

College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 231 **TITLE:** Afro-Latin Percussion Ensemble I

Units: 2.0 units **Hours/Semester:** 24.0-27.0 Lecture hours; 24.0-27.0 Lab hours; and 48.0-54.0 Homework hours

Method of Grading: Grade Option (Letter Grade or P/NP)

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

3. **COURSE DESCRIPTIONS:**

Catalog Description:

Course focuses on the basic percussive techniques and rhythms associated with the genre of Afro-Latin music, as it applies to traditional and contemporary expression. It is intended to address how percussion and percussive instruments, much like their African prototypes, have been utilized as indispensable tools of artistic and social expression. Focus will be centered on but not limited to Afro-Caribbean instruments and forms, their parallel relationships, and the telling socio-political circumstances in which they developed. The conga drum is the main instrument of this class. Individual practice outside of class hours is required.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Demonstrate various techniques (manoteo, hand and body positions and posture) used to derive the essential sounds (open tone, muffled tone, bass tone, open and closed slaps, etc.) from the conga drum (tumbadora) and other Afro-Latin percussion instruments.
2. Demonstrate preliminary standard drum rudiments to the conga drum and execute selected rudiments with solid rhythm and tone distinction.
3. Rhythmically read annotated parts written in alternate notation systems as well as foundational standard rhythmic notation.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Demonstrate various techniques (manoteo, hand and body positions and posture) used to derive the essential sounds (open tone, muffled tone, bass tone, open and closed slaps, etc.) from the conga drum (tumbadora) and other Afro-Latin percussion instruments.
2. Demonstrate preliminary standard drum rudiments to the conga drum and execute selected rudiments with solid rhythm and tone distinction.
3. Rhythmically read annotated parts written in alternate notation systems as well as foundational standard rhythmic notation.

6. **COURSE CONTENT:**

Lecture Content:

1. Historical context
 - A. Basic history of certain styles and rhythms and their development
 - B. History and evolution of specific instruments (tumbadora, chekere, kata)
2. Listening
 - A. Introduction to key musicians and ensembles of Afro-Latin music, past and present
 - B. Introduction to folkloric and contemporary Afro-Latin music styles
3. Technique
 - A. Warm-ups
 - B. Posture
 - C. Basic rudiments
4. Conga Tone Production
 - A. open tone
 - B. muffled tone
 - C. bass tone
 - D. open and closed slaps

5. Notation
 - A. Alternate notation systems and symbols
6. Musical Elements
 - A. Rhythm
 - B. Timbre
 - C. Tempo
7. Introduction to playing Afro-Latin Rhythms
 - A. Tumbao
 - B. Tumbao variations
8. Ensemble Playing
 - A. Multi-layered Rhythms
 - B. Coordination of Players
 - C. Synchronization of Parts

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Discussion
- D. Other (Specify): The primary instructional method will be the demonstration, rehearsal and performance of selected Afro-Latin percussion techniques and rhythms associated with traditional Afro-Latin music. Additional instructional methods will include: (1) sectional rehearsals (2) short lectures and discussions on the historical and social context of Afro-Latin music. (3) Listening activities based on recordings and video documentation of professional and historical Afro-Latin musicians and dancers. Out of class assignments will include (1) practicing weekly assigned exercises, rhythms and techniques and (2) Listening to a variety of Afro-Latin music.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Other Outside Assignments:

Out of class assignments will include (1) practicing weekly assigned exercises, rhythms and techniques and (2) Listening to a variety of Afro-Latin music.

individual practice

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. 1. Individual auditions/evaluations with instructor at beginning and end of semester to assess student progress. 2. Groups and individual performance of assigned technical and rhythmic studies. 3. Participation in rehearsals and performances.

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Cruz, T., K. Moore, M. Gerald, & O. Fiol. *The Tomas Cruz Conga Method Volume 1 - Beginning*, ed. Mel Bay Publications, Inc., 2004

Origination Date: November 2016

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Course Originator: Christine Bobrowski