



ZIMBABWEAN MUSIC FESTIVAL

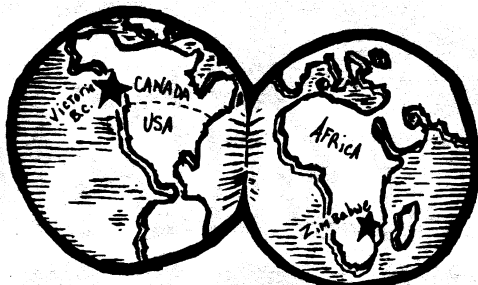
Prefest: August 11 Festival: August 12-14, 2005
Western Washington University, Bellingham, WA

Greetings

to all of you in the ever-growing community of Zimbabwean music lovers!! We, the 2005 Festival Planning Committee, are pleased to invite you to Bellingham, the city in the upper-left hand corner of the US map, for the 14th annual Zimbabwean Music Festival. As usual, this event will bring together an international community of teachers, students, performers, and lovers of Zimbabwean music and dance for four full days of fun and festivities. This year we are especially excited to welcome our northern neighbors, the many Canadian groups who live just across that imaginary line. In fact, we have chosen "Music Crossing Boundaries" as the theme for our festival and you'll find it woven throughout the program. Please use this Registration Guide to peruse the many workshops, cultural presentations, community conversations, jam-sessions, concerts, and other opportunities for exchange that we have planned. Each year the festival is a chance for us to celebrate and revitalize our connections to the music and to one another. We hope you will be inspired by this year's program. Although we're from the "City of Subdued Excitement", we are excited about hosting Zimfest and hope to see lots of you here this summer.

Music Crossing Boundaries

Living near Canada, most of us "cross the border" frequently and some of us have made deep friendships with our neighbors to the north who also love Zimbabwean music. As we thought about the powerful ways in which music often serves to bring people together we decided that we wanted to emphasize that in our programming. We have worked to inter-twine this theme throughout the program—music helping to build unity across diversity, uniting people of different countries and cultures, of different ages, of different backgrounds. As we watch Zimfest grow a bit each year we also have a fear, shared by many that we consulted with, that it will become "too big" or "too institutional"...so we've intentionally tried to be sure that there are lots of opportunities for sharing and interchange with others, for spontaneous jamming, and for working together as part of the festival family.



Zimbabwean Guests: We were happy when four young Zimbabweans moved to Canada a couple of years ago and after meeting and hearing them play, we knew that we had to try our best to bring them to Zimfest: Garadziva Chigamba, Pasipamire Gunguwo, Kurai Mubaiwa, and Kokani Mitze. In addition, as we were planning this year's festival we heard that the whole Chigamba family is going to be in the US so of course, we've invited Tute Chigamba, Irene Chigamba, and Julia Chigamba. In addition, they will be bringing cousin Ronnie Daliyo. Michael Sibanda and Jane Matiure will be joining us for the first time this year from Africa and Peta Axelsson will be coming from Sweden. Not to be underestimated, our old friends Maria Minnaar-Bailey, Musekiwa Chingodza, Beauler Dyoko Lora Chiorah-Dye, Tendekai Kutare, Cosmas Magaya, Zivani Masango, Paul Mataruse, Sheasby Matiure, Lucky Moyo, Fradreck and Fungai Mujuru will all be returning. And finally, Sydney Maratu and Benita Taupiwa are both hoping to return after too many years absence. Quite a line-up, don't you agree?

New this Year

Teacher Track: This year Zimfest is including, for the first time, a program specifically for school music teachers. Teachers can receive continuing education credit or regular college credit through Western Washington University (WU) by registering for and taking Teacher Track workshops, as well as other Zimfest experiences. The goal of this program is to give teachers direct access to Zimbabwean master musicians, so that they can gain a deeper understanding of Zimbabwean music and its cultural and historical context. Just as importantly, we hope that by coming to a festival with concerts, dancing, participation, musicians' workshops as well as teachers' workshops, marimba jams, a youth concert, and much more, they will come to experience and feel what this music is and carry that energy back to their classrooms. And with the school music community and the Zimfest community getting together, who knows what else might happen?

Sponsor A Zimbabwean: This year we are very fortunate to have many great Zimbabwean teachers and performers coming!. As in years past, Zimfest hosts these friends by paying for all accommodations and meals while at Zimfest. This year we would like to offer the opportunity for individuals and groups to help sponsor the Zimbabwean teachers by paying for all or part of their housing and meal costs. For a single teacher this will be \$250 for 4 nights with all meals. We encourage groups and bands to sponsor one teacher - for example, 8 people could come together and contribute \$31.25 each to sponsor one teacher for the whole festival. See the Registration page or contact us at registration@zimfest.org if you have questions.

Marimba Jam: we heard from several folks that they would like more time to just hang out and play with others without the pressure of a class so we've arranged to have a special jamming spot with some times for beginners, intermediates, and advanced levels of players to get together informally to see what happens. This will have a facilitator but the idea is that it will be a place to try out what you know and play with others (rather than a place to learn a new part).

Instrument Clinics: Since instruments seem to be the backbone of our music, we want to help you know how to get them made and keep them going. We are hoping to have a marimba-building workshop with demonstrations and to serve as a place for exchanging ideas. A buzzer tweaking workshop is also on the agenda for those who want to get a "good buzz"...in a musical way. We also hope to have an Mbira Clinic where you can bring sick mbiras to be cared for.

Other Great Stuff Happening

Pre-Fest: Each year there are many attendees and groups who would like to have private lessons or sessions with a specific teacher and we have set aside space and instruments for this on Thursday, August 11th. The following teachers have indicated their willingness to teach on this day: Ric Alviso, Peta Axelsson, Erica Azim, Michael Breez, Garadziva Chigamba, Ona Connon, Beauler Dyoko, Marilyn Kolodziejczyk, Tendekai Kuture, Joel Laviolette, Cosmas Magaya, Paul Mataruse, Maria Minnaar-Bailey, Lucky Moyo, Fradreck Mujuru, Fungai Mujuru, Dean Samuel, Michael Sibanda, and Wanda Walker. If you are interested in having one of these special workshops or lessons, please let us know and we will put you in touch with the teacher of your choice to make arrangements. Also, if you have instruments that need surgery, let us know and we'll try to connect you with a repair-wizard.

Opening Ceremony: We heard many requests to have an opening ceremony that will allow us to call the spirits, honor those who have come before us, prepare ourselves and our place, and open our minds and hearts to the music. This year's opening ceremony will be on Friday night during the evening concert. We have some special plans in place for this (with the help of Cosmas Magaya and Beauler Dyoko) so be sure not to miss it!

Zimbabwean Dinner: We are honored that Ruth Nemarundwe Warren has agreed to provide an authentic Zimbabwean meal for us all on Friday evening. A professional caterer from Portland, Ruth has delighted Zimfest attendees in previous years with her delicious cooking several times over the years since she and her late sister Mai Chi cooked for the first Zimfest in 1995. Dinner will include both chicken and vegetarian options, sadza, two side vegetables, Peanut sauce, and a drink. The cost will be \$12 with children 12 and under paying \$6. Please plan to join us for this fun, community meal by purchasing your ticket on the Registration page. Please note: the cafeteria in the dormitory will NOT serve a meal on Friday evening.

The Marketplace: Again this year we will have an outdoor market where you can purchase goods and talk to friendly people from non-profit organizations involved in Zimbabwe. If you would like to have a booth, vendor information and applications are available on our website. Please keep in mind the following criteria: items to be sold should be made in Zimbabwe or, if not, should be appropriate to the spirit and intent of Zimfest. If you have questions about the Marketplace, please e-mail market@zimfest.org.

Village Meeting: We will be coming together as a whole on Saturday from 12:30 to 2 to discuss issues of interest to us all. Over the years this setting has provided the opportunity for many meaningful discussions, allowing us to get to know each other better, share common concerns and work on plans for change. We have shared our views on the ethical issues facing those who perform or teach music from another culture; we have talked about how to be respectful of each other, and we have looked at the various ways we can be involved in giving something back to Zimbabwe. We feel that this discussion is so important that we have not scheduled any workshops or concerts at that time so that we may all participate. One topic of interest, of course, is what community will host the next festival. If you are interested in possibly hosting Zimfest in 2006, please contact Larry Israel at larry@zimfest.org to discuss this more.

Giving Back to Zimbabwe: Understandably, our involvement in Zimbabwean music inspires us to give something back to Zimbabwe in gratitude for the gift of its music and people and in recognition of the ways in which these have transformed our lives. As the situation in Zimbabwe worsens, we feel it is important that we be well informed both on the situation there and on ways in which we, as musicians, can help. Several non-profit organizations involved in relief work in Zimbabwe will have information available and we urge you to become informed both about the situation and about how to support the people of Zimbabwe.

Late Nite Parties: Mbira playing, singing, and partying into the early hours of the morning are a tradition at Zimfest. This year we will be using the Fairhaven Auditorium, a quiet space where we can play without worrying about anyone else hearing us except the hohos.

Volunteering: We want to emphasize that this festival could not happen without the hard work of lots of people, all of us, really. It is "our" festival....totally put on by volunteer effort. So this year we are asking you to participate in that by volunteering a minimum of 2 hours during your stay. More about this inside.

Beyond Festival Opportunities with Zimbabwean

Guests: Most of the Zimbabwean artists and teachers will be in the US or Canada for an extended stay. They are likely available for both teaching and performances in your local community before or after Zimfest. This is yet another way that you can help "sponsor" a Zimbabwean and make this festival work. It is also an excellent way to learn more about Zimbabwean music and culture and to provide your community with unique cross-cultural experience. Please contact us at 2005@zimfest.org if you are interested in learning more about this opportunity.



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FESTIVAL NOTES

About Zimbabwean Music

The Festival offers a unique opportunity to explore complex and dynamic musical traditions. The mbira,, an instrument common to many African cultures, consists of metal keys mounted on a wooden soundboard. In Zimbabwe, mbira music is part of a tradition that has remained strong for over a thousand years among the Shona people of Zimbabwe. Mbira pervades all aspects of Shona culture, both sacred and secular. Its most important function is to communicate with both deceased ancestors and tribal guardians, at all-night *bira* ceremonies. At these ceremonies, *vadzimu* (spirits of family ancestors), *mhondoro* (spirits of deceased chiefs) and *makombwe* (the most powerful guardian spirits of the Shona) give guidance on family and community matters and exert power over weather and health. While this role is still integral to Shona culture, the mbira is also increasingly used in the pop music of Zimbabwe. The marimba's use in Zimbabwe dates back to the 1960's, when the instruments were adapted from various southern African traditions to form a uniquely Zimbabwean instrument at the Kwanongoma College of Music, a teacher training college in Zimbabwe (then Rhodesia).

Marimba came to the West in the late 1960's in the hands of Dr. Dumisani Maraire, who taught Kwanongoma-style marimba music and his own compositions to students at the University of Washington, Evergreen College, and later others. Today communities of people playing Zimbabwean-style mbira and marimba exist across North America and the world. Since the first Zimfest, which took place in Seattle in 1991, each year the festival has attempted to reflect a cross-section of Zimbabwean cultures. The festival also includes offerings from Ndebele and other cultures in addition to those of the Shona people.

Community Events The Zimbabwean Music 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, several classes are offered "by donation" (with the suggested donation being \$10). 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. For a full description, see the Workshop Descriptions

Special Note to Parents:

We welcome children to Zimfest and have made a special place for them this year. With the Teacher's track we are expecting to have childrens' bands as featured guests on Friday afternoon. We hope all children will enjoy this special treat.

Several options for children are available throughout the festival. Please read below for details about children attending workshops, presentations, and concerts as well as childcare available during workshops and the evening concerts. 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.

Child care during the festival: There is a lounge and kitchen/bathroom area that will be set aside during the festival for parents and children to use. In addition, there is a small playground inside the Fairhaven courtyard that will be available for some of the time during the festival. **THE LOUNGE AND PLAYGROUND WILL NOT BE STAFFED AND PARENTS NEED TO ORGANIZE/COORDINATE SUPERVISION AT THESE AREAS.** If you are interested in this option please check the child care information on the registration form and contact the volunteer coordinator for more information at volunteers@zimfest.org.

Children as Workshop Participants: We are happy this year to offer several workshops for young people to learn different types of Zimbabwean music as well as language, dance, games and crafts. In order to make these workshops successful, we are asking

that children aged seven and under have an adult attend the workshop with them - both parent and child must register and pay for the class. Children over 7 may attend the workshops by themselves; however, please consider the child's attention span and comfort level with this situation. Children, ages 8 and over, are welcome to register for any Zimfest workshop provided they meet the prerequisites and playing level for the workshop. We hope this policy will encourage our children to join us in our love for this music.

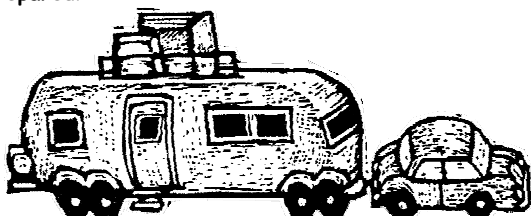
Children accompanying adults to Workshops:

We encourage parents to coordinate child care (see below for information) so that they are able to attend workshops without their children. If you prefer to have your child close by during a workshop, the child may not participate in the class and will be expected to sit quietly in the back of the room, be occupied with a quiet activity, and not distract the other workshop participants. We would like to encourage you to take advantage of the child care options provided for young children. The child may not participate in the class. If your attention is needed, please step outside to give it.

Evening Concerts: There is a quiet, carpeted room above the gym with a window looking down on the concert area where we anticipate young children playing quietly or "bedding down" for the evening. The sound of the concerts will be heard quietly in this room. Please remember, children must be supervised **AT ALL TIMES** while in this room. **THERE IS NO BEDDING or STAFF** provided so you may wish to "kid-pool" with another parent for coverage.

Don't Forget:

- ☐ Bring pens, paper, earplugs, coffee mug, water bottle---whatever you need to make yourself comfortable through workshops and long days on the go.
- ☐ Please bring instruments that you may need for your workshops and consider sharing and/or bringing extras. Please contact us at 2005@zimfest.org if you have extra instruments available.
- ☐ **PLEASE NOTE:** The afternoon concerts will be on an outdoor stage with Festival Seating only on a large grassy lawn. Be sure to bring along a blanket, low camping chair, sunglasses, a hat, sunscreen. We are hoping for a sunny weekend and want you to be prepared!



TRAVEL

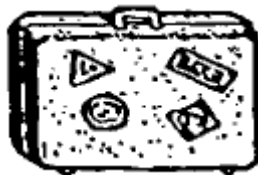
Water, mountains, and everything in between - Bellingham has it all! Puget Sound and the San Juan Islands lie directly to the west; Mt. Baker and the North Cascades Mountain Range are an hour to the east. Bellingham, a city of 62,000 is 60 miles south of Vancouver, British Columbia, and 90 miles north of Seattle. The WWU campus overlooks Bellingham Bay and it is an hour's drive from the snow-capped Cascade Mountains. So how to get here??

Crossing the Border

For our Canadian friends and others who might choose to come via Canada, the following information is provided by the US and Canadian Customs and Immigration. While visas are not required for Canadians to enter the U.S. or for U.S. citizens to enter Canada, proof of citizenship is needed to cross the border in either direction. This may be in the form of one of the following:

- Valid Passport
- Original or certified copy of birth certificate and photo identification
- Valid military selective service or draft card
- Naturalization certificate and photo identification
- All US citizens entering Canada from a third country must have a valid passport
- Alien permanent residents of the US must present their Alien Registration Card (commonly known as Green Card)
- Minor children without a birth certificate need an original copy of hospital or baptismal certificate stating the country where the child was born
- *Please note: a driver's license, voter's registration card, or social security card are not proof of citizenship.*

Children under the age of 18 not accompanied by an adult need proof of citizenship and a letter from their parent or guardian giving permission to enter Canada or the United States. Citizens of other countries may need to obtain a visa before entering the US; please refer to www.webimmigration.com or contact the nearest US Embassy or Consulate.



Please remember that in the summer there may be delays at the border. You can check out on the expected wait times and see videocams of the traffic at www.wsdot.wa.gov/traffic/border/

-BY Air

By Air from Seattle (Sea-Tac International Airport)

Fly directly into Bellingham International Airport on any one of Horizon Air's 7 daily 40-minute flights. (SeaTac-Bellingham—7:20 AM-11:05 PM) (Bellingham-SeaTac—5:28 AM-6:20 PM) Flights are roughly 2 hours apart. For more detailed information, please visit www.horizonair.com. Fares can fluctuate *enormously*—check often and be prepared to book.

Airport-to-campus taxi fare will run \$15.00-\$16.00. There is no airport-campus bus service. There is no regular transit service to or from Bellingham International Airport. Some off-campus lodging sites offer airport-hotel shuttles.

-By WATER

For sail and powerboat enthusiasts, the marina at Squalicum Harbor is run by the Port of Bellingham. For marina information contact them at (360) 676-2542 or email squalicum@portofbelllingham.com **San Juan Islands and Victoria:** Bellingham has seasonal passenger ferries to Orcas and San Juan Island, and to Victoria on Vancouver Island. Victoria/San Juan Cruises' Victoria Star 2 makes daily summer crossings to Victoria, B.C. Departs the cruise terminal at 9:00 am. Call (888) 443-4552. San Juan Island Commuter offers a summer-only passenger ferry between Bellingham and 14 of the San Juan Islands. Call 1-888-734-8180.

Bellingham is the southern port of the Alaska Ferry, which departs from the Bellingham Cruise Terminal in Fairhaven. The ferry makes a week-long voyage through Alaska's Inside Passage. For information and reservations, call (360) 676-8445 or (800) 642-0066. This could be a wonderful way to extend your time in the Pacific Northwest.

Lummi Island Ferry: Lummi is the island seen from Bellingham Bay. Hourly car ferry departs Gooseberry Point. Take I-5 Exit 260. Call (360) 676-6692.

