



Zimbabwean Music Festival

Pre-Fest: July 20 Festival: July 21 - 23, 2006
Oregon Country Fair Site, Veneta, Oregon

Dancing Under the Stars

Greetings

Welcome to the ever-growing community of Zimbabwean music lovers!! Summer is reaching out to us through the drizzle. Spring rain drumming on the window, budding branches rattling together, birds singing in the morning as the sun breaks through the clouds - all whisper to us of the spirit of mbira, the pulse of the marimba, the heart of our family. The Zimfest community in Eugene wishes to open our arms with joy and invite you all to a very special 15th Zimfest, "Dancing Under the Stars - Zimfest 2006"

This year our gathering will be on the Oregon Country Fair site near Veneta, Oregon, 15 miles west of Eugene. Native Americans have laughed and danced on this land for centuries. Their spirits look over the river, the old oaks, and now we will call the spirits of Zimbabwe to join them as we celebrate the ancient beauty of their song, kept truly alive in our hearts and hands.

This event brings us together as an international community of teachers, students, performers, and lovers of Zimbabwean music and dance for four full days of fun and festivities beneath the sky.

Please use this Registration Guide to peruse the many workshops, 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. Come and be with your family.

The Oregon Country Fair Site

The Oregon Country Fair sits on hundreds of acres just north of Veneta, Oregon. The Long Tom River runs through the site and is the source of spring flooding that occurs most every year. From the beginning of May through early July, the site transforms from quiet woods and meadows to a bustling community of volunteers creating the magical city of colorful booths and joyful sounds that is the OCF.

Our Zimfest family will gather there just two weeks after the Fair's conclusion. Our marketplace will sprout in front of the Fair Dragon, pictured at right, and the main stage will face a large, beautiful meadow dotted with old oaks. There will be RV parking (no hookups, though) just a few yards away where you can circle your land yachts with your friends or snug up to the shade trees. Tents will be happy in the woods, on the edges of the meadows, down secret trails, in little groups or secluded off by themselves. Workshops will be scattered around to provide sound separation. You'll be doing some walking or you can bring your bikes. There's no better place for a stroll than the Oregon Country Fair site.

New This Year

Besides holding our Festival outdoors and "dancing under the stars," what's new this year? Well, much of the food we'll eat is being grown *just for us!* "Hey Bales! Farm" near Eugene is planting rows and rows of greens for our event. It will be fresh and healthy. More about the food on page 3. Yum.

We considered the idea of a "one price" festival, but instead created a cost structure that better reflects your needs. We believe it will be a little less expensive for most of you, especially those with kids. Everyone under 12 will be free, paying only for workshops.

The Main Stage is the Only Stage this year. Located just east of the Marketplace facing a large meadow, performances will take place from 11:00 am until 11:30 pm. Be sure to bring your lawn chairs and blankets and your dancin' feet. Dance Under the Stars!

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 their accommodations and meals while at the Festival. 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 \$200 for 4 nights with all meals.

We encourage groups and bands to sponsor one teacher - for example, 8 people could come together and contribute \$25 each to sponsor a teacher for the whole festival. See the Registration pages or contact us at registration@zimfest.org if you have questions.



What Is 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, July 20th. The following teachers have indicated their willingness to teach on this day: Erica Azim, Jaiaen Beck, Irene Chigamba, Musekiwa Chingodza, Rujeko Dumbutshena, Kite Giedraitis, Stephen Golovnin, Marilyn Kolodziejczyk, Paul Mataruse (afternoon Thursday), Sheasby Matiure (afternoon Thursday), Alport Mhlanga, Maria Minnaar-Bailey, Lucky Moyo, and Thabo Nkomo. 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

Plans are underway for a truly special 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. Our opening ceremony will be Thursday night around the fire, with a shorter version included in Friday night's concert. Native Americans, Zimbabweans, and members of the Fire Dancer Tribe will call the ancestors with sound and light. Be sure not to miss it!

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. Located in Dragon Plaza, the marketplace will include food and snack vendors and some will stay open for the evening concerts. If you would like to have a booth, vendor information and applications are available on our website. Please keep in mind the following criteria: craft 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.

Late-Night Parties

Mbira playing, singing, and partying into the early hours of the morning are a tradition at Zimfest. This year we will gather around a fire pit where we can play without worrying about being too loud. Of course, you are free to party just about anywhere this year.

Village Meeting

We will be coming together as a family on **Saturday from 1 pm to 2:30 pm** (Saturday workshops end at noon and resume at 3 pm) 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 one another, and we have looked at the various ways we can be involved in giving something back to Zimbabwe. One topic of interest, of course, is what community will host future festivals. If you are interested in possibly hosting Zimfest in 2008, please contact the Zimfest Board at board@zimfest.org

Marimba Jam

We heard from several folks that they really loved having more time to just hang out and play with others without the pressure of a class. Again this year 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).

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, not only in general but for people we know and love, 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. We're all in this together. Read the news at www.thezimbabweindependent.com.

Zimbabwean Guests

Our community began with a master musician from Zimbabwe, Dumisani Maraire, and his successors continue to nurture our community with their presence. Joining us this year will be Irene Chigamba, Musekiwa Chingodza, Rujeko Dumbutshena, Paul Mataruse, Sheasby Matiure, Alport Mhlanga, Lucky Moyo, and Thabo Nkomo. Read about them in the teachers section, page 19.

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 performing 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 a unique cross-cultural experience. Please contact us at 2006@zimfest.org if you are interested in learning more about this opportunity.



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Volunteers 2006

As we all know, volunteers make Zimfest possible. Thousands of volunteer hours go into creating each year's festival. Without US, there is no Zimfest!

This year, we expect and need all participants to volunteer at least 2 hours. Because of the change in venue, some of the volunteer options are a little different than in previous years. The opportunities abound! In addition to the regular tasks of moving instruments or being a workshop helper there are other fun jobs available this year at the OCF site.

Within this registration packet, you will find a list of volunteer options. We ask you to look it over and choose your areas of interest, then submit them with your registration.

You can sign up for shifts at the registration table when you arrive.

Volunteer coordinators will be there to help you finalize your shift selections. Look for us - we'll be looking for you!

Festival Food

For around the same price as those dorm meals of past Zimfests, we'll all be eating the best of the best at Zimfest 2006, and it will all be prepared with love by a team of first-rate chefs and experienced food servers.

First of all, we can guarantee that all of the produce (fruits and veggies) will be 100% organic, and most of it will be locally grown *especially for Zimfest* by "Hey Bales! Farm" (approximately 20 miles southwest of Eugene).

Additionally, there will be plenty of natural beef, lamb, free range chicken, and fish for all of us carnivores, as well as healthy, filling vegetarian and vegan options for the rest of us. When you register, please remember to indicate if you will require vegetarian or vegan options.

As in the past, a traditional Zimbabwean dinner will be provided on Saturday night made with love by the Zimfest kitchen and overseen by Ruth Nemarundwe, a Zimbabwean with experience in feeding the masses right! Ruth may also host a food vendor booth. Look for her in the Marketplace.

Breakfasts will be served from 7 to 9 in the mornings, and dinners from 4:30 to 6:30. But don't worry - if you miss a meal, food vendors in the Marketplace can accommodate you.

Coffee will be available first thing in the mornings and just after dinner. A variety of refreshments like iced tea and lemonade will be available throughout the day.

Also, remember that you can volunteer to help in the kitchen for a few hours during the festival...there's no job more rewarding!

A Note About Showers

Showers will be provided at Zimfest. The Oregon Country Fair strives to have a low impact on their land, therefore the showers at Zimfest will be self-contained. That means that all the water that

Camping at the OCF

During the Country Fair, over 10,000 Fair volunteers camp in and around our festival area. We think there will be enough room for us!

Camping sites will be available in woods and in meadows, close by the action or far away (the Fair site is over 150 acres). Secluded areas, shaded areas, sunny areas, a quiet camp - all there for you to choose.

You can make arrangements when you check in on arrival to camp near your band mates or other friends. First come, first served. Camping areas will be color coded, with easy to follow maps to guide you on the many trails. You may want to bring your bicycles, or rent one of the Country Fair bikes (limited quantity).

Toilets will be nearby throughout the festival site, and showers will also be available when you need them. Water, ice, and snacks will be available in the Marketplace, but you are free to bring as much of your own food and water as you like. There is a hand wash station near the kitchen area, and a drinking fountain in the Marketplace.

You should expect the daytime temperature to be in the 80s, and in the 50s at night. Rain in July is rare. Because of the dryness, open fires are NOT permitted. Zimfest will monitor two fire pits - one for the late night mbira parties and another location to be announced. No open fires anywhere else - no tiki torches, unattended candles, oil lanterns. No open fires anywhere. Should we say it again?

RVs are welcome, though no hookups or dump stations will be available. Generator use is restricted from 8 pm to 8 am. Zimfest has made arrangements with Cruiseamerica.com to offer a 10% discount for RV rental. Outlets are all along the West Coast and more. Please reserve one soon if this option appeals to you. RV parking will be in a variety of areas. Check in when you arrive.

State and private campgrounds are available not too far away. Lodging can be found in nearby Eugene, and some hotels in the area have offered discounts to Zimfest participants. Visit www.zimfest.org to learn more. Also, some local residents are offering to share their home. Contact volunteers@zimfest.org for more info.

Here is a partial list of items you will want to bring camping:

| | |
|-----------------------|--------------------------------|
| Water | Bug repellent |
| Tent | Flashlight |
| Sleeping bags | Batteries |
| Sleeping pads | Sun shading hat |
| Coleman stove OK | Lawn chairs |
| Bikes | Hiking shoes |
| Cool weather clothing | Blankets for sitting |
| Sunscreen | Your favorite beverage cup/mug |



the showers use must be transported in and out and then disposed of. So we will be asking that shower time be held to a minimum (3 to 5 minutes). Everyone will have plenty of opportunity to keep clean; we just need to conserve water.

Thank you.



About Zimbabwean Music

Zimfest 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 1960s, 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 1960s 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.

Concerts

One of the wonderful things about our location this year is being able to do all our concerts outdoors, in the sun and under the stars. The music will start at 11 am daily on the one big stage near the Marketplace and go until 5 pm. (Saturday there will be a break from 1 - 2:30 pm for the Village Meeting.) Take your lunch to enjoy along with the music. The evening concerts begin at 6:30 pm and will go until after 11 pm. Tickets are \$15 for folks not coming to the festival. The stars will be out. The air will be cool. It's time for dancing.

What About the KIDS !?

Special Note to Parents

We welcome children to Zimfest and have made a special place for them this year as well as a lower price. Anyone under 12 can join us for free, paying only for workshops and classes. We're hoping you can bring the whole family.

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

While much of the Country Fair area is off limits to us, we do have full use of their main children's play area. Beneath a grove of trees, just behind the Dragon Plaza Marketplace, around the corner from the Stage, this area features swings, sandboxes, and more for your young'uns to enjoy. Volunteers may take your kids for adventure hikes through the woods, too. Maybe they'll come across a Teddy Bear Picnic!

If you are interested in this option, please check the child care information on the registration. You will be asked to be part of the child-care team for the weekend. This is in addition to your 2 volunteer hours. Contact volunteers@zimfest.org with questions.

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 7 and under have an adult attend the workshop with them; both parent and child must register and pay for the class. Children over age 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 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 out of the way 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. If your attention is needed, please provide it.



About the Oregon Country Fair

It is the intention of the Oregon Country Fair to create events and experiences that nourish the spirit, explore living artfully and authentically on Earth, and transform culture in magical, joyous, and healthy ways.

Although the Fair is held only three days of the year, (July 7 - 9 this year) we are always stewards of the land on which it is held. Our motto is, "Above all, reverence for the land."

For 37 years thousands of people have made the party happen, selling handmade crafts and food, playing their own homemade music, sharing the rhythm of their hands with the air, and letting their freedom sing out. Just 2 weeks before this Zimfest 2006, the Oregon Country Fair will become the fourth largest city in Oregon for 3 days, with our own water and communication systems, security team, recycling service and much, much more. Recycling is a big part of taking care of the land. The Fair requires compostable or reusable as often as possible. We urge all people to think and live sustainably.

