

Getting Started with Mbira dzaVadzimu

BY B. MICHAEL WILLIAMS



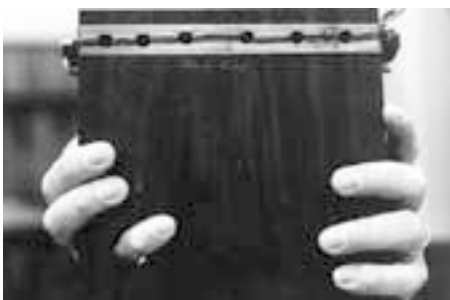
1



2



3



4



5

THERE ARE MANY DIFFERENT TYPES of *mbira* found throughout Africa. These are called by a variety of names such as *sanza*, *likembe*, *karimba*, *kalimba* and *matepe*, to name a few (Berliner 1993, 9). Technically, the instrument is a plucked idiophone that some call a *lamellaphone*, the plucked keys referred to as *lamellae* (singular *lamella*). In Zimbabwe, where the instrument has reached its highest level of development, it is generally called *mbira* (Jones 1992, 112).

The particular instrument addressed in this article is known as *mbira dzaVadzimu* (*mbira* of the ancestral spirits) or *mbira huru* (great or big *mbira*). The full name of the instrument is *mbira huru dzaVadzimu* (the great *mbira* of the ancestors) (Berliner 1993, 34). Actually, the title “*dzaVadzimu*” refers to an instrument used as part of a specific observance of ancestral worship, so it is probably more appropriate to call the instrument *mbira huru* when referring to its use outside of a religious context. I have continued to call it *mbira dzaVadzimu* because it is the name most commonly used in the United States.

This *mbira* consists of 22 to 25 keys affixed to a tray-shaped wooden soundboard. Buzzers (*machachara*), made from shells or bottle caps, are at-

tached to the soundboard to create an additional sound in sympathetic resonance to the sound of the keys (Photo 1). The instrument is often placed inside a large gourd resonator (*deze*) to amplify and resonate the sound. Buzzers are often attached to the outer rim of the gourd as well (Photo 2). Some players have now dispensed with the gourd resonators altogether, relying instead on electronic amplification via contact microphones or ambient miking.

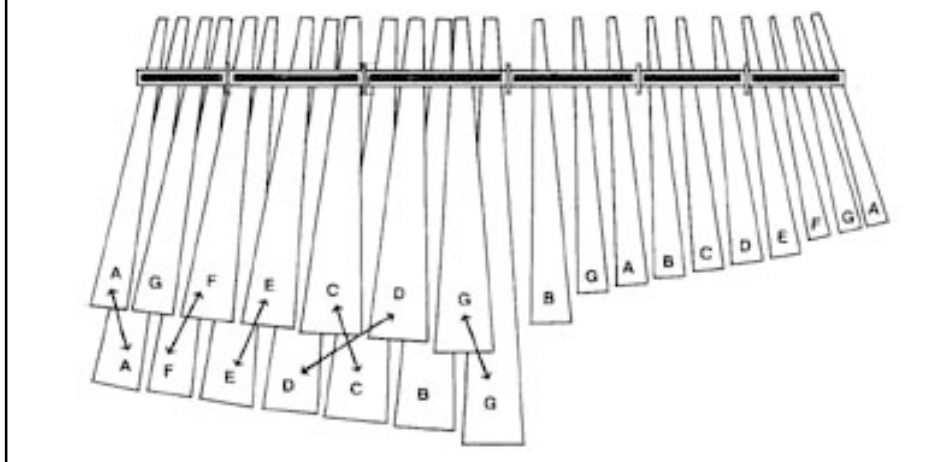
HOLDING THE INSTRUMENT

The instrument is held in both hands, supported by the fingertips. The right-hand little finger is inserted in the finger hole from above (Photo 3). Since the right hand strokes the keys with the thumb and forefinger, the ring and middle fingers support the weight of the instrument from underneath the soundboard (Photo 4).

Likewise, since the left-hand keys are stroked with the thumb alone, the four remaining fingers support the instrument from underneath (Photo 5). Care must be taken to support the left side of the instrument with the tips of the fingers, as the thumb must often cover great distances and thus requires maximum flexibility.

Some players use a strap around the

Diagram 1





6

neck to provide further support and to allow increased flexibility for the hands (Photo 6). On the right hand, the thumb strokes the first three (and occasionally the fourth) keys with a downward motion, while the index finger strokes the remaining keys (4 through 10) with an upward motion from underneath (Photo 7).

Maximum comfort is assured if the nails of both thumbs and the right index finger are allowed to grow before one begins to play. Various products available to classical guitarists may be of help to the mbira player. One such product, called "aLaska Pik," is especially helpful as it fits underneath the existing nail and adds length to the striking surface. Products such as these are available in most music stores. In addition, emery boards are essential to maintaining the nails and keeping them strong and well-shaped.

TUNING SYSTEMS

While it is beyond the scope of this article to discuss specifics of tuning and tuning systems for mbira, a few general observations are in order. The tuning of the *mbira dzaVadzimu* is heptatonic (based on a seven-tone scale), but tuning systems can vary widely. In very general terms, the most common tuning is similar to a Western major scale with the seventh scale degree flatted (lowered one half-step). This is generally known as "regular," "standard" or "Nyamaropa" tuning. There are also instruments tuned to the major scale with a raised seventh degree (called *Dambatsoko*—presumably after the Zimbabwean village of the same name). An instrument tuned to a phrygian scale (natural minor scale with lowered second degree) is said to be in *gandanga* tuning.

Regardless of the tuning system, the layout of the keys remains the same. Diagram 1 shows the layout of keys for a 24-note in-



7

strument. Letter names are used to indicate relative pitches. The note G is used as the "tonic" note in this particular example. Accidentals are intentionally omitted, so the example as written reflects "regular" tuning. One would simply add accidentals to the appropriate scale degrees to reflect any of the other tuning systems.

Octaves on the left-hand side of the instrument are indicated with arrows (Diagram 1). Tunes can be centered on either the tonic note (G in Diagram 1) or on the fourth scale degree (C in Diagram 1). Mbira can be pitched in any key, so the transcriptions found here use numbers to indicate specific *lamellae* (rather than pitches) in order to make them applicable to all instruments.

SHONA MUSICAL STYLE

Shona mbira music is built on a melodic and harmonic structure that is cyclic in nature. Each cycle is divisible into four sections of twelve pulses each, although a few tunes use nine- or eight-pulse struc-

tures. Each cycle is referred to as a *chara*, meaning "version" (literally "fingering" or "thumbs," plural *zvava*) (A. Tracey 1970A, 1). Each tune has its basic version and several somewhat standardized variations. Accomplished players have mastered the "stock" versions and are able to improvise new *zvava* at will. It should be a goal of each performer to eventually move beyond the standardized *zvava* and toward the art of creative improvisation.