From any of the above arrival points, one can get to Fairhaven College via taxi or city bus; see below for information on these.

-By Land

-from Sea-Tac Airport: Bellair Airporter Shuttle

There are 10 departures daily from Sea-Tac beginning at 6:30 AM continuing until 11:30 PM. The trip takes approximately 2½ hours. Fares are \$32 one-way and \$55 round trip. The terminus is at the Value Inn, which is across the street from the Best Western Lakeway Inn, 1.5 miles from campus. Please visit: www.airporter.com See below for information about taxi or bus transport to campus.

-from Vancouver Airport:

QuickShuttle provides bus service to Bellingham Airport six times per day from 7a.m. until 6:30 p.m. The QuickShuttle bus departs from the International Arrivals Level curb at the Airporter pickup location. Tickets may be purchased at the Airporter counter, their pickup locations or on the motor coach. Other information on service, schedules and fares on QuickShuttle may be obtained from the Airporter counter located on the International and Domestic Arrivals Levels, their web site, www.quickcoach.com, or by calling (604) 940-4428 or (outside the Vancouver area): 1(800) 665-2122.

-by train from Seattle:

Twice daily from downtown Seattle, Amtrak provides a lovely 2½ coastal ride terminating in Fairhaven. Book online and early for the best fares. One way, \$9.00, if reserved early; up to \$25 one way, if not. Please visit www.amtrak.com or call 1-800-872-7245. Both bus and taxi service is available to travel to the WWU campus; see below.

-by train from Vancouver:

Trains come south from Vancouver in mid-morning, stopping in Bellingham after crossing the border. They travel north to Vancouver in late afternoon. Fares vary by age, applicable discounts, etc. Please visit www.amtrak.com or call 1-800-872-7245. Passengers must supply birth date and country of origin before buying a ticket and must have all appropriate travel documents to cross the border. Trains arrive at the Fairhaven Transit Center and bus and taxi service is available to travel to the WWU campus; see below.

-by bus from Seattle or Vancouver:

The Greyhound bus has frequent buses that run between Seattle and Vancouver stopping in Bellingham at the Train station in Fairhaven. From here one can travel by taxi or bus to WWU; see below.

-by taxi and local bus:

For the approximately 2-mile trip from the Fairhaven Train Station to WWU, taxi fare is about \$7.00. Yellow Cab (360) 424-8294, City Cab (360) 733-8294, or Evergreen Taxi (888) 551-1335. Bus service is available from the train station to WWU on an hourly basis weekdays and Saturday but there are no buses on Sunday.

For more information about the Whatcom Transit Authority, the Bellingham bus system, and schedules please visit www.ridewta.com. If you have special needs (disabilities, lots of instruments to carry) and plan to arrive by public transportation or at the harbor and would like to be picked up, please contact the local Zimfest committee well in advance of your arrival. We will have a limited number of volunteers to help with such circumstances.

-by car:

Driving Directions: WWU is just 5 minutes from Downtown Bellingham. From Interstate 5, take exit 252 marked [\[Samish Way and West Wash.U.\]](#). Turn west onto Samish Way and follow the WWU direction signs to Bill McDonald Parkway. At South College Drive turn right and proceed about the distance of two blocks. Enter the gravel parking lot on your right and look for signs indicating Zimfest in the Fairhaven College area.

For an alternate route you might consider taking Chuckanut Drive (Highway 11), which follows the breathtaking Bellingham Bay coastline. This branches from Interstate 5 near Mount Vernon and terminates in the Fairhaven section of Bellingham, near the college. Maps of the city are at www.bellingham.org and maps of Western are available at www.wvu.edu

Car Rentals: Major national rental car agencies at the Bellingham Airport include Avis, Hertz, Budget and National. Enterprise also has an agency in town and will deliver. There is no direct transport from the Bellingham airport to campus other than via taxi (see numbers below).

Taxis: Central dispatch: (360) 734-8294 or (800) 281-5430 in Washington.

About Western Washington University

Western's natural setting provides us not only a beautiful place to make music but also a place to come together as a community with many shared interests. Fairhaven College, where we will be centered, is nestled into the side of the Arboretum at the south edge of campus. Afternoon concerts and the Marketplace will be nearby and the evening concerts will be in the brand new King Student Rec Center, a short walk away. You can find a map of campus at www.wvu.edu/wwu_campus_map/

Accommodations and Meals

Zimfest will be centered in Fairhaven College, a cluster of twelve dormitory towers around a central courtyard with an administration building at one end. Here you'll find the registration area, the cafeteria and the auditorium for the late-night mbira party. Many of the workshops will be held in the ground floor lounges of each dorm. One of the dorms will be designated as the "quiet" dorm so please let us know if you prefer that.

Housing at WWU is by **package only and meals are included in each package**. There are a two-night and three-night packages only - **no single-night stays are allowed**. Nights may be added on before or after any package (but meals are not included in the add-on nights). **Please refer to the housing and meals reservation form on page ___ of the guide for a complete description of the packages offered and the costs.**

Each dorm tower has the following types of room configurations (all bedrooms have two twin beds):

- One-room suites (2 beds) with private entrance, shares a double bathroom in the hall (5 in each dorm);
- Two bedroom suites with private entrances (4 beds total), share a bathroom between rooms (12 in each dorm);
- Two bedroom apartments (4 beds total) with living room and shared bath (2 in each dorm);
- Three bedroom suites (6 beds total) with shared bath (2 in each dorm).

You may request single occupancy of a dorm room but single availability is limited. Children ages 3 to 9 are half price and children under 3 are no charge. The dorms do not provide cribs or rollaway beds. The university will be assigning rooms as registration proceeds so make sure that you request your roommate on the Housing and Meals Reservation Form. Families and groups who wish to stay together may request the apartments or suites and they will be assigned on a first-come basis. **Housing Registration**

Deadline is July 21.

WWU meets all ADA requirements for wheelchair and other disability access. However, a few of the workshop locations are not wheelchair accessible. If you have accessibility needs, please be sure to indicate them on your application, so that we can schedule the workshop spaces accordingly. (We confess that we have not yet had to tackle the issue of a wheelchair-accessible bass marimba, but we'll take it on if there is a call for it.)

ALTERNATIVE HOUSING: While staying in the dorms at Fairhaven is the most convenient and comfortable option for attending Zimfest, we realize that housing costs could deter some people from being able to come this year. We believe that this year's Zimfest will be extra-special and we want to encourage as many people as possible to attend. Therefore, we are coordinating a few alternative housing options for those people who need it. Bellingham community members are making room in their homes and on their property for sleeping and camping out. There will be a limited number of these housing options available and we will assign them on a first-come basis. Please contact us at (housing@zimfest.org) or call the Zimfest phone (360-738-4336) to inquire about housing options.

PARKING: Parking in any University lot, including the Fairhaven College lot, is \$10 per day on weekdays. From 5PM on Friday to 7AM on Monday, parking in the Fairhaven lot is FREE. You may purchase parking passes for Thursday, Friday and Monday as a part of pre-registration or you may purchase passes at the Festival Registration Table. Free parking during weekdays may be available on the side streets around the university or in nearby public school parking lots. We cannot guarantee the availability or safety of off-campus parking during the festival. You may contact us if you have parking questions. Sleeping in parked vehicles in any university parking lot is strictly prohibited.

FOOD: Fairhaven College has an outstanding cafeteria that includes a great variety of foods including many excellent vegetarian dishes. We encourage you to eat with us on campus. The cafeteria is located in the Fairhaven Administration building, part of the courtyard complex that contains the dorms. People staying in the dorms will have most of their meals included in their housing package. Individual meals may also be purchased on the Housing & Meals Registration Form. PLEASE NOTE: The cafeteria cannot accommodate many walk-in diners so please purchase individual meals as part of your pre-registration packet. Also, the cafeteria in Fairhaven will only be open during the three main days of Zimfest - Friday, Saturday and Sunday. On Thursday and Monday, meals may be purchased from the Viking Union cafeteria on campus, a 10 minute walk from Fairhaven. Off campus, there is a large grocery store with a deli and many restaurants and fast-food places about a 15-20 minute walk from the Fairhaven campus.

Festival Refund Policies

Cancellation Refunds

If you are unable to attend the Festival, requests for refunds will be accepted until August 5 (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 2005 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 22.** 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 2005 refund to Zimfest or another nonprofit organization serving needs of Zimbabweans.

REGISTRATION

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 insert more information and instructions on reserving accommodations and meals on campus. There are multiple registration forms that must be completed and returned with your payment: the Workshop Registration Form, the Housing/Meals Form, the Alternative Options Form, and the Registration Payment Form. Please be sure to complete them all when registering.

General Workshop Registration Information

You may either register by mail or on-line. If you register by mail, then you need to include 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 13 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 28** or earlier will be processed together. These registrations will be randomized to ensure all an equal chance at receiving first or second choices for workshops in a lottery. **Your registration will not be processed until we receive payment.** In mid-July you will receive a letter or email confirming your registration and workshop schedule. Registration forms and payment postmarked after June 28 will be accepted and will be processed on a first-come, first-served basis. For registration forms we receive by July 17, 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 31 - 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 through August 6. **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.**

On-Line Registration

You may register on-line at www.zimfest.org. You can pay online 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. All Zimfest costs (workshops, housing meals, etc.) are in US Funds.** When registering on-line you must either pay by credit card (using the PayPal on-line payment method) or send us a check or money order. If you pay by check or money order, include the Payment Voucher on the Payments Form. To register go to 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 to August 6th. However, changes you make can not exceed the amount you have paid for; any additional payments by mail must be sent by **July 31**. The on-line registration system will be closed during an interim period while the lottery is being completed in late June.

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 Muskwé, 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.

Ric Alviso has been teaching and leading Masanga Marimba in northern California for the past 5 years. He has 11 years of playing experience, having studied both in the US and in Zimbabwe with the Chigambas, Beaulier Dyoko, and Cosmas Magaya. In his spare time he is a professor of ethnomusicology at Cal State University Northridge.

Peta Axelsson was born and lived in Zimbabwe for most of her life where she helped, in all those ways that wives do, to support the work of her husband, Olof Axelsson, at Kwanongoma College of Music. Peta now lives, plays, and teaches marimba in Lund, Sweden and travels with her band of young people, Zimba Marimba, giving concerts all over Europe and Southern Africa.

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 Beaulier Dyoko. Erica has recorded two solo CDs, "Mbira Dreams" and "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.mbirazim.org), which makes field recordings available to mbira enthusiasts around the world and provides financial support to Zimbabwean mbira players and instrument makers.

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 eleven years, and has provided a link for people to network and offer relief aid to rural Zimbabwe for the last five years.

Marigrace Becker recently spent a year in Bulawayo as part of a homestay/service program and is overflowing with enthusiasm to talk about Zimbabwe, specifically Ndebele language and culture.

Michael Breez, teacher, performer, director and composer has dedicated 26 years to the study of Shona music from Zimbabwe, mostly with the guidance and support of his mentor, Dumi Maraire. He performed and traveled to Zimbabwe with Dumi and has helped found 3 different ensembles which he performed in. Michael currently teaches marimba to people of all ages throughout the western US. Michael joins us from Hawaii.

Myrna Capp taught at the Zimbabwe College of Music in 1994 and 1999 and performed with Ephat Mujuru. While there she interviewed musicians and now brings these stories to share with us. Myrna teaches music at Seattle Pacific University but has also taught at the University of Capetown and the University of Malawi.

Garadziva Chigamba has been playing most of his life, having grown up in one of the most prestigious musical families of Zimbabwe. He has traveled and performed worldwide and now lives in British Columbia where he teaches marimba, mbira, drums, hosho, and dances in schools, and camps, and offers lessons privately. His band, Jambanja, plays many of his original compositions and recently recorded these on their first CD.

Irene Chigamba, Founder and Artistic Director of Mhembero Dance Troupe since 1984, learned to play mbira from the age of eight by watching her father. Her training in Zimbabwean traditional dance began with her father, mother and relatives in the village. Later, as a longtime member of the National Dance Company of Zimbabwe she learned about the performance and cultural context of dances from other regions of Zimbabwe, and gained choreographic skills that guide her work with Mhembero today. Irene teaches mbira, drums, marimba and dance both privately and at the Zimbabwe College of Music. She continues to research traditional dance and music in an effort to preserve the culture in Zimbabwe. Together and independently, Irene and Tute have performed in USA, Canada, Australia, Germany, England, Austria, Mozambique, Zambia, Russia, India, North Korea, China and Malaysia, among other countries.

Julia Chigamba, after many years dancing with Mhembero Dance Troupe, came to the USA in 1999. Two years later, in Oakland, California, she established the organization Tawanda muChinyakare and the music and dance company Chinyakare to share the beauty and wisdom of her culture in the US. Currently, she is creating - in collaboration with local community organizations, volunteers and now, her family - a new concert-length performance called Bembero Mudengu/Sharing My Story. The project is supported by a Haas Foundation Creative Work Fund grant and will premiere June 4 in Berkeley, California. Julia continues to teach dance, music and culture in Oakland schools and in the community.

Tute Chigamba was born into a family of traditional and spiritual musicians. The son of a master drummer and dancer, Mr. Chigamba has kept the traditions of his musical heritage alive so that now many of his own children and grandchildren lead others in carrying on these traditions. A key player at ceremonies during the struggle for independence from 1972-1979, Mr. Chigamba's popularity has since spread not just across Zimbabwe, but throughout the world. His primary instrument is the Gandanga style mbira, and he has written many of his own compositions. He also performs with an ensemble of eleven family members - Mhembero, the Shona word for celebration. He has introduced thousands of people to mbira and now receives students from many countries at his home in Zimbabwe where he continues to compose songs, make mbiras and hold healing ceremonies.

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

Lara Lue Chiorah-Dye has taught for the Washington State Arts Commission for over 20 years, sharing her knowledge of music, song, dance, story-telling and children's games. She has performed for the past 27 years either with Lara and Sukutai Marimba and Dance Ensemble or with Dumi and Minanzi Marimba Ensemble. Lara was born and grew up in Zimbabwe. She now lives in Seattle, where she worked as a recreation specialist for the Seattle Parks Department for 25 years, mostly at Langston Hughes Cultural Arts Center. Since "retiring" Lara has been dancing and touring with Maya Soleil, an African music and dance group.

Fiona "Ona" Cannon - Performing, teaching and exploring the rich depths of Shona music have been a large part of Ona's life now for twelve years. She is honoured to have helped initiate the first marimba band in Canada - Marimba Muzuva. Hosho and dance are her passions but she also composes for marimba, and plays mbira & chipendani. Studying and performing with Tute, Irene, Julia and Garadziva Chigamba, Dumisani Manaire and Sydney Maratu have been highlights for her, as well as a trip to Zimbabwe in 1994! Ona has been a member of world beat improv group Spirit Gate, mbira quartet Choto and upbeat dance band Zimfusion & is still (!) working on a solo CD.

Ronnie Daliyo has been the principal dancer and musician with Mhembero Dance Troupe since 1993. He has traveled and performed in many places around the world with this group and is staying in the San Francisco area with his extended family, the Chigambas.

Ambuya Beaulier Dyoko is one of the best known female mbira players and singers in Zimbabwe. She has performed with Mhuri yekwa Rwizi/Soul of Mbira groups and her own band for many years in Zimbabwe and throughout the world. She and her 10-member band have made several recordings.

Navaro Franco has been studying African music since 1983 and performing and teaching for the past ten years. Irene's diverse musical background includes the following styles: Brazilian, Latin, Shona, Yoruba, New Orleans, gumboot and body percussion. She played (mostly drums) with Marimba Muzuva from 1995 to 1997 and is currently a member of Island Rhythm and Dreaming the World. Irene teaches classes in drumming, trance dance, gumboot dance, and song and rhythm circles. She is currently studying West African music and continuing to learn the mbira after spending four months in Zimbabwe on a study trip.

Stephen Golovnin has been playing marimba and mbira "for awhile." Major teaching influences came from Dumisani Manaire and Erica Azim. A bit of a renegade, Stephen adheres to the faith that music will find its purest expression through an open heart and open mind.

Pasipamire Gunguwo, "Pasi" began studying Marimba as a child in school in Harare. In 1998 he became Director of the Savannah Arts Centre in Harare where he taught youth, including street kids, and adults and also further developed his skills and began composing and teaching. In 2000 he toured North America with Savannah Jammin including Zimfest 2000. As a member of Feso, Pasi has performed at numerous festivals and benefits and other venues in British Columbia. Since coming to live in Canada in 2001 he has been teaching continuously. He is Director of the Lively Up Yourself music program at the Round House Community Center and Jabulani World Rhythms

Youth Ensemble and is an artist in residence with the Vancouver School Board. He also gives private lessons for groups and individuals.

Walt Hampton is the founder and director of the Rugare Marimba Ensemble at Sunset View Elementary School in Kennewick, Washington. One of the first such school ensembles, Rugare was founded in 1993 and has played throughout the northwestern US. Students are selected as fourth graders; they then rehearse, perform, and travel with Rugare through the end of their fifth grade year. Part of the money the group raises goes to support a child in Zimbabwe. Walt is also well-known for the series of books he has written for music teachers on how to introduce this music in the elementary schools.

Tedd Judd had a long history as a musician in choirs, orchestras, bands, brass quintets, and gamelan before he became a neuropsychologist and then a marimba player and teacher. He has studied and performed with Dumisani Manaire and has also studied with many other Zimbabweans through many years of Zimfest and other workshops. He has done research and published on the psychology of music and especially on melody perception. He is fascinated with why it is that we hear what we hear and on the many roles of music in different cultures.

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 studied classical piano at The Oberlin Conservatory before moving to Portland where she was swept away by the sounds of a marimba band. She studied with Ephat Mujuru, Dumi Manaire, and Mai Chi Manaire and played with Boka Marimba for nearly 10 years! For the last eleven years she has been teaching group marimba and hosho 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*.

Tendekai Kulture 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 Education. Tendekai studied with Dumi Manaire in the 1960s. He

has been both a choral director and clinician for over 20 years.

