 pm	Afternoon Concert
1:00 pm - 4:00 pm	Workshop Session #5
4:00 pm - 6:00 pm	Workshop Session #6
7:30 pm - Midnight	Evening Concert
late night	Mbira Party (tba)

### SUNDAY

8:30 am - 4:00 pm	Registration Open
9:00 am - 6:00 pm	Market
9:30 am - 11:30 am	Workshop Session #7
11:45 am - 1:00 pm	Village Meeting
1:30 pm - 5:00 pm	Afternoon Concert
1:00 pm - 4:00 pm	Workshop Session #8
4:00 pm - 6:00 pm	Workshop Session #9
7:30 pm - 11:00 pm	Evening Concert

*(Actual workshop times may vary.)*

### Workshop Session #1, Friday morning

Advanced Beginning/Intermediate Marimba, Sheasby Matiore, 9:30-11:30  
 Intermediate Marimba: Chiradza 2, Alport Mhlanga, 9:30-11:30  
 Intermediate Marimba: Venezia, Paul Mataruse, 9:30-12:00  
 Advanced Marimba Class, Joe Bayana, 9:30-12:00  
 Introduction to Ndebele Song, Loveness Wesa, 9:30-11:00

### Workshop Session #2, Friday early afternoon

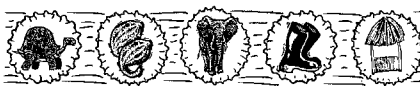
Children's Marimba: Manhanga Kutapira, Sheasby Matiore, 1:00-2:30  
 Dance: Muchongoyo, Ilana Moon, 1:00-3:00  
 Ngoma: Jiti, Duncan Allard, 1:00-2:00  
 Advanced Hoshho: Full Body Hoshho, Ona, 1:00-3:00  
 Introductory Marimba: Kukaiwa, Joel Lindstrom, 1:00-3:00  
 Intermediate Marimba: Mwana waMambo, Paul Mataruse, 1:00-4:00  
 Intermediate Marimba: Tshebetshebe, Alport Mhlanga, 1:00-3:00  
 Advanced Marimba: Chigamba, Peter Swing, 1:00-4:00  
 Whose Mbira is it?: Introductory/Advanced Beginning Story, Song, and Mbira,  
 Forward Kwenda, 1:00-2:00 story/song, 1:00-3:30 story/song/mbira  
 Advanced Mbira: Nyamaropa ye Dambatsoko, Fradreck Mujuru, 1:00-4:00  
 Zimbabwe Today: A Fresh Look, Jaiaen Beck and Cosmas Magaya, 1:00-2:30  
 Zimbabwean Church Music, Patrick Matsikenyiri, 1:00-2:00  
 Singing/Dance/Ngoma, Tendekai Kuture, 1:00-2:00

### Workshop Session #3, Friday late afternoon

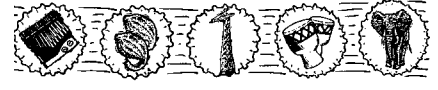
Zimbabwe: Hands-on for Children, Jaiaen Beck, 4:00-5:30  
 INTENSIVE: Chipendani, Russ Landers, 4:00-6:00 (also sessions 6 and 9)  
 Introductory Gumboot Dancing, Ted Wright, 4:00-5:30  
 Beginning African Dance, Jacques Johnson, 4:00-6:00  
 Ngoma to Accompany Marimbas, Sean Araneda, 4:00-5:00  
 Advanced Beginning Marimba: Stork, Paul Mataruse, 4:00-6:00  
 Intermediate Marimba: Feeling the Beat - Techniques for Interlocking Parts,  
 Joel Lindstrom, 4:00-6:00  
 Intermediate Marimba: Salmonberry Pie, Ona, 4:00-6:00  
 Advanced Marimba: Keamambo (or Odoli), Alport Mhlanga, 4:00-6:00  
 INTENSIVE: Advanced Marimba: Chigwaya, Wanda Walker, 4:00-6:00 (also sessions 6 and 9)  
 Introduction to Nyunga Nyunga, Joe Keefe, 4:00-6:00  
 Intermediate Gandanga Mbira: Mauya Mauya, Forward Kwenda, 4:00-6:00  
 INTENSIVE: Intermediate Mbira: Kutsinhira Development, Erica Azim, 4:00-6:00  
 (also sessions 6 and 9)  
 Advanced Mbira: Wafa Warova, Cosmas Magaya, 4:00-6:00  
 Circle of Shona Life, Fradreck Mujuru, 4:00-5:30  
 INTENSIVE: Zimbabwe and Beyond, Choral Singing, Kelly Orphan, 4:00-6:00 (also session 6)



**Workshops and  
schedules are subject to change.**



# Festival Schedule



## Workshop Session #4, Saturday morning

**Singing & Rhythm Games with Young People**, Kelly Orphan, 10:30-11:30  
**Introduction to Chipendani**, Russ Landers, 9:30-11:30  
**Traditional Guinean Balafon Duets**, Nabi Camara, 9:30-11:00  
**Introduction to Shona and Ndebele Dancing**, Loveness Wesa, 9:30-11:00  
**Introductory Hoshos: Technique, Pattern & Style**, Ona, 9:30-11:00  
**Advanced Beginning Marimba: Skokiana**, Peter Swing, 9:30-11:30  
**INTENSIVE: Advanced Beginning Marimba: Chiradza I**, Alport Mhlanga, 9:30-11:30  
(also session 7)  
**Advanced Marimba: Chiradza II**, Maria Minnaar, 9:30-11:30  
**Intermediate Nyunga Nyunga**, Sheasby Matiure, 9:30-11:30  
**Advanced Beginning Mbira: Uyai Baba**, Ted Wright, 9:30-11:00  
**Intermediate Mbira: Nhemamusasa**, Cosmas Magaya, 9:30-11:30  
**Intermediate and Advanced Mbira: Masangano**, Fradreck Mujuru, 9:30-11:30  
**What Every Musician Needs to Know About the Body**, Barbara Conable, 9:30-11:30  
**Introductory Singing: Baya wabaya**, Forward Kwenda and Erica Azim, 10:30-11:30

## Workshop Session #5, Saturday early afternoon

**Make Your Own Hoshos**, MyLinda King, 1:00-4:00  
**Intermediate Marimba: Kembendu**, Kite Giedraitis and Nabi Camara, 1:00-3:00  
**Gumboot Dancing: JM**, Ted Wright, 1:00-2:30  
**Introductory Nyanga (Panpipe Music)**, Joel Lavolette II, 1:00-2:30  
**Intermediate Hoshos: Move My Body AND Play Hoshos?**, Ona, 1:00-2:30  
**Introductory Marimba: Dancer 2**, Alport Mhlanga, 1:00-3:00  
**Introductory/Advanced Beginning Marimba: Nyunga, Nyunga**, Peter Swing, 1:00-3:00  
**INTENSIVE: Intermediate Marimba: Nyamamusango**, Joel Lindstrom, 1:00-3:30  
(also session 8)  
**Advanced Marimba: Chemtengure**, Paul Mataruse, 1:00-4:00  
**INTENSIVE: Introductory Mbira: Kariga Mombe**, Fradreck Mujuru, 1:00-3:00 (also session 8)  
**Intermediate Mbira: Nyamaropa**, Cosmas Magaya, 1:00-3:00  
**Marimba Builders Forum**, Carl Dean, 1:00-3:00  
**Singing: Tambai Vahera Mudzima Dzoka**, Erica Azim and Forward Kwenda, 1:00-2:30  
**Zimbabwean Makwayera Choral Singing**, Sheasby Matiure, 1:00-3:00

## Workshop Session #6, Saturday late afternoon

**INTENSIVE: Intermediate Youth Marimba: Hapana**, Peter Swing, 4:00-6:00 (also session 9)  
**Learning Through Songs & Games**, Fradreck Mujuru, 4:00-5:00  
**INTENSIVE: Chipendani**, Russ Landers, 4:00-6:00 (also sessions 3 and 9)  
**Zimbabwean & Southern African Guitar Techniques**, Joel Lavolette II, 4:00-6:00  
**Beginning Mbira Dance**, Ilana Moon, 4:00-6:00  
**Ngoma to Accompany Mbira**, Gordon Kay, 4:00-5:00  
**Advanced Hoshos: Full Body Hoshos**, Ona, 4:00-6:00  
**Shona Language, Beginning**, Peter Masundire, 4:00-5:30  
**Advanced Beginning Marimba: Maimbo**, Alport Mhlanga, 4:00-6:00  
**Advanced Beginning/Intermediate Marimba: Sabhuku**, Sheasby Matiure, 4:00-6:00  
**Intermediate Marimba: Dueling Marimbas**, Maria Minnaar, 4:00-6:00  
**Intermediate Marimba: Manhanga**, Paul Mataruse, 4:00-6:00  
**INTENSIVE: Advanced Marimba: Chigwaya**, Wanda Walker, 4:00-6:00 (also sessions 3 and 9)  
**INTENSIVE: Advanced Beginning Mbira: Kuzanga**, Cosmas Magaya, 4:00-6:00 (also session 9)  
**INTENSIVE: Intermediate Mbira: Kutsinhira Development**, Erica Azim, 4:00-6:00  
(also sessions 3 and 9)  
**Intermediate/Advanced Mbira: Chipembere Nhimutimu**, Forward Kwenda, 4:00-6:00  
**INTENSIVE: Zimbabwe and Beyond, Choral Singing**, Kelly Orphan, 4:00-6:00 (also session 3)

## Workshop Session #7, Sunday morning

**Children's Games from Shona Tradition**, Natalie Kreutzer, 9:30-10:30  
**Dance: Shangara**, Forward Kwenda, 10:30-11:30  
**Shona Language, Beginning**, Peter Masundire, 9:30-11:00  
**INTENSIVE: Advanced Beginning Marimba: Chiradza I**, Alport Mhlanga, 9:30-11:30  
(also session 4)  
**Advanced Beginning Marimba: Tokonye**, Tendekai Kuture, 9:30-11:30  
**Intermediate Marimba**, Joe Bayana, 9:30-12:00  
**Intermediate Marimba: Babamudiki**, Paul Mataruse, 9:30-12:00  
**Intermediate/Advanced Nyunga Nyunga: Chigwaya**, Joe Keefe, 9:30-11:30  
**Introduction to Mbira: Kariga Mombe**, Erica Azim, 9:30-11:30  
**Advanced Beginning Mbira: Baya wabaya**, Fradreck Mujuru, 9:30-11:30  
**Why Do We Hold a Bira?**, Cosmas Magaya, 10:30-11:30  
**Zimbabwean Church Music**, Patrick Matsikenyiri, 10:30-11:30

