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Transformations in Zimbabwean Traditional Music of North
America

By

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ABSTRACT

Zimbabwean traditional music of North America has gone through notable transformation since its arrival over 40 years ago. The world has been dominated by a patriarchal view of itself in general, but as I observed and mingled with people, I witnessed a male- dominated music practice in Zimbabwe becoming open to female participants in North America.

The participation of women, business adventures, instrument building and Zimbabwean music camps have inspired this research. These are key transformations that are not common in Zimbabwe itself. In North America by way of comparison, people of all races, and women in particular, have become active in making this music. For generations, social and cultural limitations have slowed Zimbabweans' musical development, women's participation in traditional music performance, and music learning. As this music established itself in North America women have assumed leadership roles as they participate in large numbers. The Zimbabwean music community in North

America has seen the rise of private marimba centers.

Kutsinhira, Kutandara, Rubatano, Musango among others are some of the leading centers. There are other organizations and individuals who have made a mark in the transformation of Zimbabwean music. I discuss the music scene in Zimbabwe that is traditional, church-based, and popular and how these styles have evolved and transformed in North America. I discuss the attraction of the music, how it has spread in North America, and why. As a male Zimbabwean musician, seeing such transformation and women perform is a significant step forward. Qualitative research methods were used to collect data. I traveled to multiple communities, attended festivals, and camps where I worked with many participants. My research shows that in North America, more women are involved in performing, teaching, and listening to Zimbabwean music, a transformation on its own. Zimbabwean music of North America has also changed in the process, not sonically, but rather it has adopted new meanings and contexts. Furthermore, they have

implemented ways of benefiting from the music other than only performing it.

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Chapter 1: Introduction

From Zimbabwe to North America

Growing up in Mutare, the third largest city of Zimbabwe was an experience that opened my eyes to the music of the country. Mutare is the main city of Manicaland province, and people from different surrounding ethnic groups migrate into the city in search of jobs and opportunities. The Manyika ethnic group, to which I belong, is one of the Shona-speaking peoples, whose music I discuss in this thesis. Shona is an umbrella term for several dialects combined together. The Shona people understand each other, but they differ in their use of certain words and tones.

My family was and still is Christian like many Zimbabwean families, but I have become the black sheep. I have moved slightly away from this religious trajectory and, have gone on to study music from different cultures. By restricting myself to the Christian values from a Zimbabwean perspective stifles my

understanding and learning of traditional music. This problem will affect the learning of both Zimbabwean and world music in general. The Christian way of understanding traditional music in Zimbabwe was negatively affected by missionary teachings upon the arrival of colonialism in the early 1890s. Christianity gave me an understanding of Christian music but worked against understanding local Zimbabwean traditional music. Growing up attending church, I sang with my brothers in a quartet, and later in school, I sang in the choir. At home, my uncles and older cousins had a band called the RUNN Family. It was a popular group in the country in the 80s and 90s. I grew up with popular music around me, listening to the music of Motown as my uncles played covers. In the process, I learned to play various musical instruments. My father also played a significant role in teaching me to play the guitar and to dance. I remember being dragged into a beer hall where many men gather after work. Beer halls are like bars in the United States, but bigger and always filled with people. It is a large walled building with an open roof and a

small covered portion. The halls sell opaque beer improved upon from traditional brews. This is a form of beer that is not clear but rather thick with pulp, and used in traditional ceremonies. My father would insert a coin in the jukebox and play some of my favorite songs. He knew I would dance, so as this happened, people would pass some tips. In retrospect, I feel this experience trained me not to be shy when performing. We had a band with my cousins called "Spree" during our freshman year in high school. As music and musicians are not really taken seriously in a religious society such as Zimbabwe's, I decided to pursue an education to improve their position.

I enrolled at Mutare Teachers' College where I trained to be an elementary classroom teacher. After teaching for a few years, I realized music was my passion, and I enrolled at the Zimbabwe College of Music. At this institution, my perspective on Zimbabwean traditional music was enriched. I learned to play several traditional instruments, but most importantly, I was inspired to study ethnomusicology with Mitchel Strumpf, an

American professor who has taught the discipline in Malawi, Zimbabwe, and now Tanzania. It was because of his teaching and ability in the classroom that I was inspired to pursue ethnomusicology. My performance abilities helped me to become a better teacher in the classroom. I developed an insatiable hunger for more knowledge and enrolled at the University of Zimbabwe in 2003. Upon graduation, I went on to teach at Midlands State University in Gweru Zimbabwe, 2005. While I was at this institution, I was encouraged to apply to the University of Idaho to pursue a Master's degree in Music Education. Natalie Kreutzer, then a professor of music education there, facilitated this opportunity. Tendekai Kuture who had taught me at Mutare Teachers College recommended me to Kreutzer so I could continue a marimba program they had started together at the University of Idaho. Tendekai Kuture had also been brought to the University of Idaho by Kreutzer in 2003. Natalie Kreutzer came to Zimbabwe to conduct her PhD research and lived there for five years. She is credited with

establishing a more substantial music education curriculum at the University of Zimbabwe.

My arrival in the Pacific Northwest introduced me to the music of Zimbabwe in the North American Diasporas. Given my abilities, I began making my name by teaching in Zimbabwean and African music camps around North America. I was also privileged to have had the opportunity to work with schoolchildren in a variety of schools in Idaho, Washington, Alaska, Alberta, British Columbia, and Colorado where my abilities were challenged. This experience marked a watershed for my own development, creating an eclectic teaching and learning style that brought together my Zimbabwean classroom experience and that which I learned in North America. I have performed on the marimba, mbira and guitar with popular bands in areas listed above, in addition to teaching in classrooms.

Traditional Music Scene of Zimbabwe

Having grown up without much actual exposure to mbira music and traditional music in general, my first encounter at age

14 was an eye opener. By “traditional,” I am referring to music that has been played by Africans for centuries, before the arrival of colonialism and its associated cultural invasion. Traditional music is what brought communities and people together to work, celebrate, or appease the departed spirits. Such music was played primarily on traditional African instruments such as mitumba drums, mbira, kora, and balafon. At musical gatherings, which normally happened at night, both men and women participated, but women would leave early.¹

In the sweltering heat of August in 1999, I arrived in Norton, an hour’s drive outside Harare, the capital city of Zimbabwe. I visited the dare, a place where men meet, drink beer and share ideas. Mbira dzeNharira a popular mbira group in Zimbabwe host a variety of activities at this center. In different acoustic contexts, be it in Zimbabwe or North America, the mbira is placed in a gourd or fiberglass resonator to amplify the sound.

¹ For the *Shona* words appearing in this document see the glossary “Appendix A” for meanings.

The bottle caps buzz when the instrument is sounded to provide extra resonance. It is held to the gourd with a stick or mutsigo in Shona—meaning something that holds.



Figure 1: Picture taken by Jacqueline Fallon and Tendai Muparutsa. The mbira nhare in a gourd resonator.

Mbira dzaVadzimu is the most played of the mbira family. It is highly associated with religion and spirituality in Zimbabwean traditional culture. The phrase mbira dzavadzimu (of the spirits) has helped to popularize the instrument by its

association to the spirits world.² As I walked toward the center, I was greeted by a heavy and deep mbira music sound. It grew louder as I entered. The musicians sat in a row on one side of the dare as attendees sat facing the mbira players. It was not the typical ceremonial bira, but it was a befitting moment for a memorial, including music dedicated to a community member who had passed away. Women were busy preparing meals as several musicians gathered, joining in the celebration of life. I heard constant mentioning of the deceased's totem (an animal that every person is related to) and almost all the participants were snuffing bute (ground tobacco). At such a gathering, certain rituals always occur. The element of traditional protocol impressed me, as people did not just address each other freely. Rather, messages were being relayed through a defined order starting from the oldest. Such traditional ceremonies are termed bira (plural mapira). Specific contexts and events are called bira

² In many cases, people refer to it as "thumb piano," a colonial name coined by people who did not make an effort to say its real name.

but with an adjective to specify the type, such as “kurova guva,” which literally means, “to beat the grave.” It is a ceremony that invites a departed spirit back into the family.

In this dissertation, I focus upon traditional Shona music, performed by the Shona-speaking people of Zimbabwe in the mapira. Each of Zimbabwe’s ethnic groups has its own traditional music style based on specific rhythms, instruments, and purposes (Turino 2000, Berliner 1978). Traditional music has its specific but significant role in the social lives of Zimbabweans (Huffman 2000).

Shona mapira vary in intensity from serious religious ceremonies to social and work gatherings such as *nhimbe*, “a work party” It is the function of the *mbira* in such contexts as the *bira* that have helped to attract people in North America to the music. The spiritual effect of the music and the instrument gives a visceral satisfaction to many people listening. The music’s spiritual effect comes from the way it is used to attract possession. For example a *bira* is hosted by a family, and among

the family members is a "svikiro" that is a spirit medium, a person who gets possessed at a bira whenever they hear mbira music or any other style depending on the ethnic group. In most circumstances there are particular songs that attract this possession. A spirit is of a long deceased family member and they appear in spirit form through another person, (Berliner 1978, 12). Just before and immediately after possession is the music so significant as it sets the mood and ambiance in a sacred ceremony. As soon as the spirit medium starts speaking the music stops, musicians take a break and traditional consultations take place. The spirit medium speaks through an interpreter as in many cases they speak in archaic language and only older people can understand the meaning. There is always an experienced adult who understands the language. All communication goes through the interpreter.

The term bira has also been affected by etymology because it is being used to refer to national political music galas in Zimbabwe. Individuals even now use the term to refer to a

birthday party, wedding, and any other such gatherings.

Depending on where the bira is taking place and what family is hosting, music in a bira can include mbira, drumming, singing and dancing. Mbira nhare's dominance in mapira occurs primarily among the Zezuru people. This type of mbira is mostly found in the Zezuru speaking parts of the country. The Zezuru people are the largest Shona sub-group. The Karanga people of Masvingo province, for example, drum and dance in their ceremonies, and mbira is not that common. So do the Ndau and a few others. In mapira ceremonies, genres of music vary from mhande among the Karanga people to muchongoyo of the Ndau, mbira of the Zezuru, jekunje of the Manyika and many others. Hosho (hand rattles), magavhu (leg rattles) a variety of drums, and several other instruments are used in the different performances. These include both melody instruments such as mbira, marimba and chipendani.

The marimba is also associated with traditional Shona music. Researchers such as Hugh Tracey (1948) claim that there

were no marimbas in Zimbabwe in pre-colonial and colonial times from 1890 to the 1960s. Andrew Tracey, the son of ethnomusicologist Hugh Tracey, emphasized this argument as he based his facts on the development of the current Zimbabwean marimba style.

Firstly it is NOT a traditional South African instrument (except for the Venda...), and secondly Zimbabwe had NO marimba tradition and certainly not in the last two centuries or so, (Tracey 2006 dandemutande website).

In this quote Tracey's argument is confusing in that he is making a judgment over a culture that was not a nation prior to colonialism. That is the current boundaries between countries were developed during the scramble for Africa, when colonizing powers divided the continent among themselves. The Venda people mentioned live on both sides of the border of Zimbabwe and South Africa making them both Zimbabweans and South Africans. It can be argued here that according to the way he represented the Venda, they can be a nation on their own of which they are not as they are part of both Zimbabwe and South Africa. I argue that Zimbabwe had marimbas through the Venda

tradition and the Manyika people of Gaerezi area (Anderson 1967). Kwanongoma College developed the current style Zimbabwean marimba from a template of the Lozi marimba of Zambia. The marimba playing tradition was not as significant traditionally as the mbira keeping them at the fringes of popularity.

The current Zimbabwean marimba styles are a colonial development. Andrew Tracey himself was drafted into the core group that designed and developed the Zimbabwean style marimbas in the 1960s. Kwanongoma College of Music developed these marimbas having been inspired by the desire to promote an instrument that was not aligned to any one particular group of people (Tracey 2003 website). During this era the Zimbabwean then Rhodesian white minority government was at war with the majority black people. This small gesture of producing a musical instrument was an attempt to create a common instrument that was not biased towards any single

ethnic group. The marimbas became a “new” instrument to Zimbabweans.

Church Music Scene of Zimbabwe

My great grandmother, having noticed my liking for singing when I was in seventh grade, talked me into attending the local Anglican Church of which she was a member. That was a one-time experience. As I walked into the building, the choir was seated in its area softly singing. This experience attracted me to choral music. I do not remember anything from this church experience other than the choir’s singing. My family belongs to the Seventh Day Adventist church. At the Hilltop Adventist church, I vividly remember the sermons and how boring they were to a young boy; I did not understand the purpose for being there. The outstanding element that sent me to church each Saturday was the church choir and the other sub-groups that sang. In the church itself, women sat on one side and men on the other. This was strange to me for even husbands and wives

did not sit together. However, in the choir, the members sat according to parts they sang.

New Church Musician

The church music at Trinity Methodist church in Harare, Zimbabwe became nationally recognized from 2003. I was the choir director for seven years from 1999 to 2006 before coming to the United States.

When I was being introduced as the new church choir director at Trinity Methodist church in Harare in March 1999, I was calm and collected but the choir members were indifferent to my presence. Because I was a tall, skinny man and younger than most of the choir members, they did not have confidence in my abilities as some later confessed. All that seemed to disappear as soon as I started working with them. My abilities seemed to assure them and they were patient with that transitional process. Church choirs compete in choral music competitions in Zimbabwe, and the contests are highly

competitive. The music is Western classical choral style, with adjudicators and singing in (SATB). After two months, the choir had seen its own improvement, and I gained a great deal of respect and support from them as the choir became nationally recognized for its achievements.

Pentecostal churches have also increased in Zimbabwe, being led by young, ambitious, and charismatic leaders. Their music programs are heavily reliant on electronic instruments and bands. Churches are buying musical instruments and are producing new talent. I have not attended such churches, but I have seen many talented musicians coming from them.

I spend time with the Methodist church because I was the music director and left it as I was coming to the United States in August 2006. The Pentecostal music style is similar to that of the US Baptist churches where there is a choir, a lead singer, and the rest of the choir members following the leader. It is in such churches where women participate in large numbers. This performance by women is a transformation that has seen many

singers branching out of church music into singing popular music. The church choir is a watershed for future musical careers. It is important to note this development in church music as it also affects traditional music. Young women have taken up both traditional and church music, creating a hybrid sound, that is they are bringing the church singing style into popular music. They are also incorporating traditional instruments such as mbira to establish a distinct sound. Men and women are collaborating in developing new sounds.

Chapter 2: Questions and Methods

In my research, I aimed to answer the following research questions:

- 1) Why and how has traditional Zimbabwean music been transformed following its arrival in North America?
- 2) What attracts North Americans to music of the “other,” (music, which is not American, Canadian or simply considered Western) and what is appealing about Zimbabwean music, particularly to women in North America?
- 3) How are North Americans spearheading the importation and proliferation of Zimbabwean traditional music in North America? What are the inspirations driving this trend and its associated transformations?
- 4) What are the effects, including changes to sound, social context, and meaning, of the music’s travel to North America?
- 5) In what way has Zimbabwean music transformed and expanded? What could be some of the reasons for this development? How has traditional Zimbabwean music developed

and expanded in North America? What are the contributions of workshops, festivals, camps, concerts, and private marimba centers to this development?

6) What is the potential of Zimbabwean music in education, primarily at the elementary school level?

My research field included the Pacific Northwest, Alaska, Western Canada and the Rocky Mountain regions. I interviewed and spoke with over 80 participants, formally and informally "see Appendix B" for additional list of interviewees." I observed group rehearsals and performances. I participated through teaching at festivals, community groups and performing.

I decided to use mixed methods in collecting data for this research. Several factors influenced my choices in the process. Practical considerations needed to be taken into account such as traveling from site to site. The topic dictated its own needs coupled with the problem of limited funds. Living in Edmonton stretched the distances I had to travel, even when I based myself temporarily in Boulder, Colorado, as I needed to travel to

many other states. I also did not have enough professional-quality equipment. I used public transport in most cases and asked to use footage from people.

Scope

My research was based primarily in seven US states – Alaska, Washington, Idaho, Oregon, California, Colorado, and New Mexico, as well as British Columbia in Canada. I focused on documenting traditional Zimbabwean music as it appeared in community music activities, concerts, workshops, camps, festivals, and in-school and out-of-school programs for children. I mostly wrote notes, took pictures and took videos as part of my data collection. Desiring to establish the involvement of children, I have also researched children’s summer camps that teach Zimbabwean music.

Table Showing Zimbabwean Music Camps and Festivals

NAME	DATES	PLACE	SPONSOR
Zimfest	July/August	Oregon/Idaho/WA	Zimfest Board
Camp Mabina	25 May–02 June	Synergia Range: Santa Fe, NM	Mabina
Nhemamusasa North	30 June–July 4	Ecovillage Victoria, BC	Ted Wright
Camp Pagungwa	15–19 August	Eugene, OR	Kutsinhira

Figure 2: Zimbabwean music camps.

This table shows the four main North American camps and festivals that host Zimbabwean music each year. They appear in order of size, beginning with the one that draws the most participants. These include the main Zimbabwean Music Festival (Zimfest) approximately 700 people, Camp Mabina nearly 350 people attend, Camp Pagungwa 20 people, Nhemamusasa North 150 people, and Camp Matanho 100 people. Kutandara children's summer camp in Colorado, Play Marimba Camp,

Kittitas Afro-Music Camp both of Washington, Marimba of Juneau, Alaska, and the Children's summer camp of Portland, Oregon. My major research questions were answered by studying personal stories, community projects bands and school activities in these musical settings.

Limitations

It was impossible to thoroughly cover all Zimbabwean music activities across such a broad geographic area including seven states in the United States and the province of British Columbia in Canada. While I did visit all these regions, by necessity I focused on a representative selection of areas, people and activities, stretching my resources to take me to major areas such as Boulder, Colorado, Whidbey Island in Washington State, Alaska, Idaho, and British Columbia. I held Skype interviews with additional participants in California, Oregon, and New Mexico. In some cases, participants had difficulty understanding my accented spoken English. It was difficult to

schedule anything with other desired participants for a variety of reasons, and I was forced to alter some of my intended goals.

Qualitative Research

I chose to conduct qualitative research, which allows the process of data collection to be open. I opted to stick with traditional qualitative manual methods, which offer me the freedom to adjust methods whenever I feel it necessary, as suggested by Fielding (2002).

As I ventured into my data collection and formulating the dissertation, I came to realize I needed to employ some form of mixed methods in the process. These are methods that, “Combine both qualitative and quantitative approaches into the research methodology of a single study or multi-phased study, Tashakkori and Teddlie (2008 p. 21)”.

Mixed methods support collecting different kinds of data either concurrently or sequentially; the data are integrated in later stages of the research process, (Plano, Clark et al 2008). The

advantage of such an approach is that it can be used at different levels of research.

Ethnography

Use of multiple methodologies was important to my research, for which generalization becomes inevitable in such social interpretive circumstances. Ethnography, understood as writing about how people live, has a long history, originating in descriptions of how “other” people not like ourselves, live (Smith 2002, 17–52). This view still seems to prevail. Researchers are removed from the real world and experience an invisible, elevated position. Atkinson and Hammersley (1994) note that others suggest ethnography refers to a philosophical paradigm to which one commits, while it may also refer to a method that one uses. In my research, in which the tables were turned, I am fascinated by the ignorance from both the Zimbabweans coming to teach in North America and North Americans about culture and musical practices. I have discovered about cultural differences and a heightened sense of undeclared superiority. Coupled with

this sense of superiority is a clear abundance of sympathy with the rural lifestyle and social structures of Africans in general and Zimbabweans in particular.

My research is based in First-World communities performing a Third- World style of music. Previously, I have come across several ethnographic models designed for research in Third-World communities by First-World scholars. However, I am not dwelling on the everyday lives of the people with whom I have worked and how they have been affected by the music they play. Unlike much traditional ethnography, their political and social structures were not my concern. Rather, I wanted to focus more narrowly on what attracts them to Zimbabwean music, how they learn it, and how it is transformed in the process.

Ethnomethodology

In the process of my research, I realized that following steps of an ethnomethodological model would yield some serendipitous information (Handel 1982). Through observations of people's interactions, I discovered information that helped me

to realize how seriously people were taking this music. I was fascinated by observing interaction of audience members, students in classes, bands performing on stage or inter band interaction, and the activities in the green room among musicians. I was also curious about non-musical activities including those of the roadies, sound engineers, and ushers.

According to Roulston (2004, 140), on ethnomethodology, ... this qualitative approach to research seeks to know how members make meaning of one another's utterances and actions and what that meaning might be in any specific encounter.

Roulston's definition (2004) applies to the community I researched in that, extensive interaction is required for the music to develop and spread the way it has.

Interviews

Interviewing is interaction, and sociology is the study of interaction (Fontana and Frey 1994). Seidman (2006) quotes Vygostky (1987, 236) who suggests that, "Every word that people use in telling their stories is a microcosm of their consciousness." This insight is highly relevant to my area of

interest. I am not only looking at the interaction of people as they make music as an end in itself, but am interested in understanding their consciousness and way of thinking. I have heard and been positively affected by the many stories told to me while conducting my research, and these stories have guided my conclusions.

In sociological research, interview respondents speak from generalized and generalizing discourse. As I interviewed more subjects, the discourse started forming into a pattern of common terms, styles, and motives. Interviewing is not directed at obtaining answers to questions or to test hypotheses, but rather, it seeks an understanding of the lived experience of participants (Seidman 2006). Researchers go into the field with assumptions and, often, prejudices. By talking to people these assumptions are proved wrong or right. In other cases, researchers are dealing with communities that are still in the process of development. Through interviewing, we understand how people behave, and why. Interviews bring researchers close to the

world of the people with whom they are working without creating an invisible class barrier. Seidman (2006, 34) quotes others (Dexter, 1970, Hyman et al., 1954, Mishler, 1986) saying that, "Interviewing is both a research methodology and a social relationship that must be nurtured, sustained, and then ended gracefully." This is a powerful way of understanding this approach, as it demands personal involvement that is beyond merely talk. Through interview research, I drew much closer to people I studied, even those whom I already knew. My interview process helped to establish the outcome I discuss in this document. "A sample of questions asked of participants is found in Appendix A."

Halcomb (2006, 38) states that, "Transcription refers to the process of reproducing spoken words, such as those from an audio taped interview, into written text." I transcribed recorded data after conclusion of actual fieldwork. In a few cases such as with marimba school directors, I tried verbatim transcription, which requires word-to-word accuracy. This proved to be

problematic because participants and I sometimes did not understand each other. In my case speaking in English with an accent posed problems to some participants, as they could not quite understand some of my questions. My transcription process was aided by combining the audio recording with notes taken during the interviews and reconciled the spoken words with behavioral patterns observed during the interview process.

Observation

Observation consists of gathering impressions of the surrounding world with all necessary human faculties (Adler and Adler 1994). While a researcher can utilize devices to record video and audio and to take photographs, it is the observations of the researcher that are paramount. It is crucial in the observation process that the researcher-observer does not intervene at any given point. Adler and Adler (1994) suggest that observation is a stepbrother to participant observation. As I carried out my own research, most of my observations were

drawn during performances, teaching by various instructors and concerts by the many groups I was fortunate to see perform.

Some groups would ask me to play a song with them, then sit and observe what they were doing. I had to be firm in turning a few of them down to avoid losing focus on my research. But when I adopted an observer position, they often felt evaluated, judged by my presence, and would not play at all. They felt intimidated. My position as one of the main teachers of Zimbabwean music in the Pacific Northwest provided access, but also made my research process more challenging.

Participant Observation

According to Sanchez-Jankowski (2002, 144), There is not a participant observation study that has not involved the concepts of 'representation' and 'responsibility'. While conducting research, situations arise that require interpretation of events, activities, and behaviors. This method has an advantage of directly observing the behavior of the people being researched while interacting with them. Data analysis occurs at the same

place as does data collection, which gives the researcher face validity. Through participant observation, I found myself primarily in marimba, mbira, and dance classes. I am an outsider to North American culture but an insider to the music that North Americans play. I am an insider with regards to American popular music I learned in Zimbabwe and in Zimbabwean traditional music itself. My position is strong regarding the musical culture in question but tenuous regarding the culture that has adopted the music. My representation of activities is drawn from different perspectives of the two cultures. I see a group of people who are making significant efforts to enact a culture so alien to them but integrating it within their own. I have observed the imitations in dress, relentless efforts to learn the Shona language, and investment into the music by coordinating efforts to bring Zimbabweans to parts of the United States and Canada as a way to continue learning the music and culture.

My position as a cultural, musical insider was not to judge what is unfolding in North America but to allow it to form its own trajectory and develop a life of its own. At the same time, I had to assure participants that I am not a quality controller or a policeman trying to validate their work.

Representation is a key aspect of participant observation. It is crucial to understand what the participants mean by their own actions—in this case, in the Zimbabwean music they play. As both an insider and outsider in this research, I draw my own meanings and analyze them with those of the participants. As a Zimbabwean musician, I know the traditional culture, meanings, and significance of some songs, ceremonies, and behaviors of the Shona people. There is group meaning and representation as well as individual meanings. These are somehow socialized to develop a collective social order that draws people who share the same interests.

Document Analysis

Zimbabwean music has been featured in local media in the different communities where it is found. I collected newspaper articles, photographs, and other publications that advertised or reported on Zimbabwean music. The Argonaut Newspaper from the University of Idaho has featured the two local marimba bands in the Moscow, Idaho area. I have also read some important books, pamphlets, and other materials produced by Zimbabwean music enthusiasts in North America that have provided relevant information to my research, such as works by Maria Minaar Bailey (2009) Bonnie Carol (2008).

Documents offer tangible evidence of discourse about the music I am studying. Working with participants, I have also been able to collect photographs of Zimbabwean music practices from the 1970s that serve as a constant reminder of how the music grew in the Pacific Northwest.

Sampling

While Zimbabwean music found its North American roots in the Seattle area, the music soon spread in different directions, such as to Portland and Eugene, Oregon, California, Colorado, and others. The need to use mixed methods led me to cluster sampling, centered on groups. According to Teddlie and Yu (2008 p. 201), cluster sampling means that,

... the sampling unit is not an individual but a group (cluster) that occurs naturally in the population such as neighborhoods, hospitals, schools, or classrooms.

The expansion of Zimbabwean music from the nucleus of Seattle into other areas ensured the development of populations and communities that have been brought together by this sound.

Young (1985) suggests that in cases of a widely spread population, cluster sampling is more convenient and cost effective than other sampling methods. This suggestion applies in my situation, as my target group is thinly spread over seven states in the United States and the province of British Columbia in Canada. There is no definitive list of people playing this music;

hence clustering becomes the more logical choice in this case. As an example I clustered marimba players in the state of Alaska as one. I took the liberty to count the groups in the area. Juneau, Homer and Kodiak are the three main towns where marimbas and mbira are played. Kodiak is an island with one marimba band, Homer has four marimba bands and Juneau has one band. Clustering these into one group enabled me to investigate them easily comparing their repertoire, learning approaches and performance habits. I followed this approach in most of the smaller communities and islands in the Washington state area such as Whidbey, Port Townsend, Friday Harbor and Lopez islands. However, I also targeted outstanding individuals in the communities where appropriate. This approach provided me with in-depth analysis of activities and events from event organizers, teachers, and managers of musicians.

Population

My population of interest is primarily spread over the Pacific Northwest, including British Columbia in Canada and

other parts of the American West. Alaska is detached from the main events taking place on the mainland of the United States due to its location. I have worked with people of all age groups, from four years old to over seventy-five. In (Figure **3**) a list of most of the people I interviewed is found in Figure 3. Two additional lists of observed groups, individuals and bands are found in Appendix B

Interview Participants

Name	Location	Date
Breez, Michael	San Diego, California	7-Oct-11
Donahue, Maggie	Eugene, Oregon	18-Nov-11
Doty, Heather	Boulder, Colorado	7-Nov-11
Doumbia, Katrina Petri	Boulder, Colorado	22-Oct-10
Dumbutshena, Rujeko	New York, New York/Zimbabwe	24-Dec-11
Epps, Doug	Pagosa Springs, Colorado	27-Sep-11
Epps, Laurel	Pagosa Springs, Colorado	27-Sep-11
Fallon, Jacqueline	Cle Elum, Washington	2-Dec-11
Fofana, Shelley	Albuquerque, New Mexico	5-Jun-11
Garcia, Juliette	Santa Fe, New Mexico	1-Jun-11
Golovnin, Steven	Seattle, Washington	19-Aug-11

Gospodnetich, Cristina	Coeur d'Alene, Idaho	09- Aug-11
Hering, Elynne	Boulder, Colorado	07- Nov-11
Hunziker, Catherine	Boulder, Colorado	23- Oct-11
Jones, Claire	Seattle, Washington	22- Aug-11
King, MyLinda	Portland, Oregon	28- Dec-11
Kolodziejczyk, Marilyn	Eugene, Oregon	23- Aug-11
Laviolette, Joel	Austin, Texas	24- Aug-11
Lundh, Rosalie	Portland, Oregon	21- Dec-11
Lyle, Donna	Boulder, Colorado	10- Oct-11
Mataruse, Paul	Seattle, Washington/Zimbabwe	15- Aug-11
McIntosh, Randy	Boulder, Colorado	19- Oct-11
Mckenzie, Riyah	Santa Fe, New Mexico	29- May 12
Miller, Bart	Boulder, Colorado	23- Jun-11

Moffett, Dana	Whidbey Island, Washington	31-Aug-11
Novitski, Paul	Slocan Valley, British Columbia	31-Jan-12
Olson, Kirk	Homer, Alaska	28-Sep-11
Olson, Lisa	Homer, Alaska	28-Sep-11
Peck, Grant	Boulder, Colorado	20-Oct-11
Ratica, Leslie	Boulder, Colorado	7-Nov-11
Seaman, Lisa	Boulder, Colorado	23-Jun-11
Seretse, Sheree	Seattle, Washington	19-Aug-11
Shomer, Forest	Port Townsend, Washington	5-Aug-11
Steward, Amy	Boulder, Colorado	19-Oct-11
Tauscher, Karen Molliver	Hood River, Oregon	24-Aug-11
Vaesen, Amy	Victoria, British Columbia	21-Dec-11
Walén, Tasha	Juneau, Alaska	15515-Jul-11

Figure 3: Table of interviewees.

Video and Audio Recording

To aid memory, I used video and audio recording devices during my research process. Video recording makes people acutely aware of what they are doing and may make some people uncomfortable. This consciousness alters the mood and ambiance of a music-making process. The video camera remains focused on the participants, and it cannot be used discreetly in some cases.

Group Discussions

Another means of gathering data involved group discussions. These discussions proved pivotal, as participants in these groups debated, agreed, and criticized each other cordially in an effort to conceptualize their own understanding and their contributions to Zimbabwean music in North America. Group discussions were effective in the different communities.

Importance of Study

This research aims to bring in new musical research into ethnomusicology. It is significant in that it will contribute

teaching ideas and content in multicultural music curricular. This research shows levels of transformation in Zimbabwean music of North America. Beyond scholarship, I hope this research, by highlighting the central role of North American women, enables women in Zimbabwe to revise their self-censorship and play traditional music.

Chapter 3: African Music

For generations, music has been integrated into sub-Saharan Africans' daily lives, (Amoaku 1982, Berliner 1993). Music is performed at birth, weddings, work parties, death and social contexts including fostering religious beliefs (Kamel 1999, Campbell 1991).



Figure

4: Map of Africa from Bing images highlighting Zimbabwe.

Music and Musicians in Traditional Africa

Traditional Southern African music is dense, melodic, and has complex and repeated patterns, which are polyphonic, though it differs from culture to culture particularly in Zimbabwe. Furthermore, it has call and response tendencies in most of its songs when performed live. Besides the pitched instruments such as kora, mbira, balafon, "see Appendix C" other percussive rhythm instruments are found, including drums, rattles, clappers, and other idiophones. These are probably ecological differences where some natural raw materials and landscape influence the thought process of people, (Locke 1996). Also differences occur in forms of music where some ethnic groups perform entirely vocal songs such as the Ndebele people of Southern Zimbabwe and also South Africa. African music in North America is growing in popularity since the 1960s due to several factors that include but are not limited to research in ethnomusicology, exchange with African musicians and travel. In addition, historical musicologists have contributed by studying

primary source materials that include archival documents, letters, journals, and so on (Bernstein 2004). Travel and exchange programs run by universities and by private teachers are other organizations that have fostered the growth of African music.

Some of the most common African music styles found in North America include Ghanaian dance and drumming, Guinean dance and drumming, Zimbabwean dance, marimba, and mbira, and Congolese drum. It is important to understand that the Zimbabwean music of North America is transforming through new gendering, new styles, new uses, and new meanings. New gendering involves a concentration on playing instruments and minimal interest in the poetry. However, people still take down the words of songs because they are interested in knowing what they mean. The musical style has also transformed in that players are maintaining a consistency in parts that they play, be it on mbira or marimba. The music is becoming more fixed as

people notate and record parts thus changing the transmission from oral to written. The music has shifted in its use as it still carries that spiritual power, but it is also used for therapeutic purposes as mentioned by Hunziker (2011). The fact that the music is coming from a group of people who are still maintaining remnants of a traditional culture is attractive to the participants as it represents music of the other.

Mediated and Popular Musical Choices in Zimbabwe

In most colonized countries, all forms of administration discriminated against blacks and the performing arts were no exception-especially in Zimbabwe. Western and European missionaries worked hard to suppress local religion as it competed with their goals of converting as many people as they could against their own religious views. In schools the education system did not promote local traditional music. While music education was part of the school curriculum prior to independence, its content was mostly Western art music.

Colonial mission schools were particularly effective from the early 1890s, though traditional music was conspicuously absent from the curriculum (Kwaramba, 2002). Instead, missionaries promoted choral harmony of soprano, alto, tenor and bass (SATB) genre and branded local vocal styles as satanic and heathen (Kwaramba, 2002). Native Zimbabweans were forced to discard, and demean, traditional music. This behavior is still prevalent today; however, the practice is gradually changing. Mbira, marimba, drum and dance studies have not been given space and time in the education curriculum and, whenever they appear, they are held up as examples of bad music. Even today there are some churches that still label traditional music satanic. Black clergymen continue to uphold these practices years after independence thirty-two years ago. Viewing this situation from a music education seems logical because the future of the music lies in the hands of the children who will continue its performance.

While colonialism brought innumerable hardships for indigenous Africans, it contributed significantly to the people's appreciation of music from other parts of the world. The urban-rural cultural conflict has shaped the continent into magnetic social forces, repelling and attracting each other at the same time. Often the musical choices of the rural people are despised by the urban people and the church and vice versa. It is this social interface of two cultures that is helping to form something in between that satisfies both the rural people and the urban.

Modern urbanization, establishment of industry, and the impact of social media have altered cultures to become inclusive. Many African countries have become cosmopolitan due to the aforementioned influences in addition to Western education and religion. The introduction of both print and electronic forms of media have introduced outside content. From a musical view, new genres other than the local traditional music have become more prominent on radio and television. This has altered the natives' musical choices and challenged them to be open and

receptive of this new culture. From the early 1930s to the 1960s, when colonialism was crumbling, in the last 50 years many local musicians in African countries imitated and copied music from England and the United States (Makwenda 2003, Collins 1998, Charry 2003). The most covered styles were jazz, a cappella, rock and roll, swing, choral music, and soul/R&B. Popular music from some parts of Africa infiltrated other African areas as Congolese rumba, South African kwela, Ghanaian highlife, and Nigerian Afro-beat all became influential styles. Male groups mostly performed such music in nightclubs and bars, places deemed off limits to women, but there were female singers also. Dorothy Masuka, Susan Chenjerai, Busi Ncube and in more recent times, Dudu Manhenga and Chiwoniso Maraire have gone on to become popular of the female singers.