Jennifer Kyker began to play Shona marimba at age ten and mbira at age 14. Jennifer has performed with various artists both in Zimbabwe and in the US, including Tute Chigamba and Mhembero, Thomas Mapfumo and the Blacks Unlimited, and Chris Berry and Panjea. She and Musekiwa Chingodza are in the group Hungwe, and have released the CD entitled "Tsunga". She has been teaching hosho, singing, chipendani, mbira and marimba to all ages for more than 10 years and is currently studying for a PhD in Ethno-musicology at Pennsylvania State University.

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, Mandrek 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.

Craig LaFollette is not only a marimba player but also a marimba builder. Once he began making marimbas it was natural for him to extend his skills to hosho making. Wonder when his yard will be overgrown with maranka gourds...or is it already?

Joel Laviollette II has studied mbira since 1995, including two years in Zimbabwe where he primarily studied with Newton Gwara (kore-kore style) and Chaka Chawasanira (matepe). He has also been making field recordings of numerous types of mbira as well as other instruments such as nyanga, and has just founded Mhumhi Records. Joel has taught music for over 10 years, and has performed with many groups including Wagogo, Jaka, and Nheravuya Mbira Group.

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.

Paul Mataruse is originally from Bikita, in the south eastern province of Masvingo. He came to Victoria to study in an International Baccalaureate program and, to his great surprise, discovered that not just one or two but a whole community of musicians were playing "his" music. Paul played with them while he finished high school, and moved to Spokane where he started his own group while studying at Gonzaga University. After graduation he moved to San Diego where he again began teaching. Paul has been playing marimba for 15 years and is known for his complexly beautiful compositions and arrangements. Before coming to North America Paul 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 the Seattle area with plans for medical school...and a new marimba band somewhere else?

Jane Maturu has been a teacher in Zimbabwe for over 20 years in a variety of school settings and with students of all ages. She is now doing in-service workshops for Shona language teachers to help them improve their teaching skills. She is also an engaging storyteller. This is her first time to participate in Zimfest after hearing her husband talk about it for many years.

Sheasby Maturu is currently studying for a doctorate in Ethnomusicology at the University of Indiana after earning his MA there. He has taught music education at the University of Zimbabwe and at Seke Teacher Training College, just outside Harare. He has also acted as manager and artistic director of the Zimbabwe National Dance Company. He served as an artist in residence with the International Vocal Ensemble and produced a CD with them. Sheasby is a highly respected musician, adept at playing mbira, ngoma, hosho, and marimba, and at teaching choral singing.

Maria Minnaar-Bailey 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 playing and performing Zimbabwean music and dance for five years. She played with Amani Marimba from Hornby Island for five years, and with various West African drum ensembles. She began studying African dance at the age of twelve after already being immersed in ballet,

jazz and modern. Ilana has toured with Julia Chigamba, master dancer from Zimbabwe, performing and teaching in schools along the west coast. Ilana also produces the Sacred Stage series, bringing together musicians and dancers who are sharing their culture and traditions from around the world. Ilana is currently teaching African dance and Afro-belly in Victoria and Salt Spring Island, and performs with Garadziva Chigamba and Kokani Mzite in Jambanja Marimba.

Lucky Moyo has performed and taught Ndebele, Kalanga, and Suthu choral music and dance on the international stage for 20 years. He was a founding and core member of Black Umfolosi, the well-known Zimbabwean a cappella vocal and dance group. Lucky now works with Music For Change (<http://www.musicforchange.org>). He is currently residing in Cambridge, England, where he is in the final stages of his MA. His dissertation will explore the needs for professional training for managers in the arts industries in Zimbabwe. Lucky performed and taught at Zimfest in 1997, 2001, 2002, and 2004.

Kurai Mubaiwa began studying mbira at the age of 5 in his village of Murewa. Later he studied with Garakayi Tirikoti and then developed his marimba skills at the Savannah Arts Center in Harare. He toured West Africa and Europe with Chiwoniso Maraire and as the musical director of Theatre Talipot. He has taught at Savannah Arts, at the Youth Social Summit in Copenhagen, and at Chris Berry's camp in Chiniseri, Zimbabwe. He came to British Columbia 3 years ago and is a founding member of Feso. He not only performs with that group but also gives lessons and workshops all over BC and is an instructor at the Britannia World Music Program in Vancouver.

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.

Fungai "Zhanje" Mujuru was performing mbira with his family in ceremonies at the age of seven. Now he is the "mbira elder" of the Mujuru family. He provides instruction on mbira playing and tradition to the many Mujuru family mbira players, ranging from children up to mature performers like his nephew Fradreck. He is also a wonderful dancer! Fungai has performed throughout Zimbabwe, and was a huge hit at last year's Zimfest.

Kokani Mzite Koki began studying with Irene Chigamba and the Chigamba Family in Harare in 1992. He studied and performed with their Zimbabwean dance troupe Mhembero, for 9 years, visiting North Africa, Japan, and Canada. Koki decided to stay in Canada and now is a member of two bands there, Feso and Jambanja. They have performed at many festivals including The Vancouver Folk Festival, Vancouver

International Children's Festival and numerous other venues in British Columbia. Koki has also toured with Marimba Muzuva. Koki currently teaches in Vancouver and Victoria at the Britannia Community Center, the Scotia Dance Center in Vancouver and several other locations.

Dean Samuel is a founding member of Marimba Muzuva and has been playing marimba since 1992. In 1994 he traveled with Muzuva to Zimbabwe where they studied marimba with Farai Gezi. Dean also studied mbira in Zimbabwe with Musa Chihota and Lovett Paradzai.

Michael Sibanda was educated at Kwanongoma College of Music and at the University of Zimbabwe as a music educator. He has taught arranged, and composed for marimba bands in elementary schools in Zimbabwe, Botswana, and South Africa. His bands have recorded a CD, won contests, and have been invited to perform for Prince Edward, Princess Anne, and Presidents Mogae and Bush.

Sheree Seretse began studying with Dumisani Maraire in 1970, began performing with him in 1971, and teaching with him in 1973. She has been teaching at the Langston Hughes Cultural Arts Center in Seattle since 1978, where her marimba class developed into a professional group later known as Sukutai Marimba Ensemble. Currently she performs with Anzanga, which she founded in 1986. Sheree teaches classes on marimba, mbira, ngoma, dance and African children's games, and lectures on Shona music at Langston Hughes and around the country.

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 Golovin, and studied Shona-style singing with Jennifer Kyker, Musekiwa Chingodza and Ambuya Beauler Dyoko, among others. Wanda has performed with Jenaguru for over seven years, and with Zambuko for five years. She also teaches private workshops in Shona and Ndebele singing.

Ted Wright has taught gumboot dancing and marimba since 1996, and mbira since 1995. He also plays the chipendani. 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 performed with Marimba Muzuva for eleven years, and has also performed with world beat improv ensemble Spirit Gate, mbira quartet Choto, and Zimbabwean roots dance band Zimfusion. He studied in Zimbabwe from December 2003 through March 2004, and has also recorded CDs for Garadziva Chigamba, Sydeney Maratu, Amani Marimba, Simukai, and Juba Marimba!

Festival Schedule

Daily Schedule

Thursday

2:00 - 6:00 pm	Registration Open
12:00 - 6:00 pm	Private Lessons/Workshops
6:00 - 8:00 pm	Teacher orientation & dinner
7:00 - 9:00 pm	Registration Open

Friday

8:00 am - 6:00 pm	Registration Open
9:00 am - 6:00 pm	Vendor's Market Open
9:30 am - 12:00 pm	Workshop Session #1
11:00 am - 5:30 pm	Afternoon Concert
1:00 pm - 3:30 pm	Workshop Session #2
3:30 pm - 5:30 pm	Workshop Session #3
5:30 pm - 7:30 pm	Zimbabwean Dinner
7:30 pm - 12:30 am	Evening Concert
8:30 pm - 9:30 pm	Opening Ceremony

Saturday

8:00 am - 6:00 pm	Registration Open
9:00 am - 6:00 pm	Vendor's Market Open
9:00 am - 12:00 pm	Workshop Session #4
12:30 pm - 2:00 pm	Village Meeting
2:00 pm - 6:00 pm	Afternoon Concert
2:00 pm - 4:00 pm	Workshop Session #5
4:00 pm - 6:00 pm	Workshop Session #6
7:00 pm - 1:00 am	Evening Concert
Late night	Mbira Party

Sunday

9:00 am - 4:00 pm	Registration Open
9:00 am - 6:00 pm	Vendor's Market Open
10:00 am - 12:00 pm	Workshop Session #7
11:00 am - 6:00 pm	Afternoon Concert
1:00 pm - 4:00 pm	Workshop Session #8
4:00 pm - 6:00 pm	Workshop Session #9
7:00 pm - Midnight	Evening Concert

Workshop Session #1, Friday Morning

Advanced/Beginning marimba: Kgotso, Jaiaen Beck, 9:30-12
 Beginning hosho, Ona Connon, 9:30-11
 Advanced marimba: Bangidza, Garadziva Chigamba, 9:30-12
 Beginning mbira: Mukatiende, Irene Chigamba, 10-12
 Introductory dance: Dinhe/marimba dance, Julia Chigamba, 9:30-11
 Advanced mbira: Nyuchi, Tute Chigamba, 10-12
 Beginning mbira: Nhimutimu 1, Cosmas Magaya, 10-12
 Introductory Chipendani, Russ Landers, 10-12
 Interm/Advan marimba: Mwana wa Mambo, Paul Mataruse, 9-12
 Choral singing: Kana Kumame, Sheasby Matiure, 10-12
 Beginning mbira dance, Fungai Mujuru, 11-12
 Introductory drumming, Kokani Mzite, 9:30-11
INTENSIVE: Interm/Adv Marimba: Machebere, Joe Keefe, 10-12
INTENSIVE: Adv/Begin marimba: Sithi Amen, M. Minnaar-Bailey, 9:30-12
INTENSIVE: Interm marimba: Out of the Nest, Dean Samuel, 10-12
INTENSIVE: Interm mbira: Kutsinhira Development, Erica Azim, 10-12
INTENSIVE: Advan marimba: Composing/Arranging, M Breez, 9:30-11:30
INTENSIVE: Begin and Advan chipendani, Russ Landers, 10-12

Workshop Session #2, Friday early afternoon

Advanced/Beginning marimba: Marenje, Ric Alviso, 1-3:30
 Singing: Mbira ear training, Erica Azim, 1-2:30
 Beginning Karimba: Kukaiwa, Michael Breez, 1-3
 Advanced/Beginning marimba: Skokiana, Garadziva Chigamba, 1-3
 Jiti Dance, Ronnie Daliyo, 1-2:30
 Intermediate hosho, Musekiwa Chingodza, 1-2:30
 Intermediate guitar: Zimbabwean party style, Joel Laviolette, 1-2
 Advanced/Beginning marimba: Stork, Paul Mataruse, 1-3:30
 Shona Language, Jane Matiure, 2-3:30
 Interm/Advan marimba: Thoko or Majaira, Sheasby Matiure, 1-3
 Introductory singing: Baya Wabaya, Fradreck and Fungai Mujuru, 1-2:30
INTENSIVE: Advan/beginning mbira: Bangidza, Cosmas Magaya, 1-3
INTENSIVE: Advan/Begin marimba, Sadza Wadya Here?, J.Kyker, 1-3
INTENSIVE: Advanced/Beginning mbira, Russ Landers, 1-3
INTENSIVE: Advanced marimba: Pagira-panpipe song, Ted Wright, 1-3
INTENSIVE: Advanced dance: Chinyambara, Kokani Mzite, 1-3
INTENSIVE: Intermediate marimba: Ropa Remwoyo, Ona Connon, 1-3
INTENSIVE: Mbira dance for kids, Ilana Moon, 1-2

Workshop Session #3, Friday late afternoon

Intermediate hosho: Move my body & Play?, Ona Connon, 4-5:30
 Intermediate marimba: Baba Biggie, Garadziva Chigamba, 3:30-5:30
 Intermediate/Advanced hosho, Musekiwa Chingodza, 3:30-5:00
 Jiti Drumming, Duncan Allard, 3:30-5:30
 Singing with mbira: Dande, Beauler Dyoko, 3:30-5
 Beginning mbira hosho, Jennifer Kyker, 3:30-5
 Beginning mbira: Nhimutimu 2, Cosmas Magaya, 3:30-5:30
 Intermediate marimba: Mhunza Musha, Paul Mataruse, 3:30-5:30
 Storytelling, Jane Matiure, 4-5
 Advan/Begin marimba: Pata Pata for kids, Marie Minnaar-Bailey, 3:30-5:30
 Children's games, Fungai Mujuru, 4:00-5:00
 Introductory dance: Muchongoyo, Kokani Mzite, 3:30-5:30
 Intermediate marimba: Mwana We Shumba, Joel Laviolette, 3:30-5:30
INTENSIVE: Beginning mbira: Kariga Mombe, Erica Azim, 3:30-5:30
INTENSIVE: Interm mbira: Dzoka Kumusha, Kurai Mubaiwa, 3:30-5:30
INTENSIVE: Interm marimba: Bangwaketse, Michael Sibanda, 3:30-5:30
INTENSIVE: Intermediate/Advanced marimba: Summersault Song, Dean Samuel, 3:30-5:30
INTENSIVE: Intermediate/Advanced marimba: Variations series, Michael Breez, 3:30-5:30

Workshop Session #4, Saturday morning

Interm/Adv marimba: *Salmonberry Pie*, Ona Connon, 9-12
Interm mbira dance: *Shangara*, Julia Chigamba, 10:30-12
Intermediate dance: *Mbakumba*, Ronnie Daliyo, 9-10:30
Advanced dance: *Mhande*, Ronnie Daliyo, 10:30-12
Making leg rattles & dance, Beauler Dyoko, 10:30-12
Beginning hosho, Marilyn Kolodziejczyk, 9-10:30
Intermediate hosho, Marilyn Kolodziejczyk, 10:30-12
Singing in Shona, Jennifer Kyker, 10-12
Interm marimba: *Manhanga (kicked up)*, Paul Mataruse, 9-12
Advan/Beginning mbira: *Gore Negore*, Fradreck Mujuru, 10-12
The Performing Band, Ted Wright, 10:30-12
INTENSIVE: Interm drumming, Kokani Mzite, 10:30-12
INTENSIVE: Begin marimba: *Rwizi*, Pasi Gunguwo, 9-10:30
INTENSIVE: Begin and Adv chipendani, Russ Landers, 9-1
INTENSIVE: Dance: *Mhande/Mhondoro*, Ilana Moon, 9-10:30
INTENSIVE: Interm mbira: *Mbavarira*, Erica Azim, 9-12
INTENSIVE: Adv/Begin marimba: *Intro to mbira style*
marimba: *Nhimutimu*, Wanda Walker, 9-11:30
INTENSIVE: Interm/Adv Marimba: *Machembere*, J Keefe, 10-12
INTENSIVE: Adv/Begin marimba: *Sithi Amen*, Maria Minnaar, 9-11:30
INTENSIVE: Inter marimba: *Out of the Nest*, D. Samuel, 10-12
INTENSIVE: Adv marimba: *Composing & Arranging*, Michael Breez, 9-11

Workshop Session #5, Saturday early afternoon

Introduction to marimba, Michael Breez, 2-4
Intermediate marimba: *Mawya Mawya*, Garadziva Chigamba, 2-4
Beginning hosho, Irene Chigamba, 2-3:30
Advanced/Beginning marimba: *Chiradza*, Tendekai Kuture, 2-4
Dance: *Kalanga*, Lucky Moyo, 2-4
Advanced mbira: *Musakara*, Fungai Mujuru, 2-4
INTENSIVE: Advanced/Begin marimba: *Nhemamusasa for kids*, W. Walker, 2-3
INTENSIVE: Advanced mbira style guitar, Joel Laviolette, 2-3
INTENSIVE: Introduction to panpipes, Joel Laviolette, 3-4
INTENSIVE: Advanced mbira: *Taireva*, Cosmas Magaya, 2-4
INTENSIVE: Begin marimba: *Natsa Muroyi*, Pasi Gunguwo, 2-4
INTENSIVE: Interm mbira: *Kutsinhira Development*, Erica Azim, 2-4
INTENSIVE: Adv/Begin marimba: *Sadza Wadya Here?*, Jennifer Kyker, 2-4
INTENSIVE: Advanced/Beginning mbira, Russ Landers, 2-4
INTENSIVE: Adv marimba: *Pagira-panpipe song*, Ted Wright, 2-4
INTENSIVE: Interm marimba: *Ropa Remwoyo*, Ona Connon, 2-4
INTENSIVE: Mbira dance for kids, Ilana Moon, 2-3

Workshop Session #6, Saturday late afternoon

Intermediate hosho, Irene Chigamba, 4-5:30
Intermediate mbira, Beauler Dyoko, 4-6
Intermediate Karimba: *Butsu Mutandrika*, Joe Keefe, 4-6
Beginning hosho: *Shake it, don't break it*, MyLinda King, 4-5
Choral singing: *Nansi Ingwe*, Tendekai Kuture, 4-6
Intermediate Jiti Drumming, Fradreck Mujuru, 4-5:30
Introductory Gumboot dance: *Stagwa*, Ted Wright, 4-6
Interm marimba: *Musumbu We Derere*, Joel Laviolette, 4-6
Instrument Building: *Get a Good Buzz*, MyLinda King, Sat 5-6
Instrument Building: *Building marimbas- Kids*: S Golovnin, Sun 10-11
INTENSIVE: Interm marimba: *Nhimutimu*, W. Walker, 4-6
INTENSIVE: Begin mbira: *Kariga Mombe*, Erica Azim, 4-6
INTENSIVE: Interm mbira: *Dzoka Kumusha*, K Mubaiwa, 4-6
INTENSIVE: Interm marimba: *Bangwaketse*, M. Sibanda, 4-6
INTENSIVE: Intermediate /Advanced marimba: *Variations series*, M. Breez, 4-6
INTENSIVE: Intermediate drumming, Kokani Mzite, 4-5:30

