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Music of the Indios in Bolivia's Andean Highlands (Survey)

Bolivia's Andean highlands encompass more than a quarter of the country and with their 307,000 square kilometers cover a greater total area than that of the Federal Republic of Germany. According to the 1950 census, the number of Andean-Indios counted just under two and a half million inhabitants. Their largest groups speak Quechua or Aymara and most of them live in the country.

The Andes are divided in the North of Bolivia into two large mountain ranges, the volcanic West cordillera (*Cordillera Occidental*) and the East Bolivian mountain range (*Cordilla Oriental o Real*). In between them lies the extensive Puna of the Altiplano, whose area, at an average altitude of 3650 m. above sea level on both sides, East and West, is bordered by the Andes ranges. The areas of the high altitude lying within, the mountains and valleys (*valles*) are settled chiefly by the Quechuas and Aymaras. Alongside the smaller groups of the Uro-Chipayas and Callawayas, who, in their turn, speak their own languages, these two constitute in numbers the greatest part of the Andean population.

A survey of the Andean music of Bolivia, is concerned, in connection with the above-mentioned geographical borders, only with the group of the population of those Indios who live, in the majority, as peasants in rural areas of this region. The music of cities as well as the music of the mestizos will be excluded from this survey.

The Quechuas live predominantly in the Departments of Cochabamba, Chuquisaca, Potosí and Oruro, as well as in a few provinces of the Department of La Paz. The Aymaras or Kollas inhabit the largest areas of the Department of La Paz, especially the territory surrounding Lake Titicaca, as well as a few regions of the Departments of Oruro and Potosí. In the land around Lake Coipasa, about 1000 Chipayas, after they were pushed there more and more in the course of history, have preserved themselves in a sort of linguistic and cultural enclave. Together with the Urus of Lake Titicaca, they belong presumably to the first settlers in the Andes. In relation to these, the Callawayas have a very special position, since a group of them of some 2000 persons in the province of Muñeca (Department of La

Paz) still use their own esoteric speech, the Machchaj-juyai, for cultish purposes but otherwise speak either Quechua or Aymara. Their culture differs from that of the Aymaras and also from that of the Quechuas.

In spite of the differences of these Indio groups, there is, as far as the musical instruments are concerned, a common, unifying substrata. Presumably is this the result of the fact that under the 100-year foreign occupation at the time of the Incas (1450–1535), following the numerous moves of the population (*mitimaes*), through which the inner stability of the Empire was to be achieved, a stronger and mutually more penetrating cultural contact and exchange took place. The Spanish conquering of the country had further strong impact, and music-cultural acculturations became evident even in the farthest reaches of the land, in the years that followed, due greatly to the missionary work. With the exception of the music bow (*arco selvatico*) of the lowland Indios, it seems rather certain, the South American Indios knew no actual stringed instruments. The *charangos* (necked bowl lute with 5 double strings) as well as the *guitarrillas* (small, also 5 double stringed guitars) much loved today by the Quechuas and Chipayas, are acculturated instruments. They developed as mixed forms as the Indios made them in imitation of the imported Spanish *vihuelas*, *bandurrias* and lutes. In the most varied forms, the corpus is made from a gourd, from the shell of an armadillo, from leather or hollowed-out wood. The contemporary *charangos*, mostly with metal strings, are beaten as rhythm instruments by the Indios predominantly for round-dances and stamping dances (*zapateo*). They are practically the only stringed instruments. The *charanku* – as the Indios call it – also serves as self-entertainment during travel across the high plains, as well as for urging on the donkeys (*burruqhatina*) or for the accompaniment for simple one- or two-phrased individual songs (*takikuna*) or *coplas* of several strophies.

Numerous aerophones belong to the traditional and most important group of musical instruments. They are of the most varied types of notched, Pan and duct flutes, vessel flutes, as well as a few trumpets and clarinets. The rhythmic instruments consist generally of small and/or large drums (*tamboril*, *tambora*, *wankarita*; *bombo*, *caja*, *wankara*). Among the Indios of the Andes one does not come across very often the idiophones with the exception of the bronze lama bells (*campanillas*) and the animal-hoof rattles (*ch'ajch'as*, *ch'ulluch'ullus*). Rattles (*matracas*), great triangle (*triangulo*), alarm-whistles (*pitos*) or over-dimensional riding spurs (*espuelas*) used at the carnival dance (*phujllay*), have entered some music

ensembles under Spanish influence, but regarded musically they play a rather secondary role.

