

**The Ohio State University**

**Andean Music Ensemble  
Community Engagement Workshop**

**Supported by  
Center for Latin American Studies  
Department of Spanish and Portuguese  
School of Music**



### Project Description:

The Andean musical trunk allows teachers at all levels to bring the world of music into the classroom in order to promote awareness of different musical traditions and to use music learning as an effective point of entry for understanding cultural diversity.

The musical trunk is equipped with:

1. Culture area and/or historical context information
2. Framing concepts on ethnomusicology/musicology, performance, rhythm, folklore, language and culture
3. Information on musical genres typical of this area
4. Description of musical instruments
5. Simple method for playing music in this tradition
6. Two or three music charts
7. Practice CD
8. Idea cards
9. Glossary of terms
10. Instruments

Teachers can borrow the toolkit for the semester and incorporate this activity into their lesson plans for language instruction, music learning, geography, history, cultural studies, after school programs, summer camps, community theater, etc.

### Objectives and achievable outcomes for Andean Music Toolkits/Workshops:

At the level of outreach, this musical toolkit can serve to

- introduce students at all levels to the Andean culture area including its languages, cultural practices, aesthetics, and values
- introduce students at all levels to music notation and musical performance through simple methods and understanding of basic musical concepts

- expose students to participatory musical practice and performance experiences
- introduce students to the disciplines of musicology and ethnomusicology
- By choosing a repertoire that is appropriate and conducive to the objectives above, this outreach project can fulfill the important goal of repeated positive experiences that can instill habits of competent and fulfilling performance for all participants (Duke 2009:82).

#### Benefits/Objectives for OSU students

- equips ensemble members to go beyond their role as students to share this musical/cultural/historical/linguistic information as teachers, thus allowing them to take a more active role in the ensembles
- functions as a starter kit for graduating students to begin their own ensembles at hiring institutions
- underscores public involvement and applied scholarship for OSU students and courses
- opens possibilities for departmental and Interdisciplinary collaborations.

#### **WHY MUSIC MATTERS AND HOW IT CAN ENRICH STUDENT LEARNING AND CULTURAL UNDERSTANDING**

Music is something we share as a common humanity. At the same time, music is a vehicle for expressing our cultural and social differences. Activities in the toolkit allow us to focus on basic and important questions about music and culture. For instance, what is it that compels people to make music in the first place? How do people's experiences influence the unique sounds they make? Why is it that people in different cultures or time periods produce uniquely sounding music that is identifiable by them and by others as music from that particular culture or time?

Other questions central to ethnomusicology include: What role does music play in the formation and expression of society? What unique insights does music provide into historical and social processes? To what extent does music reflect social organization? How can music sometimes influence social

and political changes? To what extent does folk or popular culture offer a different interpretation of society than mainstream and/or dominant narratives? Why does music play such an integral role in shaping and celebrating a sense of community?

These questions provide a glimpse of the many ways in which music can introduce important cultural and social topics and complement educational curricula for a range of subjects.

## Andean Countries and Andean Musical Culture

Chile, Bolivia, Peru, Ecuador, and Colombia are generally known as Andean countries, named after the mountainous chain that cuts across this area. The Andes mountains are the world's longest continental mountain range and the highest mountain range outside of Asia.



The dramatic geography created by the Andes in these countries maps a diverse ethnic and cultural heritage that is apparent in the music, language, and traditions of Andean communities. Historical events in this area have also shaped the lives of its inhabitants. The European Conquest of the New World, for instance, brought European, Indigenous, and Afro descendants into contact with one another and gave rise to unique forms of cultural and musical expression.

Among the oldest musical instruments in the area, we find the sikus or Andean panpipes. These instruments date back in the archaeological record to pre Hispanic times, and in the mythical record to the Chipayas, who were the first inhabitants of the area, descendants of the Urus, the ancestors who inhabited the earth in the times of darkness before the appearance of the sun. Sikus in the Andes serve many different purposes. They are used to communicate with the supernatural and with nature in ritual contexts. The structure of the set, which divides in two, symbolizes a male and female duality that appears in every aspect of Andean culture. The complementarity of both parts of the set reflects values of reciprocity and dialogue in Andean communities. When played in large ensembles, the *sikus* serve to express the strength and unity of communities, and to underscore the importance of generalized participation in music making.



