

**ANDEAN MUSIC ENSEMBLE**  
**Autumn 2020 – Hybrid Course Modality**

**MUSIC 2208.22/7780.22**  
**SPAN 2208.22/7780.22**  
**(1 credit hour)**

**HALE HALL 132 (MLK Lounge)**  
**THURSDAYS 10:20-12:25**

**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](mailto:wibbelsman.1@osu.edu)

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

 Follow us on Twitter @SpanPortOSU

<http://music.osu.edu>

**Office Hours: by appointment via ZOOM**

**University Policies during COVID-19 pandemic**

All students, faculty and staff are required to sign the [Together As Buckeyes Pledge](#) and to comply with and stay up to date on all university safety and health guidance (<https://safeandhealthy.osu.edu>). This includes wearing a face mask in any indoor space and maintaining a safe physical distance at all times. Non-compliance will be warned first and disciplinary actions will be taken for repeated offenses.

Performance ensembles are subject to slightly different rules regarding distancing and masks. Social distancing required is 10 ft. and there are times when we will be playing instruments and therefore not wearing a mask. I will go over these protocols during our first class. Most of our interaction, however, will be virtual.

A [daily health check](#) to report body temperature and health status is required for all students, faculty and staff each day they come to campus or work in the community on behalf of the university. Requiring a daily check of all on-campus individuals helps the university to quickly identify any possible outbreaks from those exhibiting symptoms and move quickly to prevent transmission.

This daily check will be reported through the Ohio State mobile app or [compass.osu.edu](https://compass.osu.edu) ([link is external](#)). Thermometers are part of the [return-to-campus PPE safety kits](#) provided to students, faculty and staff. The kits include one disposable mask, two reusable masks, a thermometer, disinfectant wipes and hand sanitizer.

**Course Description:**

\*Please note this semester (AU 2020) this will be a hybrid modality course—Approximately 75% synchronous online and 25% in person sessions.

Welcome to the Andean Music Ensemble and get ready to stretch your ears! 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), *quenas/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, Peru Negro online for performances by popular Andean musicians.

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 gives us an opportunity to explore equally important Andean traditions of portable instruments (charango, flutes, panpipes) for individual playing while doing solitary work. Strong connections between music and nature come to the fore—namely how Andean musicians learn to play by listening to nature (wind, waterfalls, rain). These are opportunities for intentional listening 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 (intentional listening, directed and comparative listening, critical listening).

We will play music in virtual context and, if possible, in person on occasion. Students will meet in person for distribution of instruments at the beginning of the semester and return of instruments at the end. Depending on circumstances, we may meet in person a couple of other times. Our designated room accommodates adherence to safety protocols for ensembles. Nonetheless, if/when we do meet to play music together in person, we will opt for outdoor settings when possible.

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 in the sense that we learn as we go (often by ear with no

musical notation), scaffolding our abilities. Students have the space to experiment musically and gravitate toward instruments and rhythms, with some freedom of expression and creativity. While we do want to sound good in the end, the main objective is not necessarily to “get it just right” but rather to gain some degree of cultural understanding and cultural sensitivity through this musical experience and to be reflexive about Andean epistemologies (ways of knowing, ways of doing, ways of producing knowledge).

We may have some virtual guest speakers throughout the semester. TBA as opportunities present themselves.

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.**

#### Course Structure:

Under the hybrid course modality, we will make time for discussion of readings and reflection on listening samples, mini lectures/visiting lectures to contextualize the pieces, technique and methods mini workshops for different instruments, learning/rehearsing our repertoire, and listening to music samples.

The course encourages a 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. We will certainly need to get creative with virtual interaction. This also gives us an opportunity to reflect on the absence of collective music-making opportunities under COVID-19 and perhaps an opportunity to appreciate

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!

For in-person sessions, we typically need 5-10 minutes at the beginning of each session to get instruments out and tune them. Similarly, we will need 5-10 minutes at the end of each session to store instruments properly.

Given COVID-19 circumstances, we will likely not schedule any live performances or outreach activities this semester.

#### Classroom Etiquette:

I expect your full attention and active participation during class. Please turn off all cell phones and other electronic devices not specifically used for course content 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:

Assignments include listening to the practice audio files (links on syllabus), critical listening exercises and reflections, learning the lyrics to the songs, learning musical parts, some reading or independent research on Andean music, culture or language.

Your grade for the course will be based on regular attendance and participation (50%) and mastery of the material (50%).

