

Performances *plus!*

Presents



Soweto Gospel Choir

Monday, February 7, 2005

Fine Arts Center Concert Hall

10:00 AM

The Fine Arts Center wishes to acknowledge MassMutual Financial Group for its important role in making these educational materials and programs available to the youth in our region.

*Study guides are also available on our website at www.fineartscenter.com - select Performances Plus! from Educational Programs, then select Resource Room.

SOUTH AFRICAN GOSPEL MUSIC

Gospel music is a significant and joyous part of the South African music scene where churchgoers prefer rhythm, movement and soul to the more austere traditions of the West.

Countless singers, performers and choirs, all celebrating their religious beliefs in song and rhythm, can be found in every township and rural area throughout Southern Africa.

Before the impact of the Western religions on the region, traditional music was rooted in song and percussion, with each tribal group having its own distinctive way of celebrating all facets of daily life. Musically it followed the unique call and response form, ranging from praise songs, to the rites of the traditional healer.

The first contact with Western music was through Christian missionaries in the early 19th century. Soon the mission schools became the major source of education, including musical training. When specifically African elements were added to the learning of hymns with a basic western choral structure, a new and exciting style of music evolved.

‘Nkosi Sikel’iAfrica’ (God Bless Africa) was written as a hymn in the 1890’s by a minister called Enoch Sontonga. In various versions, this is now the national anthem of many African countries, and was the rallying call for the anti-apartheid movement in South Africa and across the world.

Joseph Shabalala, leader of Ladysmith Black Mambazo (made famous when they appeared on the Paul Simon album ‘Graceland’) is also a minister, and his songs skillfully weave a spiritual message with wonderfully significant Zulu proverbs. This vocal style, iscathamiya (night music), is just one of the styles used by gospel singers in South Africa.

There are over 5000 independent Christian churches of varying sizes in Southern Africa today. Many of these churches hold services in the open air, and on Sundays countless groups in colorful blue or green robes hold their services on hills, under trees, beside the waters or wherever the spirit moves them, lifting their voices in the profoundly stirring and unique African tradition.

Robin Hogarth
Producer “Voices from Heaven” CD

Program (subject to change)

A selection of these songs will be sung for the student matinee

JIKELA EMAWENI
(Fighting Sticks of Young Men)
The Manhattan Brothers.

Young boys carry sticks to go
and fight by the river
Men are afraid of stick fighting
When I walk around the big rocks, I'll be gone

Men turn around and dance a very good dance
Men do a shaking dance, and do it very well
They do that for Radebe

When I walk around the big rocks, I'll be gone

A traditional song sung in XHOSA,
calling young men to fight for their manhood.
Soloist: Fikile Sidumo

VUMA
(Believe, In Heaven There Are Promises)
Traditional

Believe in the Lord
And you will be saved
There's hope and promise in Heaven
Just believe and you'll be saved

Traditional ZULU gospel.
Soloist: Sibongile Makgathe

THINA SIMNQOBILE
(We Have Overcome the Devil)
Gift Vilakazi, Nkululeko Vilakazi

He's fleeing away
We have overcome him
We have overcome him
By the blood of the Lamb
We have overcome the Devil

A ZULU song of praise to ward off evil.
Soloist: Jessica Mbangeni

MUDIMO
Traditional

Mighty God we thank you
Everything and anything
Was made by you
Oh Mighty Lord we thank you

SOTHO traditional gospel song
Soloist: Lehakwe Tlali

ZANELE
(The name of a beautiful woman)
Traditional

Zanele, why are we fighting for you?
Come close to me, my hope
All my wishes come through
My love for you is so strong
I could die for you

A traditional *ZULU* wedding song,
in which the suitor asks the beautiful young
Zaneli
why she won't respond to his proposal of
marriage.
Soloist: Bongumusa Mabaso

PARADISE ROAD

Patric Van Blerk, Fransua Roos

Come with me down Paradise Road
This way please, I'll carry your load
This you must believe

Come with me to Paradise Skies
Look outside, open your eyes
This you must believe

There are better days before us
And a burning bridge behind us
There's fire smoking, the sky is blazing
There's a woman waiting, weeping
And a young man nearly beaten
All for love
Paradise is almost closing down

A hugely popular South African song, of hope
for the future.

