Rationale:
Today's musical world is characterized by the breakdown of rigid barriers between musical genres. Nowhere has this been more prevalent than in the incorporation of Latin and African rhythms into the classical music world. This development carries a special significance for the guitar, as part of our instrument can be traced back to West African instruments such as the *ngoni* and such an important part of the guitar literature emerges from the synthesis of Indigenous, African and European elements that characterize the music of Latin America.

Introduction:
Through the Suzuki method young guitarists are given the technical capacity to play first melodies and more complex compositions with beautiful tone and technique. In this workshop will we introduce some ideas to expand the students' progress on the instrument to include a richer rhythmic vocabulary. We begin with two examples of Guitar Book I songs set to different Latin American rhythms as might be used for an ensemble and group class. If time allows, we will look at an example of instrumental polyphony taken from the kora music of Mali.

This is an extremely limited orientation. Hopefully this can be an entryway for your investigation into many other rhythmic styles from Latin America - and can create the opportunity for more dialogue with Latin American students and colleagues. It may also inspire teachers to seek out more collaborative partners in the Latin, African and African American musical roots communities where they teach. For students from Latin America this can provide a bridge between the folk musics of their country of origin and the Suzuki material.

Goals
Participants will: 1) broaden perspectives, knowledge and awareness of how to integrate elements of "World" music into their repertoire and programs; 2) become familiar with several rhythms from different Latin American countries and explore how they can be applied to create special arrangements of Suzuki material; 3) be introduced to supplementary material that: reinforces key pedagogical goals, introduces new applications of existing technical skills on instrument and broadens rhythmic and musical vocabulary.

Background
One of the most essential elements in African drumming is the creation of multiple rhythmic lines emphasizing the independent motion of the left and right hands. Although polyrhythms and cross rhythms in African music are often created by multiple drummers, accomplished drummers are typically able to play these by themselves. Indeed, such rhythmic counterpoint is closely related to the counterpoint of Bach, with the difference that here the language is primarily rhythmic and secondarily harmonic or melodic. A well rounded musician in today's world needs fluency in both elements and musical training and practice in the past has tended to reinforce a separation.

Beyond the idea of a solo guitar, the group class is an ideal setting in which to introduce rhythmic counterpoint exercises in the form of fragments of longer pieces. These fragments may be separate, but in the context of a larger framework, they can be interchangeable, particularly when approaching certain African musics. The result can be ensemble repertoire that is both composed and improvised. A very helpful introduction to this type of rhythmic language occurs in an improvisation on a 13th century Mande tune "Jarabi" by the Malian kora master Toumani Diabate. (see pg. 5)

In this example, one hears that there are three parts. We start with the bass, then we add a counter note to the bass line and finally a syncopated arpeggio figure. The result is a circular vamp than can become a vehicle and backdrop for improvisation. This circular vamp in Malian music is called the *"kumbengo"*. The *kumbengo* provides the rhythmic and harmonic accompaniment to the melodic phrases of a singer or second kora player. Against this vamp, we could then add a syncopated bass line, and/or layer on a principle melodic theme - either composed or improvised.

Such circularity is an element of much African music that can be unfamiliar for many musicians trained in the traditional classical forms. The simple rhythmic counterpoint here creates the effect of multiple voices and rhythmic freedom between voices. Interlocking rhythms between the low and a high voices creates an effect of total freedom between voices - in other words, counterpoint.

Polyrhythm in Latin Music

These concepts of cross rhythms and polyrhythms are essential to understanding much Latin music. Many common arrangements of popular Latin American songs used in North America such as "Guantanamera" or "Oye Como Va" have been presented with essential rhythmic elements stripped away, misrepresented or blatantly incorrect. Another common error is to arrange a piece and call it a "Latin" style or beat. There are many different rhythms in one country alone, much less in 20 countries across three different regions. For example, you have a nice idea for putting one of our Suzuki pieces into a rhythmic groove for a group class. It can helpful to know whether you are playing it as a *bolero* or a *choro*. The inclusion of pieces such as "Celeste y Blanco" and "Sons de Carrilhoes" in Books 3 and 4 are invitations to learn new rhythms and techniques and convey them to our students. When possible we should learn traditional styles of accompaniment for these pieces and integrate percussion into our recital performances. It is great to strive for authenticity and musical understanding - in the same way we would approach teaching a Bach piece.

