Performing Zimbabwean Marimba:
Festivals, Competitions, and Cultural Exchanges from Zimbabwe to the Americas and South Africa

by

Simbarashe T. Kamuriwo

Faculty Advisor: Eric Charry

A thesis submitted to the faculty of Wesleyan University in partial fulfillment of the requirements for the Degree of Master of Arts

Middletown, Connecticut May 2018
Acknowledgements

I would like to thank my research advisor, Eric Charry, for his selfless dedication to making sure I completed this thesis. I would also like to acknowledge and thank the rest of my committee, Kate Galloway and Claire Jones, whose comments and guidance along the way were invaluable. I am grateful for friends, teachers, and companions who have remained a constant in this process: I thank Winnie and Addmore Chokera, Randy, Amy, and Eliza McIntosh, and my families at Watershed, Winad, and Kutandara. A big thank you to the awesome foursome who have cheered the loudest for the longest: Chipadza, Runyowa, Dinghies, and Gidza. And finally to an incredible support system. My deepest gratitude to everyone who, in one way or another, helped me climb this mountain: my parents, my colleagues at Wesleyan, Patricia Gingras, Margaret Kuhl Joshua, Tino, Betsy, Ruvi, and Fundi.
## Table of Contents

**ACKNOWLEDGEMENTS** ........................................................................................................... I  
**TABLE OF CONTENTS** ........................................................................................................... II  
**LIST OF FIGURES** .................................................................................................................. III  
**LIST OF TABLES** ..................................................................................................................... IV  
**ABSTRACT** ................................................................................................................................ V  
**INTRODUCTION** ....................................................................................................................... 1  
**CHAPTER I: IMPROVISATION** ............................................................................................... 8  
  **INTRODUCTION** ..................................................................................................................... 8  
  **BACKGROUND** ..................................................................................................................... 9  
  **Kwanongoma College and a Changing Zimbabwean Musical Landscape** ......................... 10  
  **Learning Marimba** ................................................................................................................ 12  
  **Melodic Modes on Marimba** ................................................................................................. 14  
  **Methodology** ....................................................................................................................... 15  
  **Songs in Chamutengure Mode** .......................................................................................... 18  
    “Chamutengure” ...................................................................................................................... 18  
    “Mai vaRukende” ................................................................................................................... 21  
    “Tsvimborume” ..................................................................................................................... 22  
  **An Introduction in Marimba Improvisation** ....................................................................... 28  
  **Concluding Remarks** ......................................................................................................... 30  
**CHAPTER II: WINAD Music Trust, Zimbabwe** .................................................................... 32  
  **Beginnings at Watershed College** ..................................................................................... 34  
  **From Winad Musicology to Winad Music Trust** ................................................................. 38  
  **The National Institute of Allied Arts, Zimbabwe** ............................................................... 43  
  **International Marimba and Steelpan Festival, South Africa** ............................................. 52  
  **Iguazu en Concierto, Argentina** ......................................................................................... 54  
  **Conclusion** .......................................................................................................................... 56  
**CHAPTER III: Kutandara Center, USA** .............................................................................. 59  
  **Zimbabwean Traditional Music in the United States** ......................................................... 59  
  **Misodzi Yemufaro (Tears of Joy)** ....................................................................................... 60  
  **Hanging Out: Early Years at Kutandara Center** ................................................................ 63  
  **A Growing Community** ..................................................................................................... 65  
  **Zimbabwe Music Festival, United States of America** ...................................................... 73  
  **Nhemamusasa North, Canada** ........................................................................................... 79  
  **Other Kutandara Performance Engagements** .................................................................. 82  
  “I Wanna Do That” ................................................................................................................ 83  
**CONCLUSION** ....................................................................................................................... 86  
**PERSONAL INTERVIEWS** ..................................................................................................... 99  
**BIBLIOGRAPHY** .................................................................................................................... 100  
**DISCOGRAPHY** .................................................................................................................... 106
LIST OF FIGURES

FIGURE 1.1 A PHOTO OF MY OWN MARIMBA.................................................... 10
FIGURE 1.2 THE MAIN MELODIC LINES FOR CHAMUTENGURE .................................. 20
FIGURE 1.3 THE MAIN MELODIC LINES FOR MAI VARUKENDE ................................. 22
FIGURE 1.4 THE MAIN MELODIC LINES FOR TSVIMBORUME .................................. 23
FIGURE 1.5 A LINE PLAYED ON THE SOPRANO MARIMBA FOUND IN ALL THREE PIECES 25
FIGURE 1.6 A TENOR LINE THAT COULD BE PLAYED IN ANY OF THE THREE PIECES ... 26
FIGURE 1.7 THREE SOPRANO LINES HEARD IN SUCCESSION IN CHAMUTENGURE, MAI VARUKENDE, AND TSVIMBORUME .......................................................... 27
FIGURE 1.8 A BASS LINE FOUND IN MAI VARUKENDE AND TSVIMBORUME ........... 27
FIGURE 1.9 A SOPRANO LINE FOUND IN CHAMUTENGURE AND TSVIMBORUME ....... 28
FIGURE 2.1 ANNUAL PARENTS CONCERT AT WINAD ........................................... 43
FIGURE 2.2 NIAA ADJUDICATORS RUBRIC ................................................................ 45
FIGURE 2.3 IMSF ADJUDICATORS RUBRIC ............................................................. 53
FIGURE 2.4 BLESSING CHIMANGA AND ADDMORE CHOKERA .................................... 54
FIGURE 3.1 LEVELS OF LEARNING AT KUTANDARA .............................................. 65
FIGURE 3.2 KUTANDARA ALBUMS ......................................................................... 68
FIGURE 3.3 KUTANDARA WEBSITE .................................................................... 71
FIGURE 3.4 ZIMFEST LOCATIONS ......................................................................... 75
FIGURE 3.5 ZIMFEST 2016 .................................................................................... 77
LIST OF TABLES

*TABLE 1* ......................................................................................................................... 48
*TABLE 2* ......................................................................................................................... 50
Abstract

This thesis explores the current performance practices of Zimbabwean marimba ensembles. I investigate the role of improvisation and the current state of marimba performance practice in Zimbabwe and the USA, how this practice is affected by participation in competitions and festivals, and how Zimbabwean and American marimba ensembles, in turn, influence other marimba ensembles around the world. Previous research on the Zimbabwean marimba traces the development of the instrument from its pedagogical role in the primary and secondary schools in Zimbabwe to playing a key role in professional music ensembles, and also its exodus from Zimbabwe to the United States through the work of Dumisani Abraham Maraire. This thesis begins to address critical gaps concerning both marimba improvisation and the influence of fast growing festivals that have spurred the change that is evident in current performance practices. I illustrate these ideas using two case studies, Winad Musicology (Zimbabwe) and Kutandara Center (USA), tracing their participation in festivals such as the National Institute of Allied Arts (Zimbabwe), the International Marimba and Steelpan Festival (South Africa), Iguazú en Concierto (Argentina), Zimbabwe Music Festival (USA), and Nhemamusasa North (Canada). Findings from the research show that improvisation is, indeed, an integral part of performance in marimba ensemble, and that there is a growing emphasis on the visual aspect of performances in ensembles.
Introduction

The first time I viewed the marimba as a legitimate instrument was in 2004. The Watershed College senior [girls] marimba ensemble—never mind the fact that I was one of two boys in the ensemble—had just beat out defending champions, Prince Edward School, to win the marimba challenge cup at the National Institute of Allied Arts festival. Several times after this victory, this cup would be referred to (by me and other members of the band, along with our teachers and the school administration) as “the national marimba cup.” Whether or not that was an accurate description, we certainly enjoyed the idea of being referred to as the national marimba champions. The festival, after all, did and does continue to attract participants from all over Zimbabwe. On a personal level, this cemented for me the legitimacy of the marimba as an instrument and it reflects the context in which I, along with many other Zimbabwean students, have known and learned about the instrument: festivals and competitions. It is my intention to provide an account of this particular framing of the instrument and its performance practices as they have been influenced by the competitive element of some of these festivals.

I follow in the path of Jones (2000, 2006, 2012) who not only traces the roots of the instrument at Kwanongoma College of Music, but also explores the implementation of the instrument in primary and secondary schools in Zimbabwe, and documents the innovations of professional musicians and marimba makers alike.
Matiure’s (2008) clinical study of the instrument (focusing on both the marimba and the mbira) also illustrates the instrument’s roots at Kwanongoma College, and documents its migration to the United States through the work of Dumisani Maraire. He notes the existence of festivals for Zimbabwean music in the United States, and the “institutionalization” of Zimbabwean musical culture in the United States through cultural centers such as Kutsinhira and Kutandara. Muparutsa (2013) not only chooses to focus on transformation—the changes Zimbabwean music has undergone in North America and aspects of gender\(^1\) in the performance of this music—but he also tackles the issue of authenticity as this music is removed from its original context. Muparutsa also looks at camps and festivals in the USA as well as Nhemamusasa North, a festival that takes place in Canada, and dedicates an entire chapter of his dissertation to addressing the issue of notation and documentation. Even with these strides in the study of Zimbabwean music, much is still left to be written about Zimbabwean marimba music (Matiure 2008:3).

What differentiates the current study is that it brings to the fore the influence of music festivals and competitions, and the effects they have on the current performance practices of the Zimbabwean marimba both in Zimbabwe and the United States. In addition to the Zimbabwean Music Festival (USA)—referred to as Zimfest for short—and Nhemamusasa North (Canada), which have already been explored by other scholars in the field, I add more festivals and competitions that are growing in

---
\(^1\) He discusses of the discrepancy in the demographics of participants that perform Zimbabwean music in Zimbabwe and North America.
popularity and/or becoming more visible due to technological mediation. These include two African examples—the aforementioned National Institute of Allied Arts festival\(^2\) (Zimbabwe) and the International Marimba and Steelpan festival (South Africa)—both of which are considered festivals but also have a competitive platform, and a South American example, *Iguazú en Concierto* (Argentina). Furthermore, I continue the work of previous scholars in examining how the Zimbabwean marimba tradition has progressed. In the case of Winad Music Trust (a music school in Harare, Zimbabwe), one of my case studies, the directors are a generation removed from the teachers discussed in the research of Jones (2006) and Matiure (2008), which would place their students three generations away from the advent of the tradition at Kwanongoma College. Winad Music Trust is a particularly interesting specimen as it has represented a way for cultural centers in the United States, for example my second case study the Kutandara Center (a Zimbabwean music and cultural center in Boulder, Colorado, USA), to remain connected and attuned to the changing tradition in Zimbabwe. During the summer of 2017, two groups from Kutandara and Rubatano (a Zimbabwean music center located on Whidbey Island, off the coast of Washington state) participated in a music and cultural exchange program in Zimbabwe with Winad Music Trust and Watershed College (a secondary school in Marondera, Zimbabwe). Another cultural exchange trip is currently being organized for the summer of 2018. Incidentally, the directors of Kutandara Center can be placed three

\(^2\) Which is also known as the Eisteddfod. It is a centuries-old Welsh term for music festivals that was used by the National Institute for Allied Arts because of British colonial influence (Jones 2018).
generations away from Dumisani Maraire, and thus both case studies provide particularly fascinating comparative historical insights into the developments of marimba performance practice. Moreover, this research could potentially provide a starting point for subsequent studies in the improvisational practices of Zimbabwean marimba ensembles.³

This thesis is divided into three chapters: the first chapter focuses primarily on the improvisation as a part of performance practice, and the second and third chapters are case studies of Winad Music Trust and Kutandara Center, and the festivals and competitions in which they are involved. Chapter one provides background information on the Zimbabwean marimba-playing tradition and the process of learning it, and investigates the role of improvisation in that context. Although there are numerous methods of improvisation used in this particular genre, the scope of this chapter specifically focuses on what is known as the Chamutengure mode—a group of songs that share the same harmonic progression and rhythmic meter. In addition to an exploration of ways to define this mode, I present pieces in the traditional marimba repertoire that are in this mode. Although it is widely known amongst musicians that study Zimbabwean music, the Chamutengure mode is yet to be written about in the context of marimba music. It is frequently used as shorthand by Zimbabwean marimba players to describe a harmonic progression in order to facilitate and/or expedite the learning process for intermediate and advanced marimba students. This

³ In making references to Zimbabwean marimba ensembles, I comprehensively refer to groups that perform on the Zimbabwean marimba and not exclusively to groups composed of Zimbabweans performing on the marimba.
mode, then, defines one of the presiding parameters for improvisation in Zimbabwean marimba music. Through a review of the work of various scholars in this area, interviews with professional Zimbabwean and non-Zimbabwean practitioners of marimba music, and an analysis of the pieces that are in this mode, I attempt to craft a clear definition of this mode and to establish other guidelines for improvisation.

Chapters two and three in this thesis are largely informed by different approaches to performance theory, several of which are relevant to the current study. These approaches are identified by Stone (2008: 136) as including the work of musicologists, folklorists and anthropologists, and theatrical performance studies. Contributions from these fields make for a holistic approach that I hope will provide a compelling insight into the continued growth and development of Zimbabwean marimba ensembles. Furthermore, chapters two and three include information gathered from rehearsals, interviews with ensemble members, and audience members. This is important for me to consider because these are the very factors that influence and contextualize the music in this study, and these factors aid in the reconciliation of differences that arise in practices of Zimbabwean marimba at cultural centers in the United States and in primary and secondary schools in Zimbabwe. After years of studying, observing, and performing marimba in different contexts with ensembles in Zimbabwe, I moved to the United States where I encountered a somewhat different approach to performing on the marimba. To me, the difference in performance was apparent not only in the visual aspect, but also the pedagogical approach. There was an apparent discrepancy, and therein lay the motivation for this study.
Chapter two is a case study of Winad Music Trust, a model of what I had known marimba to be when I first began to study it. I explore the roots of Winad as a music school in Harare, its connections to Watershed College, and how this relationship has influenced their structural operations. This chapter also profiles the three main music festivals in which they participate—the National Institute of Allied Arts, the International Marimba and Steelpan Festival, and Iguazú en Concierto—discussing specific formats for each festival and the effect they have on the performance. Points of particular interest include the places where these performances happen and adjudicator expectations,\(^4\) in addition to the performances themselves.

Chapter three is a case study of Kutandara Center which will represent, in part, one of the many cultural centers and ensembles in the United States. I begin by tracing a brief genealogy of Zimbabwean music instructors from Dumisani Maraire, who introduced the music to North Americans, to Randy and Amy McIntosh, the directors of Kutandara. I also provide an insight into recent developments in the structure of the Kutandara Center and their engagement in Zimfest and Nhemamusasa North. The ensembles at Kutandara are highly involved in their community and pursue many opportunities to perform outside of these festivals. I provide a brief exploration of some of these performance opportunities and how they perpetuate the bonding effect of affinity groups.

\(^4\) This will only apply to competitions (NIAA, IMSF).
The conclusion analyzes the case studies presented in chapters two and three. I draw upon the work of performance theorists as well as scholarship from festivals and competitions to reconcile some of the discrepancies that arise in performance practice due to factors such as geographic displacement (as is the case with affinity groups—such as Kutandara). My research demonstrates that the effects of geographic displacement are compounded by the relative inaccessibility to competitions which are sites for rapid development (Gilman 2000: 34).

Our investigation, however, begins with a brief foray into the realm of improvisation. While I explore this as an integral part of performing Zimbabwean music, it is my hope that it also provides valuable background information for the chapters that follow.
Chapter I: Improvisation

Introduction

Even though I was only able to recognize the legitimacy of the Kwanongoma marimba as an instrument in 2004, my first encounter with it was in the year 2000. It happened in the fourth grade when I was walking into the assembly hall at Admiral Tait primary school, which is located in Harare, Zimbabwe. The school marimba band was performing on stage and at that moment I knew that I wanted to get involved. My first audition for the ensemble consisted of learning chords that were relatively simple. The material got progressively more challenging as I was taught what the ensemble players referred to as “variations” that were based on the chords. Ultimately, on this initial attempt, I failed to make the band, but it marked the first lesson I ever had on improvisation.

Improvisation is an integral part of Zimbabwean marimba music. A significant amount of research has been done in the way of mbira music and its practices. Journal articles, master’s theses, doctoral dissertations, and books about the mbira exist, perhaps most notable being Berliner (1987), who provides an extensive exploration of musical practices surrounding the instrument. Additionally, Grupe (2004) provides a closer look at patterned movements in mbira playing, along with a discussion of the harmonic progressions attributed to shona music by Andrew Tracey (1970), in order to establish some basic principles in the art of mbira playing (Grupe 2004: 275). The most recent addition is Angela Scharfenberger’s (2017) dissertation that focuses on the uniting elements of mbira practice in a transnational Zimbabwean
music community. Jones (2000, 2006, 2012) represents one of the few scholars that solely focus on the marimba and does so in the way of documenting the social history of the instrument from its conception at Kwanongoma College in Zimbabwe to its migration to the United States through the work of Dumisani Maraire. Matiure (2008) and Muparutsa (2013) also make valuable contributions to Zimbabwean musical practices in the United States, and they focus on both the marimba and mbira.