#### **Attendance and Participation (50%)**

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. Unexcused absences and late arrivals will be noted.

**\*Attendance Policy:** Excused absences will require documentation (e.g., doctor's note, etc.).

**\*\*If you cannot make it to a session, please e-mail me ahead of time, if at all possible, to let me know.** Since we meet only once per week, if you have more than two unexcused absences your grade will drop by a letter grade.

That said...

**COVID-19 special circumstances:** When we resume face-to-face classes, if you are sick or have any COVID-19 symptoms do not come to class. Please reach out to me for alternatives for completing assignments.

When we resume face-to-face classes, please follow all university safety protocols <https://safeandhealthy.osu.edu> . return-to-campus PPE safety kits include one disposable mask, two reusable masks, a thermometer, disinfectant wipes and hand sanitizer—PLEASE USE THEM. A daily health check to report body temperature and health status is required for all students, faculty and staff each day they come to campus or work in the community on behalf of

the university. Report daily health check through the Ohio State mobile app or [www.compass.osu.edu](http://www.compass.osu.edu) (link is external).

### **Mastery of the Material (50%)**

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.

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 appreciation for 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/music and language/performance and politics/aesthetics and power.
5. To develop an appreciation for and openness to alternative language-learning and music-learning methods as part of a broader context of Andean cultural practices and epistemologies.

## Grading Policy

50% - Attendance and Participation

50% - 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 will 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, provide timely feedback, make myself available during office hours for additional help, advise students about academic support services available to them should they need them.

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

### Baseline Technical Skills for Hybrid Course:

- Basic computer and web-browsing skills
- Navigating Carmen
- Uploading word, pdf and other files to Carmen assignments

### Necessary Equipment:

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection.
- Webcam: built-in or external webcam, fully installed and tested.
- Microphone: built-in laptop or tablet mic or external microphone.

\*Many colleges are designating workspaces that students can use to access university wireless. Some space will also be available in University Libraries, but capacity will be limited to allow

for appropriate physical distancing. In addition, please see [resources for students related to internet access \(link is external\)](#).

**Software requirements:** Microsoft Office 365 ProPlus: All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones. Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage. Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

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.

**The Ohio State University Code of Student Conduct:** 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.

**Copyright Disclaimer:** The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

**Statement on Title IX :** Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

**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. Student Life Disability Services contact information: [slds@osu.edu](mailto:slds@osu.edu); 614 -292- 3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

**COVID-19 accommodations:** The university strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university’s request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

**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.

**Student Academic Services:** <http://advising.osu.edu/welcome.shtml>.  
**Student Support Services:** <http://ssc.osu.edu>.

**YOUR MENTAL HEALTH!** As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life’s Counseling and Consultation Service (CCS) by visiting <http://ccs.osu.edu> or calling 614-292-5766. CCS is located on the 4<sup>th</sup> Floor of the Younkin Success Center and 10<sup>th</sup> Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention



Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

**Course Technology:** For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours> , and support for urgent issues is available 24x7 at Self-Service and Chat support: <http://ocio.osu.edu/selfservice> •Phone: 614-688-HELP(614-688-4357)•Email: [8help@osu.edu](mailto:8help@osu.edu)•TDD:614-688-8743

### **AUTUMN 2020 COURSE SCHEDULE**

(Schedule and repertoire below are subject to change as we gauge our progress and participant abilities and interests)

#### **Repertoire**

Illapu – Sobreviviendo [https://www.youtube.com/watch?v=lrMIA1\\_F5io](https://www.youtube.com/watch?v=lrMIA1_F5io)  
Sobreviviendo en cuarentena <https://www.youtube.com/watch?v=nVeNxiiYJog>  
Quilapayún –Yaravi y Huayno de la Quebrada  
<https://www.youtube.com/watch?v=FhWUhbQNCQ8>  
<https://www.youtube.com/watch?v=QtxAh2Lti60>  
<https://www.youtube.com/watch?v=Ye-XkswzfFI>  
Yarabí y Huayno local tutorial charango + critical listening  
[https://www.youtube.com/watch?v=gWg\\_PxIwtGs](https://www.youtube.com/watch?v=gWg_PxIwtGs)

Sumampa—sikuriada  
Kullakita – Aymara  
<https://www.youtube.com/watch?v=EF09Mw5xHKQ&t=151s>  
<https://www.youtube.com/watch?v=0OPHxfrpv8I>

Tarkeada

#### **Critical Listening**

(A few samples to get you started. Others will be added throughout the semester)