Soloists: Vincent Jiyane, Maserame Ndindwa

RIDE ON MOSES

Traditional

Ride on Moses
Ride on King Emmanuel
Ride on Moses
I want to go to Heaven
In the morning

I want to go to Heaven to see my sister
I want to go to Heaven to see my brother

Traditional American gospel
Soloists: Nkosinathi Hadebe, Lindo Makhathini,
Vusumuzi Madondo, Mulalo Mulovhedzi,
Gregory Ndou, Godfrey Nene, Thami
Makhanya

AHUNA YA TSWANAG LE JESU

(There's Nobody like Jesus)

Traditional

There's nobody like Jesus
I have searched everywhere
And I have gone around everywhere
And I've found no one like Him
And I found Jesus

You have to look everywhere to find Christ
and you will discover that there is no one like
him.

Sung in SOTHO.

Soloist: Noluthando Ngqunge

KAMMATLA (Kwaito song of praise)

V Jiyane, L Bok, N Vilakazi

When we jump up and down
We praise the Lord
We dance and stamp
We praise the Lord

A kwaito (African hip hop) arrangement as
featured

in modern day religious music.

Soloists: Vincent Jiyane, Bongumusa Mabaso

MBUBE (The Lion Sleeps Tonight)

Solomon Linda

In the jungle, the mighty jungle
The lion sleeps tonight
In the jungle the mighty jungle, the lion sleeps
tonight

Hush my darling don't cry my darling
The lion sleeps tonight
Hush my darling don't cry my darling

A ZULU chant, originally written by Solomon
Linda,

but adapted and renamed "The Lion Sleeps
Tonight" to become a worldwide hit.

Soloists: Thembisa Khuzwayo, Lindo
Makhathini, Vincent Jiyane, Lucas Bok

MANY RIVERS TO CROSS

Jimmy Cliff

Many rivers to cross
I can't seem to find my way over
Wandering, I am lost
As I travel along the White Cliffs of Dover
I've got
Many rivers to cross and it's only
My will that keeps me alive

American soul/ gospel

Soloists: Sibongile Makgathe

GOING DOWN JORDAN

L Humphries, T Woods, I Burgie

We are going down Jordan
We are going down Jordan
We are going down Jordan
We're gonna walk the heavenly road

Moan children moan
Moan children moan
And if you want to go to heaven
Then you know, you gotta moan children moan

American gospel

Soloist: Nkosinathi Hadebe

AMEN

Trad. arr. Otis Redding

Amen
Sing hallelujah, glory to Jesus

There are many rivers to cross
Across the river Jordan
We've been singing hallelujahs
Hallelujah, Amen

Soloists: Fikile Sidumo, Jessica Mbangeni

AMAZING GRACE

Traditional

Amazing Grace, how sweet the sound
That saved a wretch like me
I once was lost, but now I'm found
Was blind but now I see

'Twas Grace that taught my heart to fear
And Grace my fears released
How precious did that Grace appear
The hour I first believed

American Traditional

Soloists: Nkosinathi Hadebe, Lindo Makhathini,
Noluthando Ngqunge, Sibongile Makgathe

JERUSALEM

Traditional

Jerusalem is my home
That I love so much
My wishes and hopes are for you
My eyes will see beautiful gates
And the street of gold
Of the City of Salvation

ZULU gospel song

Soloists: Jessica Mbangeni, Lindo Makhathini

MALAIKA (My Beautiful Angel)

Traditional

I love you my angel
I want to marry you to be my wife
But I don't have any money to pay for lobola
(dowry)

You're the only angel I think of
You bring happiness to my heart
If I marry you, I'll be the happiest man

SWAHILI gospel song in praise of a beautiful
woman

Soloist: Sarah Mulovhedzi

THULA BABA

Traditional

Keep quiet my child
Keep quiet my baby
Be quiet, daddy will be home by dawn
There's a star that will lead him home
The star will brighten his way home

The hills and stones are still the same my love
My life has changed, yes my life has changed

The children grow but you don't know my love
The children grew but you don't see them grow

Zulu lullaby sung to comfort a child.
Although father has gone to the city to work,
leaving his family behind, he will return soon.
Soloist: Thembisa Khuzwayo, Jabulile Dladla,
Sibongile Luzipo, Maserame Ndindwa

SIKULANDILE (We Have Taken The Bride)

Traditional

We have taken the bride
We have taken the bride
The groom said we must come with you
Because you are causing him grief
By making him a single man
Marry and be happy.