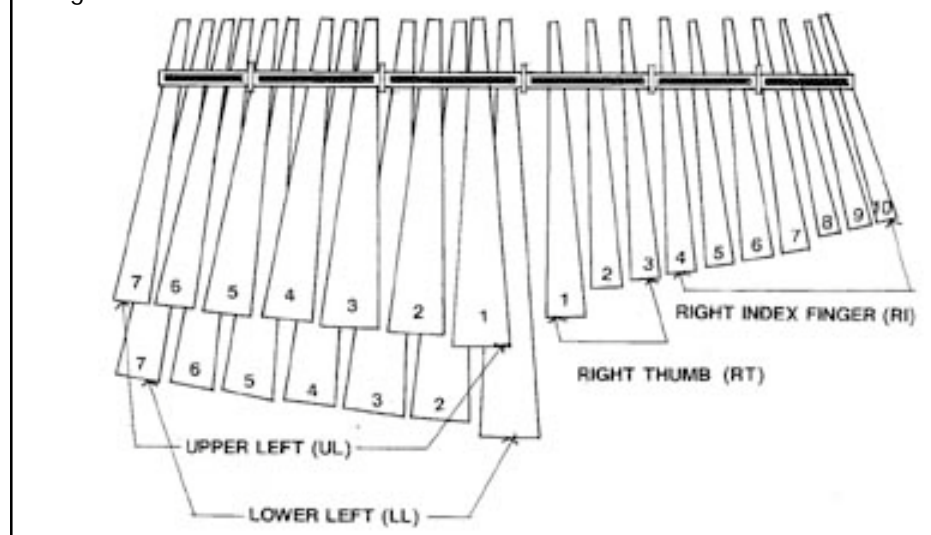
Mbira music is further characterized by a polyrhythmic style predicated on an interlocking technique (known in Western musical terminology as *hocket*) through which complex rhythmic and melodic patterns emerge. Since these resultant patterns are dependent on the perception of the listener, the performer must take care not to move too quickly from variation to variation.

The interlocking principle is multiplied when two (or more) instruments play together. One instrument plays the basic pattern known as *kushaura* ("to lead" or "to start") while another plays a complementary pattern called *kutsinhira* ("to follow") (Berliner 1993, 73). The two parts may vary rhythmically, or they may be essentially identical, with the *kutsinhira* staggered one pulse behind the *kushaura*.

NOTATION

The transcriptions in this article are written in a tablature notation based on the numbering of mbira keys starting at the center of the instrument and moving outward (Diagram 2). Separate lines are indicated for the right index finger (RI), right

Diagram 2



thumb (RT), upper-left manual (UL) and lower-left manual (LL). Numbers appearing on these lines correspond to the keys on the instrument as illustrated in Diagram 2. Numbers in parentheses indicate optional keys to be stroked at the performer's discretion. The dotted line moving horizontally between the RT and UL lines serves to visually separate the left and right sides of the mbira.

Numbers at the top of each of the four sections in a *chara* refer to the division of time into pulses. These pulse numbers serve as guides to deciphering the rhythmic component of the pieces. As such, they are not really counted, but only serve as a visual point of reference. The four sectional divisions in each *chara* are designated by Roman numerals. The cyclic nature of this music makes it possible to start or end in any section. The

symbol (+) indicates some commonly-used alternate starting points (*shaura*).

In order to give a more complete aural picture of the sounds represented by the tablature notation, each transcription is preceded by the tune's basic version in conventional Western notation. The right and left hands are indicated by note-stem direction (stems up = right hand, stems down = left hand). Some may find it helpful to refer to this notation in order to get a better grasp of rhythmic relationships.

The transcriptions are not intended to be note-for-note renditions of particular performances, but to show some of the basic *zvara* by which the pieces are identified and to give some examples of variation techniques applied to the basic versions. Once the basic patterns are learned, it is up to the performer to use them as the foundation for flexible improvisations.

Practice the patterns with each hand separately at first, starting with the left hand, then moving to the right before combining them. The notation facilitates this type of practice with its visual separation of parts. Start slowly and work one section at a time to ensure accuracy. Once an entire *chara* has been learned, it should be repeated several times and gradually accelerated to performance tempo. When all the variations have been learned, it is good practice to play them in order from first to last (repeating each as desired), then reversing the order, ending with the basic version.

It should be reiterated that mbira tunes do not always start and stop in the same part of the cycle. It is a common to fade in volume at the end of a performance, blurring any distinction of exactly where the piece actually ends.

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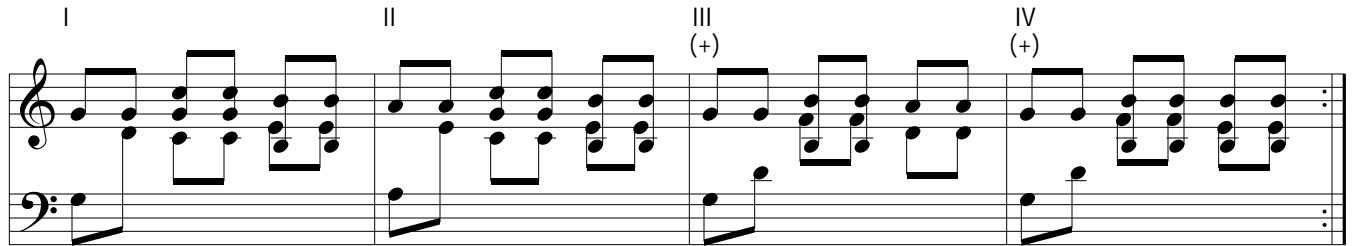
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KARIGA MOMBE

Kariga Mombe, meaning “taking the bull by the horns,” is often among the first pieces a student will learn on mbira (Ber-

liner 1993, 151). Harmonically, the piece is one of many derived from *Nyamaroopa*, arguably the oldest work in the dzaVadzimu repertory. The piece is characterized by the si-