Against this backdrop of existing scholarship, we will explore in this chapter, some fundamental methods of improvisation. It is necessary to first explore a brief history of the marimba in order to understand improvisatory practices and the use of terms such as ‘mode,’ as some of these practices are rooted in the history of the instrument’s institutionalization. After presenting a background and history of the instrument, I outline marimba-learning and -playing conventions and how they set up the platform for improvisation, and then define the term ‘mode’ as it is used in the context of marimba playing. I focus primarily on the definitive parameters of Chamutengure mode and methods of improvisation within it, paying particular attention to the use of musical material that is learned in one piece and is used as improvisational material in another.

Background

The Kwanongoma marimba is so named because of its origins at Kwanongoma College in Bulawayo, Zimbabwe. It is a wooden instrument, sometimes made with a metal frame with plastic tube resonators, and is played using
rubber mallets. An ensemble is comprised of soprano instruments, tenor instruments, a baritone and a bass. The standard treble instruments (sopranos and tenors) usually have 17 keys—two octaves of a C major scale with an F sharp in each octave, which makes it possible to play in the key of G major as well (Jones 2000:97; 2012: 37; Matiure 2008: 84; See Figure 1.1). The point of origin for the instrument concerned with this study can be traced back at least to the advent of Kwanongoma College in the 1960s.

Figure 1.1 A photo of my own marimba. This is a standard soprano marimba with notes labeled on the keys.

Kwanongoma College and a Changing Zimbabwean Musical Landscape

Kwanongoma College of African Music was the product of an initiative from white Rhodesian settlers who sought to preserve the local musical culture. According to Jones (2012), this institution was the first of its kind in Africa. To this end, Matiure
notes, “Even in oppressive political or social systems, some personalities are more progressive than others” (2008: 56). Although Southern Rhodesia would not see independence until 1980, the ongoing warfare between the Rhodesian government and the natives did not stop Robert Sibson—one of the central figures in establishing Kwanongoma—and some like-minded individuals to work for the preservation of the local traditional music. In its service to the locals, it provided an education in western music in the way of the guitar and piano, and balanced this by developing a new musical instrument, the marimba, to partner with the already existent mbira, as the vehicle for fostering the practice of the local traditional repertoire (Jones 2012: 36). Early teachers of the marimba were African musicians who became prolific composers and arrangers of the early repertoire (Muparutsa 2013: 13; Jones 2012: 37). The marimba, as a result, played a central role in the definition and curation of the novel and modern national music. The adoption of the western scale on the instrument also meant that it was versatile: pieces were composed specifically for the marimba, and it was possible for mbira repertoire to be rearranged and performed on the marimba as well (Jones 2012: 37).

Early on, students in the program at Kwanongoma were educated in the Western style. Instruction on the pianoforte was a requirement that had to be met by all students as most of the courses following the Western tradition referenced the keyboard (Matiure 2008: 65). This is an important point to note in the history of Kwanongoma College as students that graduated from this program would be among the first to go out and teach in music programs in the country, music programs that
would come to include the marimba. Understanding that the marimba, even at its inception, “mixed both African and Western aesthetics” (Matiure 2008: 66), is important in deciphering the improvisational conventions of the instrument.

I suggest that the coupling of the mbira and the marimba must have had an impact on the choice of repertoire early on when marimba music was being composed and arranged. I am aware of many traditional mbira pieces that have been arranged and rearranged for marimba, and a result, there are instances of borrowing of pieces as well as terminology\(^5\)—such as *kushaura, kutsinhira*, family/mode—from mbira to marimba.

**Learning marimba**

Marimba music in Zimbabwe is taught by rote method.\(^6\) This means that marimba is taught through demonstration: the teacher plays a part on the instrument, and the students has to repeat it. My experience learning how to play the instrument was executed in this manner and it is a practice that remains prevalent even in the United States. During my time at both Nhemamusasa North in 2015, and the Zimbabwe Music Festival in 2016, all the marimba workshops I attended were taught by rote. Learning through this method means that the performer has to memorize the music when preparing for performances, which facilitates the process of

\(^5\) This is possible because the terminology largely refers to more general aspects of the music and not specifically to the mbira.  
\(^6\) In my experience as a marimba player from age 10, there was never a time I had to reference a musical score when learning a new piece, be it in the confines of my high school marimba ensemble, or during exchange programs with other schools.
improvisation. However, there are instances of marimba music being notated and the reasons for this revolve around the theme of recollection. Randall Seaton McIntosh (also Randy McIntosh), who is also a composer and arranger for the Kwanongomana marimba, notates his own compositions using Western staff notation, stating, “I write down all of my arrangements. I can’t remember them if I don’t” (2017). In this case, the practicality of notation is evident. Similarly, Amy Stewart McIntosh has developed a different notation system in order to recall pieces learned during workshops. She explains,

I don’t write anything down [but] I have a notation system that I use if I’m trying to figure something out. Like if I’m trying to figure out a rhythm or a harmony, I have a system that I use. I use graph paper, and each quad on the…paper is a subdivision and I will write a marimba line with two lines and the top line is the right hand and the bottom line is left hand. And in the box, I’ll put the pitch. If I’m just working on a rhythm I’ll just put ‘x’ for a strike. And if students want to figure out a notation system, I’ll encourage them to use that notations system because there are the three components that I think are what you need for marimba notation which is pitch, rhythm, and sticking. And there are things that I have forgotten over the years, there are songs that I used to play that I don’t remember. And I didn’t notate them and I didn’t archive them and I feel like…I wish I could go back and pull that song together. Just lost repertoire because I didn’t notate it for archival purposes…And along with that I wonder sometimes if I have changed things over the year. Like if my memory has not been perfect…. like a song that I learned from Paul Mataruse…if I’m still playing it the way he meant for it to be played. (A. McIntosh 2017)

While the merits and demerits of transcription may be discussed at length, the conventional practice is passing music from one person to the other without the use of notation. This is important because how one learns the music affects the trajectory of the remainder of the music making process. As I will show in chapter 3, traditional Zimbabwean music migrated to the United States in 1968 through the work of
Dumisani Maraire. Maraire taught through rote (Matiure 2008: 117). Randy and Amy McIntosh maintain that they are against giving out musical scores as it defeats the purpose of the tradition, a point to which Amy McIntosh adds, “I feel so strongly that one of the pieces that… non-Zimbabweans have to learn from this music is about connection with people” (2017).

**Melodic Modes on Marimba**

In dissecting the anatomy of a marimba piece, there are several elements that have to be considered. When dealing with a piece that comes from a group, or family, of other pieces, it is helpful to understand the characteristics that determine whether or not a piece belongs to that family. Berliner (1987) expounds:

> Sometimes musicians describe several pieces that share a number of basic elements in common as belonging to the same ‘family.’ These are often piece that have historically been derived from each other. In such terms, then, musicians associate or distinguish mbira pieces on the basis of numerous formal aspects: harmonic structures, characteristic rhythmic and melodic patterns, the pitches which comprise them, tonal centers, the number and length of basic phrases, amount of variation associated with each piece, and the relationship between the piece’s kushaura and kutsinhira parts (74).

In marimba music, these ‘families’ have also been referred to as modes, as is the case with the phrase ‘Chamutengure mode.’ The phrase ‘Chamutengure mode’ is commonly used by professional and advanced marimba players alike as a keyword to refer to the harmonic and metrical progression of a piece.

There are at least three important aspects to consider when defining a mode: harmonic structure/pattern, meter/rhythmic structure, and the variations associated
with each piece. I propose that the last one of these—variations associated with each piece—suggests that there is a distinction between the melody and any other supporting melodic material. The main and secondary melodies would be what distinguish pieces from each other, whereas supporting material helps to create and maintain the interlocking textures that characterize the music.

Whether it be because of an understanding of mbira music and the harmonic structures that prevailed there, or the education they received on concepts of Western music theory and harmony, arrangers and composers for the marimba were certainly aware of the importance of harmony and harmonic progressions. The Chamutengure mode has a clear I-IV-I-V structure that can be superimposed on any of the piece that belongs to this mode. The meter and harmonic rhythm is regular in that each chord in the harmonic progression receives approximately two counts of the beat. The third aspect concerning melody and variations will be explored further in a subsequent section. While Shona musicians agree that some pieces do not allow for much improvisation (Berliner 1987:95), this mode in particular lends itself to a lot of improvisation, as I will show in the analysis of pieces, because of its regular meter and simple harmonic rhythm.

Other modes include Nhemamusasa mode and Dande mode (Chitongo-Chokera 2017; McIntosh, Randall 2017), but they will not be covered here.

**Methodology**
Before I delve into *Chamutengure* mode, I would like to present my approach. In order to supplement my own analysis of the pieces in the Chamutengure mode, I interviewed various musicians involved in the practice of Zimbabwean music. All the musicians interviewed are, in some capacity, still actively involved in the performance of Zimbabwean music and are therefore able to provide some useful insights into improvisation in Zimbabwean music. The musicians interviewed include: Winnie Chitongo-Chokera, Blessing Chimanga, Joseph Warinda, Dr. Claire Jones, and Amy Stewart-McIntosh.

Winnie Chitongo-Chokera is a high school music teacher at Watershed College and co-director of Winad Music Trust, located in Marondera and Harare, Zimbabwe (respectively). She completed her music education at the College of Music, in Zimbabwe, where she learned to play marimba from Pepukai Mudzingwa. Together with her husband, Addmore Chokera, they have directed the music program at Watershed for over a decade and managed to win the marimba cup at the National Institute of Allied Arts music competition several times during their tenure. They have also enjoyed success at the International Steelpan and Marimba festival in South Africa. This has resulted in their embarking on numerous tours to Argentina in the past several years to participate in the Iguazú en Concierto festival as representatives for the African contingent. They have also toured in the United States and parts of southern Africa with their ensembles.

---

7 The National Institute of Allied Arts, International Marimba and Steelpan festival, and the Iguazú en Concierto festival are all discussed in the next chapter.
Blessing Chimanga is an all-around musician, but predominantly a marimba specialist, who has toured in Europe, Africa, and America as a part of the fusion group Zimboita. He has not only participated in the National Institute of Allied Arts competition—which he did during his time as a secondary school student at the Prince Edward school in Harare—but he has also coached groups that have gone on to perform there. He is a composer and arranger who has taught workshops in different parts of the world, including ‘Dreams’ marimba camp which continues to grow in popularity.

Joseph Warinda is a marimba teacher at the Peterhouse school. Peterhouse, from my own memories growing up, is widely regarded as one of the top schools in Zimbabwe. It is also recognized, according to their school website, as one of the premier boarding schools in southern Africa. Warinda has also had the opportunity to tour in southern Africa and the north eastern United States as a marimba performer.

Claire Jones began studying Zimbabwean music with the late Dumisani Maraire in the 1970s. She lived in Zimbabwe from 1985-1990, and was also an Instructor at the Zimbabwe College of Music from 1999-2000 while carrying out her dissertation research. In 2017, she served as a mbira instructor and a lecturer in Ethnomusicology at the University of Washington in Seattle. She has continued to play an active role in keeping Zimbabwean music alive in the United States as a part of ensembles and serving as the festival coordinator for Zimfest since 2013. Her work is a significant contribution to the existing body of documented knowledge on Zimbabwean marimba music.
Amy Stewart-McIntosh is the program director of Kutandara Center, a Zimbabwean music school that she and her husband, Randy McIntosh, have been running in Boulder, Colorado since 1999. They have studied with numerous Zimbabwean artists and have been to Zimbabwe to study there as well. Their ensembles participate in concerts on the biggest performance stage at Zimfest each year, and they continue to attract many people in their community to participate in their ensembles, workshops, or attend concerts all year round.

**Songs in Chamutengure mode**

In this section I provide a brief description of three songs in *Chamutengure* mode—“Chamutengure,” “Mai vaRukende,” and “Tsvimborume”—along with an analysis of recordings in order to illustrate the importance of sung melodies, and also to explain the concept of quoting from within the mode as a method of improvisation. While my analysis is based mainly on the available recordings of these three pieces, there are also other pieces in this mode such as “Jari mukaranga,” “Tii hobvu,” and “Tambarara ndikutumbure munzwa” (Muparutsa 2018).

“Chamutengure”

The appearance of the first white settlers on the scene in pre-colonial Zimbabwe marked the first time that locals had seen horse drawn carts, and this was the inspiration of this anonymously composed piece. Winnie Chitongo-Chokera explains:
In the past, the only mode of transport our ancestors had was to go on foot everywhere they wanted to go. So, when the wagons came with the first settlers, they discovered, because they were horse-drawn wagons, they could cover long distances; *kutengura* is to cover long distances, so they were covering long distances. Chamutengure was derived from the way the horse drawn wagons would cover long distances in a short space of time (2017).

Jones (2017) provides an even deeper insight, which she learned from Dumisani Maraire: white settlers forced indigenous people into wage labor, so the black Africans became the drivers of these wagons. The song “Chamutengure” became a way in which the natives could make fun of the system. As for the popularity of the piece, Jones adds, “everyone knows it” and refers to the different versions of the piece that have been arranged for different instruments, including marimba and mbira (Jones 2017). Based on popularity alone, it seems fitting that this is the piece after which the mode is named.

Presented in Fig. 1.2 are the lines that I was taught as the main melodic lines of the piece “Chamutengure”. When listening to different pieces in the *Chamutengure* mode, these lines, or slight variations of them, are the main identity markers that distinguish the piece “Chamutengure” from the other pieces. I learned through deduction, in my secondary school marimba ensemble, that the sung melody of a piece typically serves as its main identity marker as this tends to be the easiest line to identify. I was also taught directly, that regardless of whether or not there was singing
incorporated in a piece, the main melody had to be heard on the instruments\(^8\) so that the audience could identify the piece. This was especially important with pieces that were in the more traditional repertoire such as “Chamutengure,” “Nhemamusasa,” “Taireva”—these are all pieces that are likely to belong to a mode too.

![Figure 1.2 The main melodic lines for “Chamutengure.” The middle line is used interchangeably with the first measure of the top line to form the antecedent (or question, or call) while third line is invariably used as the consequent (or answer, or response).](image)

I used two recordings ([https://Chamutengure.youtube.com/watch?v=eLv10r_NaCg](https://Chamutengure.youtube.com/watch?v=eLv10r_NaCg) and [https://Chamutengure.youtube.com/watch?v=AnzEaQ8koOw](https://Chamutengure.youtube.com/watch?v=AnzEaQ8koOw))\(^9\) to analyze “Chamutengure.” In the first recording, the ensemble commits a faux pas in that they play the melody for “Mai vaRukende” as part of the introduction but proceed to sing

\(^8\) Typically, the melody would be played on the soprano. Due to higher pitches, it is easier to pick out the melody above the sounds of the rest of the ensemble.

\(^9\) Both of these recordings are by Watershed College bands. The first one is their performance at the International Marimba and Steelpan Festival in South Africa in 2014, while the second one is a performance in the Watershed College chapel in Marondera, Zimbabwe.
the lyrics to “Chamutengure.” The main melodies can be heard in the first video at 1:34 and at 1:42 (fragments of the melody can also be heard in the tenor line after the singing at 1:59), and in the second at 0:26 (with some rhythmic variation) and 0:56.

“Mai vaRukende”

The title of this piece can be translated “Rukende’s mother” or literally, “mother of Rukende” (mai = mother, va = of). The song recounts a lady’s visit to Rukende’s mother, who is a witch\(^\text{10}\), and forgets her snuffbox in the round hut kitchen. The lady returns to get her snuffbox singing, *Ndakanganwa pfupa yangu, maihwe, ngoma yaRukende, mai vaRukende* (“I have forgotten my snuffbox”). To this, Rukende’s mother responds, *Pindauko utore, usaende uchireva, ndaona mazinyoka akazere muchikuva* (“get in there and get it, [but if you see anything] don’t go telling people what you saw”).\(^\text{11}\) Chitongo-Chokera explains, “In other words it’s talking about keeping secrets. Not to always go around telling people about other people’s secrets” (2017).

---

\(^{10}\) This is important in understanding Rukende’s mother’s warning to her visitor because it is supposed that the kitchen is where she kept her witching tools—these could be anything from utensils used for witchcraft to snakes and other creatures.

\(^{11}\) Winnie Chitongo-Chokera adds, “what is this lady going to see? Because mai vaRukende is a witch and the round hut…there is a chikuva (a place where one finds the clay pots) right in front, where there are clay pots, [and] in these clay pots, that’s where mai vaRukende keeps her snakes for the witchcraft…because you’re going to see [her] snakes in that kitchen.”
Figure 1.3 is an illustration of the main melodic lines for “Mai vaRukende.”

