

Term Information

Effective Term Autumn 2015

General Information

Course Bulletin Listing/Subject Area Spanish
Fiscal Unit/Academic Org Spanish & Portuguese - D0596
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2208.22
Course Title Andean Music Ensemble
Transcript Abbreviation AndeanMusEnsemble
Course Description In this course students learn to play and perform music from Bolivia, Peru, Ecuador, Chile, Colombia and Argentina. The course explores various musical genres within the Andean region. Students study techniques and methods for playing Andean instruments and learn to sing in Spanish, Quechua and Aymara. Cross-listed with Music 2208.22.
Semester Credit Hours/Units Variable: Min 0.5 Max 1

Offering Information

Length Of Course 14 Week, 7 Week, 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable Yes
Allow Multiple Enrollments in Term Yes
Max Credit Hours/Units Allowed 10
Max Completions Allowed 20
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions

Cross-Listings

Cross-Listings Cross-listed in Music

Subject/CIP Code

Subject/CIP Code 16.0905
Subsidy Level Baccalaureate Course

Intended Rank

Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- To become familiar with a range of Andean music genres through an applied approach to music performance.
- To become familiar with musical and aesthetic vocabulary specific to this area and with some of the general concepts associated with Andean music.
- To develop skills in playing various instruments and singing in Andean languages.
- Develop an understanding of the cultural context & social significance of music making in the Andes generally & of different pieces in their local contexts and interpretations.
- Develop the ability to think critically about the relations between music and culture/music and society/performance and politics/aesthetics and power.

Content Topic List

- Participatory music making
- Andean languages (Quechua/Quichua, Aymara, Spanish)
- Andean musical aesthetics
- Andean music in social context
- Andean music and cultural expression

Attachments

- ANDEAN MUSIC ENSEMBLE NEW COURSE PROPOSAL--11-05-2104 revision[1].doc: Syllabus

(Syllabus. Owner: Sanabria, Rachel A.)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Sanabria, Rachel A.	12/08/2014 11:30 AM	Submitted for Approval
Approved	Sanabria, Rachel A.	12/08/2014 11:31 AM	Unit Approval
Approved	Heysel, Garrett Robert	01/08/2015 05:36 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	01/08/2015 05:36 PM	ASCCAO Approval

ANDEAN MUSIC ENSEMBLE

MUS 2208.22 /7780.22

SPA 2208.22/7780.22

(eligible for .5 -1 credit hours)

BUILDING AND ROOM # XXX

SCHEDULED TIME XXX

Professor Michelle Wibbelsman

281 Hagerty Hall, 1775 College Road
Columbus, Ohio 43210-1430

Office phone: [614-292-7787](tel:614-292-7787)

wibbelsman.1@osu.edu

<http://sppo.osu.edu/>

 Follow us on Twitter @SpanPortOSU

<http://music.osu.edu>

Office Hours: XXX

Course Description:

Welcome to the Andean Music Ensemble! 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*, the Bolivian *saya* and *tinku*, plus Bolivian *sikuriadas* (panpipes ensemble tunes) and *tarkeadas* (wooden flute ensemble tunes). We will all have a chance to experience playing a variety of instruments including *zampoñas* or *sikuris* (Andean panpipes), *tarkas* (Bolivian festival flutes), *quenás/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; work on singing in Spanish, Quechua and Aymara; explore Andean musical and performance aesthetics; and learn about the cultural background and social significance of the songs. You can view groups like Inti Illimani, Quilapayún, Los Kjarkas, Illapu online for performances by popular Andean musicians if you are interested in sampling more of this music.

We will have guest speakers throughout the semester including OSU's Quechua instructor and various faculty members who work on language, cultural or musical themes related to our repertoire. In this sense this class invites you to engage in discussions about a variety of topics from the unique perspective of music making and introduces you to professors on campus teaching exciting courses that might provide a segue for interests you develop in this ensemble.

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

Course Structure:

Our weekly sessions will generally consist of learning/rehearsing our repertoire, listening to music samples, listening to recordings of our own rehearsals for trouble-shooting, mini lectures/visiting lectures to contextualize the pieces, technique and methods mini workshops for different instruments, general class discussion/reflection.

The course allows for a relaxed, highly interactive atmosphere. Students are encouraged to reflect on their experience in the ensemble, participate in discussion, and contribute their sets of skills and knowledge to the efforts of the ensemble.