Workshop Session #7, Sunday morning

Beginning marimba: *Chemwechangu*, Garadziva Chigamba, 10-12
Intermediate mbira: *Kuzanga*, Tute Chigamba, 10-12
Interm/Adv Drumming: *Mhande/Dinhe*, Duncan Allard, 10-12
Beginning hosho: *Shake it, don't break it*, MyLinda King, 10-11
Singing/Dance/Drum: *Tangogara/Ruben Amave*, Tendekai Kuture, 10-12
Beginning Karimba: *Tondosi*, Sheasby Mtiure, 10-12
Advanced marimba: *Nhemamusasa*, Kurai Mubaiwa, 10-12
Choral singing: *Ishe Komorera Afrika*, M Minnaar-Bailey, 10-11
Choral singing: *Tshotsholosa/Hosana*, M Minnaar-Bailey, 11-12
Begin marimba: *Chimurenga for kids/parents*, M Sibanda, 10-12
INTENSIVE: Adv dance: *Chinyambara*, Kokani Mzite, 10-12
INTENSIVE: Interm marimba: *Ropa Remwoyo*, O Cannon, 10-12
INTENSIVE: Interm/Advanced marimba: *Summersault Song*, Dean Samuel, 10-12
INTENSIVE: Beginning marimba: *Rwizi*, Pasi Gunguwo, 10-11:30
INTENSIVE: Begin and Adv chipendani, Russ Landers, 10-12
INTENSIVE: Dance: *Mhande/Mhondoro*, Ilana Moon, 10-11:30
INTENSIVE: Beginning marimba: *Nhemamusasa for kids*, Wanda Walker, 10-11
INTENSIVE: Adv/begin mbira: *Bangidza*, Cosmas Magaya, 10-12

Workshop Session #8, Sunday early afternoon

Advanced/Beginning mbira: *Marenje*, Irene Chigamba, 1-3
Adv/Beginning Dance: *mbira/marimba*, Julia Chigamba, 2-3
Advanced mbira: *Masongano*, Tute Chigamba, 1-4
Gumboot dance: *Sonzi*, Navaro Franco, 1-2:30
Beginning marimba: *Maimbo*, Joe Keefe, 1-3
Intermediate marimba: *Izane*, Tendekai Kuture, 1-3
Intermediate hosho, Jennifer Kyker, 1-2:30
Intermediate/advanced hosho, Jennifer Kyker, 2:30-4
Advanced marimba: *Taisireva*, Paul Mataruse, 1-4
Choral singing: *Itupuka*, Sheasby Mtiure, 1-3
Advanced marimba: *Chikende*, Kurai Mubaiwa, 2-4
Intermediate mbira: *Mubvumbi*, Fradreck Mujuru, 1-3
Beginning mbira dance, Fungai Mujuru, 1-2
Interm/Advanced marimba: *Wafawarova*, Ted Wright, 1-3
INTENSIVE: Advanced marimba: *Composing & Arranging*, Michael Breez, 1-3
INTENSIVE: Mbira dance for kids, Ilana Moon, 1-2
INTENSIVE: Intermediate mbira: *Mbavarira*, Erica Azim, 1-4
INTENSIVE: Advanced/Beginning marimba: *Intro to mbira*
style marimba: *Nhimutimu*, Wanda Walker, 1-3:30
INTENSIVE: Advanced mbira style guitar, Joel Laviolette, 1-2
INTENSIVE: Intro to panpipes, Joel Laviolette, 2:30-3:30
INTENSIVE: Advanced mbira: *Taireva*, Cosmas Magaya, 1-3

Workshop Session #9, Sunday late afternoon

Singing with mbira: *Kariga Mombe*, Erica Azim, 4:30-5:30
Advanced Hosho and Drumming, Tute Chigamba, 4-5:30
Beginning marimba and dance: *Ncuzu*, Lora Chiorah-Dye, 4-6
Beginning singing and drumming, Beauler Dyoko, 4-6
Advanced Karimba, Tendekai Kuture, 4-6
Ndebele singing: *Sangena Thina Mama*, Jennifer Kyker, 4-6
Adv/Beginning marimba: *Manhanga for kids*, S Mtiure, 4-6
Ndebele singing and dance, Lucky Moyo, 4-6
Beginning mbira: *Kariga Mombe*, Fradreck Mujuru, 4-6
Intermediate dance: *Mbakumba*, Kokani Mzite, 4-6
Intermediate marimba: *Jocho*, Sheree Seretse, 4-6
INTENSIVE: Interm/Advan marimba: *Variations series*, Michael Breez, 4-6
INTENSIVE: Begin marimba: *Natsa Muroyi*, Pasi Gunguwo, 4-6
INTENSIVE: Interm marimba: *Nhimutimu*, Wanda Walker, 4-6

Schoolteacher Track

TEACHERS WHO WISH TO RECEIVE EITHER CREDIT OR CLOCK HOURS MUST REGISTER BOTH THROUGH ZIMFEST AND ALSO THROUGH WWU in order to participate in the teacher track workshops. Teacher track workshops are *reserved* for teachers who also register through WWU. If any space is available, registration will be open to others on-site.

Credit/Clock hours – The teacher tracks will be offered as both a credit and a clock hour option. The credit course is variable credit from one to three credits. Clock hours are available in 10, 20 or 30 hour units. You can register for either through WWU at www.wvu.edu/~summer. Click on "Especially for Teachers" link under the *Highlights* heading and scroll down to read more about credit and clock hour options connected to Zimfest. When you're ready to register for either credit or clock hours, click on the "Special Courses" link under the *About Summer* heading, then choose either the credit or clock hours application form. If you choose the credit option, choose either Music 445 or Fairhaven 450a to enter on your registration form. (The Music 445 option will focus more on the musical aspects of this festival. The Fairhaven 450a option will focus more on the cultural aspects of this festival.) Follow the instructions on the form. Or you can call WWU Summer Session Registration at (360) 650 2841 to request registration information and register by mail.

REMEMBER, you also need to register for each workshop you wish to take at Zimfest, either at the Zimfest website (www.Zimfest.org) or in a paper application.

CLOCK HOURS: To earn clock hours, teachers must complete the following expectations.

Ten clock hours –

Saturday morning cultural context workshop – 3 hours
6 hours of other workshops (with at least 3 hours in the teacher track)
3 hours of concert listening (Afternoon or evening)

Twenty clock hours –

Saturday morning cultural context workshop – 3 hours
11 hours of other workshops (at least 6 hours in teacher track)
6 hours of concert listening (Afternoon or evening)

Thirty clock hours–

Saturday morning cultural context workshop – 3 hours
18 hours of other workshops (at least 9 hours in teacher track)
9 hours of concert listening (Afternoon or evening)

ACADEMIC CREDIT – Required elements for all participants in the Music 445 or the Fairhaven 450a course include participation in workshops, attendance at concerts, some pre-reading (mailed to registrants) and listening assignments to set the cultural context for this music and a short reflective paper or lesson plan addressing how you might use what you learn in your classroom. **The Saturday morning workshop on cultural context is a required element for all teachers seeking either credits or clock hours.** This variable credit course will allow teachers to choose workshops and concerts within both the teacher track and the general Zimfest workshop selection that best fits their own interests and classroom needs. (NOTE: Music and classroom teachers will be given first priority for registration for the workshops in the teacher track. Registration for all other Zimfest workshops is done on a lottery basis.)

One credit –

Saturday morning 3 hour cultural context workshop
6 hours of other workshops (with at least 3 hours in the teacher track)
3 hours of concert listening (Afternoon or evening)
plus pre-reading & reflective paper or lesson plan

Two credits –

Saturday morning 3 hour cultural context workshop
9 hours of other workshops (at least 6 hours in teacher track)
4 hours of concert listening (Afternoon or evening)
plus pre-reading, listening response piece & lesson plan

Three credits –

Saturday morning 3 hour cultural context workshop
12 hours of other workshops (at least 9 hours in teacher track)
5 hours of concert listening (Afternoon or evening) plus
pre-reading, listening response piece & lesson plan

REMEMBER: TEACHERS MUST REGISTER THROUGH BOTH ZIMFEST AND ALSO THROUGH WWU. Teacher track workshops are *reserved* for teachers who also register through WWU. If any space is available, registration will be open to others on-site.

School Teacher Track Schedule

(Registration restricted)

Workshop Session #1, Friday Morning

Getting Started w/marimba in the classroom,

Walt Hampton, 9:00-12:00

Learning Intermediate Choral tunes, Lucky Moyo, 9:00-12:00

Workshop Session #3, Friday late afternoon

Marimba master class, Tendekai Kuture, 3:30-5:30

Gumbo dance, Lucky Moyo, 3:30-5:30

Workshop Session #4, Saturday Morning

Cultural and teaching contexts (required), Sheasby Matiure,
Tendekai Kuture, Cosmas Magaya, Lora Chiorah-Dye, Tedd Judd,
9:00-12:00

Workshop Session #5, Saturday early afternoon

Learning beginning marimba tunes, Michael Sibanda, 2:00-4:00

Singing, dancing games in Shona, Lora Chiorah-Dye, 2:00-4:00

Workshop Session #5, Saturday early afternoon

Learning beginning marimba tunes, Michael Sibanda, 2:00-4:00

Singing, dancing games in Shona, Lora Chiorah-Dye, 2:00-4:00

Workshop Session #6 Saturday late afternoon

Body learning/marimba, Peta Axelsson, 4:00-6:00

Beginning choral tunes, Sheasby Matiure, 4:00-6:00

Workshop Session #7, Sunday Morning

Beginning marimba tunes, Walt Hampton, 10:00-12:00

Singing/games for Middle school, Lora Chiorah-Dye, 10:00-12:00

Workshop Session #8, Sunday early afternoon

Fusion of marimba w/other traditions, Pasi Gunguwo, 2:00-4:00

Singing/games for high school, Lora Chiorah-Dye, 2:00-4:00

Workshop Session #9, Sunday late afternoon

Enhancing your marimba program, Michael Sibanda, 4:00-6:00

Percussion, Irene Chigamba, 4:00-6:00

Workshop Session #6, Saturday late afternoon

Intermediate hosho, Irene Chigamba, 4-5:30

PLEASE NOTE:

Participant Playing Levels

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 rate your abilities honestly according 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!

How to Contact Zimfest 2005

For General questions by E-mail: 2005@zimfest.org

For Registration questions (workshops, housing, meals, etc.): registration@zimfest.org

For Alternative Housing questions: housing@zimfest.org

For Volunteer questions (including childcare): volunteers@zimfest.org

Phone messages and FAX: 360-738-4336

Postal address: Zimfest 2005

PO Box 30066

Bellingham, WA 98228

Who we are: This year's planning committee members are Bellinghamsters: Marie Eaton, Bela Foltin, Stephen Golovnin, Julie Ishihara, Tedd Judd, Rose Orskog, and Bobbie DeBoard. But, of course, we don't work alone.....we want to acknowledge help from many others in our own and nearby communities PLUS lots of help and advice from last year's committee, Erica Azim, Beauler Dyoko, Larry Isreal, Marilyn Kolodziejczyk, Cosmas Magaya, Aimee Nassoiiy, Petra Siemion, Ross Thompson, and many others.

WORKSHOP DESCRIPTIONS

CHILDREN'S CLASSES

Children's Crafts and Dance:

Making Leg Rattles, and Dancing with Leg Rattles

Beauler Dyoko

Session # 4

Sat 10:30-12:00

Children will make their own leg rattles and learn to do a dance with them. Beauler will likely teach the song that goes with the dance...just as she does with the many grandchildren and other children who live with her.

Level: all

Limit: 20

Materials: Audio taping okay

Children's Games

Fungai Mujuru

Session# 3

Fri 4:00-5:00

This class is intended for both teachers and children. Learn some fun games from Zimbabwe.

Level: all

Limit: 20

Materials: audio taping okay.

Storytelling

Jane Matiure

Session#2

Fri 4:00-5:00

See listing under Storytelling.

Advanced Beginning Marimba for kids: Pata Pata

Maria Minaar-Bailey

Session #3

Friday 3:30-5:30

Get in the groove of South African "Township Jive" with this popular song by South Africa's "Queen of Soul," Miriam Makeba. Arranged for marimbas by Michael Sibanda and recorded by Zimba Marimba in Sweden.

Level: Advanced Beginning/Intermediate

Limit: 10-12

Materials: none. Taping okay.

Advanced Beginning marimba for kids: Manhanga Kutapira

Sheasby Matiure

Session #9

Sunday 4:00-6:00

Manhanga is a song that depicts the agricultural products of Zimbabwe. Literally it

means "Come and taste the sweetness of our pumpkins."

Level: Advanced Beginning

Limit: 12

Materials: Audio taping okay.

Intensive: Children's Mbira Dance

Ilana Moon

Sessions # 2,5, & 8

Fri 1-2:00, Sat 2-3:00, & Sun 1-2:00

Children's mbira dance—using moves from the claypot dance and other fun interactive storytelling such as hunting, farming, gathering wood and other village duties.

Level: all okay

Limit: none

Materials: wear comfortable clothes.

Audio/video taping okay.

Intensive: Advanced Beginning Marimba:

Nhemamusasa for kids

Wanda Walker

Sessions # 5 & 7

Saturday 2:-3:00, Sunday 10:-11:00

Why wait? You're never too young to learn this deep and traditional song. Classic singing lines, taught first, become the foundation for the marimba parts and how to hook them.

Level: Advanced Beginning

Limit: 8

Materials: none. Taping is allowed.

Children's games

Fungai Mujuru

Session #3

Fri 4:00-5:00

This class is intended for both teachers and children. Learn some fun children's games from a Zimbabwean grandpa.

Limit: 15

Level: all

Materials: none

CHIPENDANI

Introduction to Chipendani

Russ Landers

Session #1

Fri 10:00-12:00

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

Level: Introductory/Adv Beginning

Limit:15

Materials: Audio/video taping OK. Chipendani provided, but bring one if you have one.

Intensive: Chipendani

Russ Landers

Sessions #1, 4 & 7

Fri 10:00-12:00

Sat 9:00-11:00 & Sun 10:00-12:00

Learn the basics of playing Chipendani—a one stringed mouth bow from Zimbabwe. We'll cover the basics of plucking, singing and overtones for two or three traditional songs, building these skills through practice over the three days. See also the one-day introductory class above.

Level: Introd /Adv Beginning

Limit: 15

Materials: see above

DANCE

Intensive:

Children's

Mbira Dance

Ilana Moon

Sessions # 2,5, & 8

Fri 1-2, Sat 2-3:00, & Sun 1-2:00

See description in the Children's section.



Children's Crafts and Dance:

Making Leg Rattles, and Dancing with Leg Rattles

Beauler Dyoko

Session # 4

Sat 10:30-12:00

See description in the Children's section.

Beginning Dance:

Dinhe/Marimba

Julia Chigamba

Session # 1

Fri 9:30-11:00

Dinhe is a harvest ritual rhythm. The songs and dance are sacred, but there are recreational steps that will be taught with marimbas. Julia will teach Dinhe steps that can be danced with many marimba pieces.

Level: Beginning. Need to be able to move to a hosho beat.

Limit: 30

Materials: Wear loose clothing.

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

Introductory Zimbabwean

Dance: Muchongoyo

Kokani Mzite Session # 3
Fri 3:30-5:30

Muchongoyo is a warrior's dance from the southeastern part of Zimbabwe. The goal for the class will be to learn the basic steps for this dance. All steps will be presented with an explanation of how to execute them. Students will be given the story of this traditional dance from Zimbabwe. Emphasis will be placed on feeling good and having fun learning.

Level: Introductory **Limit:** 50

Materials: loose clothing

Beginning Mbira Dance

Fungai Mujuru Session # 1
Fri. 11:00-12:00

Repeats: Session # 8 Sun 1-2:00

Learn to dance to mbira music! No experience required.

Level: Introductory **Limit:** 30

Materials: Wear comfortable clothing. No audio/video taping allowed.

Advanced Beginning

Mbira/Marimba Dance

Julia Chigamba Session #8
Sun 2:00-3:00

Julia will teach steps to accompany both mbira and marimba. There is no music without dance.

Level: Intermediate. Some dance experience helpful. **Limit:** 30

Materials: Just wear loose clothes. Audio taping okay.

Intermediate Mbira Dance:

Shangara steps

Julia Chigamba Session #4
Sat 10:30-12:00

Dance steps that accompany mbira music. Julia will teach shangara steps (without magavu) and steps with magavu. 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.

Level: Beginning. Some dance experience helpful but not necessary. **Limit:** 30

Materials: Just wear loose clothes. Audio taping okay.



Jiti Dancing

Ronnie Daliyo Session #2
Fri 1:00- 2:30 pm

Some of the most exciting moves danced in Zimbabwe accompany jiti, the music of the younger generation. Ronnie will teach these recreational dance steps that accompany both the drumming and many marimba songs.

Level: all, some dance experience helpful but not necessary **Limit:** 30

Materials: Wear loose clothing.

Mbakumba

Ronnie Daliyo Session #4
Sat 9:00-10:30

Mbakumba is a traditional harvest dance from Masvingo. When there is a good harvest, people dance Mbakumba to celebrate.

Level: Intermediate **Limit:** 30

Materials: Wear loose clothing

Intermediate Zimbabwean

Dance: Mbakumba

Kokani Mzite Session # 9
Sun 4:00-6:00

The goal for this class will be to give the students a grasp of all of the steps in this traditional dance. All steps will be presented along with an explanation of how to execute them. The story of the dance will be given & emphasis will be on learning while having fun.

Level: Intermediate **Limit:** 50

Materials: bring mugave (leg rattles) if possible. Some provided. Taping okay.

Advanced Dance: Mhande

Ronnie Daliyo Session # 4
Sat 10:30-12: 00

Mhande is a ritual dance for rainmakers and spirits from the Midlands region. This is a very powerful dance which accompanies many songs.

