

Zimfest Association in collaboration with Centrum presents

99 Zimbabwean Music Festival

Fort Worden State Park, Port Townsend, WA

June 4, 5, 6, 1999

Welcome to the registration guide for the eighth annual **Zimbabwean Music Festival**. The festival planning committee is honored to invite you to Port Townsend, Washington to share the joys of this music with us.

For newcomers, the **Zimbabwean Music Festival** is a unique three-day celebration of music from Zimbabwe, complete with workshops, lectures, and concerts featuring guest musicians from Zimbabwe, and North American students, teachers and performers. This celebration brings together an international community of those who love Zimbabwean music.

Story-Telling Workshops

This year we have created **Story-Telling Workshops** so everyone will get the chance to hear our Zimbabwean guests play their music and talk about its roots. These

workshops will be informal performances, where songs, stories, and historical narrative intertwine. Many of the **Story-Telling Workshops** will also allow Zimbabwean and North American teachers to share their personal philosophies about this music and its place in our lives. In our minds, the **Story-Telling Workshops** are one of the most exciting aspects of this year's festival.

About the Site

Fort Worden is a beautiful state park, conference and arts center. It sits on a corner of the Olympic Peninsula of Washington State. There is an expanse of open space and woods honeycombed with trails. The park is bordered by sandy beaches and saltwater. On a good day (like the three days of the festival!) you can see the Cascade Mountains off in the distance. Once onsite, everything is within close walking distance. You can relax and enjoy three days of wonderful Zimbabwean music, stories and learning.

Zimbabwean Teachers and Performers

We are thrilled and grateful to have many Zimbabweans attending the festival this year.

We welcome **Lora Lue Chiorah-Dye**, who grew up in Zimbabwe and first came to North America as a teenager. (She graduated from Port Townsend High School!) Lora teaches dance in Seattle and performs with **Lora and Sukutai Marimba and Dance Ensemble**.

Wiriranai Chigonga is an mbira player and dancer who has performed with the Chigamba ensemble **Mhembero**. Wiri will join us from New York City, where he has been playing in a Shona band called the **Glamour Boys de Mbare**.

Musekiwa Chingodza began playing mbira at various Zimbabwean ceremonies at a very young age. He is an excellent singer, dancer and drummer, and was a key member of Chris Berry's band **Panjea** in Zimbabwe.

Traveling from New Mexico again this year is **Rujeko Dumbutshena**. Rujeko grew up in Zimbabwe and now teaches dance at the University of New Mexico. She also

performs with **Panjea** and directs her own dance company, **Vanhu Vamwe**.

Peter Masundire grew up in Zimbabwe and will open another window into Zimbabwean music by sharing his knowledge of the Shona language.

This will be **Paul Mataruse's** third Zimfest appearance. Paul has been studying in North America for the past few years and currently attends Gonzaga University in Spokane, Washington. He will teach his marimba compositions and arrangements during his workshops.

We also welcome **Sheasby Matiure**, who has taught music in Zimbabwe for 19 years. He has served as artistic director of the **Zimbabwe National Dance Company** and is currently an artist in residence with the International Vocal Ensemble at Indiana University.

We have just received news from Zimbabwe that **Julia Chigamba**, daughter of Tute Chigamba and member of the mbira ensemble **Mhembero**, will teach at this year's festival. We're delighted that her visa came through.

Festival Notes

REGISTRATION DIRECTIONS

Please follow directions on the enclosed registration and accommodations form to sign up for classes, concert tickets, meals and accommodations. Please indicate at least **two choices** for each workshop session and **three choices** for accommodations. We will accept forms by **mail only**, and they must be accompanied by payment. (No credit cards accepted.) It will help us if you mail your form in early. All forms postmarked **March 24** or earlier will be processed together. These will be randomized to ensure an **equal chance at receiving first or second choices for workshops**. Registration forms postmarked after March 24 will still be gladly accepted and will be processed on a first come, first served basis. During the month of April you will receive a letter confirming your workshop and accommodations reservations.

FESTIVAL REFUND POLICIES

Cancellation Refunds

Refunds for people who are unable to attend the festival will be issued until **May 28** (minus a \$15 administration fee). There will be **NO CANCELLATION REFUNDS** after this date.

Workshop Refunds

If you do not get into one (or more) of your first or second choice workshops, we will give you **credit** toward another workshop that you can register for **before or during** the festival. Before the festival (during April and/or early May) we will send out to those with workshop credit a list of new or open workshops to choose from. You may register for these additional workshops by mail, or you may wait until you arrive at the festival to see which workshops are open. **If, by the end of the festival, you still haven't used up your Zimfest '99 credit, you may request a refund.** We will place a **refund box** at the registration desk. You may also mail in workshop refund requests for **one week** after the festival. **We will not accept class refund requests postmarked after June 14th.** It's our goal as festival organizers to offer you so many great workshops that you won't need a refund!

VOLUNTEER: HELP MAKE ZIMFEST '99 A SUCCESS!

We will need volunteers to help take tickets, decorate, set up stages, move instruments, clean up after the festival ... and the list goes on. So if you want to make your Zimfest experience richer, more fulfilling, and more fun, check the "Volunteer" box on your registration form, and we'll contact you about volunteering. We encourage you to consider this option.

ACCOMMODATIONS

Onsite accommodations include dormitories, houses, a hostel and a campground. The buildings are clean and comfortable. See the accommodations information on page 15 and book your room using the accommodations reservation form on the back of the registration form.

MEALS

Breakfast, lunch and dinner are available through the Fort's food concessionaire. Dinners will be community meals, with an African dinner on Saturday night. See page 15 for food information, and sign up for meals on the accommodations reservation form. Performers and teachers will be served a complimentary lunch on Saturday. Other options for meals include a variety of restaurants and stores in town, a couple of miles away.

DON'T FORGET!

Bring pens, paper, blank tapes, a tape recorder and batteries. (And how about a coffee mug, to be filled at our "cafe" near the registration area?) Bring any instruments you may need for your workshops, and please consider sharing your instruments and/or bringing extras. (We will have masking tape and pens available at the registration desk so you can label your instruments.)

AFTER HOURS CONCERTS

In addition to outdoor concerts during the day and our big evening concerts, we will host after hours concerts in an intimate setting for those who like to play and dance late into the night. And, of course, there will be mbira parties!

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Festival Performers

Among those performing at Zimfest '99 are:

Anzanga Marimba Ensemble Seattle, Washington

Erica Azim Berkeley, California

Boka Marimba Portland, Oregon

Julia Chigamba Zimbabwe

Wiriranai Chigonga Zimbabwe

Musekiwa Chingodza Zimbabwe

Chris Berry & Rujeko Dumbutshena
(Chriseko) Albuquerque, New Mexico

Kite Giedraitis Portland, Oregon

JAKA Santa Fe, New Mexico

Kuzanga Santa Cruz, California

Lora & Sukutai Marimba
& Dance Ensemble Seattle, Washington

Mahonyera Seattle, Washington

Marimba Muzuva Victoria, British Columbia

Sheasby Matiure Zimbabwe

Shumba Eugene, Oregon

And Many More!

Festival Notes

COMMUNITY DIALOGUE

This has been a year of extensive dialogue among many community members about what it means for North Americans to teach and play Zimbabwean music. It is our hope that this communication continues during the festival. See listings under **Presentations, Lectures & Discussions** for workshops addressing this topic. Similar workshops may be added to the schedule this spring. We also plan to have a drop-in room available for anyone who wants to host a discussion at the festival.

FESTIVAL PRESENTERS

Zimfest Association is the Port Townsend organizing committee's business name.

This year's festival is presented in collaboration with Centrum, a nonprofit organization for creative education and arts, located at Fort Worden State Park and Conference Center here in Port Townsend. Its multi-generational workshops, creative residencies and public performances annually serve more than 32,000 people from throughout Washington and beyond. Centrum's mission is to assist those who seek creative and intellectual growth and to present visual, literary and performing arts to the public.

PRE-FESTIVAL WORKSHOPS

We are considering offering pre-festival workshops in Port Townsend the week before the festival. If you are interested in these workshops, contact Susan Niles-Brown at 1-541-686-9622 or email her at yumcasmnb@aol.com.

WHERE TO MAIL IN YOUR FORMS

Please mail your completed forms to:
Zimfest '99, P.O. Box 1207, Port Townsend, WA 98368
Remember, we will accept registration forms BY MAIL ONLY.

HOW TO CONTACT ZIMFEST '99

Phone: (360) 385-2296

Email address: zimfest@olympus.net

Fax: (360) 385-2296

Visit Our Zimfest Website

at www.zimfest.org

We periodically update the information on our Zimfest website.

Thank You

The festival organizers thank all those who have helped us create this year's festival. We have received generous donations of time, money and advice from so many. We also could not have come this far without building on the tremendous contributions of all who have gone before us: musicians from Zimbabwe who have generously shared their music; and teachers, performers and organizers who have built this festival from the ground up, again and again. Our heartfelt thanks go out to all of you. We look forward to seeing you in June.

Festival Workshops

STORY-TELLING

Note: These workshops will give all of us an opportunity to listen to the music of honored guests from Zimbabwe and North America, as well as to hear stories about their lives, their musical influences, and the culture from which their music arises.

Personal Thoughts on Playing Zimbabwean Music

Erica Azim, Sat. 1:00-2:30pm

Erica will talk about her experiences learning and playing mbira, and share stories of her travels to Zimbabwe (1974 to 1998). She will also share her thoughts about respectful behavior when visiting Zimbabwe, and the ethical obligation of North Americans playing Shona music to contribute back to Zimbabwe. Information about the non-profit organization MBIRA will be available. Bring your questions and ideas.

