

College of San Mateo
Official Course Outline

1. COURSE ID: MUS. 234 **TITLE:** Afro-Latin Percussion Ensemble IV

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. 233

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 233: Afro-Latin Percussion 3, through fundamental improvisation, as well as by 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 continued development of technique, relaxation, sounds and tonality, including a variety of slaps and overtones.
2. Demonstrate a deeper understanding of the role of the conga drum in various types of music, including the application of melodic rhythm and rhythmic melody than in the preceding course.
3. Demonstrate fluency in the Afro-Latin rhythm vocabulary in regard to specific rhythms, techniques, conceptual expressions, and historical data.
4. Navigate rhythms and melodies from the perspective of the clave.
5. Recognize the names and contributions of several pioneers of the idiom who revolutionized and advanced the art form.
6. Perform a wide variety of traditional rhythms and variations within the genres of rumba, son, bomba, samba, bembé and others.

5. SPECIFIC INSTRUCTIONAL OBJECTIVES:

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

1. Demonstrate continued development of technique, relaxation, sounds and tonality, including a variety of slaps and overtones.
2. Demonstrate a deeper understanding of the role of the conga drum in various types of music, including the application of melodic rhythm and rhythmic melody than in the preceding course.
3. Demonstrate fluency in the Afro-Latin rhythm vocabulary in regard to specific rhythms, techniques, conceptual expressions, and historical data.
4. Navigate rhythms and melodies from the perspective of the clave.
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6. Perform a wide variety of traditional rhythms and variations within the genres of rumba, son, bomba, samba, bembé and others.

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, guiro, cencerro, timbales, claves)
2. Musical Elements

- A. Rhythm
 - B. Tempo
 - C. Timbre
 - D. Dynamics
 - E. Variations of Clave
 - F. Polyrhythms and meters
 - G. Rhythmic independence
 - H. Improvisation
3. Notation
- A. Alternate notation systems and symbols
 - B. Foundational standard rhythmic notation
 - C. Rhythmic sight-reading
4. Listening
- A. Compare, contrast, and analysis exercises
 - B. Identification of rhythm instruments
 - C. Identification of Afro-Latin rhythms
 - D. Identification of key musicians and ensembles of Afro-Latin music
5. Technique
- A. Warm-ups
 - B. Posture
 - C. Rehearsal procedure and etiquette
 - D. Self-assessment
 - E. Interpretation
 - F. Phrasing
 - G. Ambidexterity
6. Practice Routines
- A. coordination
 - B. ambidexterity
 - C. strength
 - D. speed
 - E. tone
 - F. create original routines
7. Improvisation
- A. fundamentals
 - B. beginning exercises
 - C. common practices
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. Bembe
 - D. Cha cha cha
 - E. Calypso
 - F. Bomba
 - G. Samba
10. Ensemble Playing
- A. Multi-layered rhythms
 - B. Coordination of players
 - C. Synchronization of parts
 - D. Switching of parts
 - E. Learning more difficult parts
11. Additional Instruments
- A. gUiro
 - B. cowbell (cencerro)
 - C. chekere
 - D. claves
 - E. timbales

12. Conceptual
 - A. Application of clave
 - B. Melodic rhythm/rhythmic melody
13. Cross-cultural
 - A. Analyzing distinctive cultural musical idioms
 - B. Comparing and valuing individual heritages in music
 - C. Socio-political contextualization of several styles of music.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Activity
- 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 3 - Advanced*, ed. Mel Bay Publications, Inc., 2004

Origination Date: November 2016

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Course Originator: Christine Bobrowski