ZULU wedding song sung to the new bride,
welcoming her into the home.
Soloist: Mirriam Matshepo Kutuane

HLANGANANI (Unite)

Hamilton Nzimande

Unite, Africans unite!
Be one in spirit
For our land has been destroyed

Sung in English and Zulu, this song of praise
says that
despite people being relocated, South Africa
has come together

as one nation with much hope for the future.
Soloists: Maserame Ndindwa, Sibongile
Makgathe

SILIWELILE (We've Crossed Jordan)

Namba/ Mkhize/ Hlongweni

We have crossed Jordan
We have crossed Jordan
And we have made it there
We shall meet our Saviour there
We shall see our Saviour there
And we have made it there!

ZULU gospel song
Soloist: Thami Makhanya

BAYETE (Oh Hail)

Traditional

Oh hail, Oh hail
Lion of Judah
You are the Head of the Church
Alpha and Omega
The beginning and the end.

Oh Great and Mighty God
Seated on the Heavenly throne
You are the shield of truth.

ZULU song of praise
Soloists: Sipokazi Luzipo, Noluthando
Ngqunge, Jessica Mbangeni

HOLY CITY/ BAYETE

Wetherley, Adams/ Traditional

Jerusalem, Jerusalem
Lift up your voice and sing
Hosanna in the highest
Hosanna to the King

We salute you my Lord
We salute the heavens
We salute you my Lord

Soloists: Lucas Bok, Mazwe Mhlongo, Jessica
Mbangeni

AFRICAN DREAM

Alan Lazar

In my African Dream, there's a new tomorrow
My African Dream, is a dream that we can
follow
And though it would seem, my hope's an
illusion
My African Dream is an end to the confusion

This is my African Dream
Let us lift our voices
Sing in harmony, you and me, I want us to live
as one
No more wars, no more anger
This is my land, this is your land
Let us pray for peace, peace, peace, love and
harmony

Contemporary South African song of peace and
hope

Soloists: Noluthando Ngqunge, Sipokazi
Luzipo
Alternate Soloists: Sibongile Makgathe,
Maserame Ndindwa

TRADITIONAL DANCE NUMBER

Performed to celebrate and welcome the rains

Dancers: Jeho Fata, Thembisa Khuzwayo,
Original Msimango,
Paseka Motlounq, Melusi Ndawonde,
Linda Nxumalo,
Original Msimango
Drummers: Bongumusa Mabaso, Mazwe
Mhlongo, Siphon Ngcamu

DRUMS AND THE ROLE THEY PLAY IN AFRICAN/GOSPEL MUSIC

Africa is a continent of over six hundred million people and more than fifty-two countries. The huge number of languages and ethnic communities is impossible to count accurately. A tiny country like the Gambia has numerous official languages with sub groups, while just one group in a very diverse South Africa, the Xhosa, has over twelve major sub groups. And all these groups historically have offshoots and other groups within themselves. The diversity has been added to by the fact that the geographical borders of most African countries cut right through the original ancestral lands of numerous communities. Nonetheless every single group has had its own unique customs, and many variations of its larger community origins.

AFRICAN DRUM VARIETY:

Since the dawn of time, man in Africa has created instruments for spiritual purposes, and thereby put across the rhythms of his life. As such, there is an almost infinite variety of instruments, often shaped by the individual nature of the wood or other available materials to the community involved. In time, metals, ropes, cloths and other items have been developed, so too have they been employed in the making of instruments.

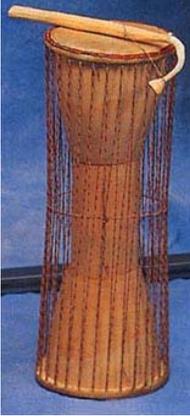
In addition to this, in the way drums are played, not only is there a cultural style, but thousands of individual African villages have developed their own unique variations. And cultures have sometimes adopted the drums or styles of other cultures, bringing about a rich textures of sounds and patterns.

In African, and particularly Southern African gospel, the use of the drum has carried forward into this unique blend of traditional and western religious music.