Christianity and Choral Music

Choral music developed in mission stations where Christianity had a hold on some the communities, and it reshaped religious life. Choral music remains a major force in

conventional churches—from the older churches such as the Roman Catholic or Anglican, to the Pentecostal churches that exist today. Women became prominent in church choirs such as Methodist, Apostolic Faith Mission and new Pentecostal churches such as Faith World Ministries. It was the only genre in which they could openly perform without being stigmatized by their society.

Music and Patriarchy

The influence of colonialism did not affect the male dominance of social life in traditional Africa. Instead, it rubber-stamped this practice by not educating women about their rights. The emergence of women's movements in North America and Europe did not affect Africa; hence, women stayed oppressed until the 1970s when they started getting out of the homes to get gainful employment and more advanced education. The influence of returning Zimbabweans who had traveled to the United States and Canada also played a role in raising women's consciousness from the 1960s to present times. Being a

traditional musician in Zimbabwe has largely been a derided trade. Musicians were only important in ceremonies, but in general society, they have been dubbed vagrants, an attitude that has driven many away from pursuing the profession. This attitude was aggravated by missionary work upon the arrival of colonialism.

In African performance music typically does not exist as a separate entity, but is rather combined with poetry and dance. Music comprises the sound, and poetry is expressed in the singing, chanting, and yodeling. Music, poetry, and dance all form one body of sound and performance. There are moments of free participation but in controlled settings. Dancing is an expression of physical, psychological, and spiritual states from which people derive meaning of their joys, fears, frustrations or sorrows (Snipe 1996). In some African music-making situations, a visceral response drives individuals to want more music to satisfy their personal desires. This feeling derived from African music performance practices is a major draw for the North

American women who are involved in the dance community. The division of roles into male and female has helped to produce two distinct performance and expressive spheres. One is feminine and the other masculine, but they collaborate to form a synchronized performance practice (Koskoff 1987).

In West Africa, highlife music developed in English-speaking countries in the 1920s (Collins 1992). It originated from Ghana among the Fanti people who came into contact with Europeans first because of their close proximity to the ocean. Highlife music is a fusion of local traditional style with foreign influences such as brass instruments and electric guitar (Collins 1992). The music spread to other neighboring countries such as Nigeria, Sierra Leone, and Liberia in the early 1900s. Highlife carries musical influences from former Caribbean slaves who retained their African roots. Latin America, Western popular music, Protestant church music, and military music contributed to the evolution of highlife music (Collins 1992). This genre of music has three distinct styles. They include palm wine highlife,

adaha highlife, and dance band highlife (Collins 1992, Ewens 1992). Highlife music became very popular in West Africa and sold millions of records in the early twentieth century.

The River Congo divides two countries, the Democratic Republic of Congo and the Congo Republic. The two are normally referred to as Congo Kinshasa (formerly Zaire) and Congo Brazzaville, the two main cities, respectively. Rumba music, also known as soukous, developed from these two countries and was popularized by successful bands such as OK Jazz (Collins 1989, Marshack 1991). The popularity of rumba music is attributed to Francois Luambo Luanzo Makiadi (Franco) who was the most successful musician in Zaire from the 1950s to 1989 when he died. Rumba music is a mixture of Latin music, African music genres from various ethnic groups found in the country, and Cuban styles, (Stewart 2000). CEFA, Ngoma Loningisa and Opika record companies recorded and distributed this music. Radio Congo Belge also played rumba music on its station (Stewart 2000).

Dance and life are inseparable in the African context.

People dance for and at various events in the African musical domain including the sowing of seeds, harvest, love, hatred, fear, marriage, and rain—all these and others are expressed through rhythmic movement. There are war dances, victory dances, and women's dances. Other dances accompany storytelling, and others are exclusively for specific occupations (Primus 1996, Stewart 2000).

Following are brief background to West Africa and Southern African musical instruments and how the music is modeled around them. The West African region contains an impressive array of melody instruments that include balafon, lutes such as kora, ngoni and others (Charry 1996). These instruments including drums and other percussion instruments are found in most musical performances in everyday lives of the people (Berliner 1978). West African drumming revolves around dundun drums. However, for the dunduns to have substance, they have to be accompanied by djembe drums "see Appendix

C". The dundun drums provide the main rhythm of any given style, and the djembe player improvises and calls the breaks in an arrangement.

By applying ideas of Von Hornbostel and Sachs (1914), African musical instruments can be classified by their sound producing devices (Nketia 1974) into four classes: membranophones, idiophones, chordophones, and aerophones are classes that seem universal. All drums fall under the membranophone class "see Appendix C", and they vary in shape and size. Drums also differ in terms of roles they play in performance and in context. Idiophones are probably the most flexible class, as they are self-sounding "see Appendix C". Nketia (1974) further breaks down this class into primary and secondary idiophones. The former are those that make sound on their own e.g. cappers; the latter are those that are either scrapped, struck, plucked, or attached to the body for example leg rattles. All stringed instruments belong to the chordophone class, whether they are bowed, strummed, or plucked. The

aerophones class includes all instruments that use wind instrument to produce sound.

In Southern Africa, two idiophones, the mbira (a lamellophone) and marimba (a xylophone), are among the most popular. The Mozambique national instrument is the timbila, a type of marimba played by the Chopi people, (Tracy, H. 1948, Kirby 1965, Anderson 1967). They are played in large ensembles of more than ten people.

Below I discuss the music of Zimbabwe prior to its arrival in North America. On the map below (figure 5), major settlements in Zimbabwe are shown. These are primarily big cities and towns, which are surrounded by traditional villages and centers. Music is exchanged between the urban and rural population. The map also shows five neighboring Southern African countries to Zimbabwe, which, are Zambia, Namibia, Mozambique, Botswana, and South Africa.

In my opinion, the people of Zimbabwe have been turned into quasi-cosmopolitans simply because of the form of

education and bilingualism that has been fostered. They are quasi-cosmopolitans by mixing traditional culture with urban popular culture. Zimbabweans have moved a level up from their traditional way of life to something betwixt and between traditional and Euro-American based cultures. This is so because the people have been encouraged to reconcile and accommodate other cultures. In colonial years, people listened to more foreign music on radio and television. Such experiences forced the people to develop tolerance and aesthetic appreciation of the "other". In the process, local musicians modeled their popular styles, borrowing ideas from the local and the foreign such as rock and jazz.

In the 1930s media played a significant role in popularizing new music in the different African countries, especially the radio stations (Makwenda 2009). Due recognition is given to different recording companies that helped to record, produce, and distribute the music in the 1960s.

Zimbabwean Traditional Music and Women's Roles



Figure 5: Map of Zimbabwe retrieved from infoplease.com.

By “traditional music scene,” I am referring to music that predates colonialism. Mbira is central in Zimbabwean traditional music. There is a wide selection of mbira varieties in Zimbabwe,

in different sizes, used in different contexts for example munyonga, is an mbira instrument with up to 56 keys. (see figure 1) Mbira nhare, often called mbira dzavadzimu (of the spirits) is used in bira spirit ceremonies. Nhare, mbira dzavaNdau, nyunga nyunga, metepe, mbira dzavaHera, and ndimba are other well-known types. Most of these instruments have twenty-one to twenty-four keys while nyunga nyunga has either fifteen or nineteen.

Tunings may also vary. For example, mbira nhare (see figure 1, page 21) has four different tuning scales including nyamaropa, mavembe, dongonda, and kanyuchi. Nyamaropa is the most common because it is melodic, easy to sing along to, and the songs are easily recognizable. All these instruments play the same mbira repertoire. The tunings became popular by family and village styles.

Nhare mbira is more popular in North America because of its association with spirituality and role in the bira ceremonies. Mapira (plural for bira) are sacred ceremonies held mostly to

appease bygone spirits by families and communities both in rural and urban Zimbabwe. This music is found in different styles depending on region. Both men and women perform this music in communal groups. However, women play lesser roles such as casual dancing and singing.

Traditional music includes contexts that determine who performs and who does not. For example, in a rain making ceremony such as mukwerera, teenagers and children are not allowed to participate. "The brewing of beer and cooking is left to older women who are presumed to have ceased sexual activity (Chinyowa 2001, 11)." These older women keep the ceremony clean from sexual activity. The traditional sound has been accentuated by women's ululation and support in communal settings.

Women's roles are limited in traditional music, but expanded with their participation in popular and church music's in Zimbabwe. Traditionally, women's lives have been restricted to daily home chores, working in the fields, and raising children

while men enjoy time at the pub and wait to be served meals upon their arrival home. Men have for generations performed the physical work such as constructing houses and plowing the fields at the start of the rainy season and then left everything else to women. In the most religiously significant musical contexts such as propitiation and rainmaking ceremonies, women play peripheral roles as men make and play all the instruments.

There are genuinely talented women who have been discouraged from making music because of the reaction of men and the society in which they live. Women however join in mass singing and dance in musical gatherings such as work parties (nhimbe).

However women's musical roles expanded in urban settings featuring popular music, and church music. The sound in modern bars and nightclubs has become electronic with live bands and discos. Women are involved in these bands as professional singers and dancers, though such work is often stigmatized.

Some women with the performance and musical knowledge have kept it underground, while others have become popular singers and musicians. Mechanic Manyeruke, Olivia and Charles Charamba, Fungisai Zvakavapano and others have risen in the gospel music scene. Men generally appreciate their wives singing publicly in church and do not criticize them for this form of musical participation. However, women's participation in traditional music remains a contentious and controversial issue (Makwenda 2009). The Herald newspaper article titled "Zimbabwe: Women De-Mystify Mbira" points out that, "The socially constructed patriarchal structures made it difficult for women to enjoy the cultural space and create their own niche" (Makwenda 2009).

Jones (2008) writes about three women mbira players and how they have negotiated their way in a male-dominated music tradition. Her work supports Makwenda's views. These restrictions ignited the rise of contemporary feminists in Zimbabwe who are advocating for the role of women in the arts

in general and in music in particular. Of this group of people, Joyce Jenje Makwenda, a quasi-ethnomusicologist and scholar, is easily recognizable. Makwenda is a prolific publisher on Zimbabwean township music and especially on the roles of women in bands in the 1930s. Tsitsi Dangarebgwa is yet another known figure for her publications concerning women's issues. "Nervous Conditions" is her most popular novel that deals with women's issues, (Mwakenda 2009, Dangarebwga 1989). The two authors' form of women's consciousness was not based in street protest but rather in film and in novels. Makwenda (2009) published a book titled Zimbabwe Township Music, 2005; which alerted readers of all the pioneering musicians.

Zimbabwe Popular Music

Given this background the arrival of white American women musicians in Zimbabwe helped local women to be accepted as musicians. From 1974 and subsequent years for example Erica, Azim Jaien Beck, Claire Jones, and many others have helped to promote the woman as a musician to the general

society. Contemporary feminists in the Zimbabwean music scene have embarked on educating women to participate in cultural activities. Erica Azim, who will be discussed in chapter 6, has started a program in Zimbabwe that teaches girls how to play traditional instruments at home and at school. This drive is tantamount to reversing both traditional male chauvinistic dominance and Christian undermining of traditional culture and women's artistic roles within it. The ideas brought out here provide a perspective on the position of women. As women took up the music in North America the impact resonated back in Zimbabwe. Women are working hard to reverse hardships that prevent them from making music. This is a major transformation that is helping to promote Zimbabwean music.

Christianity, Nationalism, and Traditional Musical Culture

Christianity as an institution has played a pivotal role in socializing Zimbabwe's people against traditional artistic practices (Berliner 1978, 25; Turino 2003, 18). The missionaries came in and started preaching about the second coming of Jesus

Christ but in the process they used music from European and Western Cultures. Zimbabwean traditional music was castigated as unclean. The Christian missions' power was enhanced by the colonial central government, which needed to pacify the "natives" to impose a new culture. "These two institutions worked together in introducing and enforcing conventional education and religion," (Mungazi 1991, 742). However, in the Zimbabwean context and in recent times from 1980, independent African churches, and new Pentecostal churches have sprung up. There is a difference between independent African churches and Pentecostal movements, as many of the latter have links to North America, where the movement began. They thrive on musical programs dubbed praise and worship. State-of-the-art musical instruments sponsored by the church bolster these sessions. This part has seen the rise of excellent instrumentalists from such churches. However, the music is a fusion of jazz and Afro-pop rhythms that are non-traditional. From this background, we find women musicians who have

started making inroads into the mainstream music making of recording and touring.

Kaemmer (1993) notes that the social matrix influences not only the musicians but also all the members of the society. Performers, audiences, agents, and critics contribute to the ongoing experiences of performing groups. Social practices are passed on from generation to generation-through oral traditions or a process of socialization or enculturation. The practices are guided by beliefs, and values. Most musicians from the church have gone on to form gospel bands not only in Zimbabwe but in some parts of Africa as well.

Berliner (1978) asserts that the arrival of Christian missions and the work of missionaries also acted as a spark toward the establishment of new music among the Shona people. Missionaries discouraged and banned the call and response singing styles of the local people. Berliner (1978, 25) points out that, "They imposed religious and aesthetic values on

Africans and condemned traditional forms of expressive culture, including music.”

This supports Kaemmer’s (1993) assessment that music socializes people. However, in a Christian sense, music only socialized people one way. With more people being converted, they adopted the a cappella singing styles of four-part harmony. The arrival of mass media to Zimbabwe in 1890 and the introduction of nightclubs and concert halls opened new avenues to Zimbabwean musicians. Nightclub owners procured instruments for their clubs, and musicians became employees in the clubs. Prostitution arose as these new venues opened, and traditional social practices, norms, and beliefs were challenged in the process. Music forms changed as American and other world music took a foothold in the different African countries. Musicians composed and rearranged songs in foreign and traditional styles to try to satisfy the new expectations. The impact of media and its content helped to develop an

enlightened listener of world music. The popularity of traditional music was reduced in the process.

For example, in Zimbabwe traditional music was played frequently on the radio after independence in 1980—not the case in colonial times. Many musicians experimented with mbira sounds in electric bands. While most of them did not use mbira the instrument itself, others did. Thomas Mapfumo, the principal innovator, was also the most successful. Recording giant Gramma Records recorded Mapfumo's music, but most musicians did not receive this opportunity because the company argued that the music did not sell on the market. This became a detriment to Zimbabweans as traditional styles of music took time to be appreciated both during colonialism and afterward. At independence, the black Africans took over most institutions in Zimbabwe primarily government. The Zimbabweans only changed the names of many public institutions but retained most administrative structures as they had inherited them. Even now, over thirty years after independence, many Zimbabweans are

still custodians of colonial influences primarily from the Christian school of thought on traditional music and practices.

Outside of Zimbabwe, mbira music is more appreciated than in Zimbabwe itself due to religious indoctrination there. Christian churches worked hard to impress that local music was unsuitable for religious purposes. The Broadcast Act of 2001 required the airing of 75% local content of music and news on national television and radio (Chiumbu 2009, 41 on the internet). This was a drive to promote local music; however, it ended up being a political gimmick in which music in support of the political system was given more airplay than other types of music. The major record companies could not cope with demands of many young musicians who aspired to record, and backstreet-recording studios arose in significant numbers. This brought with it a mass production of sub-standard releases. Mbira music did not take off from this development but rather stalled. Muranda (2010) differentiates *nhare* mbira musicians and followers between the typical traditional and the traditional

contemporary in popular music. This can cause serious confusion among people because these musicians are the same.

Based on the earliest Hugh Tracey research, Turino (2003) agrees with the idea that the mbira was a dying tradition from the late 1920s and early 1930s, though families retained traditions of playing. At the time of independence, tens of mbira players came out in the open, and media promoted these instruments.

Early mbira and traditional music styles were recorded between 1957 and 1972 (Turino 1998, 85–106). Some of the available recordings now found on line include a 1977 album titled, "Shona mbira music." It was played by the group "Mhuri yekwaRwizi" meaning Rwizi's family. Wellington Mbofana, the director of "Radio 2," Zimbabwe's African language station, had the liberty to choose which music to broadcast. The radio station could only announce and call for musicians through the radio. This method was not effective, because some of the most accomplished mbira players lived in remote areas that had no

radios, and the players could not be readily available for recording. Their situation required traveling. Rural people have the least resources for such a luxury as traveling to play for an unpaid performance. Mbira music was easy to choose for the producers because the instruments are easy to carry around, the music is nationally significant, and the musicians were readily available around Harare. Mbira remains one of the key instruments found in Zimbabwe, but drums are more universal, as they are found in every ethnic group. Radio and television did not make an effort to go into the townships or rural settlements to record different traditional music performances. Turino (2000), Hugh Tracey (1948, and Andrew Tracey (2010), did not offer such a perspective, which makes their assertions uncomfortable to accept. They argue that mbira was not played for nationalist sentiment and that it was a dying tradition. I argue that the mbira is popular among the Zezuru cultures of central Zimbabwe. As the largest ethnic group their influence penetrates other smaller ethnic areas. Mbira was viewed as a

unifying music tradition a reason why colonialists worked hard to suppress it. Local mbira players went underground as they were discouraged from playing the mbira and were victimized by the church. Turino and Tracey's comments are one-sided and do not reflect the views of Zimbabweans themselves.

Turino (2003) argues that it was the motivation of recording Shona and Ndebele music for the radio that led to these recordings, rather than nationalism. This is a debatable issue in that the director of African services at the Rhodesia Broadcasting Corporation (RBC) now (ZBH), Wellington Mbofana who Turino (2003) interviewed was an African who used the machinery at his disposal to promote the music of his people. In a way, this act is a nationalist one in it in a narrower perspective. While the idea of recording was a motivation, it should not be underestimated to what extent nationalist sentiment played a role in musical development—it was significant. It would have been more logical for Turino and Tracey had they provided evidence that the national broadcaster

had intentions to go into the rural areas to record music. The Rhodesia Broadcasting Cooperation (RBC), now Zimbabwe Broadcasting Holdings (ZBH), did not go into the rural areas to record music.

Popular Music and Women in Zimbabwe

The development of urban popular music in the late 1920s was influenced by three main trends in the Zimbabwean framework. Music from South Africa was a major force. In the 1950s migrant workers from Zimbabwe who worked in South African mines returned home with musical instruments and vinyl records. Gallo and Teal, both South African record companies, opened in Bulawayo, Zimbabwe's second largest city, and later relocated to Harare (Stapleton 2005, 118–121). South African kwela music became popular in Zimbabwe with its pennywhistle, a style similar to American swing (Coplan 2005, 87–90). Jazz also came onto the scene, and musicians were exposed to guitars. A new sound developed in the mines in the 1930 onwards, branded afro-jazz, which is still popular today (Williams

1997, 285–304). In Zimbabwe, besides afro-jazz, other styles have taken root. These include chimurenga music popularized by Thomas Mapfumo. Chimurenga music combines mbira music with electric instruments and is driven by a 12/8 time form with repetitive phrasing (Chikowero 2008, Turino 2000). The music is complex with interlocking parts. This music is formed by the insistent, broken triplet of the hosho (hand rattles) (Kendall and Ayre 1994).

Another highly popular style of music is sungura music, a style greatly influenced by Congolese rumba and East African kanindo of Kenyan origin (Zindi 1985). The then-Rhodesia Broadcasting Cooperation began to broadcast local music recorded in the townships and from the rural areas in the early 1970s. The increase in music interest fueled by the South African activities led to aspiring musicians going into the urban areas where they basked for money. Some companies, such as Lever Brothers, sponsored musicians by underwriting their advertising. City councils began to offer musicians' contracts, instruments,

and venues for performances. At the same time, there developed a national interest in choral music, resulting from a seed earlier sown in schools and churches during early missionary activities.

Since the 1930s, popular music of Zimbabwe has seen women coming out onto the public stage to perform mostly as lead or background singers and on occasion, as instrumentalists, although they were stigmatized for doing so. In recent times, women seem to play the karimba, an mbira variety in popular bands and singing. Notable artists include Chiwoniso Maraire, Hope Masike, Duduzile Manhenga, among others. White Zimbabwean women played instruments such as bass guitar and saxophone, Makwenda (2005). Penny Yon, an accomplished bass guitarist, and Biddie Partridge helped to break the women instrumentalists barrier (Makwenda 2009). Popular genres include afro-jazz, chimurenga, afro-beat, sungura, and gospel (Zindi 2007, 48).

Vocal groups influenced by American New Orleans styles of early jazz and a singer- songwriter wave emerged in Zimbabwe

in the 1930s (Makwenda 2009, 30). Groups such as the De Black Evening Follies, City Quads, the Milton Brothers and others came to life in Harare. They performed with a piano; drum set, bass guitar and an occasional guitar. They dressed up in suits and performed choreographed dances as they sang in harmony.

Kenneth Matthaka was one of the founding musicians of this style according to Makwenda (2009, 56). This early Zimbabwean popular music style was more of an imitation of groups such as the Mills Brothers of the United States. One of the most notable acts of the 1940s included an all-female group primarily vocal group named the Gay Gaieties (Makwenda 2009, 74). From the late 70s to the late 90s, many popular local groups employed women as dancers or backup singers, behind a male leader.

Women's participation slowed down in the 20th century. The most famous comedian and singer in Zimbabwe, Safirio Madzikatire, (c. 1940-1990), known as "Mukadota," performed from the 1960s until his death in the early 1990s. A troop of up to six female dancers also sang and acted with him. His band,

"The Brave Sun," contained over thirty musicians cum actors. Their dancing even today consists of gyrating hips clothed in skimpy dresses, which attracted labels such as "sex workers" and other such derisive names from unenlightened men. To the dancers' credit, they never gave up, and the general population became accustomed to seeing their acts.

In today's Zimbabwean popular music, there are several all-female dance ensembles that have taken over the entertainment scene. Their presence on the performance stage has helped to lessen the stigma against women performers. Groups such as Mambokadzi and artists Thomas Mapfumo, Oliver M'tukudzi, Victor Kunonga, and several other bandleaders employ women to sing and dance in their bands. There are also female lead singers, such as Busi Ncube, Dudu Manhenga, Hope Masike, and others, who employ other women to sing and dance in their bands. Most female lead singers perform in the gospel style. The main differences between male and female lead singers who employ female background vocalists is that only the

lead men make the female singers dress in a sexually provocative fashion and dance suggestively. The majority of fans who attend clubs and music venues are men who shout provocative comments at any given opportunity. (Figure 6) shows one example of a popular singer and dancer in Zimbabwe whose act is highly sexualized.



Figure 6: Sandra Ndebele on stage. Picture taken from her website.

The female lead singers and their female back-up vocalists dress up for their concerts and expose less as a counter to male bandleaders. The question of who is sexualized is open to

debate, but in the gospel music of Zimbabwe in which women participate more, this practice is avoided because of the places where they sing, churches and other formal settings. Female singers are openly sexualized when on stage. What I have seen is that it is in bars and performance halls, especially where beer is involved, where more of this behavior is exposed. Female gospel and jazz musicians have helped to improve the image of the female singer or musician by dressing up and portraying traditional, feminine figures. The respectability is shown in the covering of the body, which in other musical onstage performances is more exposed. Women are forced into a corner and it is extremely difficult to move out of such situations. The image below (see figure 7) shows a female singer on stage wearing a full dress. This is considered more respectable as compared to the earlier picture.

Traditional men appreciate women concealing their bodies rather than exposing them. So the act of wearing full dresses on stage is in a way submission by women.



Figure 7: Dudu Manhenga Muparutsa; picture provided by the singer.

It can be a debatable issue if some women musicians were to argue that it is not submission but rather fashion.

Female popular artists who are more conservatively dressed on stage attract equally large crowds that are not rowdy, unlike those that throng clubs where performers wear sexually suggestive outfits. Even female patrons hurl insults at the minimally dressed musicians. This element has slowed down

the rise of women musicians in popular music in Zimbabwe because people do not respect the on-stage appearance. This mistrust is evident in the majority of the audiences, who come from dual cultural backgrounds, a combination of both traditional religion and Christianity. The fact still remains that women music makers remain in the minority in Zimbabwe.

The role of women in Zimbabwean music leaves lots of room for transformation due to matters of attitudes against them. The budding talent and emerging opportunities are all working towards improving the position of women in music. Women from North America are traveling to Zimbabwe and their activities there are inspiring many Zimbabwean women to participate in traditional music.

Chapter 4: Conceptualizing African Music of North America

Background

In North America, a sustained tradition of Zimbabwean musical performance began at the University of Washington in 1968 with the arrival of Dumisani Maraire (1944–1999) as an artist in residence. But the first Zimbabwean mbira and marimba came to the United States in 1914.

Kamba Simango, a student from Mozambique, had studied at Mount Selinda Mission in Eastern Zimbabwe. One of his teachers facilitated his travel to the United States to study, and he brought mbira with him. Simango was an Ndaou speaker ethnic group is also found across the border in Zimbabwe to the southeast of the country (Curtis 1924, 11–22). Simango did not make much of an impact, perhaps due to the lack of instruments for people or the lack of organized university or school programs that would motivate other musicians as happened sixty years later with Maraire. Simango was studying carpentry and played

his instruments for Curtis and his friends. Natalie Curtis wanted Simango to play for her as she recorded the material. I have not come across mention of any other notable musicians performing music of this region in the US, until Maraire's 1968 arrival.

Robert Kaufmann, then a professor of Ethnomusicology at the University of Washington in Seattle, Washington, invited Dumisani Maraire for an artist-in-residence position in 1968.

"Dumisani impressed me after watching him perform at an Easter concert in Zimbabwe. After all, he had directed and composed all the music for that performance" (Kaufmann July 3 2008, interview).

Maraire to be well equipped for this new venture, Kaufmann facilitated and encouraged him to go and study music first at Kwanongoma College in Bulawayo, Zimbabwe. After his studies, he was brought to the United States. He had been working at the time as a schoolteacher at Daramombe Mission in Zimbabwe. Maraire also participated in ecumenical arts workshops organized by the United Methodist Church in

Zimbabwe. Kaufmann makes it clear that there were other more skilled and older candidates for this opportunity, but he picked Maraire for his diverse talent and charisma. Further he was ready for such a big shift from Zimbabwe to the United States.

Maraire brought both Lora Chiora and Linda Nemarundwe who was his wife to the United States. Together with Dumisani, they became involved in early marimba bands and mbira ensembles called Minanzi 1 and 2 (Seretse August 19 2011, Seattle, interview; Golovnin August 20, 2011 Seattle, interview).



Figure 8: Maraire seated left with his band. Picture from Claire Jones approximately 1979.

These ensembles later became known as Mhuri yekwa Maraire (The Maraire Family). It is important to note that through all these stages, his students participated or were members of these bands. They played in and around the Seattle area, thus transforming it into the center of Zimbabwean music in North America at the time (Jones 2011, Breez 2011). His students were mostly women, maybe because the music was new, exotic, and appealing—a view shared by some of Maraire's early students such as Golovnin, Breez, and Seretse (2011). Sheree Seretse was in university during the early years of Maraire and others such as Steven Golovnin did not attend University of Washington but rather came into contact with Maraire when he was teaching at Evergreen State College in 1978. Some women including Sheree Seretse and Lora Chiora went on to form bands in and around the Seattle area. In (figure 9) to the far left is Lora Chiora, and to the far right is Sheree Seretse with Dumisani Maraire. This process of diffusion broadcasted and enhanced the growth of Zimbabwean music in the Seattle area. As more

people became exposed to it, they began to search for more content outside what they had learned from Maraire. Besides marimba, he introduced an mbira variety called nyunga nyunga, which is one of the less popular mbira varieties found in Zimbabwe.



Figure 9: Claire Jones provided this picture of Maraire (second from the right) and his mbira ensemble.

The introduction of the Zimbabwean sound in North America is credited to Maraire, but Ephant Mujuru should be credited with the establishment of mbira nhare in North America. He was the second prominent Zimbabwean traditional musician to visit the United States in 1978, ten years after Maraire had sown the musical seeds. Mujuru was a Visiting Artist in residence at the University of Washington, Seattle in 1982. Mujuru's

impact was equally immense, as it established a spiritual mbira following unlike Maraire's legacy, which was largely contemporary. To support this, Maraire told us in a class of 35 Zimbabweans in March 1999 at the Zimbabwe College of Music that he had never played for spiritual purposes. Mujuru was a traditional musician who learned mbira through his family at Dambatsoko village of Rusape, Manicaland province (see figure 5 on page 64.) Maraire however was a modern, quasi-traditional musician, who learned his music at Kwanongoma College in Bulawayo.

In subsequent years, accomplished traditional musicians such as Cosmas Magaya, Musekiwa Chingodza, Patience Chaitezvi, Farai Gezi, Alport Mhlanga, Stella Chiweshe, Beulah Dyoko, and Forward Kwenda have visited the United States to teach and perform Zimbabwean mbira and marimba music. Cosmas Magaya raised the mbira nhare playing standard to very high levels since he started visiting the United States in January of 1998. These are musicians who reside in Zimbabwe and only

come to North America to teach and perform. However, credit has to be given to the Kutsinhira Arts center of Eugene, Oregon for facilitating tours by Zimbabwean artists such as Magaya.

Over the years, more adventurous North American enthusiasts of this music have gone on to spread it throughout the Pacific Northwest and other regions such as Alaska, Hawaii, and New Mexico. In Hawaii, for example, Michael Breez, a direct Maraire student, went on to introduce marimba music there. He has been in and out of Hawaii, but wherever he goes, he has helped to set up marimba bands. He helped in Yakima, Whidbey Island in Washington State, Alaska, and other locations. Besides Maraire's direct students, there are now second, third- and fourth-generation teachers who have spread around the Pacific Northwest, continuing to perform and teach Zimbabwean music. This demonstrates the diffusion of the music as part of its transformation.

There are four major North American summer camps that specialize in Zimbabwean music. These include the Zimbabwean

Music Festival that is held every year in the Pacific Northwest. Former Maraire students started the Zimbabwean music festival in 1993 in Seattle. Ted Wright started Nhemamusasa North in 2006, the only Zimbabwean music camp in Canada. Camp Pagungwa, hosted by Kutsinhira Center in Eugene, has only been in existence for the last three years. In 1997, Rujeko Dumbutshena and Chris Berry started Camp Tumbuka, which has since been rebranded Camp Mabina. The Zimbabwe music content at this camp is part of a large selection of African music styles. Nhemamusasa North is almost a mini Zimfest but a Canadian version.

In my research in Seattle and Oregon I have realized the existence of over sixty marimba bands. Most of these bands are a culmination of workshops and camp teaching, including school bands. There are relatively fewer mbira groups, perhaps around thirty in the United States. One reason for such a small number is because mbira players are scattered in different areas. For that reason coordinating rehearsals and performances may be

problematic. All the mbira groups that I know have mixed membership of both men and women.

Interest in this music is clear and follows two distinct trajectories. There is an older generation, which enjoys playing less physical mbira music, and a younger generation, which enjoys the more physical marimba music. This age difference shows when teenagers are in high school, they are interested in mbira music but not at the same levels as they participate in marimba performance. However they enjoy playing mbira music on marimba. At this age there is a vacuum in mbira players, but more people show up in their late 30s and beyond. There is a small group of people around the ages of 25 and 35 who attend Zimbabwean music camps.

The numbers of people who register to learn in camps and festivals have grown over the past years and have helped to develop this music by sharing it with others, performing it and promoting it. Other programs such as Kutandara Center are in

session through the year, and interested people take private or group classes with different teachers in the various communities.

Zimbabwean music came to North America due to ethnomusicology's quest for new knowledge and attraction to music of other people. Maraire inspired people like Paul Berliner, now a respected jazz scholar and ethnomusicologist. Berliner's book, *Soul of Mbira* (1978), has become one of the primary sources for Zimbabwean music study. Educational endeavors, coupled with the ascendancy of popular music icons such as Thomas Mapfumo, have provided another dimension to the music. He fuses mbira music with electric guitars and brass instruments. This fusion has attracted a different group of followers, people who do not necessarily play but do enjoy the music.

The majority of teachers who are brought to North America from Zimbabwe are males who have gone on to teach primarily mbira and marimba. The women teachers who have made the trip to the United States and Canada teach mostly mbira and

dance and not marimba. That there are fewer women teachers indicates that there are fewer traditional women musicians in Zimbabwe.

Agents of Transformation

In my discussion of transformation I am interested in the North American approaches to Zimbabwean traditional music. Transformation is determined through social activities based on traditional Zimbabwean music. The events include camps and festivals, non-profit making organizations, Zimbabwean marimba and mbira schools and the teaching of Zimbabwean marimba and children's game songs. As in the quotation below (Castles 2001) explains social transformation, which relates to the learning and performance of Zimbabwean traditional music, a social phenomenon.

According to Castles (2001 14),

Social transformation studies can be... understood as the analysis of transitional connectedness and the way this affects national societies, local communities, and individuals.

The question of “global interconnectedness” is influenced by Zimbabwean traditional music with musicians running various activities related influenced by musical connections. In my study I am viewing transformation from a developmental perspective where modernity, progress and development are the goals of this transformation. Yes in the process of translocation obvious changes are expected such as location and traditional meaning. However in North America it is transformation being achieved through personal and innate revisions of the past. Reconfiguring meaning to those who are spiritual, innovating teaching and learning approaches especially those running music schools and putting together structures that allow the music to become business. These are concepts that are highly interconnected, influenced by both Zimbabwean and North American cultures.

Perspective transformation is the process of becoming critically aware of how and why our assumptions have come to constrain the way we perceive, understand, and feel about our world; changing these structures of habitual expectation to make possible a more inclusive, discriminating, and integrative perspective; finally, making choices or otherwise acting upon these new understandings. (Castles quotes Mezirow 1991, 67).

Through perspective transformation new meanings are derived in connection to old experiences and as they are understood from the new set of expectations. This might be complicated by the desire to hold on to authentic old cultural practices in the Zimbabwean music circles. However new and significant perspectives are apparent as evidenced by new ways of teaching and learning such as marimba found in North American centers. Transformation is also modeled through use of technology in capturing music as well as disseminating it. This development aids the teaching, learning and retention process among participants.

Hegmon et al (2008, 313-324) highlight several key factors that affect social transformation either positively or

negatively. Maintenance of performance characteristics is emphasized in Zimbabwean traditional music but North Americans have started to input their own stylistic values and needs into it thus transforming the traditional approaches.

Within the producers and consumers of this music are traditional purists who thrive to maintain the music without tempering with it performance ethics, sound, instrumentation and dance. At the same time their position becomes tenuous as they operate in a society driven by technology and its use. Transformation in this document is being discussed as social transformation of culture and perspective transformation.