Fairgoers, Fair workers, and the OCF organization alike contribute to

many non-profit groups through the Jill Heiman Vision Fund, the Bill Wooten Endowment Fund, and the Board of Directors.

The Oregon Country Fair, in collaboration with Eugene BioSource, has arranged to power all of its diesel equipment with 100% Biodiesel, a renewable fuel derived from vegetable oil which burns cleaner than petroleum diesel. The Community Village, the part of the Fair in which Eugene's Kutsinhira Cultural Center will participate, is dedicated to education, information access, and networking for progressive social change.

In keeping with our policy of responsible land management through watershed enhancement our staff and volunteers have been working to enhance Indian Creek, which is a vital component of our landscape. This project has been funded by the Oregon Watershed Enhancement Board.

Other Fair site events include our summer camp for youth, Culture Jam, where teenagers can learn how to use their voice and energy to help build a better world.

We are all family.

Welcome home.



REDUCE, REUSE, RECYCLE

We plan to make Zimfest 2006 as earth-friendly as possible. The Oregon Country Fair has a long tradition of embracing the concept

of the "three Rs," managing to keep the fair site as pristine as possible, even with 30,000+ feet moving through it each day! Having the benefit of this pre-existing infrastructure will make it that much easier for us to protect this precious resource. We ask that you join us in this endeavor during your stay by disposing of waste materials properly. Like Alice in Wonderland, just look for the signs!

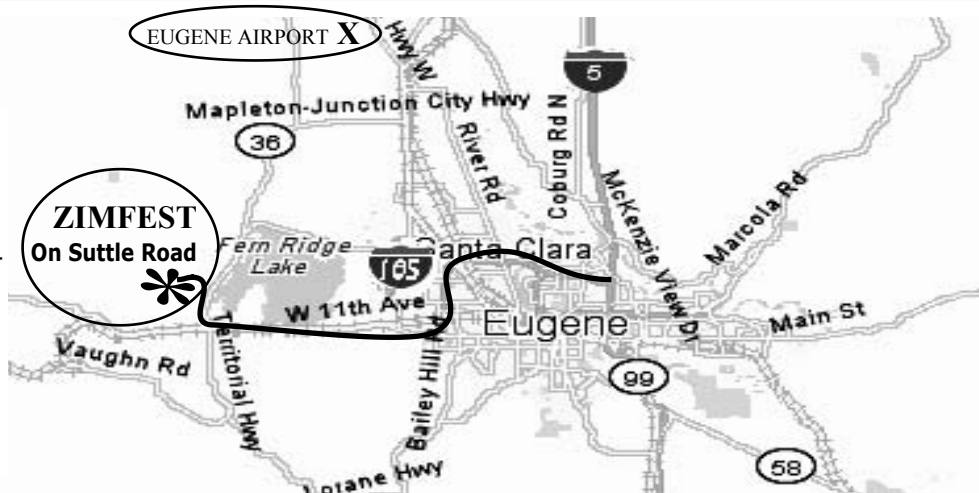
How to Get Here:

From I-5, go West on I-105 ("to airport") to the end. Turn right on West 11th Ave - Hwy 126 West. Go 13 miles to Veneta. Turn right on Territorial Road, go about 1 mile, then turn left at the store onto Suttle Road. Follow the signs, continuing about 1.5 more miles. We're on the left.

AMTRAK stops in Eugene.

Major Airlines fly into Eugene and Portland.

Connect to www.rideshare.us to carpool (enter code # 550012)



About Eugene and Lane County

The city of Eugene, Oregon, is a place where Bach and Blues live in harmony, where tie-dye and tuxedos are equally trendy, where small town charm meets big-city panache. Nearby, peaceful rural communities are home to historic covered bridges, award-winning Willamette Valley wineries, abundant recreational venues, and the Oregon coast is a just short drive away.

Points of Interest

Mt. Pisgah Arboretum: Once a hunting ground for the Calapooia Indians and later a pioneer farm, Mount Pisgah Arboretum is now a living museum. There are seven miles of all-weather trails leading visitors through the Arboretum's 200 acres of diverse ecological habitats. There is a \$2.00 parking fee.

Skinner Butte: Known as Ya-Po-Ah (high up) by local Indians, the elevation is 681 feet. Eugene Skinner chose a bench of land on the west side of the butte as the place to build his one-room cabin in 1846.

Saturday Market: The oldest weekly open-air crafts festival in the United States, it is the original Saturday Market. The name is used throughout the state with permission of the market in Eugene. First Saturday Market was held on May 9, 1970; it rained, and there were 29 vendors. Now the market has over 800 active members and nearly 300 of these members sell each week. 10 am - 5 pm Saturdays.

U of O Museum of Art: The largest state supported art museum in Oregon and largest art museum between Portland and Sacramento, it was built in 1932 (Lombardic Romanesque Style). With 14 galleries and a collection of 12,500 objects, it is the second largest art museum in the state. There is an outstanding collection of Asian art, Northwest art, and photography. Visited by 50,000 people annually.

Festival Schedule

Workshop Schedule

Schedules subject to change

THURSDAY

12:00 -5:30 pm
12:00 - 5:30 pm
4:30 - 6:30 pm
7:00 pm
7:00 - 9:00 pm
9:00 - 10:00 pm

Registration Open
Private Lessons / Workshops
Dinner
Teacher Meeting
Registration Open
Opening Ceremony

FRIDAY

7:00 - 9:00 am
8:00 - noon
9:00 am - 10:00 pm
9 am - Noon
11:00 am - 5:00 pm
1:00 - 5:30 pm
1:00 - 2:00 pm
2:30 - 5:00 pm
4:30 - 6:30 pm
6:30 - 11:30 pm

Breakfast
Registration Open
Marketplace Open
Workshop Session #1
Daytime Concerts
Registration Open
Workshop Session #2
Workshop Session #3
Dinner
Evening Concert

SATURDAY

7:00 - 9:00 am
8:00 am - Noon
9:00 am - 10:00 pm
9:00 - 10:00 am
10:30 am - Noon
11:00 - 1:00 pm
1:00 - 2:30 pm
2:30 - 5:30 pm
2:30 - 5:00 pm
3:00 - 5:00 pm
4:30 - 6:30 pm
6:30 - 11:30 pm
Midnight.....

Breakfast
Registration Open
Marketplace Open
Workshop Session #4
Workshop Session #5
Daytime Concerts
Village Meeting
Registration Open
Daytime Concerts
Workshop Session #6
Zimbabwean Dinner
Evening Concert
Late Night Mbira Party

SUNDAY

7:00 - 9:00 am
8:00 am - noon
9:00 am - 10:00 pm
10 am - Noon
11:00 - 5:00 pm
1:00 - 2:30 pm
1:00 - 2:00 pm
2:30 - 5:00 pm
4:30 - 6:30 pm
6:30 - 11:30 pm

Breakfast
Registration Open
Marketplace Open
Workshop Session #7
Daytime Concerts
Registration Open
Workshop Session #8
Workshop Session #9
Dinner
Evening Concert

MONDAY

7:00 - 9:00 am
9:00 - till we're done!

Breakfast
Cleanup time
VOLUNTEERS NEEDED

SESSION #1 (Friday 9:00 am-Noon)

Mbira & Marimba Dance, Rujeko Dumbutshena, 10:30 am-Noon
Drumming & Singing Chidzimba Style: Tozorima Riniko, Musekiwa Chingodza, 10:30 am-Noon
Introduction to Hosho, Nathan Beck, 9:00-10:00 am
Introductory Hosho for Marimba Band, Joe Keefe, 10:30 am-Noon
General Musicianship: Rhythm & Beats, Kite Giedraitis, 9:30 am-Noon
Introductory Marimba: Nyungwe, Jaiaen Beck, 9:30-11:30 am
Intermediate Marimba: Kwira Mungoro, Alport Mhlanga, 10:00 am-Noon
Intermediate Marimba: Mary, Tom Scott, 9:00 am-Noon
INTENSIVE Advanced Marimba: Siti, Peter Swing, 9:00 am-Noon (also #4 & #5)
INTENSIVE Advanced Marimba: Chemutengure, Paul Mataruse, 9:00 am-Noon (also #6 & #7)
Beginning Mbira: Kariga Mombe, Irene Chigamba, 10:00 am-Noon
Intermediate Mbira: Mahororo, Erica Azim, 10:00 am-Noon
Choral Singing, Sheasby Mtiure, 9:00-11:30 am

SESSION #2 (Friday 1:00-2:00 pm)

Zimbabwean Dance for Kids, Irene Chigamba, 1:00-2:00 pm
Intermediate Hosho, Musekiwa Chingodza, 1:00-2:00 pm
How to Get a Good Buzz, MyLinda King, 1:00-2:00 pm
Marimba for the First Time: Ncuзу, Joe Keefe, 1:00-2:00 pm
Marimba Technique: Getting to Know Your Marimba, Sheree Seretse, 1:00-2:00 pm
Marimba Improvisation, Paul Mataruse, 1:00-2:00 pm
Intermediate Marimba: Out of the Nest, Dean Samuel, 1:00-5:00 pm (continues in #3)
INTENSIVE Intermediate Marimba & Mbira: Uyai Baba, Ted Wright, 1:00-2:00 pm (also #4, #5, & #8)
Mbira Singing: Marenje, Erica Azim, 1:00-2:00 pm
Choral Singing: Ishe Komborera Afrika, Maria Minnaar-Bailey, 1:00-2:00 pm

SESSION #3 (Friday 2:30-5:00 pm)

Ingquzu Dance, Lucky Moyo, 2:30-4:00 pm
Drumming: Kore Kore Rhythms, Joe Keefe, 2:30-5:00 pm
Introduction to Hosho, Jaiaen Beck, 2:30-4:30 pm
Introductory Marimba: Siyamboka, Alport Mhlanga, 2:30-4:30 pm
Adv. Beginning Marimba: Nhemamusasa, Tom Scott, 2:30-5:00 pm
Intermediate Marimba: Out of the Nest, Dean Samuel, 1:00-5:00 pm (continued from #2)
INTENSIVE Intermediate Marimba: Manhanga, Paul Mataruse, 2:30-5:00 pm (also #9)
Intermediate Marimba: Chikende, Musekiwa Chingodza, 2:30-5:00 pm
Intermediate/Advanced Marimba: Nzira DzeMusango, Sheasby Mtiure, 2:30-5:00 pm
Beginning Mbira: Kariga Mombe, Erica Azim, 2:30-4:30 pm
Intermediate Mbira: Nhemamusasa Kushaura, Joel Lindstrom, 2:30-4:30 pm
Advanced Mbira: Nyuchi, Irene Chigamba, 3:00-5:00 pm
Poetry: Come Along, Thabo Nkomo, 2:30-4:00 pm

Workshop Schedule

SESSION #4 (Saturday 9:00-10:00 am)

Movement & Singing for Kids, Rujeko Dumbutshena, 9:00-10:00 am
Mbira Dance, Irene Chigamba, 9:00-10:00 am
Introduction to Hosho: Shake It, Don't Break It, MyLinda King, 9:00-10:00 am
The Science of Building Marimbas, Tom Scott & Stephen Golovnin, 9:00 am-Noon (continues in #5)
Introductory Marimba: Chibirika, Alport Mhlanga, 9:30-11:30 am (continues in #5)
Adv. Beginning Marimba: Manhanga Kutapira, Sheasby Matiure, 9:30 am-Noon (continues in #5)
INTENSIVE Intermediate Marimba & Mbira: Uyai Baba, Ted Wright, 9:00 am-Noon (continues in #5; also #2 & #8)
Intermediate Marimba: Babamudiki, Paul Mataruse, 9:00 am-Noon (continues in #5)
Intermediate/Advanced Marimba: Bangidza, Joel Lindstrom, 9:00 am-Noon (continues in #5)
INTENSIVE Advanced Marimba: Siti, Peter Swing, 9:00 am-Noon (continues in #5; also #1)
Introduction to Karimba: Chigwaya, Joe Keefe, 9:30 am-Noon (continues in #5)
Advanced Mbira & Singing: Chamutengure, Musekiwa Chingodza, 9:30 am-Noon (continues in #5)
Choral Singing: Ithemba Labase Afrika, Maria Minnaar-Bailey, 9:00-10:00 am