Traditional music in Southern Africa broadly incorporates the voice as its major vehicle, with drums in support. Traditionally a single voice may call out, and the community, or relevant section of it, responds. There is movement, ululation, clapping, stamping and so on as such a piece progresses.

With the advent of Christian missionaries to Africa, western church styles of music have been absorbed and combined with traditional African forms, to create a new and ever evolving style of unique African gospel. In this style, the African drum continues to play an important role.

There are today thousands of independent Christian African churches in southern Africa, in addition to the major denominations known the world over. All of these use the voice and often the drum or other percussive sounds as a major part of their services.

a. Dum Dum	b. Talking Drum	c. Shekere	d. Djembe
			

e. Kenkeni	f. Kalimba	g. Mbira	h. Marimba
			

DRUMS AND PERCUSSION INSTRUMENTS:

As one would expect, there are thousands of different percussion instruments with differing names, sometimes based on their sound (such as Dum Dum (a.) for a bass sounding drum), or based on deeper religious or other significance.

A larger African drum ensemble often consists of a big bass sounding drum, several medium drums, and one or two high drums. Of course these are differently manufactured, played, and sound very different as created by different communities. Some drums (e.) are played upright. Others are hung around the neck. Some are open on one side, others have skin either side. Some are played by hand, others with sticks. And shakers (c.) and bells of many kinds will usually be added to the sound.

There is the addition in some cases of other percussive instruments: the mbira (g.), sanza or kalimba (f.) (known in English sometimes as the thumb piano), the marimba (wooden xylophone) (h.), and unique sounds such as the talking drum of West Africa (b.), or the wild pig drum of the Zulus. In many cases the foot stamp is part of the rhythmic tapestry.

The popularity of the West African djembe (d.) has led to southern African made djembes, and today many church and traditional groups play the djembe. The djembe has the advantage of being tuneable, whereas many of the traditional drums have to be heated in front of a fire before being playable. The djembe is also more portable than many drums.

Also from Southern Africa are wide ranges of smaller bush drums, shakers, 40 gallon (or other size) drums, and traditional Zulu hide bass drums (played upright or on one side).

Robin Hogarth

SOWETO GOSPEL CHOIR COSTUMES



South Africa is named the “Rainbow Nation” for its diversity of race and culture, but more than that, it is the integration of these many wonderful cultures and races in a homogenous society that give the title its spirit.

We are proud of our country’s visual and cultural traditions and how they have evolved alongside our developing society.

Records of traditional African dress have been passed down from generations and are still used to inform cultural dress today. However, technology and the modern world have gifted traditional crafts with access to cheaper, faster and more accessible materials. For instance, 100 years

ago, patterned fabric would have been woven, beaded or hand-painted. These days, many traditional designs have been translated into printed fabric.

With each new generation of South Africans, new elements of design and culture are added to traditional dress. In addition to this aspect, traditional dress is often used in new, contemporary forums. For example, people will often wear African inspired costumes to parliament or other formal functions. Musicians, artist, performers, public personalities proclaim their love and interest in Africa's aesthetic heritage by wearing traditional African designs alongside more contemporary clothing. It is this



spirit of evolution and integration that makes South Africa and its design so unique.

Soweto Gospel Choir for instance, wears costumes inspired by several of the different tribes in South Africa. There is a multitude of beadwork which has been inspired by traditional Zulu design. One can see the characteristic black stripes of Xhosa design in the women's clothing particularly printed fabrics that have been used to depict traditional Ndebele and Zulu designs. The Vendas are represented with their brightly colored striped fabrics whereas the vibrant colors of the Shangaan tradition are represented beautifully in the floral fabrics.



Many of the shapes of skirt, tunic or dress are inspired by traditional dress, but in the true spirit of South African innovation, have been customized to accommodate our visual needs and our ethos of integration and autonomy.

Lyn Leventhorpe –
Costume Designer

THE SOWETO GOSPEL CHOIR

Liner Notes For *Blessed* (2004)

South African gospel music:

Gospel music is a big part of the music scene in Southern Africa, and indeed throughout Africa.

The pattern of traditional music in Southern Africa broadly incorporates the voice as its major vehicle, with drums in support. Such traditional music covers all aspects of life, from coming of age to weddings, lullabies to war songs, and songs of praise to great leaders and heroes. Traditionally a single voice may call out, and the community, or relevant section of it, responds. There is movement, ululation, clapping, stamping and so on as such a piece progresses.

