

Instruments and Music of Bolivia

Recorded in Bolivia by Bernard Keiler / Monograph Series / Ethnic Folkways Library FM 4012



SIDE ONE:

- Band 1: QUENITA; Aymara
with sicus and drums
Band 2: SAUCECITO; Aymara
with sicus and drums
Band 3: KOLLAUITA; Aymara
with sicus and drums
Band 4: CEREMONIAL; Quechua
with sicus and drums
Band 5: TONADA DE SAN ROQUE; Mestizo
with caña
Band 6: TONADA; Mestizo
with quena and square drum

SIDE TWO:

- Band 1: TONADA; Quechua
with erke and drum
Band 2: ALEGRIA; Quechua
with charango
Band 3: NARNAJITA; Quechua
with charango
Band 4: CONTRAPUNTO; Mestizo
two voices and drum
Band 5: FLOR IMILIA; Aymara
Quena and square drum
Band 6: TONADA DE LA CRUZ; Mestizo
violin chapaco
Band 7: TONADA DE PASCUAS; Mestizo
violin chapaco
Band 8: TONADA DE SAN ROQUE; Mestizo
violin chapaco

COVER DESIGN BY RONALD CLYNE

LIBRARY OF CONGRESS
CATALOG # R 62-1224

DESCRIPTIVE NOTES ARE INSIDE POCKET

Instruments and Music of Bolivia

Ethnic Folkways Library FM 4012

(Monograph Series)

INSTRUMENTS and MUSIC of BOLIVIA

Recorded in Bolivia with notes by
Bernard Keiler

The native music of Bolivia is as varied as the landscape of that fascinating country. From the shores of Lake Titicaca 12000 feet above sea level to the lush valleys of Cochabamba and Tarija instruments and styles of music range from the monotonous pentatonic incantation played by a group of sicuris* in Tarabuco to the lively tonada strummed on a charango in the little market town of Tarata.

Called *sicu* by the Aymaras and *antara* by the Quechuas, the origins of the pipes of Pan are lost in pre-history. Yet to this day they can be heard wherever Indians celebrate a wedding or a funeral, an offering to Pacha Mama† or a bucolic inauguration of a house built of adobe. Pan pipes are always played in groups; hardly ever can one hear a soloist. The examples recorded here will give an idea of the latitude of expression of which the Indians and their pipes are capable.

* sicuris - Pan pipers

† Pacha Mama - Aymara goddess of the earth.



The melody played on the *caña* was recorded on the eve of St. Roque's day, patron saint of Tarija. This is a 15-foot-long, hollow bamboo cane with an elliptically shaped mouthpiece cut lengthwise on the side of the cane about two inches from the stoppered end. A cone shaped dried oxtail is fitted over the other extreme. The pitch is changed only by lip pressure. The instrument's natural scale is limited to mi - sol - do. Hearing 14 canas played simultaneously and independently outside the Cathedral of Tarija one morning left an indelible impression, as you will understand when you listen to this sampler of music produced by the most unwieldy instrument I came across in Bolivia.

The charango is a hybrid between the guitar and the mandolin. It can be heard in the sub-tropical regions of the country. Played mostly by Quechua Indians, it probably did not exist in pre-Columbian times. The charango is a solo instrument in contrast to the sicu, and is as characteristic of the valleys of Bolivia as the latter is of the highlands. An armadillo shell forms the back of the sound box of the instruments recorded here.

The quena is a flute similar in appearance to the recorder. It was known to the Incas and other pre-Hispanic cultures. Such instruments made of clay and bone have been found in early graves. Today's quenans are mostly cut from cane. Three and four hole quenans are less common than six and seven hole instruments that permit the playing of almost diatonic scales. One of the examples of quena music recorded here was played on a "one-hand" flute with four holes. This permitted the use of the free

hand to play a square drum which was fastened to the player's wrist. Holding a drumstick between forefinger and middlefinger of his left hand allowed him to drum his own accompaniment.

The violin chapaco is a crude descendant of the European violin brought to Bolivia by the Spaniards. However the bowing technique and the fiddle tunes of the Bolivian south have a taste all their own.

The erke or erkencho is a primitive clarinet made from a short piece of cane, about three inches long, with a vibrating tongue in its upper end. The horn of an ox makes the amplifier into which the lower end of the cane is forced. The range of the erke is limited to three nasal tones.

Photo credit: FOTO LINARES





Sicu

Quena

Erke

SIDE I

	<u>Instruments</u>	<u>Piece</u>	<u>Ethnic Group</u>	<u>Locale & Region</u>
Band 1:	14 sicus & 5 drums	Quenita	Aymara	Escoma, Lake Titicaca
Band 2:	id.	Saucecito	id	id
Band 3:	id.	Kollauita	id	id
Band 4:	4 sicus & 2 drums	Ceremonial	Quechua	Tarabuco, Dept. of Chuquisaca
Band 5:	caña	Tonada de San Roque	Mestizo	Canasmoro, Dept. of Tarija
Band 6:	quena and square drum	Tonada	Mestizo	San Lorenzo, Dept. of Tarija

SIDE II

Band 1:	erke & drum	tonada	Quechua	Tarata, Dept. of Cochabamba
Band 2:	charango	Alegria	Quechua	Tarata, Dept. of Cochabamba
Band 3:	id	Narnajita	id	id
Band 4:	2 voices and drum	Contrapunto	Mestizo	Tarija
Band 5:	quena and square drum	Flor Imilla	Aymara	Machacamarca, Dept. of La Paz
Band 6:	violin chapaco	Tonada de la Cruz	Mestizo	Canasmoro, Dept. of Tarija
Band 7:	id	Tonada de Pascuas	id	id
Band 8:	id	Tonada de San Roque	id	id