Level: all welcome

Prerequisites: none

Max Participants: unlimited

Shona Spirituality: My Experiences

Chris Berry, Sat. 1:00-2:30pm

Chris will share stories of his experiences at ceremonies, and wisdoms from Zimbabwe's spirit mediums.

Level: all welcome

Prerequisites: none

Max Participants: unlimited

Story-Telling and Mbira

Musekiwa Chingodza,

Two 1 hr. sessions: Sat. 9:00-10:00am

Sat. 10:00-11:00am

Musekiwa will tell Zimbabwean folk stories and accompany his stories with mbira music.

Level: all welcome

Prerequisites: none

Max Participants: unlimited

Growing Up With the Music of Zimbabwe

Lora Lue Chiorah-Dye, Fri. 3:30-5:00pm

Lora has lived in Seattle for many years, but she was born and raised in Zimbabwe. She will talk of childhood memories and share her thoughts about Shona music and culture. (Perhaps she will lead us in some singing and dancing as well.)

Level: all welcome

Prerequisites: none

Max Participants: unlimited

Music, Unity and Healing: Prophecies and Messages from the Mhondoros, Elders and Svikiros of Zimbabwe

Rujeko Dumbutshena, Sat. 9:00-10:30 am

Come hear and learn of the prophecies and messages of peace that directly concern all people, especially those who have been led and drawn to the music, people and culture of Zimbabwe. Rujeko gives her perspective as a Shona woman growing up in Zimbabwean society.

Level: all welcome

Prerequisites: none

Max Participants: unlimited

Personal Stories and Folk Stories From Zimbabwe

Paul Mataruse, Sun. 10:00-11:30am

Paul will tell about how he started playing marimba, how he writes original compositions, and how he arranges jiti songs for marimba. He will also tell folk stories his father told him whenever he was frustrated that his music didn't seem to go anywhere.

Level: all welcome

Prerequisites: none

Max Participants: unlimited

Story and Song

Sheasby Matiure, Sat. 9:00-11:00am

Sun. 10:00-11:30am

Sheasby will share personal narratives and stories related to the songs he will perform on mbira (nyunga nyunga). Participants will be asked to take part in some of the songs. Drums and hosho will also be featured.

Level: all welcome

Prerequisites: none

Max Participants: unlimited

In Search of My Roots

Maria Minnaar, Fri. 1:15-2:15pm

Maria writes this about her story-telling class: "For a 'Third-Culture Kid' who grew up during the war years in Zimbabwe, the questions 'Who am I?' 'Where do I belong?' 'Am I normal?' can get pretty complicated. After all, it gets hard to define 'normal' when you have a Dad who loves Shona music and Bach, and a Mom who studies anthropology by catching dysentery in remote villages and going to illegal political meetings. Sometimes, the answers to those hard questions may come years later, and from the most unexpected places..."

Level: all welcome

Prerequisites: none

Max Participants: unlimited

Please note that our other Zimbabwean teachers, Julia Chigamba and Wiriranai Chigonga will incorporate personal stories and cultural background into workshops they teach.



Intermediate Murewa Marimba

Chris Berry, Sun. 1:00-3:30pm

Learn one of my arrangements of the mbira song from Simon Mashoko called *Ku Makudo*.

Level: intermediate/advanced

Prerequisites: ability to play rhythmically challenging parts with a strong kutsinhira feel.

Max Participants: 10

Advanced Murewa Marimba

Chris Berry, Sat. 9:00-11:30am

Learn a "super funky" arrangement of a four-phrase traditional mbira piece called *Kare Muchipfua*.

Level: advanced

Prerequisites: at least four years marimba playing, and understanding of Shona rhythmic and melodic elements, eg. kushaura and kutsinhira.

Max Participants: 10

Workshops are listed alphabetically by teacher surname.

Beginning Marimba

Michael Breez, Fri. 1:15-3:15pm
Sun. 10:00-11:30am

In this workshop we will explore some basic musical concepts as passed down by Dr. Dumisani Maraire. A simple piece will be taught, giving participants an experience of ensemble playing with marimba. We will also explore a brief history of the marimba in North America and talk about some issues surrounding our roles and responsibilities as people learning music from another culture.

Level: introductory
Prerequisites: none
Max Participants: 20

Intermediate/Advanced Marimba: Responsitory Playing

Michael Breez, Sat. 1:00-3:00pm
Sun. 1:00-3:00pm

In this workshop we will cover many aspects of "responsitory" playing, including but not limited to: rhythmical and melodic variations and appropriate times to execute these; learning to identify and vary resultant rhythms between different parts; and when a variation becomes a "new part." Some ethics discussion may arise in the workshop. Participants should be familiar with the following pieces: *Zomba*, *Kapotso*, *Rugare*, *Warigamukono* and *Maimbo*.

Level: intermediate/advanced
Prerequisites: familiarity with pieces mentioned above.
Max Participants: 20

Intermediate/Advanced Marimba: Composition

Michael Breez, Sat. 9:00-11:30am

We will explore the components of successful composition, starting from a "lead" melody line, and/or some inspired "basic pattern," and build the piece into a full ensemble basic pattern. Workshop registrants who would like to build their piece in the workshop are encouraged to send taped ideas to Michael no later than one month prior to the workshop (May 1). Michael will pick two "ideas" for the workshop. An ethics discussion will certainly be a part of the workshop. (Michael's mailing address: P.O. Box 581, Hood River, OR 97031)

Level: intermediate/advanced
Prerequisites: intermediate to advanced skill level on marimba
Max Participants: 20

Intermediate Marimba:

Yuwi Maiwe

Kite Giedraitis, Fri. 3:30-5:30pm

Yuwi Maiwe is my arrangement of a Shona vocal piece taught by Mai Chi. It is not the song recorded by Dumi ("Yuwi Maiwe Ndofera...") but a completely different song ("Kana Tasvika... Zarurai Moyo..."). I will also teach the singing.

Level: intermediate
Prerequisites: be able to play 10 songs on marimba
Max Participants: 8

Intermediate Marimba: Mbube (Wimoweh)

Kite Giedraitis, Sat. 1:00-3:30pm

See under "Cross-Cultural Offerings" for workshop description, page 12

Advanced Marimba: Kusuva Musha

Kite Giedraitis, Sun. 1:00-3:30pm

I will be teaching my arrangement of the mbira dzavadzimu song *Kusuva Musha*. I will also teach a traditional song that goes with the piece.

Level: advanced
Prerequisites: advanced skill level on marimba
Max Participants: 8

Intermediate Marimba: Getting Serious with Unondo Tamba Iwewe (Kapotso)

Stephen Golovnin, Fri. 1:15-3:15pm

In this workshop we will use *Kapotso* to apply the principles of kukambira, call and response, and variations in the Dumi style. We will address interactions between all the players, and how to make the music flow and come alive for the musicians and the audience. Students should already be familiar with several parts to *Kapotso*.

Level: intermediate
Prerequisites: be familiar with *Kapotso* and know several parts
Max Participants: 12

Beginning Marimba: Kukaiwa

Joel Lindstrom, Fri. 3:30-5:30pm
Sat. 1:00-3:00pm

I will teach basic parts to Dumi's composition *Kukaiwa*, concentrating on rhythm and the interactions between parts. Also, I will include information about the history of marimba music in the United States as well as its roots in Zimbabwe.

Level: beginning
Prerequisites: none
Max Participants: 12

Intermediate Marimba:

Feeling the Beat: Techniques for Interlocking Parts

Joel Lindstrom, Sat. 9:00-11:00am
Sun. 10:00-11:30am

Using clapping exercises and also marimba parts based on a typical two-phrase Shona progression, I will teach techniques for interlocking various mbira-styled parts. I will emphasize the ability to hear/feel the beat while playing one of these parts. This class should be of interest to anyone working on interlocking parts on mbira or marimba.

Level: intermediate
Prerequisites: some knowledge of mbira helpful. Intermediate ability level: e.g., *Chemutengure*, *Zendakaiwa*.
Max Participants: 12

Beginning/Intermediate Marimba: Contemporary Songs

Paul Mataruse, Sat. 1:00-3:00pm

We will work with fun and easy contemporary songs from Zimbabwe, exploring lead, tenor, baritone and bass variations, tempo ranges, call and response, etc. I will teach *Featherdust* and/or *Stork*. This workshop will greatly enhance the listening skills of beginning players, and is also recommended for intermediate students wishing to explore "jiti" music.


Level: beginning/intermediate
Prerequisites: at least some exposure to playing marimba
Max Participants: 12

Intermediate Marimba: Babamudiki

Paul Mataruse, Sat. 9:00am-12:00pm

If you want to experience unique marimba-playing techniques while learning an original composition, then this one is for you. Learn how to play *Babamudiki* on F# marimbas. This song already has quite a following on mbira. (Adaptations can also be made onto C-scale marimbas while keeping the originality of the song.)

Level: intermediate
Prerequisites: at least an intermediate skill level on marimba
Max Participants: 13

 **Jiti Music - by Paul Mataruse**

Jiti music comes from the Shona people of Zimbabwe. The music stems from contemporary lifestyles and the need to preserve ancient culture. Most of the music has been passed on through singing at the "jiti," a gathering that usually begins in the evening and lasts into the early hours of the morning.

Intermediate Marimba: (and Mbira) Babamudiki

Paul Mataruse, Sun. 1:00-3:30pm

Learn to combine mbira and marimba on *Babamudiki* (original composition; see page 5). The purpose of this workshop is to give students the opportunity to hear how the song combines the mbira with the marimbas. We will learn new and exciting lead and bass lines.

