


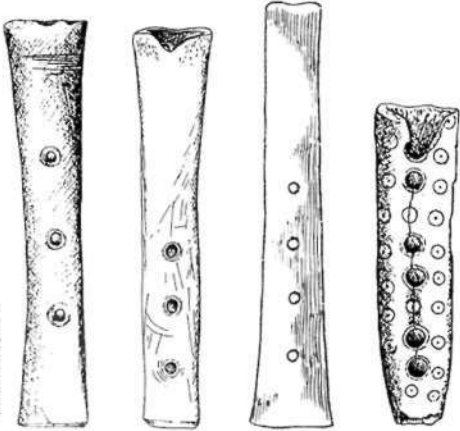



Autor: WALTER SANCHEZ

Título: THE PREHISTORIC ANDEAN "QUENA"

Año: 2007

The Prehistoric Andean "Quena"

I N K A	1540 1400	 <p>© 2007 Hans-Monika V.</p>
T I A W A N A K U	1100	 <p>© 2002 Ricardo Céspedes P.</p>
F O R M A T I V O	400 0 1000	 <p>© 2002 Walter Sotchek C.</p>

The quena (Andean flute) is a symbolic musical instrument of the Bolivian Andes. Its use has been widely used in Aymara and Quechua communities, where campesinos craft it from wood. As a solo instrument, The quena can also be played in an ensemble, of different sizes and sounds, all given distinct names in different regions of Bolivia. The quena quena is traditional of the Altiplano of La Paz, mainly the surroundings of Lake Titicaca. The lichwayu are made in the planes of Cochabamba and in the Altiplano of Oruro. The choquela are played by the Aymara around Lake Titicaca, and is also known throughout some areas of Peru (Apurimac and Puno in particular). The pusi pia (also known as mukululu) are made almost entirely throughout the department of La Paz. From the 1960s, a medium size quena was introduced to folk musicians. Its use became popular thanks to the French musician "El Gringo" Favre, member of Los Jairas (musical group).

This musical instrument appears along with the first inhabitants of the valleys of Cochabamba during what is called the Formative Period (1500b.C. - 400a.C). Archaeologists of the Archaeological Museum of the Universidad Mayor de San Simon have discovered a quena in Yurac Molina made of llama bone and is considered to be one of the oldest reported in Cochabamba. In Santa Lucia (Valle Alto of Cochabamba), another site, archaeologist Olga Gabelman also discovered various fragments of quena.

During the Horizonte Medio (400a.C. - 1100a.C), a time when the Tiwanaku culture developed, the use of the quena appears to grow massively and there seem to be a variety of types. Archaeologist Ricardo Céspedes has excavated four quenans made of camelido from a hilltop in Piñami

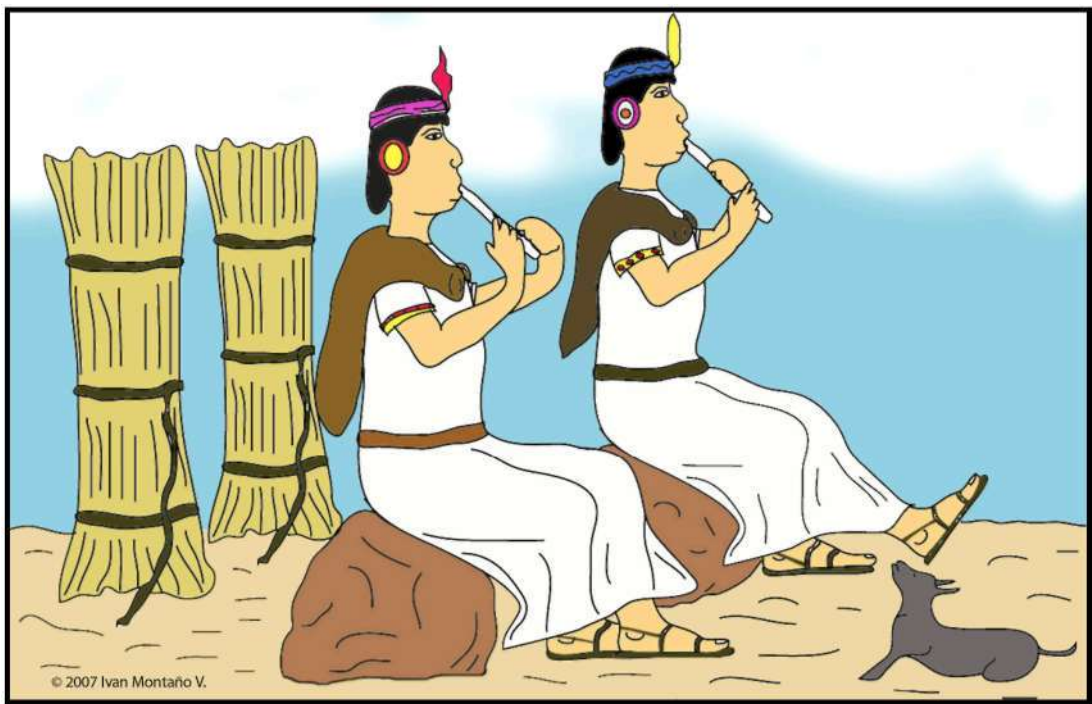
(Quillacollo). Three of the quenenas demonstrate three tone holes and range between 10 and 13cms long. The fourth discovery shows a total of six tone holes separated by a type of circular decoration. In his book "Tihuananu, La Cuna del Hombre Americano" (1896), Arthur Posnansky published an article describing a quena made of bone with four tone holes. In another article published by Julia Elena Fortun in "Aerofonos Prehispanicos Andinos" (1968-1970), she describes a small quena made of bone (11.5cms), with three tone holes, which had been excavated by archaeologist Carlos Ponce Sanjines in Mollo (La Paz).

During the periods Intermedio Tardio (1100a.C. - 1450a.C.) and the Horizonte Inka (1450a.C. - 1530a.C.) the use of this instrument continued. A beautiful example of a white quena made from bone was recovered from the Inka de Tuska Pujio site (in Sacaba) by me. It contains three tone holes and is approximately 13 cms long.

The presence of the quena throughout prehistoric times and its presence nowadays - presently made of wood (cañahueca) -, demonstrates the importance of this musical instrument in the music of the Andean people.



Flutes (quenenas) of the Periodo Formativo on display at the Archaeological Museum in Cochabamba.



By: Walter Sanchez Canedo
 Translated by: Daniela Viljoen
 Quena Drawings by Ricardo Cespedes
 Digital drawings by Ivan Montaño