## Workshop Session #8, Sunday early afternoon

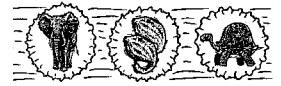
**Intermediate Marimba: Superiyeye**, Nabi Camara and Kite Giedraitis, 1:00-3:00  
**Introductory Nyanga (Panpipe Music)**, Joel Lavolette II, 1:00-2:30  
**Claypot Water Dance**, Ilana Moon, 1:00-3:00  
**Intermediate/Advanced Ngoma: Dinhe**, Duncan Allard, 1:00-2:30  
**Introductory Hoshos: Technique, Pattern and Style**, Ona, 1:00-2:30  
**Introductory Marimba: Kopa**, Alport Mhlanga, 1:00-3:00  
**Intermediate Marimba: Taurai Zvenyu**, Paul Mataruse, 1:00-4:00  
**INTENSIVE: Intermediate Marimba: Nyamamusango**, Joel Lindstrom, 1:00-3:30  
(also session 5)  
**Advanced Marimba: Chipendura**, Wanda Walker, 1:00-3:30  
**Advanced Nyunga Nyunga: Majai**, Tendekai Kuture, 1:00-3:00  
**INTENSIVE: Introductory Mbira: Kariga Mombe**, Fradreck Mujuru, 1:00-3:00 (also session 5)  
**Intermediate Mbira: Taireva Variations**, Forward Kwenda, 1:00-3:00  
**Advanced Mbira: Nyuchi**, Cosmas Magaya, 1:00-3:00  
**Political History of Zimbabwe**, Jerry Mungadze, 1:00-3:00  
**Mbira Ear Training Singing**, Erica Azim, 1:00-2:30  
**Zimbabwean Makwayera Choral Singing**, Sheasby Matiure, 1:00-3:00

## Workshop Session #9, Sunday late afternoon

**INTENSIVE: Intermediate Youth Marimba: Hapana**, Peter Swing, 4:00-6:00 (also session 6)  
**INTENSIVE: Chipendani**, Russ Landers, 4:00-6:00 (also sessions 3 and 6)  
**Intermediate Ngoma: Shangara**, Forward Kwenda, 4:00-6:00  
**Intermediate Hoshos: Move My Body AND Play Hoshos?**, Ona, 4:00-5:30  
**Introductory Marimba: Kgopotso**, Jaiaen Beck, 4:00-6:00  
**Intermediate Marimba: Chiro Chaco**, MyLinda King, 4:00-6:00  
**Intermediate Marimba: Maimbo (from score)**, Alport Mhlanga, 4:00-6:00  
**Advanced Marimba**, Sheasby Matiure, 4:00-6:00  
**INTENSIVE: Advanced Marimba: Chigwaya**, Wanda Walker, 4:00-6:00 (also sessions 3 and 6)  
**Introduction to Matepe Music**, Joel Lavolette II, 4:00-5:00  
**INTENSIVE: Advanced Beginning Mbira: Kuzanga**, Cosmas Magaya, 4:00-6:00 (also session 6)  
**Intermediate Mbira: Babamudiki**, Paul Mataruse, 4:00-6:00  
**INTENSIVE: Intermediate Mbira: Kutsinhira Development**, Erica Azim, 4:00-6:00  
(also sessions 3 and 6)  
**Circle of Shona Life**, Fradreck Mujuru, 4:00-5:30  
**Singing: Ishekomborera Afrika**, Maria Minnaar, 4:00-5:00



# Workshop Descriptions



## PARTICIPANT PLAYING LEVEL

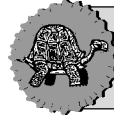
In order for teachers to accomplish the goals of their classes, it is important that participants sign up for classes that are appropriate to their experience and playing level. Signing up for a class that is beyond your level creates major problems for the teacher and the other students. **If the teacher deems that the class is above your level you may be asked to observe.** Please refer to the following guidelines when choosing your classes.

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

**Advanced Beginning:** These people have played the instrument at least one year. For marimba they can play a couple parts on at least five songs and for mbira they can play two songs.

**Intermediate:** For marimba, those who've played at least three years, can play a few parts on at least 10 pieces, have good technique, understand the rhythm, form and structure of the pieces, and can catch cues and understand how to move through sections. For mbira, those who know at least 5 songs and have played in both the kushaura and kutsinhira positions.

**Advanced:** Same as intermediate PLUS: learns quickly, is comfortable playing fast, has a strong sense of rhythm and at least 3 years playing at performance level. For mbira, able to learn a kushaura and kutsinhira part in one workshop.



**Please do not sign up for any workshop that is beyond your experience level!**

## RECORDING

Most, but not all, teachers allow audiotaping of workshops for personal use. Please see the "Materials" section of the workshop descriptions for information on each workshop.

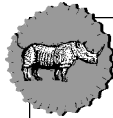
## DON'T FORGET!

Bring any instruments you may need for your workshops, and consider sharing your instruments and/or bringing extras. Please contact us at 2003@zimfest.org if you will have extra instruments available.

Bring pens, paper, earplugs, recorders, extra batteries and tapes and whatever you need to make yourself comfortable during workshops.

Workshops and schedules are subject to change. Please check our website at [www.zimfest.org](http://www.zimfest.org) for changes throughout the spring and summer.

## CHILDREN & FAMILY



*Children age 8 and under must have an adult attend the workshop with them. If the adult is there only to supervise the child and not to take the class, then only the child will be charged the class fee.*

### Children's Games from Shona Tradition

**Natalie J. Kreutzer** #7 Sun. 9:30-10:30

Natalie will choose 5 or more singing games with movement from her collection of 19 pasichigare children's songs. She'll give context, teach words and music, and play the games.

**Level:** Introductory **Limit:** 25

**Materials:** No audio/video taping allowed. A DVD of the games will be available for purchase.

### Children's Marimba: Manhanga Kutapira

**Sheasby Matiure** #2 Sat. 1:00-2:30  
See "Marimba"

### INTENSIVE: Intermediate Youth Marimba: Hapana

**Peter Swing** #6 Sat. 4:00-6:00  
AND #9 Sun. 4:00-6:00

See "Intensives"

### Learning through Songs and Games

**Fradreck Mujuru** #6 Sat. 4:00-5:00

Learn about Zimbabwe while having fun playing Shona games and singing songs. Bring your questions about Zimbabwe, too. Teachers and parents are welcome to attend.

**Level:** Introductory - for children age 10 and up

**Limit:** 10 kids, 10 adults

**Materials:** Audio taping encouraged, no videotaping please.

### Singing and Rhythm Games with Young People

**Kelly Takunda Orphan** #4 Sat. 10:30-11:30

Young people (ages 5-11), their parents and friends are all invited to have fun, sing songs and play games from Zimbabwe and beyond.

**Level:** Open to all **Limit:** 15

**Materials:** Audio/videotaping OK. Wear comfortable clothes.

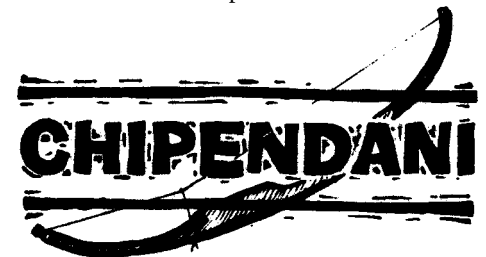
### Zimbabwe: Hands-on for Children

**Jaiaen Beck** #3 Fri. 4:00-5:30

Come experience Zimbabwe through the eyes of an American who studies Shona music, has been adopted into a Shona family and traditionally married there. Jaiaen also also been involved in relief/aid work in Zimbabwe. Pictures, clothing, art, and personal and medicine items will be explored. One or more projects will be offered to create brief finger puppet skits and work with art designs. We'll also touch on geography, time zones, weather, family relationships, etc.

**Level:** Open to all **Limit:** Unlimited

**Materials:** Audio/video taping OK. Folders for session materials provided.



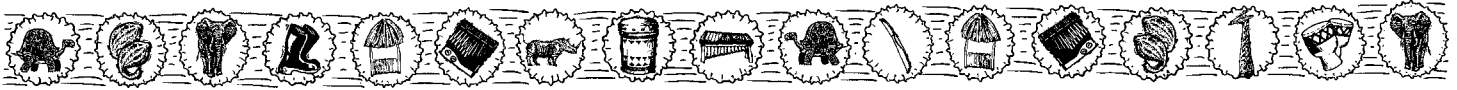
### INTENSIVE: Chipendani

**Russ Landers** #3 Fri. 4:00-6:00

AND #6 Sat. 4:00-6:00

AND #9 Sun. 4:00-6:00

See "Intensives"



## Introduction to Chipendani

**Russ Landers** #4 Sat. 9:30-11:30

Learn the basics of playing the chipendani, a one-stringed mouth bow from Zimbabwe. We'll cover the basics of plucking, singing and overtones for a traditional song. See also the three-day intensive introductory class above.

**Level:** Introductory/Advanced Beginning  
**Limit:** 15

**Materials:** Audio/video taping OK.

Chipendani provided, but bring one if you have one.

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# CRAFTS

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## Make Your Own Hosho

**MyLinda King** #5 Sat. 1:00-4:00

Participants will make a pair of hosho from raw gourds. There will also be discussion about growing and drying gourds. All supplies and tools will be provided EXCEPT for a sharp knife. There will be a \$10 supply fee paid to instructor at BEGINNING of class.

**Level:** Introductory  
**Limit:** 10

**Materials:** Audio/video taping OK. Bring a sharp knife and \$10 supply fee.

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# CROSS-CULTURAL OFFERINGS

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## Introductory Gumboot Dancing

**Ted Wright** #3 Fri. 4:00-5:30

This exciting and energetic dance form originated in the mining camps of apartheid era South Africa. It consists of rhythmic footwork, clapping and bootslapping, and often includes vocalizations. Workshop participants will learn a dance called *Stagwa*.

**Level:** Introductory  
**Limit:** 30

**Materials:** Audio/video taping OK. Bring rubber boots if possible.

## Gumboot Dancing: JM

**Ted Wright** #5 Sat. 1:00-2:30

This exciting and energetic dance form originated in the mining camps of apartheid era South Africa. It consists of rhythmic footwork, clapping and bootslapping, and often includes vocalizations. Workshop participants will learn a dance called *JM*, which mimes the hard life and nominal rewards of a miner in apartheid era South Africa.