I will distribute or post lyrics for the songs we learn. For some pieces I will distribute charts (various methods), sometimes musical notation, but generally we will adhere to the Andean style of learning to play by ear, emulation and participation. So for those who do not read music, don't worry! **Please do bring a 1 inch binder to keep your music organized. (And please remember to bring it to class each session).**

We will need 5-10 minutes at the beginning of each session to get instruments out and tune them, and similarly 5-10 minutes at the end of each session to store instruments properly. So while I want to foster a relaxed atmosphere, we also need to work efficiently in terms of getting through our repertoire.

We will have one or two performances during the semester (dates to be announced). These performances or presentations outside of class will be on a volunteer basis. Considering that not all of you will be able to participate due to prior commitments or conflicts in your schedules, if you cannot make it to a performance, this will not reflect negatively on your grade. That said, we will make our best effort as a group to work out times that work for all of us. Similarly, outreach opportunities will be on a volunteer basis.

At the end of each semester we will also organize a *peña* –an informal musical evening to present our repertoire to friends and family.

Classroom Etiquette:

I expect your full attention and active participation during class. **Please turn off all cell phones and other electronic devices before coming to class.** Texting, Tweeting, Facebooking or checking e-mail are not acceptable activities during any class session. I encourage open discussion in an atmosphere of respect and consideration for your classmates and the professor. As director of the ensemble, I expect students to observe my directions, especially silencing instruments when I am talking or demonstrating a technique for the class. I expect the same level of respect for visitors and other members of the ensemble.

Expectations and Requirements for Ensemble Participants:

There are no required readings or tests for this class. Additional rehearsal time outside of class is encouraged but voluntary. Assignments include listening to the practice audio files (available through CARMEN), learning the lyrics to the songs and learning musical parts.

Your grade for the course will be based on regular attendance and participation (60%) and mastery of the material (40%).

Attendance and Participation (60%)

Your attendance and participation grade will be based on coming to class prepared and on time, demonstrating a committed effort and interest in learning, and collaborating respectfully with other members of the ensemble. I will take into consideration the quantity and quality of your contributions to our class reflections/discussions and your observation of the guidelines for classroom etiquette.

***Attendance Policy: If you have more than three unexcused absences, on the fourth absence you will drop a letter grade; upon a fifth unexcused absence your grade will drop another letter grade. Unexcused absences beyond this are considered to be excessive and unacceptable for passing the course. Excused absences will require documentation (e.g., doctor's note, death-notice clipped from newspaper, etc.). If you are consistently late to class, I will give you a warning and after the 3rd tardy I will start counting late arrivals against your attendance/participation grade.**

If you cannot make it to a session, please e-mail me ahead of time, if at all possible, to let me know.

We will have opportunities to perform for different audiences during the semester (dates to be announced). We will make our best effort to coordinate our schedules for these presentations. Performances and/or outreach opportunities outside of class are on a volunteer basis. While I hope you will be excited to participate, if you cannot due to prior commitments or conflicts in your schedules, your grade will not be negatively impacted.

Mastery of the Material (40%)

The course includes registered graduate and undergraduate students, and enrolled auditors. Some students, moreover, will have participated in the ensemble in previous semesters; for others this will be their first experience with Andean music. We all come to the class with different levels of experience and expertise. Therefore, I will assess your progress on an individual basis.

For those of you who already play an instrument, this may be an opportunity to try something completely new or to rise to the challenge of new styles and methods. Generally Andean musicians switch instruments throughout a performance rather than playing a single instrument that they master. Some of you will be in a position to help other students along; all of us will be in a position to learn together and learn from each other (including the instructor!).

In Andean cultures, everyone is considered to be musical, not just those with a skill, aptitude or training. In that spirit, we should all agree to try new things without inhibition; to be respectful, tolerant, patient and accountable to one another; and to work together toward making this a truly enjoyable musical experience.

Please see the grading guidelines below for more specific information on my assessment of individual progress.

Course Goals and Learning Outcomes:

1. To become familiar with a range of Andean music genres through an applied approach to music performance.
2. To become familiar with musical and aesthetic vocabulary specific to this area and with some of the general concepts associated with Andean music.
3. To develop skills in playing various instruments and singing in Andean languages.
4. To develop an understanding of the cultural context and social significance of music making in the Andes generally and of different pieces in their local contexts and interpretations, along with the ability to think critically about the relations between music and culture/music and society/performance and politics/aesthetics and power.