Level: Advanced. Some dance experience will be helpful. Good physical condition is necessary. **Limit:** 30

Materials: Just wear loose clothes. Audio taping okay.

Introductory Gumboot Dance:

Stagwa Session # 6
Ted Wright Sat 4:00-6:00

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: wear loose clothing, bring water & rubber boots, if possible

Gumboot Dance: Sonzi

Navaro Franco Session # 8
Sun 1:00-2:30

"Sonzi" is a gumboot dance created by a young Zimbabwean man studying in Canada. It is a four-part dance that is performed polyrhythmically (several patterns happening at once) and is unusual in that it invites "jamming" on the rhythms for those who are fluid in the patterns).

Level: all **Limit:** 30

Materials: bring gumboots (1st choice) or runners.

Kalanga Dances & Singing

Lucky Moyo Session # 5
Sat 2:00-4:00

Lucky will teach the distinctive dances of the Kalanga people of western Zimbabwe and the songs that go with them.

Level: All **Limit:** 30

Materials: Audio/video taping OK

Ndebele Singing and dance

Lucky Moyo Session #9
Sun 4:00-6:00

See listing under Singing

Intensive: Dance, Drum, Hosho: Mhande/Mhondoro

Ilana Moon Sessions #4 & 7
Sat 9:00-10:30 & Sun 10:00-11:30

Mhande is being offered as an intensive to give an opportunity to take away a deeper understanding of the different aspects of this dance with choreography ideas for performance. Originally learned from Julia Chigamba, "Mhondoro" talks about the great spirits that bring the rains, protect from disease, and bless the lands. The Mhande dance says thank you for the harvest and the rains. This simple yet rich dance shows the richness of Shona polyrhythms.

Level: intermediate **Limit:** 30

Materials: wear comfortable clothes. Audio/video taping okay.



**Intensive: Advanced Zim-
babwean Dance: Chinyambara
Kokani Mzite** Sessions # 2 & 7

Fri 1:00-3:00 & Sun 10:00-12:00

The goal for this workshop will be to give students a grasp of all steps in this traditional dance. The story of the dance will be given during the class and all steps will be presented along with an explanation of how to execute them. Emphasis will be on having fun while learning.

Level: Advanced **Limit:** 50

Materials: Bring mugave (leg shakers) if possible, some provided. Audio/video taping okay.

Please note that
Workshops and Schedules
are Subject to change



DRUMMING

**Singing with Drumming:
Mhondoro Dzinonwa**

Beauler Dyoko Session # 9
Sun 4:00-6:00

See "Singing" section

**Introductory Drumming
Kokani Mtize**

Session #1 Fri 9:30-11:00

Students will learn some rhythms to accompany Muchongoyo, a traditional dance. (See introductory Dance descriptions.)

Level: Beginning **Limit:** 15

Materials: please bring a drum if possible NO video taping; audio taping okay.

**Intermediate Drumming: Jiti
Fradreck Mujuru** Session # 6

Sat 4:00-5:30

Jiti music is recreational township music popular throughout Zimbabwe. Learn this popular style of drumming which is accompanied by hundreds of songs

Level: Intermediate Prerequisite: prior African drumming experience
Limit: 10

Materials: Please bring your own drum. Audio taping only, please.

Intermediate Ngoma: Jiti

Duncan Allard Session # 3
Fri 3:30- 5:30

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: Intermediate **Limit:** 10

Materials: Please bring own drum if possible.

**Intensive: Dance, Drum,
Hosho: Mhande/Mhondoro**

Ilana Moon Sessions #4 & 7
Sat 9:00-10:30 & Sun 10:00-11:30
See listing under Dance.

**Intensive: Intermediate
Drumming**

Kokani Mtize Sessions #4 & 6
Sat 10:30-12:00 & Sat 4:00-5:30
Students will be taught more complex rhythms. Some drumming that can accompany dances such as Mbakumba and Chinyambe will be shown.

Level: Intermediate **Limit:** 20

Materials: please bring a drum if possible. NO video taping; audio taping okay.

**Intermediate/Advanced
Ngoma: Mhande/ Dinhe**

Duncan Allard Session # 7
Sat 10:00-12:00

These are two sacred ritual rhythms accompanied by dance and song. The basic rhythms will be taught as well as several variations. These polyrhythms have multiple parts. (but they can accommodate beg/int/ and adv).

Level: Intermediate/ Advanced **Limit:** 10

Materials: Please bring your own drum if possible.

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

GUITAR

Party Style Guitar

Joel Lavolette II Session # 2
Fri 1:00-2:00

Students will learn several forms and good fingering positions for the "secular" party musics in Zimbabwe. We'll look at specific pieces in the repertoire from sungura and jiti styles.

Level: must know how to play guitar **Limit:** 10

Materials: none. CDs with the parts will be available for a small fee.

**Intensive: Mbira Style
Electric Guitar**

Joel Lavolette Sessions # 5 & 8
Sat 2:00-3:00 & Sun 1:00-2:00

This class will focus on good fingerings of Nhemamusasa, Mahororo, and Dande. This covers three of the main harmonic structures of mbira music. We will explore kushaura and kutsinhira playing and it's musical implications.

Level: must already know how to play guitar
Limit: 10

Materials: none. CDs with the parts will be available for a small fee.

HOSHO



Beginning Hosho

Irene Chigamba
Session # 5 Sat 2:00-3:30 pm

Tute Chigamba says, "Mbira is the candle that leads the music." Irene will teach basic mbira hosho and show how the mbira leads the music. She will also take this opportunity to share stories and answer any questions you may have.

Level: All welcome. **Limit:** 15

Materials: a pair of hosho and earplugs.

**Beginning Hosho: Shake It,
Don't Break It**

MyLinda King Session #6
Sat 4:00-5:00

Repeats Session #7 Sun 10-11:00

Do you have hosho phobia? Even if you've never held a pair of hosho in your hands you can take this workshop. Hosho will be provided for all participants and will be available for purchase.

Level: Introductory **Limit:** 15

Materials: Audio/video taping OK. Bring earplugs.

Beginning Mbira Hosho

Jennifer Kyker

Session #3

Fri 3:30-5:00

For those with little or noexperience playing hosho, this workshop will cover basic hosho technique, including how to hold the hosho and move arems, wrists, and elbows for mbira style hosho. In this class, students will learn to understand and be able to produce the basic sound of mbira hosho, and more importantly, to develop an individual style of playing hosho comfortably. Our goal is to have everyone leave this class with confidence in their ability to play mbira hosho! In order to assist beginning students, we will cover a variety of techniques for practicing hosho with a group or at home once Zimfest is over.

Level: Introductory **Limit:** 15

Materials: Please bring hosho! Earplugs advised as well. Audio recording okay, video recording permitted at the end of class.

Beginning Hosho: Technique, Pattern & Style

Fiona "Ona" Connon

Session # 1

Fri 9:30-11:00

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: Intro/Adv Beginning **Limit:** 16

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

Beginning Hosho

Marilyn Kolodziejczyk

Session #4

Sat 9:00-10:30

This class will cover the basics of three common hosho patterns: muchongoyo, tsaba, and mbira (aka "minanzi") hosho. Emphasis will be on technique, sound, and variations (even to slurred) of mbira hosho, with hints on "finding the beat" while playing with mbira or mbira-type songs. We will be using our ears at least as much as our hands to work toward the sounds we want to produce. This class is a good place to be introduced to this important instrument, or to refine and improve what you already know, in a fun and supportive atmosphere.

Level: Intro/Adv Beginning **Limit:** 10-12

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

Intensive: Dance, Drum, Hosho: Mhande/Mhondoro

Ilana Moon

Sessions #4 & 7

Sat 9:00-10:30 & Sun 10:00-11:30

See listing under Dance.

Intermediate Hosho: Mbira and other styles

Irene Chigamba

Session # 6

Sat 4:00-5:30 pm

Irene will teach hosho to accompany mbira as well as other styles that accompany marimba and drumming.

Level: Intermed **Limit:** 15

Materials: a pair of hosho and earplugs.

Intermediate Hosho

Musekiwa Chingodza

Session #2

Fri 1:00-2:30

Improve your hosho skills by working directly with Musekiwa on your technique.

Level: Intermediate **Limit:** 12

Materials: bring your favorite pair of hosho and some earplugs.

Intermediate Hosho: Move My Body AND Play Hosho?

Fiona "Ona" Connon

Session # 3

Fri 4:00-5:30

Now that you are able to play hosho comfortably and are gaining confidence, it is possible to learn how to trust your playing enough to focus on moving your body. We will review the basics of minanzi/mbira hosho, including technique and a couple of different styles, then move on to 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, & comfortable dance clothing.

Intermediate Mbira Style Hosho

Marilyn Kolodziejczyk

Session #4

Sat 10:30-12:00

This class will focus on developing good mbira hosho technique and playing the beat for mbira, marimba, and singing. The range of techniques from even to slurred will be covered, and some variations will be explored. Some methods for identifying and staying on the beat for some common mbira songs will

be explored, even Kariga mombel! We will be using our ears at least much as our hands to work toward the sounds we want to produce. This class will provide a fun and supportive atmosphere move forward in your expertise with this important instrument.

Level: Intermediate **Limit:** 10-12

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

Intermediate Mbira Hosho

Jennifer Kyker

Session # 8

Sun 1:00-2:30

This class is designed for those who have been playing mbira hosho for some time and wish to refine and improve their hosho playing. We will look at ways to make playing more comfortable, and focus on keeping a steady tempo and on "locking" the hosho with mbira parts. An excellent opportunity for intermediate hosho players to deepen their understanding of mbira hosho.

Level: Intermediate **Limit:** 15

Materials: please bring hosho! Earplugs advised as well. Audio recording welcome; video recording permitted at the end of class

Intermediate/ Advanced Hosho: "Flashy Tricks" for various hosho patterns

Jennifer Kyker

Session # 8

Sun 2:30-4:00

This class is for intermediate and advanced hosho players who feel comfortable with a variety of hosho patterns. We will not review basic hosho patterns but will jump right in with a variety of different hosho variations in the mbira, tsaba, and muchongoyo hosho styles commonly played with Shona mbira and marimba music in the United States. Our focus will be on learning to hear the "beat" or "pulse" in each pattern, and using our understanding of the beat to develop new variations which accentuate the different rhythmic elements of each hosho pattern. Additionally, we will learn to play other Shona hosho patterns such as that of mhande and chinyambers, which are less known within the U.S.

Level: Intermed / Advanced **Limit:** 15

Materials: Please bring hosho; bring a drum if you have one. Earplugs advised as well. Audio recording welcome; video recording permitted at the end of class.

Intermediate/Advanced

Hosho

Musekiwa Chingodza Session # 3
Fri 3:30-5:00

Come learn how to spice up your hosho playing, whether to accompany mbira or marimba. We will work on several different variation for the standard hosho patterns and work to improve both rhythmic quality and style of playing.

Level: Intermed/advanced **Limit:** 12

Materials: bring your favorite hosho and some earplugs.

Advanced Hosho & Drumming

Tute Chigamba Session # 9
Sun 4:00-6:00 pm

Hosho and drumming are fundamental to the traditional way of life in Zimbabwe. Mr. Chigamba will teach a variety of hosho styles and explain the important relationship between hosho and drumming, especially how the Kushaura and Kutsinhira of ngoma (drums) fit with the hosho so that together these can strongly lead the dancers and mbira or marimba players.

Level: All but especially beneficial for experienced players.

Limit: none

Materials needed: Bring earplugs, **hosho**, and a drum if you have one.

Make Your Own Hosho

Craig LaFollette Session #6
Sat 4:00-6:00

See listing under Instrument Building & Care

INSTRUMENT BUILDING & CARE

Building Marimbas with Kids in the Classroom

Stephen Golovnin Session#7
Sun 10:00-11:00

Focus of this workshop will be on obtaining the knowledge to create a marimba construction project specifically tailored for kids age 12 and above in combination with one or more adults. The marimba design presented herewith will be a full sized, two-and-a-half octave practice marimba with mallets, made from readily available local woods. Usually two people can play them at a time. These marimbas are a bit quieter than performance marimbas so that even in a room with 30 kids playing, the volume is not overwhelming. A great way to introduce

marimbas into your classroom at very affordable prices (roughly \$50 for materials), while giving kids the pride of creating the musical instruments that they will then play. This project is also applicable for Special Education kids.

Level: beginning **Limit:** 50

Materials: No taping or video, please.

Getting a good Buzz....

MyLinda King Session # 6
Sat 5:00-6:00

As the former official buzzer-tweaker of Boka Marimba, over the years MyLinda learned a lot of little tricks of the trade for achieving "a good buzz." A lot of people who play don't pay any attention to their buzzers and just assume that they will stay as nice as they were the day the instruments came from the builder..but that is not the case. This workshop is geared towards players and not builders.

Level: all **Limit:** 15

Materials: none

Making Your Own Hosho

Craig LaFollette Session 6
Sat 4:00-6:00

Participants will make a pair of hosho from raw gourds. All supplies and tools will be provided; participants will have the opportunity to cold-forged their own custom scrapers with hammer and anvil from cheap soft metal fixtures. There will be a \$15 supply fee paid to instructor at beginning of class.

Level: Introductory **Limit:** 10

Materials: Bring supply fee and a stool or other chair suitable for contemplative scraping. Audio/video taping OK.

KARIMBA

Beginning Karimba: Kuykaiwa

Michael Breez Session # 2
Fri 1:00-3:00

In this introductory instrumental workshop students will learn a very simple nyunga nyunga song called Kukaiwa ("To be bothered") composed by Dumisani Maraire. While learning this song students will also explore some of the basic musical concepts of Shona music, as passed down by Dumisani.

Level: introductory **Limit:** 10

Materials: Bring a nyunga nyunga if you have one. Audio taping okay.

Beginning Karimba: Tondosi

Sheasby Matiure Session #7
Sun 10:00-12:00

Learn another song from the basic nyunga nyunga repertoire as taught at Kwanongoma College. **Level:** beginning **Limit:** 10

Materials: Bring nyunga nyunga, taping okay

Intermediate Karimba:

Butsu Mutandrika

Joe Keefe Session #6
Sat 4:00-6:00

Learn to sing and play the traditional entertainment song Butsu Mutandrika on karimba (aka nyunga nyunga). I learned this piece from Dumisani Maraire, Musekiwa Chingodza, and Chakara Chawasara.

Level: intermediate, able to play a few songs
Limit: 7 **Materials:** none, karimbas provided.

Advanced Karimba:

Tendakai Kuture Session # 9
Sun 4:00-6:00

Learn an advanced piece to be selected together by the students in this class.

Level: advanced **Limit:** 7

LANGUAGE

Beginning Shona Language

Jane Matiure Session #2
Fri 2:00-3:00

The objective of learning some of the Shona language is to increase appreciation of Zimbabwean music. This workshop will help festival attendees get a basic understanding of the basic pronunciation, structure and grammar of Shona. Ms. Matiure will also teach some basic phrases to help you get around and be polite in Shona.

Level: Introductory **Limit:** 15

Materials: Audio taping okay.

MARIMBA

Please rate your abilities honestly according 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:** have played the instrument at least one year, can play a couple parts on at least five songs.
- ☐ **Intermediate:** have 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.
- ☐ **Advanced:** intermediate PLUS: learns quickly, is comfortable playing fast, strong sense of rhythm, at least 3 years performing

BEGINNING MARIMBA

Introduction to Marimba

Michael Breez Session # 5
Sat 2:00 -4:00

Introductory lesson for those who have never played marimba before. Participants will be introduced to the marimba and some beginning Shona musical concepts as passed down by Dumisani Maraire. There will be a brief discussion of the history of marimba in the US and then participants will explore the structure of the music played on marimba through the learning of a very simple teaching piece.

Level: Introductory **Limit:** 12

Materials: Audio/video taping OK.

Introductory Marimba:

Chemwechangu

Garadziva Chigamba Session #7
Sun 10:00-12:00

Chemwechangu ("my better half") is a song composed by Garadziva. It is a great song for beginners as well as for those who have played marimba before.

Level: Beginner **Limit:** 9

Materials: none; audio taping okay.

Introduction to Marimba +

Dance: Ncuzu

Lora Chiorah-Dye Session #9
Sun 4:00-6:00

Ncuzu is a 2-phrase song written by Dumi Maraire that audiences love to dance to. Learn to play Ncuzu and the dance that goes with it.

Level: Beginning marimba and dance **Limit:** 9

Materials: audio taping okay, no video taping please.

Introductory Marimba: Maimbo

Joe Keefe Session #8
Sun 1:00-3:00

Learn a Dumi arrangement to this two-phrase song that is also known as Duduludzu.

Level: Beginning **Limit:** 7

Materials: taping okay.

Introductory Marimba for kids & parents: Chimurenga

Michael Sibanda Session #7
Sun 10:00-12:00

See Children's listings.

Intensive: Introductory

Marimba: Rwizi

Pasi Gunguwo Sessions #4 & 7
Sat 9:00-10:30, Sun 10:-11:30

Rwizi is a contemporary piece; "rwizi" means river in Shona. This workshop will be an intensive with the first session focusing on learning basic parts and how they fit together. In the second session students will be given variations on the basic parts, as well as drumming and singing lines.

Level: Beginning **Limit:** 10

Materials: enthusiasm, taping okay.

Intensive: Introductory

Marimba: Natsa Muroyi

Pasi Gunguwo Sessions # 5 & 9
Sat 2:00-4:00, Sun 4:00-6:00

Natsa Muroyi is a traditional song about witches. In the first class the goal will be to learn all the basic parts to the piece and how they fit together. In the second class we will learn variations on the basic parts and some drumming and singing to go with the piece.

Level: Beginner **Limit:** 10

Materials: enthusiasm, taping okay.

Advanced Beginning

Marimba: Marenje

Ric Alviso Session #2
Fri 1:00-3:30

In this workshop you will learn all parts and singing for a marimba version of the mbira piece "Marenje", also known as "Mauya Mauya" or "Njeri NemaKonde" in various parts of Zimbabwe. This version was

arranged by Ric Alviso for the Masanga Marimba Ensemble and it has been one of their most popular pieces over the last 5 years.