**Level:** Advanced Beginner/Intermediate  
**Limit:** 30

**Materials:** Audio/video taping OK. Bring rubber boots if possible.

**Prerequisite:** Must know at least one other gumboot dance. Movement and rhythm experience helpful.

## Beginning African Dance

**Jacques Johnson** #3 Fri. 4:00-6:00

This workshop will be tailored for the beginning/intermediate student. No specific dance or songs will be learned, however the emphasis will be to teach various dance movements from around Africa.

**Level:** Introductory to Intermediate  
**Limit:** 20

**Materials:** No audio/video taping allowed. Wear loose clothing.

**Prerequisites:** An open mind and willingness to have fun.

## Traditional Guinean Balafon Duets

**Nabi Camara, assisted**

**by Kite Giedraitis** #4 Sat. 9:30-11:00

Nabi will share some extremely challenging material from his repertoire of traditional balafon material (a balafon is similar to a soprano marimba). The duets can easily be expanded to three to four players: each piece consists of one or two basic patterns and a lead. The basic patterns require great independence of hands and usually span an octave. The leads are somewhat improvisational and employ dynamics and rapid runs. This workshop is for the marimba player (or even teacher) who is seeking the next step.

**Level:** Advanced  
**Limit:** 10

**Materials:** Audio/video taping OK: Videotaping is highly recommended.

**Prerequisite:** Must learn quickly. Must know many leads.

## Intermediate Dueling Marimbas

**Maria Minnaar** #6 Sat. 4:00-6:00

Ever heard of "dueling banjos?" Well, we play it on marimbas. It is a fun song both for the performers and listeners. Maria arranged this piece several years ago. If you like bluegrass then this one's for you! This class will be taught on marimbas with F#s.

**Level:** Intermediate  
**Limit:** 12

**Materials:** Audio/video taping OK.

## Intermediate Marimba: Kembendu

**Nabi Camara**

**and Kite Giedraitis** #5 Sat. 1:00-3:00

*Kembendu* is a traditional Guinean balafon song that Kite learned from Nabi and arranged for a full marimba ensemble. It is fairly easy to learn, but the lead has some challenging variations. If time permits, we will cover the singing (in the Susu language) and the drumming.

**Level:** Intermediate  
**Limit:** 12

**Materials:** Audio/video taping OK.

## Intermediate Marimba: Salmonberry Pie

**Ona** #3 Fri. 4:00-6:00

Minanzi/mbira hosho drives this upbeat marimba song Ona has composed for the 8-piece marimba ensemble. *Salmonberry Pie* is a love story which teaches us not to collapse ourselves into a relationship but to stand tall and strong on our own. By being healthy individuals we bring more to ourselves, our relationships and the world. Ona encourages all participants to have fun with this song - to take it home and explore the depths of your creativity through it. This class will be taught on marimbas with F#s.

**Level:** Intermediate  
**Limit:** 11

**Materials:** Audio/video taping OK.

## Intermediate Marimba: Superiyeye

**Nabi Camara**

**and Kite Giedraitis** #8 Sun. 1:00-3:00

This is a traditional Guinean balafon song that Nabi arranged for a marimba ensemble.

**Level:** Intermediate  
**Limit:** 12

**Materials:** Audio/video taping OK.



## Introductory Nyanga (Ngororombe) Panpipe Music

**Joel Laviolette II** #5 Sat. 1:00-2:30  
AND/OR #8 Sun 1:00-2:30

Learn the basics of playing nyanga panpipes in the style of the MaNyungwe people of Mozambique. There's a lot of breathing involved, so take a break if you get tired or light-headed. This is the same class as last year, but feel free to come and learn more pipe parts and maybe some dancing! This is a hands-on class with lots of playing, dancing, and cultural information. This class will be offered twice; participants are welcome (but not required) to register for both.

**Level:** Open to All **Limit:** 50  
**Materials:** Audio/video taping OK.

## Zimbabwean and Southern African Guitar Techniques

**Joel Laviolette II** #6 Sat. 4:00-6:00

Joel will teach basics of Shona style guitar, including string muting, mbira style progressions and positions, I-IV-I-V (party and drum and vocal song) progressions and positions. If there's time Joel will get into what some modern styles are doing - i.e. using Sungura music, Sugar Chiweshe - players who are taking traditional ideas and adding modern elements.

**Level:** Intermediate **Limit:** 20  
**Materials:** Audio/video taping OK. Bring a guitar.  
**Prerequisite:** Must be able to play guitar - this is not a first-time guitar lesson.



## Beginning Mbira Dance

**Ilana Moon** #6 Sat. 4:00-6:00

Do you have a desire to learn how to dance to mbira? This class is for those with little or no experience.

**Level:** Introductory, Advanced Beginning  
**Limit:** Unlimited  
**Materials:** Audio/video taping OK. Wear comfortable clothes or sarong.  
**Prerequisite:** A desire to learn, a love of dance.

## Beginning African Dance

**Jacques Johnson** #3 Fri. 4:00-6:00  
See "Cross-Cultural Offerings"

## Claypot Water Dance

**Ilana Moon** #8 Sun. 1:00-3:00

Learn how to balance a clay pot on your head and dance with it. Ilana learned this dance from Irene and Julia Chigamba. The first hour will be for learning to work with the pot; the second hour will be for learning the dance. We will discuss the history and significance of the clay pot.

**Level:** All levels **Limit:** Unlimited  
**Materials:** Audio/video taping OK. Bring a clay pot, suitable bowl or vase, or a melon hollowed out, with a wrap to go around it.

## Gumboot Dancing: JM

**Ted Wright** #5 Sat. 1:00-2:30  
See "Cross-Cultural Offerings"

## Introductory Gumboot Dancing

**Ted Wright** #3 Fri. 4:00-5:30  
See "Cross-Cultural Offerings"

## Introduction to Shona and Ndebele Dancing

**Loveness Wesa** #4 Sat. 9:30-11:00

Loveness will introduce participants to traditional Shona and Ndebele dancing.  
**Level:** All levels **Limit:** 20  
**Materials:** Comfortable clothes

## Dance: Muchongoyo

**Ilana Moon** #2 Fri. 1:00-3:00

Learn the women's part to *Muchongoyo*. Ilana learned this from Julia Chigamba and studied it more intensively with Charles Mzite. *Muchongoyo* is a warrior's dance from the southeastern part of Zimbabwe. You will learn the singing and significance of the dance.

**Level:** All levels **Limit:** Unlimited  
**Materials:** Audio/video taping OK. Wear comfortable clothes.

## Dance: Shangara

**Forward Kwenda** #7 Sun. 10:30-11:30

*Shangara* is a dance and drumming style done by Shona people in the east-central and south-central areas of Zimbabwe, such as Buhera, Gutu, Zaka and Masvingo. *Shangara* is usually done during the day, and is used to call ancestral spirits to help with problems such as drought or illness. It is also done just for fun. Also see Forward's Shangara Ngoma class.

**Level:** Introductory **Limit:** 20  
**Materials:** Audio-taping encouraged; no video taping please. Wear clothes you can move in.  
**Prerequisite:** It's not easy - those with some dance experience who are pretty much in shape will enjoy the workshop.

## Song/Dance/Ngoma

**Tendekai Kulture** #2 Fri. 1:00-2:00  
See "Singing"



## Ngoma to Accompany Marimba

**Sean Araneda** #3 Fri. 4:00-5:00

Many Zimbabwean-style marimba songs have specific Shona rhythms that accompany them. This workshop will focus on a few different Shona rhythms that can be used to accompany the marimba and explore how to weave the two together.

**Level:** All levels **Limit:** 20  
**Materials:** Bring drums if possible.

## Ngoma to Accompany Mbira

**Gordon Kay** #6 Sat. 4:00-5:00

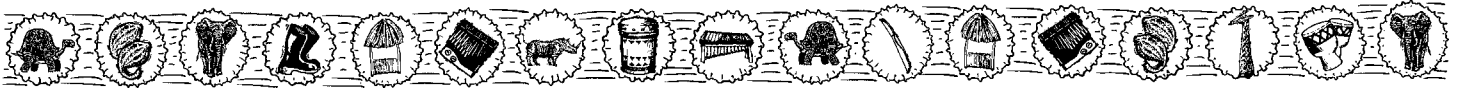
Interwoven with hosho patterns and mbira melodies, mbira drumming provides a distinct and subtle flavor to mbira music. This workshop will focus on a number of rhythms to accompany mbira music.

**Level:** All levels **Limit:** 20  
**Materials:** Bring drums if possible.



**Don't forget:  
Workshops and schedules  
are subject to change.**





## Ngoma: Jiti

**Duncan Allard** #2 Fri. 1:00-2:00

Jiti is a recreational rhythm for teenagers and young adults that is often played in all night ceremonies or simultaneous to mbira ceremonies outside of the house. Popularized during the war of independence, jiti is both a spiritual and recreational music.

Always accompanied by highly energized singing and solo dancing, jiti music remains one of the most popular rhythms in Zimbabwe today. This workshop will include basic jiti rhythms and songs.

**Level:** All levels **Limit:** 20

**Materials:** Bring drums if possible.

## Song/Dance/Ngoma

**Tendekai Kuture** #2 Fri. 1:00-2:00  
See "Singing"

## Intermediate Ngoma: Shangara

**Forward Kwenda** #9 Sun. 4:00-6:00

*Shangara* is a dance and drumming style done by Shona people in the east-central and south-central areas of Zimbabwe, such as Buhera, Gutu, Zaka and Masvingo.

*Shangara* is usually done during the day, and is used to call ancestral spirits to help with problems such as drought or illness. It is also done just for fun. Several different parts and variations will be taught. Also see Forward's Shangara dance class.

**Level:** Intermediate **Limit:** 20

**Materials:** Audio-taping encouraged; no video taping please. Bring drums if possible.

## Intermediate/Advanced Ngoma: Dinhe

**Duncan Allard** #8 Sun. 1:00-2:30

*Dinhe* is an exciting celebration rhythm and dance of the Kore Kore people from Mashonaland Central. Most often played to thank the spirits for a good harvest, *Dinhe* rhythm layers many different drum parts and includes vigorous dances and songs. This workshop will explore a number of the *Dinhe* parts and how they fit together.

