

SPAN/MUS 2208.22/7780.22: Andean Music Ensemble

Prof. Michelle Wibbelsman

Spring 2021

Thursdays, 10:20 AM-12:25 PM

Hybrid - MLK Auditorium, Hale Hall



In this course we will learn to play and perform music from Bolivia, Peru, Ecuador, Chile and Argentina. We will explore various genres including the Peruvian *huayno*, the Ecuadorian *sanjuanito*, Bolivian *sikuriadas* (panpipes ensemble tunes) and *tarkeadas* (wooden flute ensemble tunes), and a variety of other Andean genres. We will all have a chance to experience instruments including *zampoñas* or *sikuris* (Andean panpipes), *tarkas* (Bolivian festival flutes), *queñas/kenas* (notched mouthpiece flutes), *charangos* (Andean syncretic string instruments), guitars, *bombo* (Andean bass drum), and *chakchas* (Goat hooves rattles). We will study techniques and methods for playing these instruments; sing in Spanish, Quechua and Aymara; explore Andean musical and performance aesthetics; and learn about the cultural background and social significance of the songs.

This course is specifically designed to use performance as pedagogy—in this case, music making as an entry point into learning about language and culture. Music making offers unique insights into Andean values and aesthetics. It presents us with alternative language-learning methods including affective, mimetic and practice-oriented approaches to expression, pronunciation and pragmatics. The course also challenges students with music-learning methods that are different than those of formal music ensembles.

Typically, the Andean Music Ensemble is an applied course in the tradition of participatory music making. Given that Andean wind instruments and group singing pose a particular risk in the context of COVID-19, this semester will be taught in hybrid modality with mostly synchronous online interaction.

This semester allows us to consider distance and its effect on collective music making, listening, performers dynamics, and audience dynamics. We have a unique opportunity to reflect on both the dangers and the generative power of breath—especially breath concentrated through wind instruments and shamanic breath in Andean and Amazonian traditions. This semester also offers opportunities for exploring radical, decolonial listening practices and engaging Andean epistemologies. The course incorporates a few readings and discussions as well as listening and reflecting exercises aimed at appreciating Andean musical aesthetics.

As alternative learning/teaching method and engagement with indigenous practices, the Andean Music Ensemble intersects with other courses and programmatic emphases including the Andean and Amazonian Studies Minor, Ethnomusicology, SOM, the Quechua Language Program, and the Quechua FLAS, as well as the *K'acha Willaykuna* Andean and Amazonian Indigenous Arts and Humanities Collaboration under the Global Arts and Humanities Discovery Theme <https://globalartsandhumanities.osu.edu/cross-disciplinary-research-focus-areas/immobility/kacha-willaykuna>, which provides opportunities for reflection and dialogue beyond our class and with Andean and Amazonian artists, performers and musicians.

There are no auditions for the Andean Music Ensemble and no requirements for prior musical experience or language proficiency. Our repertoire changes each semester. You can repeat enrollment in this course up to a maximum of 10 credit hours. This course counts toward the ensemble requirement within certain degree programs in the School of Music, toward the interdisciplinary Minor in Andean and Amazonian Studies, Minor and Major in Spanish, and the Quechua FLAS Fellowship course requirement.

***Please be sure to sign up for 1 credit hour.**

See videos of Navidad Andina/Christmas in the Andes end-of-semester performance in AU 2015 on the SPPO website

<http://sppo.osu.edu/news/andean-ensemble-end-semester-performance> or listen to SoundCloud recording at

<http://sppo.osu.edu/news/online-andean-music-ensemble>



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