Zimbabwean music activities and projects that North Americas are involved in reveal transformation of Zimbabwean music traditions. In this part I will discuss some of such agencies and how they are transforming Zimbabwean traditional music. The consumption, performance, and teaching of African music in the United States and Canadian communities have grown in the

last ten years (Gospodnetich 2011 August 9, interview). I attribute this development to several factors, including the desire to play music, fascination with instruments, experiencing a new culture, forming a community, and romantic relationships. There is a steady rise of intra-racial relationships that are directly influenced by musical connections. Such relationships have become agencies of transformation in that people involved in them are working together to promote the talent and the music. However, my point is that any style of African music we find in North America has always taken on a new identity, though heavily influenced by African rhythms, forms, dances and instruments. The identity is primarily that of white Americans, and a small percentage of other groups such as African Americans, play, teach, and dance to the music with African teachers acting as resource persons. It is not the intention of this research to discuss racial matters, but it is interesting to mention that, there are some African Americans who are involved in Zimbabwean music in North America.

In the last two years at the Zimbabwean music festival in Corvallis, Oregon, there appeared an all-African American Marimba band called Zambuko (crossing place or bridge). It was the first time there had been such a group composed of all African Americans-it comprised three men and six women. "It was their pride to stand there and perform that drove them" (Seretse August 19 2011, interview). Sheree Seretse is a veteran African American woman who studied with Maraire at UW in 1970. She teaches marimba in schools around Seattle. In the last five years, I have experienced firsthand that African music is attractive to "hippies" or people involved in the youth movement of the 1970s and early 1980s, as Hunziker (2011) also attests. It is transforming through teaching styles, performance styles, meanings, and the target audience. The adults, those in their twenties and above, affiliate more with the alternative youth movement model of the 1970s subculture, but the majority of the youths do not show their affiliations openly as yet.

In the American sense, African music is going through a transformation in terms of the sound, contexts, and meanings. Clearly the sacred contexts common in Zimbabwe, such as spirit possession, hunting rituals, and rainmaking rituals, have been removed, along with their associated meanings. In North America there are traditional music purists, those that want to play it the way it was taught to them. Others who want to develop new sounds related to mbira or marimba—all these are new meanings. People play in different and new contexts such as farmers' markets and coffee shops. Zimbabwean music has become art, community, and entertainment more than religion (although some West African ritual music—Santeria, Candomble, or Shango—has enjoyed success in Latin America, the Caribbean, and to some extent in North America as well). However, students of Zimbabwean music in North America also work hard to retain elements of musical and even extra-musical authenticity, though these develop new meanings, an issue to be discussed later in this chapter.

In my view, this North American transformation is not a negative development but rather a significant intercultural transaction and transition that has exposed all the people involved to a variety of cultures. The primary agencies of such interfacing include academic research in ethnomusicology, anthropology, and sociology; musical tours, workshops and festivals featuring Zimbabwean musicians, and hosted by universities or community groups; classes, schools and centers for African music; and mass media via recordings, radio and (more recently) Internet. This form of diffusion has seen a rise in multiracial romantic relationships that have become another transformation to the music. This shall also be discussed later in this chapter.

There are also a few North American music enthusiasts who have traveled to Africa to learn from different master musicians in the African settings. In this way, the music has come to the United States and Canada through different ventures. The spread of various styles has created a musical

social matrix, such that music styles are now borrowing from each other, creating a cycle of music production. Music is transforming by interfacing with other music styles to the point of non-Zimbabwean instruments being used to play Zimbabwean traditional music. Instruments such as the harp and harmonica. The social beliefs, norms, and values in the African sense have shifted to an American social context driven by social satisfaction.

Kaemmer (1993) noted that for any musical performance to take place, the participants have to be involved in the process of learning the music. This learning involves practicing the instruments and understanding the intricacies of the music. Locke (1996) agrees with Kaemmer (1993) in saying that musicians participate in the music-making process. There are no established music schools that exist within Africa's traditional cultures where one can learn music. Budding musicians learn through an apprenticeship approach, at least in Zimbabwe. They live with a master musician who teaches them in the process.

Some of the same learning processes have been retained in America. The difference is that in a traditional African sense, master musicians do not advertise they are teaching a class. In the United States, classes are advertised and money is exchanged in the process. The teaching has engendered business opportunities for both African teachers based in North America and for students who have become competitive in playing instruments and dance.

Related to this is the Zimbabwean music scene that has also grown steadily over the last forty years. While I will concentrate my discussion on Zimbabwean music in the greater part of this research, I find it significant to communicate the diversity of African music and how it is evolving in North America.

Southern Africa music is yet another influence on some styles that has traveled outside of Africa. Musical instruments such as marimba, mbira, string bows, tall drums, and others are common (Anderson 1967, Tracey 1948, Stapleton 2005). Bigger

collections of instruments are found in universities' music departments such as Eastman School of Music, Rochester New York; Pomona College, California; Indiana University, Indiana to mention a few. The music of South Africa in particular has spread throughout North America with a cappella groups such as Ladysmith Black Mambazo, and Miriam Makeba, Hugh Masekela and Vusi Mahlasela. Popular music has also influenced the music in neighboring countries such as Zimbabwe with the growth of Afro-jazz.

Many North American universities have African music ensembles led by either professors or visiting African artists, which created a ripple effect in the community as former members continue to drum and dance in those communities after they graduate.

Ghanaian drumming ensembles commonly found in North American universities for example University of Colorado, University of Alberta, University of Pittsburgh, University of Ohio, Wesleyan University and University of California in Los Angeles.

Dance from Guinea is popular in several communities of North America especially in Boulder Colorado; Santa Cruz, California; Brooklyn, New York and Tucson, Arizona. The rise of Ewe music of Ghana in North America probably started with the influence of Mantle Hood at the University of California, Los Angeles where he taught from 1958 to 1973. The arrival of Ghanaian scholar Dr. Kwabena Nketia, though not Ewe, created a ripple effect in which Ewe musicians were brought to North America.

Zimbabwean music styles are more popular in the Pacific Northwest with a significant presence in some university ensembles and school districts. The idea of playing these instruments and dancing together as a community is a major draw to most participants (Peck 2011 October 20, interview; Klee 2011 October 21, interview).

Both African and North American enthusiasts of some varied styles of African music have become skilled dancers and players of instruments found in these same styles. The yearning for new material has caused African musicians to come to North

America to teach. The arrival of African teachers to the United States and Canada has been influenced by other social agencies such as relationships developing in the African music community and touring and exchange programs outside of the ones previously mentioned.

Influence of Feminist Movements

The role of women is another crucial factor in the transformation of African music in North America. In Europe and North America, women have experienced discrimination in a largely patriarchal society in the same way that women have been treated in Africa and other parts of the world. Dicker (2008) asserts that feminism is concerned with correcting inequalities modeled based on sex, race, class, ability and sexual orientation. In 1848, the first wave of the feminist movement began (Lerner 1993). The aim was to eliminate discrimination in social contexts and to gain the right to vote. The second wave of the 1960s to the 1970s was a struggle to gain equal opportunities in industry and education. It was a struggle for

gender balance, which went a long way in neutralizing male domination of society (Dicker 2008, 3–17).

Such movements did not take place in Africa as they did in Europe and North America. However, the advent of colonialism and its institution of education enlightened Africans, primarily those who have had the opportunities to be educated. Africans became conscious of their own environment, culture and resources. They became aware of their individual and collective rights. This development has created a parallel cultural paradigm in which African society is leading a dual cultural lifestyle. One is rooted in traditional rural norms and values, while the second is an urban contemporary popular culture with ideas borrowed from colonial masters. It is the interaction of these cultures that has caused the rise and transformation of African music and Zimbabwean sound in particular. Given this background emancipated women have the freedom to participate in activities of their choice including Zimbabwean traditional music.

Chapter 5: The Contentious Issue of Authenticity

The notion of authenticity in social cultural African music performance in North America can be debated, but what is certain is that attitudes towards authenticity play a critical role in musical transformations. Palmer (1992, 32-33) defines what he calls 'Absolute Authenticity' as,

1. Performance by the culture's practitioners, recognized generally by the culture as artistic and representative.
2. Use of instruments as specified by the composer or group creating the music;
3. Use of correct language as specified by the composer or group creating the music;
4. For audience made up by the culture's members; and
5. In a setting normally used in the culture.

Palmer's definition of authenticity is feasible and understandable as it is rooted in the culture by emphasizing the culture's presents. In Zimbabwean music of North America many participants work hard to maintain acceptable levels of authenticity. My own observation is that it seems many people

agree that relative or compromise is acceptable to minimal degrees. As long as the music, performance and instrumentation retain a measure of originality and authenticity then there is a measure of respectability to the performers, and teachers.

Authenticity is a matter of interpretation which is made and fought for from within a cultural and, thus, historicized position. It is ascribed, not inscribed Moore (2002, 210).

In this statement Moore agrees with Palmer in that the performance and interpretation of the music has to be based from the culture. The fact that people talk of authenticity is a sign that they care and think about it. Whether eventual practice takes this into consideration is not the interest of this discussion.

The spiritual-minded want the music to be as authentic as possible, and others want to experiment and create hybrid sounds around the music. In the communities I have visited and researched, people are revisiting the practices of the tradition when teaching or being taught. During an interview, Benblatt said, "I would rather pay an African teacher than a white teacher

teaching African music" (October 15, 2010, interview) when commenting on attending African music classes taught by white teachers. This statement qualifies the fact that there are some traditional purists who are dedicated to maintaining some authenticity in performance. It seems a white American teacher teaching African dance is not qualified enough even though they have the capacity to do so in Benblatt's eyes. Lauri Benblatt is an accomplished mbira player well respected in the Zimbabwean music scene in North America. With minimal hybridity, some North American followers of foreign music are uncomfortable to improvise or hybridize traditional music with popular sounds, as they are afraid to distort a culture. That is, they stick to what they perceive as the agreed-upon traditions they have learned from the various Zimbabwean traditional teachers. Realizing authentic reproduction of musical styles will remain a major attribute in the African music scene in North America Muller (2009 p. 28) argues that,

Authenticity is a widespread and ambiguous notion in our collective imagination, ... despite its connotations of trueness and purity, is a construct — a postulated standard of truth that we can at best approximate and at worst turns out to be a mere chimera.

There is an element of comfort in this notion of authenticity.

That we identify people by their music can be a factor to qualify authenticity as real. This quote leaves lots of room for different deductions. There is no clear-cut definition of authenticity.

However, such belief is applicable in different spheres of life. In this sense, I am discussing this from an African music sense in which many people who are not of African descent have taken upon the music for their own various reasons. Lau (2010) suggests that authenticity can be categorized into two realms— firstly, relationship and secondly, object. I agree with the second suggestion of object authenticity, unlike what Muller (2009) said above. In music education, teachers are more comfortable if they are assured what they are about to teach to children is a true representative of a given culture (Brown-Lundh 2011). The music has to be recognized by the owners of a culture and when

it feels that way then element of authenticity is fulfilled (Vaesen 2011). Musical instruments should be as authentic as possible as well. In the Zimbabwean music community of North America, most people are particular about authenticity in teaching, performance, and behavior associated with the instrument.

In the African music scene in North America, authenticity in the general community is not much of an issue until the music reaches the classroom. Teachers are uncomfortable to teach music concepts from a different culture when they do not understand meaning, form, purpose, and context for when the music is played (Koops 2010). Authenticity is desired; it is important for the purposes of identity and continuity; however, it is problematic. In the classroom in particular, teachers want to lay a foundation by providing genuine material respectful to a culture. However, with the transformation in Zimbabwean music in North America, authenticity has become relative.

Music in the African domain is characterized by micro authentic purposes that have specific music played for specific

reasons. Micro is referring to smaller and specific sub-cultures. In Zimbabwean rain making ceremonies for example the songs and dances are never performed in the public domain because of their vulgarities and erotic, sexually suggestive dancing. Such contexts are really not observed in North America; hence, when some songs from this genre are performed, they are done so completely out of context and lose the original meaning. They do, though, transition into offering new meanings, not entirely embedded in the African sense of meaning but in North American meaning instead. Transformations have helped in making African music accessible, understandable and teachable, which has aided an increase in people who listen to African music Moffett (2011). There are various ways in which people access and listen to the music. That is, children involved in African music from an early age will develop an understanding, as they grow older. De-contextualized music develops new avenues for meaning. Such a scenario complicates the notion of authenticity. The North American perspective has moved on to

cultural interfacing in which teaching and occasional musical performances have become the norm. Both African and American teachers living in North America are practicing musicians who teach every week in the different areas in which they reside.

African music, the sound, is unmistakable when performed in North America. It is real in that it is easily recognizable by instruments used, rhythms played, and names of songs. The only difference is that it is North Americans playing—reproducing the sound they have learned from many different teachers. The sound of the music produced by African instruments has not changed much. In North America, some African songs are played on instruments such as the harp, trumpet, flugelhorn, flute, banjo and mbira. The form and style of the music does not change, however, even if the tone or timbre of the sound is hybridized through instruments.



Figure 10: Chiroto Marimba in concert at the Spokane Fall Folk Festival November 2011. Picture by Kathy Dawes.

One can tell that Zimbabwean traditional music is a foreign style to the musicians by the way they change the music particularly when they sing; at times, it is hard to pronounce long words. The vowel sounds, consonants and intonation are problematic. When we as African teachers have worked in different communities, we have discovered common problems in our students. The music becomes complex to some—they constantly ask where the beat is. This is one of those elements that expose the foreignness of the music to learners.

Sound is a micro-component of the whole music-making process. Other elements include instrumentation and performance techniques to help understand authenticity in African music of North America. The sound that is produced by African music-loving musicians is easily recognizable as authentically Zimbabwean melodies and rhythms that are associated with specific ethnic groups. Some musicians in North America try to retain all names of rhythms, playing techniques and forms of the different Zimbabwean styles, as pointed out by Laviolette (2011). Rather changes are in the context, the meaning, and the social profile of participants. The Zimbabwean identity of the music has to be recognizable in sound.

Instrumental Authenticity

Most of the African instruments found in North America are imported from the African continent itself. However, now there are established instrument makers in North America who have learned the art of making African instruments, on its own a major transformation. Nate Vellinga in (figure 11) is one

example of an American djembe-building expert who has perfected the art.



Figure 11: Nate Vellinga instrument maker and musician restringing a djembe. Photo courtesy of Nate Vellinga (2012).

Despite this positive development, most people still prefer to buy instruments from the different African countries. The argument to this phenomenon is authenticity. People want to own an instrument that is symbolic to a culture that is made out of materials associated with the people who own the music. This belief has led to instrument makers importing wood and goatskins from the African continent in order to make drums. In

my analysis the need to buy instruments may be spiritual that is the need to connect with another power through music. The other observation I have made is that some people just want to buy an instrument from Zimbabwe to support the manufacturers there.

Mbira players in the Zimbabwean music scene buy their instruments either directly from makers in Zimbabwe or through importers. Most of these importers are woman who act as managers and promoters of Zimbabwean musicians (Moffett 2011). Musicians do sell mbira too and often their prices are lower, according to Moffett (2011). In other cases mbira enthusiasts want to buy directly from the teacher (Hunziker 2011, October 23, interview). Mbira players also buy their instruments from North American makers such as Leonard Nicoll in (figure 12) below. Nicoll has made instruments for people throughout North America. The advantage now of buying instruments from the African continent is that makers have begun to appreciate a market, so they are putting more effort in

better-quality instruments in some cases. Musicians and traders are collaborating as they work together as middlepersons and quality controllers. They advise manufacturers on what to do to improve business.

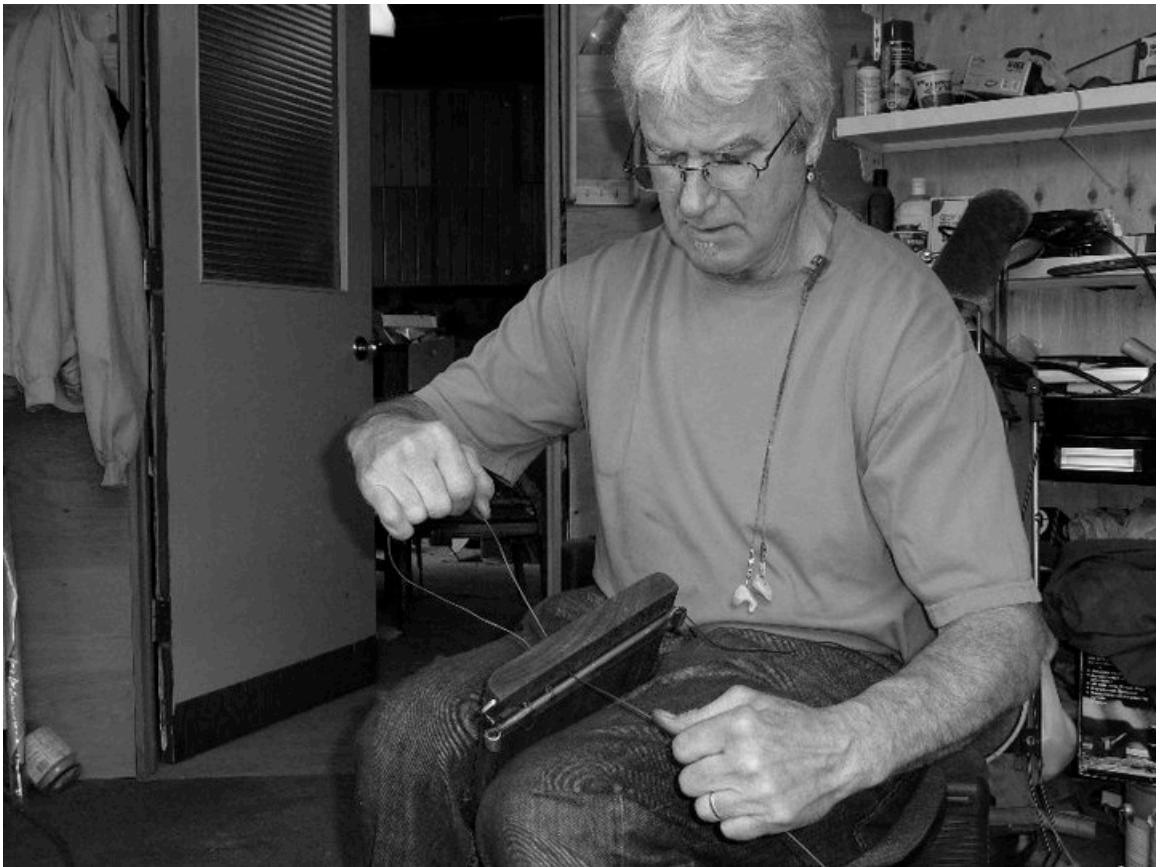


Figure 12: Picture provided by Leonard Nicoll 2011.

The fact that most players buy instruments from Africa when they are easily available in the United States and Canada supports the fact that people still believe in an element of authenticity in their choices.

Performance Authenticity

The performance of African music in North America is on the rise. The formation of dance companies by African teachers in different cities such as Fara Tolno's Kissiddugu in Boulder Colorado demonstrates this. Women do most of the administrative work for these groups and other tasks that are too numerous to list. African music programs in the aforementioned colleges and universities also helped to promote this rise in African music performance in North America.

However, the purpose and context of such performances remains at a crossroads as the performances have transformed. In North America, traditional African music performance groups now perform in clubs, unlike the situation in Africa. This is a major shift as the music establishes new roots. Fortunately communities will have a teacher or two from some African countries who lead ensembles such as Alhassane Camara with Moria Ensemble of Albuquerque New Mexico or Julia Chigamba a Zimbabwean who directs Oakland's Chinyakare (figure 13, front

third from right.)



Figure 13: Chinyakare (traditional) Ensemble based in Oakland, California. Picture from Julia Chigamba. 2011.

Female members of Chinyakare perform Zimbabwean dances supported by male musicians in the background. This group contains a mixture of African American female dancers, white musicians, and Zimbabweans including three of Julia Chigamba's children and nephew. The group has been together for over five years now. Their work as Chinyakare includes school tours and performances at festivals mostly in the California bay area.

Moria Ensemble's performances are deeply rooted in the dance and drumming of Guinea, and their teachers are from that country. In its performances, the members strategically place strong players on key instruments such as dunduns and djembe.

The dance teachers of both troupes lead a whole cast of talented white female American and African American dancers.



Figure 14: Moria Ensemble of Albuquerque, NM: Picture from Shelley Fofana.

They dress in African style multicolored dance attire for the purposes of identity and to respect cultures that claim to own those dances. A full performance highlights group and individual talent as the troupe gives solos to performers to showcase their mastery. Instrumentalists also demonstrate high levels of ability,

especially djembe or balafon players as they give each other chances to shine during a performance.

The African Americans who are interested in African music have taken it to heart and are willing to learn. Lora Chiora a Zimbabwean woman who has lived in the Seattle area for over thirty years from the early 1970s works with a group of African American dancers. She pointed out to me that their interest as teenagers inspired her to invest her time. They are interested in learning the culture and its music. Chiora's dance troupe of all 12 African American dancers and drummers performed at the Boulder Theatre in Colorado. It was part of the Zimbabwean Music Festival and they were one of the main attractions on the evening concerts. This experience could in a way have transformed and inspired some of these people in their musical and dance interests. For the audience that night it was a spectacle since it is not common to see an entirely African American dance troupe in the Zimbabwean music community. "I am full of nostalgia about this music and the culture of the

continent in general” (Lyle 2011). Donna Lyle is one of the most active participants in Zimbabwean music in the Boulder area of Colorado. The participation of African Americans in Zimbabwean music is an interesting addition to the community. I see a situation where more African Americans can be involved if they have access to the music. Zimbabwean music is popular in areas where there are fewer African American populations. With regards to the Zimbabwean music community, those who are involved are prominent and well respected.

Costuming and choreography have been designed to appeal to a wider audience rather than to a strictly tribal group. This approach is a transformation that bridges visual aesthetics but promotes the musical performance. The instruments, music, and the sound remains the same, but the performing group has become multiracial, and looks different.

The role of the audience is also transformed. In the performances I have witnessed, audiences have not participated in the music-making process, as is the norm in Africa. Lack of

participation demonstrates that the general followers are not free to sit in and improvise over what the trained musicians do. This is a notable difference from the African setting. Performances specifically focused on Zimbabwean music will be discussed in later chapters.

Contextual Authenticity

Most African music performance occurs in specific contexts and for specific reasons. The music is embedded in everyday life (Goines 1972, Locke 1976). The African music of North America does not provide such distinct contexts; hence, I generalize its performance as spiritual satisfaction, entertainment, connection to Mother Africa, and other celebrations. This lack of specific context has seen the emergence of other contexts unique to North America, places like farmers' markets for example. In Zimbabwe there are sacred ceremonies, which are serious and require the evocation of spirits such as the Shona's "kurova guva" (inviting the spirit of the departed back into the family). North Americans have adopted such sacred music and fused it

with their own culture. Other such ceremonies include rainmaking ceremonies, funerals, and rites of passage events that have specific music. I have witnessed mbira playing at an American funeral and at weddings. Although the mbira was allocated very short time in these two events, I fascinated with how it was included. The inclusion of mbira is a transformation to the music. When such songs are performed in a coffee shop or restaurant, they become a form of entertainment, or of cultural presentation. I feel North America is reinventing context for mbira and marimba music.

There are contexts such as weddings, funerals, parties, and others in the United States where I have witnessed and performed African music. That the music can be played at such contexts is a demonstration that the two cultures can interface musically. Mbira music provides the ceremonial, formal music ambiance just like it has done in traditional ceremonies in Zimbabwe only this time without the element of spirit possession. In Zimbabwe for example, children are forbidden to

attend a rain-asking ceremony because the music and songs performed in this situation are vulgar, and dances are sexually suggestive. In North America, anyone capable of performing is allowed to perform in any given situation—which is not the norm in African social contexts.

Social and Gender Authenticity

Transformations in North America impact the social profile of participants in every context. These changes are particularly evident when considering gender. In the United States and Canada, some women, both white and of other races, play mbira and marimba freely, unlike in Zimbabwe where African women are stigmatized, ostracized, and classified as second-class citizens if they partake in such ventures. There are several types of African music found in North America. The Zimbabwean music of North America has a fair amount of followers in different cities in the Pacific Northwest. At a festival like Zimfest for example, attendance averages 500 people in three days. Depending on the size of the camp or festival, women seem to be more

numerous than men, be it in Zimbabwean music or West African dance sessions. This scenario is a transformation from the traditional African perspective, which restricted women from performing in public. Every African music camp has its own enthusiasts in North America. The Zimbabwean music participants seem to cover a wider age range than I have seen in other African music styles. Older adults seem to prefer less hectic activities, so mbira and singing attracts them. Unlocking the myth behind the sacredness of mbira and its association to spirituality has become one of the attractions to women musicians in North America. I argue that women in Zimbabwe sing more than men because that is a way of forgetting their sorrows brought on by the taboo effect related to their participation (stigmatization) with regard to mbira. The restriction is because women are often considered unclean and weak, especially when they are menstruating, breastfeeding, or pregnant according to Chiweshe (2006). The presence of women when they were pregnant or soon after giving birth or when

menstruating was frowned upon when possession took place during such ceremonies.

Lucy Chiweshe is a woman writer whose writing makes this matter more interesting as hardly women's voices are heard in such discussions. The women's debate in Zimbabwean culture can be interesting if I can briefly take it outside music and describe how they are bestowed as chiefs and village heads in some areas such as Mahwemasimike area where I come from. However, women's roles are always a contentious matter. The issue of gender participation is also supported by a well-known traditional musician, choreographer, and founding member of the national dance company of Zimbabwe, David Gweshe. In arguing that it is not always the case that women are discriminated against, it should be noted that in some traditional music situations, women have been given positions of authority. Gweshe gives an example in *Rock Paper Scissors* (2010) a newspaper, saying, "In our Nohoreka dynasty, women actually hold positions of seniority." Depending on the situation, there

are older women who are respected in the community who have knowledge of mbira or other instruments. Chiweshe (2006) quotes Gweshe on Rock Paper Scissors website who claims that,

It depends with the area really, because in our area, women especially chembere (old women) could just seize the instrument during a ceremony from anybody they felt was not playing the instrument well and play it themselves.

While I agree with this Gweshe assertion, I will mention that women are hardly given the spotlight. Their performance in such circumstances as raised by Gweshe is minimal.

Conclusion

African music has largely brought many people together be it in teaching, learning, or performance. In North America, this attraction to African music has in many ways helped to bridge the gap on racial differences. Traditional stigmas associated with male and female musicians have become obsolete. Some such traditional musicians are becoming successful due travel both nationally and internationally due to foreign support. The power

of North American students is not declared by the students themselves but is evident in the African music scene. The American students' performances and participation are slowly influencing performances back in Africa, especially women's participation. The musical exchange between North America and Africa has facilitated the rise of communities that share common musical interests. The identity of North American African music is epitomized by smart organization, planning, rehearsal ethics, and performances that are aimed at raising funds and promoting a variety of African music brands that are aplenty in both the United States and Canada.

In North America though, singing Zimbabwean lyrics is a challenge, so playing instruments is an easier option. People are interested in hearing the meanings of the words in the poetry. This means before teaching, a teacher needs to tell the meaning of words and the story. Unlike lyrics, the meaning and sense of the music is context-specific; hence, in North America, musical elements such as attaching electronic pick ups to mbira for

amplification have transformed the instrument from a private domain sound to a more commercial oriented sound. Women's roles in traditional music in Zimbabwe are close to insignificant, but in the United States, it is the women who make this music and are diffusing it far and wide in the different communities. Zimbabwean music making and production has been affected by the cosmopolitan lifestyle of its people now. Zimbabweans have to learn to listen to their music after ninety years of colonial rule that did little to promote local music. As evidenced by the remarks by Zelberg (1995), Zimbabweans have been groomed into a cosmopolitan society (Turino 2003).

Chapter 6: Diffusion and Change

How has Zimbabwean music diffused in North America, and how has it changed in the process? In this chapter I discuss diffusion of instruments, repertoire, and musical representations; individuals and organizations dedicated to this music as well as by international and interracial relationships; and the impact of these diffusion processes on the music itself has catalyzed the diffusion in North America.

The availability of instruments has contributed immensely to the effective diffusion of Zimbabwean music. From my interviews, most mbira enthusiasts of North America prefer to play mbira made in Zimbabwe, despite the availability of quality instruments made in North America. Such imports appear exotic and closer to the authentic cultural equipment, while those made in the United States and Canada appear as imitations, diminishing the musical experience for those concerned about musical tradition. However, the mbira's spread in North America has engendered significant transformations.

Tuning is one of the transformations because in Zimbabwean experiences, each maker tunes his or her instruments to different keys. As an illustration, if one instrument is in the key of "A," the next could be a tone or semitone higher or a completely different key. Because traditionally makers did not have tuners or pitch-determining devices, they used their ear and experience to tune. They would tune to a song or melody sounding in their heads and sometimes sing it out loud. In North America, instrument makers' use highly advanced tuners, and the instruments have become uniform. Only a few makers are now using tuners; most makers still rely on the ear.

Repertoire has diffused through a teaching lineage dating back over the past 40 years. The founding Zimbabwean music students who were in contact with Dumisani Maraire have stuck to his ways of teaching and repertoire. Some of these early students include Sheree Seretse, Larry Israel, Michael Breez, Claire Jones, Earnest Brown and many others. Sheree Seretse is

still very active in the Seattle area where she teaches marimba. Earnest Brown becomes a professor of ethnomusicology at Williams College, where he started a marimba ensemble and co-founded the college's dancing ensemble. The majority of these people are still active and their work has helped in promoting the music. This style has become a benchmark for new people and groups. In an interview Golovnin (2011) mentioned that Maraire always taught six songs, which became the standard repertoire in those pioneering years. The list of songs identified by Golovnin (2011) includes, a) Kukaiwa, b) Rugare, c) Nyungwe, d) Siyamboka, e) Chiradza, and f) Kopotso.

Most Zimbabwe marimba bands still play these songs in the same way taught by Maraire in the 1970s. The credit here is that the same repertoire has been passed on to different communities. With the arrival of new Zimbabwean teachers and new music to North America, there have been significant developments, expansion to the repertoire and styles. Marimba music now includes songs transcribed from mbira to marimba.

Most advanced groups have moved away from Maraire's six songs into new sounds that include songs from American compositions to rearranged traditional songs from Zimbabwe and other parts of the world.

More recently, YouTube has become a major resource for diffusion and transformation as people post music, instruction, and performance videos. Mark Cohen has for over the last fifteen years recorded Zimfest performances, and he posts pictures and video clips on Facebook and YouTube (Cohen 2011). This has become another resource to make people aware of the activities happening in the Zimbabwean music scene (Cohen 2011). The group Anzanga Marimba has a Myspace page³. Sesitshaya Marimba of Idaho uses a Facebook page.⁴ Groups such as Rattle Tree of Austin, Texas have had major television coverage as this

³ www.myspace.com/anzanga

⁴ <http://www.facebook.com/pages/Sesitshaya-Marimba-Ensemble/208161969440>

excerpt on YouTube.⁵ The establishment of the dandemutande website,⁶ a webpage provides a service that brings everyone involved in the Zimbabwean music scene together. People interact and advertize various events through this facility, which is dedicated to Zimbabwean music worldwide.

At camps and festivals, the music has been developed and expanded by teaching, different forms of notation, and performances. In Zimbabwe, traditional music has been passed from generation to generation orally. This approach does not work for most people in North America; hence the use of recording instruments such as video recorders, iPhones, digital cameras and laptops—all offer means to learn the music. This high-tech means of capturing information is an assured process that allows for reference where the media can be manipulated to be slow, fast, or can be positioned where and when necessary.

Recorded material can be uploaded to screens or input into

⁵ http://www.youtube.com/watch?v=48W_R15__vM

⁶ <http://www.dandemutande.org/>

bigger sound systems, which allows for louder sound suitable for better and easier analysis. Peter Swing, Heather Steele and many others, have the knowledge to write and read Western staff notation, and do so to learn and teach Zimbabwean music. Classically trained band directors, such as Randal McIntosh the music director of Kutandara Center, find using staff notation in teaching this music especially effective.

Another major transformation is that Zimbabwean music has created jobs for some people, both full and part time. The dedication of the people holding these jobs has contributed to the music's diffusion. Several people such as Jaiaen Beck, Erica Azim, and others have dedicated their time to making Zimbabwean music, developing businesses, and marketing the music as a commodity. One business approach to the music, which excites me, is found in marimba schools where interested people pay money and register to take classes. A systematic approach to learning, a designed program and the exchange of money demonstrates a business model. Other business models

such as that of Dana Moffett include selling Zimbabwean music and related artefacts to managing touring musicians she brings from Zimbabwe. All these approaches are not common to a traditional musician in Zimbabwe meaning a transformation in the musicians' approach to the way they conduct their teaching and learning programs. These are some of the ways in which the music has expanded and developed over the years.

The diffusion of Zimbabwean music has been helped by different ventures such as Zimbabwean music camps, private marimba schools and tours by musicians. Many activities are going on privately and publicly. Among the many people who are teaching Zimbabwean music are the following individuals and affiliated organizations that have developed beyond small activities to more complex and expanded programs.

Some of the major contributors to the diffusion and learning of Zimbabwean music in North America are included in the following section. They appear in no particular order of importance because their contributions are equal. I have used

biographies that appear in their various websites so as to hear their voices. The list includes Karin Tauscher, Dana Moffett, Randall McIntosh, Amy Stewart McIntosh, Maggie Donahue, Erica Azim and Edwin Ted Wright.

Karen Molliver Tauscher

Karen Molliver Tauscher runs a Musango marimba center⁷ based in Hood River, Oregon. I had the privilege to visit this school in 2007 when she was teaching in the basement of her family home. Karen and her husband recently built a new house and center where they are now teaching all the music programs. Tauscher teaches all the classes at her center except when she hosts guest Zimbabwean teachers at different times in the year.

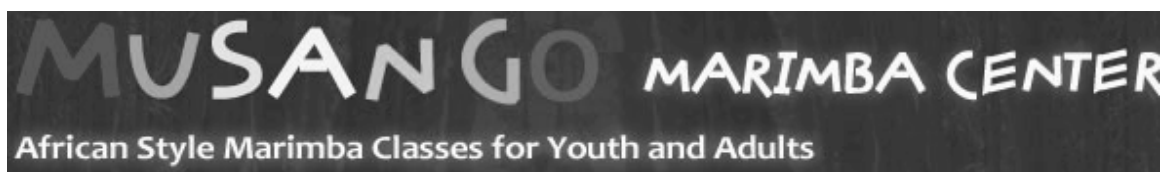


Figure 15: Musango Marimba Center logo obtained from <http://www.marimbamusango.com/> retrieved May 10, 2012.

⁷ <http://www.marimbamusango.com>

I decided to use such biographies so as to avoid misrepresentation of the center or Karin or the people I am about to briefly discuss in this research. "As of May 10, 2012, Musango Marimba Center listed on its website the following a part of Karin Tauscher's biography;

Karin Tauscher was introduced to Zimbabwean marimba music in 1990 in Seattle, began studying seriously in 1995, and has been teaching since 1998. She has taught marimba to children, youth and adults in a wide array of classes at arts centers, in the public school system, through Columbia Gorge Arts in Education, as well as in her own studio, the Musango Center, in Hood River, Oregon. She has hosted Zimbabwean musicians and groups such as Bongo Love, Mbira Dze Muninga, Sheasby Matiure, Tendai Muparutsa, Cosmas Magaya, Musekiwa Chingodza, Fredrick and Fungai Mujuru, Farai Gezi, and Alport Mhlanga. These collaborations are critical to the Musango Center. (Biography obtained from Musango Marimba website at <http://www.marimbamusango.com>).