**Level:** Intermediate/advanced **Limit:** 20

**Materials:** Bring drums if possible.



## Introductory Hosho: Technique, Pattern & Style

**Ona** #4 Sat. 9:30-11:00  
OR #8 Sun 1:00-2:30

If you've had an itch to try this deceptively "simple" instrument, or you play already but would like to review the basics, here is a safe, comfortable opportunity to learn or review the muchongoyo, tsaba and minanzi/mbira patterns. This workshop will cover a couple of minanzi/mbira styles including a very crisp, "square" technique, as well as a very slurred one. Flexibility using these techniques will allow you to be versatile, to learn from any teacher and to eventually have the skills to develop your own style. Let's have fun together while we allow these three patterns to start sinking into the core of our beings.

**Level:** Introductory/Advanced Beginning **Limit:** 12

**Materials:** Audio/video taping OK. Bring a pair of hosho if you have one, and earplugs.

## Intermediate Hosho: Move My Body AND Play Hosho?

**Ona** #5 Sat. 1:00-2:30  
OR #9 Sun. 4:00-5:30

Now that you are able to play hosho comfortably and are gaining confidence, it is time to learn how to trust your playing enough to focus on moving your body.

Ona will review the basics of minanzi/mbira hosho, including technique and different styles, then move onto fun and simple arm and leg movements while holding the beat. Come feel the power of using your body to enhance your instrument.

**Level:** Intermediate **Limit:** 12

**Materials:** Audio/video taping OK. Bring hosho, earplugs, and comfortable dance clothing.

**Prerequisite:** Must be comfortable with the minanzi/mbira pattern.

## Advanced Hosho: Full Body Hosho

**Ona** #2 Fri. 1:00-3:00  
OR #6 Sat. 4:00-6:00

Learn to move your body in self-expression while maintaining your commitment as keeper of the beat. In this workshop, you will refine the minanzi/mbira hosho technique, extend your playing through your whole body and learn some choreographed hosho moves based on Shona mbira dance steps.

**Level:** Advanced **Limit:** 12

**Materials:** Audio/video taping OK. Bring hosho, earplugs and comfortable dance clothes. We'll dance in bare feet.

**Prerequisite:** Must be very comfortable with minanzi/mbira pattern and able to focus on learning dance steps.

## Make Your Own Hosho

**MyLinda King** #5 Sat. 1:00-4:00  
See "Crafts"

# INTENSIVES

*The following workshops extend beyond one class session. The intent of these classes is to provide students with a deeper experience in learning a song or an instrument. Out of respect for the teacher and other class participants, people who sign up for these workshops will be expected to attend all sessions listed. When you register, please sign up for the workshop in the first time slot, and mark out the other time slots as well.*

## INTENSIVE: Chipendani

**Russ Landers** #3 Fri. 4:00-6:00  
AND #6 Sat. 4:00-6:00  
AND #9 Sun. 4:00-6:00

Learn the basics of playing the chipendani, a one-stringed mouth bow from Zimbabwe. We'll cover the basics of plucking, singing and overtones for a traditional song. This intensive class will get more in depth, develop playing skill further, and play two or three songs. There is also a one-day introductory class - see "Chipendani."

**Level:** Introductory/Advanced Beginning **Limit:** 15

**Materials:** Audio/video taping OK.

Chipendani provided, but bring one if you have one.



## **INTENSIVE: Intermediate Youth Marimba: Hapana**

**Peter Swing** #6 Sat. 4:00-6:00  
AND #9 Sun. 4:00-6:00

A Dumi Maraire marimba standard, *Hapana* provides great context to study soprano duets, bass and baritone duets, cool left-hand work on the tenors, drumming, and voice. We will spend two days doing just that.

**Level:** Intermediate, ages 8-20 only  
**Limit:** 10

**Materials:** Audio/video taping OK. Bring a hand drum if you have one.

## **INTENSIVE: Advanced Beginning Marimba: Chiradza I**

**Alport Mhlanga** #4 Sat. 9:30-11:30  
AND #7 Sun. 9:30-11:30

A jazzy slow number with beautiful syncopated variations, composed by Mr. E. Chiradza. A good introduction to double notes playing and a 3+3+2 bass line. Skills to be developed: a good ear and heart for fun. This is not the same *Chiradza* that North Americans know.

**Level:** Advanced Beginning **Limit:** 12  
**Materials:** Audio/video taping OK.

## **INTENSIVE: Intermediate Marimba: Nyamamusango: Techniques for Variation and Interaction**

**Joel Lindstrom** #5 Sat. 1:00-3:30  
AND #8 Sun. 1:00-3:30

Joel will teach an mbira-style arrangement of *Nyamamusango* on the marimba. Using this arrangement as a vehicle, you will explore techniques for creating melodic and rhythmic variations. With these variations as vocabulary, you will work with playing marimbas as an mbira ensemble. This class will be taught on marimbas with F#s.

**Level:** Intermediate **Limit:** 12  
**Materials:** Audio/video taping OK.  
**Prerequisite:** Knowledge of mbira very helpful, especially *Nyamamusango*.

## **INTENSIVE: Advanced Marimba: Chigwaya**

**Wanda Walker** #3 Fri. 4:00-6:00  
AND #6 Sat. 4:00-6:00  
AND #9 Sun. 4:00-6:00

Wanda will teach a complete, original arrangement for 7 marimbas plus hosho based on mbira parts and singing lines taught by Musekiwa Chingodza and Jennifer Kyker. Some singing lines may be taught as well, if time allows. The arrangement includes kushaura vs. kutsinhira positioning of parts, requiring students to be able to distinguish where the beat falls in their part and ideally to be able to play a taught part in either position. The arrangement is in the key of F. The sound is light, watery and fun. This class will be taught on marimbas with F#s.

**Level:** Advanced **Limit:** 12  
**Materials:** Audio-taping encouraged, prefer no video taping.

## **INTENSIVE: Introduction to Mbira: Kariga Mombe**

**Fradreck Mujuru** #5 Sat. 1:00-3:00  
AND #8 Sun. 1:00-3:00

For first-time mbira players. In Zimbabwe, the first mbira piece taught is *Kariga Mombe* (undefeatable, literally "The Bullfighter").

**Level:** Introductory **Limit:** 10  
**Materials:** Audio taping encouraged; no videotaping please. New Dambatsoko tuning mbiras will be provided.

## **INTENSIVE: Advanced Beginning Mbira: Kuzanga**

**Cosmas Magaya** #6 Sat. 4:00-6:00  
AND #9 Sun. 4:00-6:00

This mbira song about a woman who does not want her husband to take a second wife is unique in its rhythmic structure (4 three-beat phrases) and well suited to the advanced beginner. After teaching the basic Kushaura and Kutsinhira parts, and showing where to place the hosho beat, Cosmas will help those who are ready to try fitting the two parts together. High lines will be added if time permits.

**Level:** Advanced Beginning **Limit:** 10  
**Materials:** Audio-taping OK. Set of ten matched mbiras in Nyamaropa tuning provided for classroom use.

## **INTENSIVE: Intermediate Mbira: Kutsinhira Development**

**Erica Azim** #3 Fri. 4:00-6:00  
AND #6 Sat. 4:00-6:00  
AND #9 Sun. 4:00-6:00

Explore various styles of kutsinhira parts with *Taireva*, *Mukatiende* (aka *Bukatiende*, *Mukai Tiende*) and *Kariga Mombe*.

**Level:** Intermediate **Limit:** 10  
**Materials:** Audio-taping encouraged; no video taping please. Mbiras will be provided.

**Prerequisite:** Must know at least one kushaura and one kutsinhira part to each of the songs we will be working with: *Taireva*, *Mukatiende*, *Kariga Mombe*.

## **INTENSIVE: Zimbabwe and Beyond - Choral Singing**

**Kelly Takunda Orphan** #3 Fri. 4:00-6:00  
AND #6 Sat. 4:00-6:00

Start with vocal/body warm-ups, dive into choral music from Zimbabwe and South Africa, and have fun singing!

**Level:** Open to All **Limit:** 50  
**Materials:** Audio/video taping OK. Bring a tape recorder, wear comfortable clothes, and be prepared to sing!

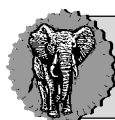
# **LANGUAGE**

## **Beginning Shona Language**

**Peter Masundire** #6 Sat. 4:00-5:30  
OR #7 Sun. 9:30-11:00

The objective of this workshop is to increase appreciation of Zimbabwean music by helping attendees get 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. This class is offered "by donation" and pre-registration is not required.

**Level:** Introductory **Limit:** 40  
**Materials:** Audio-taping OK.



**Don't forget:  
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## Advanced Beginning/Intermediate Marimba

**Sheasby Matiure** #1 Fri. 9:30-11:30

Sheasby will teach a Zimbabwean tune suitable for advanced beginning and intermediate skill levels on marimba. The song will be announced at the workshop. **Level:** Advanced Beginning/Intermediate **Limit:** 12

**Materials:** Audio-taping OK.

## Advanced Beginning/Intermediate Marimba: Sabhuku

**Sheasby Matiure** #6 Sat. 4:00-6:00

This is a song in the *Nhemamusasa* mode that was arranged for electric guitar by the late Jonah Sithole, who performed for many years with Thomas Mapfumo. Sheasby will teach his own arrangement of *Sabhuku* for marimba ensemble.

**Level:** Advanced Beginning/Intermediate **Limit:** 12

**Materials:** Audio-taping OK.

## Intermediate Marimba: Feeling the Beat - Techniques for Interlocking Parts

**Joel Lindstrom** #3 Fri. 4:00-6:00

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, may be ok for some Advanced Beginning students **Limit:** 12

**Materials:** Audio/video taping OK.

**Prerequisite:** Some knowledge of mbira would be helpful.

## Intermediate Marimba

**Joe H. Bayana** #7 Sun. 9:30-12:00

Joe will teach a song suitable for intermediate level marimba players. The song will be announced at the workshop. This class will be taught on marimbas with F#s.

**Level:** Intermediate **Limit:** 15

**Materials:** Audio/video taping OK. Bring hosho and drums if you have them and a love of music.

## Intermediate Marimba: Babamudiki

**Paul Mataruse** #7 Sun. 9:30-12:00

This is one of Paul's more popular compositions in the North American marimba community. You might also want to sign up for "Intermediate Mbira: Babamudiki." This class will be taught on marimbas with F#s.

**Level:** Intermediate **Limit:** 12

**Materials:** Audio/video taping OK.

## Intermediate Marimba: Chiradza 2

**Alport Mhlanga** #1 Fri. 9:30-11:30

A Shona-based polyrhythmic tune with a lilting bass line, composed by E. Chiradza, a contemporary of Alport's. A good tune for improvisation. This is not the same *Chiradza* that North Americans know.