SESSION #5 (Saturday 10:30 am-Noon)

Indlamu Warrior Dance, Lucky Moyo, 10:30 am-Noon
Drumming with Poetry & Song, Thabo Nkomo, 10:30 am-Noon
Beginning Mbira Hosho, Irene Chigamba, 10:30 am-Noon
The Science of Building Marimbas, Tom Scott & Stephen Golovnin, 9:00 am-Noon (continued from #4)
Introductory Marimba: Chibirika, Alport Mhlanga, 9:30-11:30 am continued from #4)
Adv. Beginning Marimba: Manhanga Kutapira, Sheasby Matiure, 9:30 am-Noon (continued from #4)
INTENSIVE Intermediate Marimba & Mbira: Uyai Baba, Ted Wright, 9:00 am-Noon (continued from #4; also #2 & #8)
Intermediate Marimba: Babamudiki, Paul Mataruse, 9:00 am-Noon (continued from #4)
Intermediate/Advanced Marimba: Bangidza, Joel Lindstrom, 9:00 am-Noon (continued from #4)
INTENSIVE Advanced Marimba: Siti, Peter Swing, 9:00 am-Noon (continued from #4; also #1)
Introduction to Karimba: Chigwaya, Joe Keefe, 9:30 am-Noon (continued from #4)
Advanced Mbira & Singing: Chamutengure, Musekiwa Chingodza, 9:30 am-Noon (continued from #4)
Mbira Singing: Kariga Mombe, Erica Azim, 11:00 am-Noon

SESSION #6 (Saturday 3:00-5:00 pm)

Dinhe Dance, Rujeko Dumbutshena, 3:00-4:30 pm
Intermediate Drumming: Mhande, Irene Chigamba, 3:00-5:00 pm
Intermediate Mbira Hosho, Marilyn Kolodziejczyk, 3:00-4:30 pm
Marimba for Youth: Otsotsi, Maria Minnaar-Bailey, 3:00-5:00 pm
Introduction to Marimba: Chiradza, Sheasby Matiure, 3:00-5:00 pm
Adv. Beginning Marimba: Umgido Wamabhiza, Alport Mhlanga, 3:00-5:00 pm
Intermediate Marimba: Zvetaida, Sheree Seretse, 3:00-5:00 pm
Intermediate Marimba INTENSIVE: Pamutunhu, Peter Swing, 3:00-5:00 pm (also #8)
INTENSIVE Advanced Marimba: Chemutengure, Paul Mataruse, 3:00-5:00 pm (also #1 & #7)
Beginning Mbira: Shumba, Erica Azim, 3:00-5:00 pm
Advanced Mbira: Taireva, Musekiwa Chingodza, 3:00-5:30 pm
Non-Profits in Zimbabwe: How You Can Make a Difference, Jaiaen Beck, 3:00-4:00 pm
Choral Music from Zimbabwe & Beyond, Kelly Takunda Orphan, 3:30-5:00 pm



Workshop Schedule

SESSION #7 (Sunday 10:00-Noon)

Gumboot Dance, Lucky Moyo, 10:30 am-Noon
Intermediate Hosho: Mbira & Other Styles, Irene Chigamba, 10:30 am-Noon
Introduction to Marimba: Close Encounters for the First Time, Dean Samuel, 10:00 am-Noon
Introductory Marimba: A Summer Place, Maria Minnaar-Bailey, 10:00 am-Noon
Intermediate Marimba: Yuwi Maiwe, Kite Giedraitis, 10:00 am-Noon
Intermediate Marimba: Nguva Yangu Yandakaparadza, Ted Wright, 10:00 am-Noon
Intermediate Marimba: Umdhaka, Alport Mhlanga, 10:00 am-Noon
INTENSIVE Advanced Marimba: Chemutengure, Paul Mataruse, 10:00 am-Noon (also #1 & #6)
Nyunga Nyunga Mbira: Sarura Wako, Sheasby Matiure, 10:00 am-Noon
Intermediate Mbira: Nhemamusasa Kutsinhira, Joel Lindstrom, 10:00 am-Noon
Mbira Ear Training, Erica Azim, 10:30 am-Noon



SESSION #8 (Sunday 1:00-2:00 pm)

Percussion for Youth, Kelly Takunda Orphan, 1:00-2:00 pm
Intermediate Dance: Mhande, Irene Chigamba, 1:00-2:00 pm
Flashy Hosho Tricks, Musekiwa Chingodza, 1:00-2:00 pm
Marimba for the First Time: Ncuzu, Joe Keefe, 1:00-2:00 pm
Introductory Marimba: Kukaiwa, Joel Lindstrom, 1:00-2:00 pm
Marimba Improvisation, Paul Mataruse, 1:00-2:00 pm
INTENSIVE Intermediate Marimba & Mbira: Uyai Baba, Ted Wright, 1:00-2:00 pm (also #2, #4, & #5)
INTENSIVE Intermediate Marimba: Pamutunhu, Peter Swing, 1:00-2:00 pm (also #6)
Opportunities for Growth of Zimbabwean Music, Lucky Moyo & Friends, 1:00-2:00 pm
Choral Singing: Sithi Aleluya, Maria Minnaar-Bailey, 1:00-2:00 pm

SESSION #9 (Sunday 2:30-5:00 pm)

Intermediate Dance: Dinhe, Rujeko Dumbutshena, 2:30-4:00 pm
Beginning Drumming, Sheree Seretse, 2:30-4:00 pm
Intermediate Guitar: Pamutunhu, Peter Swing, 2:30-4:30 pm
Beginning Mbira Hosho, Marilyn Kolodziejczyk, 2:30-4:00 pm
Adv. Beginning Marimba: Til' Lil' Ting, Alport Mhlanga, 2:30-4:30 pm
Adv. Beginning Marimba: Nhimutimu, Nathan Beck, 2:30-4:30 pm
INTENSIVE Intermediate Marimba: Manhanga, Paul Mataruse, 2:30-5:00 pm (also #3)
Intermediate/Advanced Marimba & Singing: Ndakarere Rengwa, Joe Keefe, 2:30-5:00 pm
Advanced Marimba: Ubuville, Sheasby Matiure, 2:30-4:30 pm
Advanced Marimba: Kusuva Musha, Kite Giedraitis, 2:30-4:30 pm
Beginning Gandanga Mbira: Mukatiende, Irene Chigamba, 2:30-4:30 pm
Intermediate/Advanced Mbira: Solo Style, Erica Azim, 2:30-5:00 pm
Ndebele & Zulu Singing, Lucky Moyo, 2:30-4:00 pm

Participant Skill Level

In order for teachers to accomplish the goals of their classes, it is important that participants sign up for workshops 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.** When choosing your classes, please refer to the following guidelines:

Introductory/Beginning: Appropriate for those who have never touched the instrument through those who have studied less than one year.

Advanced Beginning: Those who have played the instrument for at least one year. For marimba, they can play a couple of parts on at least five songs. For mbira, they can play at least two songs.

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

Advanced: Those who meet the intermediate criteria, PLUS learn quickly, are comfortable playing fast, have a strong sense of rhythm, and have played for at least three years at performance level. For marimba, understand concepts such as kushaura and kutsinhira. For mbira, know both kushaura and kutsinhira parts to 10 songs, can play confidently in both positions on each song, and can learn a kushaura and kutsinhira part in one workshop.

RECORDING

Some teachers do not allow recording for personal use. We have stated under "Materials" if audio or video recording is OK. Recording at any other time should be discussed, in advance, directly with the teacher.

Workshop Descriptions

Please note that workshops and schedules are subject to change.

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

CHILDREN & YOUTH

Zimbabwean Dance for Kids Irene Chigamba

#2 Fri. 1:00-2:00 pm

Learn some Zimbabwean dance steps. Irene teaches kids in Zimbabwe, and she's lots of fun.

Level: All Kids

Limit: 20

Materials: Wear comfortable clothes. Audio and video recording not allowed.

Movement & Singing for Kids

Rujeko Dumbutshena

#4 Sat. 9:00-10:00 am

Students do movements and sing songs that reflect everyday life in Africa (farming, walking to the well, etc.) as they learn about life in rural Africa.

Level: Kids 4-10 Years

Limit: 15

Materials: Wear comfortable clothes. Audio and video recording not allowed.

Marimba for Youth: Otsotsi Maria Minnaar-Bailey

#6 Sat. 3:00-5:00 pm

Learn to play Otsotsi on marimba. I learned this marimba piece from Kwanongoma students in the 1970s, origin unknown. The name means a scoundrel or mischief-maker. This is a peppy song with lots of variations. It's a fun piece for everyone!

Level: Advanced Beginning

Limit: 10

Materials: Marimbas will be provided. Audio and video recording OK.

Percussion for Youth

Kelly Takunda Orphan

#8 Sun. 1:00-2:00 pm

From the voice to the body to the hands,

let's play percussion from Zimbabwe and beyond.

Level: 5th grade and up

Limit: 20

Materials: Audio and video recording OK.

DANCE

Mbira & Marimba Dance Rujeko Dumbutshena

#1 Fri. 10:30 am-Noon

Rujeko teaches to impart the importance of fundamental African dance movements for our well-being and vitality, working on grounding, stability, isolation, and rhythm. This class is good for dancers and non-dancers alike.

Level: All

Limit: 30

Materials: Wear comfortable clothes. Audio and video recording not allowed.

Zimbabwean Dance for Kids Irene Chigamba

#2 Fri. 1:00-2:00 pm

See description in the Children & Youth section.

Ingquzu Dance

Lucky Moyo

#3 Fri. 2:30-4:00 pm

We will learn basic moves of Ingquzu dance. I will talk about its cultural and political origins, social context, and above all its relevance (if any) to today's contemporary Ndebele culture.

Level: All

Limit: 30

Materials: Wear comfortable clothes. Audio and video recording OK.

Mbira Dance

Irene Chigamba

#4 Sat. 9:00-10:00 am

Learn to dance with mbira music. No experience required.

Level: All

Limit: 30

Materials: Wear comfortable clothes. Audio and video recording not allowed.

Indlamu Warrior Dance Lucky Moyo

#5 Sat. 10:30 am-Noon

We will learn basic moves of the Zulu war dance Indlamu. I will talk about its cultural and political origins, social context, and above all its relevance (if any) to today's contemporary Ndebele culture.

Level: All

Limit: 30

Materials: Wear comfortable clothes. Audio and video recording OK.

Dinhe Dance

Rujeko Dumbutshena

#6 Sat. 3:00-4:30 pm

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

Level: All

Limit: 30

Materials: Wear comfortable clothes. Audio and video recording not allowed.

Gumboot Dance

Lucky Moyo

#7 Sun. 10:30 am-Noon

I will introduce the gumboot dance of South African miners and teach various gumboot rhythms and improvisation. I will talk about the dance construction as well as its cultural and political origins, social context, current development, and the future of the dance.

Level: All

Limit: 30

Materials: Wear comfortable clothes. Audio and video recording OK.

Intermediate Dance: Mhande Irene Chigamba

#8 Sun. 1:00-2:00 pm

Learn this traditional ceremonial dance from Zimbabwe's cultural ambassador, Irene Chigamba. (Also see Mhande drumming workshop.)

Level: Intermediate **Limit:** 30

Materials: Wear comfortable clothes. Audio and video recording not allowed.

Intermediate Dance: Dinhe

Rujeko Dumbutshena

#9 Sun. 2:30-4:00 pm

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

Level: Intermediate

Limit: 30

Materials: Wear comfortable clothes. Audio and video recording not allowed.

DRUMMING

Drumming & Singing

Chidzimba Style: Tozorima

Riniko

Musekiwa Chingodza

#1 Fri. 10:30 am-Noon

Musekiwa will be teaching chidzimba singing and drumming. Chidzimba are the songs of the hunting spirits. Tozorima Riniko means, "When shall we plow or work in our fields instead of going into the forest hunting all the time?"

Level: All

Limit: 25

Materials: Bring your drum. Audio recording only.