Tauscher has become a leading figure in the Zimbabwean music community due to her work from 1995 to date. Moffett and Tauscher visit each other and share ideas, something they have done over the last ten years. The Tauscher's then lived in Squirm, Washington and they had people who came to the town

to teach marimba, or they would travel to Port Townsend, again in Washington State, in search of the music and marimba teachers. Through such undertakings, Karin developed into a skilled marimba player and teacher. After her initial encounter with marimba, she was driven by a desire to learn to play. She wanted to acquire more knowledge and content skills to the point that she has made two trips to Zimbabwe, one with Boka Marimba band and the other with Dana Moffett and other women. In her biography, she does not mention some of these ventures, which she told me about in our interview. In the process of learning the music and meeting new people and teachers, she has included herself in an active network of people who are seriously involved in Zimbabwean music. Tauscher's hunger for knowledge in the music, coupled with her own abilities in leadership and teaching, has made her outstanding in the project that she runs.

Dana Moffett

Dana Moffett of Whidbey Island is a frequent traveler to Zimbabwe. She goes for different reasons, including musical learning, as well as to check on non-profit projects she manages there throughout the year. She brings Zimbabwean musicians regularly to teach not only at her center but in other communities as well. As of August 31, 2011 Rubatano Pachitsuwa Center website⁸ listed this biography, of their director;

Figure 16: Dana Moffett, pictured below, is the director and founder of Rubatano Center. (Picture from www.rubatano.com/html/about_us.html).



⁸ www.rubatano.com/html/about_us.html

Dana Moffett started playing marimba in 1995 with Michael Breez serving as her first teacher. The first thing she felt when hearing it for the first time was "total joy." She has since studied with many teachers, American and Zimbabwean. Dana has been teaching marimba for the past eight years. She was a co-founder of Titambe Marimba on Whidbey Island. She has also been a member of Musasa Marimba Ensemble and is currently a member of Ruzivo with Paul Mataruse and Rubatano's Project Group, Nzira. Dana's love of the music has taken her to Zimbabwe twice to study the music and culture. She enjoys being a student of this music, be it marimba, mbira, dance, or singing. Dana is dedicated to the enrichment of her local community through the teaching of Zimbabwean music and culture (obtained from www.rubatano.com/html/about_us.html).

Moffett is a veteran in the Zimbabwean music scene in North America. As with Tauscher discussed previously, they have become agents of transformation due to their collaboration. Moffett travels to Zimbabwe in search of knowledge of the culture, to administer non-profit projects, and to learn the music, among other things.

We sometimes spend time with Randy and Amy Stewart of Kutandara Center here on Whidbey Island as part of their summer break. I have learned much from Amy and how

they have started their center in Boulder, (Moffett 2012 August 31, interview).

As I have taught at both Kutandara Center and Rubatano, I have notice some similarities in the programming and the structure of classes, which points to ideas that have been exchanged as Moffett states in the quotation above. Other shared ideas include suggesting and ahring Shona names for the different classes and bands.

Randall McIntosh and Amy Stewart

Randy McIntosh and Amy Stewart are a husband-and-wife team who dedicate their time and energy to promoting primarily Zimbabwean marimba music in the Boulder community in Colorado and the surrounding areas. As of October 19, 2011, Kutandara Center website⁹ listed the following biographies of its directorate,

Randall McIntosh, Music Director

⁹ www.kutandara.com



Figure 17: Randy McIntosh, Music Director; Picture from Kutandara website.

Randy is Kutandara Center's music director. Randy graduated from Colorado State University in 1992 with a bachelor's degree in music, and from the University of Colorado in 1996 with a master's degree in music composition. Randy's love of Zimbabwean music inspired him to write and arrange his own Shona-style compositions. Randy is the Center's composer and musical director. Randy has taught at the University of Colorado, Metropolitan State University, New Vista High School, and the Colorado School of the Arts. Randy has performed with Jambo Drummers, Ukama, and Chimanimani. He, with his partner Amy Stewart, founded Kutandara Center in 1999. He currently directs and performs with Kutandara (obtained from www.kutandara.com).

Amy Stewart, Program Director

Amy is Kutandara Center's program director. Amy began studying African music in 1994 with master instructors both from Zimbabwe and the United States. Amy comes from a management background, having coordinated many environmental and educational projects for non-profit organizations and state and county governments. Amy reminds students and instructors alike that music is not only about notes and rhythms, but also about relationships among people working together toward a common goal (obtained from ww.kutandara.com).



Figure 18: Amy Stewart co-director at Kutandara Center.

Randy and Amy had two different perspectives on what to do with the skills that they had learned in Zimbabwean music.

Randy was interested in forming a great band of which he did and I wanted to start a school where we could teach and make money to promote the music (Amy Stewart 2011, October 19, interview).

Both their desires have been met now with a music center that is full of activity every day, offering after-school and work programs. They also have a band that is one of the leading groups in the country, with Randy's own composition performed over other Zimbabwean traditional arrangements. He rearranges some songs such as "taireva" or "mhondoro" to sound different than the original but still retaining the songs' basic elements. The Kutandara model is what has inspired Dana Moffett's Rubatano and in turn Karin Tauscher's Musango marimba centers. These people share common adventures such as traveling to Zimbabwe and learning from some of the leading traditional musicians in that country.

Maggie Donahue (Eugene, Oregon)

Maggie Donahue founded Kutsinhira Center and opened it to share Zimbabwean music with the Eugene community.

Maraire supported her ideas, and he encouraged Donahue to promote the music. In an e-mail message to the author on November 18, 2011, Maggie Donahue shared that,

Seeds of interest in Africa were sown early, growing up in Chicago next to many African Americans. In the mid 70s, Eugene, Oregon became my home as I earned a Master's Degree in Special Education at the University of Oregon and began teaching in the public schools. A friend who had seen Dumi Maraire and his band from Seattle told me I must go see him at the WOW Hall. When the band walked onto the stage, the audience was instantly riveted and the atmosphere was charged with excitement. The music took hold of me and has never let go. He named the Center, Kutsinhira. A deep and satisfying completion occurred for me in 2007 when I had the good fortune to travel to Harare and Mhondoro in service to Tariro, a nonprofit I have worked with for years. Kutsinhira sponsors musicians such as Patience Chaitezvi, Cosmas Magaya and Musekiwa Chingodza. I consider my involvement with Zimbabwe one of my life's greatest gifts. Our focus was to share the music with our immediate community so that not only a few people would experience this music (Donahue 2011 November 18, email).



KUTSINHIRA

Cultural Arts Center

Dedicated to the music and people of Zimbabwe

Figure 19: Kutsinhira cultural arts center logo. ¹⁰



Figure 20: Maggie Donahue founder of Kutsinhira Center. Picture with permission from Maggie was obtained from her Facebook page.

Kutsinhira has a developed mbira teaching reputation, as it facilitates the travel of Zimbabwean teachers from Zimbabwe to the United States. Further they organize residencies for the various teachers who tour in different communities, colleges, and universities. Tours by Zimbabwean teachers are well

¹⁰ <http://www.kutsinhira.org/wiki/index.php/Welcome>

organized at Kutsinhira Center as well as by Erica Azim of mbira.org. Biography provided by Maggie Donahue 2011, email interview.

As of October 28, 2011, mbira.org posted Azim's biography as follows,

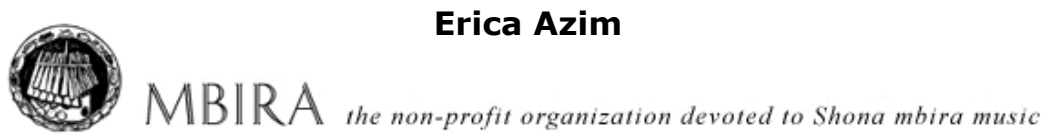


Figure 21: Logo obtained from mbira.org. Erica Azim's picture and text below was obtained from her facebook page.



Erica Azim is a Californian who fell in love with Shona mbira music when she first heard it at the age of 16 in 1974. After studying Shona music with Dumisani Maraire at the University of Washington for two years, she decided

she had to learn to play the ancient Shona mbira played in ceremonies. She began to learn the instrument by ear, using taped mbira 45s and an mbira borrowed from a professor's shelf. Leaving her studies, Erica worked single mindedly to save money for the journey to the opposite side of the earth. In 1974, Erica became one of the first non-Zimbabweans to study the mbira in Zimbabwe with traditional masters of the instrument. At that time, Zimbabwe was racist Rhodesia in the throes of a liberation war. Touched by the arrival of a young white woman who respected ancient Shona tradition a stark contrast with the white government that reviled it—musicians extended a warm welcome (obtained from www.mbir.org).

Azim is arguably the most ambitious mbira proponent from the United States. She is pleasantly determined in the manner and methods with which she promotes, markets, and teaches the instrument. Her work is completely dedicated to mbira the instrument, the music, and the culture of which she has learned since 1974¹¹. She has become an iconic figure in Zimbabwean music due to her ventures into rural Zimbabwe where she has connected with traditional musicians primarily. Azim raises money through selling CDs and mbira made by different makers, and she pays them royalties. She learns from these different

¹¹ www.mbir.org

people, and according to her, this is my way of saying 'thank you' to these musicians. Like they do at Kutsinhira center, Azim tries hard every year to bring a "traditional" mbira player to the United States. She together with the mbira masters, tours the United States teaching in various communities, colleges, and universities. Azim is one of the leading women in teaching girls in a program in Zimbabwe on how to play mbira.

Edwin Ted Wright

The Canadian Zimbabwean music scene revolves around the work by Edwin Ted Wright, at his marimba studios Bopoma ("waterfall"; see figure 22). He remains one of the few men who have taken up the challenge of teaching Zimbabwean music regularly in Canada. His biography tells his story in brief.



Figure 22: Bopoma Marimba studio logo from <http://bopoma.org/> retrieved May 10, 2012.

Ted Wright's love for Shona music began with Marimba Muzuva in 1993. He has been a teacher of marimba, mbira, chipendani and gumboot dancing for many years, and has traveled to Zimbabwe three times, studying and performing with many of Zimbabwe's top traditional musicians. In addition to Muzuva, his musical projects have included the world beat improvisational ensemble Spirit Gate, mbira quartet Choto, and Zimbabwean roots dance bands Zimfusion and Jambanja. Ted organizes the annual Zimbabwean music/dance gathering Nhemamusasa North, and teaches workshops, school groups, and ongoing classes as director of Bopoma on Vancouver Island, British Columbia, Canada.¹²

Ted Wright is the leading male in Canada in promoting Zimbabwean music through his marimba studios. Wright is a regular traveler to Zimbabwe where he, like Azim, tries to learn from traditional musicians and fuses with some contemporary artists as well. "I try to learn everything that I can get time for," Wright told me in a conversation in 2010 at Nhemamusasa North Camp. As a multi-instrumentalist, his collaboration with different musicians makes him versatile in different Zimbabwean styles.

Over the years, a few organizations have emerged that are interested in supporting Zimbabwean musicians, their families,

¹² <http://2011.zimfest.org/teachers/>

and their communities. They include Ancient Ways¹³, an organization driven by the desire to learn and understand the world's art, music, and cosmology to educate people to live in tandem with the environment. Under Ancient Ways are projects such as "Nhimbe for Progress" and "Jangano"; both are accessible on the Ancient Ways webpage. The programs aim to improve the welfare of children.

Jaiaen Beck and Cosmas Magaya started "Nhimbe for Progress" in 1999. This is one example of transformation where collaboration between North American women entrepreneurs and Zimbabwean musicians. It is aimed at helping the Mhondoro communities in Zimbabwe to have good health facilities, good education, and improved living conditions in general. This area became a focal point due to the collaboration between Zimbabwean musicians from this area and the United States. Magaya heads this program in Zimbabwe. "Jangano" is another

¹³ <http://www.ancient-ways.org/>

project in Zimbabwe under Ancient Ways, which aims to assist children to go to school and play traditional music.

Tariro (Hope)

Jennifer Kyker a professor of ethnomusicology at the Eastman School of Music in Rochester founded Tariro in 2003.¹⁴ She started playing Zimbabwean music at the age of 14. Kyker's organization is based in the Glen Norah high-density township of Harare, the capital city of Zimbabwe. The aim of this organization according to Kyker (2007) is to educate girls who have been orphaned by Human Immunodeficiency Virus (HIV) and Acquired Immune Deficiency Syndrome (AIDS). One of the major inspirations is that with education, the risk of contracting the disease is likely to be reduced as girls become enlightened about the basics of life and health. The girls have a thriving music program, which specializes in Zimbabwean traditional music. Tariro's programs are managed in the United States, and

¹⁴ www.tariro.org

different communities donate money toward its cause. There are offices in Harare, which run the everyday activities of the project.

Dandemutande (Spider's Web)

Dandemutande¹⁵ is a website and social electronic media center founded by Paul Novitski in Winlaw, British Columbia, Canada in 1993. He wanted to give it a name that is all-encompassing hence the name dandemutande. "I just wanted people to have a form of communication—a form of media where they could talk about Zimbabwean music" (Novitski January 31, 2012, interview).

¹⁵ www.dandemutande.org

Due to his interest in Zimbabwean music, he wanted people to be able to communicate and exchange musical ideas. The first edition of this service was in print form, but as it grew bigger it became difficult to publish and distribute; hence, he turned it into an electronic form. It consists of an e-mail order catalog, discography of music, books, copyrights, and royalties information center, an e-mail list serve, and more. Through this facility, people have exchanged ideas, sold and bought instruments, and have advertised events (King 2011). This site is one of the most influential forms of communication on Zimbabwean music worldwide.

Novitski and Joel Laviolette are two men hosting such media. They receive stories, announcements and advertisements and they post them on their various websites. Laviolette runs his matepe forum; it is a smaller space in terms of activity, but it is functioning (Laviolette 2011). Erica Azim has a blog that is primarily dedicated to mbira news. Any specific information can

be found on an individual group's website, Myspace pages, Facebook groups and Twitter.

Mbira.org

Erica Azim started this organization, which is devoted to mbira music of Zimbabwe. It is one of several non-profit organizations that help to promote mbira musicians, their families, and to sustain the ancient musical traditions of Zimbabwe. The project is run by a board of directors, which consists of six women and two men.

Relationships

Cultural, racial differences, and cultural social stigmas are being thawed by a rise in interracial relationships resulting from playing Zimbabwean music. I am discussing this phenomenon from a musical perspective; my main interests are based on African male musicians being romantically involved with white women dancers and musicians. In North America, numerous communities are forming based around African dance, drums, mbira, marimba music, and African male musician teacher-

leaders. These communities are attracting women primarily into dancing, while white males are mainly taking up drumming and other instruments from Africa. Inevitably, relationships are developing in these circumstances.

I am giving a background of African and North America culture with regard to their societal expectations. The culturally constructed expectations are concentrated on relationships in traditional African culture's coexistence with modern urban popular culture. This cultural interaction dictates gender roles in performance as the cultures influence each other. Further, I look at how the musician is socialized in both traditional and modern African settings. Cultural differences are highlighted, aimed at understanding the individuals involved in interracial relationships in general and how they are expected to work together in particular.

There are clear and obvious cultural differences between the West and Africa. African music culture frequently imposes gender roles, but in North America such barriers do not work. In

the traditional African context, mostly before the advent of colonialism, there existed gender roles in all aspects of life within a community and individual families. Males presiding over most facets of life have dictated this arrangement for generations, and women were relegated to second-class citizens.

In marriages and relationships in Zimbabwe and other parts of Africa, men would marry more than one wife. Such a phenomenon still exists today, though it is less common. These polygamous situations remain in some of the religious sects and rural communities. Women have had little choice in deciding their own destiny.

In the Western cultures, this has also been experienced, though polygamy is illegal in the United States. Feminist movements have radically and effectively altered the patriarchal social matrices. After the third wave cultural feminism, an effort to promote the emergence and women's culture become the focus, Kimball (2005). Currently in Western culture, most relationships are normatively monogamous except in minority

religious sects such as Fundamentalist Church of Jesus Christ of Latter-Day Saints or Canadian FLDS Polygamists in Bountiful, British Columbia where polygamy is common (The Rick A. Ross Institute 2008)¹⁶. In such sects it is not uncommon to find role-reversal, where the female is in charge of the finances and in control of the household and the male takes care of domestic work. However it is rare to find this type of work-sharing or role reversal in most African cultures.

Through involvement in Zimbabwean music black African and white female dancers and musicians from the United States and Canada are getting involved in relationships.

Everything that is negotiated in such interracial relationships is conducted with respect for each other's cultural differences, strengths, and weaknesses (Tolno 2010 November 4, interview; Sylla 2010 November 4, interview Boulder).

Language barriers, cultural expectations, education, technology and other socially related differences complicate relationships.

¹⁶ <http://www.rickross.com>

“The relocation of the musician from his original home puts him out of his natural social and communicative domain” (Dolumbia 2010 October 22, interview). In some cases, the black African musicians are not technically prepared to ease into American society (Musclow 2011 May 27, interview; Chapman 2011 May 27, interview). In other words, they are not prepared for the cultural adjustment needed to conform to some Western cultural norms and values. “This scenario is a shift that has acculturated the African musician into the North American approach to participation in society. Generally, this ends up being learned through trial and error” (Dolumbia 2010 October 22, interview).

A major area of discomfort for African musicians is language. A small number of the participants in this research are from French-speaking West Africa. Others are from English-speaking areas, but their spoken abilities are heavily distorted by accent. In my interview with Tolno (November 4, 2010), he mentioned that upon his arrival with a party of forty other performing artists from Guinea, everything was a total culture

shock. Technology, and primarily the use of computers everywhere, has become a nightmare for musicians who are coming here with limited schooling and without adequate computer knowledge (Dolumbia 2010). However these hardships can be viewed as a trigger to transformation for the artists themselves as they encounter another life. Further they learned to teach and perform to people with different responses than they are used to.

Hardships as previously discussed lead to musicians becoming reliant on their partners to function in North America, and that takes away certain power that they thought they had in their relationship. Dolumbia (2010 October 22, interview) mentioned that her partner felt powerless being in the kitchen since he was used to men being served meals by women in Africa.

It is important to appreciate the impact and influence of relationships in the African music community as partners teach each other not only the music but also the cultural and

community expectations. Through these relationships, African music has been diffused, organized, performed, and shared in different areas in North America through camps and festivals. Resident African teachers in the United States and Canada are collaborating with their partners in putting together dance, drum, marimba, mbira, or craft-making classes in the different communities in which they reside.

Conclusion

These are some examples of activities that have emerged and developed over the years in the Zimbabwean music community. Most of these ventures are being organized or led by women entrepreneurs. Their support, interest, and drive are unmatched. The Canadian scene revolves around Ted Wright with his Nhemamusasa North Camp; the rest are women-led. Another exception is dandemutande, the website, which is the brainchild of Paul Novitski based in Canada. There are other exceptions such as the Kutandara center, which is a husband-

and-wife-run business. The two are full-time teachers at the center. Nhimbe for Progress was initiated by Jaiaen Beck and is being administered in Zimbabwe by Cosmas Magaya. Women successfully spearhead the rest of the projects.

Chapter 7: Primary Attractions to Zimbabwean Music

In traditional Zimbabwean culture, learning about music was part of growing up, but in North America specific forces drew people to become involved in Zimbabwean music, and transformed the music in the process. By primary attractions, I am referring to the first elements that drew the people to the music.

Initial Hearings

The first time people heard Zimbabwean music and those aspects that made them decide to pursue playing Zimbabwean music are of great significance in this research. They are important pieces contributing to the transformation of the music. My research aims to examine the reception, performance, and diffusion and transformation of Zimbabwean music in North America, with attention to changes in gender roles. Here I paraphrase a short story about Karin Tauscher, an influential member in the Zimbabwean music scene.

It was at the Seattle Folklife Festival on Memorial Day weekend in 1996. Karin and Guy Tauscher were walking around checking out things. As they were walking around, they heard and saw people playing wooden instruments, and it was clear they were having fun from the way they were dancing and jumping around. Guy wanted to continue walking around, but from that moment, he realized that something important was happening because Karin stood there clearly enjoying the music. That was the moment Karin was converted into a marimba music follower. Through the music's form, performance interaction and spiritual attachment, it has managed to transform not only the social connectivity of people but the music's own position in society (Tauscher 2011). In this short story, it was the sound of the music and the appearance of the instruments, including what the musicians were doing, that was powerful and attractive to Karin.

David Simon of Boulder, Colorado told another interesting story to me. In 2005, he drove his late son to Camp Tumbuka in

Santa Fe, New Mexico so he could learn marimba with other children there. At that stage he was just a driver and a parent attending his child's activities. One night, an mbira ensemble was playing, which included Musekiwa Chingodza and other Zimbabweans. Simon stood there transfixed by this performance. Suddenly, he felt something happening to him and fell to the ground. He was carried outside the hall. Other adults were present who administered first aid, but this was something else. He felt the urge to want to play mbira and threatened to quit his job and play music full time. He was entranced by the music, and from that day on, he studied mbira and marimba so much that he has become a great player. These two stories, one about marimba and one on mbira, demonstrate that people become attracted by the power of the music and decide to join in to satisfy that visceral need (Simon 2011 November 12, interview).

Attractions for Women

As noted in the opening vignettes, women's place in music performance in Zimbabwe is limited. The culture has traditionally left women playing minor roles in most facets of life including music making.

As this music crossed the Atlantic into the United States, women's participation escalated. This is a positive development for the music, in my view. In North America, both men and women are attracted to participate in Zimbabwean music, but women more so than men, a major transformation considering women's position in the African setting. After talking to and observing people making the music in the United States, I came up with several factors to explain the growth and transformation of the music among North American women. Mataruse (2011) suggests that charismatic teachers (who are primarily men) are attractive to women. Seretse, Jones, and Golovnin (2011) agreed with this assumption when I interviewed them. These three are some of the early recipients of the music in the Seattle

and Tacoma areas in the early 1970s. Their opinions come from personal experiences during their early involvement in the music. However, I would add that charismatic teachers are not only attractive to women, but such teachers inspire some men as well. This is one theory I have personally experienced as an able and open teacher.

Exoticism

The attractive exoticism of African music is emphasized in writings of Hale (1983) who comments that African music has its own attractions and appreciation values for North Americans, especially complex sound, meaning, live performance, and communality. Exoticism is not only highlighted in African cultures but in any performance that is not local to a group of people.

The mere differences, vastness of African cultures, and their portrayal in North America are attractions on their own. People who are fascinated by this music are able to follow a particular style of African music they like—in this case, Zimbabwean. As

Hunziker related to me:

I was in that space around 3 a.m. with a room full of people and one mbira player, Steven Golovnin, playing. It was my first time to hear it and I was hooked like that (Hunziker 2011 October 23; interview).

These words are evidence of how the exotic sound attracted some people. Hunziker explained that the music is unusual and foreign, hence attractive and powerful in meaning and purpose. Having been to Burkina Faso on spiritual journeys, mbira music provides her that visceral and spiritual satisfaction. Rasmussen (2005, 794), in her study of Diasporas and cultural representation notes that; "There is concomitant opening up of new spaces for interpretation and dispute over culture and memory. Key players are promoters, performers and audiences." Rasmussen plays into the exotic realm by exposing its openness to varied interpretations. From Rasmussen's words, it is important to realize that her ideas are more applicable to exotic music since she mentions interpretation, culture, and promoters. It is in this sense that many people have been drawn to African music as they interpret it in comparison to their own culture in

North America. Encountering a performance of a foreign culture lights a fire of self-consciousness for the participants or audiences. The performance of African music in North American communities is helping to demystify some issues, such as the gender divide in performance and the meaning of family and society in African contexts, which have remained misunderstood in some cases, again a transformation that helps in the understanding African cultures. The exotic is received with suspicion at the onset, but as recipients begin to engage themselves into the music and culture, answers to questions start forming, and new forum; meanings and ideas are developed in the process.

The assumption that African music is rhythmic and repetitive is generally true, but not all forms of African music follow this form and structure, which is a rather exotic assumption (Slobin 1972, 44-45). Klee (2011) asserts that the music is felt more through participation than through thought. I disagree with this generalized view; as Africans, we memorize

most of our music. As such, when we perform, it flows.

Zimbabwean music does indeed appear exotic to many North Americans; the excitement of fast, energetic dancing, complex drumming, mbira, and cyclic form of the music can be hypnotic and mesmerizing. These are some of the attributes associated with the exotic music of Africa. The music has helped people in a therapeutic manner a transformation where music of the other becomes a choice.

The concept of music and meaning has been discussed at length in other forums. Expert scholars in African music of different regions agree that most music is related to functions in the culture, (Turino 2000). This belief is fascinating to many people in North America. In most social cultural American contexts, music is not a common feature. It becomes a feature when a wedding, funeral or work is performed.

My personal experience of exoticism in Zimbabwean music derives from teaching workshops and performing in different communities. Such exoticism is linked to authenticity.

Participants are always looking for authentic material, but at times, it can be an overplayed card. While I like authentic material myself, it is important to be realistic and remember that even African teachers like myself are not necessarily "authentic" the way many North Americans imagine them to be. This is because of several factors that include travel, long disconnections from home, and so on. There is need to compromise and take basic ideas of some music. Most difficulties arise when groups try to sing in Shona or Ndebele, Zimbabwean native languages. The exotic mentality is clearly hammered into the participants' heads so much that at times, some give up and lose interest for a short period of time. When the teaching style is rigid and lacking variety and activity, people give up and opt for other things. The teachers or facilitator, through a lack of teaching skills, force activities to yield results. When this happens the levels of interest are only kept high by activities and constant extrinsic motivation.

In my experience I noticed that some North American participants in Zimbabwean music are fascinated by the stories behind songs, their meanings, the performers, and women's roles during music making. Knowledge of such stories helps participants to understand this exotic culture—that of the other—thus demystifying it, but simultaneously furnishing more cultural material with which to construct the "exotic". The exotic generates interest in participants another major reason why people sign up for such activities.

It is fascinating to learn, see, and perform music and dance from a different culture other than our own North America styles. I like the exotic (Lavolette 2011 August 24, interview).

Lavolette is a known and respected teacher in the Zimbabwean music scene but based in Austin, Texas. His view supports the idea that the exotic sound attracts people of a different culture. Appreciation of the exotic has facilitated the interfacing of cultures.

Spirituality

In his book Baker (2003, 23) states,

Spirit is ... that which animates, gives life, vigor, passion or in other words, that which gives us a reason for functioning. Spirituality is what gives meaning to everything else in one's life.

In the above quotation, Baker suggests that spirituality is a larger phenomenon; people surrender to this powerful force.

Understanding meaning, purpose, and direction in life is guided by spiritual power. The psyche, physical body, and space are heavily influenced by this spiritual power as well (Hunziker 2011).

Rajagopal et al. (2002) agree with Baker (2003) on spirituality having a psychological impetus, but the former authors go farther in suggesting that spiritual intervention is more effective with older adults than with younger. This maybe that adults give themselves more time to reflect on life from the spiritual perspective. I have noticed this influence in my research interviews and observations. I have come to understand that

adults are more concerned with spirituality as is suggested by Rajagopal et al. (2002). Older adults in the North American Zimbabwean music scene concentrate more on mbira music as opposed to marimba.

Spirituality sometimes acts as an antidote to depression in some older adults. To arouse this spiritual sense, they have found a companion in mbira music, which is highly spiritual in some circles in Zimbabwe. This association to spirituality has made mbira music respectable. Older adults and mostly women in the Zimbabwean music community form the majority of this group. The spiritual satisfaction brings joy and sharing with a community and is a draw to Zimbabwean music (Ratica 2011 July 11, interview; Novitski 2012 January 1, Skype interview). Kolodziejczyk (2011 Phone interview) emphasized that Camp Pagungwa is an mbira retreat, and it attracts over twenty women with one or two men. It is a spiritual retreat with a small group of people, and the camp is less frenetic compared to Zimfest.

However, Mataruse (2011), laments the misplacement of spirituality in the Zimbabwean music community, as there is no distinction on when, where, and for what the music is played as is done in Zimbabwe. I agree with this view. Spirituality is a major draw to mbira music in North America, but some participants suggest that every time that one plays this music, it is for the spirits. For example, in Zimbabwe when ceremonies are held, they are organized in advance, musicians are hired, and preparations take place before people converge at a given family home for the ceremony. This is the time when the music performance is for the spirits, guided by the spirits during that time the ceremony is taking place and entirely dedicated to the spirit world. Individual families appease their spirits through such performances in their communities. Individual performers play for a spiritual purpose.

However, ritual performances are different from practice or other performance contexts such as jam sessions, where Zimbabweans do not recognize a spiritual factor. In North

America, there is a tendency to associate spirituality to any mbira performance. Not everybody thinks this way, but there are a fair number of people who do.

In the mbira culture in Zimbabwe, there are elders who know what to do when physical realities such as possession take place. I have not seen an organized spiritual ceremony in the United States or Canada where such spiritual possession has occurred. The two closest encounters happened first in May 2007. I was at my first Camp Tumbuka in Santa Fe, New Mexico. One participant got "entranced," and there was a mixture of possibly three cultures. This man took off his shirt, and his voice changed. Those who know him were running around to try to contain a situation. I cannot be sure about the entrancement, but they definitely buried him with his head out. The possessed participant was of Native American descent. Those who knew something about native culture practices dug a hole and buried this man in it alive but with his head out. Three mbira players, Marian Grabanier, Alyson Steinmen, and Lauri Benblatt were

playing, and I sat down to witness this unusual event. Mbira players were coming and going. Amando Ortega was in charge of the buried spirit medium or the entranced. I went there out of curiosity. My reaction was subtle, but I was appalled by what seemed to me an obvious cultural confusion. Three white female American mbira players, a "buried" spirit medium of Native American descent, and Zimbabwean music seemed out of place together. It was a cocktail of unusual cultural factors working together. It dawned on me at that moment that it was also an example of continuity and change, a transformation. Speaking to Lauri Benblatt, who was playing mbira at this unusual event, she shrugged her shoulders and pointed out that it was important to the man to hear the music. My other two possible contacts were not comfortable commenting.

The other incident was not of entrancement but was an impromptu religious ceremony at Nhemamusasa North in Canada, July 2008. Fiona Ona Cannon conducted an emotionally intense closing circle that bordered on a ceremony. The place,

timing, and apparatus for the ceremony bordered on being inappropriate. It was a mixture of Zimbabwean rites and ritual with Native American feathers and shells. A true Zimbabwean ceremony of this magnitude will not start until attendees have shared snuff. It is an integral part of ceremonies. That is the ignition of all interaction with the spirit world other than music. All this was held against the background of Zimbabwean mbira music. Music was played to set the tone and the rites of passage that took place. Hand clapping, message relaying, snuffing are crucial practices in ceremonies.

A sense of spirituality has driven a sizeable number into mbira music. Mbira teachers emphasize its role in Zimbabwean ceremonies, which has helped mbira nhare to eclipse nyunga nyunga in popularity in the United States "see Glossary for definition Appendix A". Dumisani Maraire introduced nyunga nyunga or karimba in 1968, and it remained popular until 1998 when Cosmas Magaya fueled the popularity of mbira nhare at Kutsinhira Center. However, mbira nhare had started trickling

into the United States from the mid 1970s following trips to Zimbabwe by Paul Berliner and Erica Azim.

There are several Americans, men and women, who have been to Zimbabwe and have had opportunities to participate in sacred ceremonies. They have come back with a serious understanding of mbira and spirituality; hence, their stories have elevated this instrument to a high standing. Their experiences in Zimbabwe have contributed to the transformation of spiritual understanding in North America. Due credit should be given to such people as Azim as the first white American woman to go to Zimbabwe for the purposes of studying mbira music, culture, and traveling through the rural areas. Considering that she traveled at the height of the liberation war, it was extremely dangerous to undertake such a venture. She pioneered the voyages of mbira learning at the same time as Paul Berliner. Women get into this spiritual place and some men, too, because they search for an alternative avenue other than organized religion. I suspect people need to understand their world from a

different perspective. In organized religion one is not free to think outside the doctrines of the church. The activities Azim, Berliner and others have allowed Zimbabwean music to transform and serve a new purpose in North America.

Communality

“It’s hard to stay in a bad mood when you play marimba” Lyle (2011, interview). Almost all the people I interviewed cited the communal aspect of the music as a major attraction (Mataruse 2011, Stewart 2011, Jones 2011).

We want to work and play music with other people. It allows us to socialize, share ideas, and be a community. Playing in an mbira or marimba ensemble allows us to mix and mingle with people of all ages for a musical purpose (Donahue 2011 November 18, interview).

Marimba and mbira music performance attracts community and intergenerational connection; it helps to pass on traditions, foster a sense of belonging, and facilitate empowerment and change (Jones 2008). In this Zimbabwean music participation, we have seen acceptance into a larger community of musicians

where previous experience in playing is not required. The scene is very inclusive, as teachers play with their students, parents, and strangers of different abilities without anyone being judged openly. People have learned the same songs from different teachers, but they play together without prejudice. In the music making process, visceral sensation is felt by engrossing oneself into the music produced individually or as a group; a powerful communication is achieved through music. Positive transformation and empowerment are achieved by role reversals in leadership and personal growth among participants. A communal pedagogy develops as everyone learns from each other (Arnold 2007). Cross-age teaching, and learning have driven music transmission, assimilation, and the dissemination of an internationally novel music practice (Faulkner 2007). Through interfacing and making music together, organizations dedicated to charity, work-study, facilitation of education, and sharing are forming. Music centers, which require research, planning, program production, documentation, and other needs have also

developed through communal interactions (Socolov et al. 2006). Such organization dedicated to music alone triggers positive feeling in the organizers.

Communality in the Zimbabwean music making is fostered by the sound of the instruments played together. Its polyphonic, interlocking rhythms that characterize compound time help to create a sense of social wholeness. For marimba, the sound is loud and convivial, attracting people to it. Instruments are accessible and allow a group's creative effort to be a part of the process (Tauscher 2011, Laviolette 2011). Further, the visual of people making music on marimba is an attraction on its own, and the instruments add to the visual aesthetic appeal.

"In Western music, one has to be trained to read and play specific instruments and everything is overly controlled. I took this class on African dance, and I liked the community feeling I felt, and I never looked back (Doty 2011 July 7, interview)."

Charisma

The New Oxford American Dictionary on the Internet states that, “charisma is a compelling attractiveness or charm that can inspire devotion in others.” Weber (1968 xviii) defines charisma as,

A certain quality of individual personality by virtue of which he is set apart from ordinary men and treated as endowed with supernatural, superhuman at least specifically exceptional qualities.

Weber’s statement agrees with the dictionary definition that suggests someone who is influential and stands out from the ordinary. Such a powerful sense of presence was felt with the arrival of Maraire (Seretse 2011, Jones 2011, Golovnin 2011). There developed a following of his music and teaching. The Pacific Northwest received the music from a charismatic musician, teacher, and performer. At the music’s introduction to the community, such a character was crucial in making it attractive to people as they came aboard to learn, play, and teach (Seretse 2011). As an artist-in-residence at the University

of Washington, Maraire taught an elective, which offered African dance in 1970, two years after his arrival (Seretse 2011 August 19, interview). Several people who are still active today got into the music through this class where Maraire showed his abilities with passion and charisma (Jones 2011 August 22, interview; Seretse 2011 August 19, interview). The charisma that Maraire brought was in his teaching and reaching out to participants through his performances. This drew several of his students at University of Washington into marimba and mbira playing.