Level: Advanced Beginning **Limit:** 15

Prerequisite: Should have experience playing pieces that are counted in 6 or 12 beats per cycle.

Advanced Beginning

Marimba: Kgopotso with variations

Jaiaen Beck Session #1
Fri 9:30-12:00

Learn Kgopotso, a song also called Chiradza I, written by Godfrey Ntatisi and arranged by Dumi. Kgopotso incorporates harmony chords, changing on cue and exposure to double right-hand lead pattern; some parts require no changes. Our focus will be relaxing and enjoying your group marimba experience. This is a great beginning song! You can learn from one to seven parts and hosho depending on experience. This class will be taught on marimbas with F#s.

Level: Advanced Beginning **Limit:** 10

Materials: Audiotaping encouraged.

Advanced Beginning

Marimba: Skokiana

Garadziva Chigamba Session #2
Fri 1:00-3:00

Skokiana is an old song which has sweet melodies and contrasting rhythms. Garadziva will teach his own re-arrangement of this popular tune.

Level: Advanced Beginning **Limit:** 9

Materials: none

Please note that
Workshops and Schedules
are Subject to change.

Advanced Beginning Marimba: Chiradza

Tendekai Kutare Session# 5
Sat 2:00-4:00

Learn to master chords, melodic variations, and rhythmic improvisations. Then combine all of these into melody and accompaniment for mastery of the song.

Level: Advanced Beginning Limit: 12
Prerequisite: some previous marimba playing

Intensive: Advanced Beginning Marimba: Sadza Wadya Here?

Jennifer Kyker Sessions #2 & 5
Fri 1:00-3:00, Sat 2:00-4:00

Come learn an exciting arrangement of this popular Zimbabwean song, which is played in Zimbabwe on both marimba and mbira and also as a drumming and singing piece. Jennifer's arrangement of Sadza Wadya Here? is designed to cover a variety of different marimba techniques, including chords, "sticking patterns," and running. The arrangement includes introductory, high, low, and ending sections which will allow us to work on transitions and on hearing aural cues in the texture of the music. We will also cover basic tsaba hosho pattern and learn the call-and-response singing lines to the song. Our first session will focus on developing marimba technique and playing together as an ensemble in addition to having fun! We will rotate through parts to make sure everyone in the class learns a variety of parts and has the chance to play each of the instruments, giving each participant the opportunity to work on a variety of playing techniques. In the second session we will work on putting parts together and playing as an ensemble. Our goal is to play together and cover the aspects of ensemble playing that make marimba a fun and interactive musical experience.

Level: Advanced Beginning Limit: 12
(children welcome if accompanied by adult)

Materials: please bring knobs (mallets) and hosho if possible

Advanced Beginning Marimba: Stork

Paul Mataruse Session #2
Fri 1:00-3:30

This is a fun song for advanced beginning students to learn mallet techniques as well as develop an ear for playing in an ensemble.

Level: Advanced Beginning Limit: 12

Materials: none. Taping will be allowed.

Advanced Beginning Marimba for kids:

Manhanga Kutapira Session #9
Sheasby Matiure Sun 4:00-6:00

See Children's listings

Intensive: Advanced Beginning Marimba, song, dance: Sithi Amen

Maria Minnaar-Bailey Sessions # 1&4
Fri 9:30-12 Sat 9:00-11:30

Sithi Amen: Sing it, dance it, play it, and perform it! Sithi Amen is an Ndebele church song which I learned while growing up in Zimbabwe and subsequently arranged for marimbas. In Session 1 we will sing and dance it. In Session 2 we will learn to play it and then put it all together to learn the thrill of marimba music with 4-part choral singing.

Level: Advanced Beginning marimba and soprano singers Limit: 25

Materials: maybe water for the singing session.

Advanced Begin Marimba for kids: Pata Pata

Maria Minaar-Bailey Session #3
Fri 3:30-5:30

See Children's listings

Intensive: Advanced Beginning Marimba- Intro to Mbira Style Marimba: Nhimutimu

Wanda Walker Sessions# 4 &8
Sat 9:00-11:30, Sun 1:00-3:30

Based on the Mbira Dzavadzimu parts to Nhimutimu as taught by Cosmas Magaya, this workshop offers a solid introduction to mbira-style marimba with parts in the kushaura and kutsinhira positions. This song cooks! Arranged in the key of G.

Level: Advanced Beginning Limit: 12

Materials: Audio/video taping OK.

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

**Intensive: Advanced
Beginning Marimba:
Nhemamusasa for kids**
Wanda Walker Sessions # 5 &7
Sat 2:00-3:00, Sun 10:00-11:00
See Children's listings.

INTERMEDIATE MARIMBA

Intermediate Marimba: Baba Biggie

Garadziva Chigamba Session #3
Fri 3:30-5:30

Baba Biggie is a song composed by Garadziva which is used to accompany "Mbakumba", a harvest dance in Zimbabwe. Vocals will also be taught to accompany this song.

Level: Intermediate Limit: 9

Materials: Audio taping only, please.

Intermediate Marimba:

Mawvya Mawvya
Garadziva Chigamba Session 5
Sat 2:00-4:00

Mawvya Mawvya or "Welcome, Welcome" is a traditional mbira song which has been arranged on marimbas by Garadziva. Singing will also be taught to accompany the marimbas.

Level: Intermediate Limit: 9

Materials: Audio taping okay.

Intermediate Marimba:

Izane

Tendekai Kutare Session # 8
Sun 1:00-3:00

Learn rhythmic and melodic expression; also explore and learn improvisation.

Level: Intermediate Limit: 12

Materials: none, just bring enthusiasm

Intermediate Marimba: Manhanga (kicked up a notch)

Paul Mataruse Session # 4
Sat 9:00-12:00

This is an exciting arrangement of this popular song from Zimbabwe. My hope is that those who are familiar with other arrangements of Manhanga will get a different perspective on the song.

Level: Intermediate Limit: 12

Materials: none. Taping allowed.

Intermediate Marimba:

Mhunza Musha

Paul Mataruse Session # 3
Fri 3:30-5:30

Composed by Paul Mataruse, this song is a lively and playful offering in the jiti tradition.

Level: Intermediate Limit: 12

Materials: None; taping allowed.

Intermediate Marimba: Jocho

Sheree Seretse Session # 9
Sun 4:00-6:00

This is a contemporary piece arranged by Dumisani Maraire adapted from a popular recording of the 1970's. Students will learn basic parts plus lead development.

Level: Intermediate Limit: 10

Materials: none. Audio taping only, please.

Intensive: Intermediate

Marimba: Ropa Remwoyo (Blood of the Heart)

Ona Cannon Sessions #2,5, & 7
Fri 1 -3:00, Sat 2 -4:00, Sun 10-12:00

This is an original composition of Ona's, written for the purpose of calling our ancestors and praying during hard times. It urges us to remember the men and women back through time, through our bloodlines and the important connection we have with them. Kushaura and Kutsinhira basic patterns will be explored in depth, then supporting marimba parts and two-part vocal harmonies, in English, will be added. Ona will share some of her own personal, spiritual journey through Shona music and welcomes an open-hearted discussion and sharing amongst workshop participants.

Level: Intermed/Advanced

Limit: 10 Materials: Audio & Video taping ok

Materials: Audio & Video taping ok

Intermediate Marimba: Mwana We Shumba

Joel Laviolette II Session # 3
Fri 3:30-5:30

Mwana We Shumba is "the woman child of the lion." This is a marimba arrangement for 2 sopranos, 2 tenors, baritone, and bass. The song originated on the mbira and was given to me in Mozambique by deceased brother Liko. It is similar to Chakuli or Shomba but in a different key.

Level: Intermediate Limit: 12

Materials: Taping okay, notes provided.

Intermediate Marimba:

Mushumbu We Derere

Joel Laviolette II Session # 6
Sat 4:00-6:00

This is a Matepe song taken from the panpipes to the marimba and arranged for 2 sopranos, 1 tenor, 1 baritone, 1 bass, and hosho. (It could also be arranged for a full ensemble.)

Level: Intermediate Limit: 12

Materials: Taping okay, notes provided.

Intensive: Intermediate

Marimba: Out of the Nest

Dean Samuel Sessions # 1 & 4
Fri 10:00-12:00, Sat 10:00-12:00

The initial spark and title for this came from Ona Cannon; Dean then developed and arranged it. The piece is based around interlocking upbeat/downbeat soprano parts and has an involved and dynamic progression through many changes. We will learn the parts and lead and a simplified arrangement which we can deepen as time allows. This is offered in the spirit of "Music Crossing Borders".

Level: Intermediate, solid rhythmic foundations
Limit: 8

Materials: Recording encouraged.

Intensive: Intermediate

Marimba: Bangwaketsi

Michael Sibanda Sessions# 3 & 6
Fri 3:30-5:30, Sat 4:00-6:00

A traditional Setswana piece named after a tribe called 'Bangwaketsi' found in Botswana which then changes in key and rhythm to a Zimbabwe beat. By the end of the workshop students will be able to play the piece confidently.

Level: Intermediate Limit: 12

Materials: none

Intensive: Intermediate

marimba: Nhimutimu

Wanda Walker Sessions 6 & 9
Sat 4:00-6:00, Sun 4:00-6:00

In this workshop the complete, original arrangement for seven marimbas plus hosho will be taught. This is Wanda's arrangement based on the mbira parts taught by Cosmas Magaya and some recordings of John Kunaka on the CD "Zimbabwe". This arrangement strongly brings out the kushaura vs. kusinhira positions. Students will need to be able to distinguish where the beat falls in their part, and ideally be able to play a particular part in either position. The arrangement is in G, use of F# is optional.

The sound begins in a "loping" mood and becomes more driving. (This workshop teaches the full arrangement; her Intro to Mbira-style Marimba teaches the same but simpler parts.)

Level: Intermediate

Limit: 12

Prerequisite: able to play both kutsinhira and kushaura parts.

Intermediate-Advanced

Marimba: Salmonberry Pie

Ona Cannon Session # 4
Sat 9:00-12:00

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 creativity through it. This class will be taught on marimbas with F#s.

Level: Advan Intermediate Limit: 11

Materials: Audio/video taping OK.

Prerequisite: Ability to play kutsinhira and learn a couple of challenging rhythmical parts.

Intermediate-Advanced

Marimba: Majaira or Thoko

Sheasby Matire Session #2
Fri 1:00-3:00

Students will choose together which of these intermediate songs to learn. Focus will be on learning all parts, the lead lines, variations, and putting the song together.

Level: intermediate/advanced Limit: 10

Materials: none. Audio taping okay.

Intermediate-Advanced

Marimba: Mwana wa Mambo

Paul Mataruse

Session # 1

Fri 9:00-12:00

This is a new composition from Paul Mataruse. Students will learn an arrangement based upon the level of experience in the class.

Level: Intermediate-Advanced Limit: 12

Materials: none. Taping allowed.

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

Intermediate/Advanced

Marimba: Wafawarova

Ted Wright

Session # 8

Sun 1:00-3:00

"Once you're dead, you're gone." Ted's arrangement of this deep, driving and delightful mbira song, based on mbira parts taught by Cosmas Magaya. This song features unusual rhythmic phrases and some funky (and challenging!) kutsinhira parts.

Level: Intermediate/Advanced **Limit:** 10

Materials: none, Audio taping allowed.

Intensive:Intermediate/Advanced

Marimba: Variations Series

Michael Breez

Sessions #3, 6, &9

Fri 3:30-5:30, Sat 4-6:00, Sun 4-6:00

In these workshops we will explore beginning to advanced concepts of variations and students will learn to apply these to several different parts on various pieces. The concepts of "basic pattern" and how not to alter this, "interactive playing", "improvisation", "creating a musical conversation", and "responding to lead" will all be covered and students can practice applying these.

Level: Ad. Beginning thru advanced

Limit: 12

Materials: none Recording fine.

Intensive: Intermed/Advanced

Marimba: Machembere

Joe Keefe

Sessions # 1 & 4

Fri 10:00-12:00, Sat 10:00-12:00

Learn Dumi's arrangement of this Zim-babwean folk song. This is a hot dance tune!

Level: Intermediate/Advanced **Limit:** 8

Materials: none. Recording okay.

Intensive: Intermed/

Advanced Marimba:

Kyrie's Summersault Song

Dean Samuel

Sessions #3 & 7

Fri 3:30-5:30, Sun 10:00-12:00

This song, written by Ona Connon and myself, was inspired by our daughter when she was young. It has grown over a decade with Marimba Muzuva and now has an urge to see the world. I will share parts and a basic arrangement with three changes and a deceptively simple, upbeat rhythm. I will outline the lead which has room for improvisation. This song is not Zimbabwean but is offered in the spirit of "Music Crossing Borders."

Level:Intermediate/Advanced **Limit:** 10

Materials: recording okay

ADVANCED MARIMBA

Advanced Marimba: Bangidza

Garadziva Chigamba

Session #1

Fri 9:30-12:00

Bangidza is a traditional mbira song which has been arranged on marimbas by Garadziva.

Level: Advanced

Limit: 9

Materials: none. Audio taping allowed.

Advanced Marimba: Taisireva

Paul Mataruse

Session #8

Sun 1:00-4:00

Taisireva is an old favorite among seasoned marimba players. This workshop will focus on developing lead and soprano lines to Taisireva as well as kushaura and kutsinhira bass and baritone lines.

Level: Advanced

Limit: 12

Materials: none. Audio taping allowed

Advanced Marimba:

Nhemamusasa

Kurai Mubaiwa

Session #7

Sun 10:00-12:00

This is Kurai's arrangement of this well-loved piece. The goal will be to have the class able to play all the parts and put them together by the end of the class.

Level: Advanced

Limit: 12

Materials: none

Audio taping okay.

Advanced Marimba:

Chikende

Kurai Mubaiwa

Session #8

Sun 2:00-4:00

Chikende is a high energy song about eating mouse heads with you sadza. Really choice!! Learn all of the parts including hosho and how to put the song together.

Level: advanced

Limit: 12

Materials: none. Audio taping only.

Intensive:Advanced Marimba:

Pagira-panpipe

song

Ted Wright

Sessions #2 & 5

Fri 1:00-3:00, Sat 2:00-4:00

A few Zimfests back Joel Laviolette started teaching about Ngororombe, the amazing panpipe music of the Manyungwe people. This marimba arrangement is based on the music and specific parts Joel taught. Some parts duplicate a certain pipe's pattern exactly while some combine two parts into one. The joy comes in fitting them together into a kaleidaphonic, hocketing whole.

Level: Advanced, ability to play kutsinhira parts

Limit: 10

Materials: none, audio recording okay.

ALL MARIMBISTAS

The Performing Band

Ted Wright

Session #4

Sat 10:30-12:00

Ready to go public with your music? Already performing but looking for ways to refine your show? This workshop for beginning and intermediate performers will explore various issues pertaining to the performing band/musician.

Level: Advanced Beginning & up

Limit: 30

Material: paper and pen or pencil

Intensive:Composing &

Arranging

Michael Breez Sessions #1, 4, &8

Fri 9:30-11:30-, Sat 9-11:00, Sun 1-3

We will compose a piece based on a selection of some of the participants' original ideas or musical themes. We will begin by exploring some well-known compositions and/or arrangements such as Kukaiwa and Warigamukono, then build an original composition using the concepts discovered while analyzing the above pieces.

Level: Adv begin to advanced

Limit: 12

Materials: none Recording okay.

Please note that
Workshops and Schedules
are Subject to change.

Please rate your abilities honestly according to the following guidelines when choosing your mbira classes:

- ☐ **Introductory:** Appropriate for those who have never touched the instrument through folks who have played less than one year.
- ☐ **Advanced Beginning:** have played the instrument at least one year, can play at least two songs.
- ☐ **Intermediate:** have played at least three years, have good technique, understand the rhythm, form and structure of the pieces, and can catch cues and understand how to move through sections.
- ☐ **Advanced:** intermediate PLUS: learn quickly, are comfortable playing fast, have a strong sense of rhythm, know both kushaura and kutsinhira parts to 10 songs well and can play confidently in kushaura and kutsinhira positions on each of them.

Beginning Mbira Intensive:

Kariga Mombe

Erica Azim Sessions # 3 & 6
Fri 3:30-5:30 & Sat 4:00-6:00

You will learn how to hold the instrument, listen to mbira, and basic concepts, as well as learning to play the mbira piece Kariga Mombe ("Undefeatable"). If you are thinking of learning mbira but have never tried it, this workshop is for you.

Level: Beginning **Limit:** 10
Materials: none, mbiras provided. Audio recording recommended.

Beginning Mbira: Nhimutimu 1

Cosmas Magaya Session # 1
Fri 10:00-12:00

Move a step beyond the very basic with this traditional song. Cosmas is an excellent beginning teacher and will have you playing in no time.

Level: beginning **Limit:** 10
Materials: nyamaropa tuning mbiras provided. Audio taping okay.

Beginning Mbira: Nhimutimu 2

Cosmas Magaya Session #3
Fri 3:30-5:30

See above

Introduction to Mbira: Kariga Mombe

Fradreck Mujuru Session # 9
Sun 4:00-6:00

For first time mbira players, in Zimbabwe, the first mbira piece taught is Kariga Mombe ("Undefeatable"), literally "The Bullfighter".

Level: beginning **Limit:** 10
Materials: none, will use a set of new Dambatsoko tuned mbiras.

Introduction to Mbira:

Mukatiende

Irene Chigamba Session #1
Fri 10:00-12:00

Mukatiende, "Wake up, let's go." This is also a war song. If the village is surrounded, then we must wake up and go.

Level: Beginning **Limit:** 10
Materials:

Intensive: Advanced Beginning Mbira: Bangidza.

Cosmas Magaya Sessions # 2 & 7
Fri 1:00-3:00 & Sun 10-12:00

Cosmas plays many beautiful variations of this piece. This workshop will teach both the kushaura and kutsinhira parts.

