

# College of San Mateo Course Outline

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

Date: 10/13/11

Department: MUS

Number: 232

Course Title: Afro-Latin Percussion Ensemble 2

Units: 2

Total Semester Hours Lecture: 32 Lab: 16

Homework: 48

By Arrangement:

Length of Course

- Semester-long  
 Short course (Number of weeks \_\_\_\_)  
 Open entry/Open exit

Grading

- 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:  $16/16 \cdot .7 = .7$  FLCs

1. **Prerequisite** (Attach Enrollment Limitation Validation Form.)  
**MUS 231: Afro-Latin Percussion Ensemble 1**
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 2 (2)** (Pass/No Pass or letter grade option) Minimum of 32 lecture and 16 lab hours plus 48 individual practice hours per term. Prerequisite: MUS 231 or equivalent. 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. Students will build on the skills developed in Music 231: Afro-Latin Percussion Ensemble, by singing and playing simultaneously, and by playing additional instruments including güiro and cowbell (cencerro), as well as by incorporating more complex rhythms, rhythmic exercises, and variations of fundamental rhythms. (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 continued development of technique, relaxation and sound.
2. Demonstrate a deeper understanding of the role of the conga drum in various types of music than in the preceding course.
3. Execute several standard drum rudiments on the conga drum and to execute selected rudiments with solid rhythm, tone distinction, and an increased range of speed.
4. Explain and demonstrate the concepts of clave and rhythmic phrasing in basic improvisational passages on the conga drum.
5. Play and sing simultaneously.

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, guiro, cencerro)
- 2. Listening
  - a. key musicians and ensembles of Afro-Latin music, past and present
  - b. Conga drum examples found in different musical contexts
- 3. Technique
  - a. Warm-ups
  - b. Posture
  - c. Basic rudiments
  - d. Rehearsal procedure and etiquette
  - e. Phrasing
- 4. Practice Routines
  - a. coordination
  - b. ambidexterity
  - c. strength
  - d. speed
  - e. tone
- 5. Musical Elements
  - a. Rhythm
  - b. Tempo
  - c. Timbre
  - d. Dynamics
- 6. Variations of Clave
  - a. 3-2, 2-3 clave
  - b. son clave
  - c. rumba clave
- 7. Notation
  - a. Alternate notation systems and symbols
  - b. Foundational standard rhythmic notation
  - c. Rhythmic sight-reading
- 8. Vocal Elements
  - a. Melodic lines and lyrics
  - b. Coordinate with percussion ensemble
  - c. Synchronize playing rhythm and singing
- 9. Continuation of Afro-Latin Rhythms
  - a. Tumbao
  - b. Tumbao variations
  - c. Bembé
- 10. Ensemble Playing
  - a. Multi-layered Rhythms
  - b. Coordination of Players
  - c. Synchronization of Parts
  - d. Switching of parts
- 11. Additional Instruments
  - a. güiro

b. cowbell (cencerro)

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 2-Intermediate  
By Tomas Cruz with Kevin Moore, Mike Gerald and Orlando Fiol  
2004 Mel Bay Publications Inc.

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