Level: intermediate

Prerequisites: intermediate level of ability on marimba and/or mbira

Max Participants: 10

Needed: if possible, a "G" mbira (Leonard Nicoll's tuning) or nyunga nyunga (Chigamba tuning)

Intermediate Marimba: Jiti Songs

Paul Mataruse, Fri. 3:30-5:30pm

Depending on class interest, we will either do *Chikomba* (Shona for "Lover") or *Gandanga* ("Freedom Fighter"); both are "jiti" songs transposed on marimba by Paul. He says, "I felt inspired to put something together on the marimba after I had realized the beauty of the songs in vocals."

Level: intermediate

Prerequisites: at least an intermediate skill level on marimba

Max Participants: 12

Intermediate Marimba: Taisireva and Chemutengure Variations

Paul Mataruse, Fri. 1:15-3:15pm

Expand your horizons with out-of-this-world variations to *Taisireva* and *Chemutengure*. *Taisireva* will focus on the lead, baritone, bass and soprano marimbas, while *Chemutengure* will look at the tenors and the lead. The purpose of this workshop is to open your horizons to different tempo ranges, mallet techniques, call and response, etc.

Level: intermediate

Prerequisites: MUST know some parts to *Taisireva* and/or *Chemutengure*

Max Participants: 20

Advanced Marimba

Sheasby Matiure, Fri. 1:15-3:15pm

Sat. 1:00-3:00pm

Songs to be announced at workshop. Participants will decide which songs to work on at the beginning of the workshop.

Level: advanced

Prerequisites: advanced skill level on marimba

Max Participants: 15

Beginning Marimba: Sithi Amen

Maria Minnaar, Sun. 1:00-3:00pm

Learn how to play and sing *Sithi Amen*, a popular church chorus in Zimbabwe. The song is in the Sindebele language of Zimbabwe.

Level: beginning

Prerequisites: none

Max Participants: 9

Intermediate Marimba: Marimba

With a Voice: Mumweya

Maria Minnaar, Sat. 9:00-11:00am

We will play (and sing) a popular Shona Church chorus, *Mumweya*, which was made into a hit song by Zimbabwean singer Oliver Mutukudzi.

Level: intermediate

Prerequisites: intermediate skill level on marimba helpful

Max Participants: 9

Intermediate Marimba:

Chemutengure

Rick Palmer, Sat. 9:00-11:30am

I will teach *Chemutengure* on marimba, with vocals. A song sheet and translation will be included in the workshop. I learned a version of *Chemutengure* from Farai Gezi in Harare with Marimba Muzuva during our visit there four years ago. I learned the words from Mai Chi.

Level: intermediate

Prerequisites: familiarity with minanzi rhythm

Max Participants: 12

Intermediate Marimba: Singonke, from Mozambique

Rick Palmer, Sun. 1:00-3:30pm

See "Cross-Cultural Offerings" for workshop description, page 12.

Children's Marimba Workshop

Rick Palmer, Sun. 10:00-11:30am

See "Children's" for workshop description, page 12.

LANGUAGE

Basic Shona Language Course

Peter Masundire, Fri. 1:15-2:45pm

Sat. 9:00-10:30am

The main objective of this workshop is to increase the student's appreciation of Zimbabwean music by getting a basic understanding of the Shona language. The workshop will cover basic structure, grammar and pronunciation to give the student some introductory skills in Shona conversation.

Level: introductory

Prerequisites: none

Max Participants: 10

Needed: any Shona language books or lyrics you may have



DANCE

Beginning Mbira Dance

Julia Chigamba, Sun. 10:00-11:30am

Come and learn some basic dance steps to mbira music.

Level: all welcome

Prerequisites: none

Max Participants: 30

Beginning Dance: Jerusalem

Julia Chigamba, Fri. 3:30-5:30pm

Julia will teach the basic steps, ngoma and hosho to *Jerusalem*. Both men and women are encouraged to attend!

Level: all welcome

Prerequisites: none

Max Participants: 20

Needed: hosho or ngoma (drum) if you have them

Intermediate/Advanced Dance:

Bakumba

Julia Chigamba, Sat. 1:00-4:00pm

Julia will teach the basic steps and variations to the traditional dance *Bakumba*. She will also teach the basic drum and hosho.

Level: intermediate

Prerequisites: some experience with African dance

Max Participants: 20

Needed: hosho or drum if you have them

Workshops are listed
alphabetically by teacher
surname.

Mbira Dance

Wiriranai Chingonga, Fri. 1:15-3:15pm
Sat. 1:00-3:00pm

Wiri will teach a dance that goes with mbira. Dancers may bring magavhu, or leg rattles.

Level: all welcome

Prerequisites: none

Max Participants: 50

Needed: magavhu, or leg rattles, if you have them. Bring extra!

Mbira Dance and Song

Musekiwa Chingodza, Fri. 3:30-5:30pm
Sun. 1:00-3:00pm

(Teaching assistant: Jennifer Kyker)

Musekiwa will share mbira music, song and dance from his home village. He will teach both singing lines and a few basic mbira dance steps.

Level: all welcome

Prerequisites: none

Max Participants: 30

Beginning Dance: Dine Dance

Rujeko Dumbutshena, Sat. 1:00-2:30pm;
Sun. 1:00-2:30pm

Dine is a celebratory harvest dance that can be learned and enjoyed by all. Simple steps that reflect the chores of everyday life will be incorporated into this class.

Level: all levels; children welcome

Prerequisites: none

Max Participants: 25

Needed: comfortable dance clothes

Jiti Dance and Drum

Rujeko Dumbutshena and Chris Berry
Fri. 3:30-5:30pm

Rujeko says that the word "ngoma" incorporates both drumming and dancing. She and Chris will teach a jiti dance and talk about how drumming and dancing interconnect and are inseparable.

Level: all levels

Prerequisites: all welcome

Max Participants: 35

Needed: wear loose clothing - no drums please, this is a dance class

Intermediate Shona Dance

Rujeko Dumbutshena, Fri. 1:15-3:15pm

In this class I will teach steps to *Mbakumba* and *Chokoto* Dance. Both have rhythmical foot patterns and therefore require participants to have some experience with dance and rhythm. Both dances make good performance pieces and are enjoyable to learn.

Level: intermediate

Prerequisites: some experience with dance and rhythm

Max Participants: 15

Gumboot Dancing

This originated in the gold mines of Southern Africa and was brought to Zimbabwe by migrant workers. It consists of rhythmical stomps and slaps, along with vocalizations. These dances are fun and energetic.

Beginning Gumboot Dance:

Mawissa

Irene Franco, Sat. 9:00-10:30am

Irene will teach a beginning gumboot dance called *Mawissa*.

Level: beginning

Prerequisites: none

Max Participants: 20

Needed: gumboots or deck boots if you have them

Original Gumboot Dance and Song: Yayalode

Irene Franco, Sun. 10:00-11:30am

See "Cross-Cultural Offerings" for description, page 12.

Beginning Gumboot Dancing

Ted Wright, Fri. 1:15-2:45pm

Fresh from a recent visit to Zimbabwe, Ted will teach a beginning gumboot dance.

Level: beginning; all welcome

Prerequisites: none

Max Participants: 30

Needed: gumboots or deck boots if you have them

Intermediate Gumboot Dancing

Ted Wright, Fri. 3:30-5:00pm

Ted has recently been in Zimbabwe, where he spent time with **Black Umfolosi** learning some new gumboot dance moves. He'll share those with us in this workshop.

Level: intermediate

Prerequisites: some experience learning gumboot dances

Max Participants: 30

Needed: wear loose clothing and bring gumboots if you have them



Introduction to Mbira Dzavadzimu

Erica Azim, Sat. 9:00-11:00am

First mbira lesson: how to hold the instrument, how to listen to mbira, basic concepts. Then, learn the basic kushaura to *Kariga Mombe* ("Undefeatable"). If you are thinking about learning mbira but have never tried it, this workshop is for you.

Level: introductory

Prerequisites: none

Max Participants: 10. There will be 10 workshop instruments available

Intermediate Mbira: Mutamba

Erica Azim, Fri. 1:15-3:15pm

Learn kushaura and kutsinhira parts to the traditional piece *Mutamba*. *Mutamba* (a fruit tree indigenous to Zimbabwe, with spherical bright orange-colored fruit) is a standard piece in the traditional Shona mbira repertoire, with many versions played by different families and mbira groups. I have heard several meanings of the piece; one is that in ancient times, if one prayed to the ancestors under the mutamba tree when in need, food and water would appear under the tree.

Level: intermediate

Prerequisites: know how to play kushaura and kutsinhira on at least four or five mbira pieces

Max Participants: unlimited, but only 10 workshop instruments available

Needed: bring a kanyuchi (high pitch nyamaropa) tuning mbira. Please write a note on your registration form if you need to use a workshop instrument.

Intermediate/Advanced Gandanga Tuning Mbira: Nyatwa

Erica Azim, Fri. 3:30-5:30pm

Learn kushaura and kutsinhira parts to *Nyatwa* ("Trouble"). *Nyatwa* is a gandanga tuning mbira piece Tute Chigamba composed about the troubles of an antelope being hunted; however, it is a very playful-sounding song!

Level: intermediate

Prerequisites: experience playing in gandanga tuning (this will NOT be taught at a beginning level)

Max Participants: unlimited, but only 10 workshop instruments available

Needed: Bring a gandanga mbira if you have one. Please write a note on registration form if you need to use a workshop instrument.

Workshops and schedules are subject to change.