Level: advanced beginning **Limit:** 10
Materials: Mbiras will be provided, audio taping okay.

Advanced Beginning Mbira:

Gore Negore

Fradreck Mujuru Session #4
Sat 10:00-12:00

Learn the mbira and singing to this Mhande type song. The meaning is "Year after year you will come across new things."

Level: advanced beginning **Limit:** 10
Materials: none, will use a set of new Dambatsoko tuned mbiras. Audio recording recommended.

Advanced Beginning Mbira

Intensive: choice of song

Russ Landers Sessions # 2 & 5
Fri 1:00-3:00 & Sat 2:00-4:00

Delve into traditional Shona rhythm and song on Nyamaropa mbiras while focusing on Dande or another traditional piece to be selected by student consensus.

Level: advanced beginning **Limit:** 10
Materials: mbira set provided. Audio taping okay.

Advanced Beginning Mbira: Marenje

Irene Chigamba Session #8
Sun 1:00-3:00

Marenje is a sacred place in the forest. The words welcome the spirits of the ancestors and any visitors, "mauya, mauya". Learn a new song from Irene, known for her patient teaching skills.

Level: advanced beginning **Limit:** 10
Materials: audio taping okay.

Intermediate Mbira: choice of song

Beauler Dyoko Session # 6
Sat 4:00-6:00

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

Level: Intermediate **Limit:** 10
Materials: Bring a Nyamaropa tuning mbira if possible. Audio taping okay.

Intermediate Mbira:

Kuzanga

Tute Chigamba Session # 7
Sun 10:00-12:00

Kuzanga is a song of jealousy for the first wife. If you marry two wives, the first one will stay at home and wonder where the husband is.

Level: Intermediate **Limit:** 10
Materials: mbiras if possible

Intermediate Mbira:

Mubvumbi

Fradreck Mujuru Session # 8
Sun 1:00-3:00

Learn the kushaura to this beautiful, traditional mbira piece, also the kutsinhira part, if time permits. Mubvumbi refers to mist, specifically the mist which protected the great spirit, Chaminuka, from attack. His enemies could not see him, but he could send arrows from the mist to vanquish his enemies.

Level: Intermediate **Limit:** 10

Materials: none, will use a set of new Dambatsoko tuned mbiras. Audio recording recommended.

Intensive: Intermediate

Mbira: Kutsinhira

Development - low basses

Erica Azim Sessions # 1 & 5
Fri 10:00-12:00 & Sat 2:00-4:00

A good kutsinhira player knows how to take the bass line of most mbira pieces into the very lowest four bass notes of the instrument. Learn to do this with several of the pieces you already know, and learn to hear how this bass line mimics melodies played by the right hand in each piece.

Level: intermediate **Limit:** 10

Materials: none. Mbiras will be provided. Audio recording recommended.

Intensive: Intermediate

Mbira: Mbavarira

Erica Azim Sessions # 4 & 8
Sat 9:00-12:00 & Sun 1:00-4:00

Learn kushaura and kutsinhira parts to the traditional mbira piece Mbavarira "Determination". We'll also learn singing if time allows.

Level: Intermediate **Limit:** 10

Materials: none. Gandanga tuning mbiras will be provided. Audio recording recommended

Intensive: Intermediate

Mbira: Dzoka Kumusha

Kurai Mubaiwa Sessions # 3 & 6
Fri 3:30-5:30 & Sat 4:00-6:00

Dzoka Kumusha is an original composition of Kurai's. The goals for this class will be for the students to go as far as possible with the piece, learning Kushaura and kutsinhira parts, variations, and singing. Dzoka Kumusha "I'm never going back. You will see me here forever. Don't let the city lights put sticks in your ear."

They'll only drown into mud. Remember your roots should be solid."

Level: Intermediate **Limit:** 10

Materials: Mbiras in G tuning if possible (with the 7th key an F# if possible)

Intensive: Advanced Mbira:

Taireva

Cosmas Magaya Sessions # 5 & 8
Sat 2:00-4:00 & Sun 1:00-3:00

Taireva means "We told you so. We used to warn you" and is often played at the bira ceremony. Cosmas will teach kushaura and kutsinhira parts, how to connect them, and variations and high lines as time permits.

Level: advanced **Limit:** 10

Materials: audio taping okay. Matched nyamaropa tuning will be provided.

Advanced Mbira: Musakara

Fungai Mujuru Session #5
Sat 2:00-4:00

In this unusual mbira piece, the cycle has one extra beat! Learn the kushaura part and perhaps the kutsinhira, time permitting. Musakara means "Something worn out".

Level: Advanced **Limit:** 10

Materials: will use a set of new Dambatsoko tuned mbiras. Audio recording recommended.

Advanced Mbira: Nyuchi

Tute Chigamba Session #1
Fri 10:00-12:00

Nyuchi is a war song. "When you attack me, I will fight like bees."

Level: advanced **Limit:** 10

Advanced Mbira: Masongano

Tute Chigamba Session # 8
Sun 1:00-4:00

Masongano is a gathering of different spirits working on one thing. When they sing "Chigamba", it is to bring together all the spirits ("patches").

Level: advanced **Limit:** 10

NYUNGA NYUNGA

See listings in the Karimba section.

NYANGA NGOROROMBE

Intensive: NGOROMBE:

Intro & Continuation

Joel Lavolette II Sessions #5 & 8
Sat 3:00-4:00 & Sun 2:30-3:30

Ngororombe (panpipes) is an amazing traditional musical form of the Shona of Zimbabwe and MaNyungwe people of Mozambique. Joel will teach the basics of playing panpipes in the MaNyungwe style with the parts and vocal lines to the 22 piece Nyanga orchestra. Each instrument plays a different interlocking part interspersed with bursts of singing and, thus, many melodic lines are formed by the hocketing of the whole group, both instrumentally and vocally. There is a lot of breathing involved so if you get tired or light-headed, take a break. People who have taken the class before are welcome to continue their studies by learning new parts, dance steps, and vocal lines.

Level: all **Limit:** 20

Materials: none. Smaller sets of pipes as well as CDs with the individual parts will be available for purchase.

PRESENTATIONS & LECTURES

By donation, no need to register for

Ndebele Language & Culture

Marigrace Becker Session #4
Sat 9:00-10:30

After a year spent in Zimbabwe, I'm enthusiastic to talk about the rich, sometimes overlooked language and culture of the Ndebele people! The Ndebele language is particularly interesting because it uses "click" sounds. Come learn some basic phrases, sample foods, and enjoy examples of Ndebele gospel and pop music.

Musicians of Zimbabwe: Their

Stories

Myrna Capp Session #1
Fri 11:00-12:00

In 1999, while living, teaching, and performing in Harare, Myrna interviewed nine prominent Zimbabwean musicians about their musical lives. Four more were added at Zimfest 2001. Her daughter, a professional photographer, collaborated and stories and photos have been prepared as a book manuscript. Dr. Capp now shares these stories and photos of various musicians we have come to know and love over numerous Zimfests.

Role & function of Chiefs in Shona society

Cosmas Magaya

Session # 9
Sun 4:00-5:00

Mbira has long been used in celebrations by Shona chiefs, both at their installations and at their deaths. Cosmas will talk about the roles, functions, and importance of the system of chiefs in Shona society in both the past and the present.

Marriage Systems: Past, present, and changes

Cosmas Magaya

Session #9 Sun 5:00-6:00

Often one of the most difficult aspects of Shona culture for Westerners to understand is their acceptance of polygamy. Cosmas will talk about this and other aspects of marriage systems in Zimbabwe: past, present, and future.

Role of Mbira Player

Fradreck Mujuru and Fungai Mujuru

Session #1 Fri 9:00-10:30

These lifelong mbira players will discuss the role of mbira players in Shona communities.

Cultural Talk

Tute Chigamba

Session # 2
Fri 1:00-2:00

Mr. Chigamba is not only one of the most respected mbira players in Zimbabwe but is also a spiritual leader and guide. He will talk with us about a topic of his choice to help us understand the cultural values that guide the music we so love.

One Mbira Player's Experience

Ona Cannon

Session #8
Sun 1:00-2:30

More and more people are interested in the deeper levels of Shona music. Ona will share some of her personal experiences throughout her 12 years of playing and explain her own approach to hosho: physically, emotionally and spiritually. This is about her own, rather than Shona spirituality. There will also be time for questions, sharing, and open-hearted discussion.

Melody Perception

Tedd Judd

Session #7
Sun 10:30-12:00

This lecture/demonstration will give an overview (illustrated with recordings) of the principles of melody perception that have been discovered in perception laboratories. These principles will then be applied to Shona mbira and marimba music, illustrated by performance. In particular, we will look at how melodies emerge from the collections of notes that mbira ensembles and marimba bands play. The melodic possibilities will then be discussed in the context of Shona aesthetics contrasted with Western aesthetics. Implications for performance will be discussed. Participants will have the opportunity to explore these ideas interactively and through performance, and for this purpose are encouraged to bring their mbira or other instruments.

Empowerment in Education

Jaiaen Beck

Session #5
Sat 2:00-3:30

Explore the possibilities for empowerment through the presentation education in the Nhimbe for Progress villages. Consider how thought changes first and matter follows that directed energy. The heartfelt desire for change and improved living conditions for, and by, our Zimbabwean neighbors is reflected in an evolving process. "The wood remembers what the axe forgot" can reveal another way to look at progress and paradigms.

AIDS Crisis and Orphans

Jennifer Kyker

Session# 6
Sat 4:00-5:30

In this presentation Jennifer will discuss her work as the founder of Tariro, a non-profit organization working with young women and girls orphaned by AIDS in Zimbabwe. She will give an overview of the AIDS crisis in order to provide participants with an understanding of the situation facing many Zimbabwean families today. Pictures and testimonies from many of the girls involved in Tariro will give participants an idea of the particular problems they face, and of their hopes and dreams for the future.

SINGING

Introduction to Shona

Singing: Baya Wabaya

Fradreck and Fungai Mujuru Session #2
Fri 1:00-2:30

Learn the traditional singing to this piece, done by Mujuru family at ceremonies similar to that recorded on MBIRA CD 3339). Baya Wabaya is also known as "Mukazondidana".

Level: all

Limit: 30

Materials: Audio taping only.

Introduction to Mbira

Singing: Kariga Mombe

Erica Azim

Session # 9
Sun 4:30-5:30

Learn beautiful, but not difficult, singing done with Kariga Mombe by the Dzapasi Mbira Group (MBIRA CD #3423). No experience required. This workshop is especially recommended for both mbira players and their families and friends who would like to sing along with them.

Level: intro

Limit: 30

Singing with Mbira: Dande

Beauler Dyoko

Session # 3
Fri 4:30-5:30

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

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

Materials: audio taping only.

Singing in Shona

Jennifer Kyker

Session #4
Sat 10:00-12:00

Due to its popularity in 2004, this workshop is being offered again in 2005. From beginners to advanced singers, this class is designed for all those who feel they need more work with Shona pronunciation and vocal tone. By singing in a variety of Shona vocal genres including jiti, mbira, mbakumba, and mhande, this workshop will focus on enabling non-Zimbabweans to sing in Shona. We will begin by learning to pronounce basic written Shona by focusing on especially challenging lyrics from various songs. We will also cover the vocal tone used in Shona singing and the structure of Shona call-and-response and mbira singing lines. Finally, we will discuss the underlying rhythmic structure of several common Shona song types. This class is

excellent for all levels of ability and will enhance participants' ability to learn material presented in other singing workshops at the festival.

Level: all **Limit:** 20

Materials: Audio recording only

Mbira Ear Training

Erica Azim **Session #2**
Fri 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, and friend and family of mbira players.

Level: all **Limit:** 30

Materials: Audio taping only.

Choral Singing: Itupuka

Sheasby Matiure **Session #8**
Sun 1:00-3:00

Choral arrangement of this traditional song by Sheasby. Expect not only lovely harmonies but some catchy movements and fun.

Level: all **Limit:** none

Choral Singing: Kana Kumame

Sheasby Matiure **Session #1**
Fri 10:00-12:00

Another choral arrangement done by Sheasby; see above.

Level: all **Limit:** none

Choral Singing: Ishe Komorera Afrika

Maria Minnaar-Bailey **Session #8**
Sun 10:00-11:00

This song is often called "Africa's National Anthem". Written by Enoch Sontonga, its title means "God Bless Africa." We will sing this powerful song in four part harmony. If time allows, we will learn it in Sindebele as well as in Shona.

Level: all **Limit:** none

Materials: bring some drinking water for your voice. Recording okay.

Choral Singing: Tshotsholosa / Hosana

Maria Minnaar-Bailey **Session #8**
Sun 11:00-12:00

Originally a Zulu greeting song, we will sing this in Sindebele and in an English adaptation used for Palm Sunday and Easter. We will sing in 4-part harmony with drums. **Limit:** none

Makwaira Style Choral

Singing: Nansi Ingwe

Tendekai Kuture **Session #6**
Sat 4:00-6:00

Singing in Makwaira style harmony with accompanying movement.

Level: all **Limit:** 20

Materials: voices

Ndebele Choral singing:

Sangena Thina Mama

Jennifer Kyker **Session #9**
Sun 4:00-6:00

Participants in this class will learn a choral arrangement of an Ndebele indluamu song from Zimbabwe. Ndebele singing is well suited to choral singing, and this song is an excellent example of the intricate harmonies and multiple singing lines that characterize Ndebele song. This is an exciting song sung in the context of dance competitions and other public performances in Zimbabwe, and we will learn hand-clapping patterns and basic dance moves to accompany the music. A written score is available for those interested in teaching this song in choral or in ensemble settings.

Level: all **Limit:** none

Ndebele Singing and dance

Lucky Moyo **Session #9**
Sun 4:00-6:00

Lucky will provide insight into Zulu and Ndebele singing and dances: Gumboot, Imbube, and Kalanga. The focus will be on communally exploring the dance and singing. The workshop is oriented towards learning and having fun without necessarily producing a polished final result.

Level: all **Limit:** 30

Materials: Audio/video taping okay. Bring rubber boots, drums if possible.

Kalanga Dances & Singing

Lucky Moyo **Session #5**
Sat 2:00-4:00

See listing under Dance

Zimbabwean Recreational Class Music: Ruben Amaie

Tendekai Kuture **Session #7**
Sun 10:00-12:00

We'll combine singing, dancing, drumming, and hosho. A taste of Zimbabwean joyful and sheer entertainment music as played during the moonlight in rural villages.

Level: If you can walk, you can dance. **Limit:** 20

Materials: Recording okay.

Intensive: Advanced Beginning:

Marimba, song, dance: Sithi Amen

Maria Minnaar-Bailey **Sessions #1**
Fri 9:30-12

See listing under Marimba. Session 1 will include singing and dance. In a follow-up session students will also learn to play it on the marimba and put it together with the singing.

Level: soprano singers **Limit:** 25

Materials: maybe water for the singing session.

STORYTELLING

Storytelling in the Shona Tradition

Jane Matiure **Session #3**
Fri 4-5:00

Jane will tell several different types of stories from the folklore of Zimbabwe. After each story she will discuss how this story relates to life in Zimbabwe or is used to teach a lesson. These folk narratives include stories about animals, people, and fairytales.

Level: all **Limit:** 20

Materials: audio taping only

SCHOOLTEACHER TRACK

Getting Started with Marimba in the Classroom

Walt Hampton **Session #1**
Fri 9-12

This workshop will provide nuts and bolts information about getting a marimba program started in schools, including building, buying or converting instruments, access to repertoire, and some teaching techniques. **Some beginning Shona-inspired tunes will be taught.**

Learning Beginning Marimba Tunes

Michael Sibanda **Session #5**
Sat 2-4

In this workshop, teachers will learn and play some of the Shona marimba repertoire appropriate for classroom use.

Learning Beginning Marimba Tunes

Walt Hampton Session #7
Sun 10-12

In this workshop, teachers will learn and play some of Walt Hampton's Shona-inspired marimba repertoire appropriate for beginning classroom use.

Body Learning! Using Youth to Teach Advanced Marimba Repertoire

Peta Axelsson and Zimba Marimba Session #6
Sat 4:00-6:00

In this innovative workshop, the members of the Zimba Marimba band, a youth group from Lund, Sweden, under the direction of Peta Axelsson, will teach the traditional Zimbabwean marimba song and dance, Chikende, to participants, ending with a group discussion.

Marimba Master Class

Tendekai Kuture Session #3
Sat 3:30-5:30

In this master class, experienced teachers from Zimbabwe will demonstrate techniques by teaching a tune to a group of youth as teachers watch. In the last hour the teacher/participants will have the opportunity to play the tune themselves.

Fusion of Marimbas with Other Traditions

Pasipamire Gunguwo and Jack Duncan Session #7 Sun 2:00-4:00
Combining Zimbabwean marimbas and Afro Cuban percussion. (Britannia World Music Society from Vancouver, BC)

Teacher Jam

Sun 1:00-2:00
No need to register for this, but all of the participants in the Teacher Track are invited to take part in a jam combining marimba, singing, movement, and other things you have learned at Zimfest. A chance to let loose, strut your stuff, and bring teachers together.

Gumboot Dance

Lucky Moyo Session #3
Fri 3:30-5:30

This workshop will introduce teachers to simple gumboot dances, a highly energetic and rhythmic dance form from the mines of South Africa. Suitable for 4th to 12th grade classes.

Shona Singing/Dancing/ Games for K-6th graders

Lora Lue Chiorah-Dye Session #8
Sun 2:00-4:00

This session will illustrate incorporating music into the classroom for all children from Kindergarten to 6th grade. Participants will learn songs, clapping, rhythms, movement, dance, and games and how to teach them.

Shona Singing/Dancing/ Games for 7-8th graders

Lora Lue Chiorah-Dye Session #7
Sun 10:00-12:00

This session will illustrate incorporating music into the classroom for all children in 7th and 8th grades. Participants will learn songs, clapping, rhythms, movement, dance, and games and how to teach them.