### What are Sikus?

*Sikus* (pronounced *see koos*), or panpipes, are traditional Andean instruments. They are also called *antaras* (aunt-a-ras) in Quechua, one of the indigenous languages of the Andes, and *zampoñas* (sam-po-nee-as) in Spanish. They are generally made from bamboo shoots which are cut a specific length and tied together.

*Sikus* come in pairs, and both rows of panpipes combine to complete a musical scale. The *ira* (ee-ra) and *arka* (are-ka) are the names designated to each member of the pair.

In native Andean culture, concepts of complementarity and duality pervade; there is, respectively, a "male" and "female" side to everything in nature.

The *ira siku* represents the male, and the *arka* represents the female counterpart. The *ira* has fewer pipes, and is the "leader" and the *arka* has more pipes and is considered the "follower". Both, however, are needed to complete a melody. This method of playing notes interchangeably is known as *hocket*.

The Andean musical style calls for "wide tuning" of these instruments. This means that instruments are not tuned to a perfect pitch, but rather deliberately tuned to vary a little bit flat or a little bit sharp of any given pitch.

Another important aspect of the Andean musical aesthetic is that notes are played in overlapping fashion to produce one continuous and uninterrupted sound.

Dancing is vital to the technique used when playing the *sikus*. Playing the *siku* pipes requires a lot of breath, and motion helps oxygenate the body.

*Siku* ensembles are often accompanied by the *bombo*, or bass drum and the *chakchas* or goats hooves.



## Huayno Rhythm

The *huayno* (pronounced why-know) rhythm is one of the most common rhythms found in Andean music. It is often described as a "galloping beat" in duple meter with variations that ornament or style the rhythm depending on regional or personal taste. In Peru it is known as *huayno*, in Bolivia as *huayño*, and in Ecuador as *sanjuanito*. Even though this rhythm is common, the *huayno* can sound remarkably different among different performers, and among players from different communities.

In musical terms, the basic huayno rhythm can be approximated as an emphasized beat (quarter note) succeeded by two shorter beats (eighth notes or half of the duration of the emphasized beat).



The song structure of the huayno is generally AABB. In other words, the first section repeats twice and a second section repeats twice; then it goes back to the first section twice again, and so forth. One interesting feature of the *huayno*, and of Andean music more generally, is the addition of the *fuga* (foo-ga) at the end. The *fuga* is the same melody played twice as fast to end the piece.

Instrumentation for the *huayno* varies widely, but can include guitar, charango, bombo, kena, and siku pipes.

(See idea card #6)

## METHOD FOR PLAYING SIKUS



*Sikus*, also known as *zampoñas*, *antaras*, or Andean panpipes come in many different sizes—from the smallest one known as *chulli* or little bird to the largest *sankas* and *toyos* which reach all the way to the ground. *Sikus* generally have two rows of pipes divided into the *ira* (guide) and the *arca* (follower). The *ira* and the *arca* have alternating notes and rely on each other to complete the musical scale.

Generally one person plays the *ira* and another person plays the *arca*, establishing a sort of dialogue between the two players as they work together to produce a melody.

*Sikus* are generally played in large ensembles that incorporate experienced and inexperienced players. By playing together, less experienced players are able to participate without fear of making mistakes since the sound of the whole group will overcome any small mistakes. This is a key aspect of participatory music-making and part of the Andean musical aesthetic of "sounding as one instrument." The many different sizes of *sikus* correlate to lower and higher ranges of pitch which, when played together, provide a thick sound which the Andean musical styles favor.

(See Idea Cards #1&2 to get started).

One method for integrating inexperienced players quickly into the ensemble is to have them play select notes that accent the melody. Generally all selected notes fall within the chords in the song, so even if a player reverses the notes, they will still be in pitch.

Once players identify two or three notes that they can play along with the tune, try some slides.

(See highlighted musical charts and Idea card # 3).

As players become more confident with the instrument, introduce musical notation to complete the tune.

(See Idea Cards # 4&5)

For students who do not read musical notation, the learning process is easy. *Iras* play only lines on the musical chart; *arkas* play only spaces. Locate the E on both the chart



and the pipes. If notation goes up one line, the *iras* move up one pipe. If notation goes up two lines, the *iras* move up to pipes. And so forth.



Similarly, if notation goes up one space, the *arkas* go up one pipe. If notation goes up two spaces, the *arkas* go up two pipes.

In this way, students can learn to read intervals in relation to notes very quickly.

## **DANCING and BREATHING**

The Quechua word for singing is also the word used for dancing—*takina* (song or dance). In other words, singing, making music, and dancing are considered part of a single activity.