Festival Schedule

Friday

- 8:30 - 10:30 Registration**
- 10:30 - 11:30 Opening Ceremonies**
- 11:45 - 1:00 Lunch**
- 1:15 - 3:15 Workshop #1**
- 3:30 - 5:30 Workshop #2**
- 6:00 - 7:00 Dinner**
- 7:30 - 11:00 Concert**
- 11:15-1:00 After Hours Concert**

Saturday

- 8:00 - 9:00 Registration**
- 9:00 - 11:00 Workshop #3**
- 11:45 - 12:45 Lunch**
- 1:00 - 3:00 Workshop #4**
- 2:30 - 6:00 Outdoor Stage**
- 6:00 - 7:00 Dinner**
- 7:30 - 11:00 Concert**
- 11:15 - 1:00 After Hours Concert**

Sunday

- 10:00 - 11:30 Workshop #5**
- 11:45 - 12:45 Lunch**
- 1:00 - 3:00 Workshop #6**
- 3:15 - 6:00 Outdoor Stage**
- 6:00 - 7:00 Dinner**
- 7:30 - 11:00 Concert**

SUNDAY: 3:15 - 5:30
Village Meeting &
Wrap-Up Discussion

Workshop #1

Friday 1:15 - 3:15

- Intermed. Mbira: Mutamba - Erica Azim - 2 hrs**
- Intermed./Adv. Hosho with Mbira - Nathan Beck - 1.5 hrs**
- Solo Mbira/Marimba Singing - Chris Berry - 1.5 hrs**
- Beg. Marimba - Michael Breez - 2 hrs**
- Mbira Dance - Wiriranai Chigonga - 2 hrs**
- Mbira Singing: Bangidza - Musekiwa Chingodza - 2 hrs**
- Intermed. Shona Dance - Rujeko Dumbutshena - 2 hrs**
- Intermed./Adv. Drumming with Mbira - Irene Franco - 1.5 hrs**
- Intermed. Marimba: Kapotso - Stephen Golovnin - 2 hrs**
- Introduction to Mbira Dzavadzimu - Marian Grebanier - 2 hrs**
- Lecture: Popular Music in Zimbabwe - Claire Jones - 1.5 hrs**
- Shona Language - Peter Masundire - 1.5 hrs**
- Intermed. Marimba: Taisireva/Chemutengure - Paul Mataruse - 2 hrs**
- Adv. Marimba - Sheasby Matiure - 2 hrs**
- Story-Telling: My Roots - Maria Minnaar - 1 hr**
- Beg. Gumboot Dance - Ted Wright - 1.5 hrs**

Workshop #2

Friday 3:30 - 5:30

- Intermed./Adv. Mbira: Nyatwa - Erica Azim - 2 hrs**
- Beg. Dance: Jerusalem - Julia Chigamba - 2 hrs**
- Mbira Singing - Wiriranai Chigonga - 2 hrs**
- Mbira Dance and Song - Musekiwa Chingodza - 2 hrs**
- Story-Telling - Lora Lue Chiorah-Dye - 1.5 hrs**
- Jiti Dance & Drum - Rujeko Dumbutshena & Chris Berry - 2 hrs**
- Intermed./Adv. Drumming with Marimba - Irene Franco - 1.5 hrs**
- Intermed. Marimba: Yuwi Maiwe - Kite Giedraitis - 2 hrs**
- Lecture: Tuning of the Mbira - Stephen Golovnin - 2 hrs**
- Beg. Marimba: Kukaiwa - Joel Lindstrom - 2 hrs**
- Adv. Dancing Hosho - Ona Mai Kyrie - 1.5 hrs**
- Intermed. Marimba: Jiti Songs - Paul Mataruse - 2 hrs**
- Intermed. Choral Singing - Sheasby Matiure - 2 hrs**
- Intermed. Gumboot Dance - Ted Wright - 1.5 hrs**



Workshops are listed
alphabetically by teacher surname.
Workshops and schedules are subject to change.

Workshop #3

Saturday 9:00 - 11:00

Intro to Mbira Dzavadzimu - Erica Azim - 2 hrs
Adv. Murewa Marimba - Chris Berry - 2.5 hrs
Intermed./Adv. Marimba: Composition - Michael Breez - 2.5 hrs
Mbira Singing: Bembero and Pasimupindu - Julia Chigamba - 1 hr
Mbira and Hosho - Wiriranai Chigonga - 2 hrs
Story-Telling and Mbira - Musekiwa Chingodza - 1 hr (9-10 a.m.)
Story-Telling and Mbira - Musekiwa Chingodza - 1 hr (10-11 a.m.)
Story-Telling: Prophecies - Rujeko Dumbutshena - 1.5 hrs
Beg. Gumboot Dance: Mawissa - Irene Franco - 1.5 hrs
Intermed. Mbira: Nhimutimu - Stephen Golovnin - 2.5 hrs
Intermed. Marimba: Feeling the Beat - Joel Lindstrom - 2 hrs
Adv. Dancing Hosho - Ona Mai Kyrie - 1.5 hrs
Shona Language - Peter Masundire - 1.5 hrs
Intermed. Marimba: Babamudiki - Paul Mataruse - 3 hrs
Story-Telling: Story and Song - Sheasby Matiure - 2 hrs
Intermed. Marimba: Mumweya - Maria Minnaar - 2 hrs
Intermed. Marimba: Chemutengure - Rick Palmer - 2.5 hrs

Workshop #4

Saturday 1:00 - 3:00

Story-Telling: Personal Thoughts - Erica Azim - 1.5 hrs
Story-Telling: Shona Spirituality - Chris Berry - 1.5 hrs
Intermed./Adv. Marimba: Responsitory - Michael Breez - 2 hrs
Intermed./Adv. Dance: Bakumba - Julia Chigamba - 3 hrs
Mbira Dance - Wiriranai Chigonga - 2 hrs
Singing & Drumming: Mhande - Musekiwa Chingodza - 2 hrs
Beg. Hosho - Mary Ellen Cuthbertson - 1 hr
Beg. Dance: Dine Dance - Rujeko Dumbutshena - 1.5 hrs
Intermed. Marimba: Mbube - Kite Giedraitis - 2.5 hrs
Lecture: Acoustics of Music - Stephen Golovnin - 2 hrs
Beg. Mbira Dzavadzimu - Marian Grebanier - 2 hrs
Beg. Marimba: Kukaiwa - Joel Lindstrom 2 hrs
Beg./Intermed. Marimba: Contemporary - Paul Mataruse - 2 hrs
Adv. Marimba - Sheasby Matiure - 2 hrs
Singing: Two Songs from Dumi's Youth - Maria Minnaar - 1.5 hrs

Saturday: 3:30 - 5:30

Teaching Zimbabwean Music Responsibly: Workshop discussion
led by Claire Jones and Sheree Seretse

Festival teachers do so much for us by sharing their time and experience, that Zimfest organizers have made this workshop available at no charge and at a time when teachers will be free to attend. Though this workshop is primarily intended for teachers, everyone is invited to attend. See page 12 for workshop description.

Workshop #5

Sunday 10:00 - 11:30

Mbira Singing: Nhema Musasa - Erica Azim - 1 hr
Intermed./Adv. Drumming: Jiti Rhythm - Chris Berry - 1.5 hrs
Beg. Marimba - Michael Breez - 1.5 hrs
Beg. Mbira Dance - Julia Chigamba - 1.5 hrs
Mbira and Hosho - Wiriranai Chigonga - 1.5 hrs
Singing and Drumming: Mhande - Musekiwa Chingodza - 1.5 hrs
Intro. to Nyunga Nyunga Mbira - Mary Ellen Cuthbertson 1.5 hrs
Beg. Shona Song - Rujeko Dumbutshena - 1 hr
Original Gumboot Dance: Yayalode - Irene Franco - 1.5 hrs
Open Forum: Music Without Politics - Stephen Golovnin 1.5 hrs
(The Open Forum is free of charge.)
Intermed. Marimba: Feeling the Beat - Joel Lindstrom - 1.5 hrs
Story-Telling: Personal & Folk Stories - Paul Mataruse - 1.5 hrs
Story-Telling: Story and Song - Sheasby Matiure - 1.5 hrs
Singing: Songs From South Africa - Maria Minnaar - 1.5 hrs
Children's Marimba - Rick Palmer - 1.5 hrs

Workshop #6

Sunday 1:00 - 3:00

Singing: Intro. to Mbira Ear Training - Erica Azim - 1.5 hrs
Intermed./Adv. Hosho with Mbira - Nathan Beck - 1.5 hrs
Intermed. Murewa Marimba - Chris Berry - 2.5 hrs
Intermed./Adv. Marimba: Responsitory - Michael Breez - 2 hrs
Mbira Singing - Wiriranai Chigonga - 2 hrs
Mbira Dance and Song - Musekiwa Chingodza - 2 hrs
Lecture: Preventing Injuries - Mary Ellen Cuthbertson - 1.5 hrs
Beg. Dance: Dine Dance - Rujeko Dumbutshena - 1.5 hrs
Adv. Marimba: Kusuva Musha - Kite Giedraitis - 2.5 hrs
Beg./Intermed. Hosho - Stephen Golovnin - 1.5 hours
Intermed. Marimba (& Mbira): Babamudiki - Paul Mataruse - 2.5 hrs
Intermed. Choral Singing - Sheasby Matiure - 2 hrs
Beg. Marimba: Sithi Amen - Maria Minnaar - 2 hrs
Intermed. Marimba: Singonke - Rick Palmer - 2.5 hrs



This music isn't neatly divided into categories. We encourage you to read ALL workshop descriptions. You will find drumming in singing workshops, mbira in dance workshops, singing in marimba workshops, and so on. Hmmmm... it's all tied together, just like in the village...

Introduction to Mbira Ear Training

Erica Azim, Sun. 1:00-2:30pm
See "Singing" Workshops for description, page 11.

Intermediate/Advanced Hosho and Mbira: Getting in the Pocket

Nathan Beck, Fri. 1:15-2:45pm
Sun. 1:00-2:30pm
See "Hosho" Workshops for description, this page.