“Dumi’s charisma was unexplainable but people would want to work with him (Breez 2011 October 7, interview).” Dumi’s style appealed more to women as he connected easily with them, and at times he was difficult” (Jones 2011 August 22, interview).

Charisma is a trait found in few teachers in any form of music. Male charisma is especially attractive to women when combined with exoticism; the teacher becomes sexualized and gets immense attention (Seretse 2011, Jones 2011).

Charisma is common in a select group of teachers, be they Zimbabwean or American; it is not everybody who is gifted this ability. There were not many African teachers with such exotic music in the area at the time; hence, Maraire came to the right place at the right time to make such an impression. He has become a legacy long after his passing in 1999.

Maraire and his charisma contributed to the transformation of Zimbabwean music in North America. His students have carried on the music and are developing other projects with it.

Instruments

Zimbabwean music and its instruments including nyunga nyunga mbira, mbira nhare, marimba, drums and hosho were exotic entrants into the United States, which made them appealing to the audiences. The combined attraction of exotic music and musical instruments spearheaded by a charismatic teacher precipitated the music's transformation and diffusion. The Zimbabwean Music Festival (Zimfest) offers twelve types of instruments and singing activities during its four-day activities.

Below are two tables “figures 23 and 24” that show Zimfest attendances and instrument offered for the years 2010 and 2011 festivals. In 2010 and 2011, the festival was held in Corvallis, Oregon and was organized by Alex Weeks and his friends from the Corvallis area. Alex Weeks is currently the head of development for the Zimfest registration system. In an interview with Weeks in February of 2012, he provided me with unpublished attendance figures from his records.

Zimfest Attendance			
Year	Males	Females	Unspecified
2010	167	274	91
2011	146	250	87

Figure 23: Zimfest Attendance.

In “figure 23” are totals of Zimfest attendances for 2010 and 2011. The drop in 2011 can be attributed to a few reasons such as the economic hardships and distance.

Zimfest Workshop Offerings

Marimba	Guitar	Presentations
Mbira	Karimba	Music Education
Dance	Hosho	Singing
Drumming	Chipendani	Children's Games

Figure 24: Listed above are all the activities that people enroll in at the festival. Some are more popular than are others as shown by the pie charts below.

The pie charts (figures 25 and 26) below attempt to show popularity of activities at Zimfest for the years 2010 and 2011. Some are unusual, such as chipendani, a string bow with a gourd resonator. Children's game songs are an important inclusion in Zimfest and many parents bring their children to participate. In a way, children's game time becomes a mini children's summer camp within Zimfest. Presentations are more of an academic style; they present serious topics, and they attract a fair number of attendees because they usually want to hear about the situation in Zimbabwe educationally, politically, and socially.

Hosho are hand-held rattles that many people want to play. I could not further split the activities data by gender because I could not obtain the raw data (cross-tabs) from Alex Weeks. The marimba attracts more people due to school groups enrolling as ensembles. This is a common practice with community groups and school ensembles. The main reason is that they want to learn a song as a group so they are able to play it in the festival and have returned to their bases.

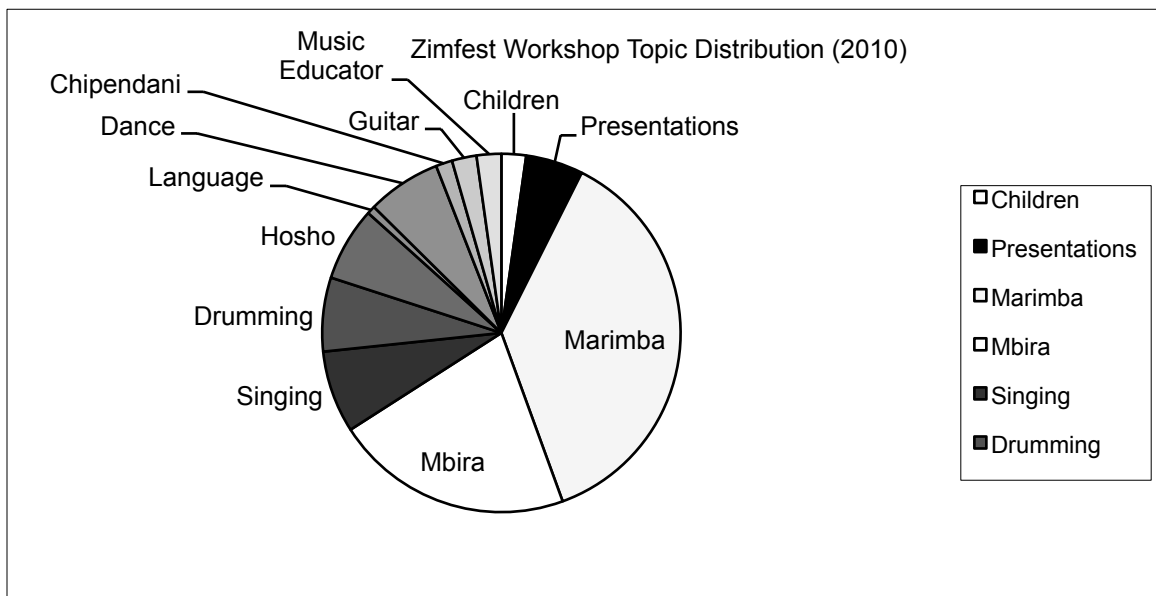


Figure 25: This shows attendance by activities at Zimfest 2010. Most youths come to play marimba and learn new songs. Data provided by Alex Weeks of Zimfest.

People enroll in different activities since they are held at different times. However some classes fill up fast so people rush

to sign up. Some teachers may be popular enough to attract full classes.

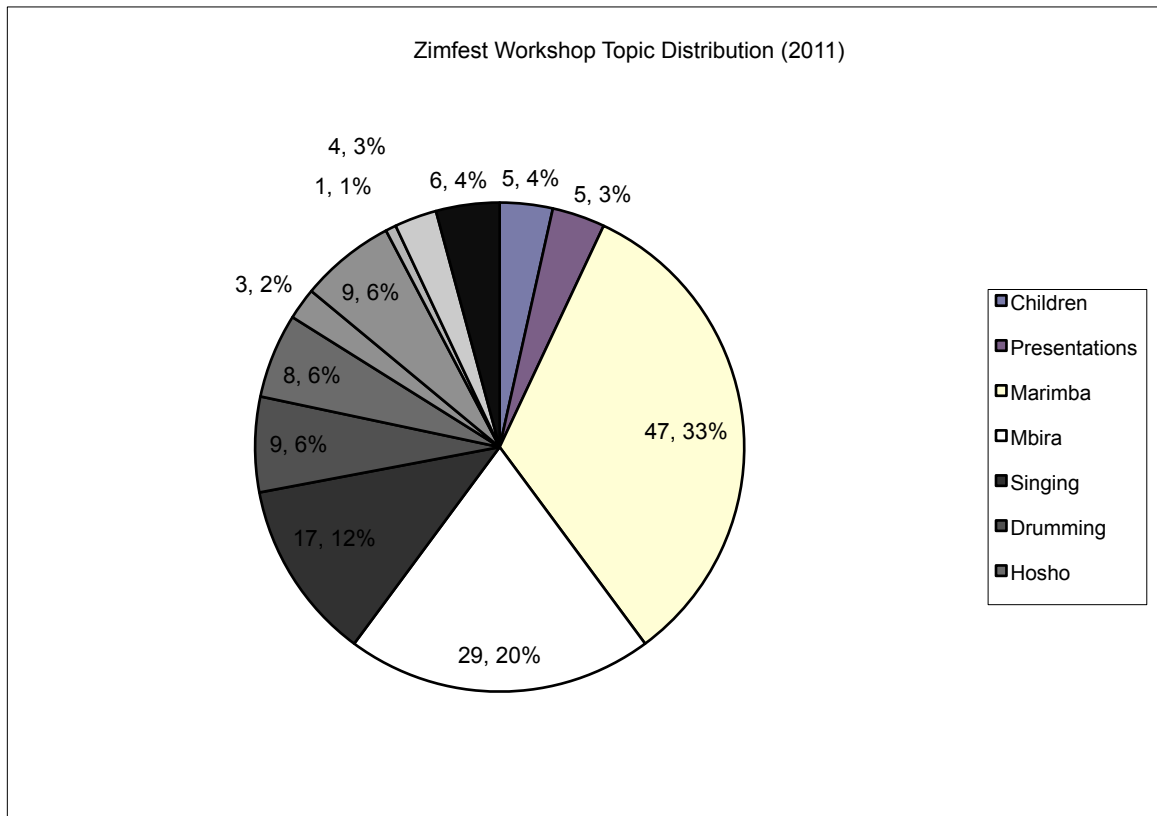


Figure 26: Above, as with the 2010 Zimfest, chart shows the 2011 class enrolments, data provided by Alex Weeks.

In this case, I am interested in comparing numbers of attendees of the 2010 and 2011 Zimfest.

Maraire facilitated the importation of instruments from Zimbabwean makers. It took weeks to months to receive them. This left an instrument vacuum that undermined the progress of

musicians. Such a hiatus retarded the music-making process. Recognizing the demand for instruments, Maraire started teaching some of his students how to make them. He was not a master craftsman himself, but he had the basic ideas that could help. It is not very clear who was the first person to make a real Zimbabwean-style marimba in the Pacific Northwest, but instruments started appearing. The scramble for instruments was important in the growth of the music, and people became innovative. Building and designing instruments become a new attraction. To date, there are over forty accomplished Zimbabwean-style marimba makers in and around the Pacific Northwest. The most notable makers include Carl Dean, Fred King both of Portland, Oregon, Craig LaFollette of Eugene, Oregon, Steven Golovnin of Seattle, Washington, Peter Swing of Santa Fe, New Mexico, Rick Palmer of British Columbia, Canada, and Dean Samuels of Hornby Island, British Columbia, Canada. There are not many mbira makers as compared to marimba makers. This deficiency may be attributed to the mysticism

associated with the instrument, or it might also be a result of the difficulties of metallurgy (Nicoll 2010). Some of the notable mbira makers in North America include Dan Pauli of Santa Fe, New Mexico, and Leonard Nicoll.¹⁷ There are three individuals who have started making gourd rattles (hosho). These include Forest Shomer of Port Townsend, Washington, Craig LaFollette of Eugene and MyLinda King of Portland, Oregon. MyLinda actually grows the maranka vegetable and raises its products until they are ready for her hosho-making purposes. The instruments manufactured in North America are well finished as end products, and they show a lot of time and meticulous attention to detail as compared to some coming from Zimbabwe. The difference emanates from time invested in the whole process of making the instruments, tools, timber selection, and woodworking knowledge. In some cases, some marimba makers

¹⁷ Nicoll claims that he was given permission to build mbira by spirit mediums in Zimbabwe after visiting an elder in that country.

have engineering degrees, which has helped them to navigate their way through musical instrument construction.

The availability of instruments has contributed immensely to the transformation of Zimbabwean music. Instruments have become better quality, available and easier to carry around. Getting instruments locally has eliminated long waiting periods for instruments coming from Zimbabwe.

These are some of the primary reasons that have contributed to the transformation of Zimbabwean music and its growth in North America. The same attractions are still important with the influx of new Zimbabwean teachers, different skill levels, and more openness about the culture.

Attraction to Zimbabwean music for the first timers is attributed to these five key elements. As people grow into the music, other elements take precedence in their lives; hence, they develop other interests within the music. The five key factors discussed in this chapter are not the only reasons people get involved in Zimbabwean music, but they are often the initial attractions.

Chapter 8: Secondary Attractions to Zimbabwean Music

Competence and Innovativeness

The number of Zimbabwean music followers is increasing with time from a small group of Maraire's students. It is difficult to compile data that suggests the increase in the number of people who have taken up Zimbabwean music since 1968. The fact that the music has spread all over the Pacific Northwest into different states is testament to its growth in popularity. As more people take up playing marimba, mbira, and dance, groups have developed.

Secondary attractions are other musical ideas that develop after a person has learned the basics of the music. There comes a point when one feels the need to do something with the music beyond just playing. The person is no longer a novice but someone vested in the style. After participants have become involved in the music, other interests evolve, including the drive to try to be better than the next person in terms of playing or

organizing events. The desire to develop unique styles, especially in marimba, is also apparent. For instance, when various youth groups play at Zimfest, I sense an urge to want to demonstrate a higher skill level. At Kutandara center in Boulder for example, Randall McIntosh, a prolific composer, has a distinct style that bridges between traditional Zimbabwean syncopated and hocketing styles and the Western classical composition principles. He shows innovation in his compositions, which are fairly long for marimba and sometimes through composed (Stewart 2011 October 19, interview). His opus includes "Missa Tariro," "Moon and Stars," "Oceans," that show depth and musical interfacing of two cultures.

Composers in different places have different approaches to their marimba arrangements. Most of these teachers are Americans, so it would be fair to say these are becoming the North American styles with Zimbabwean influences. These are some of the transformations that the music is going through as more people become involved in it. This is attractive to the

youths who are coming into the music every year. There is also the Chris Berry style of composing, which is highly lyrical and is full of breaks and changes that I have observed over the last three years working with him (Lyle 2011).

In 1997, eight young children between eight and ten played marimba at the wedding of a Zimbabwean woman, Rujeko Dumbutshena, and Chris Berry in Santa Fe, New Mexico. The children had been in Berry's community marimba class in Santa Fe, New Mexico. They have been together from 1997 until 2010 when they started dispersing for various reasons. Riyah Mackenzie founded this group at that age of 10, herself a skillful

musician and dancer.



Figure 27: Ande Marimba Band 1997 with the girls. Picture by Riyah Mckenzie.



Figure 28: Ande Marimba in 2010 without girls. Picture from Jesse Garcia.

The recording such as “Ande Marimba Band,” the group’s technique, and the on-stage presence makes them a model to any young group. Girls have been in the forefront allowing this group to function in the early years (McKenzie May 30 2011, interview). As a band, it has become tighter because the members understand each other and play a style that is more contemporary together. The ability of this group has inspired other youngsters to want to reach that level of ability.

Boka Marimba Band is arguably the most recognized of all groups in North America. Marian Grebanier formed Boka

Marimba in 1987 in Portland, Oregon (Grebanier, 2007 discussion, bokamarimba.com). She has since stopped playing marimba and concentrates on mbira. The group currently consists of ten members, five women and five men. They bring such versatility to their playing, as all members sing something, which is rare in most bands. Ann Pinzelik fronts the group with her passionate and powerful vocals. The group's other credit is that the members sing in Shona with ease, which makes this group unique. Other bands sing on occasion, but Boka has taken that ability to a higher level of performance. Kutandara (to socialize) is yet another group that falls in this category of groups that sing, but in this case, not all players sing and play at the same time. According to Amy Stewart (2011 October 19, interview) co-founder of Kutandara Marimba Center and band, "I wanted to make enough money to support the growth of Zimbabwean music, but Randy on the other hand, wanted to start a band." Randy McIntosh is Amy Stewart's husband and the music director at Kutandara Center. At the same interview,

Randy agreed with Amy on their different ideas, but they realized they all led to the same target of promoting the music. Stewart's ideas were purely business related with the music, whereas McIntosh's were performance oriented.

I have experimented with the Moscow, Idaho-based group Chiroto (dream). Its repertoire is a mixture of traditional music and Afro-pop contemporary styles, which is unique to the North American sound. The instrumentation remains anchored by marimba. The diversity has been brought into the band by a highly gifted former jazz circuit trumpeter, JoAnn Evans. The sound of that band is identifiable by the trumpet, flugelhorn, flute, and Celtic harp. I am the music director in the band, and the only male. The youngest member is a 30-year-old general music teacher who is a classically trained flautist. The rest are women all over fifty. When they play at different functions, they have a professional approach, which is just felt and not announced. There is a passion about the music that drives them even in the rehearsals.

Various centers have emerged and are transforming the music by developing teaching techniques, performance and repertoire. The earlier identified centers remain the flag bearers for transformation that include the business element of Zimbabwean music.

New Teaching Material for Teachers

The diversity of North American people means there are multicultural enrolments in schools. Volk (1998) suggests that multicultural is based on acknowledging the diversity of the United States population and also to help children to understand the world and the American society in which they live. To paraphrase (Volk 1998) Students need to encounter the beliefs, values and environment of a culture. The multicultural philosophy includes religious differences, age, gender, socioeconomic status and exceptionality. Multicultural efforts are an approach to interface cultures through music in this case. Some teachers find this multicultural perspective as motivation to research for new world music content. Teachers' classes often

become interactive as teachers try out new songs, games and instruments. As a person who teaches such games, I have always attempted to break the games down and develop into lesson plans that can easily be followed by teachers. A paper I presented at the Washington Music Education Association Conference in Yakima, Washington supports the concept of teaching music from multicultural perspectives (2012 February 19). My presentation was modeled for an elementary music schoolteacher. According to Bennett (2001, 173),

In a culturally diverse society such as the United States, it is not possible to individualize or personalize instruction, an idea most teachers embrace, without considering culture.

The above statement acknowledges the complexity of North American culture, as it cannot be defined by grouping all the different groups of people. For example in Zimbabwe we have different ethnic groups, which form part of the sub cultures of the Shona people. In the US this is not clear, however there are

areas which have for example Italians, Irish and, Germans but they are all known as Americans with a common way of life.

The Zimbabwean-style marimba has made the most impact in schools. The music played includes traditional, contemporary, and hybridized styles teachers bring back from camps (Vornholt 2011). Below are examples of children's games songs that are used in some classes. The advantage with such games is that they encourage participation by all children.

In the classroom, new materials such as songs and games have been introduced from a traditional and traditional contemporary repertoire. Some teachers have found Zimbabwean music as another music style to use in their classes. This adds to the teachers' and children already developed teaching and learning experiences. Boys and girls participation in such song games as "Kana Ndikadai" (What if I do this?) Music shown in (figure 29). Lew and Campbell (2005) noted that children develop their music without adults dictating to them during playtime. In this game children are in a circle and

one sings the call as the rest respond. The leader who is the caller sings and does improvised actions, which the rest of the group should imitate back to caller. Participants take turns to lead the game.

Kana Ndikadai

Traditional Children's Game

$\text{♩} = 110$

The musical score is written in 4/4 time with a tempo of 110. It consists of three parts: Call, Response, and Hand Claps. The Call part is a melodic line with lyrics: 'Ka - na ndi-ka-dai ka-na ndi-ka-dai zva - sha - mi-sa! zva-sha - mi-sa! Ka'. The Response part is a shorter melodic line with lyrics: 'zva-sha - mi-sa!'. The Hand Claps part is a rhythmic pattern of quarter notes.

Call

Response

Hand Claps

Kana ndikadai -
(kah nahn dee kah dah ee)

zvashamisa -
(zah shah mee sah)

Figure 29: Transcribed by Tendai Muparutsa and Donna Lyle February 2012. This excerpt is a children's game song for young elementary school children.

With this game, as in most children's musical games of Zimbabwe, all participants are in a circle. The leader goes around within the circle improvising actions as they sing the call line. The respondents imitate the action as they sing their part. I

have tried this game, and both boys and girls have enjoyed leading, but girls have more confidence in trying things than the boys do, especially as they get to middle school and high school (King 2012, Brown-Lundh 2012).

The next game, "Tomato So" in (figure 30) below, is an example of a contemporary children's game in Zimbabwe. The composers of these games are unknown, but in this case, the game was modeled around the "tomato sauce" known as ketchup in the United States.

Tomato So

Contemporary Childrens' Game

$\text{♩} = 120$

Unison

To-ma-to so so so so so so. To-ma-to

Hand Claps

U

so so so so. E - li - sa ge ge ah ge ge ge ge. E - li - sa

Spoken chant

HC

U

ge ge ge ge.

HC

Tomato so -
(toe mah toe soe)

Elisa ge
(ae lee sah geh)

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It consists of three systems. The first system is for 'Unison' and 'Hand Claps'. The unison part has lyrics 'To-ma-to so so so so so so. To-ma-to' and includes triplet markings over the 'so' words. The hand claps part consists of a steady eighth-note rhythm. The second system is for 'U' (Unison) and 'HC' (Hand Claps). The unison part has lyrics 'so so so so. E - li - sa ge ge ah ge ge ge ge. E - li - sa' and includes triplet markings. The hand claps part follows the same eighth-note rhythm. The third system is for 'U' and 'HC'. The unison part has lyrics 'ge ge ge ge.' and includes triplet markings. The hand claps part follows the same eighth-note rhythm. A 'Spoken chant' label is placed below the unison part of the second system.

Figure 30: Song transcribed by Tendai Muparutsa and Donna Lyle February 2012.

Such games have been popular in the Zimbabwean urban streets and school playgrounds during morning and lunch-hour breaks. They are only starting to find their place in camps.

Children in the Zimbabwean North American camps require a lot of encouragement to try these games. The main challenge is their discomfort with language, hesitance to dance, and fear of embarrassment. Such games can transform and build the children's confidence. The appearance of Zimbabwean music in schools is a transformation to the music itself as it gains recognition. Through the classroom the music becomes recognizable with time. Learners will appreciate music from other cultures.

Activities, Events, and Programs Around Zimbabwean Music

To further explore secondary attractions, I would like to examine activities, events, and programs hosted by some centers for Zimbabwean music. These schools and community programs have resulted from long-term involvement in

Zimbabwean music; participants decided to do something with their musical knowledge besides only performing. Having been lured into the music already, other possibilities with the music emerged. These included starting schools and running them as businesses a transformation on its own to Zimbabwean music. Another result is the running of non-profit organizations such as mbira.org, Tariro, Nhimbe for Progress, Matanho Project, and others.

The establishment and subsequent growth of Kutsinhira Center has led to more demand for Zimbabwean music. The center expanded its programs and began bringing in Zimbabwean teachers in January 1998 (Donahue 2011, Kolodziejczyk 2011). This idea of bringing mbira masters from Zimbabwe was a transformation on the music scene itself and a promotional advantage to the music itself. The arrival of Magaya in January 1998 injected a new interest in the playing of mbira nhare. Kutsinhira Center is credited for this project, which saw the rise and growth of mbira playing in the United States. The

work of Kutsinhira Center became a milestone achievement, as it has opened up a route that some mbira teachers from Zimbabwe have taken. Magaya's gentle, soft-spoken demeanor and teaching style has captured many mbira players' imaginations. He travels all over the United States to teach. He has completed residencies at Williams College, University of Vermont, Duke University, Colorado College, and several others. Zimbabwean music is transforming in this fashion as it makes inroads in colleges and universities. But Magaya's work is not limited to the Center; rather, other agencies and private school owners also bring him to their communities. Bringing musicians over to the United States from Zimbabwe is a challenging undertaking. It involves dealing with complex immigration processes, arranging passports for some musicians, rounding up instruments needed for travel, and a variety of other matters. Such an undertaking requires more than mere interest on the part of the facilitator. Rather, what is required is a passion for such a challenge and determination to achieve one's goals.

Nonprofit Organizations

Projects by Dana Moffett are two-pronged: Rubatano (meaning united) and matanho (steps). Rubatano's main activities are marimba teaching, classes covering from ten year olds to adult age groups. To operate these projects, one has to have a business license (Moffett 2011). Students pay to take classes, and the money is redirected to keep the projects afloat. Some of the funds pay for scholarships and instrument maintenance. Under Rubatano, there is also a children and adults' summer camp. The children meet at the center every morning in a given summer week, and the adult version was introduced during the 2011 camp and takes place in the evening.

The second major project is Matanho Project under it are three projects driven by the desire to assist people in Zimbabwe. First is the music cultural exchange, which is responsible for the musicians' welfare. It is under this vision that mbira groups are able to come to the United States. They are funded through this project. Secondly is the women's microloan program in which

women are given seed money to fund small-scale projects. The main activities funded by such small loans include farming, sewing, poultry, and supplying health products. The third arm of the Matanho Project is teaching Zimbabweans about permaculture to supplement their subsistence way of life. All these are being funded by money generated from Zimbabwean music-related activities on Whidbey Island and other places.

Matanho Project often sponsors activities by Nhimbe for Progress, a non-profit organization started by Jaiaen Beck. She runs an International non-profit called Ancient Ways, which has Matanho project under its wing. This is one of the bigger organizations that have a direct link to Zimbabwean music, as they have arisen from tours and collaborations with Cosmas Magaya. The offshoot of Nhimbe for development is called Jangano (meeting). Matanho had a direct hand in setting this project off in Zimbabwe.

Erica Azim founded mbira.org, an organization aimed at promoting mbira music and musicians, selling mbira music, and

organizing tours for Zimbabwean mbira players. Through her efforts, Azim has helped numerous mbira musicians to tour the United States, including Forward Kwenda, Jennie Muchumi, Patience Chaitezvi, Renold and Caution Shonhai. When musicians come to the United States, she organizes tours across the country. Azim travels with the musicians. They perform and teach together in the various venues.

Agencies of Socialization

Zimbabwean Music Festival

In 1991, Dumi, as Maraire was popularly known, established an organizing committee to put together a Zimbabwean independence celebration event. Due to some misunderstandings, the independence organization ended up splitting up with one group starting the Northwest Marimba Festival, (Jones 2011). Dumisani Maraire's family planned to host a Zimbabwean independence celebration. His organizing committee included his students. Disagreements arose, as the Maraires did not want Americans to organize a Zimbabwean

independence celebration. Maraire's students decided to celebrate Zimbabwean music instead and started the Northwest Marimba Festival. This turn of events was the birth of the Zimbabwean Music Festival, popularly shortened to Zimfest. Larry Israel, Mary Berg, David Long, Claire Jones, Sheree Seretse, and Jan Maraire organized an event for Dumi's students to include workshops and concerts. This was an inspired move that has seen the transformation and diffusion of Zimbabwean music in North America. This early mentality has remained a template for the Zimfest organization to date. Its original name was the Northwest Marimba Festival, and it was held at the community Center in South Park, Seattle. The same format was retained for the 1992 festival held at Langston Hughes Community Center in Seattle. The first three marimba festivals from 1991 to 1993 did not include Zimbabweans because of hostilities that existed at the time (Jones and Golovnin 2011). According to Jones,

Factions developed at the 1991 planning of Zimbabwean independence celebrations. The Maraire family did not want the involvement of Americans in the organization of a Zimbabwean independence celebration party. In turn, we decided to start a marimba festival, which we named 'The Northwest Marimba Festival,' Zimfest today (2011 August 22, interview).

This festival has now grown into an internationally recognized event with a board of directors. The current Zimfest is well organized under the board's supervision. Events are well laid out, and registration is well structured and organized. At the same festival, the afternoon activities revolve around music in the park and a market place. Different nonprofit organizations set up stalls where they sell a variety of wares as fundraising for their different projects "see Appendix C". Here you find images of market place and the wares that people sell during Zimfest.

The task of organizing is passed on from city to city where a different committee of volunteers put the festival together. The first Zimfest I attended was held in Olympia, Washington in 2007 to 2012 consecutively. My dissertation is formulated around 2010 to 2012 Zimfests. Steven Golovnin put together a

committee that organized the event. The organizing committees have one central figure around which the committees are built. Amy Stewart led the Boulder community in 2009, Alex Weeks in 2010, Corvallis Oregon; Gretel Baumgartner in 2011, Corvallis Oregon; and Jacqueline Fallon in 2012 Moscow Idaho. Each year, the Zimfest committee contains both women and men. From the onset, women have been committed to taking on this music. Subsequent committees have followed the same trend with women composing the majority of organizers.

The Zimfest held in Victoria in 1997 was the only event at which Dumisani Maraire returned to perform in the music community he had established. Michelle Buck was the organizing chairperson. The same event also marked the first time Zimbabweans from Zimbabwe and those based in the United States participated at the festival (Jones 2011). It also remains the only time the Zimfest Association sponsored a Zimbabwean to travel to the United States and Canada to teach and perform. The sponsoring of Maraire's trip in was a one off event because it

was the only time he had shown willingness to come back to the US according to Jones (2011) Further the association as a non-profit does not have enough money to sustain such ventures. In many ways, this became the major approach taken by Zimbabwean music enthusiasts as they learn the music.

Individuals and organizations have gone on to bring in musicians outside the Zimfest circles. Other people started to bring musicians from Zimbabwe without being restricted by the Zimfest conventions.

As classes begin at different skill levels, they are advertised, and as people register, they sign up for the classes they want to take. There is four-skill levels 1) introduction/ beginner, 2) advanced beginners, 3) intermediate, and 4) advanced. The content is taught in the following instruments, presentations, music education series, and children's games

A) Children, B) Presentations, C) Marimba, D) Mbira, E) Singing, F) Drumming, G) Hosho, H) Language, I) Dance, J) Chipendani, K) Guitar, L) Music Education. A class consists of a minimum of

three registered people. The numbers sometimes vary because teachers may have different objectives for their classes.

A normal Zimfest marimba set has seven instruments, which is the maximum number of people to compose a class. However, teachers may add or subtract depending in the goals of the teacher. At one given stage for instance, there could be eight marimba classes going on at the same time but varying in skills levels. Following are (figures 31-32) that show four of over ten activities that take place at Zimfest every year. Some instruments such as chipendani (one string bow) are offered when there is someone who can play and teach it.

In an mbira class for example, the teacher sits up front where students can see his or her hands, and the students sit behind the teacher for clear visibility as in the picture below. Besides learning in a classroom situation such as in the picture, some people may request to learn privately for several reasons that may include, but are not limited to, avoiding missing some key steps in the learning process.

I am always frustrated in a group-learning situation because I am a bit slow at picking up new skills. It is especially hard when there are people who already know some of the material, for they want to move on (Walen 2011 July 15, interview).



Figure 31: Musekiwa Chingodza teaches mbira nhare class at Zimfest 2008. Picture courtesy of Mark Cohen, the official Zimfest photographer.

Below, I will give three more examples of the class scene through pictures but each showing a different instrument and teacher. In the drumming picture, we see different types of

drums including West African djembe. This is normally accepted because people do not normally bring their own drums to the festival, so the organizers utilize whatever drum they can lay their hands on.



Figure 32: Chris Berry in cap teaches a drumming class at Zimfest 2010; picture provided by Mark Cohen, Zimfest official photographer.



Figure 33: Tendekai Kuture teaches a marimba class at Zimfest 2004. Picture provided by Mark Cohen official Zimfest photographer.



Figure 34: Lucky Moyo teaches song and dance at Zimfest 2003. Picture taken by Mark Cohen of Zimfest.

The evening concerts at Zimfest are always a highlight, as they showcase different established groups. One such highlight was the marimba orchestra directed by Chris Berry at Zimfest 2009 in Boulder, Colorado. The performance included over ten marimbas, an electric band, brass, mbira, and vocals.



Figure 35: Chris Berry with raised hand sings and directs the Panjea Orchestra at Zimfest 2009. Picture provided by Mark Cohen of Zimfest.

Camp Tumbuka/Mabina

Rujeko Dumbutshena, a Zimbabwean and Chris Berry, founded this diverse summer camp in Santa Fe, New Mexico.

Two camps prior to 2010 were held consecutively at the same venue by the same organizers. This camp started as Bantu then in 1997, and it was primarily a combination of dance and music from West Africa and the Congo and Zimbabwe. Bantu Camp would take place during the first week. Immediately afterward, Camp Tumbuka would start. This camp was primarily dedicated to Zimbabwean music. I attended my first Camp Tumbuka in 2007 as an instructor. In 2010, the camps were merged into one eight-day event mixing all the music styles from different parts of Africa. The camp has been rebranded, Mabina (to dance) since 2010. It currently includes music from Guinea, Senegal, Mali, Ghana, Ivory Coast, Congo, Zimbabwe, and Haiti. However, I will discuss the Zimbabwean music content in comparison to other styles available here. Camp Mabina is one of the biggest and well-attended African music gatherings in the United States. The draw is in its dance emphasis.

Men attend primarily to learn African percussion—primarily djembe, dunduns, marimba, and mbira. During the course of the

camp, they get opportunities to accompany dance classes (Dumbutshena 2011). The ratio of men to women can be 3:1 for this camp. I have observed with intrigue how all the classes are always filled with mostly women on the dance floor and with an array of men providing the music.



Figure 36: Picture from Camp Mabina Facebook page shows men drumming and women taking turns to dance solo. Fara Tolno in dreadlocks top right was teaching this class.

However, there are some men who attend to dance. These make up a small percentage. The full compliment of activities at this camp includes dance, drumming, guitar, marimba, mbira,

ensembles, yoga, balafon, and singing. Dance attracts the greatest number of participants. The women enjoy dundun dance where they play drums and dance with them. In my opinion, it seems this is one area where women outshine their male counterparts in terms of interest, commitment, passion, and intensity.

The men attend drumming sessions in large numbers as women do in dance classes.



Figure 37: Fara Tolno of Guinea teaching a djembe class at camp Mabina 2010. Attending class is a mixture of both men and women. Picture from Jodi Calchemiro.

The interesting reversal though is that there are many women who also go to these drumming classes. Such women are different from those who go to dance classes, for they come specifically to learn drumming, although they occasionally attend dance classes also. Djembe, dunduns, and Zimbabwean drum styles are growing in popularity every time they are offered at this camp. The rest of the men enroll in marimba, mbira, guitar, and ensemble classes, which perform at the end of the camp. The Zimbabwean music portion is mostly in guitar, mbira, dance, drumming, and marimba. The camp has seen a rise in children who come with their parents, and they have classes of their own. Shea Berry, Kellie Pederson, Eric Miller, Lucky Moyo, and Armando Ortega have taught children's classes during the last five years I have attended. This camp is a simple example of African music transformation in North America as it provides the platform for learners to participate in any activity of their choice. People mix and mingle and interact in different languages encouraging a cultural interface through music.

Camp Pagungwa (By the Ocean)

Camp Pagungwa was initiated by with support from Kutsinhira center in Eugene, Oregon in 2010. The principal teachers have been Cosmas Magaya, Musekiwa Chingodza, Patience Chaitezvi, Garadziva, and Chigamba. It is a much smaller camp than Zimfest or Mabina because of its complete emphasis on mbira. This emphasis has transformed the mbira from a small village instrument to a more appreciated foreign instrument. People who avoid coming to crowded camps such as Zimfest find camp Pagungwa more interactive. An average of twenty people attend.

Nhemamusasa North: Millbay British Columbia, Canada

Nhemamusasa North is the only Zimbabwean music camp in Canada, founded and organized by Ted Wright. Among my research venues, this camp is unique because Wright is the only male running such a venture. The Zimbabwean music scene is only alive in the Victoria area presumably due to its proximity to the Seattle area. It was started in 2006, and teachers were

mostly Canada-based Zimbabweans, including Garadziva Chigamba, Kurai Mubaiwa, Charles Muzite, Pasi Gunguwo, Dean Samuels, and myself.

In the Millbay area are several marimba groups, with the most notable being Marimba Muzuva, Malaika Marimba, and youth groups coming from Ted Wright's Bopoma Studios. The development and transformation of marimba and mbira music has been helped by the availability of instruments locally in Canada.

Matanho Camp (Steps)

Rubatano Center organizes and hosts Matanho camp held on Whidbey Island biannually from 2009. It is the youngest of such camps and festivals.