Andes Manda –Introduction of Andean Instruments—Critical listening  
<https://www.youtube.com/watch?v=3A6F0C4Sceg>

Tarkeadas –  
<https://www.youtube.com/watch?v=avNSF6bSy-E>  
<https://www.youtube.com/watch?v=P1xNFvEmXpA>

Sikuriadas—

<https://www.youtube.com/watch?v=xU-oYGpjkwI>

[https://www.youtube.com/watch?v=J6\\_GLnm256s](https://www.youtube.com/watch?v=J6_GLnm256s)

Sikuriada Comunidad Markasata – CunaTaquiraqi

<https://www.youtube.com/watch?v=yTzVqmYCFcA>

Luzmila Carpio

Presagio de los pájaros <https://www.youtube.com/watch?v=gIS4nkTYRyI>

<https://www.youtube.com/watch?v=-TCcC8MBzVk>

### **Readings**

- Max Peter Bauman “Music and Worldview of Indian Societies in the Bolivian Andes”
- Henry Stobart “Tara and Q’iwa Worlds of Sound and Meaning”
- Henry Stobart “Flourishing Horns and Enchanted Tubers: Music and Potatoes in Highland Bolivia”

### **SCHEDULE**

The schedule below is a general guide for progress. Our progress will be determined by members’ musical and linguistic abilities, level of difficulty of the songs, and limitations under the format of mostly virtual interaction. Given the virtual format this semester, we will approach our repertoire in terms of exercises for techniques, experiences, critical listening, and reflections on language and culture rather than aiming for complete, performance-ready pieces.

#### **WEEK 1 INTRODUCTION TO THE COURSE (IN-PERSON SESSION)**

Aug 27

General overview of repertoire, syllabus and course expectations; overview of course format; central course questions; safety protocols for small ensembles based on aerosol reports.

Student and teacher introductions.

Introduce/demonstrate instruments. Assign Instruments.

Review protocols for cleaning, disinfecting and caring for instruments.

Listening samples.

Introduce pieces: segments various songs

Mini-lecture:

unique circumstance of collective music-making under COVID-19 Pandemic; reflections on the power of breath, especially breath concentrated through wind instruments; zampoña and tarka techniques; charango technique and tuning; Andean percussion and rhythm.

Moving forward with creative pedagogical and methodological alternatives.

**WEEK 2** (SYNCHRONOUS VIRTUAL SESSION)  
Sept 3 INTENTIONAL/CRITICAL LISTENING

→ Assignment to be completed prior to class: Listen to repertoire samples and critical listening samples listed above. Bring three (3) observations/reflections to share with the class.

Introduce songs –repertoire selection

Exercises/segments from repertoire – Sumampa (sikuriudad) & tarkeada

Mini-workshop: zampona and tarka techniques

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

**WEEK 3** (SYNCHRONOUS VIRTUAL SESSION)  
Sept 10 **WHAT INSPIRES MUSIC MAKING? WHERE DOES MUSIC COME FROM?**

→ Assignment to be completed prior to class: View Andes Manda and Luzmila Carpio videos (links above). Come prepared with three (3) observations/reflections to share with the class.

Review: Sumampa & tarkeada  
Critical listening/playing reflections

Introduce: 2 new songs – Sobreviviendo & Yaravi y Huayno de la Quebrada

Mini-workshop: cultural context, aesthetics, social significance of instruments and pieces; reflecting on connections between music and nature

**WEEK 4** (SYNCHRONOUS VIRTUAL SESSION)  
Sept 17 **MUSIC, NATURE, SOUND AESTHETICS**

→ Assignment to be completed prior to class:  
Find a space/opportunity to listen to nature and allow it to inspire or teach you how to play your instrument. Come prepared to share your experience with the class.

→ Read: Henry Stobart “Tara and Q’iwa Worlds of Sound and Meaning”. Come prepared with three (3) passages or points that captured your attention from this reading.

Continue: Sumampa, tarkeada, Sobreviviendo, Yaravi y Huayno de la Quebrada

Discussion: music, nature, Andean sound aesthetics

**WEEK 5**  
Sept 24

**(SYNCHRONOUS VIRTUAL SESSION)**  
**AIR GUITAR AS PEDAGOGICAL METHOD?!**

→ Assignment to be completed prior to class: Have a little fun! Jam out with Illapu and/or a tarka or sikuri troupe. Turn up the volume to Sobreviviendo and just enjoy playing along with the recording. You might know and be able to play a segment of the song, or hit a note here or there, sing part of the lyrics, join in with the chorus, or fake it completely and immerse yourself in the joy of “air guitar” performance with your Andean panpipe, quena, charango, guitar or percussion instrument.