The lyrics are sung to this melody; therefore, they serve as the identity markers for this piece.

![Figure 1.3 The main melodic lines for “Mai VaRukende.”](image)

In the recording ([https://Chamutengure.youtube.com/watch?v=MCUHnrW94aE](https://Chamutengure.youtube.com/watch?v=MCUHnrW94aE)) that I used to analyze “Mai vaRukende,” the first line can be heard at the beginning of the recording and again in the voicing singing the kushaura or lead line at 1:40. The second line can be heard in the same voice at 1:54.

“Tsvimborume”

The word tsvimborume in Shona is used to refer to men who are not married. The meaning of the song is slightly varied but consistent. Jones (2017) explains, “…a song about young men wanting to impress women by gathering these caterpillars”.

---

12 This performance is by the Winad marimba ensemble. The recording was made in Zimbabwe in preparation for their tour to Argentina.
13 In an e-mail correspondence dating back to 3/26/16, Jones had written to me saying, “As I thought, Sheasby Matiure made a recording on his nyunga nyunga CD of the song he called ‘Tsvimborume Dzinobayana’ and wrote this about it:
Chitongo-Chokera provides an interpretation with a slightly different nuance, “So, the singer is inviting all the bachelors to go to a certain place where they will meet the spinsters and where there’s a possibility of meeting somebody they could date then they could eventually get married” (2017).

Figure 1.4 presents the main melodic lines for “Tsimborume.” The excerpts for “Tsimborume” are notated in G major as this is the key that the piece is most commonly played in. For any piece that includes singing, however, the key, whether it be C or G, is decided by what is most suitable for the singer(s).

Figure 1.4 The main melodic lines for “Tsimborume.” The first line is the sung melody. The third line can be substituted for the first measure of the second line to form the main melodic motive for the song.

(Traditional love song) Unmarried Shona women hunt for magandari - a type of caterpillar - used in preparing relish. Bachelors follow them, only to find that there are fewer women than men. The bachelors try to impress the women and compete for their attention by helping them collect the caterpillars.”
In the recording (https://Chamutengure.youtube.com/watch?v=W8AiX0tCWU0)\textsuperscript{14} used to analyze the piece, the melody can be heard at 0:07, 0:40, 1:09, 1:39 (sung).

Beyond the sample presented here, Chamutengure mode covers numerous pieces that convey different meanings. Similar to every other piece in this mode, these three pieces have a I-IV-I-V harmonic progression, and a simple regular meter in common. They also have similar phrase lengths which is a characteristic of pieces belonging to one mode (Berliner 1987: 74). To prove this we can turn to the opening number in the Spring 2018 Club Zambezi Dance Party! Concert,\textsuperscript{15} in which the lead singer, Tendai Muparutsa is accompanied by a marimba ensemble while he sings the piece “Chamutengure” to begin, and then cycles through a medley of the sung melodic lines from pieces within Chamutengure mode: “Tsvimborume,” “Chamutengure,” “Tii Hobvu,” “Tambarara ndikutumbure munzwa,” “Chamutengure.” He is able to sing through the melodic lines of four different pieces in this mode without any shift in the harmonic progression or in the meter of the accompanying marimba music. This opens up the pieces within this mode to the possibility of an improvisational phenomenon that exists within marimba playing circles that I refer to as “quoting”: the use of any line(s) [of music] from one piece in another piece that is in the same mode. This is a common practice that occurs in Zimbabwean traditional music; it was evident in my listening, and was confirmed in

\textsuperscript{14} This recording is a performance by the Watershed College marimba ensemble. It was taken at the National Institute of Allied Arts during the competition for the marimba cup at Prince Edward School in Harare.
\textsuperscript{15} YouTube ‘Club Zambezi Dance Party!’ (https://www.youtube.com/watch?v=smb_PGP8Hhs&t=377s).
my interviews with Zimbabwean marimba music specialists. A specific interview with Winnie Chitongo-Chokera proved particularly insightful:

SK: So, is it acceptable, or is it permissible, to play the same variations for any piece that is in Chamutengure mode? Winnie: Yes, definitely. You’ll notice that’s what we usually do. The only thing you might not take is the melody. So, what differentiates pieces that are in the same mode, would be the melody. So, if somebody is…playing “Tsvimborume,” and the other person is playing “Chamutengure” what makes the pieces different would be the melody.

SK: So, could that be considered, also, a method of improvising? Winnie: Yeah, you’re very right there. That’s another method. And you might not even take it exactly as it is: you could start the [line] and end [another] way. Yes. I would say that’s a method of improvisation (2017).

In order to provide examples of quoting, I will present some musical lines that are found in at least two of the three pieces examined in this section. As noted by Chitongo-Chokera, none of these are the melody proper of each piece, which is why they can feature in other pieces. The first example is provided with Roman numerals to illustrate the harmonic progression:

\[
\begin{array}{cccccc}
    I & IV & I & V & I & IV \\
\end{array}
\]

*Figure 1.5 A line played on the soprano marimba found in all three pieces.*
This first line occurs in the soprano line of “Chamutengure”16 (1:14), “Mai vaRukende” (starting at 1:25), and “Tsvimborume” (1:25). The next line (Fig. 1.6) can be heard in the tenor line of “Mai vaRukende” (at 2:52 and again at 3:06) and also in the tenor line of “Tsvimborume” around the 2:08 mark:

![Musical notation](image)

*Figure 1.6 A tenor line that could be played in any of the three pieces.*

Some variation or combination of the next three lines can be heard in succession in all three pieces in the soprano sections: “Chamutengure” (1:56), “Mai vaRukende” (2:38), and “Tsvimborume” (2:08). These seem to be variations of the sung melody of “Tsvimborume” (in Fig. 1.4):

---

16 For the remainder of the analysis please reference this video: https://youtube.com/watch?v=eLv10r_NaCg.
Figure 1.7 Three soprano lines heard in succession in “Chamutengure,” “Mai vaRukende,” and “Tsvimborume.”

The following was the only instance of a recognizable motive in the bass and baritone sections and it is paired with the previous lines when they appear in “Mai vaRukende” (2:38) and “Tsvimborume” (2:08):

Figure 1.8 A bass line found in “Mai vaRukende” and “Tsvimborume.”

This last line can be heard in the second soprano line (faintly) at the beginning of “Chamutengure” (0:15) and in the tenor line in “Tsvimborume” (2:01):
An Introduction in Marimba Improvisation

The Zimbabwean marimba playing tradition is a dynamic one that remains alive through improvisation (A. McIntosh 2017). The goal of improvisation is to maintain the ‘lively’ element of the music-making in this tradition. In Zimbabwean music, the idea of playing a piece exactly the same way every time is uninteresting, and improvisation is the key to avoid that. A lot of the improvised lines that musicians come up with become permanent or semi-permanent parts of a musician’s repertory (Berliner 1987: 94-5; Sibanda 2018; Jones 2018). How the process of improvisation happens, however, is in part dependent on the structure of the marimba ensemble, and the goal preserving of a Zimbabwean music aesthetic.

The structure of the marimba ensemble can affect improvisational options of each player. Ensembles can range from 4 players—a soprano, a tenor, a baritone and a bass—up to 50 players or more.\(^1\) Smaller ensembles will result in more opportunities to improvise as there a fewer players to listen to and interact with. The

\(^1\) This has happened in before in Zimbabwe; secondary schools will come together and perform in combined school ensembles for choir and marimba. Find a link to video footage from the Combined schools event from 2011 in the videography section.
roles of each player in the ensemble will typically vary from piece to piece depending on the arranger or composer’s stylistic preferences, but there are also conventional practices that exist. Winnie Chitongo-Chokera explains,

Yes, definitely each of the parts has got a role to play. The sopranos usually play the nuclear melody. If there are two sopranos the first one will play the main melody, the second one will be harmonizing that melody or will be playing a counter melody, if you’re looking at African music. The tenors usually give rhythm, then the baritone and bass will be giving us the bass notes...they could be broken chords, although at times we can give a short melody to those basses (2017). By virtue of having more keys, the treble instruments tend to have more involved improvisational lines and more opportunity to improvise in general. In the case of a marimba arrangement of a mbira piece, they tend to carry the kushaura and kutsinhira lines as these are usually the main identifiers of the piece. Whether it is the soprano or tenor instrument that plays either the kushaura or kutsinhira lines is not a primary concern as this will depend on the arranger/composer of the piece. It is not uncommon to have one instrument have fragments of both lines which are completed in one, two, or more instruments. The combination of these kushaura and kutsinhira lines, be they divided between two or more treble, tenor, or bass instruments, creates an effect that is characteristic of Shona music called inherent rhythms (Berliner 1987: 88). Ultimately, each player in the ensemble will want to preserve this aesthetic when improvising. In order to preserve this quality in the music, the kushaura and kutsinhira lines become the foundation for further improvisation which can be done
through note substitution, changes in register, spontaneous improvisation,\textsuperscript{18} and the previously mentioned practice of quotation.

Note substitution and changing register are both improvisational techniques that also occur in mbira music (Berliner 1987: 98, 101). In marimba playing, note substitution is replacing a note with another note that is within the same harmonic chord, while changing register is playing a line of music with an octave displacement. Both result in the creation of new melodic patterns that fit perfectly within the harmonic rhythm of a piece. While both of these techniques can certainly be applied to pieces in Chamutengure mode, they can also be applied to other pieces as well.

**Concluding Remarks**

Due to the popularity of the piece, its (relative) simplicity, the plethora of improvisation opportunities that arise from it, and wide range of repertoire that it constitutes, it seems appropriate that this mode is named Chamutengure as it truly does “cover long distances.” In a discussion about improvisation in marimba playing, Amy McIntosh raised the issue of attaining a ‘Zimbabwean aesthetic,’ suggesting that this could only be achieved through extensive listening (2017). Although it is true that an understanding of different modes can improve the general comprehension of marimba improvisation techniques, listening to other artists who have studied the

\textsuperscript{18} Jones suggests, in an interview, that some Zimbabwean musicians, well within the means of making these inherent rhythms work, are capable of improvising on the spot by creating new lines spontaneously in a performance, and that this requires a thorough understanding of the music and its cultural aesthetics.
music for years is an essential component of the improvisational process.
Conclusively, while methods of improvisation in marimba performances might
include addition and subtraction of notes, registral variations, and, in the case of
advanced marimba players, spontaneous improvisation, understanding different
modes can allow a player to improvise by incorporating different lines she or he
might have learned in another piece that is in the same mode. This technique might be
used as a building block in helping beginners move from playing just the variations
they learn to associate with one piece, to adding and subtracting notes to those
variations, and then eventually, through extensive listening and immersion in the
music of the tradition, spontaneous improvisation.
Chapter II: Winad Music Trust, Zimbabwe

During the colonial era (1890-1980), missionaries in Rhodesia (present-day Zimbabwe) denounced traditional music. This was a strategic move as they anticipated that this separation from traditional roots might increase the likelihood of gaining more converts to their religion. Although there was a religious motive, there were also economic and political interests: “To pitch conquest as a ‘civilizing mission,’ the colonists had to systematically destroy, deliberately distort, or censor the positive aspects of Africa’s cultural life while underscoring the negative” (Chikowero 2017: 2). European colonists encouraged education in Western music as an alternative (Chikowero 2017: 17). In the later stages of colonialism, however, there were white settlers who were concerned about the preservation of the local music. Robert Sibson, a composer and engineer, was one such settler. He established the Kwanongoma College of the Rhodesian Academy of Music in 1960, which allowed for education in traditional mediums, but also continued to promote a heavily Western music based curriculum. The effects of this attitude toward Western and traditional music were so far reaching that even during my primary and secondary school education (1997-2009), Western music was prioritized in the curriculum. Muparutsa notes, “Mbira, marimba, drum and dance studies have not been given space and times 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” (2013:47). This attitude toward traditional music shows that
although Kwanongoma College was an attempt to preserve traditional music and also provide Western music education, the two musics were not perceived as being equal.

There is no way of knowing if the current music education system in Zimbabwe is exactly what Sibson envisioned when he set out to establish Kwanongoma College, but certainly one cannot question the impact that the initial structure of Kwanongoma had on the trajectory it has taken ever since (Matiure 2008: 58). What we do know is that European music had been privileged above the local traditional music, and that after the establishment of Kwanongoma College it continued to be taught— “The first Kwanongoma College courses were taught by Leslie Williamson and Robert Sibson on European music theory, history and appreciation” (Jones 2006: 108).

This chapter illuminates the current state of private school music education in Harare and Marondera, and in particular, the development of marimba performances, by means of a specific case study. I extend the prior work of Jones (2006) and Matiure (2008) by investigating Winad Music Trust (hereafter referred to as Winad), a school located in the suburban setting of Pomona in Harare, Zimbabwe. This school offers private Western and Zimbabwean music lessons to children and adults throughout the calendar year. Winad is referred to as a Music Trust because of its legal status as a not-for-profit organization in the National Arts council of Zimbabwe. Through an exploration of the major festivals Winad students participate in, I outline the structures that have perpetuated the current educational environment that encompasses both Western and traditional music in Zimbabwe (National Institute of
Allied Arts), and platforms that have encouraged continued cultural exchanges outside of the country (International Marimba and Steelpan festival and Iguazú en Concierto).

**Beginnings at Watershed College**

I first met Addmore and Winnie Chokera in January of 2004. As I was beginning my first year of secondary school, they were beginning their first year of teaching at Watershed College.¹⁹ My father had deliberately picked Watershed as a desirable option for my secondary education as it was a part of a prestigious group of schools,²⁰ known for their pursuit for academic and sporting excellence (http://www.atschisz.co.zw). I would later find out that it was understood that schools in this “prestigious” group were “group A” schools. Matiure explains,

In colonial Rhodesia, the most significant feature was that of separate education, characterized by the grouping of school into two groups: group A schools for white settlers, Asians, and Coloreds, and group B schools for Africans. (The term *Colored people* then referred to a mixed population that

---

¹⁹ Watershed College is an independent coeducational boarding school located 38.8 miles from Harare. In addition to offering opportunities for students to earn secondary education through the University of Cambridge curriculum (IGCSE and GCE), students also have the option of pursuing a diploma in Agriculture (watershed.ac.zw).

²⁰ ATS-CHISZ is a group of independent primary and secondary schools.
resulted from illegal marriage or sexual interactions between blacks and whites) (2008: 51).

Matiure is describing the situation as it was in colonial times, but similar sentiments have carried on into the 21st century.

Although Watershed has always enjoyed the popularity that comes as a part of being dubbed a “group A” school, it was not until Addmore and Winnie Chokera took the helm of the school’s music department that Watershed College became associated with excellence in music. When they arrived at Watershed in January 2004, they brought marimba instruments. This was the first time the school would have a marimba program. These instruments belonged to Winad and at the time there were not many CHISZ (Independent or “group A”) schools that had active marimba ensembles (W. Chokera 2018). In a feat that might have been deemed unlikely before it happened, Addmore and Winnie entered three marimba ensembles from Watershed College into the marimba ensemble category at the National Institute of Allied Arts just shy of two months after they instituted a new marimba program at their new school. One of these ensembles, the senior girls’ marimba ensemble, would go on to win the marimba challenge cup, defeating competition veterans Prince Edward in the final.

In addition to establishing a strong marimba and mbira program at Watershed College, Addmore and Winnie promoted the formal music education of students in the Western tradition, a part of their own education they had found essential. I recall an initial lack of interest, on my part, in learning Western music theory and history, but because students who were interested in participating in traditional music were
expected to take music theory lessons and vice versa, I had to enroll in a music theory course. That is to say, because I wanted to be in the marimba ensemble, I would be expected to study music theory, whereas other students who were interested in piano, would often be encouraged to learn traditional music as well. This ensured that students going through the music program at Watershed would be bi-musical (Hood 1960: 55).

During my time at Watershed, there was an evident effort to provide equal opportunity for student performance regardless of their chosen medium. To this day, students in marimba ensembles are frequently invited to provide special music performances during assembly or chapel services, while those studying piano or other Western instruments such as clarinet are encouraged to participate in the accompaniment of hymns. Watershed College is affiliated with the Anglican church: school assemblies which take place every Monday, Wednesday, and Friday comprise hymn singing, a bible reading, a prayer, and general announcements from the headmaster/mistress. Chapel services happen on Sundays and every other week on Thursdays, with a hymn practicing session on alternate Thursdays. During hymn practices, the entire student body learns new hymns in the SATB style from the school hymnbook that was reworked by students under the direction of Addmore and Winnie Chokera. Junior girls are encouraged to sing soprano, while the seniors sing alto, and junior boys are encouraged to sing tenor, while the seniors are encouraged to sing bass. This hymnbook project consisted of putting the Western music notation of the hymns on the same page as the lyrics of the hymn, unlike the previous hymnbook
which only had lyrics. As a result, every student is able to see the Western music notation, and because of the fact that every student is required to take a music theory class at least once in their first two years, they tend to have a fundamental understanding of what they see on the page.