**Level:** Intermediate **Limit:** 12

**Materials:** Audio/video taping OK.

**Prerequisite:** Ability to read music.

## Intermediate Marimba: Chiro Chacho

**MyLinda King** #9 Sun. 4:00-6:00

Learn a high-spirited Zimbabwean wedding song. The vocals for this song are included in "Let Your Voices Be Heard." In 1993 MyLinda King and Pete Swing arranged it for marimbas. A complete arrangement, including lead and vocal harmonies, will be taught.

**Level:** Intermediate **Limit:** 12

**Materials:** Audio/video taping OK.

## Intermediate Dueling Marimbas

**Maria Minnaar** #6 Sat. 4:00-6:00

See "Cross-Cultural Offerings"

## INTENSIVE: Intermediate Youth Marimba: Hapana

**Peter Swing** #6 Sat. 4:00-6:00

AND #9 Sun. 4:00-6:00

See "Intensives"

## Intermediate Marimba: Kembendu

**Nabi Camara and Kite Giedraitis** #5 Sat. 1:00-3:00

See "Cross-Cultural Offerings"

## Intermediate Marimba: Maimbo, from score

**Alport Mhlanga** #9 Sun. 4:00-6:00

A tune that talks about the mother of Mbo, composed by A. Mhlanga. A descriptive tune of beautiful melodies written for the soprano, tenor, baritone and bass. It was originally written for a five-note bass in the early sixties. Skills to be developed: playing single notes in threes while using alternating hammers. This is not the same *Maimbo* that North Americans know.

**Level:** Intermediate **Limit:** 12

**Materials:** Audio/video taping OK.

**Prerequisite:** Ability to read staff music notes.

## Intermediate Marimba: Manhanga

**Paul Mataruse** #6 Sat. 4:00-6:00

This is Paul's arrangement of a song popular among school marimba bands in Zimbabwe. His arrangement is based on a strong interplay of bass and baritone instruments.

**Level:** Intermediate **Limit:** 12

**Materials:** Audio/video taping OK.

## Intermediate Marimba: Mwana waMambo

**Paul Mataruse** #2 Fri. 1:00-4:00

This is one of Paul's new compositions. The song has wonderfully textured harmonies and emphasizes the use of spaces to put bass/baritone lines into focus. This class will be taught on marimbas with F#s.

**Level:** Intermediate **Limit:** 12

**Materials:** Audio/video taping OK.

## INTENSIVE: Intermediate Marimba: Nyamamusango: Techniques for Variation and Interaction

**Joel Lindstrom** #5 Sat. 1:00-3:30

AND #8 Sun. 1:00-3:30

See "Intensives"

## Intermediate Marimba: Salmonberry Pie

**Ona** #3 Fri. 4:00-6:00

See "Cross-Cultural Offerings"





## Intermediate Nyunga Nyunga

**Sheasby Matiure** #4 Sat. 9:30-11:30

Sheasby will teach a Zimbabwean tune suitable for intermediate skill levels on nyunga nyunga. The song will be announced at the workshop.

**Level:** Intermediate **Limit:** 7

**Materials:** Audio/video taping OK. Nyunga nyunga will be provided.

## Intermediate/Advanced Nyunga Nyunga: Chigwaya

**Joe Keefe** #7 Sun. 9:30-11:30

Joe will teach the song *Chigwaya* with a karimba accompaniment, including a well-developed set of variations. He learned this song from Musekiwa Chingodza.

**Level:** Intermediate/Advanced **Limit:** 7

**Materials:** Audio/video taping OK. Karimbas will be provided.

**Prerequisite:** Be able to fluently play 3 songs on karimba.

## Advanced Nyunga Nyunga: Majai

**Tendekai Kuture** #8 Sun. 1:00-3:00

Majai is a Zimbabwean folk song. It is played in the *Chemutengure* mode. Up to four patterns will be taught; one will be used to accompany the song. The class will be expected to play and sing.

**Level:** Advanced **Limit:** 15

**Materials:** Audio/video taping OK. Karimbas will be provided. Grow your fingernails on your thumbs and right forefinger!

**Prerequisite:** Can operate in *Chemutengure* mode.

## Introduction to Matepe Music

**Joel Laviolette II** #9 Sun. 4:00-5:00

Learn kushaura and kutsinhira parts to the Kore Kore song *Muchengedza Mutonga* that Joel learned from Chaka Chawasarira. This piece is the *Kariga Mombe* of Matepe Mbira.

**Level:** Introductory **Limit:** 10

**Materials:** Audio/video taping OK. Bring a matepe if you have one, a few will be provided.



**Don't forget:  
Workshops and schedules  
are subject to change.**

## Introduction to Mbira: Kariga Mombe

**Erica Azim** #7 Sun. 9:30-11:30

Your first mbira lesson! You will learn how to hold the instrument, listen to mbira, and other basic concepts, as well as learning the mbira piece *Kariga Mombe* (undefeatable). If you are thinking of learning mbira, but have never tried it, this workshop is for you.

**Level:** Introductory **Limit:** 10

**Materials:** Audio-taping encouraged; no video taping please. Mbiras will be provided.

## INTENSIVE: Introduction to Mbira: Kariga Mombe

**Fradreck Mujuru** #5 Sat. 1:00-3:00

AND #8 Sun. 1:00-3:00

See "Intensives"

## INTENSIVE: Advanced Beginning Mbira: Kuzanga

**Cosmas Magaya** #6 Sat. 4:00-6:00

AND #9 Sun. 4:00-6:00

See "Intensives"

## Advanced Beginning Mbira - Uyai Baba

**Ted Wright** #4 Sat. 9:30-11:00

*Uyai Baba* (Come, Father) is a Zimbabwean "church song" transposed onto mbira. We will learn the mbira part to this beautiful song, along with some singing.

**Level:** Advanced Beginning **Limit:** 10

**Materials:** Audio/video taping OK.

**Prerequisite:** Must know at least three songs on mbira.

## Whose Mbira is it???: Story, Song, and Mbira

**Forward Kwenda** #2 Fri. 1:00-2:00 (1st part)

OR #2 Fri. 1:00-3:30 (1st and 2nd part)

The ngano (traditional story) of the Eagle, the Owl and the Rabbit - whose mbira is it? The first part of this workshop (for everyone) will be the story, and learning the song that goes with it. The second part of the workshop (for mbira students only) will be the kushaura and kutsinhira mbira parts.

**Level:** Introductory (1st part), Advanced Beginning (2nd part)

**Limit:** 30 (1st part), 10 (2nd part)

**Materials:** Audio-taping encouraged; no video taping please. Mbiras will be provided.

## Advanced Beginning Mbira: Baya wabaya

**Fradreck Mujuru** #7 Sun. 9:30-11:30

This is an ancient war and encouragement song played at the kurova guva ceremony, a year after death, when a person's spirit is brought from the grave back to the family.

This powerful song is used not only to encourage a spirit to come back to his/her family, but also to encourage sports teams in modern Zimbabwe! Learn both mbira parts and also to clap the hosho beat (it's different!). Also see "Singing: Baya wabaya."

**Level:** Advanced Beginning and Intermediate

**Limit:** 10

**Materials:** Audio-taping encouraged, no video taping please. New Dambatsoko tuning mbiras will be provided.

**Prerequisite:** Advanced Beginning or Intermediate level player.

## Intermediate Mbira: Babamudiki

**Paul Mataruse** #9 Sun. 4:00-6:00

*Babamudiki* is one of Paul's more popular compositions in the North American marimba community. In this workshop you will learn the mbira parts to this song. You might also want to sign up for "Intermediate Marimba: Babamudiki."

**Level:** Intermediate **Limit:** 12

**Materials:** Audio/video taping OK. Bring a G tuning/marimba tuning mbira. Some instruments will be provided.

## INTENSIVE: Intermediate Mbira: Kutsinhira Development

**Erica Azim** #3 Fri. 4:00-6:00

AND #6 Sat. 4:00-6:00

AND #9 Sun. 4:00-6:00

See "Intensives"

## Intermediate Gandanga Mbira: Mauya Mauya

**Forward Kwenda** #3 Fri. 4:00-6:00

Learn kushaura and kutsinhira parts to *Mauya Mauya*, a song of welcome sometimes played to start ceremonies.

**Level:** Intermediate **Limit:** 10

**Materials:** Audio-taping encouraged; no video taping please. Gandanga tuning mbiras will be provided.

**Prerequisite:** Gandanga tuning mbira experience absolutely required.







## What Every Musician Needs to Know About the Body

**Barbara Conable** #4 Sat. 9:30-11:30

This presentation is designed to set musicians on a path of self-evaluation and change in order to arrive at a sensory motor integrity sufficient to become and/or remain free of injury and pain throughout a lifetime of playing and performing with increasing pleasure and proficiency. At the end of the presentation, there will be an opportunity for some individuals to work with Barbara to refine their own "body maps." This class is offered "by donation" and pre-registration is not required.

Level: All levels **Limit: 50**

## Why Do We Hold a Bira?

**Cosmas Magaya** #7 Sun. 10:30-11:30

Drawing upon his many years of experience and traditional upbringing Cosmas will describe the function of the bira ceremony in Shona culture, along with the important position held by mbira playing in carrying out the ceremony. Cosmas considers this to be a necessary background for anyone who wants to study and play the mbira dzavadzimu. This class is offered "by donation" and pre-registration is not required.

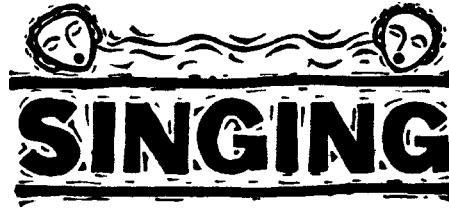
Level: All levels **Limit: 50**

## Zimbabwe Today: A Fresh Look

**Cosmas Magaya and Jaiaen Beck** #2 Fri. 1:00-2:30

Cosmas and Jaiaen present a view into rural and city life in Zimbabwe today with pictures and discussion. Cosmas began his life by attending a poor rural school, driving an ox cart and cattle just like any child. Little did anyone know he would travel extensively abroad, learning so much of other cultures, while sharing his deep roots from home. Jaiaen adds a cross-cultural perspective from her work as founder of Ancient Ways and co-founder of Nhimbe for Progress. In recent years, she has been doing relief/aid work in Zimbabwe. Come to hear a unique blend of experiences about life in Zimbabwe today. This class is offered "by donation" and pre-registration is not required.