Among the important characteristics of Indio music is the fact that the original music instruments such as Pan-pipes (*sikus*), notched flutes (various types of *quenás*) and duct flutes (a great number of *pinkillos*) play almost without exception in "choral" formation. The music groups of the Indios (*tropa*) in contrast to the city groups of mestizos (*conjunto*), do not present different sorts of music instruments playing together; that is, *sikus*, *quenás*, *pinkillos* and *charangos* will not be mixed in an ensemble.

A *tropa* among the Indios consists of six, twelve, fourteen or up to thirty and more musicians. Although in most cases there is no direct ruling on the number of players, since the different large instruments of the same type can be played by more than one person, in view of the instruments tuned in three or four different registers, there may often be twice or four times the number of players. Hence, a *tropa* very often consists of six or twelve players.

One of the most important instruments of the pre-Spanish time, along with the Pan-pipes, was the *quena* (also *kena*). It is a partly stopped end-blown flute with a round or right-angled carved notch and is today mostly made from bamboo stalks (*caña*, *tokoro* or *chuqui*). In the dance of the *ujusiri*, on Lake Titicaca, single-tone notched flutes without fingering stops are played with other *quena-quenas*. In most cases the *quena* instruments have three, four or more stops. The *kimsa ppía* ("three stop" notched flute) or the *pusi ppía* ("four stop" flute), of which the longest instrument measures 70 cm, is played especially by the Aymaras, mostly together with two smaller-sized flutes: the biggest instrument is called *taica* (mother); the middle-sized one, tuned a fifth higher, is called *mala* or *malta* (middle one) and, finally, the *kimsa ppía*, *chchiti* or *kallu* (small, or son) is tuned an octave higher than the *taica*. These instruments are played today in the Department of La Paz for the *mukululu* dances in honour of the Virgin Mary and are accompanied by a small drum (*tamboril*). The melodies, played in parallel fashion in octaves and fifths, are based on pentatonic scales.

Today, *quenás*, with six frontal stops and one underneath, are the most prevalent. There exist, in addition, various descriptive terms for them such as *quena-quena*, *paceño*, *choquela* or *lichwayu*. The names of the instruments, with the exception of *paceño* (instrument "of La Paz") refer also to

Ayarichis (two-rowed Pan-pipes) and *caja* (large drum) from Candelaria (Department of Sucre)



the names of the dances. Thus, *lichwayus* indicates that dance which – of the *huayñu* type – is performed in connection with the festival days of the Fiesta de Santiago (July 25th). It is much loved by the Chipayas, the Aymaras and the Quechuas and, according to the regional influences, is danced to differing melodies. The peasants (*campesinos*) from the region of Tapacará (Department of Cochabamba) dress themselves for this occasion, for example in long white robes, red and green shoulder scarves, and wear on their heads a decorated sombrero, which glows with the brilliantly colourful flamingo feathers. *Campesinos* from Uyuni (Department of Cochabamba) wear a tiger poncho (*tigripunchu*), which is modelled in form after the breastplate of the earlier Spanish conquistadors. The *lichwayu* melodies, like most *quena* melodies are strongly influenced by the pentatonic scale or at least have a pentatonic substrata. The dancing *quena* players are accompanied by a small two-membraned drum (*wankarita* or *tambora*), which, differing from the case of the great drum (*wankara*, *bombo*), is played with two drumsticks (*wajtas*). The *choquela* dance is a pantomimish fertility dance in which the musicians, who are also dancers, together with their women partners symbolize the hunt for *vicuñas* (a type of lama). It is a dance with streamers, during which, in earlier times, the hunt for water birds was imitated. The dancers, who dance in a circle around a pole from which colourful streamers stretch down to the dancers, weave, to the sound of the *quena* flutes and the rhythm of a small drum (*caja*) a net with which the animals are to be caught.