Drumming with Poetry & Song

Thabo Nkomo

#5 Sat. 10:30 am-Noon

Come and sing, dance, recite poetry verses, and play drums with Thabo Nkomo. See expanded description on page 17.

Level: All

Limit: 20

Materials: Bring your drum. Audio recording only.

Beginning Drumming

Sheree Seretse

#9 Sun. 2:30-4:00 pm

Come learn about basic and cross rhythms from the vamanyika, vaZezuru, vaNdau, and vaKaranga people of Zimbabwe. This class will discuss the fundamentals of drumming including hand positions, tones of the drums, plus the context of the rhythms. Be prepared to dance as well as drum.



Level: Beginning

Limit: 30

Materials: Bring your drum. Audio recording only.

Drumming: Kore Kore Rhythms

Joe Keefe

#3 Fri. 2:30-5:00 pm

We will learn to play rhythms from the Kore Kore people of northern Zimbabwe, as taught to me by Sekuru Chaka Chawasarira. We'll learn the basic pattern and variations to Pfonda, which Chawasarira categorized as a "typical Shona rhythm." Time permitting, we'll learn Jocho or some Kore Kore rhythms for mbira drumming. All of these rhythms are suitable for mbira and mbira-style marimba arrangements.

Level: Experienced drummers

Limit: 10

Materials: Bring your drum. Audio recording only.

Intermediate Drumming: Mhande

Irene Chigamba

#6 Sat. 3:00-5:00 pm

Learn drumming for this traditional ceremonial dance from Zimbabwe's cultural ambassador, Irene Chigamba. (Also see Mhande dancing workshop.)

Level: Intermediate

Limit: 30

Materials: Bring your drum. Audio recording only.

GUITAR

Intermediate Guitar: Pamutunhu

Peter Swing

#9 Sun. 2:30-4:30 pm

We will learn Pamutunhu (a traditional nyunga nyunga mbira piece) on the guitar, acoustic finger-picking style. We will sing as well – and it is much easier to sing along with the guitar than singing while playing marimba, and you don't need a sound system! This workshop may be reinforced by taking my marimba class for the same song.

Prerequisite(s): Some experience with finger-picking technique; well acquainted with the chords G, C, and D

Level: Intermediate

Limit: 10

Materials: Bring your guitar. Audio and video recording OK.

HOSHO

Introduction to Hosho

Nathan Beck

#1 Fri. 9:00-10:00 am

In this workshop we'll explore ways of getting a good sound out of the hosho as well as some of the basic rhythmic patterns used in Shona music.

Level: Introductory

Limit: 10

Materials: Bring a pair of hosho if you have them. Audio and video recording OK.

Introductory Hosho for Marimba Band

Joe Keefe

#1 Fri. 10:30 am-Noon

We will learn to play the hosho patterns that are typically used by american marimba bands: minanzi, tsaba (aka tsava tsava), and muchongoyo. Technique, good sound production, rhythm, and hearing the beat will all be emphasized.

Level: Introductory

Limit: 15

Materials: Hosho will be provided or bring your own (and earplugs). Audio and video recording OK.



Introduction to Hosho

Jaiaen Beck

#3 Fri. 2:30-4:30 pm

This class will focus on developing good hosho technique and playing the beat for mbira and marimba. Emphasis will be on technique, sound, and variations of hosho. Some methods for identifying and staying on the beat will be explored. 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 to develop your technique with this important instrument.

Level: Introductory

Limit: 10

Materials: Bring a pair of hosho and ear-plugs. Audio and video recording OK.

Introduction to Hosho: Shake It, Don't Break It

MyLinda King

#4 Sat. 9:00-10:00 am

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/Beginning

Limit: 8

Materials: Bring earplugs. Audio and video recording OK.

Beginning Mbira Hosho

Irene Chigamba

#5 Sat. 10:30 am-Noon

Learn the basics of mbira-style hosho. Recommended for mbira and marimba players, as well as their friends who want to join in with hosho ("rattles"). Hosho is the heartbeat of mbira music, so it is essential to learn hosho to truly feel mbira.

Level: All

Limit: 12

Materials: Bring a pair of hosho and earplugs. Audio recording only.

Beginning Mbira Hosho

Marilyn Kolodziejczyk

#9 Sun. 2:30-4:00 pm

This class will cover the basics of three common hosho patterns: two against three, 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 towards 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: Introductory/Beginning

Limit: 12

Materials: Bring a pair of hosho and ear-plugs. Audio and video recording OK.

Intermediate Hosho

Musekiwa Chingodza

#2 Fri. 1:00-2:00 pm

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

Level: Intermediate

Limit: 20

Materials: Bring a pair of hosho and ear-plugs. Audio recording only.

Intermediate Mbira Hosho

Marilyn Kolodziejczyk

#6 Sat. 3:00-4:30 pm

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. Methods for identifying and staying on the beat for some common mbira songs will also be explored – even Kariga Mombe! 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 to move forward in your expertise with this important instrument.

Level: Intermediate

Limit: 12

Materials: Bring a pair of hosho and ear-plugs. Audio and video recording OK.

Intermediate Hosho: Mbira & Other Styles

Irene Chigamba

#7 Sun. 10:30 am-Noon

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

Level: Intermediate

Limit: 12

Materials: Bring a pair of hosho and ear-plugs. Audio recording only.

Flashy Hosho Tricks

Musekiwa Chingodza

#8 Sun. 1:00-2:00 pm

Explore Musekiwa's techniques for exciting hosho playing in this workshop for advanced hosho players. Musekiwa will show you how to add flashy hosho tricks to your basic mbira hosho – without losing the beat!

Level: Advanced

Limit: 20

Materials: Bring a pair of hosho and ear-plugs. Audio recording only.



INSTRUMENT BUILDING & REPAIR

How to Get a Good Buzz

MyLinda King

#2 Fri. 1:00-2:00 pm

After years of buzzer-tweaking for Boka Marimba, MyLinda learned many tricks for maintaining a good buzz. Players often forget that buzzers need maintenance too. This workshop is geared for the player, *not* the builder.

Level: All

Limit: 15

Materials: Audio and video recording OK.

The Science of Building Marimbas

Tom Scott & Stephen Golovnin

#4 & #5 Sat. 9:00 am-Noon

This class will cover three main topics: (1) a presentation and discussion of principles of acoustics; (2) an exploration of how these principles can be practically applied to marimba building; and (3) a presentation and discussion about the mathematics of tuning theory and various tuning systems.

Level: All

Limit: 30

Materials: Audio and video recording not allowed

MARIMBA

Instruments will be provided for all marimba workshops.

General Musicianship: Rhythm & Beats

Kite Giedraitis

#1 Fri. 9:30 am-Noon

Have you ever said, "I play marimba/mbira, but I'm not a real musician"? Have you ever wanted to be one? This workshop will open up your ears to better hear rhythms, especially cross-rhythms, and how they relate to the beat. It will provide tools to help you and your band get tighter. This is not a lecture – it's very participatory. Lots of fun, mind-expanding exercises will be included. Although the workshop will be taught on marimba, it applies to mbira too.

Level: All

Limit: 15

Materials: Audio and video recording OK.

Marimba for Youth: Otsotsi

Maria Minnaar-Bailey

#6 Sat. 3:00-5:00 pm

See description in the Children & Youth section.

Introductory Marimba: Nyungwe

Jaiaen Beck

#1 Fri. 9:30-11:30 am

Nyungwe is a fun call-and-response piece written by Dumisani Maraire. The baritone part lays the foundation for the piece as it reflects a conga drum part. We will be exploring how the parts fit together; understanding parts as consisting of rhythm, pattern, and tune; and enjoying being part of the music and group learning process. This is an easy piece to begin learning to play marimba.

Level: Introductory

Limit: 12

Materials: Audio and video recording OK.

Marimba for the First Time: Ncuzu

Joe Keefe

#2 Fri. 1:00-2:00 pm OR #8 Sun. 1:00-2:00 pm

This class is for those students who have never played marimba. We will learn the fundamentals of Ncuzu. The arrangement is by Dumisani Maraire.

Level: Introductory

Limit: 7

Materials: Audio and video recording OK.

Introductory Marimba: Siyamboka

Alport Mhlanga

#3 Fri. 2:30-4:30 pm

Siyamboka is a Lozi traditional tune – the original learning piece for marimba players. Arranged for marimbas by Alport Mhlanga, the piece is based on parallel fourths, octaves, and hidden thirds.

Students will develop skills in listening,



feeling the beat, using similar and contrary movement, octave techniques and triplets, as well as playing together in orchestral fashion.

Level: Introductory

Limit: 12

Materials: Audio and video recording OK.

Introductory Marimba: Chibirika

Alport Mhlanga

#4 & #5 Sat. 9:30-11:30 am

Chibirika is a Lozi traditional tune – the second learning piece for marimba players. Arranged for marimbas by Alport Mhlanga, the piece is based on parallel fourths, octaves, and hidden thirds. Students will develop skills in listening, feeling the beat, using similar and contrary movement, octave techniques and triplets, as well as playing together in orchestral fashion. This piece has a more challenging baritone line than Siyamboka.

Level: Introductory

Limit: 12

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Materials: Audio and video recording OK.

Introduction to Marimba: Chiradza

Sheasby Matiure

#6 Sat. 3:00-5:00 pm

Chiradza is for those who have never played the instrument before. The goal of the workshop is to develop basic marimba technique, starting with the hemiola rhythms of 2 against 3 that form the song. Chiradza 1 was composed by Mr.

Chiradza, one of the first students of Kwanongoma College, as part of his final recital for the music instructors' diploma. This has become a beginner's song for many Zimbabwean schools that have a marimba program.

Level: Introductory

Limit: 7

Materials: Audio recording only.

Introduction to Marimba: Close Encounters for the First Time

Dean Samuel

#7 Sun. 10:00 am-Noon

In this workshop we will begin with rhythm games (clapping) to explore "group music" and basic Zimbabwean polyrhythms and then move this

exploration to the marimbas. We will look at basic sticking, finding your way around the marimba, and we will learn a question-and-answer style song.

Level: Introductory

Limit: 10

Materials: Audio and video recording OK.

Introductory Marimba: A Summer Place

Maria Minnaar-Bailey

#7 Sun. 10:00 am-Noon

This is a gentle lilting tune of non-African origin. It was arranged by Bulawayo high school students in the 1970s. It's a song to soothe your ears and provide a nice contrast to all those fast, energetic tunes you have already heard. You will be playing like a pro by the end of this guaranteed stress-free workshop.

Limit: 10

Materials: Audio and video recording OK.

Introductory Marimba:

Kukaiwa

Joel Lindstrom

#8 Sun. 1:00-2:00 pm

Learn the basic parts to Dumisani Maraire's composition Kukaiwa, an ideal introduction to African music, concentrating on rhythm and the interactions between parts. Learn about the history of marimba music in the United States as well as its roots in Zimbabwe.

Level: Introductory

Limit: 12

Materials: Audio and video recording OK.

Adv. Beginning Marimba:

Nhemamusasa

Tom Scott

#3 Fri. 2:30-5:00 pm

This is Dumisani Maraire's arrangement of Nhemamusasa which was passed to me years ago by Michael Breez. This arrangement is a portal into traditional Shona music. It is a traditional mbira-style song that is still very approachable for less experienced players.

Level: Advanced Beginning

Limit: 12

Materials: Audio and video recording OK. A CD of song parts will be provided for \$1.

Adv. Beginning Marimba:

Manhanga Kutapira

Sheasby Matiure

#4 & #5 Sat. 9:30 am-Noon

Manhanga Kutapira is a folk song that depicts the agrarian life in Zimbabwe. The name means "Sweet Pumpkins," one of the crops that is grown in Zimbabwe. Sheasby teaches his linear arrangement, as opposed to chordal playing. The aim of the workshop is to introduce linear playing so players can experience the parallel harmony that is part of sub-Saharan African music. Students will also learn a rolling technique where they double the right and alternate with the left at the same time.

Level: Advanced Beginning

Limit: 12

Materials: Audio recording only.