Grading Policy

60% - Attendance and Participation

40% - Mastery of the Material

Total 100%

General Guidelines for Grading (Mastery of the Material):

A= 93-100, A- = 90-92

Demonstrate fluency with the course concepts/skills and an ability to apply them, including independent thought beyond the bounds of the coursework (Range of Good to Excellent)

B+ =88-89, B= 83-87, B- = 80-82

A complete grasp of the concepts/skills and an ability to apply them (Range of Good)

C+ =78-79, C= 73-77, C- = 70-72

Middling grasp of the course material (Range of Acceptable)

D+ = 68-69, D = 60-67

An incomplete or tenuous grasp of the material (Range of Poor)

E=0-59

Failing

Professor responsibilities: On my part, as instructor for this course, I commit to treating students fairly and equitably, provide timely, constructive feedback, make myself available during office hours for additional help, advise students about academic support services available to them

should they need them, hold students accountable for meeting course requirements as specified, teach this course to the best of my ability to ensure fulfillment of the Course Goals and Learning Objectives outlined.

Important Dates: Please see the Office of the Registrar <http://registrar.osu.edu/> for important dates regarding course adds/drops, etc.

Please take a minute to read the following University Policies:

Communication: E-mail is the official mode of university correspondence; therefore, you are responsible for reading your email for university and course-related information and announcements. You are responsible to keep the university informed about changes to your e-mail address. You should check your e-mail regularly to stay current with university-related communications, some of which may be time-sensitive.

Students with Disabilities: The Ohio State University is committed to the full inclusion of all qualified individuals. As part of this commitment, policies and procedures will ensure that persons with disabilities are not subjected to discrimination or denied full and equal access to programs (academic, co-curricular or employment), activities, benefits or services offered by the university on the basis of their disability.

If you require special accommodations, please note that you are responsible for initiating this process. **“Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.”**

Please contact the Office of Diversity and Inclusion:

ADA Coordinator’s Office, ada.osu.edu/
Disability Services, ods.ohio-state.edu/
Integrated Disability, hr.osu.edu/benefits/db_integrateddisability.aspx.

Student accommodation requests	Disability Services, Office of Student Life	614-292-3307 VRS 614-429- 1334	ods@studentlife.osu.edu ods.ohio-state.edu/
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Please remind me not more than 5 business days before an exam of any testing accommodations you will need.

The Ohio State University Code of Student Conduct: “The code of student conduct is established to foster and protect the core missions of the university; to foster the

scholarly and civic development of the university's students in a safe and secure learning environment, and to protect the people, properties and processes that support the university and its missions. The core missions of the university are research, teaching and learning, and service. Preservation of academic freedom and free and open exchange of ideas and opinions for all members of the university are central to these missions." (B/T 4/6/2012)

"It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>."

I will strictly adhere to the code of student conduct as defined by the University. Please review <http://trustees.osu.edu/rules/code-of-student-conduct/3335-23-04.html> for prohibited conduct at OSU. You can also consult the OSU Student Policies and Procedures Handbook for a full range of definitions and penalties. In terms of academic integrity, I expect full credit/citation to be given to works you draw from (including Internet sources). Please consult with me if you have any doubts. Assignments submitted are further subject to review through online tools that check for plagiarism.

Resources for Learning & Life at OSU: In addition, The Ohio State University has numerous resources for students to provide assistance and support for your learning. I encourage you to use these resources. They are excellent and can make a real difference in the quality of your experience not only for this class but for your student career. The Office of Student Life <http://studentlife.osu.edu/> can direct you to valuable resources including learning centers, writing centers, counseling and mental health assistance, career exploration advisors, and student emergency services.

