

**College of San Mateo
Official Course Outline**

1. COURSE ID: MUS. 233 **TITLE:** Afro-Latin Percussion Ensemble III

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)

Prerequisite: MUS. 232

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. Students will build on the skills developed in Music 232: Afro-Latin Percussion Ensemble 2, by singing and playing more intricate rhythms simultaneously, playing additional instruments including the timbales, as well as by incorporating a wide variety of listening exercises, and incorporating more complex rhythms, rhythmic exercises, and variations of fundamental rhythms. 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 advanced technique, relaxation and tonality of the conga drum, including development of the art of tuning the drum.
2. 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.
3. Sing and play more intricate rhythms simultaneously than in the preceding course.
4. Demonstrate proficiency on a variety of percussive instruments including the conga drum, the cowbell, the güiro, the chekere, the claves, and the timbales.
5. Easily shift between double and triple meter and play them simultaneously within the context of rhythmic accompaniment and creative improvisation.
6. Identify a wide variety of rhythms and styles from many different countries of Latin America.

5. SPECIFIC INSTRUCTIONAL OBJECTIVES:

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

1. Demonstrate advanced technique, relaxation and tonality of the conga drum, including development of the art of tuning the drum.
2. 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.
3. Sing and play more intricate rhythms simultaneously than in the preceding course.
4. Demonstrate proficiency on a variety of percussive instruments including the conga drum, the cowbell, the güiro, the chekere, the claves, and the timbales.
5. Easily shift between double and triple meter and play them simultaneously within the context of rhythmic accompaniment and creative improvisation.
6. Identify a wide variety of rhythms and styles from many different countries of Latin America.

6. COURSE CONTENT:

Lecture Content:

1. A. Historical context
 - a. Basic history of certain styles and rhythms and their development
 - b. History and evolution of specific instruments (tumbadora, chekere, kata, guiro, cencerro, timbales, claves)
- B. Technique

- a. Warm-ups
- b. Posture
- c. Rehearsal procedure and etiquette
- d. Phrasing
- e. Self-assessment
- f. Interpretation
- g. Ambidexterity
- C. Practice Routines
 - a. coordination
 - b. ambidexterity
 - c. strength
 - d. speed
 - e. tone
 - f. create original routines
- D. Musical Elements
 - a. Rhythm
 - b. Tempo
 - c. Timbre
 - d. Dynamics
 - e. Variations of Clave
 - f. Polyrhythms
 - g. Duple and triple meters
- E. Notation
 - a. Alternate notation systems and symbols
 - b. Foundational standard rhythmic notation
 - c. Rhythmic sight-reading
- F. Listening
 - a. Compare, contrast, and analysis exercises
 - b. Identification of rhythm instruments
 - c. Identification of Afro-Latin rhythms
- G. Vocal Elements
 - a. Melodic lines and lyrics
 - b. Coordinate with percussion ensemble
 - c. Synchronize playing rhythm and singing
- H. Continuation of Afro-Latin Rhythms
 - a. Tumbao
 - b. Tumbao variations
 - c. Bembe
 - d. Cha cha cha
- I. Ensemble Playing
 - a. Multi-layered rhythms
 - b. Coordination of players
 - c. Synchronization of parts
 - d. Switching of parts
 - e. Learning more difficult parts
- J. Additional Instruments
 - a. guiro
 - b. cowbell (cencerro)
 - c. chekere
 - d. claves
 - e. timbales
- K. Conceptual
 - a. Application of clave
 - b. Intermediate phrasing exercises

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:

- A. Cruz, T., K. Moore, M. Gerald, O. Fiol. *The Tomas Cruz Conga Method Volume 2 - Intermediate*, ed. Mel Bay Publications, Inc., 2004

Origination Date: November 2016

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Course Originator: Christine Bobrowski