While the primary form of external feedback for performances in Zimbabwean mediums came through grades assigned at NIAA (which will be discussed later), Western music was a formal part of the academic curriculum accredited by Cambridge University. Within the first two years of being in secondary school, students interested in continuing music and taking Ordinary level examinations in the subject typically completed grade 5 theory of music with the Associated Board of the Royal schools of Music (ABRSM), and varying levels of piano depending on individual proficiencies on the instrument (abrm.org). Although ABRSM theory exams were held in Harare at the College of Music, practical examination outlets were only available in South Africa. So, for both my practical examinations in voice and piano, I had to travel to South Africa.

The International General Certificate of Secondary Education (IGCSE) curriculum, enforced at Watershed for the first time in 2005 with the first group of students taking the examinations in 2006, encourages assessment in different types of music (Cambridgeinternational.org). The syllabus continues to evolve over time. When I took the IGCSE exams in 2007, the curriculum, or at least the way in which it was taught at the time at Watershed, favored a strong understanding of Western music theory and history. Students were assessed based on their performance in three
different components: listening, composition, and performance. Each student was required to prepare for two listening papers, submit three contrasting compositions, and two performances (individual and group). The first listening paper was completely dedicated to impromptu assessment of listening comprehension of Western music. The second paper assessed a knowledge of different types of world music (in 2007 I studied Japanese music), and a “set work” (the set work selected for the Watershed College group was Schumann’s Piano Concerto in A Minor Op. 54). All the students in my year submitted compositions for Western instruments, composed in the Western idiom. The performance component was the only instance in which we included Zimbabwean music.

**From Winad Musicology to Winad Music Trust**

A portmanteau is as a word formed by combining two separate words. “Winad” is the amalgamation of the names of the directors of the company, Winnie and Addmore. Winnie explains, “[in application it] might mean you win. When you do music you’re always winning and it’s an advantage to do music. That’s what Winad means.” It is evident, however, that their choice of name is more than just a play on words as they have quite literally won, in awards and in different ways over the course of their careers as music teachers.

In 2001, Addmore and Winnie Chokera were studying for the national certificate in music at the Zimbabwe College of Music. An 8-year-old student who
was interested in studying mbira, having been encouraged by her parents, approached
the Chokeras for lessons, and Winad Musicology was born. Winnie explains,

Our goal and purpose in starting this College was to have a unique college of
music in Zimbabwe. We had noticed that there were colleges that were
offering group lessons to both children and adults, and we decided to have our
which was unique [in that we would offer] mainly individual lessons. (W. Chokera 2018)

During the interview Winnie referred to Winad as a College, and the reason
for this can be traced back to the British system. Private secondary schools in
Zimbabwe, also referred to as Independent schools, will opt to be referred to as
Colleges as a way of distinguishing them from public schools. Examples are
Watershed College, St. Johns College, Lomagundi College, and St. Georges College.
Other private schools that do not opt to use the word “College” in their name, tend to
simply be “schools,” for example Chisipite Junior and Senior Schools, Arundel
School, and Harare International School. Public schools, on the other hand, are
commonly referred to as Government schools and will bare the generic monikers
“high school” or “secondary school” after their school names. For example: Churchill
Boys High School, Alan Wilson High School, and Lord Malvern High School.
However, there are always exceptions to the rule: Prince Edward is a public school
and is referred to as Prince Edward School, while Eaglesvale is a private school that
is referred to as Eaglesvale High School.

Although Winad Musicology began before the Chokeras were employed at
Watershed College, their work with the former continues to happen concurrently with
their direction of the Watershed College music program. The two schools operate
independently from each other but are brought together and are occasionally intertwined because the same couple directs both programs. This makes it difficult to consider the history and trajectory of one without considering the other. The two can be better understood in light of each other’s existence. They have similar programs that offer instruction in Zimbabwean traditional music and Western music. Both have benefitted from the arrangement as there is a considerable amount of cross-promotion between events that include students from both schools. Winad has and continues to co-sponsor activities for the Watershed College Music department. Some students from the Watershed College program have continued to study music through Winad, while others have gone on to become part-time staff, after semi-professional training, at Winad. Some Watershed/Winad students have gone on to establish distinguished music programs in other secondary schools in Zimbabwe. Examples are found in Joseph Warinda, who directs marimba ensembles at the Peterhouse group of Schools\textsuperscript{21}, Wayne Nyanhi, who is involved with choirs at Bernard Mizeki College, and Oliver Kanembirira who is a part-time staff member at Winad Music Trust.

The possibility of this coexistence between Watershed College and Winad Music Trust is in part due to the structure of the school year. The academic calendar in Zimbabwe allows for three month-long breaks between school terms. These breaks occur in April/May, August/September, and December/January. During these month-long breaks Winad is fully operational in Winnie and Addmore’s suburban home in the affluent neighborhood of Pomona in Harare, while during the school terms it

\textsuperscript{21} Peterhouse is an ATS-CHISZ school and is thus considered a “group A” school.
operates primarily on weekday afternoons and also during weekends. Watershed operates during school terms. This complementary relationship with a secondary education institution like Watershed makes it possible for Winad to pool its students from other primary and secondary schools in Harare and Marondera. As a result, though Winad offers lessons to adults, the majority of their students are primary and secondary school pupils. There are also cases of parents who take lessons at Winad at the same time as their children. Classes, therefore, are informed not by the students age, but by their musical level which is evaluated in relation to three different categories: beginner, intermediate, and advanced.

Over the years, a growing popularity has led to an increase in the number of students enrolled at Winad and as result, a part time staff has been employed. As of 2018, Winad had more students enrolled in their music program than those enrolled in the Watershed College music program, which had not always been the case. It is a result of their being able to pool students from both primary and secondary schools all over Harare whereas at Watershed, the student body is not as expansive. “Watershed gave us a lot of experience. During those years when we started Winad, we didn’t have a lot of students, but Watershed had a lot, so we had a lot of practice at Watershed. But now it is the other way around,” notes Winnie Chokera. “[And we have part a part time staff in] Oliver Kanembirira and Silas Mugwagwa, who come in to help when we have too many students” (Winnie Chokera 2018). Blessing
Chimanga, often referred to by students as “Coach Bled,” is another part-time staff member who takes charge of marimba ensembles.

Although Winad was conceptualized in 2001, it was not until 2004 that the company was registered as a profit-making organization under the name Winad Musicology. After further consideration, and based on the advice of the chairperson of the National Arts Council of Zimbabwe, Winad became a not-for-profit organization in 2012 and changed their name to Winad Music Trust. Winad is also registered with the National Arts Council of Zimbabwe which, according to Winnie, allows them to bring any artist from around the globe to teach and to perform. In December 2015, I had the honor and privilege of attending the Winad Annual Christmas Carols Service and their annual parents concert, at which I was the guest of honor and a featured performer. During this trip, I was able to conduct some choral singing workshops and teach voice and piano lessons as a visiting artist in residence. This was an eye-opening experience which enabled me to get an insight into some of their experiences at competitions and festivals they have attended which include the

The National Institute of Allied Arts, Zimbabwe

Although the musical landscape in Zimbabwe has seen many developments since the establishment of Kwanongoma College, the marimba remains prominent among many musicians. It has been widely accepted as a vehicle for all types of music and can be heard in the works of iconic Zimbabwean artists—including the
legendary Oliver “Tuku” Mtukudzi (Kyker 2016: 4). Progressive developments in performance style have contributed to the Zimbabwean marimba being elevated in status, rising to prominence as one of the centerpieces of one of the oldest festivals in Zimbabwe today, The National Institute of Allied Arts (NIAA).

The NIAA, is a festival that dates back to 1913. This festival was originally celebrated on one day, but today it spans over several months at different points in the year. It is a festival that celebrates the arts in four broad categories—music, speech and drama, literature, and the visual arts—and it is in music that the marimba has risen to prominence (niaazim.ac.zw). Schools from all over Zimbabwe come together in the capital city, Harare, and on one level perform before an adjudicator who evaluates their performance and awards them a grade (see Figure 2.2). Beyond this, they have the option, should they qualify, to compete for trophies.

---

22 YouTube “Oliver Mtukudzi Guitar vs Marimba in Swaziland” (https://www.youtube.com/watch?v=hFuLjngnGJQ).
## ADJUDICATION CRITERIA

- **Intonation**
  - Accuracy to required pitches
- **Rhythm**
  - Accuracy of note and rest values, tempo, duration, pulse, steadiness, fluency, correctness of Meters, use of patterns/form
- **Technique**
  - Posture, bowing/breath management/articulation/diction, attacks, releases, control of ranges, musical and/or mechanical skill, dexterity
- **Tone Quality**
  - Resonance, control, clarity, focus, consistency, warmth, polyphonic mastery
- **Interpretation, Performance**
  - Style, phrasing, dynamics, musicality, conveying character of instrument, emotional involvement, stage presence, appropriate appearance

Note: not all criteria will be relevant to every section/class

<table>
<thead>
<tr>
<th>Intonation Pitch Accuracy</th>
<th>Outstanding</th>
<th>Good</th>
<th>Adequate</th>
<th>Weak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highly accurate notes and intonation</td>
<td>Largely accurate notes and intonation</td>
<td>Generally correct notes</td>
<td>Frequent note errors</td>
<td></td>
</tr>
<tr>
<td>Pitch adjustments made instantly</td>
<td>Pitch adjustments usually successful</td>
<td>Sufficiently reliable intonation to maintain tonality</td>
<td>Insufficiently reliable intonation to maintain tonality</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rhythm Tempo</th>
<th>Outstanding</th>
<th>Good</th>
<th>Adequate</th>
<th>Weak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fluent, with flexibility where appropriate</td>
<td>Sustained, effective tempo</td>
<td>Suitable tempo</td>
<td>Unsuitable and/or uncontrolled tempo</td>
<td></td>
</tr>
<tr>
<td>Rhythmic character well conveyed</td>
<td>Good sense of rhythm</td>
<td>Generally stable pulse</td>
<td>Irregular pulse</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technique and Tone quality</th>
<th>Outstanding</th>
<th>Good</th>
<th>Adequate</th>
<th>Weak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical demands well fulfilled</td>
<td>Technical demands mostly fulfilled</td>
<td>Technical demands generally managed</td>
<td>Technical demands often not managed</td>
<td></td>
</tr>
<tr>
<td>Tone well projected</td>
<td>Tone well controlled and consistent</td>
<td>Tone well reliable</td>
<td>Tone uneven and/or unreliable</td>
<td></td>
</tr>
<tr>
<td>Sensitive use of tonal qualities</td>
<td>Good tonal awareness</td>
<td>Adequate tonal awareness</td>
<td>Inadequate tonal awareness</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interpretation Performance</th>
<th>Outstanding</th>
<th>Good</th>
<th>Adequate</th>
<th>Weak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expressive, idiomatic musical shaping and detail</td>
<td>Clear musical shaping, well realised detail</td>
<td>Some realisation of musical shape and/or detail</td>
<td>Musical shape and detail insufficiently conveyed</td>
<td></td>
</tr>
<tr>
<td>Positive, fully committed</td>
<td>Secure, conveying musical conviction</td>
<td>Generally secure, prompt recovery from slips</td>
<td>Insecure, inadequate recovery from slips</td>
<td></td>
</tr>
<tr>
<td>Vivid communication of character and style</td>
<td>Character and style communicated</td>
<td>Some musical involvement</td>
<td>Insufficient musical involvement</td>
<td></td>
</tr>
<tr>
<td>Assured stage manner</td>
<td>Stage manner developing well</td>
<td>Some lapses in stage manner</td>
<td>Stage manner lacking</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Honours</th>
<th>Outstanding</th>
<th>Good</th>
<th>Adequate</th>
<th>Weak</th>
</tr>
</thead>
<tbody>
<tr>
<td>1+</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>First</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2+</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Second</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3+</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Third</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ungraded</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 2.2 Grading rubric for the NIAA festivals taken from the Vocal & Instrumental Eisteddfod 2018 Syllabus. The upper part of the rubric shows how scores are assigned and the lower part shows how those scores are translated to the grading system used at NIAA.
The format of the music festival is quite detailed and complex. The music festival is divided into two classifications, African and Western, and further into six sections: African instrumental, African vocal, African choral, Western instrumental, Western vocal, and finally, Western choral. The 2018 edition of the festival spanned over four weeks, from February 26th to March 23rd, with final concerts taking place on March 24th and 25th. The African sections are by far the smallest of the six, with the instrumental sections offering categories for mbira (nyunga nyunga and nhare—two different types of mbira) and marimba in solo, duet, and ensemble performances. A provisional class is also available for “Other traditional African instruments,” which the 2018 syllabus states is, “[encouraged for] instruments from other African countries.” There is also a class for Pan-African orchestra in which various traditional African instruments can be performed together in “harmonious balance” (NIAA syllabus 2018: 5).

The African vocal section also allows for performance as solo, duet, and ensemble. In vocal solo classes, performers can perform traditional, religious, or contemporary pieces in separate classes, while in the single duet class, any genre is acceptable, and the ensemble class performances (in any genre) are either in the accompanied or unaccompanied categories. The African Choral section is divided into four different classes: African traditional, African contemporary, African gospel,

---

23 This is the order in which they appear in the 2018 syllabus.
24 Instrumental categories are further divided into classes. The word “class” is used in the syllabus to refer to a specific intersection of instrumental category and the age group of performers eligible to perform.
and African SATB. All categories in the African sections are further subdivided into age groups in order to ensure that primary school students, secondary school students, and adults perform and are adjudicated with their peers.

The African section is covered in a total of 4 pages in the syllabus, whereas the Western sections cover 12 pages. The Western instrumental section takes the majority of these pages, 8 to be exact, as it covers multiple Western instruments that are taught in Zimbabwe. Table 1 is a tabulation of the classes in the Western Instrumental section. The “Instrumental Category” column shows the instruments that have classes in which participants can perform, and the “Classes Available” column describes the ways in which different categories for the same instruments are distinguished. For example, a piano player can enter into any of the piano solo classes depending on the genre of their piece. Classes available for performers interested in entering classes such as Bagpipe solo, Snare drum solo, etc., are divided by age group. Having been a British colony, the education system in Zimbabwe carries traces of the Bristish system. “Junior school” is used to refer to performers in first to seventh grade in primary school (roughly ages 6 to 12). After 7th grade, students go into Form
1, followed by Form 2 in the next year, and so on until completing secondary school at Form 6 (typically secondary school age range is 13-18).

Table 1 The Western Instrumental section at the NIAA music festival. The information presented in this table was taken from the 2018 NIAA Syllabus.

<table>
<thead>
<tr>
<th>4. Western Instrumental</th>
<th>Classes Available (Genre/Difficulty)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumental Category</td>
<td></td>
</tr>
<tr>
<td>Piano Solo</td>
<td>Baroque, Classical, Romantic, 20th &amp; 21st Century, Own Choice</td>
</tr>
<tr>
<td>Violin/Viola solo, Cello/Double Bass solo, Brass Solo, Woodwind Solo, Recorder Solo, Guitar Solo, Instrumental (any) solo,</td>
<td>By ABRSM music grade, with an additional Open (any age) category</td>
</tr>
<tr>
<td>Instrumental Solo (Separate categories)</td>
<td>Classical, Romantic, 20th and 21st Century, Sonata, Concerto, Recital, Adult Novice, Veteran</td>
</tr>
<tr>
<td>Own Composition</td>
<td>16 years and under, Open</td>
</tr>
<tr>
<td>Accompanying</td>
<td>Under 21 years, Open</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>Piano, Orchestral Instruments, or Voice—by ABRSM grade, Open</td>
</tr>
<tr>
<td>Bagpipe Solo, Snare Drum Solo, Tenor Drum Solo, Drum kit Solo</td>
<td>Junior School, Forms 1-2, 3-4, 5-6, Open</td>
</tr>
<tr>
<td>Instrumental Duet, Trio/Quartet, Ensemble</td>
<td>ABRSM music grades</td>
</tr>
<tr>
<td>Jazz Ensemble</td>
<td>Junior School, Senior School, Open</td>
</tr>
<tr>
<td>Single Instrument Choir</td>
<td>Junior School, Senior School, Open</td>
</tr>
<tr>
<td>Campanology</td>
<td>Open (Any level)</td>
</tr>
<tr>
<td>Drum Corps, Pipe and Drum Band, Percussion Band, Recorder Band, Woodwind and Brass Band, Big Band, Full Orchestra, String and Mixed Orchestra</td>
<td>Open (Any level)</td>
</tr>
<tr>
<td>Junior Orchestra</td>
<td>Junior School (13 years and under)</td>
</tr>
</tbody>
</table>
Although there are classes that are determined by age group, there are others that are determined by difficulty level of the repertoire which, as per the syllabus, can be determined by ABRSM standards (NIAA Syllabus 2018: 8). Table 2 shows the remaining two sections in the Western category.
| Table 2 The Western Vocal and Western Choral sections of the music festivals at the NIAA. |
|---------------------------------|---------------------------------|---------------------------------|---------------------------------|
| **5. Western Vocal** | **6. Western Choral** | **General Category** | **Age Group Categories** |
| Instrumental Category | Classes Available (Genre/Age group categories) | General Category | Age Group Categories |
| Vocal Solo | NIAA Choice, Veteran (60 year and over, 75 Years and over), Western Folk/Traditional, Musical Theater | Nursery Schools | Nursery Schools |
| Vocal Solo (Continued) | Film Pre-2000, Pop Contemporary, Art Songs, Old Italian, Sacred Music, Western Gospel, Jazz, Operetta, Lieder, Oratorio, Opera, Recital | Accompanied Choirs | By school year, and then by gender, Mixed Open groups |
| Vocal and Instrumental Duet | Open (any age) | Unaccompanied Choirs | Junior Schools, Senior Schools, Open (mixed age groups), Church, Western Gospel |
| Vocal and Instrumental Ensemble | Junior School (13 years and under), Senior School (students only), Open | | |
| Vocal Duet | Grade 4-7, Form 1-3, Form 4-6, Open | | |
| Vocal Trio/Quartet | Form 1-3, Form 4-6, Open | | |
| Vocal Ensemble | Junior School, Senior School, Open | | |
| Madrigals | Open (any age) | | |

The Western sections offer more classes. This is not surprising as there are more subsections within the Western section than there are in the African. Going back to our previous example of the piano player, factors such as genre and difficulty
determine which class the performer can enter. In the African section, classes are
determined by age and or school level but not by genre.