Intro to Mbira Nyunga Nyunga

Mary Ellen Cuthbertson
Sun. 10:00-11:30am
We will learn basic melody and highlines to *Kukaiwa* or *Chemutengure*. (Participants will choose.) We'll explore variations and singing if time permits.
Level: introductory
Prerequisites: none
Max Participants: 25
Needed: mbira nyunga nyunga

Intermediate Mbira: Nhimutimu Ya Kunaka

Stephen Golovnin, Sat. 9:00-11:30am
The late John Kunaka, or Maridzambira as he was known, was a great mbira player and mbira craftsman. His version of *Nhimutimu* was recorded by Paul Berliner and appears on the album *The Soul of Mbira*. This version presents Kunaka's unique and playful style as he jumps from kushaura to kutsinhira and back. Several versions of his kushaura will be taught, as well as kutsinhira.
Level: intermediate
Prerequisites: four years experience playing mbira dzavadzimu
Max Participants: 12
Needed: nyamaropa high tuning mbira dzavadzimu

Lecture: Tuning of the Mbira

Stephen Golovnin, Fri. 3:30-5:30pm
See "Presentations, Lectures & Discussions" for workshop description, page 12.

Introduction to Mbira Dzavadzimu

Marian Grebanier, Fri. 1:15-3:15pm
This workshop is for those who have never studied mbira dzavadzimu. We will learn the basic kushaura part to *Kariga Mombe*, with ear training to hear mbira lines. If time allows, high lines and variations will also be taught.
Level: introductory
Prerequisites: none
Max Participants: 10
Needed: bring mbira dzavadzimu in nyamaropa tuning with an "A" low bass note.

Beginning Mbira Dzavadzimu:

Nyama Musango
Marian Grebanier, Sat. 1:00-3:00pm
We will learn the basic kushaura, with high lines and variations, to *Nyama Musango*. We will do some ear training as well. We'll play the kutsinhira if time allows.
Level: beginning
Prerequisites: comfortable playing one or two pieces
Max Participants: 10
Needed: bring an mbira dzavadzimu in nyamaropa tuning with an "A" low bass note.



Intermediate/Advanced Hosho and Mbira: Getting in the Pocket

Nathan Beck, Fri. 1:15-2:45pm
Sun. 1:00-2:30pm
In this workshop we'll focus on playing and getting the lock between hosho and mbira. This workshop is meant for groups that are playing hosho and mbira together, but anyone is welcome. Bring your mbira partner and come work on the groove.
Level: intermediate/advanced
Prerequisites: intermediate level of hosho and/or mbira (You don't need to be an mbira player to attend.)
Max Participants: 20
Needed: hosho and/or mbira, and earplugs

Mbira and Hosho

Wiriranai Chigonga, Sat. 9:00-11:00am
Sun. 10:00-11:30am
Wiri will demonstrate how hosho playing brings out the melodic sound of the mbira. As he says, "Hosho is the light of mbira." Wiri will play hosho and mbira, and demonstrate hosho playing techniques.
Level: all levels; all welcome
Prerequisites: none; also beneficial for experienced players
Max Participants: 50
Needed: hosho and earplugs

Beginning Hosho for Marimba

Mary Ellen Cuthbertson, Sat. 1:00-2:00pm
This will be an introduction to hosho technique and rhythms. Participants will learn about the important and exciting role of hosho in a marimba ensemble.
Level: beginning
Prerequisites: none
Max Participants: 30
Needed: hosho and earplugs

Beginning/Intermediate Hosho

Stephen Golovnin, Sun. 1:00-2:30pm
In this workshop we will cover tsaba and muchangoyo hosho patterns, with a special focus on minanzi. We will talk about how to listen and go after the right sound. Anyone attending this workshop needs to agree to buy a hosho listening tape, to be sold for \$2 during the workshop. This tape will help you hear what sound to aim for.
Level: beginning/intermediate
Prerequisites: no experience necessary, but this workshop will also be helpful for intermediate players
Max Participants: 30
Needed: earplugs, hosho and \$2 for workshop listening tape

Advanced Hosho: Dancing Hosho

Ona Mai Kyrie (Fiona Cannon)
Fri. 3:30-5:00pm; Sat. 9:00-10:30am
Bring your hosho and let's come together to learn the power of using your whole body to extend your musical instrument. (I will not be going over the basics of minanzi/mbira rhythm.)
Level: intermediate/advanced
Prerequisites: comfort with playing minanzi/mbira rhythm
Max Participants: 12
Needed: hosho and earplugs



Mbira Singing: Nhema Musasa

Erica Azim, Sun. 10:00-11:00am
Learn a selection of traditional lyrics for *Nhema Musasa* ("Cutting branches to make a temporary shelter"). *Nhema Musasa* is one of the most popular Shona mbira classics.
Level: all welcome
Prerequisites: none; highly recommended for beginning mbira players
Max Participants: unlimited

Workshops and schedules are subject to change.

Introduction to Mbira Ear Training

Erica Azim, Sun. 1:00-2:30pm

Learn how to listen to mbira music in a Shona way through singing what the mbira is playing. You may request a piece you would like us to sing.

Level: introductory; all welcome

Prerequisites: none; highly recommended for mbira players of all levels

Max Participants: unlimited

Solo Mbira/Marimba Singing

Chris Berry, Fri. 1:15-2:45pm

This workshop will focus on solo singing to accompany mbira or marimba. First we will learn elements of traditional Shona solo singing. We will also look at rhythmical and melodic ways of incorporating English lyrics without it feeling foreign to the music.

Level: all levels

Prerequisites: none (Participants will receive more from the workshop if they have some familiarity with mbira singing.)

Max Participants: 18

Mbira Singing: Bembero and Pasimupindu

Julia Chigamba, Sat. 9:00-10:00am

Come and learn some of the words to Julia's father's compositions, *Bembero* and *Pasimupindu*.

Level: all welcome

Prerequisites: none

Max Participants: 30

Mbira Singing

Wiriranai Chigonga, Fri. 3:30-5:30pm

Sun. 1:00-3:00pm

Come listen to Wiri play *gandanga* tuning mbira, and join in as he teaches singing that goes with the mbira pieces he plays.

Level: all welcome

Prerequisites: none

Max Participants: 50

Mbira Singing: Bangidza

Musikewa Chingodza, Fri. 1:15-3:15pm

(Teaching assistant: Jennifer Kyker)

Musikewa will teach many different singing parts to the mbira song *Bangidza*. He will also talk about the role of mbira music in Shona society and will answer any questions from participants.

Level: all welcome

Prerequisites: none

Max Participants: 30

Mbira Dance and Song

Musikewa Chingodza, Fri. 3:30-5:30pm

Sun. 1:00-3:00pm

See "Dance" workshops for description, page 7.

Singing and Drumming: Mhande:

Traditional Rhythms of Zimbabwe

Musikewa Chingodza, Sat. 1:00-3:00pm

Sun. 10:00-11:30am

(Teaching assistant: Jennifer Kyker)

Musikewa will teach Mhande, traditional drum rhythms, and songs that go with them.

Level: all welcome

Prerequisites: some African drumming experience necessary if you bring a drum (ten drums max). Otherwise no experience necessary.

Max Participants: 35

Needed: drum if you have one; ten drums maximum

Beginning Shona Song

Rujeko Dumbutshena, Sun. 10:00-11:00am

Songs that can be sung a cappella or with drumming, hosho or marimba accompaniment. Learn one or two songs from the Mashonaland region of Zimbabwe. If you can talk, you can sing.

Level: beginning

Prerequisites: none

Max Participants: 15

Intermediate Choral Singing:

Makwayera

Sheasby Matiure, Fri. 3:30-5:30pm

Sun. 1:00-3:00pm

This class will introduce contemporary choral music of Zimbabwe, covering gospel and traditional and in both Shona and Ndebele. Makwayera (meaning "choir") is an African style of choral singing that developed when native Zimbabweans combined elements of their traditional vocal music with the western four-part harmony brought to the region by missionaries.

Level: intermediate

Prerequisites: some singing experience, especially in choral music

Max Participants: 50

Two Songs From Dumi's Youth

Maria Minnaar, Sat. 1:00-2:30pm

Back in the 1960s, before he came to the United States, Dumisani Maraire composed church music. Some of these pieces continued to be sung long after he left Zimbabwe. Here are two of his songs that I grew up with: *Hosana Mwana Wamwari* and *Ngarikudzwe Zuva*.

Level: all welcome

Prerequisites: just enjoy singing!

Max Participants: 25

Needed: drums and hosho are encouraged

Beginning/Intermediate Singing: Songs From South Africa

Maria Minnaar, Sun. 10:00-11:30am

See "Cross-Cultural" for workshop description, page 12.



Intermediate/Advanced Drumming: Jiti Rhythm

Chris Berry, Sun. 10:00-11:30am

Jiti is a much-played rhythm all over Zimbabwe and even in parts of Mozambique. Each region has its own unique way of playing this rhythm. In this class we will learn my arrangement of the rhythm that incorporates the different styles of the regions I have visited over the years.

Level: intermediate/advanced

Prerequisites: ability to hear and play kutsinhira offbeat rhythmical patterns.

Max Participants: 16

Singing and Drumming: Mhande: Traditional Rhythms of Zimbabwe

Musikewa Chingodza, Sat. 1:00-3:00pm

Sun. 10:00-11:30am

See "Singing" workshops, this page.

Jiti Dance and Drum

Rujeko Dumbutshena and Chris Berry

Fri. 3:30-5:30pm

See "Dance" workshops for description, page 7. This is a dance class, but drummers can attend, dance, listen and learn!

Inter./Adv. Drumming with Marimba

Irene Franco, Fri. 3:30-5:00pm

We will identify signature patterns within the music and play off them by creating variations, highlighting and coloring parts, supporting the music, and creating dialogue! We will learn shangara and related rhythms, plus two rhythms for minanzi and tsaba pieces. We'll aim to look at drumming with *Zomba*, *Chiradza*, *Shaurmako* and *Nyama Ye Kugocha*.