The general Spanish term for the South American Pan-pipes is *zampoña*. Almost without exception the Pan-pipes are played by the Indios in pairs. According to the location of the ensemble, each of them has its own, local name. Fundamentally, one can divide Pan-pipe ensembles into two categories – one, which performs without drums and one in which, as rhythmic instruments, several large drums or one large drum and a small drum together accompany. The group of exclusively Pan-pipe ensembles consists of the *maizus* (Chipayas), the *julajulas* (Aymaras/Quechuas) and the *chirihuanos* (Aymaras/Quechuas/Chipayas). The *maizu* Pan-pipe playing of the Chipayas, which is also called *chirihuana*, holds a special place. It is composed of a three-pipe (male) Pan-pipe (*luktaqa*) and three two-pipe (female) Pan-pipes (*mataqa*). Each instrument is played by one musician. In combination with a vessel flute (*wauqu*) there results in alternating playing between the two and three-pipe instruments a five-tone melody (*tonada de los Chulpas*) which is composed of minor third, quarter-tone

and diminished half-tone steps. All the other unaccompanied Pan-pipe ensembles make use almost exclusively of the anhemitonic-pentatonic customary scale. Their melodies within a range of a ninth, usually consist of seven tones. The individual pipings of each instrument are tuned a fourth, fifth or third apart. The seven tones used thereby are divided between a four-pipe and a three-pipe Pan-pipe which complement each other as a pair. The four-pipe instrument is called *ira* (the one who leads): as an example, among the *chirihuanos* of Ayopaya (Department of Cochabamba) it encompasses the notes $b-e^1-g^{sharp1}-b^1$. The complementary three-pipe Pan-pipe with its seven-note scale is called *arca* (the one who follows): it plays the in-between tones $c^{sharp1}-f^{sharp1}-c^{sharp2}$. According to the demands of the melody, the pipes of the *ira* or *arca* players are in alternating manner similar to a hocket so that while one plays, the other pauses and vice-versa. The individual pair (*arca* and *ira*) may be heard also in augmented settings. The pairs are represented in addition in different registers, similar to the principle of soprano, alto, tenor and bass. Above the middle range of the pair *chirihuano liku* (*arca* and *ira*: tonal range from b to c^{sharp2}), the *jilawiri* pair (b^1 to c^{sharp3}) plays an octave higher. The pair *orgo*, - *arca* and *ira* - plays an octave lower than the middle range *liku* ($b-c^{sharp1}$) and finally, the *sanja* pair plays two octaves lower than *liku* ($b-c^{sharp}$). The hocket principle is adhered to thereby in all registers, that is, the melody is realized in alternating ensemble playing of *arca* and *ira* in the four different registers simultaneously in parallel octaves. Among the *julajulas* there are even five octave registers; from the highest to the lowest pairs, for example, they are called *ch'ili* (small), *tijli* (slender), *liku* (third), *mali* (presumably from *malta*: middle) and *machu* (oldest). In general the individual sound registers bear various names according to the different regions and the same is true for the names of the (male) Pan-pipe part *ira* and of the complementary (female) part *arca*, whose names in the Quechua area are sometimes just the opposite of those in the Aymara area. The division of the seven scale tones among the *julajulas*, differing from that of the *chirihuanos*, is something else again. *Arca* is composed of the three tones $c^{sharp1}-f^{sharp1}-b^1$, while *ira* has four - $b-e^1-g^{sharp1}-c^{sharp2}$.

To the Pan-pipe ensembles with drum accompaniment (four, six and more *wankaras*, *cajas* or *bombos*) belong a large number of *siku* instruments. *Siku* is the usual Aymara name for Pan-pipe, which has also been taken over for the most part by the Quechuas. In most cases it refers to a two-rowed Pan-pipe, of which the second row is attached in the same

length or half as long behind the closed melody pipes. This second row is with open pipes. They are played softly as background to the melody pipe and serve to increase the tone colour. Both rows resemble a raft in form and are ordered according to size. In using the hocket technique the *sikus* are also played in pairs. In a few ensembles the pair is composed of six closed and six open pipes of the instrument *arca* ($\underline{6} + 6$) combined with its opposite instrument *ira* ($\underline{7} + 7$)*. In some ensembles, on the other hand, there are Pan-pipe pairs which consist of a set of $\underline{7} + 7$ and another set of $\underline{8} + 8$ pipes. Also, in the case of the *sikus* one finds an analogous division of voice registers (for example, *chuli*, *malta sanká*, *toyo*). In the *qantu* of Charazani (Callawayas), for a dance at which 20 to 30 musicians play with large drums, there are three different sizes of Pan-pipe pairs. The middle Pan-pipe pair plays the melody a fifth above the lowest register or a fourth below the highest Pan-pipes, with the result that the pentatonic melody is heard simultaneously in parallel octaves and in fifths and fourths. While a single *siku* player holds his Pan-pipe in his left hand, with his right hand he simultaneously beats the big *bombo*, which is suspended from his shoulders by a strap.