Kariga Mombe—Chara I

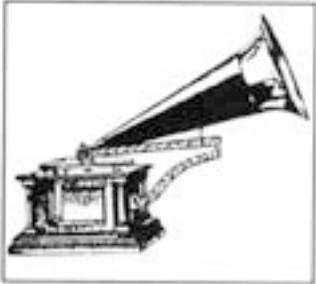


| KARIGA MOMBE—CHARA I (STANDARD VERSION) | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|----|----|----|
| I | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | 5 | | 5 | | 4 | | 4 | |
| RT | 2 | | 2 | | 2 | | 2 | | 1 | | 1 | |
| UL | 1 | | 2 | | 3 | | 3 | | 4 | | 4 | |
| LL | | | | | | | | | | | | |
| II | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | 5 | | 5 | | 4 | | 4 | |
| RT | 3 | | 3 | | 2 | | 2 | | 1 | | 1 | |
| UL | | | 4 | | 3 | | 3 | | 4 | | 4 | |
| LL | 7 | | | | | | | | | | | |
| III (+) | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | 4 | | 4 | | | | | |
| RT | 2 | | 2 | | 1 | | 1 | | 3 | | 3 | |
| UL | 1 | | 2 | | 5 | | 5 | | 2 | | 2 | |
| LL | | | | | | | | | | | | |
| IV (+) | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | 4 | | 4 | | 4 | | 4 | |
| RT | 2 | | 2 | | 1 | | 1 | | 1 | | 1 | |
| UL | 1 | | 2 | | 5 | | 5 | | 4 | | 4 | |
| LL | | | | | | | | | | | | |

| KARIGA MOMBE—CHARA II | | | | | | | | | | | | |
|-----------------------|---|---|---|---|---|---|---|---|---|----|----|----|
| I | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | 6 | | 6 | | 5 | | 5 | | 4 | | 4 | |
| RT | | | | | | | | | | | | |
| UL | 1 | | 2 | | 3 | | 3 | | 4 | | 4 | |
| LL | | | | | | | | | | | | |
| II | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | 7 | | 5 | | 5 | | 4 | |
| RT | 3 | | | | 2 | | 2 | | 1 | | 1 | |
| UL | | | 4 | | 3 | | 3 | | 4 | | 4 | |
| LL | 7 | | | | | | | | | | | |
| III (+) | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | 6 | | 4 | | 4 | | | |
| RT | 2 | | | | 1 | | 1 | | 3 | | 3 | |
| UL | 1 | | 2 | | 5 | | 5 | | 2 | | 2 | |
| LL | | | | | | | | | | | | |
| IV (+) | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | 6 | | 4 | | 4 | | 7 | |
| RT | 2 | | | | 1 | | 1 | | | | | |
| UL | 1 | | 2 | | 5 | | 5 | | 4 | | 4 | |
| LL | | | | | | | | | | | | |

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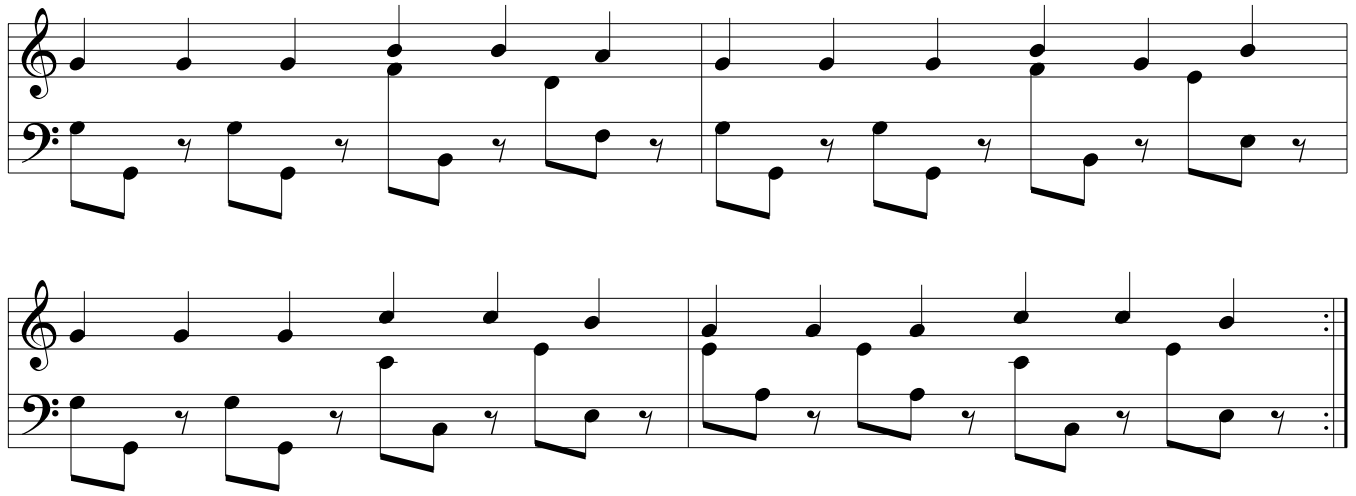
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multaneous sounding of both the upper and middle registers (primarily without the use of the LL keys) in a series of regular pulses. The regularity of the rhythm and limited range make the piece ideally suited for beginners. There are several appropriate starting points for *Kariga Mombe*, and the tune will take on an entirely different harmonic character with each version, depending on which section begins the piece.

The version presented here is similar to one recorded by Fabio Chivhanda (Chivhanda, *Shungu Dzangu*). Starting in section III renders a version similar to Paul Berliner's transcription found in *The Soul of Mbira* (Berliner 1993, 79).

| KARIGA MOMBE-CHARA III | | | | | | | | | | | | |
|------------------------|---|---|---|---|---|---|---|---|---|----|----|----|
| I | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | 6 | | 6 | | 5 | | 5 | | 4 | | 4 | |
| RT | | | | | | | | | | | | |
| UL | 1 | | 2 | | 3 | | 3 | | 4 | | 4 | |
| LL | | | | | | | | | | | | |
| | | | | | | | | | | | | |
| II | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | 7 | | 5 | | 5 | | 4 | | 4 | |
| RT | 3 | | | | 2 | | 2 | | 1 | | 1 | |
| UL | | | 4 | | 3 | | 3 | | 4 | | 4 | |
| LL | 7 | | | | | | | | | | | |
| | | | | | | | | | | | | |
| III | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| (+) | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | 6 | | 4 | | 4 | | 6 | | 6 | |
| RT | 2 | | | | 1 | | 1 | | | | | |
| UL | 1 | | 2 | | 5 | | 5 | | 2 | | 2 | |
| LL | | | | | | | | | | | | |
| | | | | | | | | | | | | |
| IV | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| (+) | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | 9 | | 9 | | 8 | | 8 | | 7 | | 7 | |
| RT | | | | | | | | | | | | |
| UL | 1 | | 2 | | 5 | | 5 | | 4 | | 4 | |
| LL | | | | | | | | | | | | |



NYAMAROPA

Nyamaropa (“meat and blood”) is generally considered among the most ancient of mbira compositions. Some musicians say it was the first piece composed for the instrument (Berliner 1993, 77). Andrew Tracey calls it the “big song” for mbira dzaVadzimu (A. Tracey 1970A, 13), probably because it is the prototype for so many other mbira pieces such as *Kariga Mombe* and *Mahororo*, as well as several others (Berliner 1993, 77-83). Possibly originating as a war song “to raise emotions before a battle” (Ephat Mujuru from Berliner 1993, 42), the piece is now considered a hunting song, its title suggesting the scene following a successful hunt (Kauffman 1970, 139).