In addition to contributing to the celebratory nature of this music, dancing serves a very functional purpose. Playing the panpipes takes a lot of breath, and moving helps to oxygenate the body.

Players can easily hyperventilate if they take a breath for every note they play. Encourage students to play several notes using a single breath to prevent this and to dance or march as they play.

## **SINGING IN SPANISH, QUECHUA, AND AYMARA**

In addition to Spanish, there are dozens of indigenous languages in the Andes. Learning to sing in these languages can take place in small increments with new participants singing only the response or parts of the chorus.

(See lyrics charts for ideas).

# Ojos Azules

♩ = 80

Arr. by Michael Rodriguez

A

SLIDE ↑

6 B EE EE EE EE EE EE EE AA

12 AA EE EE EE EE EE EE EE AA AA

SLIDE ↑ O - jos - A - zu - les no llo - res no llo - res ni te e - na - mo - res \_\_\_\_\_

19 AA AA AA AA EE EE EE EE EE AA AA

Llo - ra - ras \_\_\_\_\_ cuan - do me - va - ya cuan - do re - me - dio ya no haya \_\_\_\_\_

25 EE EE EE EE EE EE AA AA AA

SLIDE ↑

31 AA AA AA AA EE EE EE EE EE AA AA

37 EE EE EE EE EE EE EE AA AA

SLIDE ↑ Tu me ju - ra - ste que - rer - me que - rer - me To - da la vi - da \_\_\_\_\_

43 AA AA AA AA EE EE EE EE EE AA AA

No - han pa - sa - do dos, tres di - as © Tu te a - le - jas y me de - jas \_\_\_\_\_

Ojos Azules

49 la fuga

SLIDE ↑

55

SLIDE ↓

A&E ACCENT NOTES PLAYED ON

(1)  $\frac{2 \text{ \& } 1}{- \quad -}$  (3)  $\frac{4 \text{ \& } 1}{- \quad -}$  COUNT  
 E E                      E E

## Ojos Azules

(Huayno Peruano)

1.

Ojos azules no llores  
No llores ni te enamores

**Ojos azules no llores  
No llores ni te enamores**

Llorarás cuando me vaya  
Cuando remedio no haya

**Llorarás cuando me vaya  
Cuando remedio no haya**

2.

Tu me juraste quererme  
Quererme toda la vida

**Tu me juraste quererme  
Quererme toda la vida**

No han pasado dos, tres días  
Tu te alejas y me dejas

**No han pasado dos, tres días  
Tu te alejas y me dejas**

# Jach'a Uru

(Huayno)

Bolivian Traditional  
Arr. Michael Rodriguez

♩ = ~140

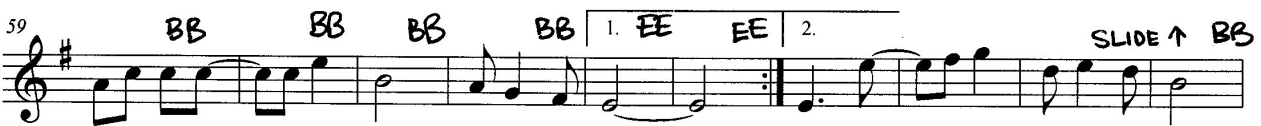
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U-ka ja - ch'a u - ru ju-tas - ki-



way a-mu-ya sis - ka-na - ni ju-tas - ki - way Tak-pacha lla-qui-na cas-pi



a-mu-ya sis - ka-na - ni pu-cu - si - ni ta - ta - nac ma-ma - na - ka



a-mu-ya sis - ka-na - ni pu-cu - si - ni ta - ta-nac ma-ma - na - ka u - ka ja -

2

Jach'a Uru

78 BB BB BB *B.S. al Coda* EE EE BB BB BB

- ch'a u - ru ju-tas - ki - way \_\_\_\_\_

88 BB BB BB BB EE EE EE EE BB BB

98 BB BB BB | 1. EE EE | 2. SLIDE BB BB BB

109 BB BB EE SLIDE BB BB BB BB BB

119 *Fine*

SLIDE ↓

Ḅ E ACCENT NOTES PLAYED ON

(1) 2̣  
 B B  
 COUNT

**Jach'a Uru**  
(Huayño Boliviano)

**Uka jach'a uru ju-tas-ki-way**

A-mu-ya sis-ka-ña-ni ju-tas-ki-way (bis)

Tak-pa-cha lla-qui-na cas-pi

a-mu-ya sis-ka-ña-ni pu-cu-si-ni (bis)

**Ta-ta-nac ma-ma-na-ka**

a-mu-ya sis-ka-ña-ni pu-cu-si-ni

**Ta-ta-nac ma-ma-na-ka**

Uka jach'a uru ju-tas-ki-way

Idea card # 1

## Music and Community Identity:

Music is a unique marker of community identity. As Ethnomusicologist Tom Turino writes (2004), moreover, "sounding together" and "moving together" does not just *reflect* community identity. As an experience that creates a special bond through interaction with others, dancing and making music together actually *produce* community.