Another name given to this type of two-rowed Pan-pipe is also *lakita* (Province Pacajes, Department of La Paz). The *lakitas* of Rakaypampa (Department of Cochabamba), as well as the *zampoñas* from the North of Potosí, are played only with the accompaniment of a single large drum and a small drum (*bombo* and *tambor*). From the Department of Sucre, the *ayari-chi* Pan-pipes are very well known. Four thick piped instruments, two large ones (*jatun*: $\underline{7} + 7$) and two small ones with only closed pipes (*uña*: $\underline{7}$) are played together with two *cajas* for the Fiesta de la Virgen del Rosario (first Sunday in October). Other two-rowed Pan-pipes with 17 closed and 17 open pipes ($\underline{17} + 17$) which also are bound raft-like together according to size, are called *sikura* or *sikuri* in the Aymara and Quechua regions. *Sikuri* is also the name given to those *siku*-playing dancers, who wear on their heads, over the sombrero, a wheel-formed garland made of ostrich feathers with a diameter of up to two meters. The *sikura* flute is tuned diatonically and appears in two different sizes (*liku* and *tarka*) and they are a fifth apart. In performance the individual tones of the melody are repeated in parallel fifths by a second player. While this procedure does follow the principle of playing in pairs, one cannot in this case speak of the hocket

* ($\underline{7} + 7$: $\underline{7}$ = closed pipes, 7 = open pipes)

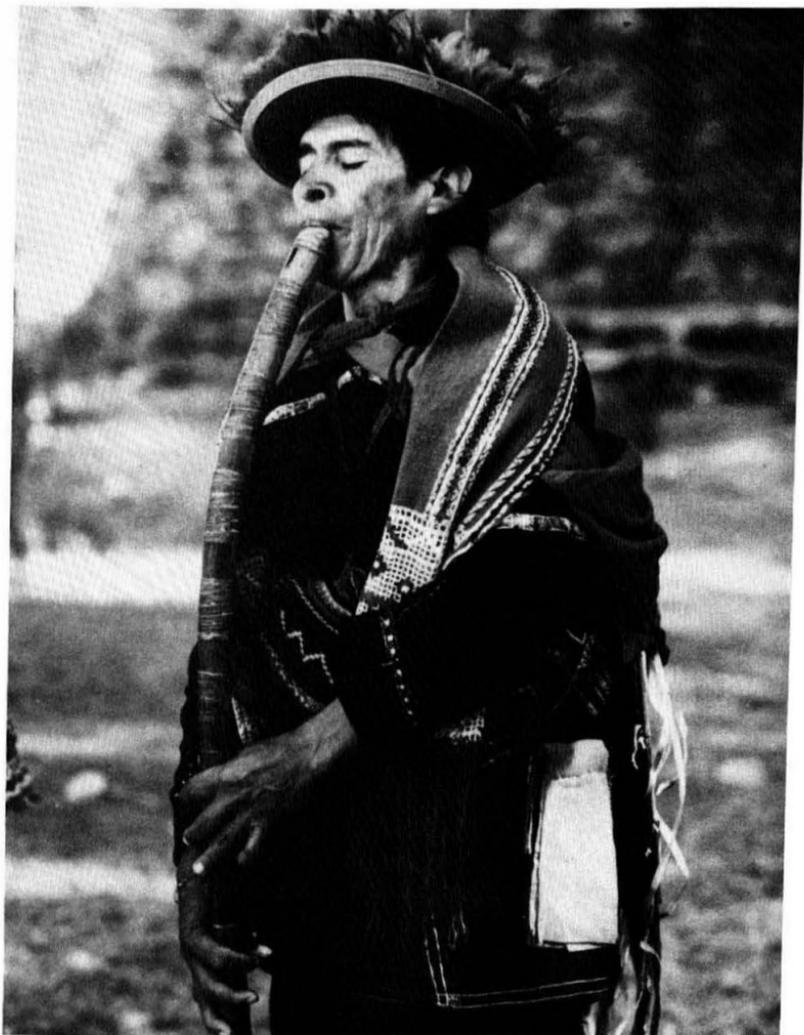
Sikura player (Pan-pipe with one closed row and one unclosed row, with 17 pipes). The wheel-formed decorated sombrero of the sikuri dancer is made from ostrich feathers



technique in the narrow sense of the term. The *sikuras* are played by several musicians, of whom four to six and more simultaneously also beat large skin drums. Off and on, too, with introductory signals and during the dance, a cow horn (*putútu*) is added to the ensemble, in harmony with the basic rhythmic pattern of the drums. Although the many-piped *siku* Pan-pipes in pairs, as, for example, the *sikura*, are tuned with their 17 tones in diatonic intervals, most of the melodies nevertheless are basically pentatonic. It is true that new melodies have been clearly non-pentatonic, but this is in general less the rule.