Level: Open to all **Limit: 50**  
Materials: Audio/video taping OK.



## Singing: Baya wabaya

**Forward Kwenda and Erica Azim** #4 Sat. 10:30-11:30

*Baya wabaya* is an ancient war and encouragement song sung with either drums or mbira. Also see "Advanced Beginning Mbira: Baya wabaya."

Level: Introductory **Limit: 30**

Materials: Audio-taping encouraged; no video taping please.

## Introduction to Ndebele Song

**Loveness Wesa** #1 Fri. 9:30-11:00

Loveness will introduce participants to traditional Ndebele song.

Level: All levels **Limit: 20**

Materials: Audio-taping for personal use OK.

## Singing: Ishe Komborera Afrika

**Maria Minnaar** #9 Sun. 4:00-5:00

This is the unofficial "African National Anthem." The title means "God Bless Africa." It is a hymn, and will be taught in four parts. Sheet music (notation plus words) will be provided for everyone.

Level: Open to all **Limit: Unlimited**

Materials: Audio/video taping OK.

Prerequisite: Willingness to sing! (No experience necessary.)

## Mbira Ear Training Singing

**Erica Azim** #8 Sun. 1:00-2:30

Learn to hear mbira in a Shona way through singing what the mbira is playing. Especially recommended for new mbira players.

Level: Introductory **Limit: 30**

Materials: Audio-taping encouraged; no video taping please.

## Song/Dance/Ngoma

**Tendekai Kuture** #2 Fri. 1:00-2:00

This workshop will cover the song *Nhoro Mugomo*, and the dance Bira. The class will be taught singing, dancing and drumming. When mastered, we will take turns to sing, dance or drum.

Level: Open to all **Limit: 20**

Materials: Audio/video taping OK.

Prerequisite: Voice and body!

## Singing: Tambai VaHera and Mudzimu Dzoka

**Forward Kwenda and Erica Azim** #5 Sat. 1:00-2:30

These two songs are sung with Shangara rhythm drumming. *Tambai VaHera* ("Dance, vaHera tribe") is a song of Forward's tribe. *Mudzimu Dzoka* is a song that calls the spirit Tovera. See Forward's "Ngoma: Shangara" class in the drumming section as well.

Level: Introductory **Limit: 30**

Materials: Audio-taping encouraged; no video taping please.

## INTENSIVE: Zimbabwe and Beyond - Choral Singing

**Kelly Takunda Orphan** #3 Fri. 4:00-6:00  
AND #6 Sat. 4:00-6:00

See "Intensives"

## Zimbabwean Church Music

**Patrick Matsikenyiri** #2 Fri. 1:00-2:00  
OR #7 Sun. 10:30-11:30

By the end of the workshop participants should be able to sing and lead in singing from the book, *Africa Praise I*.

Level: All levels **Limit: 40**

Materials: Drums and rattles, if you have them. Audio and videotaping is OK.

## Zimbabwean Makwayera Choral Singing

**Sheasby Matiure** #5 Sat. 1:00-3:00  
OR #8 Sun. 1:00-3:00

This class will introduce contemporary choral music of Zimbabwe, including gospel and traditional music in both Shona and Ndebele. Makwayera ("choir") is an African style of choral singing that native Zimbabweans developed by combining elements of their traditional vocal music with the western four-part harmony brought to the region by missionaries.

Level: All levels **Limit: 40**

Materials: Audio-taping OK.

Prerequisite: Choral singing experience is helpful, but not needed.



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# Workshop Teachers and Presenters



**Duncan Allard**, educator and musician, was born in Bulawayo, Zimbabwe. Although classically trained at a young age, Duncan has traveled throughout the world, studying drumming, singing, and instrumentation most extensively in Senegal and Zimbabwe. A former student of Abdoulaye Diakate of Tambacounda, Senegal, Duncan has devoted himself to Zimbabwean drumming, mbira, and marimba for the past two years. He has lived and studied with such masters as Julia Tsitsi Chigamba and the Chigamba Family, Sekuru Joe Chari, Reason Muskwe, Never Phiri, formerly of the Zimbabwean National Dance Company, and various members of Mhembero Dance Company. He now performs and teaches with Julia Tsitsi Chigamba and the Chinyakare Ensemble, based in Oakland, California. Duncan is eager to pass on the knowledge of his teachers in an effort to bridge traditional wisdom and culture between Zimbabwe and the West.

**Sean Araneda**, a Bay Area native, has studied African drumming for over 12 years both at home and abroad in Western and Southern Africa. His primary focus has been West African djembe and dunun with such teachers as Mamady Keita, Famoudou Konate, Mabiba Baegne, Sory Bangoura, Karamba Dioubate, and Kwaku Daddy. For the past two years Sean has been studying exclusively with Julia Chigamba and the Chigamba family, as well as various members of the Zimbabwean National Dance Company. He now performs and teaches with Julia Chigamba and The Chinyakare Ensemble in local venues and school assemblies, through Young Audiences, passing on the knowledge, wisdom, and enthusiasm of his teachers.

**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, and her teachers have included many of Zimbabwe's top mbira masters, past and present, such as Forward Kwenda, Cosmas Magaya, Mondrek Muchena, Ephat Mujuru, Newton Gwara, Irene Chigamba, Tute Chigamba, Chris Mhlanga, Luken Pasipamire, Fradreck Mujuru and Ambuya Beauler Dyoko. Erica has recorded two solo CDs, including "Mbira: Healing Music of Zimbabwe." She currently teaches regional mbira workshop groups throughout the U.S. and internationally-attended mbira camps at her home in Berkeley, California. Erica also directs the non-profit organization MBIRA (see [www.mbira.org](http://www.mbira.org)), which makes field recordings available to mbira enthusiasts around the world and provides financial support to Zimbabwean mbira players and instrument makers.

**Joe Bayana** grew up in both South African and Zimbabwe. He played in the South African marimba band Azuma from 1992-94. Joe has been living in the US and teaching marimba here since 1994.

**Jaiyen Beck** was introduced to Zimbabwean music by Dumisani Maraire, through an interest in Shona spirituality. Since 1990 she has worked with several Zimbabwean and North American teachers studying Shona music and healing traditions. She has taught music classes to all ages for ten years, and has provided a link for people to network and offer relief aid to rural Zimbabwe for the last four years.

**Nabi Camara** - Master balafon player Nabi Camara is a griot from the village of Boke in Guinea. Nabi was born into a family of musicians and studied with Amadou Diabate. As a young man he diversified his musical background by traveling extensively throughout

coastal West Africa. He has toured in Europe, Australia and Japan, performing with Les Ballets Africains de Guinea. He has collaborated on recordings with many internationally known African musicians including Mory Kante, Salif Keita, and Alpha Yaya Diallo. Nabi currently makes his home in Seattle, where he leads the band Lagni Sussu - loosely translated as "black and white people living together." Nabi's innovative balafon playing style shows a continuous blend of old and new.

**Barbara Conable**, founder of Andover Educators, uses her expertise gained in 25 years of applying Body Mapping to the teaching of the Alexander Technique. Barbara trains musicians around the world to be free, efficient, and increasingly skillful in their playing and singing. Barbara lives in Portland, Oregon where she continues to develop the theory and practice of Body Mapping. [www.bodymap.org](http://www.bodymap.org)

**Carl Dean** makes his home in Portland, Oregon where he has been building marimbas for the past 6 years. He has taught his skills in local schools and shared his knowledge of building at previous Zimfests.

**Kite Giedraitis** has been playing Shona music since 1987 and began teaching 13 years ago in Portland. He was an original member of Boka Marimba, playing with them for 3 years before traveling in Zimbabwe for a year and Ghana for 3 months. He founded Village Spirit in Portland in 1992. The following bands have evolved out of his marimba classes: Zuva, Dancing Trees, Kukuva, Flying Safari Ants, Chiremba, White Rhino, Zimba, Born on Tuesday, Duduluza, Bongozozo, Eurimba and Wood Vibrations. He founded Fools in Paradise in 2001.

**Jacques Johnson** has studied dance since 1990 with Makeda Ebuwe Franchesska Berry, Youseff Koumbassa, Ocheami, Won Idy-Paye. He has performed with Ocheami, Anzanga and Lora & Sukutai marimba groups. He has been teaching West African dance to children and adults since 1995.

**Gordon Kay** comes from the agricultural village of Urbana, Illinois. A professional drumset player for over 15 years, Gordon has performed on drumset and ngoma with many of Zimbabwe's top traditional and pop musicians and dancers, including Julia Tsi-Tsi Chigamba, Alick Macheso, and former members of Thomas Mapfumo's Blacks Unlimited. Gordon spent the summer of 2002 in Harare, learning Mbira and Dinhe drumming from master drummers Reason Muskwe and Never Phiri.

**Joe Keefe** has been a musician all his life and a serious drummer since he was a teenager. His first professional gig was at age 15. In the 60s, he was a jazz drummer and taught drum set lessons. In 1968, he began to study African music at UCLA and continued studying various styles of African, Cuban and Brazilian percussion for the next 25 years. He met Dumi in 1990 and they started Dandaro Marimba Band in Santa Cruz. He has been playing marimba and hosho ever since. Joe began studying karimba (nyunga nyunga) with Dumi in 1990. He has been playing since then and teaching for the last few years. He has also studied karimba with Musekiwa Chingodza. In 2000, he started Sadza, a Santa Cruz county band that plays Zimbabwean music on drums, karimba, mbira and marimbas. He has created several arrangements for Sadza that feature mbira and karimba with marimbas.

**MyLinda King** played with Boka Marimba between 1989 and 1999. For the last nine years she has been teaching marimba groups in her home, in Portland schools, and at music camps. She also gives workshops to local marimba bands. She enjoys making hosho for the Zimbabwean music community and has written a book, *Making Your Own Hosho*.

**Natalie Jones Kreutzer** is an associate professor of music education at the University of Idaho (in Moscow) for six years. She has taught in public schools for 13 years (both elementary and secondary) in Nebraska, Indiana, and Kansas. In 1992 she went to Zimbabwe to do research on children's music acquisition, which led to her dissertation in and subsequent articles on childhood musical development. For three years she taught at the University of Zimbabwe, pioneering and designing a degree in music education. (Zimfest teachers Sheasby Matiure and Tendekai Kuture were a part of this program.) She returned to the states in 1996.

**Tendekai Kuture** is a music lecturer at Mutare Teacher's College as well as a visiting music lecturer at Africa University in Mutare. He is currently studying at the University of Idaho for a Masters in Music. Tendekai has been teaching mbira, marimba, singing, dancing, drumming and hosho playing for 27 years.