In the group or ensemble setting, key rhythmic elements need to be present in the initial arrangement of the piece. We should begin teaching students the core rhythmic cell of the piece - often called *clave* ("the key") in Latin music. If students are not able to hear and replicate the *clave* figure, through tapping, clapping or playing a simple figure and maintaining a beat, then something essential will be missing in the learning and performance of the piece. As teachers, it may be a bit of homework to get these things right, but the payoff will be immense to us and to our students. This is bound to add a lot of excitement and appeal to recitals and be very motivating to students.

Recommendations

In moving Suzuki students towards incorporating new rhythmic vocabulary into their music, when possible, it is beneficial to enlist the talents, knowledge and experience of musicians within the African and Latin American communities - as teachers, lecturers, performers and workshop leaders. Also, in many African American communities, there are musicians who are great players and scholars of African traditions. For those teachers who are in areas where there is this strong cultural presence, it should not be difficult. For those in less diverse areas, it may take a bit of research and work. Often local and regional arts councils will maintain rosters of performers in these genres, many of whom are seasoned educators as well.

Suggested Additional Reading

Musics of Latin America, Robin Moore
In Griot Time, Banning Eyre
The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe, Paul Berliner
A Night in Tunisia: Imaginings of Africa in Jazz, Norman Weinstein
Flash of the Spirit: African & Afro-American Art & Philosophy, Robert Ferris Thompson -

Suggested Listening

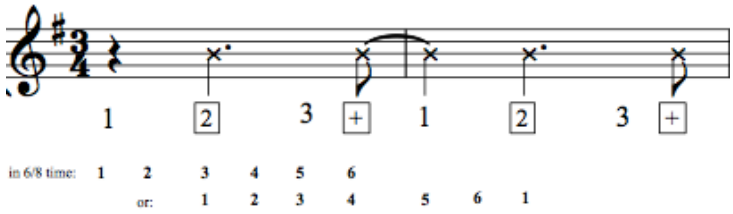
Toumani Diabate, *Kaira* (solo recording of West African *kora*)
Juan Vicente Torrealba: *Concierto en la Llanura*. (beautiful examples of the Venezuelan Waltz)
Luiz Gonzaga, *O Melhor de Luiz Gonzaga* (traditional Baião music of Northeast Brazil)

Contact: Info: Tomas Rodriguez tomasrodriguezguitar@gmail.com

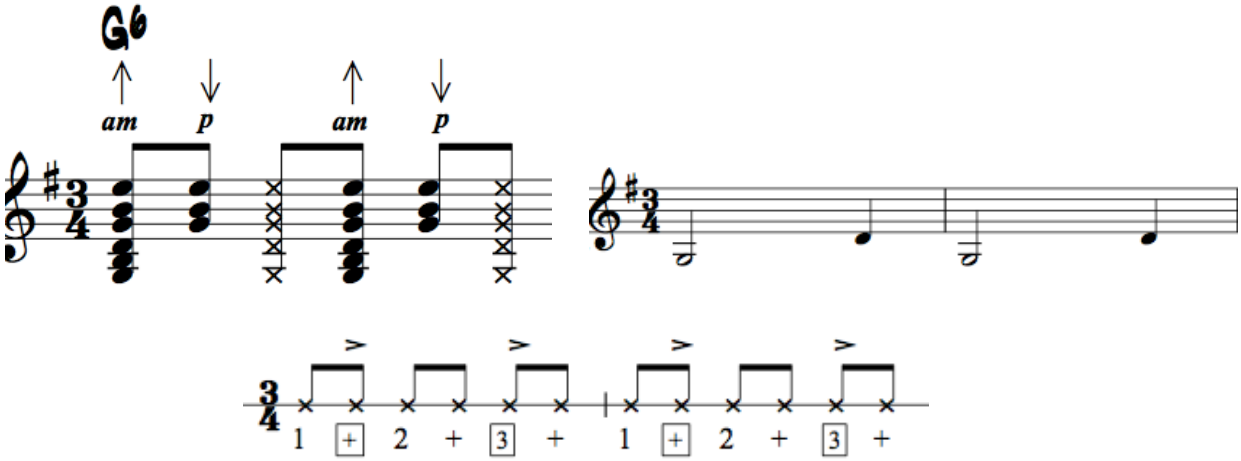
Book I: "Allegretto" (Venezuelan Waltz) arr: ©Tomas Rodriguez 2014