The activities include marimba at different levels of abilities, mbira, dance and a concert at the end of the festival. This camp is still in its infancy; hence, from my personal observation, it has not yet found a clear formula. In its first year, 2009, Matanho

was a two-day event held on Saturday and Sunday. In 2011, it was a one-day event, with a concert finale in the evening.

Mhembero Youth Marimba Festival

MyLinda King of Portland, Oregon started Mhembero Festival in the spring of 2009. Children from different schools did not have opportunities to play after school. This festival became an opportunity for such children to play together representing different schools. The festival is modeled on Zimfest style and provides an opportunity to expose both children and teachers to the wider spectrum of the music itself. The first festival attracted about ten different schools, and the number has risen to almost twenty in 2011. This event is held at different schools every year. It remains a one-day event that has workshops and demonstrations (King 2011).

Children's Summer Camps and Nonprofit Organizations

Through music, children are learning about differences in cultures; they are developing aesthetic appreciation and acknowledging differences. Some cultural matters can be

understood through music. The music from Zimbabwe has brought a new sound to the communities in the Pacific Northwest and new rhythms, melodies, instruments, and a performance ethic to children in various schools. Children have been challenged to develop listening skills that socialize their preferred music choices composed of a variety of world music. In addition, a new repertoire has developed; learners and educators have begun learning new meanings of songs in relation to their own music.

Camp Kutandara

Zimbabwean music in North America has grown through children's summer camps. Taking the music to children's summer camp shows another angle of transformation. The oldest and by far the biggest is Camp Kutandara, organized and hosted by Amy Stewart the director of Kutandara Center in Boulder, Colorado. This camp was started in 2000 with only three children, according to Stewart (2011). The emphasis of the camp is in Zimbabwean music.

Summer Camp Arts Workshop: Coeur d'Alene

Coeur d'Alene Commission for the Arts of Idaho sponsors this summer camp for children every year. This is an arts organization based in Coeur d'Alene, Idaho that promotes the arts in that area. It is a state-funded social organization.

Marimbas are one of the many activities that take place at this summer camp. It includes children from different schools who have been exposed to marimbas and others who are willing to participate without previous knowledge. Cristina Gospodnetich is one of the marimba teachers. Gospodnetich (2011) points out that the children learn most of their music from different teachers and from books by Walt Hampton.

Chapter 9: Participation of Women and Children, and Music Education

Participation of women and school children demonstrate one of the biggest transformations to Zimbabwean music, as it carves its own style and identity in North America. In this chapter I review some examples of how women have come to the forefront in this music, and speculate on the reasons. This trend is especially interesting when compared to traditional settings in Zimbabwe, where women have been discouraged from participation. In this chapter I also review trends in Zimbabwean music for children.

The bar graph (figure 38) shows the attendance at Zimfest 2011 by gender. This is the average trend at this Festival every year for the last five years I have attended. The unspecified number of people could be split evenly and that further increases the number of female participants.

The graph below has been drawn from data officially provided by Alex Weeks, the head of development for the

registration system of Zimfest 2011. For the year 2011, 146 (approximately 33%) males attended compared to the 250 women (approximately 67%) who also participated. Eighty-seven people did not specify their gender, as shown on the graph. On the whole, there are more women involved in the North American Zimbabwean music community than there are men. Women are more active in performance and in organizing events.

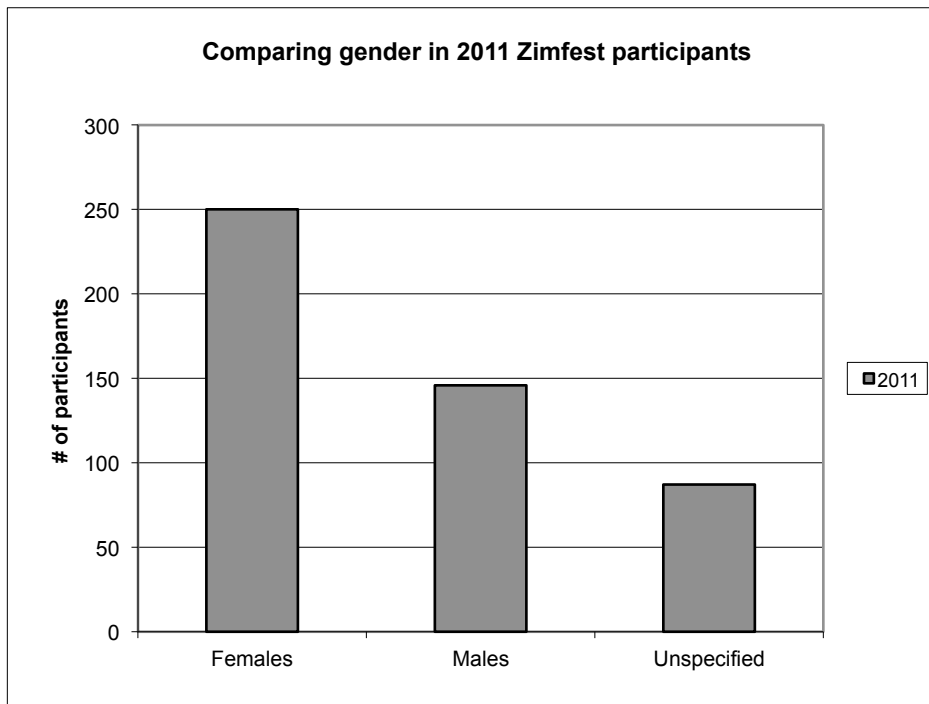


Figure 38: Zimfest attendance by gender, 2011, data from Zimfest.

Donahue stated, "I have been to Zimfest a few times, and I have noticed over the years that women seem to be more involved" (Donahue 2012, e-mail interview). I should mention that men perform as regularly as women do, but women show up in greater numbers. In my interviews with Randy and Amy McIntosh (2011), they mentioned that they have had more girls and women come through their programs at Kutandara Center. Men are more prominent in the manufacturing of instruments.

Women are leading in organization of events. In many cases, men have become willing followers. That the scene in North America has taken this trajectory has not been to its detriment. Rather, this female leadership has increased the transformation and diffusion of the music.

Mbira, Marimba Teaching and Performance

Older women have shown more interest in mbira nhare than in marimba and other African instruments in particular and comprise many ensembles in the different communities. Marian Grabanier teaches mbira in the Portland area. She founded Boka

Marimba band and Njuzu (mermaid) mbira groups of Portland.

Grabanier's influence in the Portland area should never be underestimated. She is one of the older people who have remained active more so in the mbira scene than in marimba. She has helped many mbira players who have become accomplished today.

Catherine Hunziker is yet another major proponent of Zimbabwean mbira, and she teaches individuals in her immediate community of Boulder, Colorado. She has traveled to Zimbabwean rural areas where she learned from traditional musicians, primarily the late great Simon Mashoko. He was a renowned composer, teacher and performer.

I was intimidated to be in the presence of such a stalwart and accomplished master teacher and performer. In his living room was a huge table covered in mbira; it was such a large collection (Hunziker 2011, interview).

Hunziker shared some of her Zimbabwean trips' experiences and described her musical encounters with people such as Mashoko. She has hosted several Zimbabwean mbira masters in Boulder.

She organizes workshops for them and provides transport for these guests.

The marimba scene, as evidenced by regular classes in different communities, has more women taking participants (King 2011). The statistics from Kutandara Center suggest that the adult evening classes have more women than men “see figure 45”. There are more adult women of ages ranging from above forty and older (Lyle 2011). Information from Musango marimba is consistent with the Kutandara situation—children’s classes have a more balanced enrolment (Tauscher 2011).

There are a number of all-women groups. These include Madziva Mana (Four Pools), based in Boulder, Colorado. This group comprises Elynn Hering, Lesley Ratica, Donna Lyle, and Heather Doty.¹⁸ In my interview with the group, members informed me that their repertoire varies from the pioneering Maraire songs to Randy MacIntosh’s arrangements, their

¹⁸ www.madzivamana.com/files.

principle teacher (Hering 2011 November 7, interview).

However, their program is diverse because it is modeled for elementary schools but this does not mean that male groups do not have the same effect at such level. It includes storytelling, and marimba provides the background music. The performing style is soothing and easy to follow. This style suits schools as it allows children to be exposed to music of a different culture.

Tamba Hadzi (Dancing Women) is a nine-piece all-women marimba group based in Homer, Alaska for the last twelve years. The group started as a class, taught by Michael Breez, a visiting artist to the town (Belcastro 2011 October 11, interview). The group's performance is full of energy witnessed but comfortable and not frenetic, as I have noticed with teenagers' bands.

Sesitshaya Marimba based in Moscow, Idaho is also an all-female marimba group that plays at relaxed tempo and energy. It has been playing since 2003 and has become a fixture in Moscow, Spokane, and surrounding areas.

Another group, which is composed predominantly of women, is the Low Flying Knobs, based in Boulder, Colorado.¹⁹ They play a repertoire that includes Maraire's songs. They have been on the scene since their formation in 1994 according to the website. Low Flying Knobs are one of the first bands in the Boulder area.

Although not a predominantly female group the next group that competes in membership and sound capacity is Kutandara, based in Boulder, Colorado.²⁰ The group is heavy on arrangements, which are based on Randy McIntosh's Western-style compositions. The group includes vocals and a brass section. Randy and Amy McIntosh started the group in 2000. Kutandara has its own style with music composed and arranged by Randal McIntosh. The group is solid with a vibrant brass section and vocals. The song arrangements vary, with some simple and others complex.

¹⁹ www.lowflyingknobs.com

²⁰ www.kutandara.com

Mbira Performance

The mbira scene is thriving, with both women and men playing significant roles. Every area has a leading figure in both marimba and mbira. Judging from the Zimfest performances, community events and activities, I have noticed that older women are more drawn to mbira nhare, and they have multiplied in numbers over the years. The instrument is no longer as exotic since it has been in North America for some time, but it is still associated with spirituality. Commenting on differences in instrumental attraction, Paul Novitski, founder of dandemutande the list serve states, "Marimba is aerobic form, and mbira is meditative to the point of being grounded" (2012 January 31, interview). Such a way of analyzing things may provide an idea as to why adults prefer mbira.

One outstanding group is Pachipamwe, a duet featuring mbira and guitar. Eric Miller on mbira and Matthew Gordon on guitar have been involved in Zimbabwean music for some time.

Pachipamwe sometimes adds other musicians such as Nathan Beck on mbira and Eric Orem on drum kit or chromatic Zimbabwean-style marimba when the situation demands it. They are accomplished musicians who at one point or the other have played with Thomas Mapfumo's group the Black's Unlimited.

Women seem to be successful in leading these different groups. I have not come across many established groups being led by men. In dance, men are almost non-existent (Schaldach 2011). To an extent in this research I demonstrate the non-existence of men in dance as demonstrated in dance camps such as Mabina. This absence might result from cultural expectations that North American men do not dance (Lyle 2011 October 10, interview). Chinyakare of Oakland, California had one white male dancer who has since stopped to pursue other projects. In most dance workshops and classes, I have not seen men joining, which leaves the discipline to women, and they do it with heart. At events such as Zimfest for example, the dance classes are filled with young women and young children, with occasional

older women jumping in. The men want to play the drums for the dancers.

The performance style of bands ranges from group to group. The YouTube²¹ links provided in the footnotes are video examples of subtle-playing bands and those that are high energy in their styles²². The first features Sesitshaya Marimba of Moscow Idaho. The second features Anzanga Marimba of Seattle, Washington, visit Anzanga web. Instead they are warmer and far reaching in their approach.

There remains an element to demonstrate our abilities as women so we have taken it upon ourselves to make our groups and perform (Seretse 2011 August 19, interview).

Riyah Mackenzie (2012 May 30, interview) states that, "I wanted to empower the girls by starting an all-girl band, but the boys came in." It is through such efforts that the music is developing and transforming as women take initiatives. People are gaining

²¹ www.youtube.com/watch?v=2GNg3jRR88E

²² www.youtube.com/watch?v=D31puPbIEI&feature=relmfu

confidence to start different projects related to the music. All these developments point to the Zimbabwean music transformation that has allowed this music to spread over the last forty years.

Performance in the Classroom

World music is finding its way into the school curriculum in North America. Music educators are making inroads in putting together manageable pedagogies that are applicable in the classrooms. Benedict (2009) states that, anyone in the classroom is a curriculum developer a concept distorted by history as something that happens outside the classroom.

Teachers contribute a body of knowledge through their research and curriculum planning. By drawing on traditional Zimbabwean approaches such as oral learning, demonstration, participation, and performance, the North American classroom will benefit.

Performance as a concept is a significant element in music instruction, as it allows learners to hear, see, and connect with a genre of music being played.

A performance in a classroom connects learners to the music they intend to learn and to the owners of a culture or its proponents. Performance is a witnessed event. The audience perceives it in relation to an obligation holds it to a standard (Deighton 1992, 362).

Teachers introducing world music into their curriculum can use performance as an approach to generate interest and accessibility to learners. A whole performance package, which includes instrumentation, singing, dance, and audience participation, epitomizes a complete African practice in which communal involvement is the norm. Further performance, especially by professional cultural owners, helps in interpretation of meaning to learners. Performance fosters interest and helps to evaluate progress.

A number of teachers are finding themselves betwixt and between their music learning experiences and that of the child in a technology-driven global order, at least in most First World countries. In a paper he presented at the Forum for the Future of Higher Education Brown (2005, 2) asserts that;

Let's stepback a moment and look at the context we all find ourselves in and the challenges we face. First, every one of us recognizes that today's kids, our students, are different from most of us here. They have a new vernacular-a digital vernacular. But today's students also learn in ways that are different from how we learn. How can we begin to take advantage of those differences?

Brown is acknowledging the changes in time between the teachers and the students we teach. Technology has made the world smaller through Internet-related activities such as Twitter, Facebook, and YouTube. This exposure puts music teachers under pressure if they cling to their old-school music teaching approaches. Children expect to learn about the music they listen to on their ipods and laptops in school. Ahlkvist (1999) advocates for active learning in class. Children need to learn their music in a fashion they relate to. Zimbabwean music is not part of the music that children listen to on their iPods, but it is one of the music styles taught by some teachers in the classroom. The use of methods such as Orff is still yielding results, but in a time in which multicultural content is

encouraged, these approaches need to be used in tandem with others that will attract more learner attention.

In my view, using Zimbabwean marimba in the North American classroom will invigorate learners. The idea of motivating learners by having a marimba band perform is likely to attract greater interest among children. Music teachers can build on this by utilizing the Orff approach and activities.

While teachers may lament lack of adequate training in world music teaching and lack of authentic materials (Demorest 2004), these two valued points should not be obstacles to a determined teacher. Marimba bands are growing in the United States. A marimba band performance helps to ignite interest in world music, participation, and allows an interface between learners and musicians already in the music. As a follow-up to a performance, teachers can seize the moment and allow learners to try the instruments. This increased interest could lead to the formation of world music bands in a school program.

Performance can be an effective extrinsic motivator if used with thought.

Investing modest money and time can yield significant progress. Investments can include buying marimba music books such as Walt Hampton' Marimba Mojo (1997), Maria Minnaar Bailey' Chaia Marimba (1994), and Bonnie Carol's African Marimba series (2007). All these books are found on dandemutande.org catalogue. Music educators may go to Zimbabwean music camps such as Mabina and the Zimbabwe Music Festival where they can learn new materials for marimba, children's singing games, and dances. The advantages of camps are that participants learn the music live and in a communal way. A participant can record both video and audio materials, which can be used later.

The music is being given new meaning by people's involvement. Women seem to express their spiritual interests by initiating musical activities. It is also a major transformation because in Zimbabwe women generally follow their male

counterparts in organizing such spiritual events. To adults in the mbira scene, the idea of spirituality drives them to want to play more. The mbira music calms some people down when they either hear or play it, (Vaesen and Laviolette 2011). In my North American experience, I have reached the conclusion that people play mbira music as a means to be with themselves and to connect with the spirit they believe in. Klee (October 21 2011, interview) said, "Mbira music spoke to me." This is a sentiment shared by Hunziker in 2011. There is a certain age group that invests time and money in mbira as evidenced by the collaboration of Chamrad, Nassoiy, Ishihara, and Jones in bringing a traditional mbira player to the United States other than the usual names. Ishihara mentioned that it was a spiritual decision, seeking depth hence the invitation of Newton Gwara to the United States in 2009. Others are involved so as to build friendships, share ideas and spend time with others, Vaesen (2011). The meaning in marimba is derived from community building.

Zimbabwean Music in Music Education

According to Hoffer et al (2007), the National Association for Music Educators has designed and adopted nine standards, which guide music instruction. The nine standards were adopted after a period of consultation and research by a National Committee for Standards in the Arts from 1994 and reviewed in 2006. The following list of national standards appears on the National Association for Music Educators website, Hoffer et al (2007) agreed to the following standards;

National Standards for Music Education

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

In the light of including world musics in all national music standards, there is evidence that Zimbabwean music has been transformed and included in the music school curriculum in some districts, thereby becoming both more female and child-oriented, a transformation from the Zimbabwean situation. Music teachers such as discussed in the interviews (Fallon 2012, Vornholt 2011) have taken it upon themselves to learn more of the music and bring it back to their classrooms. My presence at the Washington Music Educators Association Convention in February 2012 helped me notice a gender imbalance in terms of teachers, most of whom are women. Bring marimba, mbira, drumming and dancing into the classroom has become part of Zimbabwean musical transformation and that of the multicultural music education in the United States. There is also a link to the learning of music through the Orff approach (Landis and Carder 1972), which can be associated with Zimbabwean marimba among other instruments.

The intercultural approach to education in general in the United States started in the 1920s according to Volk (1998). The term multicultural was coined in the 1970s, as education did not focus on specific cultures but on all facets of the American society. Volk (1998) suggests that multicultural music education includes the teaching of different local American and Canadian musica and those of other world cultures in the curriculum, with emphasis on ethno-cultural characteristics. Anderson and Campbell (2011) suggest that a multicultural approach to learning is centered on planning educational concepts that foster sensitivity, understanding, and respect for people of diverse cultures. The demographics of the United States and Canada are so culturally diverse that educational policies must be multicultural. My personal understanding of multicultural music education is that music educators who are also curriculum designers need to embrace music of the world for the classroom. American and Canadian music remains the main source of

material but world music has to be taken to deeper levels for it to make sense and meaning in the curriculum.

All these efforts such as gathering new music, instruments and musical games are related to curriculum development, which is being transformed due to the demands of multiculturalism and the availability of Zimbabwean music among the rest of the world's music.

Elementary school music programs are modeled to teach concepts that educate children about music and culture and expose them to various instruments and games (Benedict 2009). "Young children need to be kept engaged because their attention span is short" (Wylie 2011 January 19, interview). As someone with a background in elementary music education, I have been asked to instruct in teacher track courses at the Zimbabwean music festival. This is a special program for music teachers that come to Zimfest. The content is almost always well organized and structured so that it will be easier to teach to children and include in the curriculum. They have requested children's

musical games in Shona. I came up with a few examples of the games, worked on the language and songs in the clinic, and play the games and find similar games in the American children's games repertoire to create an association. This approach helps children to remember and associate the games with ones they already play.

New Teaching Ideas

Transcription as a way of capturing songs has become a regular practice within the marimba and mbira music circles. The majority of African instructors encourage people to learn their music by ear as they do in Africa. While this is an effective way to learn, it does not help the American or Canadian schoolteacher who returns to the classroom from festivals and camps where African instructors do their teaching.

Schoolteachers want materials to refer to when they return to their schools, in the form of handouts or recordings. Handouts help in remembering text; yes, teachers may have recordings, but they need to see the shape of the words to relate to them as

Wylie (2011,) a music teacher in California suggests. Applied music requires clear procedures that help children to master musical concepts and skills. The majority of traditional African musicians do not understand applied music pedagogy because they are not trained elementary school teachers. Hence, North American music teachers have to observe and construct such methods themselves. Most African musicians are performers; hence, they learn some of these teaching skills on the job at camps, festivals, or as resource persons in the classrooms. Teachers also look for methods in teaching band for marimba, mbira, and dance groups in schools. Teachers need to take an eclectic approach in their instruction. Campbell (2008) notes that all over the world, people experience music aurally; they learn by ear. Music is passed on by rote or note—also by ear or eye. These sentiments agree with the African culture of music teaching and learning.

In teaching Zimbabwean music my personal experience has shown me that teachers need to have the ability to

demonstrate on instruments. Learners need a reassuring and surefooted teacher who imparts skills. In Zimbabwean style ensemble work, it is important to take advantage of the talented learners who can help others during their own free time. The teacher will have the opportunity to polish the new material. It is also crucial to understand the arrangements of songs and to give chances to learners on lead roles at different points during the teaching and learning process. A clever teacher will take advantage of peer groups that develop in the classroom and construct tasks for these groups. The tasks have to be judiciously managed so they do not appear as class work to the children but rather as play with friends. Some peer group leaders are talented children whose abilities are not taken full advantage of by teachers. Results of such tasks are demonstrated in class by asking the peer groups to perform as a means of reporting back on what they worked on. At this stage, it is important to empower the leaders to let them work with their peers. As long

as it does not appear like an order from the teacher, children perform with a play-like attitude.

Games such as “Kana Ndikadai,” “Jongwe Guru,” and “Mhote mhote” “see figures 39, 40 and 41 below”, and several others became so popular with teachers that they have gone on to try them in their classrooms (Fallon 2011 January 19, interview; Seretse 2011 August 19, interview).

Kana Ndikadai

Traditional Children's Game

$\text{♩} = 110$

Call

Ka - na ndi-ka-dai ka-na ndi-ka-dai zva - sha - mi-sa! zva-sha - mi-sa! Ka

Response

zva-sha - mi-sa!

Hand Claps

Kana ndikadai -
(kah nahñ dee kah dah ee)

zvashamisa -
(zhah shah mee sah)

Figure 39: Children's game Kana Ndikadai, transcribed by Tendai Muparutsa and Donna Lyle, 2012.

Jongwe Guru

Traditional Children's Game

$\text{♩} = 110$

The musical score is written in 4/4 time with a tempo of 110 beats per minute. It consists of six parts: Call, Response, Hand Claps, C, R, and HC. The Call part has lyrics 'Jo - ngwe gu - ru' and 'Jo -'. The Response part has lyrics 'ndi - a - ni?'. The Hand Claps part is a rhythmic accompaniment. The C part has lyrics 'ngwe gu - ru' and 'Jo - ngwe gu - ru'. The R part has lyrics 'ndi - ma - mbo!'. The HC part is a rhythmic accompaniment. The score includes various musical notations such as triplets, first and second endings, and repeat signs.

Call
Jo - ngwe gu - ru Jo -

Response
ndi - a - ni?

Hand Claps

C
ngwe gu - ru Jo - ngwe gu - ru

R
ndi - ma - mbo! ndi - ma - mbo!

HC

Jongwe guru - big rooster
(*jaun gwae gue rae*)

ndiani -
(*ndee ah nee*)

ndimambo -
(*ndee mahm boe*)

Figure 40: Jongwe Guru, a children's game, transcribed by Tendai Muparutsa and

Donna Lyle, 2012.

Mhote Mhote

Traditional Children's Game

$\text{♩} = 60$

The musical score is written in 2/4 time with a tempo of 60 beats per minute. It consists of three parts: Call, Response, and Hand Claps. The Call part has two phrases: 'Mho - te mho - te' and 'Ndi-no-tsva-ga wa - ngu'. The Response part has two phrases: 'za - ka - ri - ye - nde' and 'za - ka - ri - ye - nde'. The Hand Claps part consists of a single rhythmic pattern of quarter notes.

Call
Mho - te mho - te Ndi-no-tsva-ga wa - ngu

Response
za - ka - ri - ye - nde za - ka - ri - ye - nde

Hand Claps

C
mu - su - ki - we ndi - ro Si - mu - ka ha - nde

R
za - ka - ri - ye - nde za - ka - ri - ye - nde

HC

mhote mhote - listen, listen
(*moe tae moe tae*)

zakariyende
(*zah kah ree yen dae*)

ndinotsvaga wangu - I am looking for [someone?]
(*ndee noe shah gah wahn gue*)

musuki wendiro - someone who can ...
(*mue sue kee wen dee roe*)

simuka hande -
(*see mue kah hahn dae*)

Figure 41: Mhote Mhote, a children's game transcribed by Tendai Muparutsa and

Donna Lyle, 2012.

Some teachers enjoy the advantage of having Zimbabwean-style marimbas in their schools, and they can transcribe some of the game songs to be played on the instruments. This approach has allowed children to be engaged in teamwork while playing, singing, and participating in the game. Roles are rotated so children can have a chance at the various activities.

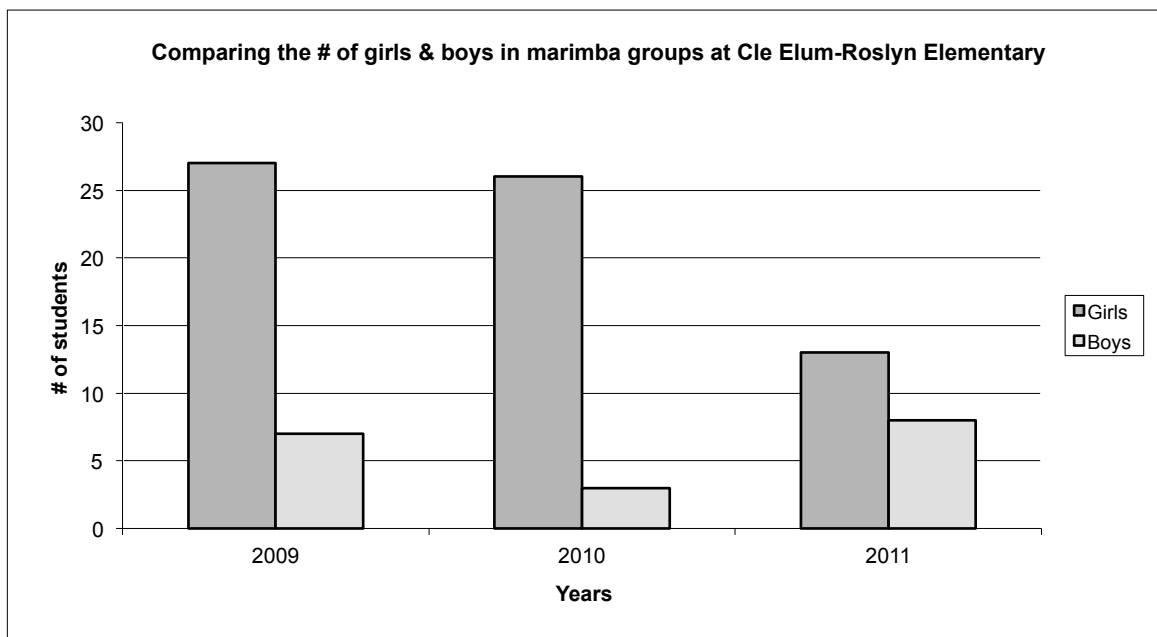


Figure 42: Children's Participation in marimba groups at Cle Elum-Roslyn Elementary School near Seattle with ages between 7-11 years old. Data provided by Jacqueline Fallon the music teacher.

Jacqueline Fallon provided the data used to make this bar graph on marimba groups at Cle Elum-Roslyn Elementary School, where Jacqueline is the music teacher. This school is in Washington State, about 95 miles east of Seattle. It shows the level of participation by gender in the school marimba ensembles from 2009 to 2011. It is clear that girls (dark grey) generally outnumber the boys (light grey), but there has been a marked increase in the 2011 male group due to more attention to recruitment. Other years show balanced participation. Girls are participating more in marimba music at an early age as compared to boys. Most school marimba ensembles have more girls in them than boys, (King 2011 December 28, interview). It is not planned to have more girls or boys play at an early age but rather an occurrence in which girls tend to be more active than boys in the elementary school levels. "Boys seem shy to really get full on into this, but the girls seem open and go for it; however, boys still try" (Vaesen 2011 December 21, interview).

As they grow older, boys choose to participate in sports activities, (Lyle 2011 October 10, interview).

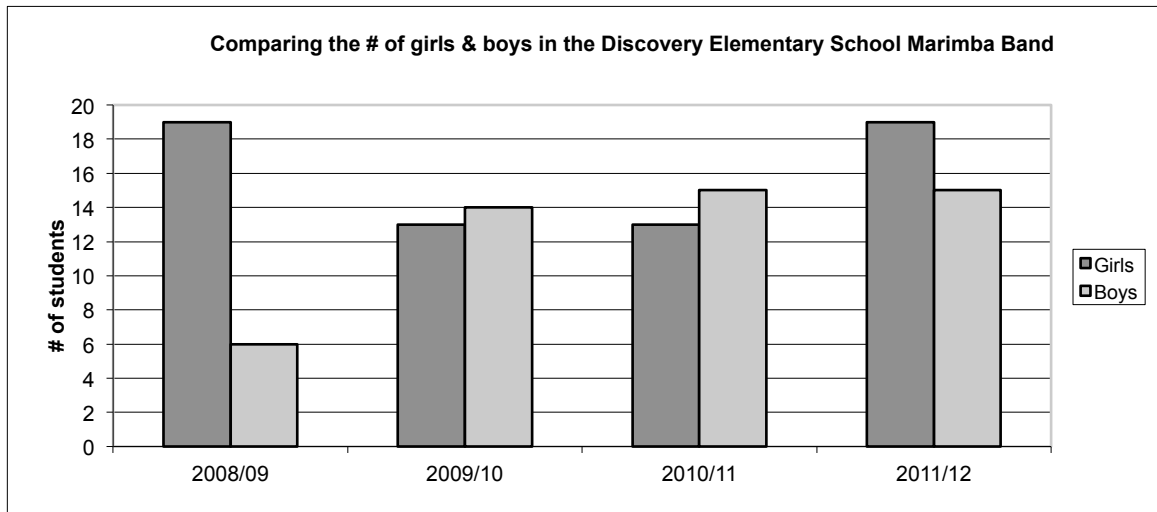


Figure 43: Membership in marimba band at Discovery Elementary School, Victoria, Canada. Data provided by Amy Vaesen the music teacher at this school.

Figure **43** shows similar data for another elementary school, this one in Victoria, Canada. Amy Vaesen, music teacher at this school, provided the data. The equalization of participation by gender has developed due to breaking the band into two—one for boys and one for girls in 2009. This has attracted more boys to play. However, the bands still mix together at times depending on the purpose of the performances. Unlike at the Cle Elum-Roslyn School, boys seem to participate more fully at the

Canadian school. I speculate that this maybe one year when boys outnumbered or equaled the girls.

I would like to follow up this comparison by using data from community schools that include Kutsinhira, Kutandara, Rubatano, and Musango marimba centers. I only used data from 2011, which was made available to me by Maggie Donahue of Kutsinhira Center, Karin Tauscher of Musango marimba, Amy Stewart of Kutandara Center, and Dana Moffett of Rubatano paChitsuwa marimba Center. Kutandara, however, gave me data for 2010 and 2011, which I have included in the graphs (figures 44-45).

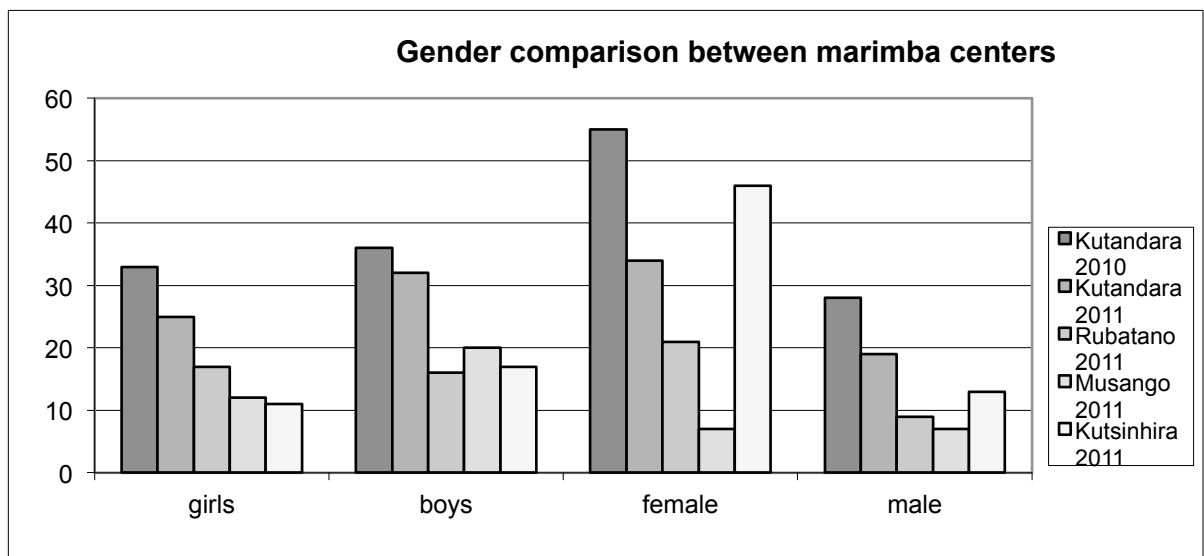


Figure 44: Enrolment at four centers for the 2011 school year. Data provided by the individual centers.

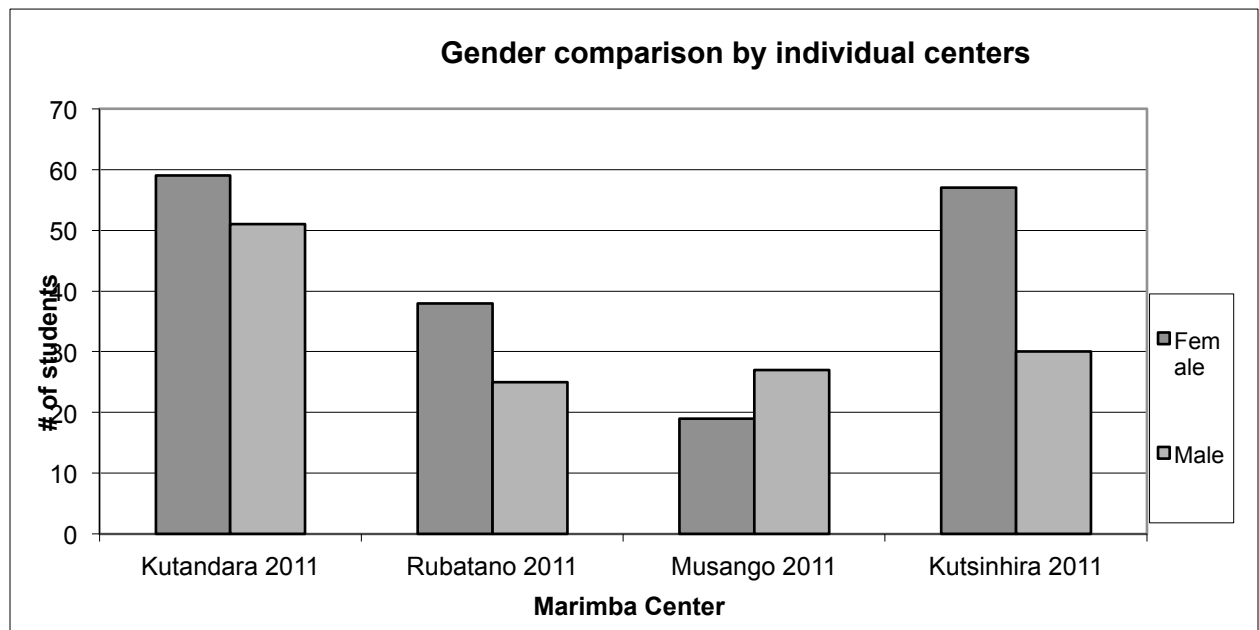


Figure 45: Gender comparison by centers, data provided for this research by the individual centers.