The *pinkillos* belong to the third large group of wind instruments. They are duct flutes which are most often played in ensemble with a large and a small drum. An exception to these are the *charkas*, of the Provinz Arque (Department of Cochabamba), or similar to them, at any rate given the usual name, the *pinkillos* ensembles from the Department of Oruro and of Potosí, which perform without rhythmic accompaniment. Here, too, they are formed by four different sizes (*much'a*, *k'ewa*, *tara*, and, the smallest, *ch'illi*). The largest instrument (*much'a*) measures about 1.2 meters and is supplied with a small mouth pipe. The outside diameter is about 6.5 cm. The material is a massive piece of hollowed-out wood from an orange trunk. In contrast, the other smaller flutes don't have any mouth pipe and, like the large instrument, are equipped with six stops on the front of the instrument. The *charkas* are predominantly played during the rainy season, that is, beginning on Todos Santos (Nov. 1st) up to the beginning of carnival time. The *villancicos* heard on these instruments at Christmas time, are played by the four different sized instruments, here again, in parallel octaves, accompanied in unison by the falsetto singing of the women. The leaps of sixths and sevenths within the pentatonic standard scale, are characteristic of these two phrased melodies (AA BB). Other songs are closely related to the cult around the Pachamama (Mother Earth), begging for wealth and fertility.

In the flute ensembles of the *mohoceños* (the word is derived from the place name Mohoza), the deepest flute is a 1.2 to 2.2 meter long instrument with six stops which is constructed like the Slovakian *fujara*. On the upper, closed end of the pipe, where the mouthpiece is also placed, a second, narrower pipe is attached which runs along about a third of the length of the main pipe so that the player – similar to the case of the baroque bass flute player – can more comfortably reach the stops. The instrument is also variably called *contrabajo*, *bordón*, *jatun tukana* or *jatun ay-*



Flauta grande (saripalqa), also called rollano (notched flute) from the province Nor Chichas, department of Potosí.

mara. *Mohoceños* are played together with several standard duct flutes, which, again, are divided into two or three different sizes (*mala*, *tarke*, *ch'i-li*, for example). The same melody is played by all the instruments in parallel octaves, fifths and fourths. There is also another possibility namely that

the parallel octaves are split by a middle voice producing parallel tritone sounds. *Mohoceño* ensembles are also often accompanied by a *tambor*. The instrument similar to the *fujara* was from all indications first made known by the Spaniards, as were also the horizontal flute *pfalawita* (with six stops) and the two-stop hand flute *waca-pinkillo*, which is used by the musician together with a small drum for the *waca-tokori* or *waca-waca* dance. This dance is of Spanish origin and imitates a bull fight.

Another *pinkillo* type, which is differentiated from the duct flutes discussed before in regard to construction and way of building, is the *ch'utu*, among the Chipayas, or the *rollano* or *maliche*, among the Quechuas. More often they are also simply called *flautas*. These flutes are cut from massive willow tree wood. The very crooked branches are halved, hollowed out and then glued together, sometimes bound about with dried nerve cords. Six frontal stops and a set-in, projecting straight duct, sometimes made to look like a beak, complete the instrument. The *ch'utus* of the Chipayas are played especially during carnival time, when flutes of two different sizes sound approximately a tritone apart.

Another flute particularly favoured for carnivals is the *tarka*. Usually it is a thick duct flute carved with six edges, also with six frontal stops. The material is firm wood from an orange or pomegranate tree. *Tarkas* are played in small or large *tropas*, and are supported by a *tambor* and/or a *bombo*. It can happen that all the musicians have instruments of the same size, or, on the other hand have a division of voices at three levels in a large *tarka taica*, which plays in parallel octaves down to the smallest *ch'illi*. Middle-sized instruments (*tarka malta*) lie, on the other hand, a fifth above the lowest flutes. The tone of the *tarka* is "raw" and it is easily overblown. In the combined effects of the three types of large instruments which are often played by several musicians, there results a spectrum very rich in overtones. The *tarka* itself can also, like the *quena*, be played by a single peasant to pass the time or for his own amusement.