Adv. Beginning Marimba:

Umgido Wamabhiza

Alport Mhlanga

#6 Sat. 3:00-5:00 pm

Umgido Wamabhiza ("The Dance of the Horses") is based on a Kalanga dance known as amabhiza. A descriptive tune of beautiful melodies written for the soprano, tenor, baritone, and bass, it was originally written for a five-note bass in the early sixties. Skills to be developed include single-note playing in threes while using alternating hammers, cross rhythm technique on the tenors, and acceleration.

Level: Advanced Beginning

Limit: 12

Materials: Audio and video recording OK.

Adv. Beginning Marimba:

Til' Lil' Ting

Alport Mhlanga

#9 Sun. 2:30-4:30 pm

Adapted from a contemporary African tune by Alport Mhlanga, Til' Lil' Ting is a simple African Jazz piece based on a four-bar setting. Skills to be developed include syncopation, runs, and simple improvisation.

Level: Advanced Beginning

Limit: 12

Materials: Audio and video recording OK.

Adv. Beginning Marimba:

Nhimutimu

Nathan Beck

#9 Sun. 2:30-4:30 pm

We will learn an arrangement of the traditional mbira song Nhimutimu. This arrangement is a great introduction to mbira-style marimba. Participants must have experience with marimba.

Level: Advanced Beginning

Limit: 15

Materials: Audio and video recording OK.

Marimba Technique: Getting to Know Your Marimba

Sheree Seretse

#2 Fri. 1:00-2:00 pm

How well do you know your marimba? Explore technique, recognizing notes by ear, etc.

Level: Advanced Beginning/Intermediate

Limit: 10

Materials: Audio recording only.

Marimba Improvisation

Paul Mataruse

#2 Fri. 1:00-2:00 pm OR #8 Sun. 1:00-2:00 pm

Through this class, participants will gain a deeper understanding of Shona-style improvisational skills and techniques based on contemporary Zimbabwean music. We will use a few recordings as reference points and then explore how Paul uses these reference points in his own music, creating very dynamic arrangements with a very good dose of bass/baritone interchanges to drive the arrangements themselves. Learn how you too can use these techniques to improve your own compositions or arrangements.

Level: Intermediate

Limit: 10

Materials: Audio and video recording OK.

Please note that workshops and schedules are subject to change.

Intermediate Marimba:

Kwira Mungoro

Alport Mhlanga

#1 Fri. 10:00 am-Noon

Kwira Mungoro ("Get Into the Cart") is a melodious tune based on Shona rhythms and harmonies. Skills to be developed include a strong lead, running tenor part, arpeggios, and improvisation.

Level: Intermediate

Limit: 12

Materials: Audio and video recording OK.

Intermediate Marimba: Mary

Tom Scott

#1 Fri. 9:00 am-Noon

Students will learn the marimba and singing parts to the song Mary, originally taught to me by Farai Gezi. The song is a mix of simple melodies intricately woven together. When combined with singing, it becomes a very charming piece.

Level: Intermediate

Limit: 12

Materials: Audio and video recording OK. A CD of song parts will be provided for \$1.

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

Intermediate Marimba: Out of the Nest

Dean Samuel

#2 & #3 Fri. 1:00-5:00 pm

The initial spark and title for this song came from Ona Connon; 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 as well as a simplified arrangement which we can deepen as time allows.

Level: Intermediate

Limit: 10

Materials: Audio and video recording OK.

Intermediate Marimba & Mbira INTENSIVE:

Uyai Baba

Ted Wright

#2 Fri. 1:00-2:00 pm AND #4 & #5 Sat. 9:00 am-Noon AND #8 Sun. 1:00-2:00 pm

Here's a great opportunity to incorporate an mbira tune with a different feel into your marimba repertoire. Uyai Baba is a simple, beautiful song well known in Zimbabwe. It can sound plaintive or celebratory. It can lope or be driven hard. It's a church song but often sung in schools and even as a beer-drinking song. We will initially learn Uyai Baba on mbira, then begin adding singing lines. From there we'll start adding marimba parts before moving on to develop the full band arrangement. This version is based on the mbira and singing lines of Newton Marapuzo of Bindura.

Level: Intermediate

Limit: 9

Materials: Nyamaropa mbiras will be provided. Audio and video recording OK.

Intermediate Marimba INTENSIVE: Manhanga

Paul Mataruse

#3 Fri. 2:30-5:00 pm AND #9 Sun. 2:30-5:00 pm

Participants in this workshop will learn a vibrant arrangement of this popular song. The arrangement, in the context of an INTENSIVE workshop, will be challenging for intermediate students, but not overwhelming.

Level: Intermediate

Limit: 10

Materials: Audio and video recording OK.

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

Intermediate Marimba: Chikende

Musekiwa Chingodza

#3 Fri. 2:30-5:00 pm

Chikende means "Drainage Pit" and is sung while working in the fields. This arrangement has a wonderful dance groove. Musekiwa will also teach some singing, time permitting.

Level: Intermediate

Limit: 10

Materials: Audio recording only.

Intermediate Marimba: Babamudiki

Paul Mataruse

#4 & #5 Sat. 9:00 am-Noon

Babamudiki is one of Paul's most popular compositions here in North America. Participants will learn an arrangement of the song as well as new lyrics.

Level: Intermediate

Limit: 10

Materials: Audio and video recording OK.

Intermediate Marimba: Zvetaida

Sheree Seretse

#6 Sat. 3:00-5:00 pm

Learn a relatively unknown piece by Dumisani Maraire. Students need to have a good ear, ability to play at an accelerated speed, and feel comfortable in their marimba playing technique.

Level: Intermediate

Limit: 10

Materials: Audio recording only.

Intermediate Marimba INTENSIVE: Pamutunhu

Peter Swing

#6 Sat. 3:00-5:00 pm AND #8 Sun. 1:00-2:00 pm

A traditional piece which I closely associate with Mai Chi and Dumisani Maraire (whom I learned it from) and the nyunga nyunga mbira, we will interpret

the mbira and vocal lines for the marimba and introduce the multi-layered choral singing as well. This is a four phrase minanzi style piece. We will explore how to arrange such a song for marimba, observing how the interpretation can range from simple to complex, according to the skill and motivation of the participants.

Level: Intermediate

Limit: 12

Materials: Audio and video recording OK.

Intermediate Marimba:

Yuwi Maiwe

Kite Giedraitis

#7 Sun. 10:00 am-Noon

Come learn Kite's arrangement of Yuwi Maiwe, a Shona vocal piece taught to us by Mai Chi Maraire (not to be confused with Dumi's song "Yuwi Maiwe Ndo-fara"). Singing parts will also be taught.

Level: Intermediate

Limit: 10

Materials: Audio and video recording OK.



Intermediate Marimba:

Nguva Yangu Yandakaparadza
Ted Wright

#7 Sun. 10:00 am-Noon

"I wasted my time loving you!" – a sarcastic, happy wedding song from Zimbabwe. We'll learn the main melody line on marimbas, then work in a couple singing lines to go with it. From there we'll start adding more marimba – harmony lines, supporting parts, and a lead – until we have the full arrangement up and cooking.

Level: Intermediate

Limit: 9

Materials: Audio and video recording OK.

Intermediate Marimba: Umdhaka

Alport Mhlanga

#7 Sun. 10:00 am-Noon

A musical three-part round, Umdhaka (“Clay”) depicts a three-faceted revolving diamond on a fixed square base. Although a simple composition, the song is truly rhythmically challenging. Skills to be developed include syncopation, runs, and simple improvisation.

Level: Intermediate

Limit: 12

Materials: Audio and video recording OK.

Intermediate/Advanced Marimba: Nzira DzeMusango Sheasby Matiure

#3 Fri. 2:30-5:00 pm

Nzira DzeMusango is a Shona traditional and spiritual song that has existed for a long time among the Karanga. It is a Mhande dance song that I teach together with singing and drumming. The aim of this session is to equip those learners with skills of singing and playing marimba at the same time. It is designed especially for members of ensembles who like to sing while they play.

Level: Intermediate/Advanced

Limit: 9

Materials: Audio recording only.



Intermediate/Advanced Marimba: Bangidza

Joel Lindstrom

#4 & #5 Sat. 9:00 am-Noon

This piece was arranged for marimba by Joel at Cosmas Magaya’s request. Beauler Dyoko currently sings this version, with her amazing hand gestures and the story of the witch. The parts are interlocked and mostly come straight from the mbira.

Prerequisites: Mbira and interlocking marimba experience are helpful.

Level: Intermediate/Advanced

Limit: 12

Materials: Audio and video recording OK.

Intermediate/Advanced Marimba & Singing: Ndakarere Rengwa

Joe Keefe

#9 Sun. 2:30-5:00 pm

We will learn to sing and play the Zimbabwean folk song Ndakarere Rengwa, as taught to Dandaro by Dumisani Maraire in 1992. This song features multi-part singing. The marimba parts are based on the polyphonic vocal lines.

Level: Intermediate/Advanced

Limit: 10

Materials: Audio and video recording OK.

Advanced Marimba

INTENSIVE: Siti

Peter Swing

#1 Fri. 9:00 am-Noon AND #4 & #5 Sat. 9:00 am-Noon

One of the most beautiful and challenging arrangements for marimba I have come across, this arrangement by Andrew Tracey of the traditional Kore Kore piece demands excellent rhythmic ability at a high speed, as well as stamina and musical presence. Our goal is to accomplish this to such a degree that we can be at ease as we work the song, and take in the beauty of it. (Hosho players! We will have two interlocking parts for you, neither one “minanzi.”)

Level: Advanced

Limit: 12

Materials: Audio and video recording OK.

Advanced Marimba INTENSIVE: Chemutengure

Paul Mataruse

#1 Fri. 9:00 am-Noon AND #6 Sat. 3:00-5:00 pm AND #7 Sun. 10:00 am-Noon

In this workshop, students will learn Paul’s arrangement of Chemutengure, based on jiti style instrumentation. This arrangement takes the history of the song Chemutengure and weaves a discussion, facilitated by the lead instrument, in which every section of the marimba ensemble truly gets to shine. This workshop is for students who want to challenge their level of playing and listening to each instrument as it contributes to the music. There is no concept of following the lead, but rather, each section gets its chance to drive the music as it relates to the story of Chemutengure. Participants will also learn the lyrics that go with the arrangement, as done by Ruzivo Marimba.

Level: Advanced

Limit: 10

Materials: Audio and video recording OK.

Advanced Marimba: Ubuvila Sheasby Matiure

#9 Sun. 2:30-4:30 pm

Composed by Alport Mhlanga, Ubuvila means “laziness” but the song portrays the opposite of that. It is fast and is a workout, particularly for the lead soprano, other sopranos, and the tenors. The metaphor is that it is not for the lazy one. Players will be assisted in articulating rhythms with speed while being accurate enough to bring out the melody and accompaniment of the song.

Level: Advanced

Limit: 7

Materials: Audio recording only.

Advanced Marimba: Kusuva Musha

Kite Giedraitis

#9 Sun. 2:30-4:30 pm

Come learn Kite’s marimba arrangement of the mbira song Kusuva Musha (“Missing Home”), an advanced arrangement with overlapping phrases and multiple tonal centers. Beauler Dyoko’s singing will also be taught.

Level: Advanced

Limit: 10

Materials: Audio and video recording OK.

MBIRA

Mbira workshops are for mbira dzavadzimu unless specified. Nyunga nyunga (karimba) mbira workshops are listed first.

Introduction to Karimba: Chigwaya

Joe Keefe

#4 & #5 Sat. 9:30 am-Noon

We will learn to sing and play the Zimbabwean folk song Chigwaya, which I was taught by Musekiwa Chingodza. We will use the small 15-key mbira variously known as karimba, nyunga nyunga, and ndimba. Students will learn the fundamentals of playing as well as how to create variations. Those who have never played before will learn to sing and play easy parts; students with some experience will be able to learn more.

Level: Introductory/Beginning

Limit: 7

Materials: Karimbas will be provided. Audio recording only.