Level: intermediate/advanced

Prerequisites: must play marimbas, drum or other percussion

Max Participants: 50

Needed: drum

Inter./Adv. Drumming with Mbira

Irene Franco, Fri. 1:15-2:45pm

See "Drumming with Marimba" above for description. This class will cover the same material but focus on drumming with mbira.

Level: intermediate/advanced

Prerequisites: intermediate level of drumming experience

Max Participants: 50

Needed: drum

CHILDREN'S

Beginning Dance: Dine Dance

Rujeko Dumbutshena, Sat. 1:00-2:30pm
Sun. 1:00-2:30pm

See "Dance" workshops for description, page 7.

Children's Marimba Workshop

Rick Palmer, Sun. 10:00-11:30am

I will teach either *Nungwe* or another beginning piece adapted for children. I will also lead rhythm games, clapping, stomping, pass the rhythm, etc.

Level: beginning

Prerequisites: none

Max Participants: 12

PRESENTATIONS LECTURES & DISCUSSIONS

Preventing Physical Injuries

Mary Ellen Cuthbertson, Sun. 1:00-2:30pm

Learn playing techniques, physical therapies and other factors to help you play marimba, hosho or mbira without hurting your wrists or arms. This will be a "hands on" session with lots of stretches. Individual critiques may be possible, depending on the number of participants.

Level: all welcome

Prerequisites: appropriate for beginners through experienced players

Max Participants: 50

Needed: optional: marimba mallets, mbira, or hosho

Acoustics of Music

Stephen Golovnin, Sat. 1:00-3:00pm

An introduction to the acoustical science of sound. We will discuss the fundamentals of sound production, tuning theory and practical physics of musical instrument design. Differences and similarities between African music and music from other cultures will be examined.

Level: all welcome

Prerequisites: none

Max Participants: 30

Needed: pencil and paper

Lecture: Tuning of the Mbira

Stephen Golovnin, Fri. 3:30-5:30pm

What is nyamaropa tuning? Why are there so many types of nyamaropa? What's a dambatsoko? How does the pre-'95 gandanga differ from Chigamba's more recent tunings? What is mbira dzi ne musana? What is marimba tuning on mbira? What do the older styles of tuning sound like? Why a duck? What are the standard mbira tunings in North America? What the heck is dongonda? What is standard nyunga nyunga tuning? Okay, okay, one question at a time.

Level: all welcome

Prerequisites: none

Max Participants: 30

Needed: pencil and paper

Open Forum: Music without Politics: Surviving the Marimba Scene

Facilitator: Stephen Golovnin

Sun. 10:00-11:30am (no charge)

Bring your thoughts, ideas, and an open mind to this Open Forum facilitated by longtime marimba and mbira player Stephen Golovnin. This discussion/forum is free of charge. Everyone is welcome.

A Survey of Popular Music in Zimbabwe from 1890-1990

Claire Jones, Fri. 1:15-2:45pm

An ethnomusicological survey of popular or non-traditional styles of music in Zimbabwe, with lots of recorded examples. The historical development of different styles will be discussed with reference to the colonial era, the second Chimurenga (armed struggle) and independent Zimbabwe. This is basically the same presentation Claire gave at the 1994 festival in Portland.

Level: all welcome

Prerequisites: none

Max Participants: unlimited

Teaching Zimbabwean Music Responsibly: A Workshop/ Discussion for Americans

Claire Jones and Sheree Seretse

Sat. 3:30-5:30pm (no charge)

What does it mean for Americans to teach music that derives from African culture? Co-leaders Sheree Seretse and Claire Jones will share their perspectives on the issues and responsibilities of Americans teaching Zimbabwean music, followed by discussion. Experienced teachers, as well as those who are new to teaching, are encouraged to participate.

CROSS- CULTURAL OFFERINGS

Original Gumboot Dance and Song: Yayalode

Irene Franco, Sun. 10:00-11:30am

This original gumboot dance and song contain signatures of Shona and West African music and dance, as well as South African gumboot dance. Its underlying pattern is clavé. It's an example of "What goes in comes out." Recipe: Ghana, Zimbabwe, South Africa, Canada, Philippines, Holland, (my family) ... result: *Yayalode!*

Level: all welcome

Prerequisites: none

Max Participants: unlimited

Needed: bells, clavé, gumboots, shakers

Intermediate Marimba: Mbube (Wimoweh)

Kite Giedraitis, Sat. 1:00-3:30pm

Mbube is a Zulu song dating from 1939 which became popularized in America as *Wimoweh*. I will be teaching my marimba arrangement of this song. I will also teach the Zulu singing.

Level: intermediate

Prerequisites: ability to play ten songs on marimba

Max Participants: 8

Beginning/Intermediate Singing: Songs From South Africa

Maria Minnaar, Sun. 10:00-11:30am

A selection of songs in four parts in the Zulu language, from which the Sindebele language of Zimbabwe originates. Songs may include *Tshotsholosa*, *Juba Lam*, *Haki Sheba* and others.

Level: beginning/intermediate

Prerequisites: some experience singing in parts helpful, but not essential

Max Participants: 25

Intermediate Marimba: Singonke, from Mozambique

Rick Palmer, Sun. 1:00-3:30pm

I learned this piece from Farai Gezi when I was in Harare with Marimba Muzuva. The piece comes from Mozambique.

Level: intermediate

Prerequisites: an intermediate level of skill on marimba

Max Participants: 10

Workshop Teachers

Erica Azim fell in love with Shona mbira music when she first heard it at the age of 16. In 1974, Erica became one of the first Americans to study mbira in Zimbabwe. Her teachers have included Ambuya Beauler Dyoko, Cosmas Magaya, Mondrek Muchena, Ephat Mujuru, Irene Chigamba, Tute Chigamba, Forward Kwenda and Chris Mhlanga. Erica currently teaches mbira workshops throughout the United States and at an internationally-attended mbira camp at her home in Berkeley, California. She also directs the non-profit organization MBIRA, which makes field recordings available to mbira students around the world and provides financial support to Zimbabwean mbira players and instrument makers.

Nathan Beck has recently returned from Zimbabwe, where he studied music for four months. Nathan was a member of Boka Marimba for many years. He also visited Zimbabwe for 11 months in 1996-97, and studied with a number of people, including Cosmas Magaya. While in Zimbabwe during that first trip, he spent most of his time studying with Tute Chigamba and then had the opportunity to play with the Chigamba family ensemble Mhembero for the last few months of his stay there.

Chris Berry was 13 when his introduction to African drumming set him on a musical pathway that would eventually lead to the number one spot on Zimbabwe's hit pick-list. For the past nine years Chris has spent his time between Zimbabwe and the United States. When in Zimbabwe, Chris acts as the mbira player and assistant for the Mhondoro spirit Nuandu in Chiriseri village. He also plays at ceremonies and functions all around the country. Outside of Africa, Chris tours internationally, performing with his band Panjea and teaching music and the ancient universal wisdoms from the elders and spirit mediums of Zimbabwe.

Michael Breez began studying marimba with Dr. Dumisani Maraire in 1978. He currently travels to work with groups throughout the Pacific North-

west, Canada and California. Michael co-founded the Rufaro School of Marimba in 1990. He has co-produced two CDs with Musasa Marimba Ensemble, where he is credited with several compositions and arrangements.

Julia Chigamba is a long-time member of Mhembero, the Chigamba family dance and mbira ensemble. A native Zimbabwean and daughter of the highly respected gwenyambira Tute Chigamba, she has grown up in the traditions of Shona music and dance. On her first trip to the United States, she is excited about sharing her knowledge of Shona music and dance, and continuing her father's work of teaching their family tradition in North America.

Wiriranai Chigonga was born in Zimbabwe in 1970. He grew up seeing and hearing people playing mbira, and he was taught by his two uncles, Assan Chigonga and Tute Chigamba. He remembers when he was still at school, going to the biras and playing for the whole night. He particularly enjoys playing in gandanga tuning. Wiri was taught how to dance by Irene Chigamba, and he now teaches dance and drum rhythms from different provinces of Zimbabwe. Wiri has performed with Mhembero Mbira and Dance Ensemble.

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

Lora Lue Chiorah-Dye has taught for the Washington State Arts Commission for over 20 years, sharing her knowledge of music, song, dance, story-telling and children's games. She has performed for the past 25 years either with Sukutai Marimba and Dance Ensemble or with Dumi and Minanzi Marimba Ensemble. Lora was born and grew up in Zimbabwe, and now lives in Seattle. (She is also a graduate of Port Townsend High School!)

Mary Ellen Cuthbertson lives near Boulder, Colorado, and is deeply grateful for her involvement in Zimbabwean music. She teaches marimba and mbira and plays with the band Chimanimani; she also played with Chiwoniso Marimba in Boulder and with several student bands in Seattle. She started learning marimba in 1989 and mbira and hosho in 1990. She has successfully treated her own "marimba elbow" and "hosho wrist."

Rujeko Dumbutshena was born and raised among the Shona people of Zimbabwe and has a rich life steeped in the ancient music and dance traditions of her people. In 1991 Rujeko left Zimbabwe, and since that time she has taught classes, lectured and performed nationally as well as internationally. She is currently teaching African dance at the University of New Mexico and performing with Panjea as well as directing her own dance company, Vanhu Vamwe.

Irene Franco was a member of Marimba Muzuva from 1995 to 1997, primarily playing drums for the group. She has been dancing and drumming since 1981 and is currently a member of Island Rhythm (with Gordy Ryan of Olatunji's Drums of Passion) and Dreaming the World. Irene teaches classes in drumming, trance dance, gumboot dance, and song and rhythm circles. She is currently studying West African music and continuing to learn the mbira. She is interested in music and ritual.