In this graph (Figure **45**), the 2011 data for the four schools show there are more boys in the classes than there are girls except Rubatano. There are several reasons for this. As they grow and seek out other activities, the boys go on to try popular sports such as football, basketball, baseball, and others (Stewart 2011 October 19, interview). Girls, however, also find other activities but draw satisfaction from playing marimba as

well Stewart (2011). It is also not fair to compare these centers, as some such as Kutsinhira and Kutandara are much bigger programs and have been active for over a decade now. Rubatano and Musango are smaller and are based in smaller towns. As the graph shows, when it comes to adult groups, male participation dwindles. As suggested by Tauscher (2011 August 18, interview) "... eventually men decide to go for things that make money rather than play marimbas; they take themselves as bread winners." I agree with this observation.

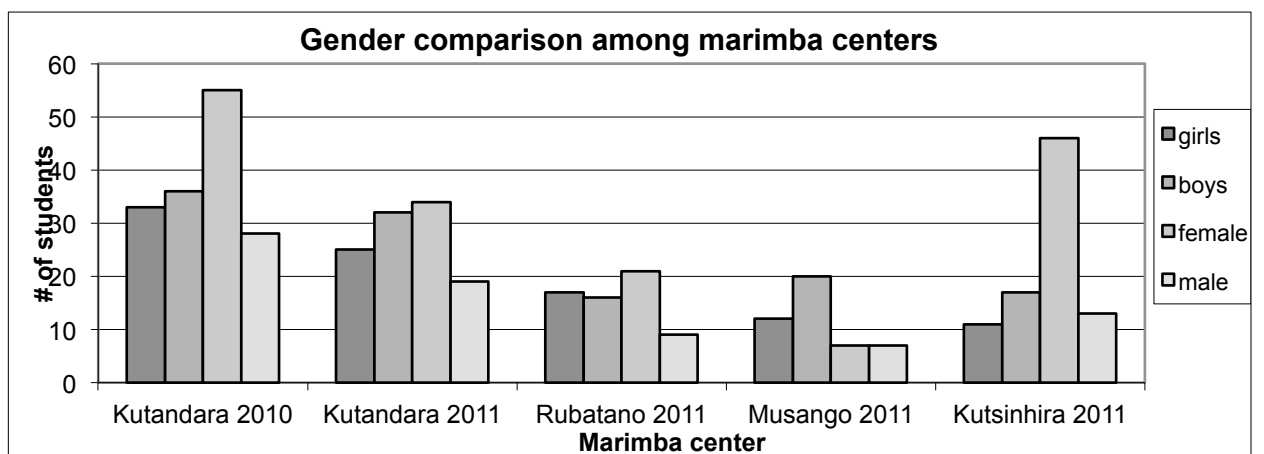


Figure 46: This shows enrollment by gender in the four centers.

According to Stewart,

Some parents have brought their children to Kutandara Center after seeing other youth groups playing at the farmers' market. At times, children have to try it before they get into it (McIntosh 2011 October 19, interview).

Females outnumber their male counterparts. For those who start playing as young children, it is often after that period of involvement during high school and college that they discover other interests (Moffett 2011 August 31, interview). These statistics help to support my claim that there are more women involved in Zimbabwean music in North America than there are men. This dichotomy indicates a paradigm shift in comparison to Zimbabwean traditional practices in which men hold a monopoly over women in the arts. The open culture in North America allows women to participate fully in any activities they wish, and such openness has benefited Zimbabwean music.

Educational School District (ESD) 105 South Central Washington administered in Yakima has embarked on a Zimbabwean marimba program inspired by schools in the Tri-

Cities of Washington. The Art Fusion Project is currently sponsoring the making of marimba bars for all interested schools in the district.²³ Further, the schools will embark on community engagement and awareness programs by involving parents and others in the construction of the instruments (Wylie 2011 August 28, interview). The interest and drive from schools to acquire marimbas is impressive in this area. They have scheduled days in the year when music teachers attend marimba construction workshops and music-playing clinics.

Funding opportunities are scarce in different states and school districts. The Seattle and Portland areas have progressed in their implementation of Zimbabwean music in the curriculum. Golovnin (2011) suggests over thirty schools have Zimbabwean-style marimba in the Seattle area. Seretse (2011) agrees with this assertion. ESD 105 may be another area where there are

²³ <http://artfusion.us/visual-arts-topmenu-132/artist-in-residence-topmenu-145>

many Zimbabwean-style marimbas due to the grants received from the Arts Fusion Project.

As music educators we need to be mindful of curriculum theory, philosophy, modes of rationality, and the ways in which these have influenced curriculum making. Choices of curriculum influence pedagogy and hence during its development approaches to teaching have to be considered so as to link content with process (Benedict 2009, 145).

Considering what Benedict says in the statement above, I suppose many types of music are appropriate to teach children at different age groups. The task lies with the music teachers who must be innovative in their approaches. They have to carefully select appropriate material for the different skill levels of their classes. This has to be done while retaining the musical element of the songs and their meaning. In the case of Zimbabwean music, there are five clear elements that can be taught separately or together. The most attractive are marimba, drumming, dancing, singing and mbira. It is crucial for children to enjoy learning. The earlier and faster they master playing a

song or game, the easier it becomes to motivate them. In the process, new material can be introduced.

While the issue of multicultural education is debated in different disciplines, it is especially appropriate in music. The roles of education and culture are intertwined in a music setting. When music instructors pick cultural concepts for their classes, the ideas should not aim at artistic production but rather at education (Allsup 2003). Teachers have to pick the best examples and practical skills to teach their students as Landis and Carder (1972) have stated. The current view of culture holds that human behavior, from arts and leisure to laws and ethics, is closely linked to education (Allsup 2003, 6-12).

The nature of Zimbabwean music, primarily marimba, works well with the celebrated pedagogies such as the Orff, Kodaly, and Dalcroze approaches. Orff-Schulwerk is an approach to teaching music that revolves around singing, saying, dancing, playing and improvisation including use of barred instruments, (Shamrock 1997). The Kodaly principles of teaching music

include using high quality music a capella singing, music from folk traditions, literacy and solfege- all which must be incorporated into a child-centered approach (Sinor 1997, 38). Dalcroze's music instruction principles are modeled around eurhythmics, rhythmic solfege and improvisation (Caldwell and Jaques-Dalcroze 1993, 27). These three schools of thought are suitable for Zimbabwean music, especially in early childhood settings. The games and songs are easily applicable in Dalcroze eurhythmics as children engage in dance-like activities but do not specifically perform dance. The children improve their musical sensibilities through movement. With marimba music, there is that instrumental connection with the Orff instruments in that they are all mallet instruments and they are tuned the same using a pentatonic scale as Brown-Lundh told me, "I am a certified Orff approach teacher, ... the music of Zimbabwe resonates comfortably with this method" (Brown-Lundh 2011). They are all mallets instruments meaning they use mallets to strike the keys in order to produce sound, and young learners

can learn melodies and band methods through Zimbabwean marimba and songs. From a Kodaly perspective, learners may grasp the songs through the use of solfege, a pedagogy-related solmization sol-fa, in singing songs and following hand signs that were originated by John Curwen but popularized by Kodaly (Landis and Carder 1972). Zimbabwean repertoire fits well with a Kodaly approach to teaching music. These approaches can be used with examples of music from any culture as long as the songs are carefully selected so learners will not get discouraged. Kodaly, Orff and Dalcroze encouraged the selection of the best possible music examples from the culture. The Shona singing style in Zimbabwean music can be challenging but melodies can be taught using the solfege system Kodaly developed. The eurhythmics of Dalcroze can be used together with Zimbabwean dances as a means to foster understating of melodies, and hymns.

Teachers may develop movements influenced by Zimbabwean dances for classroom purposes. The three

approaches encourage improvisation, which is a trademark of African music performance. In the Dalcroze movement, the selected dance ideas are not to teach dance but rather rhythmic, form, melody and harmony understanding through movement.

In school districts such as Coeur d'Alene, in Idaho, most teachers have Orff instruments, which are smaller than Zimbabwean marimbas and are used to teach music basics to children. Some teachers are affiliated with different methods and associations such as those of Orff, Kodaly, Dalcroze, Gordon or Suzuki. Such backgrounds have somehow stifled the teaching approaches of some teachers, as they are loyal to these traditions and are uncomfortable exploring other methods, (Vaesen 2011 December 21, interview).

The learning of music in African cultures is entirely by ear; this might be a skill to teach children in North American schools. At the same time the rote way of learning has also been practiced in North American folk songs tradition. In relation to the pedagogies above, the Africans' way of learning has always

been by rote. Rote might or might not work for some educators however it is worth a try. It remains a powerful approach that can be utilized together with the above-mentioned methods.

African traditional music and performance practices have been passed on from generation to generation, through oral and aural means. Demorest (2008, 40) established that "... wherever in the world music is made, it is experienced aurally, it is learnt wholly or partly by ear." This practice has proved to be effective; hence the survival of all the music today. Wade (2004, 10) earlier declared that,

Whether the music being taught and learned is preserved in notation or not, oral and aural means remain central to the discovery of essential features of song or instrumental piece.

The same observation is made by Shelemey (2000, 24), who noted, "Africans transmitted most of their music orally."

Teaching African children in both rural and urban Zimbabwe, the writer experienced that children find oral learning less strenuous or stressful. Their retention is faster since they are familiar with

that form of learning. Visual media mostly helped learners to remember words to songs. Oral and aural ways of teaching music are even more effective when used with previously discussed methods. As part of Zimbabwean music transformations, an oral approach to learning is being enhanced by the use of different recording devices.

Chapter 10: Music Notation and Documentation

The notation of Zimbabwean music has been necessitated by teachers' desires for retention and effectiveness. Using notation encourages a standardizing and maintenance of new music on its own a transformation of Zimbabwean music. While the notation approaches may appeal mostly to those who read music, it has allowed any member to collect music faster. In this chapter are a few examples of Zimbabwean music transcribed North Americans such as Donna Lyle, and Lisa Seaman, Heather Steele and Jacqueline Fallon using different notations. Such forms of notation may appeal to learners in music education, it may lead some learners to be creative and form ideas for another method of capturing music.

Chicken Scratch

The chicken scratch excerpt in (Figure **47**) shows 5 rows of written letter names. Each row has four lines. These are different parts of a marimba arrangement. These written lines are

repeated in performance making the music cyclic. The American Heritage Dictionary of English Language (2009) online defines chicken scratch as, "an instance of cramped or illegible handwriting." With this definition the phrase chicken scratch seems unofficial or informal way of writing something. However in music it has become a method of retaining new material as supported by Seaman and Miller (2011 June 23, interview). In excerpt below underlined notes are accented and played by the left thumb and the dots on the top right are showing the melody notes. Miyakawa (2007, 81-105) discusses forms of notational styles that DJs are trying to develop in different circumstances. She points out "scratch" notation as "a trajectory that DJs are using in an effort to standardize their instrument."

"Chicken Scratch," Method

Chipindura - Changes

G. \bar{B}	D \bar{D} .	G. \bar{B}	E \bar{E} .
G. \bar{B}	D \bar{D} .	G. \bar{B}	E \bar{E} .
E/E. A	E \bar{E} .	E/E. A	D \bar{D} .
D/D. A	D \bar{D} .	D/D. A	D \bar{D} .

Kutzingira
 ← Koshaura
 starts i ti c
 before beat

G G G	D G.	\bar{B}/B \bar{B}	\bar{B}/B .
G/D \bar{G}	G \bar{G} .	G/G \bar{G}	G \bar{G} .
A/B E \bar{A}	G \bar{G} .	F \bar{A} \bar{A}	A D.
F \bar{A} \bar{A}	A \bar{D} .	F \bar{A} \bar{A}	A \bar{D} .

Kutzingira
 koshaura
 starts before be

G G G	G G G	G G F	F E E
D D G	G \bar{C} C	C C \bar{B}	B B B
\bar{A} A A	A G G	G G F	F \bar{A} A
D D A	A \bar{C} C	B B A	A D D

lead line

lead

G G \bar{B}	G G G	G \bar{E} \bar{E}	E E.
G G \bar{B}	G G G	G. \bar{E}	E E.
A A \bar{C}	F F F	F. \bar{D}	D D.
\bar{F} F \bar{A}	D D D	D. \bar{D}	D D.

\bar{G} G.	. D.	\bar{G} G.	. E.
\bar{G} G.	. D.	\bar{G} G.	. E.
E \bar{A} .	E \bar{G} .	F \bar{A} .	. D.
\bar{A} D.	\bar{C} C.	B B.	\bar{D} D.

Bantare

Figure 47: Lisa Seaman's "Chicken Scratch" chart of the song "Chipindura." Many people use this approach in the Zimbabwean music scene.

Tablature Method

Dumisani Maraire used a tablature method to transcribe and teach songs on the nyunga nyunga mbira. The method utilizes three columns with each column representing the finger that plays those keys. Further, his notation is read going downward following the columns, unlike chicken scratch, which follows the typical left to right orientation. This method is effective for this instrument, as it shows clear fingering and notes. In the “Nhemamusasa” shown in the tablature example below (figure 50), three levels of the song development are shown. The first column shows the basic chord progression. As learners come to grips with the instrument, the finer motor skills of the fingers will begin to develop a muscle memory that lands the thumbs on the required key. This approach can be used with beginners, using simple songs comprising two repeated phrases. The second column shows the doubled right thumb to enrich the rhythm by when the basic pattern is played. The final column brings out the melody using the right index finger. With this

addition, the song's identity is revealed; further it adds to the polyphony already started by the basic pattern and the doubled right-hand thumb in the second column. Three different players play together so all the parts synchronize.

Nyunga-Nyunga in "F" Tuning
with Key of C scale degrees

NYUNGA-NYUNGA in "F" TUNING:

- Scale Degrees in BLUE = Key of C Major, or Mixolydian (Nyamaropa), with the 7th (B or Bb) absent.
- Numbers in BLUE = Tablature for Mbira Nhare that includes the 3rd & 4th, but is missing the 7th, (eg. Chemutengure).

Under key numbers (#'s) in GREY = Maraire-style tablature, which is non-scale degree.

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Figure 48: The nyunga nyunga mbira or karimba teaching chart with permission of Catherine Hunziker (2011) of Zimbira (a mbira ensemble based in Boulder, Colorado) who uses these particular charts.

However, there are several nyunga nyunga charts that are used by various people.

The grey numbers are the names of the keys. The eight long notes, which are all odd numbers and are in grey, are the bass notes. On top are shorter notes, and are all even numbers. This is the high register of the instrument, an octave above the low notes. Most songs are learned from the lower register to the higher register. The tablature below has three sets of three columns. Each set of three such as "A" for example is one stage of a song such as "Nhemamusasa" in this instance. The next two sets "B" and "C" are the next stages of the development of the song. I use these approaches in my teaching so that learners see how the songs develop from simple to complex. The labels such as "left" indicate the left hand thumb; "high" is for high notes played by the right hand index finger and the "right" represents

the right hand thumb. In (figure 49) the three tables A to C are lines played by three mbira players.

A: Basic Chords

Left	High	Right	
G		C	x 2
G		E	x 2
A		E	x 2
G		C	x 2
F		F1	x 2
A1		E	x 2
A		D	x 2
F		F1	x 2
A1		E	x 2

B: Doubled Basic

Left	High	Right
G		C
G		C
G		E
G		E
A		E
A		E
G		C
G		C
F		F1
F		F1
A1		E
A1		E
A		D
A		D
F		F1
F		F1
A1		E

C: High Notes

Left	High	Right
G	.	C
G	C10	.
G	.	E
G	E14	.
A	.	E
A	E14	.
G	.	C
G	C10	.
F	.	F1
F	C10	.
A1	.	E
A1	E14	.
A	.	D
A	D12	.
F	.	F1
F	C10	.
A1	.	E

G		C

x 2

A1		E
G		C
G		C

A1	E14	
G		C
G	C10	

Figure 49: Terrilyn Nilson compiled this tablature for Nhemamusasa as taught by Tendai Muparutsa on nyunga nyunga's three basic stages.

The example in (figure 50) is the same nhemamusasa as in (figure 49) but in staff notation for nyunga nyunga mbira. This example is the same as column three of the tablature notation above.

Nhemamusasa

Traditional

Figure 50: Excerpt of Nhemamusasa in Western notation, transcribed by Tendai Muparutsa.

Mbira nhare has become the most popular of all mbira varieties played in North America. The chart below shows numbers in pitch relationships used by mbira players. Catherine

Hunziker of Boulder uses this approach primarily with beginners.

The tablature excerpt (see figure 53) is of the song

“karigamombe” meaning bullfighter. It is always the first song

taught to a new player because it is simple and demonstrates

most of the basic chords in the mbira repertoire. The mbira has

no fixed standard tuning key such as “C,” or “G.” Mbira players

in the United States have started standardizing their instruments

by requesting makers to tune them the same; furthermore, they

are providing and encouraging mbira makers to use tuners to

help them in the process.

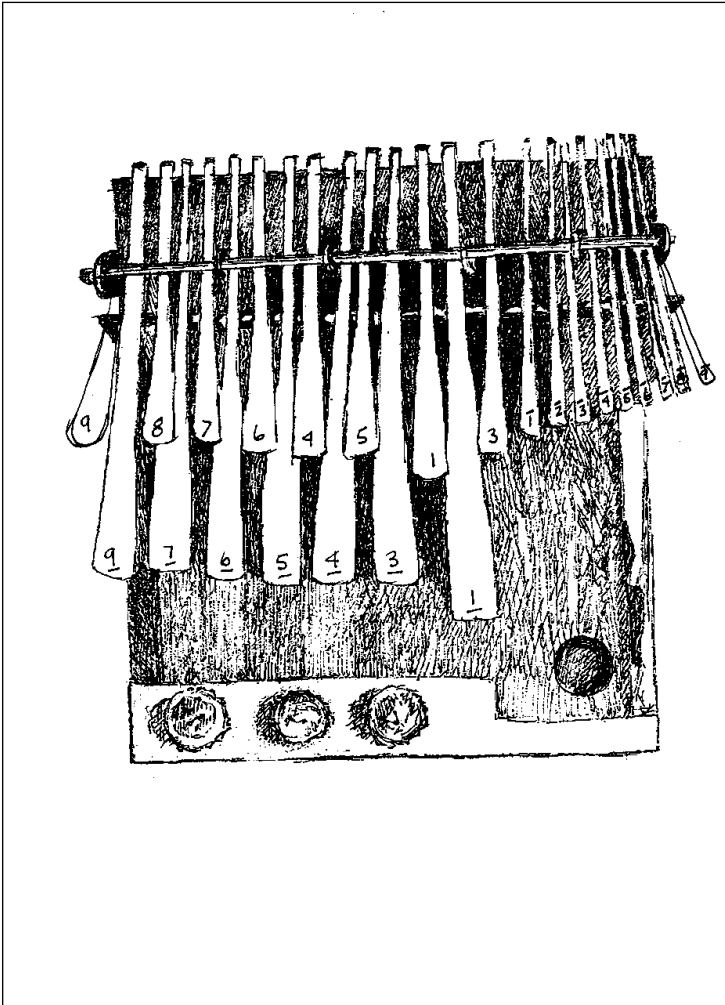


Figure 48: Catherine Hunziker of Zimbira provided this chart of mbira nhare.

Karigamombe

COSMAS MAGAYA

KUSHAURA:

RH	1'	-	1'	-	3	-	3	-	2'	-	2'	-	1'	-	1'	-	3	-	3	-	3	-	3	-
LH	1	(5)	5	-	7	(3)	7	-	5	(5)	5	-	1	(5)	5	-	7	(3)	7	-	6	(6)	6	-
Hosho	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-

	1'	-	1'	-	1'	-	1'	-	3	-	3	-	2'	-	2'	-	1'	-	1'	-	3	-	3	-
	1	(5)	5	-	4	(4)	4	-	6	(6)	6	-	9	(6)	6	-	4	(4)	4	-	6	(6)	6	-
	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-

RIGHT-HAND lines:

High-line:	5'	-	5'	-	3'/3	-	3'/3	-	2'	-	2'	-	8'	-	8'	-	7'	-	7'	-	6'	-	6'	-
	5'	-	5'	-	4'	-	4'	-	3'	-	3'	-	2'	-	2'	-	1'	-	1'	-	3	-	3	-

Mid-line:	5'	-	5'	-	3'/3	-	3'/3	-	2'	-	2'	-	1'	-	1'	-	3'/3	-	3'/3	-	3'/3	-	3'/3	-
	1'	-	1'	-	4'	-	4'	-	3'	-	3'	-	2'	-	2'	-	4'	-	4'	-	3'	-	3'	-
																	[1']	[1']		[3]	[3]			

Chords:	[5'/1']	[5'/1']											[5'/1']	[5'/1']										
	1'	-	1'	-	3'/3	-	3'/3	-	2'	-	2'	-	1'	-	1'	-	3'/3	-	3'/3	-	3'/3	-	3'/3	-
	1'	-	1'	-	4'/1'	-	4'/1'	-	3'/3	-	3'/3	-	2'	-	2'	-	4'/1'	-	4'/1'	-	3'/3	-	3'/3	-
	[5'/1']	[5'/1']																						

KUTSINHIRA I: "Hand-to-Hand"

RH	-	1'	-	1'	-	3	-	3	-	2'	-	2'	-	1'	-	1'	-	3	-	3	-	3	-	3
LH	1	-	5	-	7	-	7	-	5	-	5	-	1	-	5	-	7	-	7	-	6	-	6	-
Hosho	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-

	-	1'	-	1'	-	1'	-	1'	-	3	-	3	-	2'	-	2'	-	1'	-	1'	-	3	-	3
	1	-	5	-	4	-	4	-	6	-	6	-	9	-	6	-	4	-	4	-	6	-	6	-
	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-

Hand-to-Hand Kuts.

Bass var:	1	-	5	-	7	-	7	-	5	-	5	-	1	-	5	-	7	-	7	-	6	-	6	-
LH only	1	-	5	-	4	-	4	-	6	-	6	-	9	-	6	-	4	-	4	-	6	-	6	-

KUTSINHIRA II: "The L-Shaped"

(with RH mid-line)

RH	-	5	-	5	-	3'/3	-	3'/3	-	2'	-	2'	-	1'	-	1'	-	3'/3	-	3'/3	-	3'/3	-	3'/3
LH	5	1	<u>1</u>	-	7	<u>7</u>	<u>3</u>	-	5	<u>9</u>	<u>5</u>	-	5	1	<u>1</u>	-	7	<u>7</u>	<u>3</u>	-	6	<u>6</u>	<u>3</u>	-
Hosho	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-

	-	1'	-	1'	-	4	-	4	-	3	-	3	-	2'	-	2'	-	4	-	4	-	3	-	3
	5	1	<u>1</u>	-	6	<u>6</u>	<u>4</u>	-	6	<u>6</u>	<u>3</u>	-	6	<u>6</u>	<u>1</u>	-	6	<u>6</u>	<u>4</u>	-	6	<u>6</u>	<u>3</u>	-
	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-	-	x	-

Traditional Mhondoro mbira repertoire as taught by: Cosmas Magaya, Harare, Zimbabwe

KEY: Companion Mbira Chart has key # layouts.

RH = right hand Hosho = beat

LH = left hand | ... | = phrase or measure markers

A RH note with an accent mark = upper octave, ea. #¹ or 4¹A LH note, underlined = a bass octave note, or lower tier on left side.

#/# = right hand chords

[#] = alternate key choice

LH note with no marks, ea. 5 or 1 = a middle or

RH note 3 or /3 = bottom note on RH side.

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Figure 49: Catherine Hunziker of Zimbira provided this tablature score for nhare mbira, song "Karigamombe."

As is shown in the chart above, different interlocking parts are written in tablature. The table shows what both the right hand and the left hand play together. The parts indicated as "kushaura" are the main easily identifiable lines that are common to most mbira nhare players. "Kutsinhira" parts are those that other supporting players play to create that polyphonic mixture, and they are repeated cyclic lines. However, what is in this tablature is just one example; another teacher may play it differently. Mbira songs are in modes where a set of songs can be placed into one mode and can be played together. It is important to understand where and when to join in to play together harmoniously. There are two-phrase and four-phrase songs. Most mbira songs are in compound meter with a few that are in simple time. This excerpt above is a compound meter in 12/8 time.

Time Unit Box System

Figure 53 is the first example of an mbira style song Sabhuku transcribed for marimba. Such an approach is common among Zimbabwean music proponents. Philip Harland (1962) and James Koetting (1970) developed the time unit box system (TUBS) for drums at the University of California, Los Angeles (UCLA). The time unit box system is the representation of rhythms in boxes subdivided into units. While they used it for Ewe drumming, people in Zimbabwean music have found it useful in marimba music writing as well.

Sabuku contemporary song transcribed for marimba

SABUKU 1

SI starts here

R	e	c	e	c	c	e	c	c	e	c	c	e	c	c	e
L	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
	d	d	f	d	d	f	c	c	e	B	B	d	B	B	d
	d	d	.	d	d	.	c	c	.	B	B	.	B	B	.
	c	c	A	G	G	G	c	c	B	A	A	A	A	A	A
	c	c	A	G	G	G	c	c	B	A	A	A	A	A	A
	c	c	A	G	G	G	B	B	A	G	G	G	G	G	G
	c	c	A	G	G	G	B	B	A	G	G	G	G	G	G
	g	c	g	e	g	c	g	e	g	c	g	e	g	c	g
	g	d	g	f	g	d	g	f	g	c	g	e	g	B	g
	g	d	g	f	g	d	g	f	g	c	g	e	g	B	g
	g	d	g	f	g	d	g	f	g	c	g	e	g	B	g
	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
	f	f	f	f	f	f	e	e	e	d	d	d	d	d	d
	d	d	d	d	d	d	c	c	c	B	B	B	B	B	B
	g	c	g	e	g	c	g	e	g	c	g	e	g	c	g
	g	d	g	f	g	d	g	f	g	c	g	e	g	d	g
	g	d	g	f	g	d	g	f	g	c	g	e	g	d	g
	c	c	E	A	A	A	c	c	E	A	A	A	c	c	E
	D	D	F	A	A	A	C	C	D	G	G	G	C	C	D

Sop. 2

Sop. 1

Ten. 1

Ten. 2

Baritone

Bass

Figure 53: The unit box time notation showing all the marimba parts this excerpt provided by Dagmar Schnader.

Njiva (dove)

melody

FF EE FF EE

 C C

 A G

chords

C E D F C E B D

G A G G

chords

C C A A C C B B

G G F F G G G G

chords(more adv. - mbira hosho pattern)

G C B A C C C E B D D

G E A A A G E G G

chords

↓ ↓ ↓

F F E E E C C 1_2 123 12

D D C C C A A

↓ ↓ ↓

F F E E C D 1_2 12 1_2

D D C C A B

baritone (mbira pattern -long/short)

C G C A C G G G D G

C E F F C E G D E

Bass (4 parts on the beat)

C C F F C C G G or C E F E E G E

G G A G G or C A F F C A G G

G F C D or F F G G

Figure 50: "Chicken Scratch," a popular transcription approach excerpt obtained from Jacqueline Fallon.

This is one example of chicken scratch earlier discussed.

Western Staff Notation

Heather Steele of Boise, Idaho transcribes marimba songs she learns at camps into Western staff notation, (figure 53") shows an excerpt of one such arrangement for a full marimba band. The song "Butsu Mutandarika" is from the mbira traditional repertoire. This particular arrangement was influenced by Thomas Mapfumo's version, which was popular in the late 1970s into the 80s. In this score, we see seven parts of a full band by American standards, which Maraire developed in Seattle in the early 1970s. The marimba set American style consists of three sopranos, two tenors, one baritone, and a bass. Others would substitute an alto for a soprano. The sets are modeled around SATB influences. The differences between soprano and alto are small with the soprano having three extra notes on the left. A soprano would have two extra notes on the right hand "see Appendix C". The lead indicated in the score is one of the three sopranos, which plays the melody and all the cues to changes and breaks. The term "running" also in the score refers

to a style of mallet articulation when the lead player rapidly alternates left and right hands playing the notes in the score to achieve a different melody.

Butsu Mutandarika

Arr. Randy McIntosh
(via Karin Tauscher)

Lead *Single-stick*

Soprano 1

Soprano 2

Tenor 1 *Single-stick*

Tenor 2

Baritone

Bass *Basic*

Ld *Running*

S1

S2

T1 *Running*

T2

Br

Bs *Variation*

Figure 53: Butsu Mutandarika, transcribed by Heather Steele.

The Bike Underpass Choir of Boulder, Colorado, through the efforts of Donna Lyle, has had new Zimbabwean vocal songs transcribed into Western notation. The following excerpt is an example of a traditional gospel song transcribed into SATB for choirs.

Tirigererei

("Forgive us, Lord")

Trad., arr. T. Maparutsa

♩ = 100

Soprano

Alto

Tenor

Bass

Ti-re-ge-re-re-i mam-bo_____ ti-re-ge-re-re-i mam-bo_____ ti-re-ge-re-re-i

S

A

T

B

mam - bo_____ i - su_____ van - hu ta - ka - tad - za_____ Ti - ri - ge - re - re - i

Tirigererei

2
6

S

A

T

B

mam-bo _____ ti - re - ge - re - re - i mam - bo _____ ti - re - ge - re - re - i

Ti - re - ge - re - re - i mam - bo ti - re - ge - i

8

S

A

T

B

mam-bo _____ i - su _____ van - hu ta - ka - tad - za _____ Ti - re - ge - re - re - i

mam - bo _____ i - su _____ van - hu ta - ka - tad - za _____

Tirigererei

3

10

S

A

T

B

mam - bo _____ ti - re - ge - re - re - i mam - bo _____ ti - re - ge - re - re - i

Ti - re - ge - re - re - i mam - bo _____ ti - re - ge - re - re - i

Mam - bo _____ ti - re - ge - re - re - i mam - bo _____ ti - re - ge - re - re - i

12

S

A

T

B

mam - bo _____ i - su _____ van - hu ta - ka - tad - za _____ Ba - ba _____

mam - bo _____ i - su _____ van - hu ta - ka - tad - za _____ Ti - re - ge - re - re - i

mam - bo _____ i - su _____ van - hu ta - ka - tad - za _____

mam - bo _____ i - su _____ van - hu ta - ka - tad - za _____

Tirigererei

4
14

S
ve - du _____ va - ri - ku - den - ga _____ zi - ta re³ -

A
mam - bo _____ ti - re - ge - re - re - i mam - bo _____ ti - re - ge - re - re - i

T
Ti - re - ge - re - re - i mam - bo ti - re - ge - i

B
Mam - bo _____ ti - re - ge - re - re - i mam - bo _____ ti - re - ge - re - re - i

16

S
yu _____ nga - ri³ - ye - ris - we _____ Hu - mam³ -

A
mam - bo i - su van - hu ta - ka - tad - za _____ Ti - re - ge - re - re - i

T
mam - bo i - su van - hu ta - ka - tad - za

B
mam - bo i - su van - hu ta - ka - tad - za

2

Tirigererei

6
22

S ve Ba - ba ti - re - ge - re - re - i mam - bo ti - re - ge - re - re - i

A za Ti - re - ge - re - re - i mam - bo ti - re - ge - re - re - i

T za Ti - re - ge - re - re - i

B za Mam - bo ti - re - ge - re - re - i

24

S mam - bo ti - re - ge - re - re - i mam - bo i - su van - hu ta - ka - tad -

A mam - bo ti - re - ge - re - re - i mam - bo i - su van - hu ta - ka - tad -

T mam - bo ti - re - ge - re - re - i mam - bo i - su van - hu ta - ka - tad -

B mam - bo ti - re - ge - re - re - i mam - bo i - su van - hu ta - ka - tad -

1 **Tirigererei** 2 7

26

S
za 3 Ti - re - ge - re - re - i 3 za 3 Ba - ba 3

A
za 3 Ti - re - ge - re - re - i 3 za 3 Ti - re - ge - re - re - i 3

T
za 3 3 za 3 3

B
za 3 3 za 3 3

28

S

A

T

B

Tirigererei 5

18

S bo ³ hwen ³ yu ³ nga - hu ³ svi ³ - ³ ke ³ ku-da kw³en -

A mam - bo ³ ti - re - ge - re - re - i mam - bo ³ ti - re - ge - re - re - i

T Ti ³ - ³ re ³ - ge - re - re - i mam ³ - ³ bo ³ ti - re - ge - i

B Mam - bo ³ ti - re - ge - re - re - i mam - bo ³ ti - re - ge - re - re - i

20

S yu ³ nga ³ - ku - it - we ³ Ba - ba ³ -

A mam - bo ³ i - su ³ van - hu ta - ka - tad - za ³ Ti - re - ge - re - re - i

T mam - bo ³ i - su ³ van - hu ta - ka - tad - za ³

B mam - bo ³ i - su ³ van - hu ta - ka - tad - za ³

Figure 51: Transcribed by Donna Lyle as taught by Tendai Muparutsa for the Bike Underpass Choir of Boulder, Colorado. This is an example of a through-composed song to show that there is no room for improvisation.

I have included this long example to show those musicians the longer version of this song that is there is no room for improvisation or rearranging by the musicians. The excerpt above is an example of Christian music arranged in a traditional rhythm style but orchestrated in SATB, choir form.

Figure 58 is an excerpt of one mhande song with its drumming accompaniment. In the Zimbabwean music camps and festivals, this is one of the most popular dance styles taught and performed because it is easy to follow and has basic rhythms for the beginning student developed for teaching purposes. There are basically two mitumba drums, and the first pattern plays two sets of triplets. The first note in each set is accented and is louder and mostly sharper in pitch. This pitch is achieved by slapping the rim portion of the drumhead using the fingers rather than the whole palm. The following two notes are softer and deeper in pitch and are normally sounded by playing in the center of the drum and dampening the sound, using a cupped palm.

Mhande Drumming

Pattern 1

Pattern 2

Figure 52: Tendai Muparutsa mhande drumming.

Gotokoto

S

Go to ko to go to ko to ri ne ze ma.

A

Nha' ba ba, mu cha ri o na.

Figure 53: Tendai Muparutsa a traditional mhande song.

The voice score (figure 53) above is call and response and is repeated over and over until the song is changed or the performance is stopped. Under normal circumstances, it is one person who sings the call, and the group responds. The top line marked "S" is the call line, and the second line marked "A" is the response. The two marks "S" and "A" stand for soprano and alto,

respectively. In teaching situations, it is important to allow all participants to try the call lines.

The drumming score above (figure 59) shows two patterns that are played together. Pattern 1 is important because it holds the whole performance together. It has to be consistent and with no improvisation. Pattern 2 is a guide to the dancers, as it plays the exact dance routines that the dancers will be doing. It is with this pattern that improvisation takes place. It should not however distract from the essence of the performance, which is always the dance. Dancers tie leg rattles to their calves to increase the sound density of the music and to emphasize the dance movements.