The festival continues to uphold, on a national level, the structure initially
instituted at Kwanongoma College. The music festival has a traditional element—a
platform for performance in mbira, marimba, singing, and other traditional
mediums—and a Western element—any instrument performed in Western music.
Recently, performances from the festivals have been posted online. It is an
intermediary that continues to document and curate traditional and Western music in
Zimbabwe. The competitive element of the festival has led to the rapid development
of a distinct performance style, visible to the untrained eye, particularly noticeable in
performances by marimba ensemble. Only the highest scoring marimba ensembles,
specifically those achieving the honors grade, are eligible to compete at the next
level where competition is for at least one of four available trophies in the marimba
category (NIAA Syllabus 2018: 5). The prestige that comes with winning either one
or both senior schools’ trophies is sealed with an invitation to attend and perform at
the final concert that officially caps festival activities, and highlights the best
performances of the four-week long festival. As a result, music departments from
schools throughout Harare, and from all across Zimbabwe, spend countless hours in

25 YouTube “National Institute of Allied Arts Zimbabwe” (https://www.youtube.com/channel/UCzLpAdDfNk44r1o74e89NfQ/videos).
26 According to the 2018 syllabus, performances in all four sections are graded according to this same rubric.
the weeks and months leading up to the festival in preparation for performances that last a maximum of 3 minutes (Warinda 2018).

**International Marimba and Steelpan Festival, South Africa**

Winad/Watershed marimba ensembles have attended the International Marimba and Steelpan Festival in South Africa since 2013. Established in 2012, the festival is typically hosted by a South African educational institution, in association with the High Commission of Trinidad and Tobago. In its first edition, the festival attracted participants from the United States and Germany, whereas a report from 2017 includes entries of ensembles from Zimbabwe, Nigeria, and Botswana as well (Lithgow 2012, 2017).

The festival is an initiative by Education Africa, a nonprofit organization that aims to support the education of underprivileged South Africans (https://educationafrica.org). The organization promotes the establishment of steelpan and marimba educational facilities around South Africa as a way of bringing social cohesion within the country and with other countries globally. This is also as a way of endorsing the pedagogical value attained by learning these specific instruments (internationalmarimbfestival.org). As per the website,

Many steelpan players play marimbas and vice versa and while the two types of instruments are totally different in layout, design and sound they complement each other beautifully when played together in ensemble. Steelpans as well as marimbas are played in many schools in South Africa as well as all around the world and it is wonderful to bring these two diverse traditional instruments together at our Festival. (internationalmarimbfestival.org).
The International Marimba and Steelpan Festival (from here on referred to as IMSF) has a competitive element to it, performances are limited to 3 minutes. Prizes, in the form of money and trophies, are won through excellent performance in either of three areas: marimba, steelpan, and composition. The IMSF also offers workshops in different traditional music topics that are facilitated by invited musicians prominent in their areas of specialty. Structurally, the competition preliminarily divides performers into 6 different categories based on age: primary school ensembles (P), high school ensembles (H), and open bands (O), with all three further divided in either (S) or (L) depending on weather they are small or large. Both steelpan and marimba performances are adjudicated on the same rubric, presented in Fig. 2.3, but in separate categories.

<table>
<thead>
<tr>
<th>ADJUDICATING CRITERIA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ENSEMBLE:</strong></td>
</tr>
<tr>
<td>- Togetherness</td>
</tr>
<tr>
<td>- Internal balance and blend</td>
</tr>
<tr>
<td>- Appropriate choice of instruments (where applicable)</td>
</tr>
<tr>
<td><strong>ARRANGEMENT:</strong></td>
</tr>
<tr>
<td>- Variety in parts</td>
</tr>
<tr>
<td>- Exploration of instrument potential</td>
</tr>
<tr>
<td>- Appropriate style</td>
</tr>
<tr>
<td>- Creativity</td>
</tr>
<tr>
<td>- Colour</td>
</tr>
<tr>
<td><strong>PERFORMANCE:</strong></td>
</tr>
<tr>
<td>- Range of dynamics</td>
</tr>
<tr>
<td>- Appropriate tempo choice</td>
</tr>
<tr>
<td>- Level of difficulty</td>
</tr>
<tr>
<td>- Phrasing</td>
</tr>
<tr>
<td>- Rhythm</td>
</tr>
<tr>
<td>- Interpretation</td>
</tr>
<tr>
<td><strong>STAGE PRESENTATION:</strong></td>
</tr>
<tr>
<td>- Movement and facial expression</td>
</tr>
<tr>
<td>- Whole body involvement</td>
</tr>
<tr>
<td>- Confidence</td>
</tr>
<tr>
<td>- Preparedness</td>
</tr>
<tr>
<td>- Dress</td>
</tr>
<tr>
<td>- Capturing the spirit of the composition</td>
</tr>
<tr>
<td>- Effort</td>
</tr>
</tbody>
</table>

Figure 2.3 Adjudication rubric for steelpan and marimba ensembles taken from the official festival website.

In their debut at the 2013 edition of the festival, Winad/Watershed marimba ensembles won multiple accolades, one of which was reserved for the best marimba
band performance in the entire festival.\textsuperscript{27} It was at this same festival that talent scouts watched performances by Winad/Watershed students and recommended them for the Iguazú en Concierto festival in Argentina.

![Figure 2.4 From left: Winad marimba coach Blessing Chimanga, and Winad co-director Addmore Chokera at the 2013 International Marimba and Steelpan Festival where their ensembles tied for the trophy in the "Best marimba band performance of the Festival" category.](image)

**Iguazú en Concierto, Argentina**

The Iguazú en Concierto festival is a convergence of performing groups to showcase music from around the globe (W. Chokera 2018; Kanembirira 2018). According to the festival website, the festival attracts participants from Afghanistan, Afghanistan, Afghanistan.

\textsuperscript{27} The trophy in for this category is known as the Alport Mhlanga Memorial Floating trophy as an acknowledgement of his influence in marimba composition performance in Southern Africa and worldwide (Lithgow 2012).
Argentina, Australia, Brazil, China, France, Germany, Indonesia, Israel, Italy, Korea, Mexico, Russia, Singapore, South Africa, Trinidad and Tobago, the United States, and Zimbabwe. It is an annual event that takes place over a period of 5 days (iguazuenconcierto.com). One of the remarkable features of this music festival is that all participants have the opportunity to perform with each other in the final concert. This is special because Western orchestral instruments are combined with marimba instruments in a single performance for a grand finale to conclude the festival.

Kanembirira explains,

We have to learn new music which we perform with other groups. The difficult part is that [around] 90-95% of it is not in English. We get them two weeks before leave [for the festival] and sometimes we’ll learn the correct pronunciation of [lyrics] when we get there. So, we have to quickly adjust. But the students learn quickly (2018).

The group that attends this fest from Winad is usually made up of singers and mbira players in addition to the marimba ensemble. The singers are capable of learning the music through Western notation, and the difficulty—as described by Kanembirira above—comes in learning to sing in a foreign language. As the festival continues to grow in popularity, attracting thousands of festival goers and millions of viewers around the world (as per their website), it has also garnered a strong following with Winad/Watershed students (http://www.iguazuenconcierto.com).

Winnie reports that there has been an increase in student interest from 37 people in 2017 to 63 in 2018 (W. Chokera 2018). While the marimba performances are not the focal point of this festival, it provides a platform for performance for groups coming from Zimbabwe and around the world. It has become a site for cross-cultural
exchange as people from all over the world are exposed to music from Zimbabwe and other parts of the world.

**Conclusion**

As we have seen in this chapter, the Kwanongoma College of African Music established the system of music education in Zimbabwe. Jones states, “One of Robert Sibson’s ultimate aims had been to encourage African music bands in the schools through the training of teachers in multiple instruments and ensemble work” (Jones 2006: 110), and this is being realized in Zimbabwe. The acceptance of marimba ensembles in “group A” schools is contributing to a gradual social acceptance of marimba and mbira instruments.

The competitive nature of both NIAA and IMSF, along with the time restriction of performances, has directly influenced the kind of marimba playing we see from primary and secondary school ensembles in Zimbabwe. We can see the evidence of this change by tracking the transformation in the performance style of one ensemble at the NIAA. There are videos available on YouTube of the St. Johns senior marimba band from 2008 and 2010.28 While both performances are impressive in their own ways, one cannot deny the vast difference in quality. In the 2008 performance, the ensemble is fairly energetic and occasionally has some semi-

---

synchronized movements. The music is both rhythmically and harmonically complex. The arrangement of *Hatizivi zita* is compelling even with the mild suggestions of choreography. The 2010 performance is very detailed and almost every aspect of the performance is choreographed. The ensemble members are completely in sync, and the group moves as one. In the 2010 performance, the music is complex but there is also an added emphasis on the visual presentation of the piece, and not just the sonic. The 2010 performance is by far the superior of the two. The difference between the 2008 and 2010 performances, it could be argued, might be in that there were simply better players in the ensemble. True as that might be, this is not the only ensemble that has displayed such a difference over the years. It is my view that the desire to outperform other ensembles—and thereby win competitions—has been the driving force behind the dynamic shift in performance quality, marked by the heavier emphasis on the visual component of the performances. This same quality of performances is carried over into their performances in places such as Argentina where they, as the representatives of a specific geographic location, present what will be associated with Zimbabwean performances on the marimba.

Winad and Watershed continue to participate in music festivals and competitions of this nature specifically because both teachers and students can get feedback which increases their knowledge of current marimba performance practices. By performing in front of each other, students gain confidence and are challenged to be innovative. Chokera explains, “If there is somebody there to [adjudicate] your work and you see yourself getting better… you feel encouraged and you continue to
work hard… [festivals] help you know what [you] didn’t know” (W. Chokera 2018). In addition to preparing students for music festivals and competitions, the Chokeras organize concerts at Watershed, and international tours in order to give their students more platforms for performance, and to expose them to a world beyond their everyday realities in Zimbabwe. As of 2018, they have been on numerous tours, some of which I have been a part of, to Argentina, Malawi, South Africa, the United States of America, and Zambia. This, in turn, contributes to a globalization of the various mediums through which they perform. In fact, it is the tour to the United States in August of 2008 that inspired me to apply there for College.
Chapter III: Kutandara Center, USA

Zimbabwean Traditional Music in the United States

The Kwanongoma marimba originated in Zimbabwe and dispersed over the years to other countries in Southern Africa, Europe, and in North America (Matiure 2008: 327). Although the countries in southern Africa use it to play the music that reflects local traditions and tastes, in North America the instrument still carries strong ties to Shona music. Jones (2006) attributes this to the conditions under which the marimba was introduced to peoples in these different areas. For example, missionaries brought the instrument to South Africa “to accompany a Xhosa-language mass” (134). In North America, the first epicenter of Zimbabwean traditional music practice was the University of Washington in Seattle when Dumisani Maraire was hired as a visiting artist-in-residence in the fall of 1968 (Matiure 2008: 110). By 1974, he had completed his residency at the university and had begun teaching mbira and marimba in his basement in order to meet the financial demands of living in the United States (115). After years of being in the United States, he composed a piece observing and acknowledging the spread of Zimbabwean music, calling it Kutambarara, which means “to spread” in Shona (Scharfenberger 2017: 95).

In this chapter, I investigate one of the Zimbabwean schools that exist in North America because of Dumisani Maraire’s work. I situate the directors of the Kutandara Center, Randy McIntosh and Amy Stewart McIntosh, in a lineage of American marimba enthusiasts who learned from Dumisani, and explore the ways their school has developed since an initial study was carried out by Sheasby Matiure
I also profile the Zimbabwean Music Festival (Zimfest) and Nhemamusasa North, which are two of the major festivals in which the marimba ensembles at Kutandara participate, along with other performance engagements in which they partake. In so doing, I create a platform for an analysis and comparison of models between Kutandara and Winad Music Trust.

*Misodzi yemufaro (Tears of Joy)*

The Kutandara Center, an educational and cultural institute in Boulder, Colorado that facilitates the instruction of music from the southern region of Africa, focuses primarily on marimba and mbira ensembles. It is based on a complex business archetype established by Randy McIntosh and Amy Stewart McIntosh, most likely not envisioned by Dumisani Maraire as he launched his marimba ensemble in a basement in Seattle in 1974 (Matiure 2008:115). Among some of Maraire’s students were Claire Jones, Larry Israel, and Sheree Seretse, all of whom would go on to begin their own ensembles. This pattern of students beginning their own ensembles can be credited for the presence of many marimba ensembles in the Pacific Northwest (Rubin 2001: 35). Each ensemble has a style that is distinct from the others. For example Anzanga, a Washington State based group, is specializes in faster repertoire and is shining example of good marimba playing technique, while Rubatano, a Whidbey Island based group, emphasizes interconnectedness within the ensemble and
achieving nuance. In the case of Larry Israel, the only way he would be able to continue to practice the music was if he began his own ensemble as he had moved away to California (Jones 2018). I recall teaching a marimba arrangement of Tsvimborume to an ensemble that had been put together by Claire Jones during a trip to Seattle in the Spring of 2016. It was made up of members who did not necessarily belong to one cohesive marimba band, but who, upon hearing of my trip to Seattle, were interested in coming together to learn a piece because of their love of the music. Sheree Seretse directs a Seattle based marimba group called Anzanga, a group that according to their website “has brought the electrifying energizing music of African marimba to weddings, schools, festivals, culture events and more for over twenty years.” At one point or another, all three of these individuals taught Chris Zorn, a figure that has proved to have been influential in the establishment of the Kutandara Center (Matiure 2008: 194, Amy Stewart McIntosh 2017).

Kutandara is not only a business (Matiure 2008: 195), but also a practice that is based on family. Matiure describes how Randy and Amy met and got married while playing marimba with Chris Zorn, and rightfully asserts that Randy and Amy McIntosh’s personal background was an influential factor in determining how they would run Kutandara. Amy provides more detail, describing her first encounter with a Zimbabwean marimba ensemble circa 1995.

Amy Stewart McIntosh: [There was] a band of white Americans playing Zimbabwean music on [Kwanongoma] marimbas [it was at a recital and

---

29 I should be clear that both ensembles are good executors of Zimbabwean marimba music, and that the observations I make here are not meant to disparage one or the other.
people were dancing] and I was on the floor, sitting cross legged in front of this band, sobbing, weeping. Ah, ndakachema chaizvo (I cried a lot). Misodzi yemufaro (Tears of joy). I was very moved, and my life changed. In that moment, everything that I knew before, about who I was and what I was doing, about my path in the world was set aside. I went up to the person who looked like he was in charge at the end of the concert and I was weeping misodzi yemufaro (tears of joy) and he said, ‘I teach classes and you can come learn and I started taking marimba classes,’ and I was just completely taken over by the music.”