Two versions of *Nyamaropa* are given here. *Nyamaropa I* presents the standard *kushaura* (leading) part, while *Nyamaropa II* presents the *kutsinhira* (following) part. Both parts contain the same basic rhythmic relationships (hands moving in a “together-left-right-left-together” configuration), but the beat is heard as occurring on different pulses from one part to another. The *kushaura* player must hear the “downbeat” as occurring on the first “together” of the configuration, while the *kutsinhira* player hears it on the first “left.” In other words, the first “together” in the *kutsinhira* part is heard as a “pickup” (graphically represented by a dotted vertical line in the transcription of *Nyamaropa II*). This relationship between the two parts makes the interlocking of the melodic and rhythmic lines possible in traditional mbira ensemble performance. Indeed, this interlock can be said to represent the essence of mbira music.

One should become thoroughly familiar with the *kushaura* part (*Nyamaropa I*) before moving on to the *kutsinhira* part (*Nyamaropa II*). Generally speaking, the *kushaura* part will tend toward less variation than the *kutsinhira*, but it is the *kushaura* part that is considered to embody the basic identity of the tune (Berliner 1993, 73).

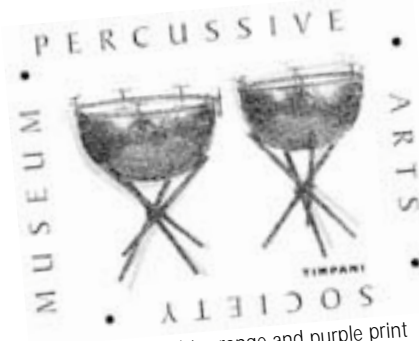
The versions here correspond to those presented by Andrew Tracey (A. Tracey 1970A, 13–18) and Paul Berliner (Berliner 1993, 76).

| NYAMAROPA I—CHARA I (STANDARD KUSHAURA) | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|----|----|----|
| I | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | | | 4 | | 4 | | | |
| RT | 2 | | 2 | | 2 | | | | | | 3 | |
| UL | 1 | | | 1 | | | 5 | | | 2 | | |
| LL | | 1 | | | 1 | | | 2 | | | 4 | |
| | | | | | | | | | | | | |
| II | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | | | 4 | | | | 4 | |
| RT | 2 | | 2 | | 2 | | | | 2 | | | |
| UL | 1 | | | 1 | | | 5 | | | 4 | | |
| LL | | 1 | | | 1 | | | 2 | | | 5 | |
| | | | | | | | | | | | | |
| III | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | | | 5 | | 5 | | 4 | |
| RT | 2 | | 2 | | 2 | | | | | | | |
| UL | 1 | | | 1 | | | 3 | | | 4 | | |
| LL | | 1 | | | 1 | | | 3 | | | 5 | |
| | | | | | | | | | | | | |
| IV | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | | | 5 | | 5 | | 4 | |
| RT | 3 | | 3 | | 3 | | | | | | | |
| UL | 4 | | | 4 | | | 3 | | | 4 | | |
| LL | | 7 | | | 7 | | | 3 | | | 5 | |

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|----------------------|-----|---|---|-----|---|---|---|---|---|----|----|----|
| I | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | | 4 | | 4 | | | | |
| RT | | 2 | | 2 | | | | | | 2 | | 2 |
| UL | 3 | | | | 4 | | | | | 2 | | |
| LL | | | 3 | | | | 5 | | | | 1 | |
| II | | | | | | | | | | | | |
| II | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | (+) | * | * | * | * | * | * | * | * | * | * | * |
| RI | | 5 | | 5 | | 4 | | 4 | | | | |
| RT | | | | | | | | | | 3 | | 3 |
| UL | 3 | | | | 4 | | | | | 4 | | |
| LL | | | 3 | | | | 5 | | | | 7 | |
| III | | | | | | | | | | | | |
| III | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | 5 | | 5 | | 5 | | 5 | | | | |
| RT | | | | | | | | | | 3 | | 3 |
| UL | 3 | | | (+) | 5 | | | | | 4 | | |
| LL | | | 3 | | | | 6 | | | | 5 | |
| IV | | | | | | | | | | | | |
| IV | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | 6 | | 6 | | 5 | | 5 | | | | |
| RT | | | | | | | | | | 3 | | 3 |
| UL | 2 | | | | 5 | | | | | 4 | | |
| LL | | | 4 | | | | 6 | | | | 5 | |

| IYAMAROPA I-CHARA III | | | | | | | | | | | | |
|-----------------------|---|---|---|---|---|---|---|---|---|----|----|----|
| I | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | 6 | | 4 | | 4 | | 4 | | | |
| RT | 2 | | | | | | | | | | 3 | |
| UL | 1 | | | 1 | | | 5 | | | 2 | | |
| LL | | 1 | | | 1 | | | 2 | | | 4 | |
| II | | | | | | | | | | | | |
| II | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | 9 | | 9 | | 9 | | 8 | | 7 | |
| RT | 2 | | | | | | | | | | | |
| UL | 1 | | | 1 | | | 5 | | | 4 | | |
| LL | | 1 | | | 1 | | | 2 | | | 5 | |
| III | | | | | | | | | | | | |
| III | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | 6 | | 6 | | 7 | | 6 | | 5 | | 4 | |
| RT | | | | | | | | | | | | |
| UL | 1 | | | 1 | | | 3 | | | 4 | | |
| LL | | 1 | | | 1 | | | 3 | | | 5 | |
| IV | | | | | | | | | | | | |
| IV | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | 4 | | | | 6 | | 5 | | 5 | | 4 | |
| RT | | | 3 | | | | | | | | | |
| UL | 4 | | | | 4 | | | 3 | | | 4 | |
| LL | | 7 | | | | 7 | | | 3 | | | 5 |

Nyamaropa II—Chara I

The musical score consists of two systems, each with a treble and bass clef staff. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The first system ends with a repeat sign, and the second system ends with a double bar line and repeat dots.