Nyunga Nyunga Mbira:

Sarura Wako

Sheasby Matiure

#7 Sun. 10:00 am-Noon

Sarura Wako is a children's game song that has developed into a wedding song in some Shona communities in Zimbabwe. Sheasby arranged it for nyunga nyunga mbira in 1998. The song is suitable for advanced beginners to advanced players. Sheasby will teach how to create a modal structure out of a traditional timeline and come up with a song, teaching both the basic pattern and how to improvise within the style. He will also teach the singing that goes with the song.

Prerequisite: Some experience with the instrument would be helpful, but is not required.

Level: All

Limit: 10

Materials: Bring your nyunga nyunga. Some will be provided. Audio recording only.

Beginning Mbira: Kariga Mombe

Irene Chigamba

#1 Fri. 10:00 am-Noon

The workshop will teach Kariga Mombe

("Undefeatable"), the first mbira piece taught in Zimbabwe.

Level: Introductory/Beginning

Limit: 10

Materials: Mbiras will be provided. Audio recording only.



Beginning Mbira: Kariga Mombe

Erica Azim

#3 Fri. 2:30-4:30 pm

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

Level: Introductory/Beginning

Limit: 10

Materials: Mbiras will be provided. Audio recording only.

Beginning Mbira: Shumba

Erica Azim

#6 Sat. 3:00-5:00 pm

Shumba means "lion" in Shona, but the name of the mbira piece also refers to the mhondoro spirits – ancient spirits with the power to bring rain in time of drought. These spirits sometimes reside in lions.

Prerequisite: Must know two mbira pieces.

Level: Beginning

Limit: 10

Materials: Mbiras will be provided. Audio recording only.

Beginning Gandanga Mbira: Mukatiende

Irene Chigamba

#9 Sun. 2:30-4:30 pm

Mukatiende means "Wake up, let's go!" If you play mbira but have never tried gandanga (also known as mavembe) tuning, this workshop is for you. It is a beautiful tuning!

Level: Beginning

Limit: 10

Materials: Mbiras will be provided. Audio recording only.

Intermediate Mbira:

Mahororo

Erica Azim

#1 Fri. 10:00 am-Noon

Learn basic kushaura and kutsinhira parts to one of the core pieces of the traditional mbira repertoire. These parts differ from those taught by Cosmas Magaya – the kushaura is one played by the late Ephat Mujuru and the kutsinhira is one played by the late Mondrek and Erick Muchena. The meaning of Mahororo refers to celebration of victory and also to the sound of baboons laughing.

Level: Intermediate

Limit: 10

Materials: Mbiras will be provided. Audio recording only.

Intermediate Mbira: Nhemamusasa Kushaura

Joel Lindstrom

#3 Fri. 2:30-4:30 pm

The kushaura to Nhemamusasa ("Cutting Branches to Build a Shelter") will be taught in Cosmas Magaya's "Traditional Mbira Method."

Level: Intermediate

Limit: 10

Materials: Mbiras will be provided. Audio recording only.

Intermediate Mbira: Nhemamusasa Kutsinhira

Joel Lindstrom

#7 Sun. 10:00 am-Noon

The kutsinhira to Nhemamusasa ("Cutting Branches to Build a Shelter") will be taught in Cosmas Magaya's "Traditional Mbira Method."

Level: Intermediate **Limit:** 10

Materials: Mbiras will be provided. Audio recording only.

Intermediate/Advanced

Mbira: Solo Style

Erica Azim

#9 Sun. 2:30-5:00 pm

Learn to play solo style on an mbira piece you already know thoroughly: Kuzanga and Nyama Musango. We will also add variations as time allows, as well as discuss solo style playing.

Prerequisite: Absolutely must be comfortable playing kushaura and kutsinhira on Kuzanga or Nyama Musango (and therefore ready to go deeper with the song).

Level: Intermediate/Advanced

Limit: 10

Materials: Mbiras will be provided. Audio recording only.

Advanced Mbira: Nyuchi

Irene Chigamba

#3 Fri. 3:00-5:00 pm

Nyuchi ("Bees") is a complex mbira piece. Several versions may be taught as time permits. Nyuchi can be played in various tunings, but will be taught in gاندanga (also known as mavembe) tuning.

Level: Advanced

Limit: 10

Materials: Mbiras will be provided. Audio recording only.

Advanced Mbira & Singing:

Chamutengure

Musekiwa Chingodza

#4 & #5 Sat. 9:30 am-Noon

Musekiwa will teach both kushaura and kutsinhira to the popular song Chamutengure ("Sound of the Wagon Wheels"). Time permitting, singing will be added.

Level: Advanced

Limit: 10

Materials: Mbiras will be provided. Audio recording only.

Advanced Mbira: Taireva

Musekiwa Chingodza

#6 Sat. 3:00-5:30 pm

Taireva means "We have been telling you." This is a challenging version for advanced players. Musekiwa will be teaching both kushaura and kutsinhira and how to connect them. Time permitting, more variations will be added.

Level: Advanced

Limit: 10

Materials: Mbiras will be provided. Audio recording only.

POETRY

Poetry: Come Along

Thabo Nkomo

#3 Fri. 2:30-4:00 pm

A chamber of creativity

Flowing like a happy river.

Sounding like angels singing Glory to God.

This is the soul healer.

It knows no boundaries

Yet it has limits.

It knows no season

Yet Zimfest kicks off in summer.

There is a reason for sunrise and sunset.

Stars decorate the night sky for a reason.

Poetry and music rule for a reason.

Yes, the inner mystery is touched.

This is an artistic taste of Zimbabwean Ndebele culture.

Level: All

Limit: 20

Materials: Audio recording only.

Drumming with Poetry & Song

Thabo Nkomo

#5 Sat. 10:30 am-Noon

Come and sing, dance, recite poetry verses, and play drums with Thabo Nkomo.

Explore your mind and soul

To unlimited creativity.

This is a journey of adventures.

A journey of dreams,

Rising with the spirit of ubuntu.

Come along and talk to your drum

The beat goes on my brother.

The rhythm has a reason my sister.

The melody is marvelous.

Listen to the wind.

Listen to the stars.

Listen to the voices

from Njelele mountains.

Long live the spirit of ubuntu.

Long live the spirit of art,

Spirit of togetherness

Brought to you by Zimfest first.

This is the power of one.

Power to poetry.

Power to Zimfest!

Level: All

Limit: 20

Materials: Bring your drum. Audio recording only.

PRESENTATIONS

Non-Profits in Zimbabwe: How You Can Make a Difference

Jaiaen Beck

#6 Sat. 3:00-4:00 pm

Many non-profits have left Zimbabwe over the last several years as survival pressures increase, life style tensions tighten, and running a business there becomes impossible employing standard strategies. Daily economic strife creates chaos, businesses suffer when illness and death of employees and their families play havoc with stability, and no real end is in sight to turn things around. How can we assist non-profits in getting the help where it is most needed? Combining nearly 7 years of experience taking humanitarian relief efforts to Zimbabwe through Nhimbe for Progress with Cosmas Magaya, and now through Jangano with Fradreck and Fungai Mujuru, as well as being a long time supporter of MBIRA (a non-profit that blazed the trail to provide help to musicians on Zimbabwean soil), much has been learned about how to offer assistance in such difficult circumstances. What are some of the ways all people can get involved – your band, your church, your company, or you as an individual? The presentation will include statistics, demonstration, and multimedia sharing.

Level: All
Limit: 50

Opportunities for Growth of Zimbabwean Music

Lucky Moyo & Friends

#8 Sun. 1:00-2:00 pm

This panel discussion on Zimbabwean music will cover issues in both Zimbabwe and on the international scene for performance and education. We will discuss both missed and available opportunities for the future.

Level: All

Limit: 50



SINGING

Drumming & Singing Chidzimba Style: Tozorima

Riniko

Musekiwa Chingodza

#1 Fri. 10:30 am-Noon

See description in the Drumming section.

Mbira Singing: Marenje

Erica Azim

#2 Fri. 1:00-2:00 pm

This singing to Marenje from Forward Kwenda is a prayer to end hunger and suffering, and is quite different from some other singing versions to this piece.

Level: All

Limit: 30

Materials: Audio recording only.

Mbira Singing: Kariga Mombe

Erica Azim

#5 Sat. 11:00 am-Noon

This beautiful Kariga Mombe ("Undefeatable") singing is from the Dzapasira Mbira Group of rural Zimbabwe. The lyrics ask the ancestors to help with the problem of AIDS. It is easy to sing while playing the piece, or learn it to sing with a friend who plays mbira.

Level: All

Limit: 30

Materials: Audio recording only.

Mbira Ear Training

Erica Azim

#7 Sun. 10:30 am-Noon

Learn to hear mbira in a Shona way through singing what the mbira is playing. This workshop is especially recommended for new mbira players as well as friends and family of mbira players.

Level: All

Limit: 30

Materials: Audio recording only.

Choral Singing

Sheasby Matiure

#1 Fri. 9:00-11:30 am

In this workshop Sheasby will demonstrate concepts using a variety of songs. Participants will take part in the singing and move-

ment so as to internalize concepts for future use. The aim is to develop an understanding of African polyphony, rhythm, harmony, and movement through active participation.

Level: All

Limit: 30

Materials: Audio recording only.

Choral Singing: Ishe

Komborera Afrika

Maria Minnaar-Bailey

#2 Fri. 1:00-2:00 pm

This is a song out of the "Imbirai She" hymnal. This hymnal was created in the 1970s using new compositions by African musicians (including the late Dumisani Maraire) to replace the old German hymns which had previously been used in the Lutheran Church in Zimbabwe.

Level: All

Limit: 30

Materials: Audio and video recording OK.

Choral Singing: Ithemba

Labase Afrika

Maria Minnaar-Bailey

#4 Sat. 9:00-10:00 am

This is a song out of the "Imbirai She" hymnal. This hymnal was created in the 1970s using new compositions by African musicians (including the late Dumisani Maraire) to replace the old German hymns which had previously been used in the Lutheran Church in Zimbabwe.

Level: All **Limit:** 30

Materials: Audio and video recording OK.

Please note that workshops and schedules are subject to change.

Choral Music from Zimbabwe & Beyond

Kelly Takunda Orphan

#6 Sat. 3:30-5:00 pm

Using the voice, body, and movement, we'll work on choral and multi-part songs from Zimbabwe and beyond.

Level: All

Limit: 30

Materials: Audio and video recording OK.

Choral Singing: Sithi Aleluya

Maria Minnaar-Bailey

#8 Sun. 1:00-2:00 pm

If you liked Sithi amen, you will like this song too. This is a lively church song (origin unknown) in Ndebele and Shona. We will do a bit of dancing too – nothing strenuous, just fun!

Level: All

Limit: 30

Materials: Audio and video recording OK.

Ndebele & Zulu Singing

Lucky Moyo

#9 Sun. 2:30-4:00 pm

Lucky will provide insight into Ndebele and Zulu singing in the style of Miriam Makeba and Ladysmith Black Mambazo. The workshop is oriented towards learning and having fun without necessarily producing a polished final result.

Level: All

Limit: 30

Materials: Audio and video recording OK.

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



Workshop Teachers

Erica Azim fell in love with Shona mbira music when she first heard it at the age of 16. In 1974, Erica became one of the first Americans to study mbira in Zimbabwe, and her teachers have included many of Zimbabwe's top mbira masters, past and present, such as Forward Kwenda, Cosmas Magaya, Mondrek Muchena, Ephat Mujuru, Newton Gwara, Irene Chigamba, Tute Chigamba, Chris Mhlanga, Luken Pasipamire, Fradreck Mujuru, and Ambuya Beauler Dyoko. Erica has recorded two solo CDs, including "Mbira: Healing Music of Zimbabwe." She currently teaches regional mbira workshop groups throughout the U.S. and internationally-attended mbira camps at her home in Berkeley, California. Erica also directs the non-profit organization MBIRA (see www.mbira.org), which makes field recordings available to mbira enthusiasts around the world and provides financial support to Zimbabwean mbira players and instrument makers.

Jaiaen Beck was introduced to Zimbabwean music through attending a Shona Spirituality lecture by the late Dumisani Maraire. Since 1990 she has worked with several Zimbabwean and North American teachers studying Shona music and healing traditions. In 1993, she established Ancient Ways as a charitable non-profit to preserve traditional ways of indigenous people and has taught music to all ages since that time. She has provided a link for people to network and offer humanitarian aid to rural Zimbabwe through co-founding Nhimbe for Progress in 1999 and Jangano in 2005, two separately managed rural community development projects which are directed in-country by Zimbabweans in partnership with Ancient Ways.