Continued on page 14

Teachers

Continued from page 13

Kite Giedraitis has been playing Shona music since 1986 and began teaching in 1989. He was an original member of Boka Marimba, playing with them for three years before traveling in Zimbabwe for a year and Ghana for three months. He founded Village Spirit in Portland, Oregon, in 1992. Kite has also helped to create the following bands through his classes: Dancing Trees, Kukuva, Flying Safari Ants, Chiremba, White Rhino and Zimba.

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

Marian Grebanier has been playing marimba since 1987 as one of the original members of Boka Marimba of Portland, Oregon. She began studying mbira in the early '90s, primarily with Erica Azim. She has had additional lessons with Ephat Mujuru, Nathan Beck, Chris Berry, Claire Jones, Tute Chigamba, Wiri Chigonga, Cosmas Magaya and Joy Shulman.

Claire Jones began studying with Dumisani Maraire in 1976 and started teaching marimba and mbira in 1979. She lived in Zimbabwe from 1985-1990, where she performed mbira with Mhuri Yekwa Muchena and taught biology—and marimba!—in government schools. She is currently in the PhD program in ethnomusicology at the University of Washington. She is also a member of Mahonyera and teacher of mbira and marimba.

Jennifer Kyker began to play Shona marimba at age 10 and mbira at age 14. She has lived in Zimbabwe for 14 months in order to study mbira, hosho, and Shona language and song. Jennifer has performed with various

artists both in Zimbabwe and in the USA, including Tute Chigamba and Mhembero, Thomas Mapfumo and the Blacks Unlimited, and Chris Berry and Panjea. She is currently a member of both Kudana Marimba and the Glamour Boys de Mbare, a Shona band based in New York City. Jennifer will be assisting Musekiwa Chingodza with his teaching during Zimfest.

Joel Lindstrom has been playing marimba for more than eight years and has been teaching for more than four. As the director of the Kutsinhira Community Marimba Center in Eugene, Oregon, he's had a chance to learn a great deal about the history of marimba and mbira in the Northwest and in Zimbabwe. He feels that a knowledge of history helps keep Zimbabwean music in North America a living tradition.

Ona Mai Kyrie (formerly known as Fiona Connon) first started playing Shona music on marimba in 1992, when she helped to found Marimba Muzuva. Her interest soon led to playing mbira, composing marimba pieces, and dancing hosho. Ona visited Zimbabwe in 1994, and she feels it is time to go back to Zimbabwe again to learn the Shona language and to study the music to greater depths.

Peter Masundire grew up in Zimbabwe and has been giving individual tutorials in Shona language in Seattle since 1998. His lessons are based on the Zezura dialect of the Shona language.

Paul Mataruse is from Zimbabwe, but he has been living and studying in North America for the past three years. Currently he is studying chemistry at Gonzaga University in Spokane, Washington. Paul has been playing marimba for 14 years and was taught by his father at the age of six. Paul has taught in schools in and around the Mashonaland West Province of Zimbabwe as well as in several primary schools in Harare from 1992 to 1995. This year he will introduce exciting new personal compositions to the workshops he teaches.

Sheasby Matiure is currently an artist in residence with the International Vocal Ensemble at Indiana University. In Zimbabwe, Mr. Matiure is a music lecturer at Seke Teacher Training College, just outside Harare. Mr. Matiure has also acted as manager and artistic director of the Zimbabwe National Dance Company. He is a highly respected musician, adept at playing mbira, ngoma, hosho and marimba.

Maria Minnaar grew up in Zimbabwe where her love of its music and culture was nurtured by her father, an ethnomusicologist. Playing marimbas since age 14, Maria currently teaches two community bands in Groveton, Texas. She has produced a marimba music CD with her previous youth band from Brenham, Texas, and after her father's death in 1993, she began manufacturing marimba instruments in order to continue his work.

Rick Palmer is a founding member of Marimba Muzuva and has been performing Zimbabwean music for six years. His interest in African music has taken him to Ghana, West Africa and to Zimbabwe. His greatest passions are playing music, dancing, teaching and building marimbas.

Sheree Seretse loves African music and hopes to share the joy she finds in it with the world. She studied with Dumisani Maraire in 1970, began performing with him in '71 and teaching with him in '73. She has been teaching at the Langston Hughes Cultural Arts Center in Seattle since 1978, where her marimba class developed into a professional group later known as Sukutai Marimba Ensemble. Currently, she performs with Anzanga, which she founded in 1986. Sheree teaches classes on marimba, mbira, ngoma, dance and African children's games, and lectures on Shona music at Langston Hughes and around the country.

Ted Wright was raised by talking horses deep in the Gobi desert, and has recently returned from four months in Zimbabwe and Mozambique. This Marimba Muzuva member and part-time wig maker also teaches marimba, mbira and gumboot dancing.

Accommodations

Accommodations for this year's festival have been reserved onsite at Fort Worden. Requests for housing should be submitted on the Accommodations Reservation Form which is on the reverse of the Registration Form. All buildings are non-smoking facilities. Pets are not allowed in any of the buildings. Please leave them at home.

PLEASE NOTE that first priority in allocating accommodations will be given to those who are staying all three nights. Otherwise, allocation will be by the same procedure as workshop registration. **ALSO NOTE**, everyone staying onsite is **REQUIRED** to sign up for some meals, depending on type of accommodations (This is a requirement of the Fort food concessionaire.) See below for details. There are several kinds of accommodations to choose from:

Houses

There are a **limited** number of houses available for rent by **groups of people**. These are two-, three-, or four- bedroom duplex units. They are comfortably furnished and have fully equipped kitchens. House rental includes full linen service. **Everyone staying in a house MUST sign up for ONE meal per day of stay.**

Dormitories

All dormitory beds are in lockable rooms with the exception of Type M which is an open room. Many beds are in single or twin rooms. We also have rooms with 4 to 10 beds that are great for groups and families. You may provide your own sleeping bag, pillow, etc. or we can provide linens through the Fort's linen service at an additional cost. Linens provided include sheets, two blankets, pillow, pillowcase and towels. **Everyone staying in a dormitory MUST sign up for TWO meals per day of stay.**

Check in and out

Check-in time is 3 pm. Keys must be returned to Zimfest registration desk by the check-out time of 10:30 on departure day. Check in and check-out times are firm. You will be charged a half-day fee for late check-outs and a full day's rate for check-out after 2:00 pm.

Camping

The campground is on a wooded site at the Fort and close to all festival activities. Campsites are suitable for tents or RVs and have water and electric hook-ups. There is a restroom with showers. In addition, there are a few primitive campsites that are somewhat more secluded in the woods. Parking is available close by. **Campers MUST sign up for ONE meal per day of stay.**

Hostel

The Olympic Hostel at Fort Worden provides clean and comfortable lodging for families and travelers on a budget. Pillows and blankets are provided; sheets and towels can be rented. Sleeping bags are acceptable. Nightly fees are \$12-\$15 per person. Reservations are essential. For more information call (360) 385-0655 or email: olyhost@olympus.net

Alternative housing

If you want housing offsite, there are many options in Port Townsend, from regular motels to Victorian Bed & Breakfasts. For more information, contact the Port Townsend Chamber of Commerce at 360-385-7869 or email at ptchamber@olympus.net. It has a website at www.olympus.net/ptchamber

Other Options

We are not organizing the option of staying in people's houses this year. You are, of course, free to make your own arrangements.

Costs

Houses (for groups only)

Per Night

Type A - 2 Bedrooms (1 with queen bed, 1 with 2 twin beds), 1 bath	\$100
Type B - 2 Bedrooms (1 with queen bed, 1 with 2 twin beds), 2 baths.....	\$115
Type C - 3 Bedrooms (with queen beds), 2 baths.....	\$125
Type D - 4 Bedrooms (3 with queen beds, 1 with twin bed), 2 baths	\$160

One additional rollaway bed can be added in each of these units at no extra charge.

Dormitories

All dormitory rooms share restrooms. All dormitory beds are single beds. To help us in allocating housing, we encourage families, bands and other groups coming to the festival together to consider renting a shared room. Staying in the dorms will be a great way to make new friends, run into old ones, maybe even learn a new mbira song.

Per Night

Type E - Single rooms	\$16
Type F - Double rooms (2 beds)	\$32
Type G - 4 beds (2 bunks) (\$13 per person)	\$52
Type H - 8 beds (4 bunks) (\$13 per person).....	\$104
Type I - 10 beds (5 bunks) (\$13 per person).....	\$130
Type J - Open dorms (bunk beds in an open room) ..	\$12 per person

Dormitory linen cost for the weekend is \$11.50

Camping

Type K - Regular campsite fee is \$16 per night plus a one time \$6 site reservation fee. This fee covers 4 people and 1 vehicle per site. Additional ADULTS are \$2 per night. No more than 8 people total per site. An additional vehicle fee is \$5 per night.

Type L - Primitive campsite fee is \$5 per night. Same conditions and extra charges as Type K campsite.

Special Needs

We will try to meet the requests of those making reservations who have special needs. Please let us know.

Food

Breakfast, lunch and dinner will be available onsite. Select your meals on the Accommodations Reservation Form. You can sign up for as many meals as you wish, but you **MUST** meet your minimum obligation. You can also sign up for meals without reserving accommodations.

NOTE: The meals you must sign up for can be taken on any day. For example, if you have to sign up for one meal per day and your stay is three days, you must sign up for a total of three meals, **BUT** you can take these meals at any time during the festival, e.g. one meal each day or three meals on one day or any such combination. The choice is yours.

Meals will be taken at the Fort dining room which is central to all activities. Weather permitting, dinner will be served outside.

Meals must be reserved on the Accommodations Reservation Form. You will not be able to sign up for meals onsite at the festival.