| NYAMAROPA II—CHARA I (STANDARD KUTSINHIRA) | | | | | | | | | | | | |
|--|----|---|---|---|---|---|---|---|---|---|----|----|
| I | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | | 4 | | 4 | | | | |
| RT | 2 | | 2 | | 2 | | | | | | | 3 |
| UL | 1 | | | 1 | | | 5 | | | | 2 | |
| LL | | 1 | | | 1 | | | 2 | | | | 4 |
| II | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | | 4 | | | | | 4 | |
| RT | 2 | | 2 | | 2 | | | | 2 | | | |
| UL | 1 | | | 1 | | | 5 | | | | 4 | |
| LL | | 1 | | | 1 | | | 2 | | | | 5 |
| III | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | | | 5 | | 5 | | 4 | |
| RT | 2 | | 2 | | 2 | | | | | | | |
| UL | 1 | | | 1 | | | | 3 | | | 4 | |
| LL | | 1 | | | 1 | | | | 3 | | | 5 |
| IV | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | | | 5 | | 5 | | 4 | |
| RT | 3 | | 3 | | 3 | | | | | | | |
| UL | 4 | | | 4 | | | | 3 | | | 4 | |
| LL | | 7 | | | 7 | | | | 3 | | | 5 |

| NYAMAROPA II—CHARA II | | | | | | | | | | | | |
|-----------------------|----|---|---|---|---|---|---|---|---|---|----|----|
| I | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | 6 | | 6 | | 4 | | 4 | | 6 | | 6 | |
| RT | 2 | | 2 | | | | | | 3 | | | 3 |
| UL | 1 | | | 1 | | | 5 | | | | 2 | |
| LL | | 1 | | | 1 | | | | 2 | | | 4 |
| II | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | 6 | | 6 | | 4 | | 4 | | | | 4 | |
| RT | 2 | | 2 | | | | | | 2 | | | |
| UL | 1 | | | 1 | | | 5 | | | | 4 | |
| LL | | 1 | | | 1 | | | | 2 | | | 5 |
| III | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | 6 | | 6 | | 6 | | 6 | | 5 | | 4 | |
| RT | 2 | | 2 | | 2 | | 2 | | 2 | | | |
| UL | 1 | | | 2 | | | | 3 | | | 4 | |
| LL | | 1 | | | 2 | | | | 3 | | | 5 |
| IV | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | 4 | | | | 5 | | 5 | | 5 | | 4 | |
| RT | | | 3 | | 2 | | 2 | | 2 | | | |
| UL | 4 | | | 4 | | | | 3 | | | 4 | |
| LL | | 7 | | | 5 | | | | 3 | | | 5 |

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25th Annual Percussion Composition Contest**

Purpose: The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.

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ELIGIBILITY AND PROCEDURES: Previously commissioned or published works may not be entered.

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Composer should send 4 copies of the score. Clean, neat manuscript is required. Composer's name may appear, but it will be deleted for judging purposes. Cassette tapes may be submitted in addition to scores but are not required. All entry copies become property of PAS.

The difficulty of the composition is left to the discretion of the composer. High artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

APPLICATION FEE: \$25 per composition (non-refundable) should be enclosed with each entry. Make checks payable to the Percussive Arts Society.

DEADLINE: All materials (application fee, application form and manuscripts) must be postmarked by **April 1, 1998**. For further information and complete details, contact: PAS, P.O. Box 25, Lawton, OK 73502-0025, (405) 353-1455.

**1998 Percussive Arts Society
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(form may be photocopied)**

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Address _____

City _____

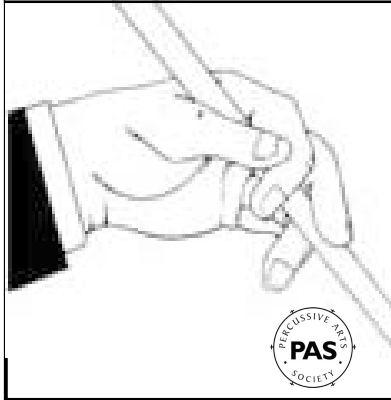
State _____ Zip _____

Phone (include area code) _____

I hereby certify that the enclosed composition is original and it has not been previously commissioned or published.

Signature of Composer _____

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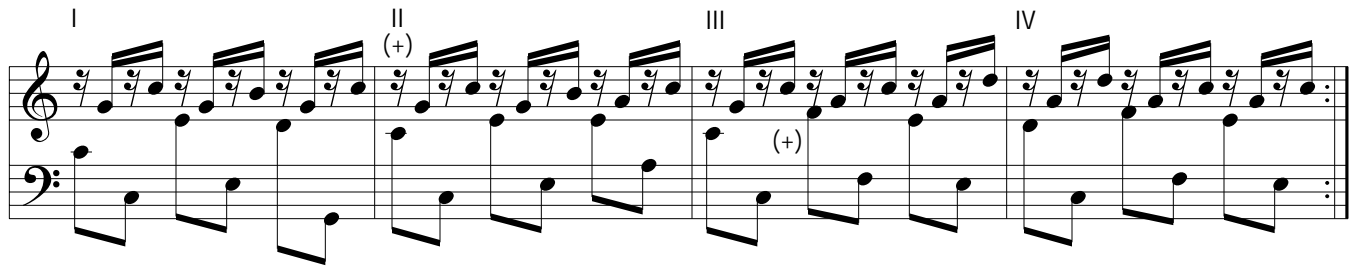
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| NYAMAROPA II—CIARA III | | | | | | | | | | | | |
|------------------------|----|---|---|---|---|---|---|---|---|---|----|----|
| I | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | 6 | | 4 | | 4 | | 4 | | 3 | |
| RT | 2 | | | | | | | | | | | |
| UL | 1 | | | 1 | | | 5 | | | 2 | | |
| LL | | 1 | | | 1 | | | 2 | | | | 4 |
| | | | | | | | | | | | | |
| II | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | 9 | | 9 | | 9 | | 6 | | 7 | |
| RT | 2 | | | | | | | | | | | |
| UL | 1 | | | 1 | | | 5 | | | 4 | | |
| LL | | 1 | | | 1 | | | 2 | | | | 5 |
| | | | | | | | | | | | | |
| III | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | 9 | | 8 | | 7 | | 6 | | 5 | | 4 | |
| RT | | | | | | | | | | | | |
| UL | 1 | | | 2 | | | 3 | | | 4 | | |
| LL | | 1 | | | 2 | | | 3 | | | | 5 |
| | | | | | | | | | | | | |
| IV | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | 4 | | | | 5 | | 5 | | 5 | | 4 | |
| RT | | | 3 | | | | | | | | | |
| UL | 4 | | | 4 | | | 3 | | | 4 | | |
| LL | | 7 | | | 5 | | | 3 | | | | 5 |



NHEMAMUSASA

Nhemamusasa (“temporary shelter”) is another tune once associated with war that is now considered a hunting song. The title has to do with building a temporary shelter, called a *musasa*, which soldiers or hunters could use while away from home (Berliner 1993, 42).