**Forward Kwenda** - Master musician Forward Kwenda is known as a musical phenomenon in Zimbabwe, and "the Coltrane of mbira" in international circles. A musical prodigy, he began recording shortly after teaching himself to play mbira as a child. His soulful, virtuoso performances include amazing improvisation considered a "more ancient" style in Zimbabwe. In Zimbabwe, he is known for performing solo at ceremonies where two or three musicians are normally required, and bringing spirits with the first song he plays. Kwenda's U.S. tours with Erica Azim have been enthusiastically received, as well as their "Svikiro: Meditations of an Mbira Master" CD on the Shanachie label.

**Russ Landers** loves singing, 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 Ephat Mujuru, Mondrek Muchena and Tute and Irene Chigamba. In the U.S., Russ's teaching and performance of mbira and chipendani have been enjoyed from coast to coast. He has played in the groups Mutupo, Tatenda, Zawadi, and Chinyakare. Currently, Russ is sharing Zimbabwean music with young people, parents and teachers in the Oakland Public Schools.

**Joel Lavolette II** has studied mbira since 1995, including two years in Zimbabwe where he primarily studied with Newton Gwara (kore-kore style) and Chaka Chawasarira (matepe). He has been playing the guitar for 15 years, which he also studied with Newton Gwara. He has also been making field recordings of numerous types of mbira as well as other instruments such as nyanga, and founded Mhumhi Records. Joel has taught music for over 11 years and has performed with many groups, including Wagogo, Jaka, Common Thread and Nheravauya Mbira Group.

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# Workshop Teachers and Presenters



CONTINUED FROM PAGE 17

**Joel Lindstrom** has been playing marimba and nyunga-nyunga since 1991. In 1993, he started playing mbira dzavadzimu. He has studied with Maggie Donahue, Don Addison, and Cosmas Magaya, among other teachers. Joel has been teaching at the Kutsinhira Center in Eugene, Oregon, since 1994. He is particularly interested in teaching about the interrelationship of kutsinhira and kushaura and relating all parts to the beat. He is a member of the marimba group Nyaradzi, and the mbira group Vakasara.

**Cosmas Magaya** is an internationally recognized mbira player and teacher and is the leader of the ensemble Mhuri yekwa Magaya. He has been an avid student and player of mbira dzavadzimu from the time he was eight, when he 'pinched' his cousin's instrument for surreptitious study. Cosmas is a master of the instrument, having studied with many great players. He has performed with the renowned Mhuri yekwa Rwizi mbira group for over 25 years, participating with them in concert tours of Europe and the U.S. He was instrumental in the writing of Paul Berliner's *The Soul of Mbira* in the 1970s, and continues to work closely with Dr. Berliner as a consultant on Zimbabwean music. Cosmas experienced both sides of Christian and Traditional life as he grew up. His parents were married in the Roman Catholic Church, and his father was a renowned n'anga, or traditional healer, as well as a cultural expert whose advice was sought by people from all walks of life.

**Peter Masundire** grew up in Zimbabwe, lived in London, England for 16 years, and is now settled in Seattle, Washington, where he has been giving individual tutorials in the Shona language since 1998. His lessons are based on the Zezuru dialect of Shona. Peter is very active in the Seattle Zimbabwean community where he works to promote Zimbabwean culture and music; he recently co-produced Oliver Mtukudzi's concerts in Seattle and Portland during his *Vhunze Moto* tour. Peter has performed with Sukutai Marimba and Dance Ensemble for the last 4 years. He has played an advisory role to several Zimfests, especially on issues relating to immigration and Zimbabwean culture and has been a Shona language instructor at Zimfest for the last 4 years. He recently collaborated with the Seattle Art Museum on its landmark special exhibition, "Art from Africa: Long Steps Never Broke a Back".

**Paul Mataruse** is from Zimbabwe, but he has been living and studying in North America for the past seven years. Paul's family lives in South Africa, but is originally from Bikita, in the south eastern province of Masvingo. Paul has been playing marimba for 15 years and this is his seventh 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. Currently, he is living and working in San Diego.

**Sheasby Matiure** is currently a lecturer in music education at the University of Zimbabwe. He previously taught for some years at Sekel Teacher Training College, just outside Harare. He has also acted as manager and artistic director of the Zimbabwe National Dance Company. In 1999, Sheasby was an artist in residence with the International Vocal Ensemble at Indiana University, where he subsequently graduated with an MA in Ethnomusicology. Sheasby is a highly respected musician, adept at playing mbira, ngoma, hosho, and marimba, and at teaching choral singing.

**Dr. Patrick Matsikenyiri** of Africa University in Mutare is a native of Zimbabwe and a prominent musician in The United Methodist Church of Zimbabwe. He was educated at Hartzell High School (Zimbabwe) and holds Bachelor and Master's degrees in Music Education from Shenandoah University (U.S.A.) He received an Honorary Doctorate from Adrian College in Michigan, U.S.A. in 1999. He has a distinguished career in education in Zimbabwe as a Headmaster, teacher, and musician. He is well known for his publications of African church music and his work with United Methodists, the All Africa Conference of Churches, and the World Council of Churches. Dr. Matsikenyiri has led worship services and workshops on African music in Africa, Central Europe, Scandinavia, England, Australia, Canada and the United States and has made eight previous recordings and several publications. He is deeply committed to making African music and culture a part of African worship services and an integral part of Christian worship worldwide.

**Alport Mhlanga**, a composer, ethnomusicologist, educator and marimba maker, has performed and taught marimba since 1964. He is one of the most talented marimba teachers around. He was the mainstay at Kwanongoma College of Music for many years. His current position is at Maru A Pula School in Botswana, where he is a Director of the Marimba and Musical Outreach program. He is married and has two musical children, a girl and a boy.

Among people Alport inspired through his teaching are Dr. Dumisani Maraire (late), Sheasby Matiure, Denishad Mugochi, Themba Tana, Cephas Tshuma, Paddle Ndlovu, Burma Tshuma, Tsitsi Chikanya, Soft Sibanda, Noel Goremusandu (late), Moses Chugumira (late), Never Sibanda, Michael Sibanda, Donaldson Molema, Dorothy Mthimkhulu and Dr. Mickey Nhemarundwe, just to name a few.

Alport's music has been captured on three marimba CDs entitled "Vibrant Zimbabwe", "Kwanomoto", and "Tears of Joy". "Tears of Joy" won an award under the BOMA2002- (Botswana Music Awards 2002) as the best marimba group. It has recently been nominated for an award under SAMA (South African Music Awards) 2003, to be held at the Sun City in South Africa. His music travels have taken him to Brazil, South Africa, Zimbabwe, Sweden, Canada and the USA.

**Maria Minnaar** grew up in Zimbabwe where her love of its music and culture was nurtured by her father, an ethnomusicologist who was also director of Kwanongoma College in the 1970s. Playing marimbas since age 14, Maria currently teaches a community band in Colony, Texas. She has produced two marimba music CDs with her previous youth bands from Brenham, TX and Groveton, TX, as well as a marimba instruction book. After her father's death in 1993 she began manufacturing marimba instruments in the Chopi style, in order to continue the work which her father had begun. Having grown up as a "missionary kid" with a lot of exposure to African church music, she loves to teach singing as well as marimbas.

**Ilana Moon** has been studying and performing African dance over 15 years. Her principal Zimbabwean dance teachers have been Irene and Julia Chigamba, and more recently, Charles Mzite. Ilana has performed Zimbabwean dances for 4 years with Amani Marimba band of Hornby Island and has been teaching adult and children's dance classes for 5 years. She is also knowledgeable in gumbboot dancing and in several West African styles.

**Fradreck Mujuru** - Zimbabwean Fradreck Mujuru is a talented mbira player, mbira maker, and mbira teacher. Fradreck is descended from a long line of mbira players and mbira makers in the Mujuru family (including his grandfather Muchatera and cousin Ephat), and is a shining talent in his own right. Fradreck lives in Harare and Dewedzo, Zimbabwe, and has performed in Zimbabwe, Europe, South Africa and the U.S.

**Jerry Mungadze**, PhD. has been teaching graduate students for four years at Dallas Baptist University in Texas. His areas of expertise are psychology, religion, philosophy, and politics. He was born and raised in Zimbabwe. He plays in the group Winds of Change.

**Ona** - Performing, teaching and exploring the rich depths of Shona music have been a large part of Fiona Connon's life now for ten years. She is honored to have helped initiate the first marimba band in Canada - Marimba Muzuva. Hosho and dance are her passions but Ona also composes for marimba, and plays mbira and chipendani. She has enjoyed performing with Tute and Irene Chigamba, Beauler Dyoko, Cosmas Magaya, Dumisani Maraire and has been a member of world beat improv group Spirit Gate, mbira quartet Choto, and upbeat dance band Zimfusion! Ona leads the all women ensemble Olalia and currently is working on a solo CD.

**Kelly Takunda Orphan** is a native to the San Francisco Bay Area. As a vocalist, percussionist and songwriter, she has performed both here and abroad with various African/World Music groups, such as Babatunde Olatunji and African Rain, Keith Terry & Crosspulse, Mutama, Mhembero Dance Company, and the University of Zimbabwe Choir. After her year abroad studying at the University of Zimbabwe (1994), Kelly served as Co-Director of San Jose State University's World Music Choir (1995-99), and is a regular guest musician/educator at San Francisco State. Kelly is currently recording her second album, "Spirit Calling," to be released this summer, 2003.

**Peter Swing** has been teaching marimba for ten years. He has studied with Dumi, Mai Chi, Ephat Mujuru, and Chris Berry as well as Tute & Irene Chigamba, Savannah Jammin', Cosmas Magaya, Beauler Dyoko, and Thomas Mapfumo. Peter has played in Boka Marimba, Jaka and directed the group Tatenda for many years. He's also taught at Camp Tumbuka for three years.

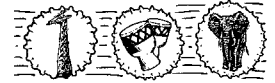
**Wanda Walker** has taught marimba at the Kutsinhira Cultural Arts Center in Eugene, Oregon for several years. She has studied marimba with Maggie Donahue and Gary Goldwater, studied mbira with Cosmas Magaya, Musekiwa Chingodza and Stephen Golovnin, and studied Shona-style singing with Jennifer Kyker, Musekiwa Chingodza and Ambuya Beauler Dyoko, among others. Wanda has performed with Jenaguru for over six years, and with Zambuko for four years. She also teaches private workshops in Shona and Ndebele singing.