Documentation

Soul Resonance

Soul Resonance (Doug and Laurel Epps 2011) is an eighty-three-minute documentary film narrated by Henry Saint Clair Fredericks (Taj Mahal) and is a cross-cultural celebration of

Zimbabwean music. I discuss this documentary because the people who made it are a husband-and-wife team who decided to promote Zimbabwean music through film. *Soul Resonance* is dedicated to the birth, transformation and diffusion of Zimbabwean music in North America. Its primary focus is marimba music tracing it from the Dumisani Maraire years to the music's current state. Both Doug and Laurel agree that the idea of a documentary was conceived during the period when they were both looking for a new place to live after moving from Homer, Alaska. As Laurel wrote (e-mail correspondence, January 2012):

Obviously, Doug and I were novice filmmakers, so the entire process of creating this movie was very organic. We did not think about the entire process of filming—editing and marketing our movie in advance. Because of Doug's video background he at least knew something about it. We started by purchasing a video camera and the necessary supplies. Then we found a temporary rental in Seattle to be our home base. We felt that we needed to start our research in the community where this music had first begun.

Doug and Laurel had started playing Zimbabwean music in Homer, and this idea of a documentary was a step toward spreading the music further in a non-musical format. The documentary would reach more people who are not necessarily musicians but fans who would appreciate its role in the American context. Such a form of media could be an effective reference in schools, colleges and universities through the world.

The movie contains nearly equal numbers of interviews with men and women. In my research I was particularly interested in the gender issues hence my close scrutiny of gender aspects. In the clips of bands playing there appear to be fair representation by gender as well which makes the documentary gender sensitive. There is not much about children in the documentary as it focused primarily on the spread of Zimbabwean music. The documentary's conclusion highlights the spread of marimba music in North America and touches briefly on Australia. I also think that the focus was more on the Maraire's style on marimba as evidenced by the people mostly

appearing in the documentary. Generally it is a good movie, which helps people to understand the diffusion of marimba music in North America. It does not give much on mbira, as it was not the filmmakers target instrument.

Chapter 11: Conclusions

This research highlights the transformations in Zimbabwean music of North America, and the modalities by which it took root and diffused there. As discussed in Chapter 1, women have been precluded from much traditional music making in Zimbabwe, as in many other parts of Africa. By contrast, North American women have taken the initiative in teaching, and promoting this music. Several examples of activities and events have been discussed in this research.

However it is also crucial to note that the United States and Canada do not have rules against foreign traditional music. My assumption is that it is contributing to the transformation and diversity of the North American culture a possible for Zimbabwean music to flourish. A pervasive and myopic characteristic of the stigma against women's music performances in traditional music has stifled the musicianship and creative potential of female musicians in Zimbabwe. With the freedom of women and their respected rights in the United States and

Canada, equal participation has instilled leadership, management, organization, development oriented activities and projects around Zimbabwean music.

The involvement of both women and men has given a new identity to Zimbabwean music in North America. Musical organization has facilitated the accumulation of content, new methods to teaching and learning develops, and has facilitated diffusion into the community and schools. Zimbabwean music has the potential to provide a significant amount of content in world music courses and help transform methodology.

In my results I summarized the primary reasons why North Americans have been attracted to Zimbabwean music. The three levels of attraction and development have been classified as primary, secondary and tertiary interests, all relate to each other in social contexts. By this I mean that primary interests have ignited secondary interests to those people already in the music. The primary attractions are significant to the new person who is just attracted to participate. Participants, after joining in

the music making outgrow the initial passion and they want more use of the music in their everyday lives there by branching into secondary and tertiary interests. The five main attractions in the primary stage that is, exoticism, spirituality, communality, charisma and instruments draw people to them. Both men and women have embarked on different ventures that have aided the transformation and popularity of the music. However women are involved in more far-reaching activities. It is through practical initiatives that traditional music has ceased to be important in its ceremonies in Zimbabwe but rather in the community as an income generating activity. Organized projects revolving around or related to music initiatives are ongoing mostly in Zimbabwe but money is raised in the United States. Community projects such as marimba schools, non-profit organizations, children's camps and others are open to the community. Interested persons can participate because it is a facility that has been available in the different communities. Zimbabwean music in North America has become a business.

The preponderance of women in the larger Zimbabwean music community in North America has allowed it become accessible to men, women and children a transformation from a male dominated situation in Zimbabwe. By this I refer to the roles women have taken on in promoting Zimbabwean music. It is one of the major transformations that have helped to put Zimbabwean music on the global stage, primarily in North America. In other cases, the music has become a symbol of men and children socializing in a community environment. The music has become a symbol in that it is still open to new possibilities and women are interested in venturing into these avenues. The music has become business mostly as non-profit organizations run by primarily women. Some notable women manage and facilitate the tours of Zimbabwean musicians to the United States and Canada every year.

The meaning of the music, however, remains a personal experience in people but the approach to the music has been intensified due to different approaches in teaching, performance

context and new meanings. There is a liking for mbira playing by small groups in numerous communities throughout North America. The involvement of many women in the North American Zimbabwean music scene is impacting the rise of women performers in Zimbabwean traditional music back in Zimbabwe. Of the North American schools that I have visited during my data collection process most of the teaching staff are women. This is a development that encourages girls to participate freely in activities without being censored.

How the music has expanded and is still expanding is a source of pride for the main players who include private marimba schools and individuals who teach mbira and dance in the communities. While teachers acknowledge the meaning and source of the music, the Zimbabwean music of North America is beginning to model its own identity. The most notable new characteristics include teaching styles, which vary from person to person but still retain a universal similarity. Zimbabwean teachers in North America maintain a Zimbabwean style of oral

approach in teaching. American teachers who have the skills transcribed some of the music into Western notation. This has become a new problem-solving solution for teachers who are vested in teaching marimba and mbira. Musical talent, creativity, and initiative are the major qualities that are being exhibited by women in North America.

The skill levels of musicians in the Zimbabwean music community are normally categorized as beginners, advanced beginner, intermediate, and advanced rankings especially at camps. This form of assessment has encouraged participants to thrive to get to higher levels of ability. This is one transformation found in North American Zimbabwean music scene. The music development has seen a rise in the mastery, performance techniques and the quality of sound that is produced by individuals and bands. In my observation I noticed that with youth groups the element of peer pressure works in favor of the music as participants compete against each other. Some teenagers graduating from high school are beginning to choose

and select colleges that offer marimba or mbira in their programs. With such an increased interest it shows how they are taking it seriously by not wanting to be out of touch.

Through the process of this research I have come to understand how deeply North Americans are invested in this music. Zimbabwean musicians come to North America touring and performing, in the process improving teaching skills. I acknowledge that people invest money in their schools and community projects. They need to recover that money in most cases. This has precipitated the rise of small businesses based on Zimbabwean music.

Given the levels of interest in Zimbabwean music, I have noticed a recurrent pattern regarding musical maintenance: out of any group of people that learn the music there is bound to be a nucleus that will go on to start a band, a marimba teaching studio or to teach this music in public schools. This cycle is further bringing Zimbabwean music in new areas and to new people. Bellarmine University in Kentucky for example has a new

ethnomusicologist who specializes in Zimbabwean mbira and marimba. This has the possibility of being inspiring to students like Maraire's initial residency at the University of Washington where some of his students upon graduation went on to teach Zimbabwean music in the community. Some of these people are the elders of the music in the Zimbabwean music scene today. Such a scenario can occur in the Tennessee area with students these programs. Maraire's first program at the University of Washington created a ripple effect in the musical community. His students moved to different places, initiating programs unconnected to the school that included marimba and mbira. In this way a continuous chain reaction emanated from the first program.

This continuity is evident in the repertoire, as some groups still play pieces in the Maraire style. But diversity also ensued, with the arrival of new Zimbabwean teachers with different backgrounds and repertoire than those brought by the

pioneering Maraire. Bands have started diversifying their repertoire and moving away from the early influences.

Followers of Zimbabwean music find it easier to relate the marimbas to piano. The marimbas are tuned in most cases in the "C" Major scale but include "F#" in order to play some songs in "G" Major and their minors. Zimbabwean marimba music repertoire is mostly borrowed from mbira and other traditional styles. However other popular American tunes can be played on the same instruments. As the instruments such as marimbas and mbira came to the North American continent, people enjoyed the new music but respected more traditional mbira tunes that is, while people enjoy new mbira songs being played a lot of respect is still given to standards. Some of the mbira standards include, "Nhemamusasa", "Taireva" and many others in the repertoire.

The North American Zimbabwean music reception has immensely impacted Zimbabweans in Zimbabwe. First and foremost is the respect that traditional music has managed to regain after being suppressed by Christian teachings. Mbira

players and traditional musicians in general have been re-invigorated to play music again as it has the prospects of traveling outside the country. Many Zimbabwean music enthusiasts travel back to Zimbabwe where they engage in other projects that raise money for the under privileged or they teach music. Such activities are always associated with the traditional music scene such as selling instruments, educating disadvantaged children and many other activities. The North American Zimbabwean music scene has elevated Zimbabwean music to international recognition and has benefitted Zimbabwe socially. Zimbabwean music will continue to grow and transform as long as it is taught and played in the different communities in North America.

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Appendices

Appendix A

Glossary

Shona

Ande -----	(Lets go) Name of a US band
Anzanga (Chewa)-----	Friends in Malawian Chewa language
Balafon ----- marimba	West African
Bira -----	Ceremony (singular) mapira (plural)
Bocha -----	An ethnic group
Boka -----	Group
Bopoma -----	Water falls
Buja -----	Ethnic group and language
Changana -----	Ethnic language
Chigwaya -----	Type of fish name of a popular song.
Chimaisiri -----	A dance style.
Chimurenga -----	Uprising/war and a music style.

Chinyakare -----	Traditional culture
Chinyamvera -----	Dance style from Southern Zimbabwe found among the Karanga people.
Chinyamusasure -----	Dance style
Chipinge -----	An area South east of Zimbabwe.
Chiradza -----	A drunk
Chiriseri -----	A popular village with America music tourists, outside Harare the capital city of Zimbabwe.
Chiroto -----	Dream (name of a US marimba band).
Chitsuwa -----	Island Name of a marimba center on Whidbey Island, Washington: USA.
Chitungwiza -----	Name of a popular town close to Harare.
Chopi -----	A popular marimba playing ethnic group in Mozambique a country

	bordering Zimbabwe to the east.
Dambatsoko -----	Name of a village.
Dande -----	An area North of Zimbabwe.
Dinhe-----	A drumming and dance style from Dande.
Domboshawa -----	A rural settlement outside Harare known for its rock paintings and music.
Garwe -----	Language for the people of Chimanimani an ethnic group in East central Zimbabwe.
Hosho -----	Hand held gourd rattles.
Imbwa huru -----	Big dogs (Name of a US mbira group).
Jangano -----	Gathering (name of a US/ Zimbabwe non profit organization).
Jekunje -----	A drumming and dance style found among the Manyika

	people of Eastern Zimbabwe.
Jongwe iwe jongwe -----	Rooster you rooster (children's game song).
Kalimba -----	Family of small mbira
Kanindo -----	Modern popular music from East Africa.
Karanga -----	People and language from Masvingo Province south of Zimbabwe.
Karimba -----	Same as kalimba but mostly used in reference to the nyunga nyunga mbira in the Zimbabwean music community.
Katekwe -----	A music style found among the korekore people of Northern Zimbabwe. Similar to dinhe above.
Kopotso -----	Title of a song.

Kora -----	A West African string instrument.
Korekore -----	A language and group of people found in the Dande area.
Kubatana -----	To be united (Name of a US Marimba band).
Kukaiwa -----	To be troubled (Title of a song).
Kukumbira -----	To ask
Kurova guva-----	Literally means to beat (kurova) a (guva) grave.
Kushaura-----	To call in call and response singing style or to start a song. Mostly used for mbira leading lines by mbira players.
Kutandara-----	To socialize (Name of a marimba school and band in the US).

Kutenda wadzimu-----	To thank (kutenda) the spirits (vadzimu).
Kutsinhira-----	To support or respond in singing or mbira by playing a harmony but different from the leader.
Kwaito-----	A South African popular music style developed from the black townships.
Kwanongoma-----	Name of a college of music in Zimbabwe. Also means place of music.
Mabina-----	Congolese name word meaning to dance. Name of the African music camp Mabina.
Madziva Mana-----	Pools (madziva) Four (mana) Name of a marimba quartet in Boulder, Colorado.

Mahon'era-----	Bass responses in singing. Name of a Seattle based mbira group.
Mahororo-----	Name of mbira nhare standard.
Makoni-----	A district in the Manicaland province, Zimbabwe.
Malaika-----	Angel, a popular song by Fadili Williams of Kenya. It's also a name for a marimba band in Victoria, Canada.
Mambokadzi-----	King (mambo) woman (kadzi), woman king. Name of an all female dance troop in Zimbabwe.
Manicaland-----	One of the ten provinces of Zimbabwe to the east of the country.
Manyika-----	They are an ethnic group and their language is

	also called Manyika and they are found in the Manicaland province.
Mapere-----	Hyanas (title of a song) found in the mhande style of the Karanga people.
Marange-----	This is a rural settlement where the Bocha (see above) people live.
Marimba-----	Wooden musical instruments found throughout Africa.
Marimbira-----	This was an instrument designed to combine mbira nhare and marimba hence mari- short for marimba and mbira.
Mashonaland-----	Name given to the three provinces East, West and Central where the majority of the

Masvingo	<p>Zezeru people are found.</p> <p>Ruins (Masvingo) The Great Zimbabwe ruins. It's also the name of the southern Zimbabwe province where the Karanga people live.</p>
Matanho	<p>Meaning measures taken or steps of a ladder.</p>
Mawungira eNharira	<p>Echo (mawungira) of (e) Nharira is the name of a popular mountain where chief Nharira sometimes live. It is the name of a mbira group.</p>
Mbakumba	<p>This is a dance style from Masvingo province performed mostly by the Karanga people. It is also found in</p>

	the midlands Province.
Mbende-----	A traditional dance found primarily in the Murehwa area of Mashonaland East province. It is also known as jerusarema dance.
Mbira -----	One of Zimbabwe's most popular traditional instruments.
Mbira dzavadzimu-----	Mbira of the spirits.
Munyonga -----	An mbira with 52 keys.
Nhare-----	Something that communicates like a Telephone
Mhande-----	A dance and music style found mostly among the Karanga people.
Mhembero-----	To celebrate. It is also a name of a dance group.
Mhuri-----	Family (Also used as name).

Minanzi-----	Literally it means music but it is used to an mbira style of hosho playing in the US.
Muchongoyo-----	This a dance style found among the Ndau and Changana people of Chipinge into Mozambique in South East Zimbabwe.
Mukwerera-----	A rain making ceremony.
Muninga-----	Inside (mu-) cave (ninga).
Murehwa-----	This is a village west of Harare.
Musango-----	Inside (mu-) forest (sango).
Mutasa-----	A district in the Manicaland province.

Mutsigo-----	A stick that holds an mbira inside a resonator.
Ndandariya-----	A dance found among the Manyika people.
Ndau -----	A language and name of a group of people in the Chipinge district.
Ngoma-----	Drums or song
Ngoni-----	A stringed instrument from Mali.
Nhemamusasa-----	An mbira standard meaning building shelters.
Nhimbe-----	A work party in traditional village life.
Njanja-----	A village in Mashonaland East Province.

Njuzu-----	Mermaid also name of an mbira group in Portland, Oregon.
Nyanga-----	A district in Manicaland Province, Manyika people live in this area.
Nyunga nyunga-----	An mbira variety.
Nyungwe-----	A group of people who live in Makoni district. It is also a name of a popular marimba song.
Pachipamwe-----	We meet again, name of an mbira group in Portland, Oregon.
Pagungwa-----	At (pa-) ocean (gungwa) at the ocean. Name of an mbira camp held in Oregon.

Rugare-----	Peace, also name of a marimba song.
Rumba-----	A music style from the Congo.
Rusape-----	A small town in Manicaland Province.
Sabhuku-----	Sub-chief. It is also the name of a song.
Sarungano-----	Storyteller
Sesitshaya-----	A Ndebele word meaning we play.
Shona-----	The largest ethnic group in Zimbabwe. It combines people of different dialects.
Siyamboka-----	A Lozi term meaning to cross. The Lozi people are

	found in Zambia a country north of Zimbabwe.
Sungura-----	A popular music style in Zimbabwe, which was developed from rumba styles.
Svikiro-----	A spirit medium.
Taireva-----	We told you so! A popular mbira and marimba song from the traditional repertoire.
Tamba Hadzi-----	Dance (tamba) woman (hadzi). A 9 women marimba band in Homer, Alaska. The word hadzi is mostly used to refer to female animals.
Tariro-----	Hope, name of a non-profit organization.
Tarisa mukati-----	Look inside! It is a children's game song.
Timbila-----	Mozambican marimba as the Chopi people call them.

Tiregererei-----	Forgive us! A religious choral arrangement for mixed voices.
Tsuro darika mutanda-----	Hare or rabbit (tsuro) cross/jump (darika) log (mutanda). This is a children's game song.
Tumbuka-----	To bloom. An ethnic group and language in Malawi. It is also the name for a now defunct camp and a dance company in Zimbabwe.
Zezeru-----	The largest ethnic language in Zimbabwe.
Zimbira-----	Zimbabwe (Zi-) mbira. Name of an mbira group from Boulder, Colorado.
Zuva-----	Sunshine or day. Name of a marimba group from Yakima, Washington.

Song Translations

Tiregererei (Forgive Us)

Shona: Tiregererei mambo (x3) isu vanhu takatadza!

English: Fogive us Lord (x3) for we the people have sinned.

Shona: Baba vedu varikudenga zita renyu ngariyeriswe!

English: Our father in heaven your name be sanctified.

Shona: Humambo hwenyu ngahusvike kuda kwenyu
ngakuitwe baba.

English: Your Kingdom come your will be done.

Gotokoto! (Male Goat)

Call: Gotokoto? Male goat!

Response: Nhai baba! Is it father?

Call: Gotokoto rine zema! Male goat with a smell?

Response: M'chariwona. You will see it.

Mapere (Hyenas)**Shona****English**

Call: Mapere ndaasungirwe mugandiwa!
 tied in
 contours.

Hyenas should be
 the

Response: Mapere ndaasungirwe.
 tied.

Hyenas should be

Call: Mapere ndaasungirwe zuva ravira!
 tied the
 has set!

Hyenas should be
 sun

Response: Mapere ndasungirwe mugandiwa.
 tied in
 contours.

Hyenas should be
 the

Selected Interview Questions

Sample interview questions

General Questions

1. When and how did become involved in Zimbabwean music?
2. How does the music affect you or rather what attracts you in the music?
3. As someone who has gone to Zimbabwe and spend time studying with various traditional musicians, how do you compare that experience with what is taking place here in the US?
4. If you see transformations in the music, people or instruments what do you think are the main reasons for this process. May you give examples of such development?
5. There is an aspect of spirituality associated with mbira in Zimbabwe. Do you think that association has impacted on the way people receive mbira music in North America. If so how best can you interpret your own experiences?
6. Instruments coming from Zimbabwe have different timbre and distinct appearance. Several instrument makers in North America have developed their own styles of especially marimba. Can this be taken as a transformation of instruments? Further can their sound qualities be a reason for the style of

performance found in the US and Canada?

7. Do you believe feminist movements opened up the North American society to equal gender participation and representation?

8. If so do you think it has helped in opening up women's involvement in music be it from other parts of the world such as Zimbabwe or American popular styles?

Questions for Private School Directors

9. When, and how did you establish your marimba school?
10. What was your inspiration to venture into such a project?
11. What are the goals for the school, students and the music?
12. May you describe the programs you have and why you think they are significant?
13. You have several groups from your institution how do they get opportunities to perform for live audiences?

Questions for Music Educators

14. As a music educator why do you think including Zimbabwean marimba in your curriculum was necessary?
15. How and where do you get the material that you teach in your school?
16. How is the inclusion of Zimbabwean marimba impacting on the learners, and the music itself?
17. What is your comment with regards to the authenticity of the music?
18. Can you comment on your understanding of teaching

methods in the Zimbabwean music and what you have studied as a music educator? What are the similarities and differences? Do you think new approaches to teaching music can be developed from this?

Figure 52: Sample of interview questions.

Appendix B: List of Interview Participants

Individuals and Groups Taught and Observed		
Name	Location	Date
Armstrong, Michael A.	Homer, Alaska	29-Sep-11
Belcastro, Peg	Homer, Alaska	28-Sep-11
Bower, Janet	Homer, Alaska	28-Sep-11
Brahe, Jeff	Santa Fe, New Mexico	2-Jun-12
Byrne, Sue	Moscow, Idaho	4-Apr-11
Clymer, Julia	Homer, Alaska	29-Sep-11
Dawes, Kathy	Moscow, Idaho	4-Apr-11
Donohoe, Mary	Moscow, Idaho	4-Apr-11
Elizondo, Miriam	Homer, Alaska	28-Sep-11
Evans, JoAnn	Moscow, Idaho	4-Apr-11
Garcia, Jesse	Santa Fe, New Mexico	2-Jun-12
Graber, Beth	Homer, Alaska	28-Sep-11

Harness, Donle	Homer, Alaska	28-Sep-11
Koplin, Cinoy	Homer, Alaska	28-Sep-11
Levine, Jim	Homer, Alaska	29-Sep-11
Levitt, Wynn	Homer, Alaska	28-Sep-11
Malm, Kirsten	Moscow, Idaho	4-Apr-11
Michel, Elinor	Moscow, Idaho	4-Apr-11
Migdal, Stephanie	Homer, Alaska	29-Sep-11
Miller, Eric	Portland, Oregon	2-Jun-11
Pengilly, Mimi	Moscow, Idaho	4-Apr-11
Post, Sue	Homer, Alaska	29-Sep-11
Ramey, Marsha	Lewiston, Idaho	19-Dec-11
Reinert, Sara	Homer, Alaska	28-Sep-11
Schaldach, David	Boulder, Colorado	10-Jan-12
Stolfus, Karl	Homer, Alaska	29-Sep-11
Stroyeck, Jenny	Homer, Alaska	29-Sep-11
Swing, Peter	Santa Fe, New Mexico	29-May-11
Vornholt, Loa	Clarkston, Washington	19-Dec-11
Walker, Diane	Moscow, Idaho	4-Apr-11
Wilkinson, Mo	Homer, Alaska	28-Sep-11

Figure 53: Individuals and groups observed.

Chats and Informal Discussions		
Name	Location	Date
Abankwa, Adjei Kwame	Boulder, Colorado/Guinea	11-Oct-10
Alina, Heidi	Albuquerque, New Mexico	5-Jun-11
Beck, Nathan	Portland, Oregon	29-May-11
Benblatt, Laurie	New York, New York	29-May-11
Boakye, Theresa	Boulder, Colorado	11-Oct-10
Chapman, Dasha	New York, New York	2-Jun-11
Cohen, Mark	Eugene, Oregon	24-Aug-11
Doll, Laura	Blythe, California	5-Jun-11
Ishihara, Julie	Bellingham, Washington	23-Aug-11
Klee, Ralph	Boulder, Colorado	21-Oct-11
Mansare, Amarara	Blythe, California/Guinea	5-Jun-11
Masango, Zivanai	Dallas, Texas/Zimbabwe	5-Jun-11
Mubaiwa, Kurai	Vancouver, British Columbia/Zimbabwe	15-Aug-11
Musclow, Fifi	New York, New York	5-Jun-11

Sylla, Allya	Boulder, Colorado/Guinea	4-Nov-10
Tolno, Fara	Boulder, Colorado/Guinea	4-Nov-10

Figure 54: Participants to informal charts and discussions.

Appendix C: Instruments, Dance and Market Place

Marimba tuning Tuning Chart

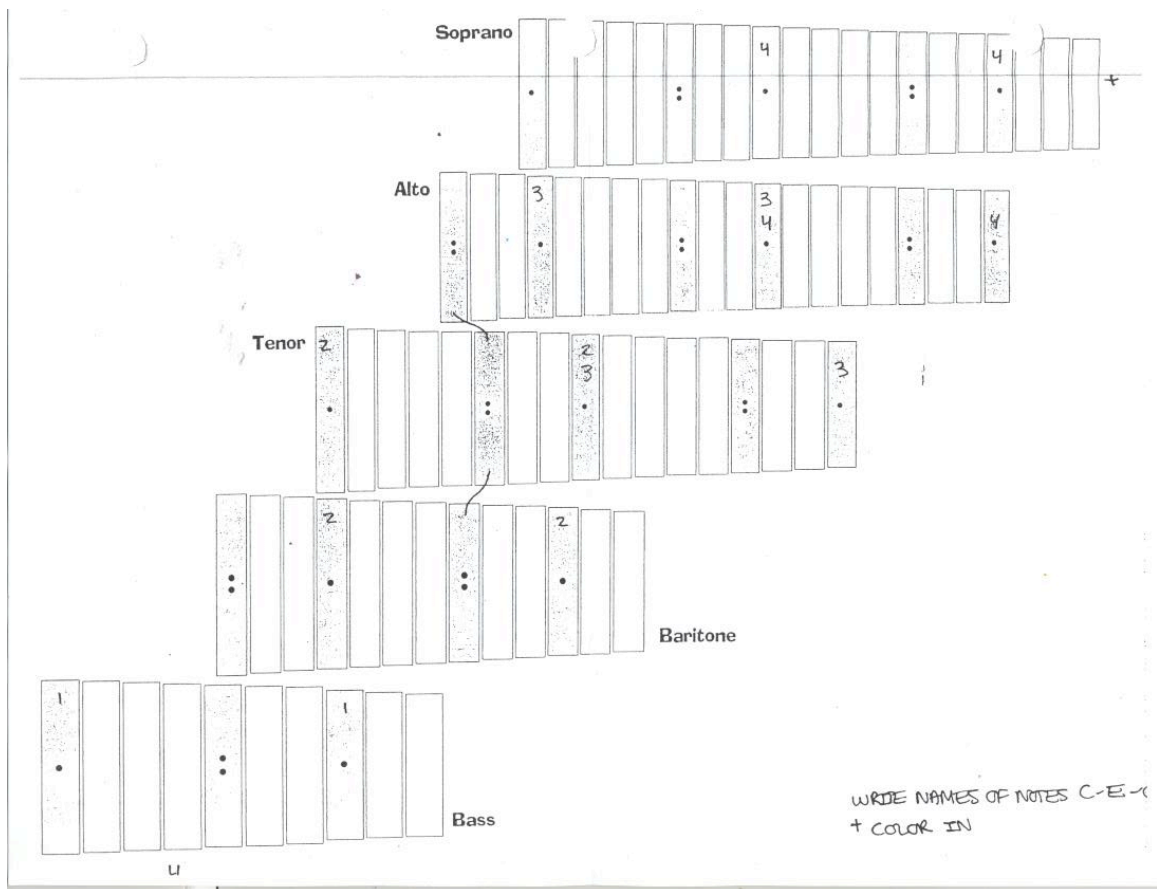


Figure 55: Marimba ranges chart with permission from Kutandara center.

This chart shows the Zimbabwean marimba ranges. Zimbabwean marimbas are tuned in the key of "C" however there are other sets such as by some sets built by Peter Swing in New Mexico which are in E Flat Major. They can be played in "a" minor as well. The soprano starts from middle "C" going up two octaves. The sopranos, alto and tenors have an F# which allow them to be played in " G" Major and "e" minor. The baritones are tuned from "G" and have ten keys ending on "A". The basses are also now being made with 10 keys a change from the old 8 keys of a straight "C" scale. Marimba makers are now adding a "D" and an "E" to widen the range of the instrument.

Dunduns played in West Africa either as a set or as single drums.



Figure 56: Dundun drums from Mali. Photo provided by Nate Vellinga.

The keregnani mostly played by the hunters in Mali.

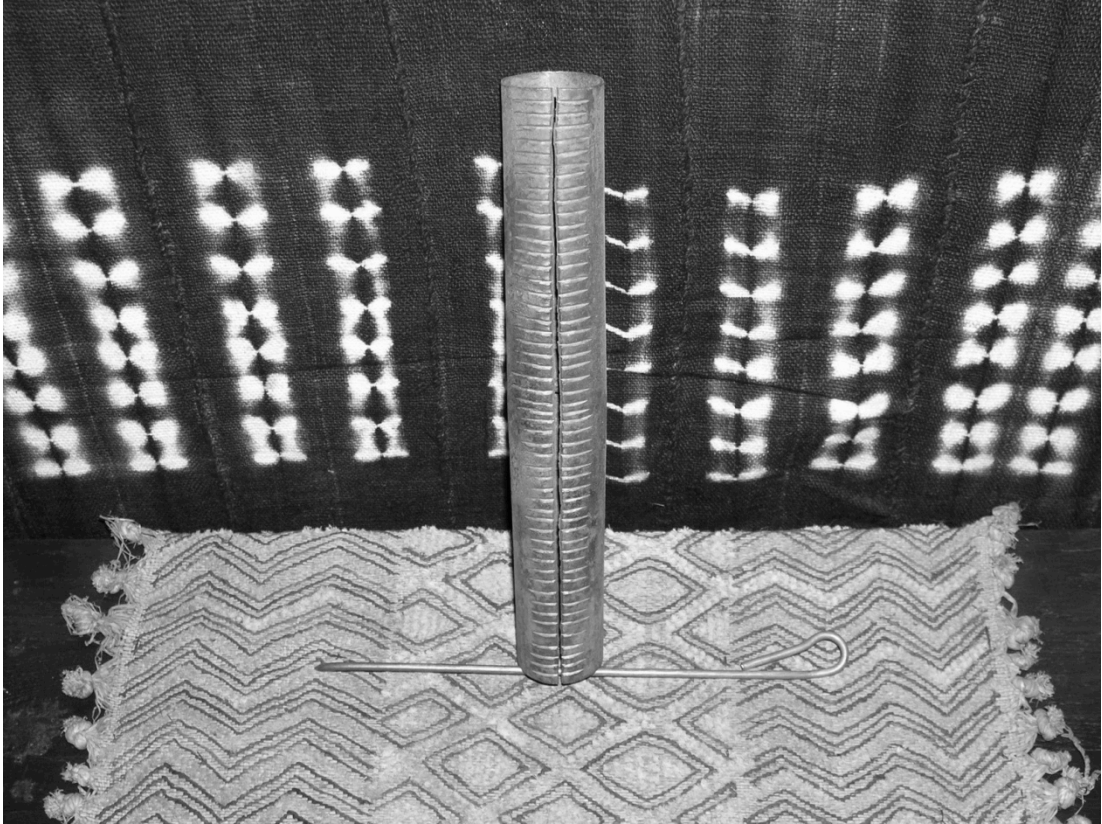


Figure 57: Keregnani picture provided by Nate Vellinga.



Figure 58: Djembe drum picture from Nate Vellinga.

The djembe above is one of the most popular African instruments in North America. Both men and women play this instrument with skill and interest. There are different designs from different West African countries. It is a lead drum that call

breaks in ensembles and master drummers lead groups with this drum.

Balafon below is also becoming increasingly popular in African music camps.



Figure 59: Balafon with mallets on top. Photo by Nate Vellinga.

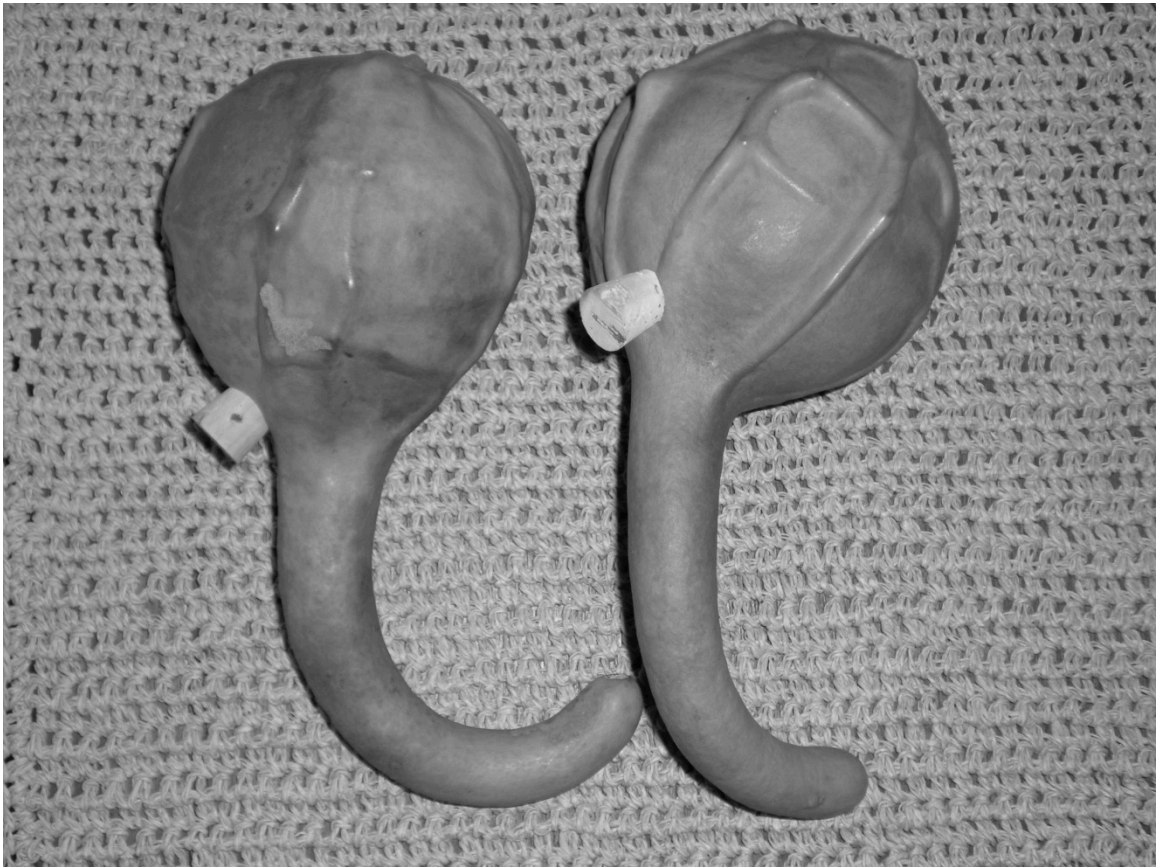


Figure 60: Hosho (Hand shakers) picture by Terrilyn Nilson and Tendai Muparutsa.

Hosho are an integral part of Shona music as they provide the pulse to the whole music making experience. They are made out of dried maranka gourd. As an instrument they play the same

role as the keregnan in appendix I in the music of Mali. Photo by Tendai Muparutsa.

Zimbabwean dance class at Camp Mabina. Rukeko Dumbutshena is the teacher.



Figure 61: Rujeko Dumbutshena of Zimbabwe teaching dance 2010. Picture by Jodi Calchemiro.

Notice that on the dance floor are all women. All musicians are male sitting behind the camera. Marimba and drumming accompanied this class. Photo by Jodi Colchemiro. Part of the

afternoon activities at Zimfest, is a market place selling African goods. These stalls are run and manned by representatives of different non -profit organizations. Music is part of this set up with different groups taking turns to perform at the afternoon stage next to the market. Photo by Mark Cohen the chief photohrapher for Zimfest.



Figure 62: Zimfest market place 2011. Photo by Mark Cohen.