Nhemamusasa differs from *Kariga Mombe* and *Nyamaropa* most obviously in its tonal center, a fourth above the lowest note on the instrument. Given an instrument pitched in G, *Nhemamusasa* would have a tonal center of C. The harmonic progression found in *Nhemamusasa* is identical to that of *Nyamaropa* and its derivative pieces, but with a higher tonal center (Berliner 1993, 78).

As with all mbira pieces, there are many starting points for a tune like *Nhemamusasa*, and the piece can take on an entirely different sound depending on where in the harmonic cycle the player may choose to start. One particularly interesting starting point for *Nhemamusasa* can be found on the fifth pulse of section III as it appears in the transcription provided here. Starting at this point in the cycle (beginning with key UL 5) renders a basic melody in European solfège of fa-mi-re, fa-mi-do, mi-re-do, mi-mi-do. This can be compared with the tune starting at the beginning of section I, which renders do-mi-re, do-mi-mi, do-fa-mi, re-fa-mi, or starting at the beginning of section II, rendering do-mi-mi, do-fa-mi, re-fa-mi, do-mi-re.

Listening to any mbira performance, one may find that the perception of tonal center or starting point may shift, resulting in an altered awareness of harmony, melody and rhythm. This is possibly related to a phenomenon that Dumisani Maraire calls “present but not obvious lines” created by the combination of interlocking patterns, cross harmonies, overtones or the interweaving of other, unintended sounds. According to Maraire: “When everybody...hears these ‘present but not obvious lines,’ they are beginning to cross over. If two or three people hear the same line, this means they are following the same path. If they realize they are hearing the same underlying line, the more stimulation and closeness they will have.” (Maraire 1984)

It is the altered perception of musical elements that makes mbira music so versatile, but it is often incumbent on the listener to create the perception (Patricia Sandler 1994, personal conversation). Mbira music is predicated on economy of means, so with regard to improvised variations on the part of the player, a little truly goes a long way.

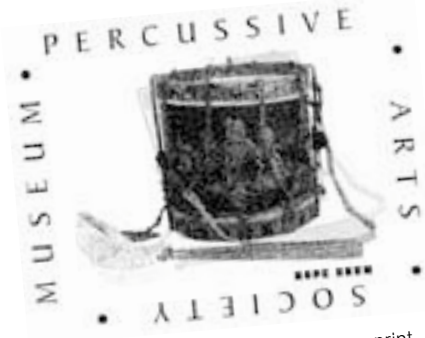
The version presented here corresponds most closely to transcriptions by Paul Berliner (Berliner 1993, 80) and Andrew Tracey (A. Tracey 1970A, 19–20).

| NHEMAMUSASA—CHARA I (STANDARD KUSHALIRA) | | | | | | | | | | | | |
|--|-----|---|---|---|-----|---|---|---|---|----|----|----|
| I | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | 5 | | | | 4 | | | | 5 |
| RT | | 2 | | | | 2 | | | | 2 | | |
| UL | 3 | | | | 4 | | | | 2 | | | |
| LL | | | 3 | | | | 5 | | | | | 1 |
| | | | | | | | | | | | | |
| II | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | (+) | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | 5 | | | | 4 | | | 5 |
| RT | | | 2 | | | | 2 | | | | 3 | |
| UL | 3 | | | | | 4 | | | | 4 | | |
| LL | | | | 3 | | | | 5 | | | | 7 |
| | | | | | | | | | | | | |
| III | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | 5 | | | | 5 | | | 6 |
| RT | | | 2 | | | | 3 | | | | 3 | |
| UL | 3 | | | | (+) | 5 | | | | 4 | | |
| LL | | | | 3 | | | | 6 | | | | 5 |
| | | | | | | | | | | | | |
| IV | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | 6 | | | | 5 | | | 5 |
| RT | | | 3 | | | | 3 | | | | 3 | |
| UL | 2 | | | | | 5 | | | | 4 | | |
| LL | | | | 4 | | | | 6 | | | | 5 |

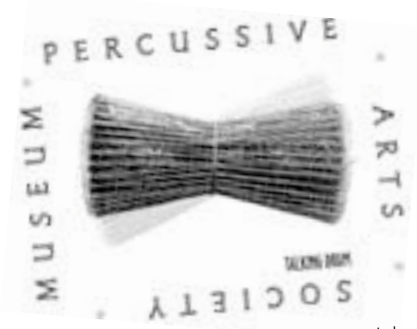
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| IHEMAMUSASA-CHARA II | | | | | | | | | | | | |
|----------------------|-----|---|---|-----|---|---|---|---|---|----|----|----|
| I | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | | | | | 4 | | 4 | | | | |
| RT | | 2 | | 2 | | | | | | 2 | | 2 |
| UL | 3 | | | | 4 | | | | | 2 | | |
| LL | | | 3 | | | | 5 | | | | | 1 |
| II | | | | | | | | | | | | |
| II | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | (+) | * | * | * | * | * | * | * | * | * | * | * |
| RI | | 5 | | 5 | | 4 | | 4 | | | | |
| RT | | | | | | | | | | 3 | | 3 |
| UL | 3 | | | | 4 | | | | | 4 | | |
| LL | | | 3 | | | | 5 | | | | | 7 |
| III | | | | | | | | | | | | |
| III | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | 5 | | 5 | | 5 | | 5 | | | | |
| RT | | | | | | | | | | 3 | | 3 |
| UL | 3 | | | (+) | 5 | | | | | 4 | | |
| LL | | | 3 | | | | 6 | | | | | 5 |
| IV | | | | | | | | | | | | |
| IV | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | * | * | * | * | * | * | * | * | * | * | * | * |
| RI | | 6 | | 6 | | 5 | | 5 | | | | |
| RT | | | | | | | | | | 3 | | 3 |
| UL | 2 | | | | 5 | | | | | 4 | | |
| LL | | | 4 | | | | 6 | | | | | 5 |