## Idea card # 2

### Reciprocity—An Andean Value:

The back and forth interaction within the siku pair underscores the very important concept of reciprocity in the Andes. Reciprocity refers to an ongoing, informal exchange among people. This can take the form of labor exchange, gift giving, economic loans, food exchange which are often formalized through fictive kin or *compadrazgo* relations. On a day to day basis, reciprocity is expressed in ongoing dialogue, favor granting, and festival participation which underscore interdependence within the community. The give and take dynamic and mutual reliance of the siku pair comes to symbolize this social value in Andean cultures.



### Idea card # 3

Taking care of your panpipes-- Panpipes are relatively easy to take care of, but here are a few important pointers:

- Panpipes are fragile, so be sure to protect them from getting squished in your backpack, chewed by the dog, accidentally stepped on or sat on. Find a sturdy box to keep your panpipes in regularly.
- If the pipes become loose, spray the instrument with a little bit of water. This will make the reed expand and make the binding tight again.
- Wipe the edge of the panpipes with hand sanitizer only when you have to, to prevent the pipes from drying out too much.
- If the edge of the panpipes are too coarse and are making your lip hurt, brush a little bit of clear nail polish just across the edge of the pipes to make them nice and smooth.




Idea card # 4

Huayno rhythm:

The basic huayno rhythm is 2/4

Which you can count as:



1 2 & 1 2 & 1 2 &

Get participants to clap the huayno rhythm as they sing Ojos Azules or Jach'a Uru.



Idea card # 5

## Participatory Music Making

Music in the Andes privileges generalized participation over polished performance or presentation. The division between audience and performers that we typically see in Western music, is erased as everyone is invited to take part by either playing an instrument, dancing, or singing. Participatory music integrates players at all levels and allows for people to learn to play as they go. This type of music focuses on celebrating the unity and strength of a group or community, which is intended to "sound as one instrument," with no particular player standing out to symbolize social harmony.



## Idea card # 6

### Producing a sound:

Get students to blow across the pipes of the siku as they would on a bottle and practice getting a sound out of the instrument.

Once players achieve a sound, encourage them to vary the position of their lips in relation to the pipes to experiment with variations in tone.



Idea card # 7

Practicing the scale:

Line players up in two lines facing each other according to *arca* and *ira*.

Get partners in the pair to play successive notes in the scale.

Encourage students to play overlapping tones to achieve the musical aesthetic of the Andes as they practice moving up and down the scale.



## Idea card # 8

### Integrating into the ensemble:

See the highlighted musical charts for select notes students can initially play to accent the melody and integrate immediately into the ensemble. Charts are for teacher reference. We encourage the actual learning to be done aurally as it is done in the Andes.

Have students find the beginning pitch by ear. Have them place their fingers on select pipes so that they can locate the correct pipes quickly.

Once students are confident with these notes, practice slides as indicated on the charts.



Idea card # 9

Musical notation for the iras--lines only:

*Iras* play lines only on the musical chart.

Create a mnemonic for students to remember the notes (such as Every Good Boy Deserves Fun)



If notation goes up one line, the *iras* move up one pipe. If notation goes up two lines, the *iras* move up to pipes. And so forth. Have students practice these intervals.





Idea card # 10

Musical notation for the *arkas*--spaces only:

*Arkas* play spaces only on the musical chart.



If notation goes up one space, the *arkas* go up one pipe. If notation goes up two spaces, the *arkas* go up two pipes, etc.

Have students practice these intervals.



Idea card # 11

## Parent-Child Activity:

Sikus are ideally suited to be played in parent-child or teacher-child pairs. The sikus do more than provide an enjoyable shared activity. They allow the typical adult/child hierarchy to be temporarily broken by putting both the adult and the child in the same position as students learning to play the instruments and as co-performers.