The older mussel shell horn of the Inca period (*huaylla-quepa*) has been replaced in Bolivia for the most part by the animal horn (*putútu*). The tip of a goat's or bull's horn is simply sawed off and one then has a signal horn on which as a rule three notes can be blown. In the region of Tapacará small clarinets play along with the *pinkillos* during carnival time. These *erkes* are based on the *putútu*, on whose mouthpiece a short or long bamboo pipe is attached and in which a clarinet reed is inserted. The *erke* is



one of the few instruments played by women. For, the making of music with musical instruments is almost exclusively reserved for men. In its function the *erke* is not really an instrument for melody, but is used more as a joke – with long-held notes, sliding down and then up to very high. As carnival music, the *erke* or *erkencho*, playing together with a *caja*, is to be found especially in Southern Tarija. With strong glissandi and vibrato tones included, three-tone melodies from the natural scale are heard. The clarinet instruments, one supposes, were first made known through the Spaniards, for up to that time there are no archaeological findings available. Other trumpet instruments also fabricated from cow's horns are those *putútus* in which two, three and more pieces of horn are stuck within each other in spiral form so that the trumpet has several windings. In the *caña* a two-to-three-meter long bamboo pipe is inserted in a cow's horn or in a leather bell-mouth made like the cow's horn. The *caña* as a side-blown trumpet is held high in the air by the musician and is especially played by hundreds of *cañeros* during the processions at the Fiesta de San Roque (August 16th) in Tarija.

In regard to the construction of the hide or skin drums, the smaller *tambores* or *wankaritas* are made from a hollowed-out piece of eucalyptus tree, or, in the case of the large drums (*bombos*, *wankaras*) in which the height can be lesser or greater than its diameter, a board is carved into a cylindrical form. In accordance with the older traditions one stretches two hides over the wooden body, which are fastened with leather straps in x- or y-form. In many cases a drone string (*charlera*) is attached to the playing side or under side with knotted cactus thorns. Following the example of the *bombo militar* each of the drum skins is more and more frequently stretched under a wooden frame. In various registers tuned one above the other *cajas* are played together with *pinkillos* in Apilla Pampa (Department of Cochabamba) around carnival time. In the dance of the *tundiquis* from La Paz, the Indios as well as the mestizos imitate, with high two-skinned drums, (*pfutu-wankara*) the rhythmic beats of the black slaves who were earlier abducted to Bolivia.

All the different kinds of musical instruments, in the meaning and function, are bound up with seasonal or religious festivals and rituals, so, for example, the *tarkas* are linked with the carnival and family celebrations such as weddings, the *julajulas* with the *tinku*. The *tinku* is a fighting contest carried out between individuals or whole groups from various *ayllus* (communities) at particular festivities as, for example, the Fiesta de la Vir-



gen de Asunta or at carnival time. These contests or fights, which become often very vigorous, bloody and sometimes mortal, seem to have been for centuries connected with the Pachamama cult. Before the beginning of the *tinku*, one plays the wild dance (*chukarubaile*) to challenge the opponent, then, a second melody, the *copla*, to pray God and the Saints for forgiveness for the warlike ritual to follow. – *Sikus* and *lakitas* play an important role in connection with the Pachamama festivals and in general with the peasants' calendar year. They are heard, along with the *tarkas*, *pinkillos* or *choquelas* at the installation of a new *jilaqata* or *mallku* (highest religious and political chief of the community).

Among the Chipayas, as also among the Aymaras, is the *k'illpa* (branding of lamas and sheep) an important cause to make music. To *guitarillas*, textless pentatonic melodies are sung only as vocalises, for the individual animals (*tonadas del ganado*) in descending and glissando-like slurring of the tones. Also the sacrifice of an animal (*wilancha*), which is carried out to ward off evil spirits, epidemics and sicknesses in an appeal to the various *mallku* – divinities and saints of the area, is linked with ceremonial musical practises. As in the case of the Chipayas, the numerous dances of the Callawayas have generally a binary character. To be sure, their songs, unlike those of the Chipayas, often reveal four-lined verses and in addition are less characterized by a descending melody tendency.

One of the less numerous occasions at which the Aymaras sing, is the *kachua*, a spring festival for the youth, which is celebrated from the beginning of the Aymara calendar (November 29th) to Christmas, when the grain begins to grow. The dance performed on the occasion (*k'erus wayñusi*) is a fertility ritual, which consists of alternate singing between the groups of boys and girls. Alternate singing and music-making is also to be found in the *choquela* dances. The women answer the playing of the men with their song (Province of Pacajes). As in the Province of Aroma, four-note melodies are to be found frequently.