| IHEMAMUSASA-CHARA III | | | | | | | | | | | | | |
|-----------------------|-----|---|---|-----|---|---|---|---|---|----|----|----|---|
| I | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | |
| | * | * | * | * | * | * | * | * | * | * | * | * | |
| RI | | | | | 9 | | 9 | | 8 | | 7 | | 6 |
| RT | | 2 | | | | | | | | | | | |
| UL | 3 | | | | 4 | | | | | 2 | | | |
| LL | | | 3 | | | | | | 5 | | | | 1 |
| II | | | | | | | | | | | | | |
| II | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | |
| | (+) | * | * | * | * | * | * | * | * | * | * | * | |
| RI | | 5 | | 5 | | 4 | | 4 | | | | | |
| RT | | | | | | | | | | | 3 | | 3 |
| UL | 3 | | | | 4 | | | | | 4 | | | |
| LL | | | 3 | | | | | | 5 | | | | 7 |
| III | | | | | | | | | | | | | |
| III | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | |
| | * | * | * | * | * | * | * | * | * | * | * | * | |
| RI | | | | | 9 | | 9 | | 9 | | 8 | | 7 |
| RT | | 2 | | | | | | | | | | | |
| UL | 3 | | | (+) | 5 | | | | | 4 | | | |
| LL | | | 3 | | | | | | 6 | | | | 5 |
| IV | | | | | | | | | | | | | |
| IV | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | |
| | * | * | * | * | * | * | * | * | * | * | * | * | |
| RI | | 6 | | 6 | | 5 | | 5 | | | | | |
| RT | | | | | | | | | | | 3 | | 3 |
| UL | 2 | | | | 5 | | | | | 4 | | | |
| LL | | | 4 | | | | | | 6 | | | | 5 |

CONCLUSION

Three of the most basic pieces from the repertoire of the *mbira dzaVadzimu* are presented here in transcription. Each includes a standard version and two somewhat typical variations. These represent only a glimpse of the mbira repertoire, but should be representative enough to get one started on the instrument.

Locating a good instrument and an experienced teacher is highly recommended. A good source of information can be found in *Dandemutande* magazine, a periodical devoted to Shona music. For information about *Dandemutande*, contact Paul Novitski, 1711 East Spruce Street, Seattle WA 98122-5728 USA; phone (206) 323-6592, fax (206) 329-9355; e-mail dandemutan@aol.com.

GLOSSARY OF SHONA TERMS

Pronunciation note: In Shona, the consonant "r" is rolled, like a soft "d."

Chara (CHA-rah)—Version. Literally "fingers" or "thumbs." Plural *zvara*.

Dambatsoko (Dahm-baht-SO-ko)—Tuning system similar to a Western major scale (raised seventh).

Deze (DAY-zee)—Gourd resonator.

Gandanga (gahn-DAH-N-ga)—Tuning system similar to a Western phrygian scale (natural minor with lowered second).

Hosho (HO-sho)—Maraca-like rattle used in pairs to provide rhythmic accompaniment to mbira performances.

Kariga Mombe (kah-REE-gah MOHM-bay)—"Taking the bull by the horns." Mbira composition derived from Nyamaropa.

Kushaura (koo-sha-OO-rah)—To lead or to start. The basic tune in an mbira ensemble.

Kutsinhira (koot-sin-HEE-rah)—To follow. To add an interlocking part in an mbira ensemble.

Machachara (mah-cha-CHA-rah)—Buzzers, usually bottle caps or snail shells, attached to the mbira or gourd resonator.

Mahororo (mah-ho-ROAR-ro)—A small river in Zimbabwe. Mbira composition derived from Nyamaropa.

Mbira dzaVadzimu (ehm-BEE-rah zah-vahd-ZEE-moo)—Mbira of the ancestors.

Mbira huru (ehm-BEE-rah HOO-roo)—Great or large mbira.

Nhemamusasa (nay-mom-oo-SAH-sah)—"Temporary shelter." One of the

oldest compositions for mbira dzaVadzimu.

Nyamaropa (nee-yahm-ah-RO-pah)—"Meat and blood." One of the oldest compositions for mbira dzaVadzimu.

Nyamaropa tuning—Standard tuning system for mbira dzaVadzimu, similar to a Western major scale with lowered seventh.

Shauro (sha-OO-rah)—Starting point.

Zvara (ZVAH-rah)—Versions. Plural of *chara*.

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MEMBERSHIP CLASSIFICATION

Full-time Student (\$30)

- Junior High School
- Senior High School
- College/University

Senior Citizen (\$30)

- 65 or older

Professional (\$50)

- Educator
- Performer/Artist
- Library

Enthusiast (\$50)

- Hobbyist

Individual Friend (\$135)

- (With this membership category, your name will be listed in each issue of *Percussive Notes*.)

Check
all that
apply

Call 800-540-9030 • Pre-register and save BIG!

Enter
appropriate
figure

| | | |
|--|--|----|
| | I am including renewal dues | \$ |
| | Pre-Registration fee for PAS member—(this includes all four days)—\$85 (On-site registration for PAS member will be \$105) | \$ |
| | Pre-Registration fee for non-member—(this includes all four days)—\$105 (On-site registration for non-member will be \$125) | \$ |
| | One-day registration for PAS members only—\$50 per day | \$ |
| | One-day registration for non-member—\$65 per day | \$ |
| | Spouse, parent or guardian—\$20 each (this includes full access for all four days) (Please note: access to exhibit area is available free of charge) Name of spouse, parent or guardian attending: | \$ |
| | Hall of Fame Banquet tickets—\$40 per person Number of vegetarian meals _____ (May not be purchased at PASIC—available by advance purchase only) | \$ |
| | PASIC T-shirt—\$10 each Qty/Size ____ L ____ XL ____ XXL (T-shirts will be \$16 each at PASIC.) | \$ |

TOTAL **\$**

| | |
|--|--|
| | Check or money order enclosed |
| | Charge to my VISA/MasterCard/Discover# _____ Expiration Date _____ |

Name on credit card _____

Signature _____



HOTEL RESERVATION FORM

Percussive Arts Society
International Convention—PASIC '97
21st Annual Convention
November 19-22, 1997
Disneyland Hotel • Anaheim, CA

Call 800-540-9030

or mail this form with payment to: Attention: PASIC '97 Hotel Reservation,
Adventure Travel, P.O. Box 889, Lawton, OK 73502-0025,
Fax (405) 353-5393

All hotel reservation forms must be received by **November 3, 1997**.
Please note: cancellations, no-shows, or early departures without
advance notice (72 hours prior to arrival) will result in a forfeiture of
deposit. Please type or print clearly to insure prompt processing.
Photocopy this page if you wish.

RESERVATIONS

- Reservations must be guaranteed with 1 night's advance deposit. You may guarantee your reservations by using one of these methods:
 - Guaranteed reservation; use American Express, Diners Club, Visa, MasterCard or Discover (mail or fax)
 - Advance deposit; enclose the first night's deposit when mailing your reservation form. (mail only)
- Check-in time is 3:00 p.m. and check-out time is noon.