SK: Who was it?
Amy: His name was Chris Zorn. I stopped wanting to be a doctor, and I only wanted to play marimba, all the time. That’s all I wanted to do. (Boulder, 2017)

A few years into learning marimba with Chris Zorn, she met Randy McIntosh who had been playing in a band, similar to the one described above, that was located in Boulder, Colorado. Together with Chris, Randy and Amy would go on to form a trio called Mahororo until Chris got sick and moved away. According to Amy, in that moment they decided that they wanted to continue. Her motivation was that she had decided that she did not want to spend her days preoccupied with one occupation while performing marimba as an extracurricular activity. Her desire was to make it a significant part of her every day and, for this reason, she had to figure out a way make a living while she performed and taught marimba. Randy McIntosh’s approach was different but he also sought a similar result. The predicament, for Randy, was that there was no one else to play with, and in order to have people to perform with, they had to start teaching. So, the result was that they taught Zimbabwean marimba music part-time until, at the realization that teaching Zimbabwean marimba music was more lucrative than his job teaching theory at a college, Randy decided to do it on a full-
time basis. Thus, Kutandara Center was founded and established in Boulder, Colorado.

**Hanging out: Early years at Kutandara Center**

During the early years at the Kutandara Center, the classes taught by Randy and Amy were largely based on the repertoire they had learned. While Randy taught some original compositions and arrangements of Thomas Mapfumo’s songs, Amy primarily taught repertoire she had learned from Chris Zorn. It is conceivable to think that these arrangements would have been quite similar to Maraire’s arrangements as the practice of playing marimba at this time seldom allowed for deviation from what one was taught, especially if one was a part of Maraire’s ensemble. In describing the evolution of Maraire’s teaching style, Matiure notes that it was Maraire’s insistence on teaching American marimba players the musical aesthetics of the Shona people that caused him to be strict and prohibit free improvisation among his pupils (Matiure 2008: 119). It is worth mentioning, however, that Jones (2018), one of Dumi’s top students in his second phase of teaching, states that students were allowed to improvise after they had learned Shona musical aesthetics. Jones explains:

> I believe when he first taught at UW, he probably encouraged improvisation. But he said he felt that the improvisations he was hearing the more capable students play were too “Western,” not African or Shona. By the time he taught me and my bandmates in Maraire Marimba Ensemble (c. 1977-8; he had been in the US 10 years), he had developed a teaching sequence in which he taught improvisation as an advanced technique. In fact, my group was the first to go through his still-developing sequence, learning about his categories of variations, how one could develop a lead, and how one could play variations
in response to a lead. I can testify that he loved creative improvisation in his band - as long as it fit into his conceptual framework (2018).

Assuming that his pupils would go on to teach exactly what they had learned to their own students, it is possible that these arrangements would have been similar. This continues to be the culture, to some degree, in some ensembles in the Pacific Northwest. This is evidenced, in part, by the fact that I have personally witnessed different ensembles in different states play almost identical arrangements of the same piece, a feat that is only likely to occur in Zimbabwean schools if the same person teaches two different ensembles.

In describing the structure of Kutandara in the early years, Matiure describes a class taxonomy based on levels of experience (see Fig. 3.1). Classes falling within levels 1-4 are in the developmental stages, while levels 5 and 6 are for the more advanced ensembles. Ten years after Matiure’s initial study of the Kutandara center, his analysis still remains apparent in their current practices.

---

30 Matiure notes, “Through his charisma and pedagogical ingenuity, he generated such deep influence in America that some know no style other than that which he gave them” (2008: 331).
- Level 1, for beginners. Students concentrate on acquiring knowledge about the instruments and basic skills of playing using prescribed songs.

- Level 2, slightly advanced. It requires level-1 skills and knowledge to some degree of mastery. Students are exposed to more knowledge of note and chord identification and play with improved technique.

- Level 3 requires knowledge from levels 1 and 2, and involves further work on the interlocking of parts and *hosh*o playing.

- Level 4 requires mastery of previous levels and involves selected running technique on given marimba parts, including concepts of *kushaura* and *kutsinhira* (concepts borrowed from mbira techniques)

- Level 5 develops students further to play songs of the mbira styles with precision.

- Level 6 expects students to play more complex material, based on mbira music. They now learn quickly to execute and follow the lead at any given time. At this stage, students can explain and demonstrate complex parts to anyone and can play with any advanced ensembles.

*Figure 3.1 A description of the levels of learning at the Kutandara Center (Matiure 2008: 197).*

**A growing community**

I have been to the Kutandara Center in different capacities on three separate occasions. My first time at the center was in October of 2015 as a guest conductor and performer at their annual Moon and Stars benefit (which I discuss later in this
chapter.) My second visit was for a month as an artist-in-residence during the summer of 2016. The most recent was, again, as a guest performer for the Moon and Stars fundraiser in November 2017. These professional engagements allowed me to witness and familiarize myself with the mechanics of running such a business. I was able to observe the ways in which the program has developed since it was first studied by Matiure prior to 2008; these developments are found in the classes they offer, extensive repertoire, use of technology, and their performance engagements.

The proverb “necessity is the mother of invention” is apt in describing the system that exists at the Kutandara Center in regard to their marimba classes. Over the years as more people have become interested in the activities of the center, the number of students at the center has grown: students of different ages, with distinctive learning styles, and different goals for their education in the music. This has resulted in another structure being superimposed on the one described by Matiure in Figure 3.1. There are three types of classes that are taught at Kutandara: musicianship, repertoire, and performance. Introductory classes and workshops still exist and are used to prepare students for the other classes. Musicianship classes were developed by Randy McIntosh to assist students with experiencing the unfamiliar rhythms encountered in the music. Their focus is not on what songs they can play but on “just learning how to make music” (Randy McIntosh 2017). Repertoire classes are for students who are interested in learning pieces and playing the music, without the added commitments of the performance classes. The repertoire classes are taught by Zimbabwean teachers, American guest teachers of Zimbabwean music, and
Kutandara staff members. Performance classes are focused on preparing students to perform the music. In these classes, students are trained to disassemble and assemble instruments, perform at different venues, and other aspects involved in the process of executing a performance. Placed on a spectrum, it would appear that performance classes require the most commitment, followed by the repertoire classes, and that students choose either one depending on how much time they can dedicate to the classes. Additionally, the program at Kutandara now offers students the opportunity to be bimusical.\textsuperscript{31} In the fall of 2017, a flyer advertised not only marimba classes but Zimbabwean and Cuban Drumming classes for all ages at any level, which suggests that the Kutandara Center may be developing beyond offering education in only Zimbabwean marimba music.

Over the years, the marimba ensemble repertoire taught at Kutandara has grown considerably. This is due, in part, to the multitude of visiting artists that have been hosted at the center. These include Sheasby Matiure, Tendai Muparutsa, Kurai ‘Bandambira’ Nyamukapa, Chris Berry, and Zivanai Masango to name a few. The center has also increased the teachers on staff that assist with teaching classes new repertoire. These teachers are, themselves, afficionados of Zimbabwean music who learned the music either from students of Dumisani Maraire, other Zimbabwean artists on the west coast of the United States, or as students at the Kutandara Center. An example of the latter category of staff is Jesse Larson, who went through the performance program at Kutandara and now teaches at the center part time, and at

\textsuperscript{31} Hood (1960).
other similar programs on the west coast as a visiting artist. The repertoire at Kutandara has diversified and this can be seen in the albums they have produced over the years (See Fig. 3.2).

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Track 1</td>
<td>United we can</td>
<td>Out of the nest</td>
<td>Ndave Kunda</td>
<td>Banyumba</td>
<td>Nhemamusasa Yekutanga</td>
<td>Mudzimu wangu</td>
</tr>
<tr>
<td>Track 2</td>
<td>Chakanaka Chakanaka</td>
<td>Taireva</td>
<td>Jambanja</td>
<td>Taireva</td>
<td>Chemutengure</td>
<td>Chikende</td>
</tr>
<tr>
<td>Track 3</td>
<td>Amandla!</td>
<td>Isu Tuya Pano</td>
<td>Saruwa Wako</td>
<td>Muti Wambuya</td>
<td>Jambanja</td>
<td>Taireva</td>
</tr>
<tr>
<td>Track 4</td>
<td>Moyo Wangu</td>
<td>Wandi baya moyo</td>
<td>Kukaiwa yaRent</td>
<td>Chigwaya</td>
<td>Makudo/Wandi baya moyo</td>
<td>Oceans</td>
</tr>
<tr>
<td>Track 5</td>
<td>Chipindura/Tsotsi</td>
<td>Babamudiki</td>
<td>Mancube</td>
<td>Yeukai</td>
<td>Kutsvinya</td>
<td>Nherera</td>
</tr>
<tr>
<td>Track 6</td>
<td>Violence</td>
<td>Hwatchawanna Dough</td>
<td>Marenje</td>
<td>Rise</td>
<td>Taireva</td>
<td>Metamorphosis IV (Butterfly)</td>
</tr>
<tr>
<td>Track 7</td>
<td>Hokoyo</td>
<td>Gumboot</td>
<td>Mhondoro</td>
<td>Isu Tuya Pano</td>
<td>Zimbabwe</td>
<td>1. Kana Ndzokwa</td>
</tr>
<tr>
<td>Track 8</td>
<td>Worlds of Wisdom</td>
<td>Nyamamusango</td>
<td>Zarura Makomo</td>
<td>Marenje</td>
<td>Mukadzi wamukoma</td>
<td>2. Ndinosara nani</td>
</tr>
<tr>
<td>Track 9</td>
<td>Rugare</td>
<td>Kutsvinya</td>
<td>Botsotsi</td>
<td>Shamwari</td>
<td>Mhondoro</td>
<td>3. Mhondoro</td>
</tr>
<tr>
<td>Track 10</td>
<td>Unondo Tamba Iwewe</td>
<td>Nyungwe</td>
<td>Ndave Kunda</td>
<td>Moon &amp; Stars</td>
<td>4. Hurombo</td>
<td></td>
</tr>
<tr>
<td>Track 11</td>
<td>Goremupindu</td>
<td>Banyumba</td>
<td></td>
<td></td>
<td>5. Moon &amp; Stars</td>
<td></td>
</tr>
<tr>
<td>Track 12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Figure 3.2 Albums produced by the ensembles at Kutandara. Depicted above are the year in which each album was released and the tracks found on each album.*
When Kutandara was established in 1999, the repertoire taught largely consisted of arrangements of Thomas Mapfumo songs, Randy McIntosh’s compositions, and arrangements they had learned from Chris Zorn. In 2003 the pieces recorded were all either original compositions and/or arrangements by Randy McIntosh, three of which were collaborative efforts with Bueler Dyoko (*Chakanaka Chakanaka* and *Chipindura/Tsotsi*) and Chris Berry (*Hokoyo*). *Goremupindu*, according to the album cover, means ‘year of change’ and this aptly depicts the variety of composers and arrangements featured on this album. This album features Zimbabwean composers and arrangers Dumisani Maraire (track 3. *Isu tuya pano*), and track 10. *Unondo tamba iwewe* and Paul Mataruse (track 2. *Taireva* track 5. *Babamudiki*), and American arranger Joel Lindstrom (track 8. *Nyamamusango*). This album also features a piece credited to two of the ensemble members Angela Ely and Maya Poulter (track 6. *Hwatchawanna dough*). 2011 proves to have been a particularly productive year for Kutandara marimba ensembles as there are 3 albums from that year alone. *Yeukai* and *Kutsvinya* are performed by two of the teen marimba ensembles that existed at the center that year, Shamwari and Tamba!, respectively. Both albums feature the same diversity of composers and arrangers, illustrated by *Goremupindu*, and include more Zimbabwean composers and arrangers: Zivanai Masango (track 10. *Ndave Kuenda* on *Yeukai*, and track 8. *Mukadzi wamukoma* on *Kutsvinya*) and Tendai Muparutsa (track 7. *Zimbabwe* on *Kutsvinya*).

*Batano* is the third album released this year. *Batano* is a Shona word meaning ‘unity’ or ‘collaboration,’ and this album is a collaboration of Shamwari, Tamba!, and
another youth ensemble Vana vedu. On this album, arrangements by G. Chigamba (track 2. Jambanja) and Michael Sibanda (track 9. Botsotsi) feature alongside arrangements by Masango, McIntosh, Mataruse, and Berry. The final album, Oceans, is a two-disc collection, featuring Randy McIntosh’s (re)arrangements of different traditional pieces arranged by Zimbabwean artists, and his original compositions (disc 1 track 6 Metamorphosis IV [Butterfly], and disc 2 track 6 Moon & Stars.)

The repertoire of pieces played by the performance groups at Kutandara in more recent albums is decidedly more complex than it was before. This shows the progress made not only by their students, but presumably by the teachers as they have to teach these arrangements. During my first visit to Kutandara in 2015 at the Moon and Stars event, Shamwari Tamba! performed a drumming piece and a marimba piece back to back. The sophisticated marimba piece was connected to the nuanced and equally intricate drumming piece, effectively making it one seamless performance. All members of the ensemble participated in the drumming and the marimba playing as well, and the result was a spectacular illustration of the kind of musical developments that have happened at Kutandara.

Apart from the albums they have produced, they have also developed and maintained a presence on various social media platforms such as Facebook, Twitter,

32 Because these ensembles were the primarily composed of high school level teenagers, some members of both ensembles had graduated and gone off to college. In order to have enough players to continue performing, remaining members of the two bands came together and became one ensemble.

33 “Shamwari Tamba Moon & Stars 2015” (https://www.youtube.com/watch?v=d1nzhLnfPWc)
Instagram and YouTube to supplement their website which was launched in 2002. The website utilizes a user-friendly interface that makes a wealth of information about Kutandara easily accessible for a first time visitor.

Figure 3.3 A screenshot of the Kutandara website (from Kutandara.com) taken in December 2017.

Notable features can be found under the “Performances,” “Projects,” and the “Support” tabs. Under “Performances,” a user is able to access up-to-date information regarding the schedules of performance ensembles at Kutandara, and/or book an ensemble for a performance. “Projects” features past and present collaborative efforts between Kutandara and other organizations, including the Boulder Valley School District (BVSD), and the Zimbabwean Music Festival (Zimfest). These illustrate Kutandara’s active participation outside of their immediate circle. Under the
“Support” tab, Kutandara provides access to different ways a user can volunteer, financially support any of their current projects, or apply for a scholarship to attend Kutandara as a student. In this section, there is also a link that redirects the user to their “Moon & Stars” website.

Moon and Stars represents one of Kutandara’s most significant developments in recent years. Both times I have traveled to Kutandara to attend the Moon and Stars fundraiser, it has been as a performer. It is a fundraising dinner and concert that has a different goal each year. During my first Moon and Stars experience in October of 2015, the goal for fundraising was to support Tariro, a not-for-profit organization in Zimbabwe, founded by Jennifer W. Kyker, that works to combat the spread of HIV/AIDS through the education of young women and girls (tarirohope.wordpress.com).

The 2017 edition of Moon and Stars was geared toward revamping their Artist-in-Residence program. From a personal point of view, this was an important goal for Kutandara to pursue as this was a program I had taken part in during the month of July in 2016. One of Kutandara’s priorities is that they continue to involve Zimbabweans in the work that they do. This is particularly important for them because they want to stay connected to the origins of the tradition, and in a way, to pay back into the Zimbabwean music community. This also gives them the opportunity to connect with changing performance conventions such as those that are exhibited on the stages of marimba competitions at NIAA. This is particularly important because learning some of these performance conventions allows them to
embrace changes they might not necessarily feel they have the authority to implement themselves as people who did not directly “inherit” the music.

At the end of Moon and Stars 2017, as I was exiting the concert hall, I walked past Amy talking to a young woman who was sobbing. I caught a glimpse of their conversation and became aware of the fact that Amy was telling the young woman about the classes at Kutandara and how this young woman could get involved and I immediately thought this was another instance of misodzi yemufaro.

**Zimbabwe Music Festival, United States of America**

Zimbabwean Music Festivals, also known as Zimfests, are a fast-growing phenomenon in the Zimbabwean diaspora as they cater to not only Zimbabweans living abroad, but also non-native practitioners of the music. These Zimfests are popular in countries that host larger populations of Zimbabweans, including for example, the United Kingdom and the United States of America (Muperi 2015; Jones 2006). The growing popularity of Zimbabwean music has seen the inception of what seems to be the youngest of Zimfests in Oslo, Norway, established in 2015 (Muperi 2015), which mirrors the one staged in the United Kingdom (Nehanda Radio 2017). In both cases, the music festivals feature (but are not relegated to) music by contemporary artists performing popular music. In Norway, the festival spans over three days whereas in the UK, it is a single day event. In contrast, the North American Zimfest includes a special emphasis on traditional Zimbabwean music in addition to other Zimbabwean performing arts. It is this Zimfest that I will focus on in this
section as it is a frequent performance venue for ensembles from Kutandara and other North American Zimbabwean music ensembles.