Nathan Beck has studied Shona music since the early 1990s including extensive study in Zimbabwe with Cosmas Magaya, Garikayi Tirikoti, and the Chigamba family. Nathan has been a member of Boka Marimba since 1992 and also plays with Njuzu. He has taught at Zimfest, Camp Tumbuka, and many Portland-area schools. Currently he teaches marimba and mbira at Lewis & Clark College.

Irene Chigamba may be the only Zimbabwean woman who learned to play mbira from her mother, then taught her own daughter to play (it is rare for women to play mbira in Zimbabwe). As a young child, she learned mbira from first her mother and then her father, Tute Chigamba. While growing up, she traveled extensively with her father to play mbira in traditional ceremonies all over Zimbabwe. She also excelled in singing, hoshos, dance, and drumming. As an adult, Irene toured the world as a musician and dancer in the Zimbabwe National Dance Troupe. With the demise of that group, Irene formed her own group, Mhembero Dance Troupe, which took on the same role as Zimbabwe's international cultural ambassadors. Irene teaches music and dance to everyone from young children to adults. She is known for both her patience and her strong encouragement.

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, drummer, and he plays both mbira dzavadzimu and nyunga nyunga. Following up on "Tsunga," his widely acclaimed CD with Jennifer Kyker, Musekiwa released his CD "VaChingodza Budai Pachena." His newest CD, "Kutema Musasa," was released in 2005.


Rujeko Dumbutshena was born and raised in Zimbabwe. Her early life was profoundly influenced by African musicians, healers, and Shona tradition. Rujeko left Africa to continue her education in America. Currently Rujeko teaches African dance at Sarah Lawrence College in New York, tours nationally and internationally, and runs Camp Tumbuka with Chris Berry.

Kite Giedraitis has been playing Shona music since 1987 and began teaching in Portland in 1991. He was an original member of Boka Marimba, playing with them for 3 years before traveling in Zimbabwe for a year and Ghana for 3 months. He founded Village Spirit in Portland in 1992. Many bands have evolved out of his marimba classes: Zuva, Dancing Trees, Kukuva, Flying Safari Ants, Chiremba, White Rhino, Zimba, Born on Tuesday, Duduluza, Bongozozo, Eurimba, and Wood Vibrations. Kite founded Fools in Paradise in 2001.

Stephen Golovnin has been playing marimba and mbira "for awhile." Major teaching influences came from Dumisani Maraire 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.

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 1960s, 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 Dumisani Maraire in 1990 and they started Dandaro Marimba Band in Santa Cruz. Joe has been playing marimba and hoshos ever since. He began learning karimba (nyunga nyunga) from Dumi in 1990 and has studied with Musekiwa Chingodza as well. Joe has taught karimba for the last few years. In 2000, he started Sadza, a Santa Cruz county band that plays Zimbabwean music on drums, karimba, mbira, and marimbas. He has





created several arrangements for Sadza that feature mbira and karimba with marimbas.

MyLinda King played with Boka Marimba between 1989 and 1999. Since 1994 she has been teaching marimba groups in her home, in Portland schools, and at music camps. She also gives workshops to local marimba bands. She enjoys making hosho for the Zimbabwean music community and has written a book, *Making Your Own Hosho*.

Marilyn Kolodziejczyk has been studying Zimbabwean music since 1993. She plays marimba, mbira, ngoma, and especially enjoys singing and hosho. Her teachers include Cosmas Magaya, ambuya Beauler Dyoko, Musekiwa Chingodza, Tute Chigamba, Julia Chigamba, Mai Chi Maraire, and Dumisani Maraire, along with many other Zimbabweans and North Americans. She has performed with Shumba Marimba and various Kutsinhira marimba ensembles, and currently performs with Kudana Marimba and Vakasara Mbira Group. She has often played hosho in public performances with Zimbabwean musicians Cosmas Magaya, Beauler Dyoko, and Musekiwa Chingodza. She and her family traveled to Zimbabwe in 1997, and they have entertained many Zimbabwean guests at their home in Eugene, Oregon. Marilyn also serves as Zimbabwe Liaison for the Kutsinhira Cultural Arts Center in Eugene.

Joel Lindstrom has been playing marimba and nyunga nyunga since 1991. In 1993, he started playing the mbira dzavadzimu. He has studied with Maggie Donahue, Don Addison, and Cosmas Magaya, among other teachers. Joel has been teaching at the Kutsinhira Center in Eugene, Oregon, since 1994. He is particularly interested in teaching about the interrelationship of kutsinhira and kushaura and relating all parts to the beat. He focuses on teaching an ensemble of marimba players to play like an mbira ensemble – to develop variations and transition among the variations, not necessarily in response to a set cue but rather to the gestalt of the music. He is a member of the mbira group Vakasara.

Paul Mataruse learned to play marimba with his twin brother and a few neighborhood friends from the age of six. His musical style is as much derived from his father as it is from jam sessions in a small room with two soprano instruments, two tenors, and a baritone. Paul often describes these sessions as the best musical education he ever got, and to this day he often encourages his friends and students to jam on the marimbas. In the more than 20 years since he started playing marimba, Paul has taught in schools in and around Harare and Mashonaland West in Zimbabwe, as well as in North America. He currently lives in the Seattle area, where he is musical director of Whidbey Island-based Ruzivo Marimba.

Sheasby Matiure is currently a lecturer in music education at the University of Zimbabwe. He previously taught for some years at Seke Teacher Training College, just outside Harare. He has also acted as manager and artistic director of the Zimbabwe

National Dance Company. In 1999, Sheasby was an artist in residence with the International Vocal Ensemble at Indiana University, where he subsequently graduated with an MA in Ethnomusicology. He is currently at IU finishing a Ph.D. in ethnomusicology. Sheasby is a highly respected musician, adept at teaching choral singing and playing mbira, ngoma, hosho, and marimba.

Alport Mhlanga, a composer, ethnomusicologist, educator, and marimba maker, has performed and taught marimba since 1964. He was the mainstay at Kwanongoma College of Music for many years and is currently at Maru-A-Pula School in Botswana, where he is the Director of Marimba and Musical Outreach programs. Among people Alport inspired through his teaching are Dumisani Maraire, Sheasby Matiure, Denishad Mugochi, Themba Tana, Cephas Tshuma, Paddle Ndlovu, Burma Tshuma, Tsitsi Chikanya, Soft Sibanda, Noel Goremusandu, Moses Chugumira, Never Sibanda, Michael Sibanda, Donaldson Molema, Dorothy Mthimkhulu, and Mickey Nemarundwe, just to name a few. Alport's music has been captured on three marimba CDs entitled "Vibrant Zimbabwe," "Kwanomoto," and "Tears of Joy." The latter won an award under 'BOMA2002' (Botswana Music Awards 2002) as the best marimba group and was nominated for an award under SAMA (South African Music Awards) 2003, which was held at the Sun City in South Africa. Alport's music travels have taken him to Brazil, Canada, Finland, Mozambique, South Africa, Sweden, the United States, and Zimbabwe.

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 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.

Lucky Moyo has performed and taught Ndebele, Kalanga, and Suthu choral music and dance on the international stage for over 20 years. He performed and taught at Zimfest in 1997, 2001, 2002, and 2005. Lucky is an arts lobbyist, event manager, producer, director, singer, songwriter, voice coach, teacher, and workshop leader who has visited 30 countries around the world. For Lucky, the process of sharing is the real driving force and core of all his work. With this in mind, he works in a variety of settings such as schools, colleges, community centers, theaters, reformatories, prisons, as well as arts-based training with numerous organizations including business staff training programs. Lucky is a firm believer in the role of music beyond just entertainment. He passionately argues for music as a vehicle for change, communication, healing, and problem solving.



Thabo Nkomo is an actor, drummer, artistic director, music producer, teacher, and author. He is currently based in the UK and is a classroom teacher by profession. Thabo says he originally wanted to be a story teller, but he began concentrating on his poetry when his audiences commented that his stories were actually poems. He is inspired by South African poetry maestro Mzwakhe Mbuli as well as Zimbabwean Lerato Ndlovu uNqindi. Thabo's enthusiasm has won him many hearts in Southern Africa and he has taken the UK by storm, performing at a number of private and corporate events.

Kelly Takunda Orphan loves to sing, drum, and dance and has been both a professional artist and music educator since 1994, sharing her own original music as well as music from Zimbabwe and beyond. She recently returned from a trip to India, where she taught chorus and percussion to children in need. In 1994, after recording and touring with Babatunde Olatunji and African Rain, Kelly studied music and dance in Zimbabwe and performed for such luminaries as Nelson Mandela with The University of Zimbabwe Choir and Mhembero Dance Company. From 1998 to 2001, she toured nationally and internationally with Keith Terry and Crosspulse and was the founding member and musical director of the group Mutama. Currently Kelly is heading up her own ensemble, The KTO Project, which offers unique and exciting music created to uplift your spirits and feel funky at the same time!

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

Tom Scott has studied marimba since 1993. Some of his teachers include Maggie Donahue, Michael Breez, Farai Gezi, Dumisani Maraire, and Stephen Golovnin. Tom has performed since 1995 with Hearing Voices. He is good at working with kids and adults who tend to feel intimidated. He says, "I am very good at creating a fun, positive learning experience. I am a teacher by profession and can accommodate many different learning styles. Everyone is successful in my workshops."

Sheree Seretse began studying with Dumisani Maraire in 1970, then began performing with him a year later 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 and directs Anzanga, which she founded in 1986, and Shumba Youth Marimba Ensemble, founded in 2003. Sheree teaches classes on marimba, mbira, ngoma, dance, and African children's games. She also lectures on Shona music at three independent schools, Langston Hughes Performing Arts Center, and around the country.

Peter Swing has studied Shona music since 1988. His principle teachers have been Dumisani Maraire, Mai Chi Maraire Nemarundwe, and Ephat Mujuru. Other influences include Tute Chigamba, Beauler Dyoko, Stella Chiweshe, Paul Mataruse, and Chris Berry. Peter was a former director of Boka Marimba, a founding member of Jaka, and the director of Tatenda Youth Marimba Ensemble. He has also taught at Camp Tumbuka since its inception. Currently he leads his family's band, Trillium Marimba Ensemble.

Ted Wright began playing and studying Shona music with Marimba Muzuva in 1993 and has been teaching marimba, mbira, chipendani, and gumboot dancing for many years. He has studied and performed with many of Zimbabwe's top traditional musicians, receiving particular inspiration from the Chigamba family and Mhembero, Cosmas Magaya, Musekiwa Chingodza, and Sydney Maratu. Ted has been teaching at Zimfests since 1997 and has taught ongoing classes, workshop groups, and in schools. He has traveled to Zimbabwe three times to study Zimbabwean music and culture at length. An interest in sound recording, developed through his work in the studio with Muzuva, has resulted in numerous recordings recorded and/or produced by Ted for artists such as Sydney Maratu, Garadziva Chigamba, Simukai, amani Marimba, and Juba. He also offers his own field recordings from Zimbabwe on his Restless Rabbit label. His performing credits include world beat improv ensemble Spirit Gate, mbira quartet Choto, and Zimbabwean roots dance bands Zimfusion and Jambanja. Ted continues to perform with Marimba Muzuva.

How to Contact Zimfest 2006:

For General questions by e-mail: 2006@zimfest.org

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

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

Phone messages and FAX: 541.607.1008

Postal address:

Zimfest 2006

PO Box 5315

Eugene,

OR 97405

Thanks to Angela, Larry, Petra, Julie, Joe, Marilyn, Ong Kar and Tim for all their hard work on this publication.

All Photos by Mark Cohen, Zimfest 2005

ZIMFEST

Let the cat mew.

Let the cock crow.

Let the dogs bark.

Never mind the hissing serpents.

Allow the farmers to till the land.

Let the children play.

May the drums begin.

Enjoy the beat.

It's your beat.

We are like beer and honey in music.