Name _____
Address _____ City _____
State/Country _____ Zip/Postal Code _____
Telephone () _____ — Today's Date _____
Fax () _____ — E-mail address _____

CIRCLE HOTEL RATE REQUESTED

| | |
|--|--------|
| Disneyland Hotel Convention Headquarters | |
| Single Occupancy (1 Person) | \$109* |
| Double Occupancy (2 People) | \$119* |
| Triple Occupancy (3 People) | \$129* |
| Quad Occupancy (4 People) | \$139* |

| | |
|---|--------|
| Disneyland Pacific Hotel (1 block from convention headquarters) | |
| Single Occupancy (1 Person) | \$109* |
| Double Occupancy (2 People) | \$109* |
| Triple Occupancy (3 People) | \$109* |
| Quad Occupancy (4 People) | \$109* |

| | |
|--|---------------------------------|
| Bed preference (This is a request only and is not a guarantee) | |
| <input type="checkbox"/> King | <input type="checkbox"/> Double |

| | |
|--------------------------|-------|
| Check-in Date | _____ |
| Check-out Date | _____ |
| Number of Nights | _____ |
| Number of People in Room | _____ |
| Number of Rooms | _____ |

| | |
|--|----------------------------------|
| Smoking preference (This is a request only and is not a guarantee) | |
| <input type="checkbox"/> Non-smoking | <input type="checkbox"/> Smoking |

*All hotel rates are per room, per night, plus tax. Room rates include \$5 for PAS to help defray convention expenses.
I authorize Adventure Travel to charge my account for one night's deposit and all applicable taxes.

Credit Card (CIRCLE ONE): VISA Mastercard American Express Discover Diners Club

Card Number: _____ Expiration Date: _____

Cardholder's Name: _____ Signature: _____

Make check, money order or cashier's check payable to: Adventure Travel Checks payable in U.S. funds drawn on a U.S. bank only.

Total Deposit: \$ _____



PASIC SCHOLARSHIP INFORMATION

Percussive Arts Society International Convention—PASIC '97
21st Annual Convention
November 19–22, 1997
Disneyland Hotel • Anaheim, CA

In conjunction with the organizations listed below, the Percussive Arts Society will offer ten scholarships assisting students to attend PASIC '97.

HOW TO APPLY

- 1 Complete the PASIC '97 Scholarship Application Form. If you are applying for more than one scholarship, please photocopy the blank application form.
- 2 Include a letter from your instructor or school administrator on school letterhead stating that you are a full-time student (required). You may also include a letter of recommendation (optional).
- 3 Send each scholarship application directly to the corresponding contact address listed below **for receipt no later than Friday, September 19, 1997.**
- 4 You must be a current member of PAS.

PASIC SCHOLARSHIPS AND SPONSORING ORGANIZATIONS

Avedis Zildjian Scholarship
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

McMahon Foundation Scholarship
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

Ludwig Industries Scholarship
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

William F. Ludwig Jr. Scholarship
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

Remo, Inc. Scholarship
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

Yamaha Scholarship
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

Each of these six scholarships offer one year of free PAS membership, free PASIC '97 registration, one free ticket to the Hall of Fame Banquet, one free official PASIC '97 souvenir t-shirt, and \$300 toward the cost of transportation or lodging (checks will be presented at the Hall of Fame Banquet).

REGIONAL PASIC SCHOLARSHIPS AND SPONSORING ORGANIZATIONS

Pro-Mark/Texas PAS Student Scholarships
Lauren Vogel Weiss
8534 Coppertowne Lane
Dallas, TX 75243

Three scholarships will be offered by the Texas State Chapter. One will be for Texas high school students; the second will be for Texas college students; the third scholarship is sponsored by Pro-Mark for either Texas high school or college students. Each scholarship offers one year of free PAS membership, free PASIC '97 registration, one free ticket to the Hall of Fame Banquet, one free official PASIC '97 souvenir T-shirt, and \$300 toward the cost of transportation or lodging. This scholarship is limited to students attending school in Texas only, and all other rules/restrictions apply. You must be a current member of PAS.

Canadian Student Scholarship
Sabian Scholarship Committee
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

Sponsored by Sabian Ltd., this scholarship offers one year of free PAS membership, four nights free lodging in the convention hotel, free PASIC '97 registration, one free ticket to the Hall of Fame Banquet, one free official PASIC '97 souvenir T-shirt, and transportation to the PASIC '97 location—total not to exceed \$1,000 Canadian. This scholarship is limited to a Canadian music student (percussion major) who is a full-time grade 12/13 high school student or a first/second year university student.

If you have any questions about the PASIC '97 scholarships, please contact:

Percussive Arts Society, P.O. Box 25, Lawton, OK 73502-0025
Phone: (405) 353-1455 • Fax: (405) 353-1456 • E-mail: percarts@pas.org • Web: <http://www.pas.org>
Address for overnight shipping: 701 NW Ferris Avenue, Lawton, OK 73507



PASIC SCHOLARSHIP APPLICATION FORM

Percussive Arts Society International Convention—PASIC '97
21st Annual Convention
November 19–22, 1997
Disneyland Hotel • Anaheim, CA

Please photocopy this application form if applying for more than one scholarship.
THE DEADLINE FOR APPLICATIONS IS SEPTEMBER 19, 1997.
Please type or print neatly

Name of scholarship _____

Applicant's name _____ Phone _____

Address _____

Proof of full-time student status enclosed: Statement from instructor or administrator on school letterhead (required).

Recent copy of grade transcriptions or latest grade card enclosed (required).

Name of instructor _____ Phone _____

Name of school _____

School address _____

ABOUT THE APPLICANT

Grade level _____ Number of years studying percussion _____

PAS index # _____ (You must be a current member of PAS) How many years have you been a PAS member? _____

Have you ever received a PASIC scholarship? _____ If yes, when? _____

Have you ever attended PASIC? _____ If yes, when? _____

Awards, scholarships, etc., and dates received (use separate sheet if necessary) _____

Goals _____

Personal statement (optional) _____

Major instruments (instruments that you have or are seriously studying) _____

Applicant's signature _____ Date _____

***APPLICATION MUST BE RECEIVED BY September 19, 1997.** This application may be accompanied by a letter of recommendation (optional) and must be returned directly to the sponsoring organization of the scholarship for which you are applying.

Any questions about PASIC '97 scholarships, please contact: Percussive Arts Society, P.O. Box 25, Lawton, OK 73502-0025
Phone: (405) 353-1455 • Fax: (405) 353-1456 • E-mail: percarts@pas.org • Web: <http://www.pas.org>
Address for overnight shipping: 701 NW Ferris Avenue, Lawton, OK 73507