The Venezuelan Waltz arose from European, Andean and African influences. Typical instrumentation is Venezuelan harp (*arpa llanera*), maracas and Venezuelan *cuatro*. (ukelele type instrument). As the student's first exposure to 3/4 time, Allegretto offers an opportunity to introduce students to syncopated rhythms as well, namely the superimposition of 6/8 time over 3/4 time that is so common to many African and Latin rhythms. It is a great experience and exercise for Book I students to play the Allegretto melody against such a rich and varied rhythmic background.

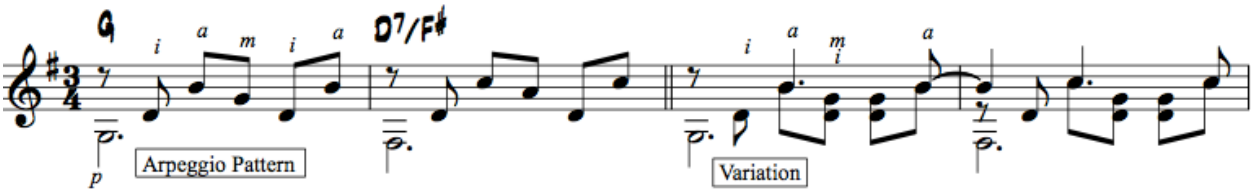
Core Rhythmic Figure: (students must absolutely be able to clap this syncopation before starting to learn!)



Accompaniment Figure #1, Sample Bass Part and Shaker/Maraca/Güiro Part



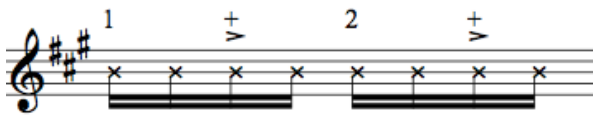
One can see here how different instruments play different accents over the 3/4 6/8 rhythmic framework, adding rhythmic polyphony to the piece. For an ensemble performance of this piece the Allegretto melody can doubled and replicated in octaves as well as harmonized in 3rds. The strumming pattern above can be played over four note chords ("drop 2") in the upper register of the guitar to replicate the sound of the Venezuelan *cuatro*. There are a couple of arpeggio figures for late Book 2 and Book 3 students that can be used as accompaniment:



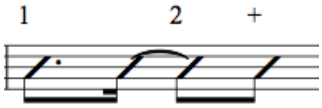
Book I: "With Steady Hands" (Baião) arr: ©Tomas Rodriguez 2014

The *Baião* is from the northeast of Brazil and is derived from a folk and carnival dance of African origin that was begun on the sugar plantations in this region in the 18th century. Its melodies are typically in the mixolydian mode. "With Steady Hands" is one of the few modal pieces in the Suzuki literature and as such is an excellent vehicle to introduce improvisation as well as the concept of a rhythmic vamp or groove that is so central to African derived and influenced music. Students can play their D major scales over an A7 vamp and it works beautifully.