Shona Singing/Dancing /Games for 9-12

Lora Chiorah-Dye Session #5
Sat 2-4

This session will illustrate incorporating music into the classroom for all high school youth. Participants will learn songs, clapping, rhythms, movement, dance, and games and how to teach them.

Enhancing your Marimba Program

Michael Sibanda Session #9
Sunday 4-6

This workshop is intended for teachers who already have active marimba ensembles, focusing on teaching improvisation, performing, and advancing the repertoire.

Learning Intermediate

Choral Tunes

Lucky Moyo Session #1
Fri 9-12
In this workshop, teachers will be introduced to a more advanced repertoire of African songs suitable for children and youth, and a demonstration of teaching techniques. Movement will be included.

Learning Beginning Choral Tunes

Sheasby Matiure Session #6
Sat 4-6

In this workshop, teachers will be introduced to a basic repertoire of African songs suitable for children and youth, and a demonstration of teaching techniques. Movement will be included.

Youth Concert

Session #2
Sat 1-3:30
No need to register for this event, teacher track participants should plan to attend to see several youth bands featured in the afternoon concert.

Cultural and Teaching Contexts

Sheasby Matiure, Tendekai Kuture, Lora Lue Chiorah-Dye, Cosmas Magaya, Tedd Judd Session #4
Sat 9-12

This core workshop will provide background information on the cultural and historical context for marimba, mbira, and choral music for all music educators. This workshop will provide teachers with techniques on teaching music by ear, as music is taught in Zimbabwe. Teaching improvisation will also be addressed. **THIS SESSION IS REQUIRED FOR ALL TEACHERS SEEKING EITHER CREDIT OR CLOCK HOURS.**

Percussion

Irene Chigamba Session #9
Sun 4:00-6:00

This workshop will introduce teachers to some simple drumming, hosho, and clapping rhythms that are traditionally used with Zimbabwean Music.

Need to Contact Us?? Have Questions or concerns? Just lost in understanding all of this?
Zimfest 20055, PO Box 30066, Bellingham, WA 98228 (360) 738-4336 or 2005@zimfest.org

ZIMFEST 20055
PO BOX 30066
BELLINGHAM, WA
98228

Check the website

www.zimfest.org

frequently for updates and
for Concert listings
coming soon !!



Look what's here: Your **ZIMFEST 2005** Registration Guide!!

Here's your Zimfest To-Do List:

- ☐ Get comfortable and read the whole packet
- ☐ Choose workshops and cultural presentations
- ☐ Fill out a Registration Form (one per participant), add up the hours
- ☐ Fill out the Housing and Meals form
- ☐ Transfer costs to the Payment form, choose concert tickets, total all costs
- ☐ Fill out the Additional Options form
- ☐ Register on-line or by mail (include payment form if sending money by mail)
- ☐ Check our Zimfest website frequently for updates on teachers and workshops;
- ☐ Get ready for a wonderful festival !!!

We look forward to seeing you in August !



ZIMFEST 2005 WORKSHOP REGISTRATION FORM

(School teachers registering for credit courses register on the additional form on back)

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

Name: _____ Age, if under 18: _____

Address: _____

City: _____ State/Province: _____ Zip/Postal Code: _____

Country: _____ E-mail: _____

Day Phone #: (____) _____ Evening Phone #: (____) _____ Fax: _____

Using the Workshop Schedule on **pages** _____, 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. Please read the section on Prerequisites required for any Zimfest workshop

<u>Session/Time</u>	<u>Workshop Title</u>	<u>Teacher</u>	<u>Hours</u>
#1 Fri 9-12 (1 st choice)	_____	_____	_____
#1 Fri 9-12 (2 nd choice)	_____	_____	_____
#2 Fri 1-3:30 (1 st choice)	_____	_____	_____
#2 Fri 1-3:30 (2 nd choice)	_____	_____	_____
#3 Fri 3:30-5:30 (1 st choice)	_____	_____	_____
#3 Fri 3:30-5:30 (2 nd choice)	_____	_____	_____
#4 Sat 9-12 (1 st choice)	_____	_____	_____
#4 Sat 9-12 (2 nd choice)	_____	_____	_____
#5 Sat 2-4 (1 st choice)	_____	_____	_____
#5 Sat 2-4 (2 nd choice)	_____	_____	_____
#6 Sat 4-6 (1 st choice)	_____	_____	_____
#6 Sat 4-6 (2 nd choice)	_____	_____	_____
#7 Sun 10-12 (1 st choice)	_____	_____	_____
#7 Sun 10-12 (2 nd choice)	_____	_____	_____
#8 Sun 1-4 (1 st choice)	_____	_____	_____
#8 Sun 1-4 (2 nd choice)	_____	_____	_____
#9 Sun 4-6 (1 st choice)	_____	_____	_____
#9 Sun 4-6 (2 nd choice)	_____	_____	_____

Total Number of **Choice (1)** workshop hours = _____

Next Steps:

1. Use the **Housing and Meals Reservation Form** to sign up for dorm rooms and extra meals.
2. Use the **Registration Payments Form** to summarize all your payments for workshops, concert tickets, housing, meals, parking, sponsorship, etc. Please fill out the payment voucher on that form if registering online but paying by mail.
3. Use the **Additional Options Form** to check which volunteer jobs you would like to do this year and whether you need child care or help with alternative housing.



TEACHER TRACK WORKSHOP REGISTRATION FORM

If you are NOT a schoolteacher registering for credit or clock hours, use the other side of this form.

TEACHERS WHO WISH TO RECEIVE EITHER CREDIT OR CLOCK HOURS MUST REGISTER BOTH THROUGH ZIMFEST AND ALSO THROUGH WWU in order to participate in the teacher track workshops. Teacher track workshops are reserved for teachers who also register through WWU. Register through Zimfest on this form. Register again through WWU at www.wwu.edu/~summer. See page ____ for further instructions.

In each session/time slot please indicate your first and second choices (if any) for workshops. You may select from the teacher track or other Zimfest workshops in any priority order. However, for session #4 (Saturday morning) you must take the required Cultural and Teaching Contexts workshop. If an INTENSIVE workshop is your 1st (or 2nd) choice in one time slot, it will automatically be your 1st (or 2nd) choice for the other time slots for that INTENSIVE. Please read the section on Prerequisites required for any Zimfest workshop.

Session/Time	Teacher track options	Your choices (from teacher track or regular Zimfest workshops in your order of priority)	Hours
#1 Fri 9-12	Starting Marimba—Hampton Intermediate Choral—Moyo	1. _____ 2. _____	_____
#2 Fri 1-3:30	Youth concert (no need to Register)	1. _____ 2. _____	_____
#3 Fri 3:30-5:30	Marimba Master Class—Kuture Gumboot Dance—Moyo	1. _____ 2. _____	_____
#4 Sat 9-12	Cultural and Teaching Contexts (REQUIRED)—Matiure & panel		3
#5 Sat 2-4	Beginning Marimba—Sibanda Singing Games 9-12—Chiorah-Dye	1. _____ 2. _____	_____
#6 Sat 4-6	Body Learning (marimba)—Axelsson Beginning Choral—Matiure	1. _____ 2. _____	_____
#7 Sun 10-12	Beginning Marimba—Hampton Singing Games 7-8—Chiorah-Dye	1. _____ 2. _____	_____
#8 Sun 1-4	NOTE—Teacher jam is 1-2 pm in this time slot (no need to register for it). Teacher track workshops begin at 2. However, other Zimfest workshops begin at 1 so if you register for other Zimfest workshops in this time slot you will miss the teacher jam.		
	Marimba fusion—Gunguwo Singing Games K-6—Chiorah-Dye	1. _____ 2. _____	_____
#9 Sun 4-6	Enhancing Marimba—Sibanda Percussion—Irene Chigamba	1. _____ 2. _____	_____
Total Number of Choice (1) workshop hours =			_____

Next Steps:

1. Use the **Housing and Meals Reservation Form** to sign up for dorm rooms and extra meals.
2. Use the **Registration Payments Form** to summarize all your payments for workshops, concert tickets, housing, meals, parking, sponsorship, etc. Please fill out the payment voucher on that form if registering online but paying by mail.
3. Use the **Additional Options Form** to check which volunteer jobs you would like to do this year and whether you need child care or help with alternative housing.



HOUSING AND MEALS RESERVATION FORM

If you would like to stay in the dorms at Western Washington University, please fill out the following form for the WWU Housing Office. Housing is by **PACKAGE ONLY - NO SINGLE-NIGHT LODGING ALLOWED**. Rooms are either single or double and the package rates are different for each. For people wishing to share a room, the university will assign you a roommate of the same gender unless you indicate below your desired roommate's name. Families and groups that wish to stay together in a suite or apartment, please provide the names of the other people in your group/family and indicate whether you wish an apartment or suite. These requests will be handled on a first-come basis. All packages include 2 single beds in each room, shared bathrooms, linens and towels (except not included in Youth Group rates). **COMPLETE ONE FORM FOR EACH PERSON.**



Last Name: _____ First Name: _____
 Gender: _____ Desired room configuration: _____
 Desired Roommate's name, if any: _____
 Other group/family names _____
 Age (9 and under) _____ Member of a youth group _____ Yes _____ No

PACKAGE A - Three-night lodging with meals (see** below for additional nights)

Plan A is from Thursday, August 11 through Sunday, August 14 (departing Sunday). Meals included are breakfast, lunch and dinner for Friday & Saturday and breakfast & lunch for Sunday (7 meals) - Does not include Friday dinner which is the Zimbabwean dinner that will be purchased separately. Please remember to specify the type of meals you would like below. (circle additional days desired)

	Adult	Child 3-9
DOUBLE ROOM (with roommate) per person, includes meals	@ \$154.00	\$77.00
Additional night(s), per person/per night, meals extra (see* below) <u>Wed 8/10</u> <u>Sun 8/14</u>	X \$ 33.00	16.50
SINGLE ROOM (without roommate) includes meals	@ \$187.00	21.50
Additional night(s), per room, no meals (see* below) <u>Wed 8/10</u> <u>Sun 8/14</u>	X \$ 43.00	93.50

PACKAGE B or C - Two-night lodging with meals (see** below for additional nights)

Plan B is from Friday, August 12 through Sunday, August 14 (departing Sunday). Meals included are breakfast and lunch on Saturday & Sunday and dinner on Saturday (5 meals) - Does not include Friday dinner which is the Zimbabwean dinner that will be purchased separately. Please remember to specify type of meals you would like below.

	Adult	Child 3-9
DOUBLE ROOM (with roommate) per person includes meals	@ \$115.00	\$57.50
Additional night(s) per person/ per night, no meals (see * below) <u>Wed 8/10</u> <u>Thu 8/11</u>	X \$ 33.00	16.50
SINGLE ROOM (without roommate) includes meals	\$134.00	67.00
Additional night(s) per room, meals extra (see* below) <u>Wed 8/10</u> <u>Thu 8/11</u>	X \$ 43.00	21.50

Plan C is from Saturday, August 13 through Monday, August 15 (departing Monday). Meals included are lunch and dinner on Saturday and Sunday and breakfast on Sunday (5 meals) Please remember to specify the type of meals you would like below.

	Adult	Child 3-9
DOUBLE ROOM (with roommate) per person includes meals	@ \$115.00	\$57.50
Additional night(s) per person/per night, no meals (see * below) <u>Wed 8/10</u> <u>Thu 8/11</u> <u>Fri 8/12</u>	X \$33.00	16.50
SINGLE ROOM (without roommate) includes meals	@ \$134.00	67.00
Additional night(s) per room, no meals (see * below) <u>Wed 8/10</u> <u>Thu 8/11</u> <u>Fri 8/12</u>	X \$43.00	21.50

YOUTH GROUP SPECIAL RATE - Two-night lodging with breakfasts

This special plan is only for members of youth groups and is for lodging Friday, August 12 through Sunday, August 14 (departing Sunday). The only meals included are breakfast on Saturday and Sunday. No linens/towels will be provided - you will need to bring sleeping bags for the beds.

DOUBLE ROOM ONLY (with roommate) per person @ \$ 54.00

****Additional nights lodging may be ordered with Package A or Package B/C. The additional night(s) option is for lodging only. You may pre-purchase additional meals (below) or buy food at other locations on and off campus.**

TOTAL HOUSING COST (+ADDITIONAL NIGHTS) \$ _____

***Additional Meals: Please check additional meals you wish to purchase for each day and add up the total cost.**

	Adult	child 3-9	Friday	Saturday	Sunday	Total
Breakfast	\$8.00	\$ 4.00	_____	_____	_____	\$ _____
Lunch	\$10.00	5.00	_____	_____	_____	\$ _____
Dinner	\$12.00	6.00	_____	_____	_____	\$ _____
Friday Zimbabwean Dinner	@ \$12.00 (adult) or \$6.00 (12 & under)		_____	_____	_____	\$ _____

TOTAL ADDITIONAL MEALS COST \$ _____

Required information: Check-in date _____ Check-out date _____
 Food preference: _____ Vegan _____ Vegetarian _____ Non-vegetarian

ADDITIONAL OPTIONS FORM

Please check all the following options that apply to you or that you are interested in and include with your other registration forms. If paying for registration by mail, please attach this form to the payment voucher.

Volunteering

Please check the volunteer jobs that you are interested in this year. We expect that all festival participants will donate at least two hours of time. You will be contacted before Zimfest by our Volunteer Coordinator.

Thursday (pre-Fest/Registration)

- | | |
|---|---|
| <input type="checkbox"/> Instrument check-in and set up | <input type="checkbox"/> Classroom prep |
| <input type="checkbox"/> Stage/Equipment set up | <input type="checkbox"/> Registration area set up |
| <input type="checkbox"/> Post Signage | <input type="checkbox"/> Decorations |
| <input type="checkbox"/> Parking lot attendant | <input type="checkbox"/> Work Registration (+ training) |
| <input type="checkbox"/> General "Go-fer" | |

Friday (Zimbabwean Dinner)

- | | |
|--|--|
| <input type="checkbox"/> help with cooking/serving | <input type="checkbox"/> set up dining area |
| <input type="checkbox"/> clean up afterward | <input type="checkbox"/> General dinner "Go-fer" |

During the Festival

- | | |
|--|---|
| <input type="checkbox"/> Work Registration (see above) | <input type="checkbox"/> Staff Hospitality room in Fairhaven |
| <input type="checkbox"/> Workshop helper
(training/instructions provided) | <input type="checkbox"/> Staff merchandise table
_____afternoon _____evening |
| <input type="checkbox"/> Assist at Marimba Jam area | <input type="checkbox"/> Oversee storage areas |
| <input type="checkbox"/> Day concert stage hand/Go-fer | <input type="checkbox"/> Evening concert ticket taker |
| <input type="checkbox"/> Evening stage hand/Go-fer | <input type="checkbox"/> Staff Green Room in evening (King Gym) |
| <input type="checkbox"/> Instrument take down (Sun. pm) | <input type="checkbox"/> Site cleanup (on-going) |

Monday (tear down/clean up)

- | | |
|--|---|
| <input type="checkbox"/> Return classrooms to pre-festival status | <input type="checkbox"/> Move marimbas/return to owners |
| <input type="checkbox"/> Take down signs & decorations | <input type="checkbox"/> General "Go-fer" |
| <input type="checkbox"/> Bring the rest of us coffee and treats of inspiration | |

Questions? E-mail our Volunteer Coordinator at: volunteers@zimfest.org

Child Care

If you will be bringing children and are interested in coordinating childcare with other parents, please check the box below and indicate how many children and their ages. Someone will contact you before Zimfest to put you in contact with other parents. REMEMBER - WE HAVE CHILD CARE SPACES BUT NO STAFFING.

Questions? E-mail our Volunteer Coordinator: volunteers@zimfest.org

☐ I am interested in using the childcare facilities ☐ Number of children ☐ Ages

Alternative Housing

Please check below if you need information on alternative housing. There are a limited number of these options so please only check this if you are unable to stay in the dorms.

☐ Please contact me about alternative housing options.

REGISTRATIONS PAYMENTS FORM

Zimfest Registration fee (required) \$5..... \$ 5

Workshop Fees: Number of **Choice (1)** workshop hours _____
(from Workshop Registration form) x \$12.50 per hour = \$ _____

****Concert Tickets (ages 13 and older):** # of "3 concert" ticket packages _____ x \$30 = \$ _____
of tickets for Friday night ONLY _____ x \$12 = \$ _____
of tickets for Saturday night ONLY _____ x \$12 = \$ _____
of tickets for Sunday night ONLY _____ x \$12 = \$ _____

****Concert Tickets (ages 6-12):** # of "3 concert" ticket packages _____ x \$15 = \$ _____
of tickets for Friday night ONLY _____ x \$6 = \$ _____
of tickets for Saturday night ONLY _____ x \$6 = \$ _____
of tickets for Sunday night ONLY _____ x \$6 = \$ _____

****Concert Tickets for Performers:** # of "3 concert" ticket packages _____ x \$18 = \$ _____

Housing Costs (from Housing & Meals reservation form): \$ _____

Additional Meals cost (from Housing & Meals reservation form): \$ _____

Sponsoring a Zimbabwean at Zimfest: \$ _____

Parking Passes @ \$10/day (circle days needed) Thursday Friday Monday \$ _____

TOTAL AMOUNT DUE (US funds ONLY) = \$ _____

****Concert tickets bought at the festival will cost \$15 per night or \$35 for a "3 concert" ticket package. Performer "3 concert" ticket packages will cost \$20 when bought at the festival. Children's ticket prices will not change.**

Payment Voucher

Use this form if you register online and want to pay by mail. After you register online at www.zimfest.org, mail this form along with your payment (check or money order only). Use a separate payment voucher and write separate checks for each participant. Make check or money order payable to "Zimfest 2005" - **US funds only, please.**

Your name: _____ Amount enclosed _____

Full mailing address _____ Date: _____

Phone: _____

Email: _____

Mail to: Zimfest 2005
PO Box 30066
Bellingham, WA 98228
USA