With the advent of Christian missionaries to Africa, African society began to change. The missions provided western style instruction not only in the Bible, but in educational areas such as reading, writing, art, and in the cultures of the countries from which the missionaries came.

Over time, the western church styles of music were absorbed and combined with traditional African forms, to create a new and ever evolving style of unique African gospel. The western vocal form of soprano, alto, tenor and bass, and western hymn structure, added to traditional vocal forms and rhythms, have brought about a very exciting and vibrant approach to gospel music, which can be heard in its variations in every town and village throughout Southern Africa.

There are today thousands of independent Christian African churches in southern Africa, in addition to the major denominations known the world over.

Today such churches have been further influenced by gospel music from around the world, and often include in their services, songs which the western listener may recognize, but perhaps presented in the unique African style. Bigger churches may have small bands, which may incorporate township styles, or modern local trends such as 'kwaito' (a local form of hip hop and rap), or even variations of international music styles such as soul and r&b.

Soweto Gospel Choir

The Soweto Gospel Choir performs in these traditions of South African Gospel. Members of the choir hail from many different backgrounds, and hence the choir sings in a number of languages ranging from English to Xhosa, Zulu and Sotho among others.

In its relatively short history the choir has received amazing local and international acclaim. It has toured all over the world and has received numerous accolades and awards. The choir won the 2003 Helpmann Award (Australia's prestigious Performing Arts Award) for 'Best Contemporary Music Concert'. In November 2003, the choir was invited to participate with top international and national stars in the 46664 Concert in Cape Town, under the auspices of Nelson Mandela. This Aids Benefit launched the worldwide music led campaign to raise awareness of the devastating impact of Aids in Africa, and helped raise monies for this cause. The choir supported such music legends as Bono, Peter Gabriel, Queen, Anastacia, Jimmy Cliff and the Eurythmics. The choir recently won the 'Best Choir of the Year' category of the 2003 American Gospel Music Awards and was nominated for a 2003 South African Music Award.

And so the time had come for the choir to record their second album, for which I feel honoured to have been the producer. I believe that on this album, the performances of the individual singers and the choir itself are truly stellar. The music is uplifting and conveys a powerful spiritual message. The repertoire ranges from traditional gospel, through inspirational songs written by the choir, international favorites with unique arrangements, and modern gospel with a township and soul feel. This album was recorded to include a celebration of South Africa's 10th Anniversary of Democracy, for which the choir as well as all South Africans, are truly blessed. Songs such as Asimbonanga/Biko and Weeping are indicative of music that was so relevant to this country's past history. The first ever (as far as we know) African version of La Paloma is performed in the spirit of the brotherhood of music. We would like to thank NDR90,3 radio station, Hamburg for the great vision and introducing the choir to La Poloma.

If you have been fortunate enough to have experienced a live concert by the Soweto Gospel Choir, we believe this album will thrill you again. If not, sit back and allow yourself to be spirited away to the Soweto Gospel Choir's very unique and stirring form of gospel.

Robin Hogarth – Producer
July, 2004



Performances *plus!*

NOTICE TO ALL TEACHERS AND CHAPERONES

- **PERFORMANCES BEGIN PROMPTLY AT 10AM OR NOON.**
Many of our performances sell-out. This means we can have up to 1,600 students to seat. Please help us by arriving at least **30 – 15minutes** prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.
- PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.
- The staff of the Fine Arts Center need your help! An increasing number of students are coming into the performance space with gum, food, beverages and portable music players. **None of these items is allowed in the halls for performances.** Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.
- For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.
- At the conclusion of the performance please remain in your seats until your school group is dismissed.

We hope that you and your students enjoy your theatre experience!



PARKING POLICY

FOR GROUPS NOT TRAVELING BY SCHOOL BUS

We are pleased to announce that we have made arrangements with the UMass Parking Services to allow our patrons to park in the Campus Parking Garage for the reduced rate of just \$1 during your stay.

This rate is available to home school families and schools that will arrive by private transportation rather than by bus. Please let us know at the time you make your reservations that you will be traveling by car. Parking passes will be mailed with your invoice approximately one month prior to each performance. You will be sent a sheet that includes 10 parking passes that you may cut and give out to drivers in your group. Should you require additional passes, please photocopy the sheet. The passes are valid for the garage only on the date of your reserved performance. You may park in the garage for performances in either the Concert Hall, Rand Theater or Bowker Auditorium. Parking at meters on campus does not apply.