Although Zimfest was officially established in 1991, the festival grew out of the annual celebration of Zimbabwean independence that began in 1982 that was organized by Dumi Maraire (Jones 2018; Zimfest.org). He went back to Zimbabwe until 1986 when he returned to Seattle to pursue a doctorate in Ethnomusicology at the University of Washington. Between 1986 and 1990, he continued to organize the event and his own groups performed together with other groups that his students had formed (Jones 2018). Today, this North American iteration of Zimfest is the largest gathering of Zimbabwean music aficionados, professional and amateur performers, students, and teachers in North America (Zimfest.org). This is also the oldest Zimfest to date (Matiure 2008:329). According to the website, it is a not-for-profit event under “the umbrella of Zimfest Association to oversee [future] festivals” (Zimfest.org). The festival was initially established as a one-day event by former students of Dumisani Maraire with the goal of providing a forum for musical exchange (Jones 2006: 137). The most recent installment of the festival in 2016, which I had the pleasure of attending in Monmouth, Oregon, was a four-day event which included a day of pre-festival workshops, and three official festival days (see Figure 3.4).
<table>
<thead>
<tr>
<th>Year</th>
<th>Place</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>1991</td>
<td>South Park Community Center, Seattle, Washington</td>
<td>November 9th</td>
</tr>
<tr>
<td>1992</td>
<td>Langston Hughes Cultural Arts Center, Seattle, Washington</td>
<td>October 23-25</td>
</tr>
<tr>
<td>1993</td>
<td>University of Oregon School of Music, Eugene, Oregon</td>
<td>October 1-3</td>
</tr>
<tr>
<td>1994</td>
<td>Portland State University, Portland, Oregon</td>
<td>November 4-6</td>
</tr>
<tr>
<td>1995</td>
<td>University of Washington, Seattle, Washington</td>
<td>November 10-12</td>
</tr>
<tr>
<td>1997</td>
<td>University of Victoria, Victoria, B.C., Canada</td>
<td>May 16-18</td>
</tr>
<tr>
<td>1998</td>
<td>University of Victoria, Victoria, B.C., Canada</td>
<td>May 29-31</td>
</tr>
<tr>
<td>1999</td>
<td>Fort Worden State Park, Port Townsend, Washington</td>
<td>June 4-6</td>
</tr>
<tr>
<td>2000</td>
<td>University of Oregon, Eugene, Oregon</td>
<td>August 18-20</td>
</tr>
<tr>
<td>2001</td>
<td>California State University, Monterey Bay, Seaside, California</td>
<td>July 27-29</td>
</tr>
<tr>
<td>2002</td>
<td>Seattle Center, Seattle Washington</td>
<td>July 12-14</td>
</tr>
<tr>
<td>2003</td>
<td>Reed College, Portland, Oregon</td>
<td>August 8-10</td>
</tr>
<tr>
<td>2004</td>
<td>Reed College, Portland, Oregon</td>
<td>August 13-15</td>
</tr>
<tr>
<td>2005</td>
<td>Western Washington University, Bellingham, Washington</td>
<td>August 12-14</td>
</tr>
<tr>
<td>2006</td>
<td>Oregon Country Fair Site, Veneta, Oregon</td>
<td>July 21-23</td>
</tr>
<tr>
<td>2007</td>
<td>South Puget Sound Community College, Olympia, Washington</td>
<td>August 24-25</td>
</tr>
<tr>
<td>2008</td>
<td>Pacific Lutheran University, Tacoma, Washington</td>
<td>July 4-6</td>
</tr>
<tr>
<td>2009</td>
<td>University of Colorado, Boulder, Colorado</td>
<td>June 25-28</td>
</tr>
<tr>
<td>2010</td>
<td>Oregon State University, Corvallis, Oregon</td>
<td>August 20-22</td>
</tr>
<tr>
<td>2011</td>
<td>Oregon State University, Corvallis, Oregon</td>
<td>August 11-14</td>
</tr>
<tr>
<td>2012</td>
<td>University of Idaho, Moscow, Idaho</td>
<td>August 2-5</td>
</tr>
<tr>
<td>2013</td>
<td>Pacific Luther University, Tacoma, Washington</td>
<td>June 27-30</td>
</tr>
<tr>
<td>2014</td>
<td>University of Puget Sound, Tacoma, Washington</td>
<td>July 24-27</td>
</tr>
<tr>
<td>2015</td>
<td>Western Oregon University, Monmouth, Oregon</td>
<td>August 13-16</td>
</tr>
<tr>
<td>2016</td>
<td>Western Oregon University, Monmouth, Oregon</td>
<td>August 11-14</td>
</tr>
</tbody>
</table>

*Figure 3.4 Zimfests over the years, taken from Zimfest.org.*
Zimfest typically takes place on the west coast of the United States. In fact, 20 out of the 26 times (77%) the festival has either been in Oregon or Washington. It has also been hosted in Colorado (2009), and Idaho (2012) with the former being the farthest east the festival has ever taken place. On two occasions (1997 and 1998), the festival took place in Canada at the University of Victoria, marking the only time Zimfest has been held outside of the United States. The festival also seems to favor college campuses, having been on them 20 out of 26 times (77%). The reason for this might be attributed to the time during which Zimfest normally takes place. With a few exceptions, the festival has mostly occurred during the summer, and during this time, college campuses are more open to providing facilities that can be used during the festivals such as performance halls, classrooms, and dormitories (Scharfenberger 2017: 67). Initially, the idea of moving the festival around frequently seemed to have been intentional as it exposed more people to the music, and propagated the potential for growing the Zimbabwean music community in the places in which the festival was hosted (Matiure 2008: 149). This seems to be changing, however, as the festival board has decided to embrace the stability and continuity offered by settling in a single place (Jones 2018).
Features that have been a mainstay of Zimfest include the afternoon and evening concerts, which are opportunities for participating groups to perform. Afternoon concerts were introduced during the 1997 Zimfest in Canada to enable more people to perform (Matiure 2008: 158). During Zimfest 2016 in Monmouth, Oregon, the afternoon stage provided an opportunity for advanced marimba groups to perform pieces they had learned during that Zimfest. While the afternoon stage was out on the quad and free for anyone to enjoy, the evening concerts were held in a performance hall, and required a ticket for entry. This attaches a certain amount of prestige and exclusivity to groups that are accepted to perform on the evening stage, which is not afforded to groups that perform on the afternoon stage (Matiure 2008: 159). When I was at Zimfest in 2016, it seemed as if the (perhaps unintended) consequence was that the groups that got to perform were being put on a pedestal and were exhibited as examples for how other groups should perform. Scharfenberger
notes that during these evening concerts, there have been up to a thousand people in attendance (2017: 122).\textsuperscript{34}

Marimba is the most popular instrument at Zimfest, attracting the highest number of participants and classes (Matiure 2008:157; Muparutsa 2013: 191). The continued growth of interest and of the popularity of the marimba at Zimfest suggests that it is a self-perpetuating cycle in which marimba ensembles dominate the evening stage each year, and thus in following years, the instrument continues to retain the highest numbers of interested participants. The classes offered at each Zimfest depend on the interests of the teachers that choose to offer workshops at each festival, and they usually also include mbira, singing, drumming, dance, guitar, and chipendani. The festival has also been known to offer lectures centered on a range of issues such as religious ceremonies, Shona music aesthetics, and AIDS, as a supplement for contextualizing the music being taught (Rubin 2001: 42).

Up until 2016, with the exception of 1996, Zimfest has been an annual event. Before the 2016 festival, the board of Zimfest announced a proposal via the Zimfest website to make the festival a biennial event and proceeded to list the reasons why this was the case, and the benefits and risks of such a move. Some of the reasons included the fact that the organizing committee had not changed for a few years, and so the break would allow the members to rest before resuming preparations for Zimfest in 2018. The complexity of organizing the festival each year had increased

\footnotesize{\textsuperscript{34} Jones (2018) notes that this may have been the case when the festival was hosted in Boulder, Colorado.}
and in order to remedy some of the organizational difficulties, it was necessary to take the break in order to find a semi-permanent home (Zimfest.org). These issues were also discussed at the Village meeting during the festival, and each person in attendance was given a chance to be a part of the discussion about how they would move forward.

Nhemamusasa North, Canada

Nhemamusasa North is a 6-day gathering of Zimbabwean musical and cultural enthusiasts based in North America held in Canada every year. Although Kutandara Center has never sent performance groups here, the directors, Randy McIntosh and Amy Stewart McIntosh, have been in attendance. It is also offers a platform for performance for Zimbabwean artists who are based in Canada and the United States, along with both students and teachers from different North American performance groups. I had the opportunity to participate in the festival as a guest artist in 2015 and found it to be less regimented that Zimfest. In essence, Nhemamusasa North has a similar structure to Zimfest in general, but Nhema North, as it is popularly known, is spread over 6 days as opposed to 3. The festival, established in 2006, is a decade and a half younger than Zimfest (Muparutsa 2013:228; Mahove 2017).

Nhemamusasa North is different from Zimfest in that it is not a moving festival. It has been on Victoria Island in Canada for years (Scharfenberger 2017):

35 I learned when I was at Zimfest in 2016 that quite a number of participants who I had been with at Nhemamusasa North in 2015 felt the same way if ever it came up in conversation. This is also a view reinforced by Scharfenberger (2017:123).
123) at O.U.R. Eco-Village. The venue itself is in a unique location that is quite different from most [Zimbabwean] music festivals as can be seen from Scharfenberger’s description in her field notes:

The environment here, in the eco-village, is perfect for Nhema North, in my opinion. It’s absolutely gorgeous here, situated in the Cowichan Mountain Valley. The weather’s been perfect—nothing but blue skies for miles and everything so beautifully green. The green houses are amazing—filled with flowers and herbs and vegetables. Rows and rows of what seem to be perfectly nurtured plants, supported under the sun and the warmth of the stewards of this land (2017: 124).

The place does play a particularly significant role in the case of Nhemamusasa North. O.U.R. Eco-village is a self-proclaimed “bridge between the rural and urban experience” in which community members “are dedicated to researching and modeling ways that are rooted in social, cultural, spiritual, economic and ecological well-being” (Nhemanorth.org). The most glaring example of this was the lack of meat in their food offerings and as a Zimbabwean I can say that this made a difference in the way I experienced the festival. A few days into Nhema North 2015, a few of the more established Zimbabwean artists, who have returned multiple times to Nhema North over the years, jokingly spoke up about the lack of meat and how it was not in line with Zimbabwean way of life. Although this was said in jest, it confirmed for me the feeling that this experience was different and not just for me.

One of the distinguishing features of Nhema North is the presence of mbira parties (Scharfenberger 2017:241). During my time at the festival, there was always a group of people that would go into one of the studios after the evening meal and start
a jam session and play into the night. These jam sessions usually include a variety of instruments that could differ from one jam session to the other, depending on who decides they want to actively participate in the music-making or would rather enjoy the music through listening. The flexibility of these jam sessions means that at any point, there could be one or more instruments playing. Instruments usually include mbira, marimba, *hosho* (shakers), *ngoma* (drums), bass guitar, with intermittent singing, and people dancing.

Nhema North truly embraces the idea of a social gathering. To my understanding, participants only paid a once off fee to register for the festival. The fee is all-inclusive, covering food and camping, admission into all workshops, and access to evening activities. This structure is different from the Zimfest structure where participants pay for each workshop they want to take. In my view, this makes the workshop activities feel less transactional: festival goers do not feel the need to get more value for money by going to all the workshops but, rather, feel free to commune with other participants as it is all part of the experience. This may be part of the reason why Nhema North feels less regimented than Zimfest.

On the final night of the festival, a stage is set up in a field for performances. In 2015, this final performance happened after a closing ceremony. The performances that happened that night were quite relaxed. There was a set presented by a mbira group, a song or two performed on the *chipendani*, and a set from an ad-hoc marimba

---

36 Jones (2018) notes that these have become increasingly difficult to allow because of noise complaints from neighbors.
group. I suspect that all of these performances had been compiled within a day or two of the final concert because I, along with Randy and Amy McIntosh, was part of the marimba ensemble which had been gathered to play at the concert. The marimba ensemble was made up of all the marimba teachers, most of whom were Zimbabwean, who had taught workshops during the week. After a brief practice session that lasted a grand total of one hour, we were ready to perform a half hour set of music. Our rehearsal had mostly consisted of figuring out which pieces we wanted to perform, what keys we would perform them in, and the general structure of the pieces, and who would give the signal to end each piece. We did not even play some of the pieces beforehand. During the final performance, everyone in the audience had gotten up and danced along with the music and it became clear to me why we had not needed to practice them all. The point of the final concert was to celebrate the time we had spent together, and to commemorate another successful edition of Nhema North.

**Other Kutandara Performance Engagements**

During the month of July in 2016, I was invited to serve as the Artist-in-Residence at the Kutandara Center. This gave me a chance to witness summer activities at the center and the different performance opportunities that are available to students at the Kutandara center outside of Zimfest and Nhemamusasa North. Performance opportunities included a live music stage at the Louisville Farmers Market, an outdoor music festival in Fort Collins, and a busking camp run by the
Kutandara Center. One occasion, an ensemble was invited to come and perform special music during a church service by one of the local churches. Vana vedu, one of the performing ensembles at Kutandara, participated in a talent show called Stars of Tomorrow, won first place and earned a spot to compete at the regional level. Yet another of the ensembles even had the opportunity to perform during the Society for Ethnomusicology (SEM) 2017 conference in Denver, Colorado.

“I wanna do that”

The continued development of Kutandara center is evident in their impact on their environment. They are more visually present in Boulder and have continued to develop their network by reaching out to satellite marimba communities in Fort Collins and Denver. Part of their impact is more evident because of technological mediation in advertising and showcasing their performance engagements. They have a YouTube channel, a professional website (kutandara.com), and students who use Facebook to publicize their activities to the world. Their albums also provide a compact physical object that can be passed around to complement all the other marketing tools used to increase their visibility. This is a growing community that will continue to expand as more people are made aware of their work.

Zimbabwean music festivals in North America have continued to grow and enjoy a large following because they provide a platform for different communities

---

37 Selected performances are presented in the Videography section.
38 YouTube “Kutandara Center” (https://www.youtube.com/channel/UCJAS6ORVxh61prBkDHYBfiw).
with a common interest to interact in one geographical area. Matiure describes the festivals as “[becoming] a center for annual reunions of friends” (Matiure 2008: 150), identifying the emotional component that develops on an interpersonal level for people in participating in a festival. Because of the physical community that these festivals provide (Jones 2006: 138), participants learn not only during the workshops that they sign up for, but also through the performances they see from other marimba ensembles. This has typically resulted in at least one of two effects: (1) increased exposure for the instrument, and (2) imitation and innovation.

Increased exposure will come in the case of individuals who have never played the instrument but are overwhelmed by emotions they experience while watching a marimba ensemble play. I could pose as a simple example: when I was in primary school, I saw a marimba ensemble playing on stage during assembly, and was inspired to join. Sixteen years later, I still play the instrument and am writing a thesis that has been inspired by experiences that I have had with marimba. A more extreme example, one that has already been explored in this chapter, would be that of Randy McIntosh and Amy Stewart McIntosh, who after witnessing a marimba ensemble play, went on to establish an entire school because of their love of the music.

Imitation and innovation occur when a person sees and admires a performance by a marimba ensemble, adjusts their performance style by mimicking or modifying concepts from the performance they just watched, and (in some cases) taking it a step further by thinking of creative ways to engage the audience. Amy Stewart McIntosh
(2017) recalled one such experience. It was at a Zimfest where she watched a marimba player, Bud Cohen, who had recently broken his arm and had it in a sling, but was still a phenomenal performer. Watching that inspired her to do better. So, marimba festivals have a self-perpetuating effect. Other marimba players in the audience are (consciously or subconsciously) challenged to think: how can I create that for myself, or how can I be even better than that. “Zimfest absolutely 100% was the reason…I would have never thought of that idea. YouTube wasn’t a thing back then. There was just no way [that I would’ve known] that young people could play marimba, and could play so well. And that there is a history of high school marimba band competitions in Zimbabwe, but I saw it there and I was like, ‘I wanna do that’ and then I did that” (Amy Stewart McIntosh 2017).
Conclusion

The case studies of the two schools presented in this research illustrate the different ways in which the institutionalization of the Kwanongoma marimba, along with differences in the nature of the festivals and the factor of geographic location, has influenced the kind of performances we see coming from each school. Some conclusions can be drawn from these case studies.

