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.

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:
       Bay Publications, Inc., 2004

Origination Date: November 2016
Curriculum Committee Approval Date: February 2017
Effective Term: Fall 2017
Course Originator: Christine Bobrowski