We hope that this policy will better meet your needs. Please do not hesitate to call our office if you have questions.

Programming Office: (413) 545 – 0190.

Performances *plus!*

PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER **CONCERT HALL and RAND THEATER**

CONCERT HALL

School Bus Parking: Students should be dropped-off at Haigis Mall off of Massachusetts Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. **We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space.** It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 9/1/04) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of \$1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413)545-0190

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are \$1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue

Lot 34 – Behind Visitors Center with 3, 5 & 10 hour meters available

Haigis Mall – 2 hour maximum on meters

Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 "To the University of Massachusetts." Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. East on Route 9 over the Coolidge Bridge and through Hadley. Left at Route 116 (across from Staples) heading north toward campus. Right at first exit at "University of Massachusetts" bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions from "From the South" above.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street Bertucci's Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.

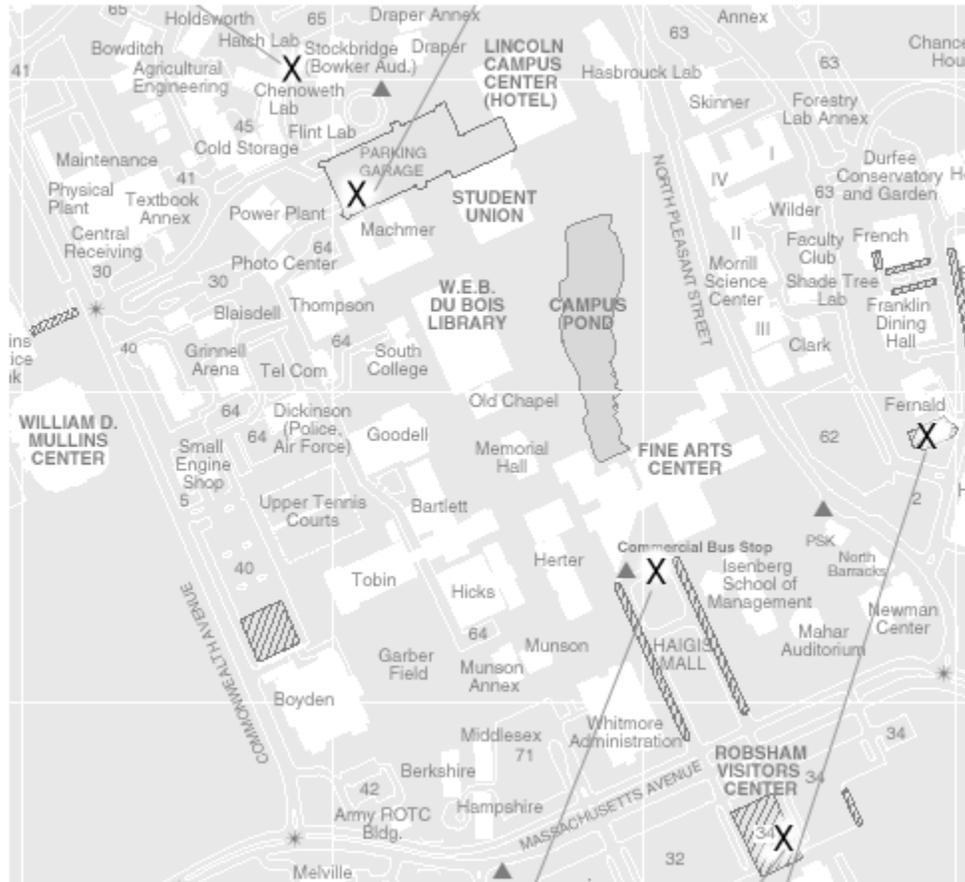
Performances *plus!*

Bowker Auditorium
(in Stockbridge Hall)

Map

Bus drop-off

Parking



Bus drop-off

Parking

Concert Hall & Rand Theater
(in Fine Arts Center building)

For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for \$1. A parking permit is required for discounted parking in the garage. Call the Programming Office if you require permits at (413) 545 – 0190. All other parking on campus is at available meters at the rate of \$1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.