Cost of Meals

Breakfast - \$7, Lunch - \$7, Dinner - \$10

Travel

Getting to Port Townsend

Port Townsend is located on the tip of the Quimper Peninsula, at the very northeast corner of the Olympic Peninsula, about 50 miles from Seattle. It's about a 75-minute drive from the Bainbridge Island ferry terminal.

About the Ferries

Washington State Ferries

206-464-6400 or 1-800-84-FERRY

<http://www.wsdot.wa.gov/ferries/>

The Seattle-Bainbridge Island ferry operates approximately every 50 minutes, the Edmonds-Kingston ferry approximately every 45 minutes. Westbound ferries on Saturday morning and eastbound ferries on Sunday afternoon can be very congested, necessitating a wait. The Port Townsend-Keystone (Whidbey Island) ferry operates every 45 minutes. Peak times on this run are Fridays westbound and Sundays eastbound.

Blackball Transport

250-386-2202, 360-457-4491, 206-622-2222

The *Coho* (run by Blackball Transport) carries car and foot passengers between Victoria and Port Angeles. There is also a passenger-only ferry that makes the same run. It's about a 75-minute drive from Port Angeles to Port Townsend.

Public Transit

Jefferson Transit: 360-385-4777, TDD: 1-800-833-6388

King County Metro: 1-800-542-7876

Metro Online: <http://transit.metrokc.gov>

Bus service to Port Townsend is available from the Bainbridge Island, Bremerton and Port Angeles ferry terminals via Jefferson Transit and connecting services. Jefferson Transit also operates within Port Townsend, including service to Fort Worden. Bus service is also available from SeaTac Airport to Seattle via Metro Transit.

Other Options

Olympic Van Lines

360-452-3858 or 800-550-3858

<http://www.notholympic.com/ovt>

This bus travels daily between Port Angeles and SeaTac Airport. It does not come all the way to Port Townsend, but it will stop in Discovery Bay, about 12 miles south. It may be possible to connect with the Jefferson Transit bus, depending on the timing. Call 360-385-4777 for fare and schedule information.

Pennco Transportation

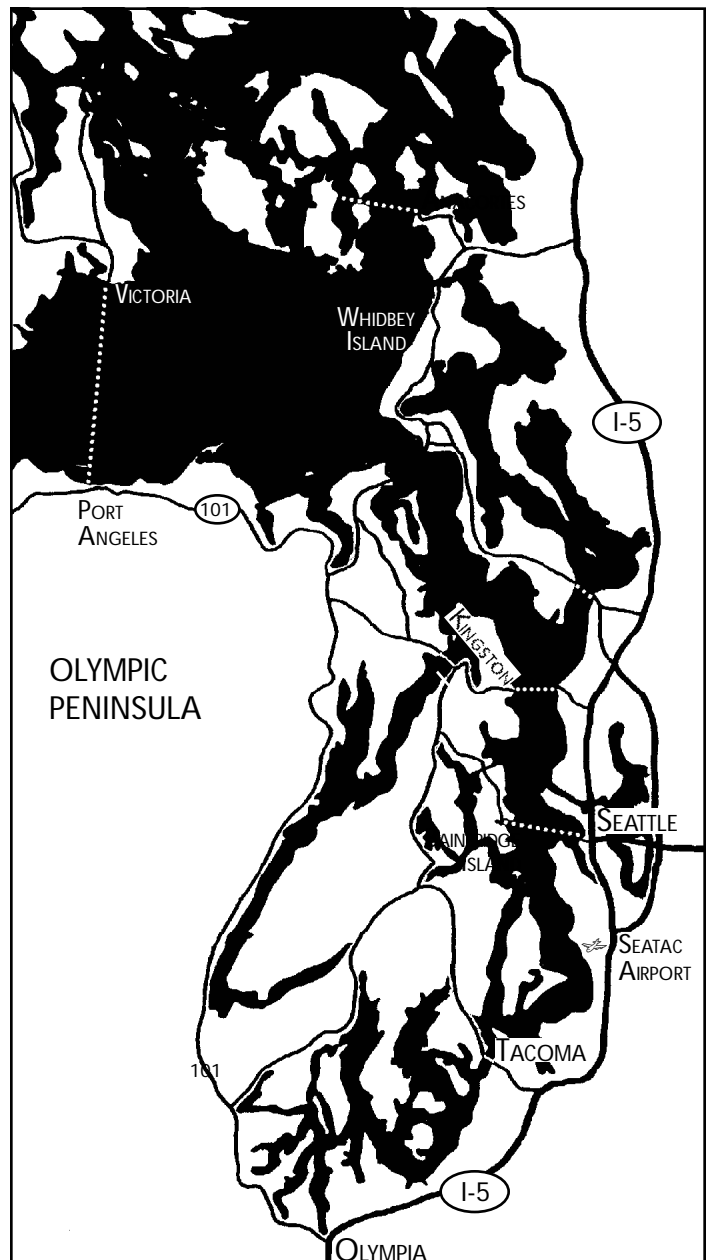
360-452-5104 or 888-673-6626

Door-to-door service 24 hours a day. Discounts are available to seniors, children under 12 and groups. Reservations are required.

Port Townsend Airways

360-385-6554

It is recommended that you make reservations well ahead for this service. Prices increase if you book your flight less than 7 days in advance. The flight only takes about 20 minutes from SeaTac. If you plan on using this service, please call the Zimfest office when you make your reservation so we can arrange to have someone pick you up from the Jefferson County "International" Airport as it is a 10-minute drive from town.



Zimfest '99 Registration Form

See the registration instructions on page 2. **This includes important information about workshop credit and refunds!**
PLEASE PRINT LEGIBLY.

Name: _____ *One Registration form per participant*

Address: _____ City: _____

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

Day phone# _____ Night phone# _____ Fax: _____

Email: _____ Band you play in (if applicable): _____

DAY	TIME CHOICE	WORKSHOP TITLE	TEACHER	#OF HOURS
Friday	①	_____	_____	_____
Friday	②	_____	_____	_____
Friday	①	_____	_____	_____
Friday	②	_____	_____	_____
Saturday	①	_____	_____	_____
Saturday	②	_____	_____	_____
Saturday	①	_____	_____	_____
Saturday	②	_____	_____	_____
Sunday	①	_____	_____	_____
Sunday	②	_____	_____	_____
Sunday	①	_____	_____	_____
Sunday	②	_____	_____	_____

① = First Workshop Choice, ② = Second Workshop Choice. Please mark TWO choices for each slot in which you want to attend a workshop.

TOTAL NUMBER OF ① WORKSHOP HOURS = _____

1. Workshop Fees	# of ① WORKSHOP HOURS _____	X \$10 per hour	= \$ _____
2. Concert Tickets	For Festival Performers only: # of "3 concert" Passes _____	X \$10	= \$ _____
	# of tickets for all 3 concerts _____	X \$25	= \$ _____
	# of tickets for Friday night only _____	X \$10	= \$ _____
	# of tickets for Saturday night only _____	X \$10	= \$ _____
	# of tickets for Sunday night only _____	X \$10	= \$ _____
	# of concert tickets for children 6-12 (All nights) _____	X \$4	= \$ _____

(Note: all prices in US dollars.
Canadian exchange rate is about \$.67 Can to \$1 U.S.)

3. Accommodations (Delete this charge if you are not reserving accommodations) Non-refundable deposit = \$ 15

TOTAL AMOUNT ENCLOSED (in U.S. funds) = \$ _____

Send Check or Money Order made payable to: Zimfest '99 • WE WILL NOT ACCEPT CREDIT CARDS

CHECK HERE FOR MORE INFORMATION ON:

- Festival childcare services I would like to volunteer during the festival
- Please put my name on a list for giving / getting rides from Seattle to Port Townsend

See other side for accommodations form and billing information

Mail to: Zimfest '99, P.O. Box 1207, Port Townsend, WA 98368

Zimfest '99 Accommodations Reservation Form

For details of accommodations available at the festival site, see page 15 of your registration packet. See page 2 for refund information. You MUST complete the food section of this form for your accommodations request to be processed.

Shared Accommodations

If you are part of a group that wishes to share a house or dormitory room it would help us if those wishing to share the space would submit ALL their forms in one envelope.

Number in group _____

Name of group sharing accommodations (e.g. band name, family name, etc.) _____

To make a reservation, fill out this form

Name: _____

Address: _____ City: _____

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

Phone# _____ email _____

Check which nights you require accommodations

Friday, June 4

Saturday, June 5

Sunday, June 6

Which type of accommodations do you wish to reserve?

It is MOST important that you give at least two options since some types of housing are in short supply and we may have to place you in something other than your first choice. See Page 15 for types of accommodations.

1st Choice: TYPE _____ 2nd Choice: TYPE _____ 3rd Choice: TYPE _____

If one of your choices above is Type K or L (Camping) please provide the following information:

in party _____ # of adults _____ # of children 16 and under _____ # of vehicles _____

If you have special needs or other information we should know in processing your accommodations form, please write below:

Billing Information

You are required, on the registration form on the other side, to pay a \$15 non-refundable deposit for your accommodations.

In April, when we send out confirmation of your workshops and accommodations, you will be billed for the balance due on accommodations and meals.

The billing will also inform you of the date by which the balance must be paid to hold your reservation.

Food

(You must sign up for meals if you are staying at Fort Worden.

If your 1st choice of accommodations is Type A, B, C, D, K or L you must sign up for 1 meal per night of stay. If your 1st choice is Type E-J you must sign up for 2 meals per night of stay. You can of course sign up for as many meals as you like above your required number. See page 15 for details.)

	Friday	Saturday	Sunday	Monday
Breakfast	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lunch	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	X
Dinner	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	X

See other side for for mailing information.