**Loveness Wesa** has been singing, dancing and acting with the Amakhosi Theatre in Bulawayo, Zimbabwe for the past 13 years. She has taught dance and singing in schools in Zimbabwe. She will be sharing her knowledge and experience of Ndebele song and dance at the festival.

**Ted Wright** has taught gumbboot dancing and marimba since 1996, and mbira since 1995. His teachers have included Michael Breez, Farai Gezi, Chris Berry, Cosmas Magaya, Forward Kwenda, Newton Gwara, Tute, Irene, Julia and Garadziva Chigamba and many others. He has performed with Marimba Muzuva for ten years, and has also performed with world beat improv ensemble Spirit Gate, mbira quartet Choto, and Zimbabwean roots dance band Zimfusion. This part-time wig maker also plays the chipendani.



# Accommodations & Meals



## DORMS

Reed College has a beautiful campus and we have plenty of great dorm space available. Furthermore, the festival will be rewarded for Zimfest participants staying in the dorms – we will be charged less for the overall use of the facility. So please consider the dorms as your first housing option.

There is a tradition of late night singing, dancing and mbira playing at Zimfest. This year we have a spacious, comfortable lounge in one of the dormitories in which to hold these parties. Therefore, we will designate one dorm the “quiet dorm” and another dorm the “late night mbira party dorm”. Please specify on your registration if you have a preference.

Dorm space is charged per bed. If you are signing up as a couple know that you will be charged for two beds (these are two twin beds that can be pushed together). If you have children 14 and under, you can request a rollaway bed be brought in and be charged a lower rate. Children 2 and under are not charged. The dorms do not have cribs available.

The dorms have small kitchens and you are welcome to use them – ideally for keeping snacks, or for breakfast and lunch foods. The kitchen facilities are not large enough to prepare dinners (see below for details on the cafeteria).

Dorms rates for persons over 14 years of age are \$35 per bed per night. Dorms rates for persons 14 and under using a rollaway bed are \$10 per night. Children 2 and under are free.

## PRIVATE HOMES

We are not going to coordinate home stays this year. If you have extenuating circumstances please contact us and we will see if we can help.

## HOTELS

Three hotels have offered festival discounts to Zimfest. However, you have to confirm the discount with the hotel as it may be cancelled if too few people avail themselves of this option. The hotels have deadlines by which time these rooms must be booked. Check with each hotel (Portland fills up fast in the summertime). None of these hotels are walking distance from Reed. They are a 15-20 minutes car ride and more by public transportation. Hotel tax is 11.5% (there is no hotel tax on dorm rooms).

<b>Doubletree Hotel</b>	\$89 single or double occupancy
310 SW Lincoln	
503-221-0450	
<b>Marriott Residence Inn</b>	\$139 studio suite (for 3)
1710 NE Multnomah	\$159 for 2-bedroom suite (for 4)
503-288-1400	\$169 penthouse suite (for 5)
<b>Holiday Inn Convention Center</b>	\$84 (2 queen beds)
1021 NE Grand	
1-800 343-1822	

## FOOD

Reed has an outstanding caterer for their cafeteria – Bon Appetit. They carry a great variety of foods including many excellent vegetarian dishes. We encourage you to eat with us on-campus. The dining area is indoor/outdoor and is central to the festival with a great vantage over the amphitheatre where the outdoor concerts will be featured. Your meal tickets will allow you to eat an entrée, make selections from the salad bar, as well as choose drinks and a dessert. The Zimbabwean dinner will also be prepared through Bon Appetit under the direction of Zimbabwean chefs. There will be plenty of food and no long waiting periods. Please purchase your meal tickets through the registration packet as the caterer cannot accommodate large numbers of festival-goers at the last minute. Unfortunately, there are no discounts for children.

Breakfast	\$4.75
Lunch	\$6.25
Dinner	\$7.25

The Zimbabwean dinner will be the meal served on Saturday night and will cost \$7.25.

## 2003 Zimbabwean Music Festival - Payment Voucher

Use this form if you want to register online and pay by mail. Mail this form with your payment after you register online at [www.zimfest.org](http://www.zimfest.org) (See page 3 for more information). Use a separate payment voucher and write a separate check for each participant. (Credit cards are accepted only online.) Make check or money order payable to “Zimfest 2003.”

Your Name: \_\_\_\_\_ Amount Enclosed: \_\_\_\_\_

Full Mailing Address: \_\_\_\_\_ Date: \_\_\_\_\_

Phone: \_\_\_\_\_

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

Mail to: Zimfest 2003, P.O. Box 12569,  
Portland, OR 97212, USA



## Performers

We have a great concert line-up  
Come join us for some music  
and dancing!



Photos by Mark Cohen

Featuring  
**Alport Mhlanga**  
**Fradreck Mujuru**  
**Julia Chigamba**  
**and Chinyakare**

**Wagogo**

**Anzanga**

**Forward Kwenda**  
**and Erica Azim**

**Cosmas Magaya**

**Sheasby Matiure**

**Boka Marimba**

**And many, many  
more bands....**





# Zimfest 2003 Registration Form



PLEASE NOTE: One workshop participant per registration form. See the Registration Directions on page 3 for information on workshop credits and refunds.


Name: \_\_\_\_\_ Age, if under 18: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_

State/Province: \_\_\_\_\_ Country: \_\_\_\_\_ Zip/Postal Code: \_\_\_\_\_

Day Phone #: ( \_\_\_\_\_ ) \_\_\_\_\_ Evening Phone #: ( \_\_\_\_\_ ) \_\_\_\_\_ Fax: \_\_\_\_\_

E-mail: \_\_\_\_\_ Band you play in (if you are performing at Zimfest): \_\_\_\_\_

 Please mark TWO choices for each time slot in which you want to attend a workshop. If an INTENSIVE is your 1st (or 2nd) choice in one time slot, it will automatically be your 1st (or 2nd) choice for the other time slots of that INTENSIVE.

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

- Total number of **Choice 1** workshop hours = \_\_\_\_\_  
 Number of **Choice 1** workshop hours x \$12.50 per hour = \$ \_\_\_\_\_
- Workshop Fees:**
- 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 = \$ \_\_\_\_\_
- Registration fee:**  
 (one time - \$5 per person, max \$10 per family) = \$ \_\_\_\_\_
- Housing and Meals cost (from form on other side):** \$ \_\_\_\_\_

**PLEASE FILL OUT THIS FORM AND  
 MAIL WITH YOUR PAYMENT TO:  
 Zimfest 2003,  
 P.O. Box 12569, Portland, OR 97212, USA**

**TOTAL AMOUNT ENCLOSED (in U.S. funds) = \$ \_\_\_\_\_**  
 Please make out check or money order to "Zimfest 2003." If you pay on-line by credit card; a 3% surcharge will be added. Sorry, we cannot accept credit card payments through the mail. Please send one payment per person—this will help our bookkeeping. Thank you!

**Continued on other side**



# Housing and Meals



## Dorm Housing Reservations

If you would like to stay in the dorms at Reed, please fill out the following form. Please indicate whether you would prefer the "quiet" dorm or the "late-night-party" dorm. Rooms are generally private rooms. If you would like to share a room, please indicate the name of your roommate. If you are traveling with children and need a roll-away bed added to your room, please let us know. Below, please check the nights you will be staying.

Last Name: \_\_\_\_\_ First Name: \_\_\_\_\_

"Quiet" Dorm? Yes  "late-night-party" Dorm? Yes

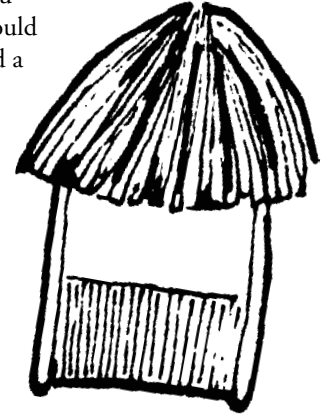
Desired Roommate's name, if any: \_\_\_\_\_

Names and ages of children in same room, if any:

Name \_\_\_\_\_ Age \_\_\_\_\_ Name \_\_\_\_\_ Age \_\_\_\_\_

Name \_\_\_\_\_ Age \_\_\_\_\_ Name \_\_\_\_\_ Age \_\_\_\_\_

Name \_\_\_\_\_ Age \_\_\_\_\_ Name \_\_\_\_\_ Age \_\_\_\_\_



<b>NIGHTS REQUIRED</b>	<b>Thursday</b>	<b>Friday</b>	<b>Saturday</b>	<b>Sunday</b>	<b>Total # Nights</b>
	_____	_____	_____	_____	_____

<b>COST PER BED PER NIGHT</b>	Persons over 14 years of age @ \$35	\$ _____	<b>Total Housing and Meal Costs</b>
	Persons 14 and under using a rollaway bed \$10 (Children 2 and under are free)	\$ _____	
	<b>TOTAL HOUSING COST</b>	\$ _____	
		→ \$ _____	

## Meal Tickets

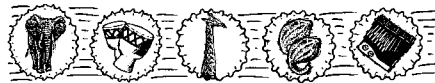
Please check the meals you wish to purchase for each day and add up the total cost. The Zimbabwean Dinner (Saturday night) will be served on campus at the same price as below. If you wish to come, please check Saturday dinner below.

Please specify:  Vegan  Vegetarian  Non-vegetarian

	<b>Thursday</b>	<b>Friday</b>	<b>Saturday</b>	<b>Sunday</b>	<b>Monday</b>	<b>Total</b>
Breakfast @\$4.75	_____	_____	_____	_____	_____	\$ _____
Lunch @ \$6.25	_____	_____	_____	_____	_____	\$ _____
Dinner @ \$7.25	_____	_____	_____	_____	_____	\$ _____
	<b>TOTAL MEAL COST</b>					\$ _____
						→ \$ _____

Please sign-up by July 15 for housing and meals so that the campus can be prepared to serve you.

Add **TOTAL HOUSING COST** and **TOTAL MEAL COST** and enter on line 7 on reverse side of this form \$ \_\_\_\_\_



# Volunteering



We depend on volunteers! (We are all volunteers.) In what way would you like to help?

### Prior to the festival

- Registration Packets
- Publicity  Set up (Thurs)
- Signage  Festival "go-fer"
- Mailings  Other

### During the Festival

- Move Instruments  Set up Stage
- Help with Workshops  Ticket Sales/Ticket-taking
- Registration Table  Concert Security
- Festival "go-fer"  Concert Clean-up  Other

### After the Festival (Monday)

- Tear-down
- Registration paperwork
- Other