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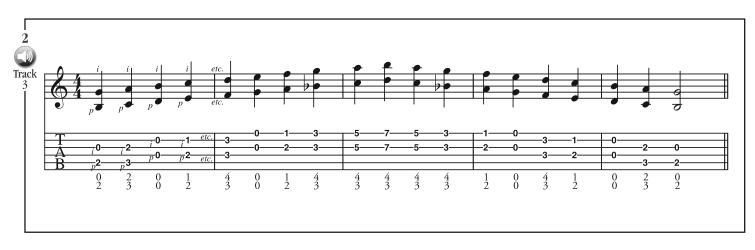
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A recording is included with this book. This audio can make learning with the book easier and more enjoyable. The symbol shown at the left appears next to every example that is on the recording. Use the audio to help ensure that you're capturing the feel of the examples, interpreting the rhythms correctly, and so on. The track number below the symbol corresponds directly to the example you want to hear. Track 1 will help you tune your guitar to this recording.

Have fun!

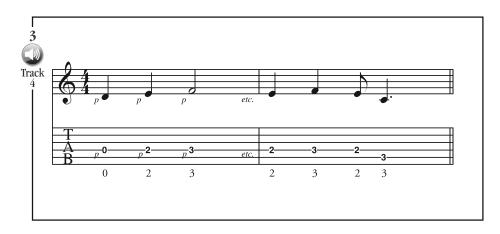
PARALLEL 6THS

You may have noticed the use of *parallel 6ths* (a series of harmonic 6ths played in sequence) in example 1, an important feature in many west and central African guitar styles. Here's another exercise to help you get comfortable with 6ths. Practice playing example 2 cleanly and smoothly so that each pair of notes rings until the next is struck. The sound should be very connected.



MAKING IT SWING

The key to all African guitar styles is rhythm. Finding just the right *syncopation* (accent shifted to a weak beat or weak part of a beat), the right feel, frequently makes all the difference. Example 3 is a Ko Nimo palm wine accompaniment in the style known as *amponsah*. It's based on the following bass line, which is played with the right thumb.





A closeup of **Ko Nimo**'s picking hand. The guitarist's 1990 album"Osabarima" remains a landmark as the first CD recording of music by a Ghanaian artist.

CONGOLESE, RUMBA, AND SOUKOUS



The guitar-rich pop music of the Congo in central Africa has had more impact around the continent than any other Afropop genre. Beginning in the late 1940s, bands in Brazzaville and Kinshasa—cities that face each other across the Congo River—began fusing Cuban music with local sounds. By then, an important fingerpicking acoustic guitar tradition had taken shape in the Belgian Congo, championed by Jean Bosco Mwenda, a seminal figure in the development of guitar music throughout central and southern Africa. Mwenda's lilting style, which bears some resemblance to palm wine guitar, laid important groundwork for the brilliant electric guitarists who followed: Dr. Nico and Franco in the 1950s and 1960s, Manuaku Waku and Popolipo in the 1970s, and later, Diblo Dibala, Nene Tchakou, and others.

Chapter 3

Urban, electric Congo music was first called *rumba* (named for the slow, Cubanderived dance rhythm), though it more closely resembled the small-ensemble Cuban pop known as *son montuno* (also known as *son*). In Cuba, son had introduced prominent African rhythms and percussion into what had been more sedate, ballroom dance music. In Cuba and Puerto Rico, son became *salsa*. In Congo, it became African rumba, and as it incorporated rhythms from the vast Congolese interior, it earned new names: *soukous, kwassa-kwassa*, and *rumba rock*. Easily crossing ethnic and national barriers with its powerful dance rhythms, soukous became the disco music of Africa during the 1970s and 1980s.

Early rumba guitarists, especially the late, great Franco ("Sorcerer of the Guitar"), often played melodies in parallel 6ths, picking with p and i in much the way you learned on pages 5 and 6. Example 12 shows how you can create melodic passages in 6ths. Notice that you can alternate 6ths played on the 1st and 3rd, and 2nd and 4th strings.

12 12 Track 17 1 1 1 1 1 1 1 1 1 1 1 1 1	•	•			•			•	•	•	•	•	0	
T A B	7 7 1 1	-8 -9 2 3	-5	-6	3 -4 1 2	5	-1	-3	0 0	1 2 1 2.	3 3 4 3	0 0 0	1	



Manuaku Waku was the first lead guitarist for the pioneering rumba rock group Zaiko Langa Langa, formed in 1969. He later left to form his own group, Grand Zaiko Wawa.