SCHEDULE

(The schedule and repertoire below is subject to change
as we gauge our progress with the various pieces)

REPERTOIRE 20XX:

- 1. Entraremos a la Plaza – Bolivian tarkeada**
- 2. Ojos Azules –Peruvian Huayno**
- 3. Jach'a Uru—Bolivian Huayno sung in Aymara**
- 4. Chulla Alpargati –Ecuadorian Sanjuanito**
- 5. Sumampa – sikuriada**
- 6. Canción y Huayno, Poco a Poco – Saya y Huayno**
- 7. La Mohoñada – Bolivian tarkeada**
- 8. Señora Chichera –Chilean tinku**

SCHEDULE

WEEK 1 INTRODUCTION TO THE COURSE

General overview of repertoire, syllabus and course expectations; overview of course format; central course questions.

Student introductions.
Introduce instruments.

Listening samples.

Introduce: Tarkeada #1 La Mohocheñada
Introduce: Sikuri mini-workshop Ojos azules

Mini-lecture: Andean wide tuning; concept of Andean reciprocity reflected in music and society; participatory music making

WEEK 2

Assign instruments

Continue: Tarkeada La Mohocheñada
Add strings, percussion, zampoñas part A Ojos Azules
Introduce: Sikuriada Sumampa

Mini-workshop: charango technique and tuning; Andean percussion and rhythm

Mini-lecture: cultural context, aesthetics, social significance of instruments and pieces

WEEK 3

Review: La Mohocheñada & Ojos Azules

Continue: Sumampa
Ojos Azules part B panpipes

Introduce: Señora chichera (tinku)

Mini-workshop: quena/kena techniques

WEEK 4

Review: la Mohocheñada, Ojos Azules,

Continue: Sumampa, Señora chichera

Introduce: Chulla Alpargati

WEEK 5

Review: La Mohoceñada, Ojos Azules, Sumampa, Señora chichera

Continue: Chulla Alpargati

Visiting mini-lecture: OSU Quechua Instructor Luis Morató (to help us with Quechua pronunciation and interpretation; Quechua/Quichua regional variations; vocal aesthetics)

WEEK 6

Review: Ojos Azules, Sumampa, Señora chichera

Continue: Chulla Alpargati

Introduce: Canción y Huayno

WEEK 7

Review: Ojos Azules, Sumampa, Señora chichera, Chulla Alpargati

Continue: Canción y Huayno

Mini-lecture: *saya* rhythm and dance

Introduce: Jach'a Uru

WEEK 8

Review: Ojos Azules, Sumampa, Señora chichera, Chulla Alpargati,

Continue: Canción y Huayno, Jach'a Uru

Visiting mini-lecture by student in summer Aymara course (to help us with our Aymara pronunciation and interpretation)

Introduce: Entraremos a la plaza (tarkeada)

WEEK 9

Review: Ojos Azules, Sumampa, Señora Chichera, Chulla Alpargati, Canción y Huayno, La Mohoceñada (tarkeada)

Continue: Jach'a Uru, Entraremos a la plaza

Mini-lecture: Andean festivals, the Andean tinkuy and the “taking of the square”

WEEK 10

Review: Ojos Azules, Sumampa, Señora Chichera, Chulla Alpargati, Canción y Huayno, La Mohoceñada, Jach'a Uru

Continue: Entraremos a la plaza

Visiting mini-lecture by Socio-linguist Professor Anna Babel who studies linguistic contact phenomena between highland Quechua and Spanish (help with correct pronunciation of “*quechuaified*” Spanish in Entraremos a la plaza)

WEEK 11

Review complete repertoire; identify trouble spots; targeted rehearsal; recorded session and listening

Visiting mini-lecture by faculty in Ethnomusicology: performance and presentation for diverse audiences in diverse venues

WEEK 12

Review complete repertoire; identify trouble spots; targeted rehearsal; recorded session and listening

Mini-lecture: playing for ourselves. Centripetal/centrifugal patterns in Andean music and dance; participatory music versus presentational music

WEEK 13*

Review complete repertoire; listening; targeted rehearsal

WEEK 14*

FALL SEMESTER NO CLASS – HAVE A GREAT THANKSGIVING BREAK! (week varies depending on annual academic calendar)
(SPRING SEMESTER NO CLASS WEEK # (varies depending on annual academic calendar)–HAVE A GREAT SPRING BREAK!)

WEEK 15*

LAST CLASS

Play entire repertoire

Listening samples/introduce new pieces for Spring semester

General discussion and reflections on the course

Course evaluations

***Possible performance sometime during Week 13-15**

***Peña –informal musical gathering for members of the ensemble sometime during Week 15. Date to be determined.**