Notice the versatility of the pentatonic scale for improvising your own melody and contributing without the fear of making a mistake.

**\*Make a short, 1-minute recording of you jamming virtually with Andean musicians to share with the class.**

- Reflect on how playing together, even in this context makes you feel? Do you find it liberating? embarrassing? childish, even?
  - Reflect on the power of imitation--In what ways might emulating performance bring us closer to cultural and musical understandings and even abilities?
  - Playing as creative learning--When/How/Why did playing and fun lose emphasis as legitimate pedagogical approaches?
  - Reflect on the connections between music-making and joy.
  - In what ways is musical experience so much more than just the music?
- Christopher Small has coined the term “musicking” to encompass the entirety of a musical event.

Continue: Sumampa, Tarkeada (with new performative element), Sobreviviendo (with lessons learned from air guitar method)

**WEEK 6**  
Oct 1

**(SYNCHRONOUS VIRTUAL SESSION)**  
**MUSIC, SOCIETY, CULTURE, COSMOVISION**

→ Read: Max Peter Bauman “Music and Worldview of Indian Societies in the Bolivian Andes”. Choose three (3) points or passages to discuss with the class.

Review: Sumampa, Tarkeada,

Continue: Sobreviviendo, Yaravi y Huayno de la Quebrada

Introduce: Kullakita

Mini-lecture/discussion : indigenous cosmovision ; Aymara language ;  
Millennarian culture ; social/cultural/ritual significance of Andean instruments.

**WEEK 7**  
Oct 8 **(SYNCHRONOUS VIRTUAL SESSION)**  
**CRITICAL LISTENING; COMPARATIVE AND DIRECTED LISTENING; PLAYING TECHNIQUES; TROUBLE SHOOTING**

Review: All

Continue working on: Kullakita, Yaravi y Huayno de la Quebrada, Sobreviviendo

**WEEK 8**  
Oct 15 **(SYNCHRONOUS VIRTUAL SESSION)**  
**WHAT ARE WE *REALLY* DOING WHEN WE PLAY MUSIC?**  
**MUSIC AS AGENCY FOR SOCIAL, CULTURAL, COSMOLOGICAL CHANGE?**

→ Read: Henry Stobart “Flourishing Horns and Enchanted Tubers: Music and Potatoes in Highland Bolivia”. Bring three (3) points from the reading to discuss with the class.

Review/Continue: All

Mini-lecture/discussion: The power of breath; music and interspecies communication; music and agency.

**WEEK 9**  
Oct 22 **(SYNCHRONOUS VIRTUAL SESSION)**  
**PLAYING FOR OURSELVES**

Review: All

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

Possible Visiting mini-lecture: TBA

**WEEK 10** **(Possibly in-person session?) TBD**

Oct 29 **Depending on safety conditions on campus, we may or may not be able to get together in-person. If/When we do, we will opt for playing outdoors when possible. I will remind everyone to review the additional social distancing and masking protocols for performance ensembles.**

Playing together, finally!  
Reflection on virtual and in-person experiences

**WEEK 11**  
Nov 5 **(Possibly in-person session?) TBD**  
**Depending on safety conditions on campus, we may or may not be able to get together in-person. If/When we do, we will opt for playing outdoors when possible. I will remind everyone to review the additional social distancing and masking protocols for performance ensembles.**

Playing together, finally! Possibly playing for impromptu audiences.

**WEEK 12**  
Nov 12 **(Possibly in-person session?) TBD**  
**Depending on safety conditions on campus, we may or may not be able to get together in-person. If/When we do, we will opt for playing outdoors when possible. I will remind everyone to review the additional social distancing and masking protocols for performance ensembles.**

Playing together, finally! Possibly playing for impromptu audiences.

**WEEK 13**  
Nov 19 **(IN-PERSON SESSION)**  
Return of Instruments

Playing together; reflecting together! Possibly playing for impromptu audiences.

**WEEK 14**  
Nov 26 **THANKSGIVING BREAK NO CLASS**

**WEEK 15**  
Dec 3 **(VIRTUAL SYNCHRONOUS SESSION)**  
**REFLECTING**  
Last day of class:  
General discussion and reflections on the course  
Course evaluations