College of San Mateo
Course Outline

- New Course
- Update/No change
- Course Revision (Minor)
- Course Revision (Major)

Date: 10/13/11

Department: MUS  Number: 231
Course Title: Afro-Latin Percussion Ensemble I  Units: 2

Total Semester Hours  Lecture: 32  Lab: 16  Homework: 48  By Arrangement:

Length of Course  Grading
- Semester-long
- Short course (Number of weeks ___)
- Open entry/Open exit
- Letter
- Pass/No Pass
- Grade Option (letter or Pass/No Pass)

Faculty Load Credit (To be completed by Division Office; show calculations.):
Lecture 32/16 = 2 FLCs; Lab 16/16*.7= .7 FLCs

1. Prerequisite (Attach Enrollment Limitation Validation Form.)
   None.

2. Corequisite (Attach Enrollment Limitation Validation Form.)
   None.

3. Recommended Preparation (Attach Enrollment Validation Form.)
   None.

4. Catalog Description (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

   AFRO-LATIN PERCUSSION ENSEMBLE I (2) (Pass/No Pass or letter grade option) Minimum of 32 lecture and 16 lab hours plus 48 individual practice hours per term. No previous musical training required. 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. (AA, CSU)

5. Class Schedule Description (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

   Same as above.
6. **Student Learning Outcomes** (Identify 1-6 expected learner outcomes using active verbs.)

   Upon successful completion of the course, the 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.

7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. For some courses, the course objectives will be the same as the student learning outcomes. In this case, “Same as Student Learning Outcomes” is appropriate here.)

   Same as student learning outcomes.

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, a sample course syllabus with timeline may be attached.)

   1. Historical context
      a. Basic history of certain styles and rhythms and their development
      b. History and evolution of specific instruments (tumbadora, chekere, katá)

   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
      d. 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

9. Representative Instructional Methods (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Describe out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills. If hours by arrangement are required, please indicate the additional instructional activity which will be provided during these hours, where the activity will take place, and how the activity will be supervised.)

   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.

10. Representative Methods of Evaluation (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

   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.

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

   *The Tomas Cruz Conga Method Volume 1-Beginning*
   By Tomas Cruz with Kevin Moore, Mike Gerald and Orlando Fiol
   2004 Mel Bay Publications Inc.

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Submission Date: 8/1/11__________________________________________