Allow the words of wisdom to be ushered.

Let the poet speak.

Zimfest begins here!

by THABO J. NKOMO



Festival Refund Policies

If you are unable to attend Zimfest 2006, requests for refunds will be accepted until July 12 (NO LATER). Refund checks, minus a \$25 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. If, by the end of the festival, you still haven't used up your Zimfest 2006 credit, you may request a refund. We will put 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 July 31. 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 2006 refund to Zimfest or another non-profit organization serving needs of Zimbabweans.



Registration Introduction

To register for workshops, concert tickets, camping packages, and day-only rates, please follow the instructions on the enclosed registration forms (pages 13-16) and read the registration information below.

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 skill levels on page 14 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 SKILL LEVEL. 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 registration forms and payments that are postmarked June 15 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 to late June you will receive a letter or e-mail confirming your registration and workshop schedule. Registration forms and payment postmarked after June 15 will be accepted and will be processed on a first-come, first-served basis. For registration forms we receive by July 8, you will be sent an e-mail 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 12. You will be able to register at the Festival Registration Table. Registration closes at midnight on July 18. Changes, additions, or new registrations will NOT be accepted after that. At Zimfest you will be able to add workshops, but you may not drop or substitute workshops unless the Zimfest organizers have made changes to them (for example, changes in a workshop's content or teacher from what was listed in the Registration Guide).

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 July 18. All Zimfest participants should **check in at the Festival Registration Table upon arriving at the Zimfest site.** You will receive your wrist bands, final workshop schedule, site information, camping maps, and updated information on workshops and other Zimfest activities.

On-Line Registration - the Best Way to Register

To register go to www.zimfest.org and click the link to Registration. Follow the instructions to create your user name and password. If you've registered for previous Zimfests, your user name should still be there. The on-line system allows you to control your own registration choices. **You may make changes at any time up to July 18.** However, changes you make cannot exceed the amount you have paid for; **any additional payments by mail must be sent by July 12.**

You can pay on-line with a credit card. A 3% charge will be added to your bill to cover costs for this service. Your registration will not be processed until we receive payment. All Zimfest costs (workshops, camping, etc.) are in U.S. 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 page D.

The on-line registration system will be briefly closed during an interim period while the lottery is being completed on June 15. *Can't wait to see you there!*

Registration Instructions

1. Fill out Attendance - Reservation Form below. Be sure to fill out one form for each Adult or Youth (12 – 17), and add the 'under 12 years old' family members on just ONE adult form.
2. You can order Concert Only tickets even if you are not otherwise registering for the festival. Ticket order form is on page B.
3. Fill out a Volunteer Sign-up Form on page B. We need your help. Shifts will be assigned when you check in.
4. Fill out a workshop Registration Form (page C) for each workshop participant. The workshop lottery will be held June 15.
5. Complete the Registration Payments Form on page D. Add up your total fees due and send your check (along with all the completed forms) to the address listed on the payments form. One check for each participant. Thanks.

Zimfest 2006 Attendance - Reservation Form

(Please use one form for EACH adult and youth)

Festival Packages and Prices

Zimfest 2006 camping fees, breakfast, dinner and concerts are all one price for those camping overnight. Packages are for varying number of days. A separate day rate is also available which includes dinner and concert but no breakfast. Day people must be off the Fair site by mid-night. Please note also, the OCF requires that at least one person per family MUST take a workshop to be eligible to camp overnight. Concert only tickets can be purchased on page B. Please see the Workshop Registration Form (page C) to register for workshops.

Last Name: _____ First Name: _____
Address: _____ City: _____ State/Province: _____ Country: _____
Phone: _____ cell: _____ E-mail: _____

Names and ages of children under 12: (Be sure to use the Volunteer Form to sign up for child care duties.)

| | | | |
|------------|-----------|--|--|
| Name _____ | Age _____ | ***Please specify kids' meals: <input type="checkbox"/> Vegan <input type="checkbox"/> Vegetarian <input type="checkbox"/> Non-vegetarian | CAMPING: (check one) <input type="checkbox"/> Tent <input type="checkbox"/> RV <input type="checkbox"/> NO, I'm staying off site |
| Name _____ | Age _____ | | |
| Name _____ | Age _____ | | |

PACKAGE A – Full Festival

Plan A offers camping beginning Thursday July 20th through Monday morning July 24th. Breakfast and dinner are included, from Thursday dinner through Monday breakfast, along with admission to all concerts. You're on your own for lunch. All campers not participating in post-festival cleanup must leave the site by noon on Monday.

Adult - \$165 / Youth (12 – 17) - \$ 85

Enter your fee here \$ _____

PACKAGE B – 3 Days, 3 Nights

Plan B offers camping beginning Friday July 21st through Monday morning July 24th. Breakfast and dinner are included, from Friday dinner through Monday breakfast, along with admission to all concerts. You're on your own for lunch. All campers not participating in post-festival cleanup must leave the site by noon on Monday.

Adult - \$155 / Youth (12 – 17) - \$ 75

Enter your fee here \$ _____

PACKAGE C – 3 Days, 2 Nights

Plan C offers camping two nights. Breakfast and dinner are included for three days, along with admission to all concerts. You're on your own for lunch. All campers not participating in post-festival cleanup must leave the site by noon on Monday, or midnight of your third day.

Please check the nights you are camping: ☐ Friday ☐ Saturday ☐ Sunday

Adult - \$140 / Youth (12 – 17) - \$ 70

Enter your fee here \$ _____

PACKAGE D – 2 Days, 1 Night

Plan D offers camping one night. Breakfast and dinner are included for two days, along with admission to all concerts. You're on your own for lunch. All these campers must leave the site by midnight of their second day.

Please check the night you are camping: ☐ Friday ☐ Saturday ☐ Sunday

Adult - \$100 / Youth (12 – 17) - \$ 55

Enter your fee here \$ _____

PACKAGE E – Day Only

Plan E offers no camping. These folks must be gone by midnight, after the concert. This package includes one dinner and concert admission. Please specify meal type – see ***below. You're on your own for breakfast and lunch. Please specify which day(s) by checking your choice.

☐ Thursday Pre-fest (no charge) ☐ Friday ☐ Saturday ☐ Sunday

Adult \$35 x (total number of days) _____ = \$ _____

Youth (12 – 17) \$20 x (total number of days) _____ = \$ _____

Enter your day only fee here \$ _____

*****Please specify:** ☐ Vegan

☐ Vegetarian ☐ Non-vegetarian

INDIVIDUAL FESTIVAL ATTENDANCE TOTAL \$ _____

CONCERT ONLY TICKETS

Concert Only tickets can be purchased here. Tickets are \$15 each. All tickets sold here are “Will Call” and can be picked up when you arrive. “Doors” will open at 6 pm sharp. People arriving early will pay the Day Only (Package E) rate. Tickets can also be purchased at Banana Warehouse, 500 Olive Street, Eugene. There will be a parking fee of \$5.00 per car, charged when you arrive. All cars left onsite after midnight will be towed at the owner’s expense.

| | |
|---------------------------------|-----------------------|
| Thursday Night Opening Ceremony | no charge |
| Friday Concert | \$15 x ____ = \$ ____ |
| Saturday Concert | \$15 x ____ = \$ ____ |
| Sunday Concert | \$15 x ____ = \$ ____ |

All 3 concerts (free parking!) \$40 x ____ = \$ ____

TOTAL Concert Only Tickets \$ ____

Volunteer Sign-Up Form

All participants are expected to volunteer at least 2 hours during the festival. All shifts are for 2 hours unless noted. Please check options of interest to you and submit your choices with your registration.

Final shift selection will be completed onsite at check in, first come first served. Contact volunteers@zimfest.org with questions.

- Registration table during festival ☐
- Stagehands for all day concerts ☐
- Green room / hospitality staff ☐
- Recycling crew ☐
- Instrument moving ☐
- Child care (all parents using child care must volunteer here in addition to your 2 hours volunteer time) ☐
- Merchandise booth ☐
- Workshop helpers ☐
- Kitchen help / cleanup ☐
- Concert ticket-takers (evenings) ☐
- Concert clean-up ☐
- Pre-fest setup ☐
- Post-fest cleanup ☐

Participant Skill Level

In order for teachers to accomplish the goals of their classes, it is important that participants sign up for workshops 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.** When choosing your classes, please refer to the following guidelines:

Introductory/Beginning: Appropriate for those who have never touched the instrument through those who have studied less than one year.

Advanced Beginning: Those who have played the instrument for at least one year. For marimba, they can play a couple of parts on at least five songs. For mbira, they can play at least two songs.

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

Advanced: Those who meet the intermediate criteria, PLUS learn quickly, are comfortable playing fast, have a strong sense of rhythm, and have played for at least three years at performance level. For marimba, understand concepts such as kushaura and kutsinhira. For mbira, know both kushaura and kutsinhira parts to 10 songs, can play confidently in both positions on each song, and can learn a kushaura and kutsinhira part in one workshop.

RECORDING

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

Some teachers do not allow recording for personal use. We have stated under “Materials” if audio or video recording is OK. Recording at any other time should be discussed, in advance, directly with the teacher.

Zimfest 2006 Workshop Registration Form

Note: Only ONE workshop participant per registration form.

Last Name: _____ First Name: _____ Age, if under 18 _____

Address: _____ City _____ State/Province _____

Zip/Postal Code _____ Country _____ Phone: _____ cell _____

E-mail: _____

Using the Festival Schedule on page 6, 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 must automatically be your 1st (or 2nd) choice for the other time slots of that INTENSIVE. Please read the section on Participant Skill Level required for any Zimfest workshop.

| <u>Session</u> | <u>Time</u> | | <u>Workshop Title</u> | <u>Teacher</u> | <u>Hours</u> | <u>1st choice hours</u> |
|----------------|-------------|------------|-----------------------|----------------|--------------|---------------------------------|
| #1 Friday | | 1st choice | | | | _____ |
| #1 Friday | | 2nd choice | | | | _____ |
| #2 Friday | | 1st choice | | | | _____ |
| #2 Friday | | 2nd choice | | | | _____ |
| #3 Friday | | 1st choice | | | | _____ |
| #3 Friday | | 2nd choice | | | | _____ |
| #4 Saturday | | 1st choice | | | | _____ |
| #4 Saturday | | 2nd choice | | | | _____ |
| #5 Saturday | | 1st choice | | | | _____ |
| #5 Saturday | | 2nd choice | | | | _____ |
| #6 Saturday | | 1st choice | | | | _____ |
| #6 Saturday | | 2nd choice | | | | _____ |
| #7 Sunday | | 1st choice | | | | _____ |
| #7 Sunday | | 2nd choice | | | | _____ |
| #8 Sunday | | 1st choice | | | | _____ |
| #8 Sunday | | 2nd choice | | | | _____ |
| #9 Sunday | | 1st choice | | | | _____ |
| #9 Sunday | | 2nd choice | | | | _____ |

Total number of choice #1 workshop hours _____

Total hours x \$12.50 per hour = total workshop fees _____

Registration / Reservation PAYMENTS Form

Registration Fee (not required if purchasing just Concert Only Tickets) \$ \$5

Attendance / Reservation Fees:

Adult or Youth Package or Day Only rates from page A \$

Concert Only Tickets (order extras for your friends) total from page B \$
(\$5.00 per car parking will be charged when concert goers arrive)

Workshop fees total from page C \$

Sponsoring a Zimbabwean at Zimfest (donation) \$

TOTAL DUE (U.S. funds only) \$

Total paid (*Your registration will not be processed until we receive payment.*) \$

Check here if paid by: credit card ☐ or check or money order ☐

Included in Festival Packages A - D this year:

Parking, Breakfast, Dinner, Concerts, Camping Space - NO additional charge.

Payment Voucher

Use this form if you register online and want to pay by mail. After you complete your on-line registration 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 2006" **U.S. funds only, please.**

Last Name: _____ First Name: _____

Address: _____ City _____

State/Province _____ Zip/Postal Code _____

Country _____ Phone: _____ cell _____

E-mail: _____

amount enclosed _____

Date _____

Mail to:
Zimfest 2006
PO Box 5315
Eugene, OR 97405
USA