Among the Quechuas one can often hear carnival and Easter songs with descending leaps of a fifth followed by one to the fourth below. There are many single phrase melodies, to which are fitted – recited more than sung – verse lines with a sort of rhyme-ending. High falsetto-like men's singing on four tones, which glides down to the lower octave of the normal register, can be met in the *charango*-accompanied *lari-huayñus*. In rapid round dances, again, the women and men dance in alternation with a rhythmic



stamping (*zapateo*) around the *charango* or *pinkillo* players. They sing at the same time half-improvised joking and sarcastic songs.

A general constitutive element of Andes dance is the round-dance, which always begins in counter-clockwise movement. The musicians and women, dancing usually one behind the other, then make a change of direction in turning around 180° and then continuing to dance in clockwise direction. Alongside the *huayñus*, performed in the same location, which are generally dances with short tripping steps, accented and unaccented, the advancing snake-like movement of the single column, among the *julajulas* or the double column, among the *lichipayus*, creates a further important element of figuration. The dances are frequently connected with processions and excursions from one location to another. Their outward provocation today in many cases are Christian celebrations such as the Fiesta de la Cruz (May 3rd), festivals for the Virgin Mary and saints, but actually, in syncretic form, their roots lie in the ancient fertility rites, sacrificial rites, spring, sowing and harvesting festivals.

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Max Peter Baumann

Musik der Indios im andinen Hochland Boliviens (Kurzfassung)

Zu den traditionell wichtigsten Musikinstrumenten der andinen Indios aus dem Hochland Boliviens gehören zahlreiche Aërophone. Es sind dies unterschiedliche Typen von Kerb-, Pan- und Kernspaltflöten, einige Gefäßflöten, Trompeten (*putútu, caña*) und Klarinetten (*erke, erkencho*). Als akkulturiertes Saiteninstrument wird der *charango*, ein mit fünf Doppelsaiten bezogenes kleines *guitarilla*-Instrument zu Rund- und Stampftänzen (*zapateo*) gespielt. Auch als Begleitinstrument zu Einzelgesängen dient der *charango*.

Panflöten (*maizus, julajulas, chirihuanos, sikus, sikuras, lakitas, ayarichis*), Kerbflöten (*quenas, quena-quenas, choquelas, lichwayus, kimsa* und *pusi ppias, waca-pinkillos*) und Kernspaltflöten (*pinkillos, tarkas, charakas, rollanos, ch'utus, mohoceños, flautas*) usw. werden fast ohne Ausnahme in „chorischer“ Besetzung in Verbindung mit zahlreichen Tänzen gespielt. Die Musikgruppe der Indios (*tropa*) kennt im Unterschied zum städtischen Ensemble (*conjunto*) keine Instrumentenvermischung von *siku, quena* und *pinkillo*.

Als Rhythmusinstrumente dienen doppel-fellige Trommeln. Große Trommeln (*bombo, wankara* oder *caja*), werden mit einem Schlegel, kleinere Trommeln (*tamboril, tambora, wankarita*) werden mit zwei Schlegeln (*wajtas*) geschlagen.

Die Skalen der Melodieinstrumente sind mehrheitlich auf einer anhemitonischen Pentatonik aufgebaut. Panflöteninstrumente können ohne Schlaginstrumente als eigenständige Ensembles vorkommen (*julajulas,*

maizus, chirihuanos), oder mit großen Trommeln, die meist einen binären *huaynu*-Rhythmus markieren, begleitet werden (*sikus, sikuras, lakitas, ayarichis*). Die Kombination eines einzigen *bombo* mit einer *tambora* ist allerdings auch eine sehr beliebte Schlagzeugformation (*lakitas, sikuras*). Dies gilt auch für zahlreiche *pinkillo*- und *quena*-Ensembles. Die Panflötenensembles werden in der Mehrzahl der Fälle paarweise und in der Art des Hoquetierens geblasen. Als Zusammenklänge ergeben sich bei allen Blasinstrumenten die Möglichkeiten des Zusammenspiels. In zwei bis fünf verschiedenen Stimmlagen, ähnlich dem Prinzip von Sopran, Alt, Tenor und Baß, erklingt die Melodie in Oktavparallelen (z.B. *julajulas*). Es tritt aber auch die Kombination von Oktav- mit Quintenparallelen (*sikus*) auf. In einzelnen *pinkillo*-Ensembles kann zudem die in Oktaven parallel geführte Melodie zusätzlich durch eine mittlere Melodie im Abstand eines ungefähren Tritonus klanglich erweitert werden.