Firstly, festivals and competitions contribute to the institutionalization process of the instruments, which is the case here with the marimba. In an article on Carnival competitions in Trinidad and Tobago, Dudley proposes that competitions can be used as a means to control musical aesthetics through formally adjudicated competitions. Because of the government role in supporting and organizing the competitions, it was able to regulate performance conventions through the rules and this, as a result, affected the entire aesthetic of the tradition (Dudley 2003: 13). Although the Zimbabwean government does not have a direct hand in the organization of the festivals at the National Institute of Allied Arts (NIAA), the power remains with the organizing committee. As I pointed out in chapter 3, for example, performances cannot be longer than 3 minutes. This has a direct impact on what marimba playing looks like in primary and secondary schools in Zimbabwe, and this contributed to the differences I saw in the performances between marimba ensembles in the United States and those in Zimbabwe.
In chapter 2, we examined the format of the music festival at the NIAA in Harare, Zimbabwe. Although it has open categories (referred to at the NIAA as classes) through which anyone can enter the festival, participants tend to come from educational institutions. This could effectively discourage other participants as there are not as many performers in the open classes. As a result, the NIAA is strongly associated with primary and secondary schools. The same is true for the International Marimba and Steelpan festival (IMSF) in South Africa. The association with primary and secondary schools is even more evident in this festival as prizes are awarded according to institutional categories, such as best primary school, best secondary school, and best tertiary level institution. In the case of Iguazú en Concierto in Misiones province, Argentina, the only possibility of entry as a marimba player would be through Winad Music Trust as they have secured the role of representing southern Africa for the foreseeable future. In North America, the festivals are not competitive and are more accommodating: anyone can sign up for workshops regardless of whether or not they have an affiliation with other marimba groups.

Secondly, the Kutandara Center, along with most other communities in the United States that perform a Zimbabwean repertoire on the Kwanongoma marimba, is an affinity group (Rubin 2001: 131). Randy and Amy McIntosh began Kutandara because they wanted to continue performing Zimbabwean music. They had to teach other people how to play marimba in order for them to continue practicing the music, and this is one of the reasons why affinity groups are formed (Laušević 2007: 43). Slobin (2000: 68) uses the term to refer to groups or bands that come to practice a
music from another country, which is learned from recordings and/or direct contact with performances at festivals or concerts, a phenomenon that is covered in chapter 3. He presents three features of affinity groups which are consistent in the Kutandara case study: (1) they bond with a past that offers an aura of authenticity\(^{39}\)—although Kutandara groups have a wide repertoire that has developed, they still play some of the same traditional pieces as a way of preserving the tradition they inherited, and this is true for the way they set up their instruments, which is discussed in a later example; (2) there is contact with other groups that represent a current style—this happens for Kutandara groups at Zimfest where they and other affinity groups meet with Zimbabwean teachers that are invited to present workshops; and (3) each affinity group develops its own style—which is the case in comparing Kutandara groups with other ensembles in the Pacific North West such as Rubatano and Anzanga (Slobin 2000: 105).

Affinity groups create sites for social change. In her work on affinity groups affiliated with Balkan music and dance in America, Laušević (2007) notes, “In each case, for example, community in some form figured prominently. But while in the first half of the century folk dancing was used to improve geographic communities (neighborhoods), it came to be used for the creation of a different kind of community, one bound by common interest rather than regional belonging” (227). She goes on to identify a shift in focus, in American culture, from community identification to individual self-realization. In her research on the Balkan scene, this is reflected by a

\(^{39}\) Laušević 2007:58.
shift from the emphasis of group and national interests such as improving cross-cultural relationships, to an emphasis on personal fulfillment and on the meaning of community to the individuals involved. Personal fulfillment in this context is exemplified in one form by female empowerment. This could, in part, serve as an explanation for why women outnumber men in the adult ensembles at Kutandara. This is generally consistent with most Zimbabwean music affinity groups. Muparutsa corroborates this information by highlighting the greater presence of women than men in Zimbabwean music-making groups in North America (2013: 125-6, 168).

Additionally, affinity groups have to deal with the issue of authenticity. Unlike schools within Zimbabwe such as Winad and Watershed, those outside the country, such as Kutandara, have a more complicated relationship with the music. Dealing with “borrowed,” as opposed to “inherited,” music means there is a need to account for different musical choices (Laušević 2007: 68, 238). This is a sensitive issue with Zimbabwean music in North America. Rubin (2001) begins her thesis with a vivid description of an incident in which some Zimbabweans, at a Zimfest, expressed dissatisfaction with some of the practices that were developing in the North American Zimbabwean music community. While the initial cause of the incident was not musical, the result was that it forced the community to confront the idea of authenticity head on (1). This could also account for the difference in performance practice in the two geographical regions. While schools in Zimbabwe have the freedom to cultivate new performance conventions, those in the United States might not feel as free to deviate from conventional practices.
Finally, the difference in the nature of festivals has an effect on the performance practices that can be seen directly. While both case studies show that there is an availability of performance venues and festivals that foster the continued development of performances practices, only the Zimbabwean and South African festivals offer a competitive environment which offers the possibility of even more radical developments. In other words, competitions create sites for change (Gilman 2000:34). This is particularly evident when competitions allow for the use of strategies such as choreography, costuming, and musical accompaniment (Nannyonga-Tamusuza 2003: 97). In the context of Baakisimba competitions in Uganda, Nannyonga-Tamusuza gives the example of innovations in choreography as being evident in the dance movements, dance levels, and stage design. While some of the original dances involved in Baakisimba competitions emphasize movement in the waist, innovations in the context of school competitions have led to an equal emphasis on chest, foot, and arm movements as well (109). In the case of marimba competitions such as the NIAA and the IMSF, it is this allowance of choreographed performances that has allowed the tradition of marimba playing to develop in the way that it has. Performance theorists have long used performances as “observation units” from which we can learn about societies (Singer 1955: 27). The same holds true for marimba performances. If we observe a group performing at Zimfest, a non-competitive environment, and a group performing at the music festival of the NIAA, a competitive environment, we can see the differences.
Take for example the performance of a song called “Guva Rangu” by Shamwari Tamba!, a marimba ensemble from Kutandara, at Zimfest in 2016. The performance happens on the prestigious evening stage at Zimfest which, as mentioned in chapter 3, is an opportunity that is greatly sought after by many other performing ensembles that attend the festival. The band members are on a well-lit stage with microphones stationed at strategic points, presumably so that singers can be picked up and possibly to amplify other smaller instruments, such as the mbira, that will be used by another ensemble during another set. The video begins with one of the ensemble members finishing off a spoken introduction to the piece. Another band member begins the piece playing on the tenor and immediately all the other band members and the audience begin moving their bodies to the music. The audience is right by the stage, and they begin clapping as another tenor, then a soprano, and then a bass sequentially join the first tenor. At 35 seconds into the video, every instrument—3 sopranos, 3 tenors, a baritone, a bass, *hosho* (a pair of shakers), and a western drum set—on the stage is being played. The drum set is tucked in between the bass and the baritone that are in the back, and the tenors form a line in the middle row, slightly arching in at the center, while two of the sopranos are in the front and face each other with a slight separation to form a V that sits on the third soprano which is in the middle of the stage. This formation is not much of a departure from the formation outlined by Matiure as the typical formation of marimba ensembles in the United

---

States (2008: 226). The ensemble members all play energetically, their movements accented with vertical semi-hops. The playing is technically proficient, and as a marimba player myself, I would say they could rival any other marimba band in the world as far as technique goes. The audience seems to be very much a part of the performance. Though the viewer can only see dark silhouettes in the video, it is clear that most audience members are paying attention to what is happening on the stage. Having been in attendance for this performance, however, I will add that I could see people dancing together, looking around at friends, and in some cases even turning away from the stage and focusing on dancing with those around them. Around the 2-minute mark, there is an instrumental break and some of the band members stop playing and continue hopping by their instruments. At 3:10 in the video, the players lean in to their instruments and play quieter, and almost immediately shoot up again and resume the dynamic level they were playing at before. At 3:25, there is a lightly choreographed sequence where pauses in the music coincide with pauses in movement. This happens several times and it culminates in a collective hop by the ensemble. There is another instrumental break in the music at 3:40 where ensemble members who are not playing remain still. At 4:20 there is another burst of energy as the entire band is playing again, and this is accompanied by shouts and yells of approval from the audience. The ensemble alternates between passages where there are some more horizontal movements and others where there are vertical movements. At the 6-minute mark, an audience member makes her way to the stage to cheers from the rest of the audience. The end of the performance is marked by the band playing
the final chord of the piece and raising their hands in the air as the audience shows their appreciation. Overall, the performance lasts approximately 7 minutes and forty-seven seconds, is lightly choreographed, and includes an actively involved audience. As one of the main performance groups at Kutandara, Shamwari Tamba! is a part of an affinity group. Their performance at Zimfest is a good example of a performance in a non-competitive environment in the United States, which we will now contrast with one in a competitive environment in Zimbabwe.

From the same year, 2016, we take a performance by Watershed College at the NIAA competitions in Zimbabwe.\(^{41}\) There are three sopranos in the front line, three tenors in the middle line, and a baritone and bass in the back. As the middle soprano begins the piece, all the other band members burst into activity tapping their mallets in a uniform rhythm, their bodies move vigorously to and from their instruments diagonally, all the while as they verbally prime the audience and adjudicators with communicative growls and whistles. Seven seconds into the performance, the band joins the soprano in playing, leaning in to the instruments and increasing the dynamic level as they gradually move back up to standing position, slightly leaning toward the left of the screen as if in so doing they are drawing out the sound from the instrument. The speed at which they increase their volume in playing the instrument is in sync with the speed at which they rise from their instruments. Everything is uniform, and it is repeated, except the second time they lean to the right

\(^{41}\) Best marimba challenge 4th March 2016 [Zimbabwe Schools Competition] (https://www.youtube.com/watch?v=W8AiX0tCWU0).
of the screen. At the 41 second mark, the three sopranos uniformly shift to the high-end register of their instruments to play a variation of the melody. Their movements are further accentuated by the fact that in the two rows of instruments behind them, the other plays lean in to their instruments, and again it is mirrored in their lowered dynamic level, as if to get out of the way so that the melody can be heard clearly above them. A passage follows where the response to the melodic variation is played and everyone is playing and moving in an upright position. The melodic variation is repeated at 1:09 except now it’s quieter, and so everyone is leaning into their instruments yet again. The difference is that the notes at the end of each phrase are accented dynamically and with a hop by two of the band members. There is an instrumental break at 1:26 where the three sopranos play a bridge while the rest of the ensemble dances in a style similar to the way they did in the opening, however, this time they clap the rhythm they tapped with their mallets at the beginning. At 1:32, the dancers turn around in a circle while performing intricately choreographed footwork accented with their hands being raised at intervals that are similarly matched by every band member. As the soprano instruments come to an abrupt stop, every player in the ensemble has their hands stretched out away from their bodies, and one of them begins singing the lead line of the song Tsvimborume. They all hold this pose until the rest of the ensemble begins singing the response with different harmonies while collectively moving left and right with matching arm movements. At 2:03, the players spill into a sporadic burst of energy as the middle soprano player works skillfully through her keyboard, goes over to the next soprano, works her way back up and to
the next instrument over, before settling back to her own instrument. Simultaneously, the soprano player on the extreme left places his leg on his instrument as he plays, while everyone else behind him continues to play. At 2:10, the sopranos begin stepping to the left and then to the right, alternating at the beginning of each phrase. At 2:21 the soprano players on the extreme left and the extreme right exchange instruments while the middle player steps back to give them room to pass and they resume playing at 2:23, in time to begin the next phrase. They repeat this once more to return to their original positions before the entire ensemble rolls on one note, uniformly run the wooden part of their mallets down their instruments, roll on the same note, run both mallets toward the middle of the instrument and end the sequence with a hop. They repeat this process, this time running the mallet up the instruments, and again completing the sequence with a hop. The last sequence of chords is interrupted by a hop back that is coupled with a collective and gutturally vibrant “heh!”, and then the final chord accompanied with a step forward, after which the audience claps and cheers.

A few differences in this performance by Watershed are apparent: all the instruments are in three lines and face out (presumably) to the adjudicator, the audience surrounds the performers but is not really involved in the performance, and the video is 2 minutes and fifty-two seconds of highly choreographed marimba playing. Watershed College provides a good example of a seasoned group in competition settings, honed by their involvement in all the festivals and competitions outlined in chapter 2.
While both performances are engaging, there is a clear difference in the levels at which each performance is choreographed, how much the audience can get involved, and ultimately, the goal of each performance. We can conclude that the two environments encourage different performance styles. From a theoretical point of view, we know that audience expectations play into performance practice as a whole (Abrahams 1972: 78). In the Zimfest context, the audience, judging by their level of involvement, seems to be more concerned with what is being played, whereas the adjudicator, together with the audience at the NIAA, is also concerned with what is being played but with an equal emphasis on how it is being played. So, while the Zimfest environment continues to uphold a sonically driven performance style, the competitive environment of the NIAA encourages a visual approach as well. In addition, because Zimfest tends to be a more social gathering and audiences participate through dance, performances tend to be longer while those at the competitions of the NIAA cannot be more than 3 minutes (NIAA Syllabus 2018: 5).

Festivals and competitions are instrumental in the formation and reformation of social relations (Nannyonga-Tamusuza 2003: 98), and the same is true in this context. In America, this comes in the form of being able to meet with new and old friends at either Zimfest or Nhemamusasa North. People connect and dance together. In some cases, as I witnessed as a teacher in the marimba workshops at both festivals, they learn to make music with complete strangers and not only connect these strangers, but are able to take the music back to their own ensembles and teach it there. In Zimbabwe, the effect is similar. The competitions cut across the social
division of “group A” and “group B” schools, and although students typically perform in their school uniforms, they are presented using a candidate number and not their school name. Although this does not change what school they are from, or whether or not their school is considered an “A school” or a “B school,” it effectively nullifies that social division. Having attended a “group A school” myself, I have memories of connecting with students from other schools, and admiring good performances for what they were regardless of which school performed them.

The goals of this study were to investigate improvisation as a part of performance practice, and the effect of festivals and competitions on performance practice as a whole. The results show that there is indeed a correlation in the differences in performance practices between communities in Zimbabwe, and those in the United States, and that these discrepancies can be attributed to the common occurrence of competitions in Zimbabwe, and not in the United States. While both case studies illustrated distinct performance styles, it is also evident that festivals provide a platform to recruit more participants for performing groups. Laušević notes that instruction at camps on the Balkan scene generated hundreds of performers and bands (2007: 42). Although it happens in a different way with festivals and competitions, the effect is the same. Audience members from performances become inspired to take lessons on the instruments they see before them. The same “I wanna do that” phenomenon we witnessed in chapter 3 happening at Kutandara and the North American festivals, occurs at the competitions of the NIAA and the IMSF as
each good performance sets the standard for what schools try to match and surpass the following year.
Personal Interviews


Jones, Claire. March 26\textsuperscript{th}, 2016. Email, Seattle, Washington.

__________. May 8\textsuperscript{th}, 2017. Facebook Video Interview, Seattle, Washington.

__________. February 5\textsuperscript{th}. Email, Seattle Washington.

Kanembirira, Oliver. February 23\textsuperscript{rd}, 2018. Whatsapp Interview, Harare, Zimbabwe.

McIntosh, Amy. November 2\textsuperscript{nd}, 2017. Interview, Boulder, Colorado.

McIntosh, Randall. November 2\textsuperscript{nd}, 2017. Interview, Boulder Colorado.

Muparutsa, Tendai. March 31\textsuperscript{st}, 2018. Facebook Interview, Williamstown, Massachusetts.

Sibanda, Michael. April 1\textsuperscript{st}, 2018. Facebook, Interview, Johannesburg, South Africa.


______________. April 9\textsuperscript{th}, 2018. WhatsApp Interview, Marondera, Zimbabwe.
Bibliography


http://www.internationalmarimbafestival.org/.


Alberta.


Videography

https://www.youtube.com/watch?v=W8AiX0tCWU0.

https://www.youtube.com/watch?v=hFuLjngnGJQ.

https://www.youtube.com/channel/UCJAS6ORVxh6lprBkDHYBfiw.

https://www.youtube.com/watch?v=1dkUYLOwcsM&index=9&list=PL_K5vtyBeB7tXZ9NSGSauvgl7fxjNkx_A.

https://www.youtube.com/watch?v=nRixveFLjMY&list=PL_K5vtyBeB7tXZ9NSGSauvgl7fxjNkx_A&index=6.

https://www.youtube.com/watch?v=Cyf4-b_YsDc&index=5&list=PL_K5vtyBeB7tXZ9NSGSauvgl7fxjNkx_A.

https://www.youtube.com/watch?v=t2xV7B04Xd4&list=PL_K5vtyBeB7tXZ9NSGSauvgl7fxjNkx_A&index=4.

https://www.youtube.com/watch?v=mSg886mvZs4&index=2&list=PL_K5vtyBeB7tXZ9NSGSauvgl7fxjNkx_A.

https://www.youtube.com/watch?v=-SLFpuA-E-Y&list=PL_K5vtyBeB7tXZ9NSGSauvgl7fxjNkx_A&index=3.


Discography