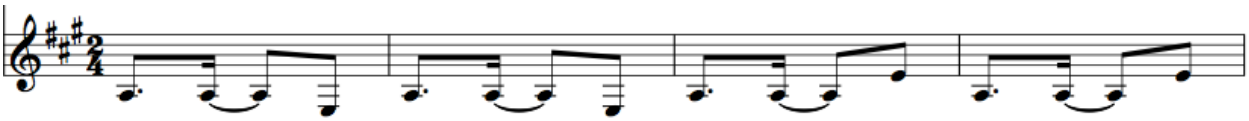
Baião Core Rhythmic Figure:



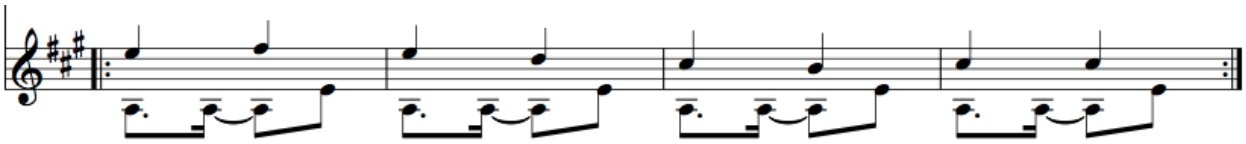
Accented Pattern:



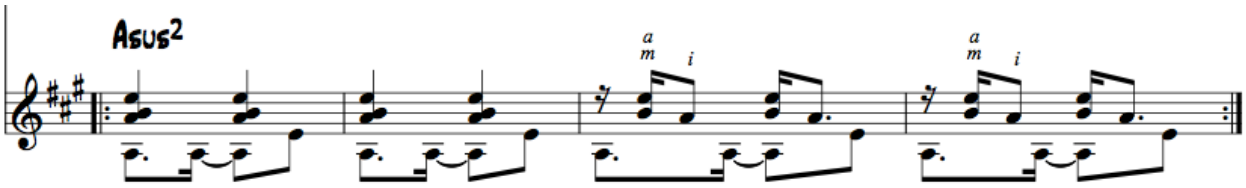
Applying this accented pattern to "With Steady Hands", we create a bass part (E can be played above or below):



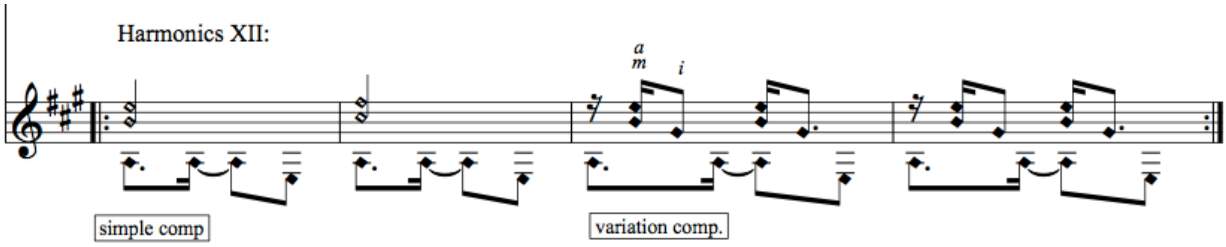
For Book I students for whom WSH is a preview or current piece, it is best to have them play the melody without the bass in an ensemble and instead give them the opportunity to improvise over an open section. If not, it may be difficult for them to learn the piece straight. For students who have graduated from the piece already, having them learn to play the baião bass pattern with the WSH melody is a good introduction to the skill of playing a rhythmically independent bass line with a melody (it will also give them some new left hand challenges).