Eine unglaubliche Fülle verschiedenster Tänze und Tanzformationen (auf die hier im einzelnen gar nicht eingegangen werden kann) sind jeweils in ihrer Funktion und Bedeutung mit bestimmten Musikinstrumenten an spezifische jahreszeitliche und kirchliche Feste und Rituale gebunden. Äußere Anlässe des Musizierens sind in vielen Fällen christliche Feste, wie z.B. die Fiesta de la Cruz (3. Mai), Marien- und Heiligenfeste, doch liegen ihnen in synkretistischer Form alte Fruchtbarkeitsriten (Pachamama-Kult), Opferrituale (*wilancha, ch'alla*), Frühlings-, Aussaats- und Erntefeste zugrunde.

Max Peter Baumann

La musique des Indiens des hauts plateaux andins de Bolivie (résumé)

Parmi les instruments de musique les plus répandus chez les Indiens des hauts plateaux andins de Bolivie, on trouve de nombreux aérophones: différents types de flûtes taillées, de flûtes de Pan et de flûtes à bec, quelques flûtes globulaires, des trompettes (*putútu, caña*) et des clarinettes (*erke, erkencho*). On rencontre également un instrument à cordes d'emprunt, le *charango*, petit instrument à cinq doubles cordes de la famille des *guitarillas*, qui accompagne les danses en cercle et les danses piétinées (*zapateo*) ainsi que certains chants.

Les flûtes de Pan (*maizus, julajulas, chiri-huanos, sikus, sikuras, lakitas, ayarichis*), les flûtes taillées (*quenas, quena-quenas, choquelas, lichiwayus, kimsa et pusi ppias, waca-pinkillos*) et les flûtes à bec (*pinkillos, tarkas, charakas, rollanos, ch'utus, mohocenos, flautas*), etc., sont presque toutes utilisées «en chœur», dans le contexte de nombreuses danses. Contrairement aux orchestres des villes (*conjuntos*), on ne rencontre jamais chez les Indiens de *sikus*, de *quenas* et de *pinkillos* réunis dans un même ensemble (*tropa*).

Les instruments rythmiques sont des tambours à deux peaux. Les grands tambours (*bombo, wankara* ou *caja*) sont battus avec une baguette, et les plus petits (*tamboril, tambora, wankarita*) avec deux baguettes (*wajtas*).

Le jeu des instruments mélodiques est généralement basé sur une échelle pentatonique sans demi-tons. Les ensembles de flûtes de Pan peuvent jouer sans percussions (*julajulas, maizus, chiri-huanos*), ou accompagnés par de grands tambours (comme c'est le cas pour les *sikus*, les *sikuras*, les *lakitas*, les

ayarichis), qui marquent généralement un rythme binaire, *huayñu*. Une association d'instruments à percussion très populaire est celle qui combine un *bombo*, seul, avec un *tambora* (*lakitas, sikuras*). De même, de nombreux ensembles de *pinkillos* et de *quenas* sont très prisés. Dans les ensembles de flûtes de Pan, les instruments sont la plupart du temps joués par paires, selon la technique du hoquet. Dans tous les ensembles d'instruments à vent, chaque élément de la paire peut être composé de plusieurs unités jouées ensemble. La mélodie peut être jouée sur plusieurs octaves parallèles (p.ex. *julajulas*), le nombre de registres allant de deux à cinq, comme dans le principe soprano, alto, ténor et basse. Mais on trouve aussi l'association d'octaves et de quintes parallèles (*sikus*). Dans certains ensembles de *pinkillos*, la mélodie interprétée sur plusieurs octaves parallèles peut être étendue par une mélodie intermédiaire à un intervalle approximatif d'un triton.

Il existe une multitude de danses et d'ensembles constitués pour la danse (qu'il serait trop long de décrire ici dans le détail) associés, selon leur fonction et leur importance, à des cérémonies et des rituels liés aux saisons ou à caractère religieux, et accompagnés par des instruments déterminés. Généralement ce sont les fêtes chrétiennes qui constituent extérieurement l'occasion de la pratique musicale – par exemple, la Fiesta de la Cruz (3 mai), les fêtes de la Vierge et des saints; cependant, ces occasions recèlent, sous une forme syncrétique, d'anciens rites de la fertilité (le culte de Pachamama), des rituels d'offrandes (*wilancha, ch'alla*), les fêtes du printemps, des semailles et des récoltes célébrées autrefois.