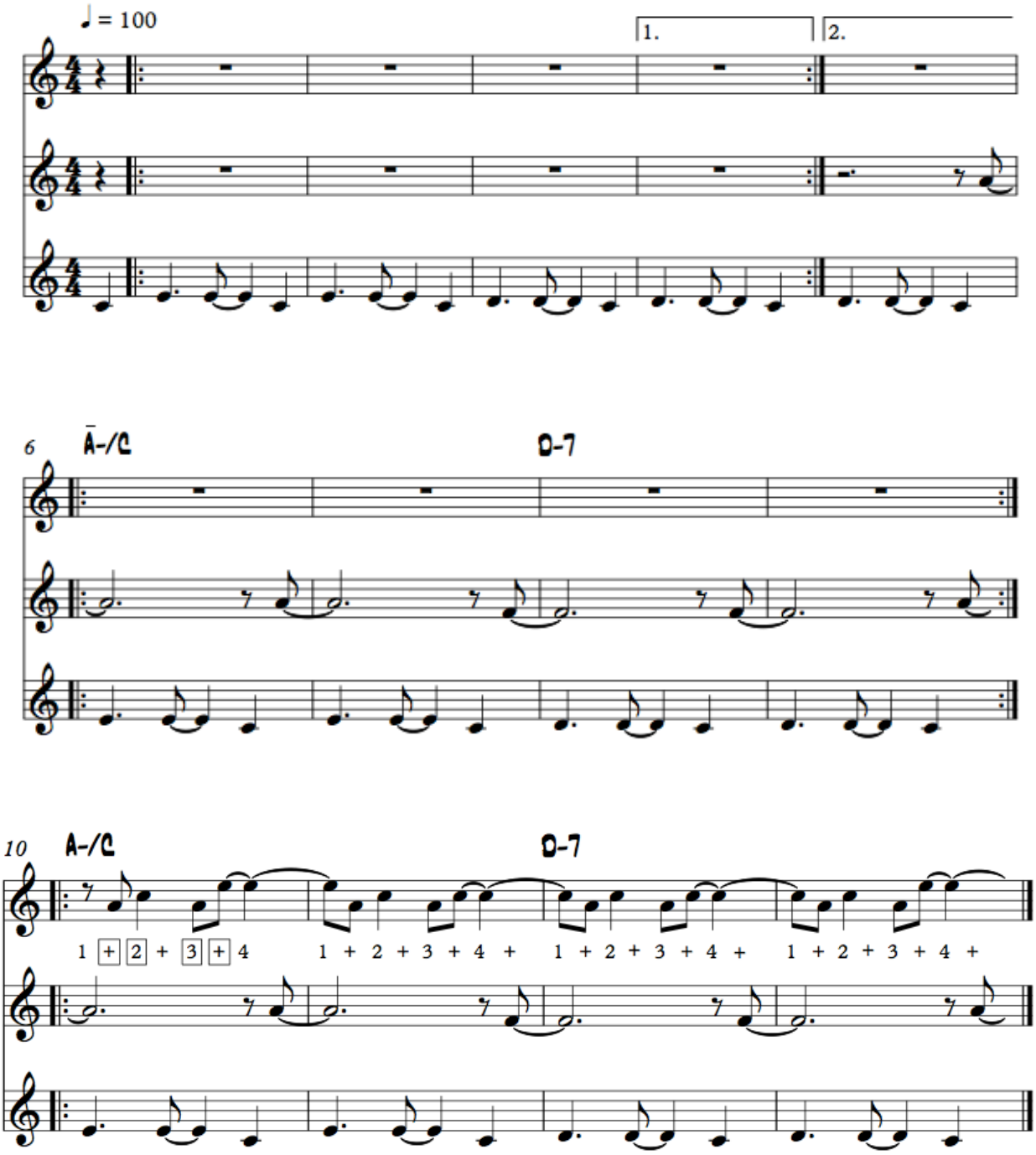
The same pattern can be used for accompaniment (both simple and with more complex variation). The suspended chord without the 3rd is typical of the style.



we can adapt the introductory WSH accompaniment figure in harmonics as follows:



Supplementary Example #1

Jarabi

(from Mande griot repertoire - Mali, W. Africa) sample arranged for guitar by: Tomas Rodriguez