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Introduction

Double flutes correspond to code 421.222.12 in the Hornbostel-Sachs organological decimal classification. They are open flutes (wind, edge-blown instruments) with an internal blowpipe, finger holes, and arranged in sets.

This type of multiple aerophone has a long history throughout the world. Among its most notable examples are the striking Slovakian *valaska dvojka* or *dvojacka*, the Bulgarian *dvoyanka*, the Serbo-Croatian *dvojnice* or *dvojkinje*, and the double flageolet, developed in 18th-century Great Britain. In the Americas, double, triple, and even quadruple flutes made of ceramic appear among the magnificent musical instruments constructed and played in pre-Hispanic Mexico.

Ecuador

South America is not particularly rich in examples of this type of aerophone. Although double whistles exist in the archaeological record (especially in the Andes, made of stone, ceramic, and bone) and in the ethnographic record (the "Mataco whistles" of the lowlands, made of bone or cane, already described by Izikowitz in 1934 and which, according to Pérez Bugallo (1996), are called *kanohí* by the Mataco or Wichi people of Argentina), these instruments will not be considered in this text, since they belong to a related, but potentially distinct, organological category (421.222.11).

The double flutes currently found in South America are concentrated mainly in the central Andes, with some isolated examples in the lowlands of eastern Bolivia and the Brazilian Amazon.

In the Ecuadorian Andes, the *dulzaina* was used, an instrument composed of two fipple flutes with four and six finger holes respectively. The most popular ones were made of tin, but with the gradual disappearance of the artisans who worked with that material, cane and even wood began to be used, or a pair of suitably adapted plastic recorders.

Mullo Sandoval (2007, 2009) points out that this aerophone was already mentioned in colonial sources, where it was linked to certain indigenous rituals; for example, to the funeral ceremony known as *ayanfaile*, originating in the province of Azuay. The Cuenca-based researcher Alfonso Cordero Palacios adds that the *dulzainas*, along with the *chirimía*, the horn, and drums,



Image 1.
Performers of *dulzainas* in San Miguel de Uyumbuco de Perucho.
[Photo: La Hora, 2016].

Image 2.
Dulzaina in San Miguel de Uyumbuco de Perucho.
[Photo: La Hora, 2016].

Peru

accompanied the ritual dance and funeral chants within the context of the *ayanfaile*.

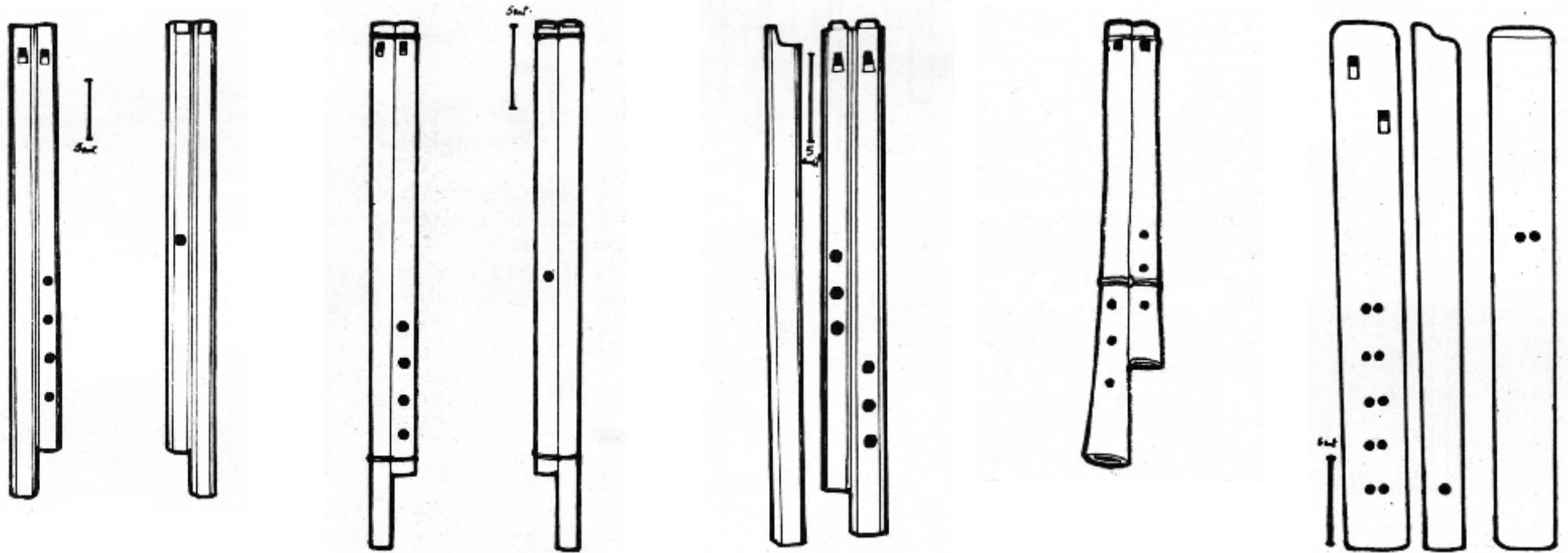
Today, it is a difficult aerophone to find. The few contemporary references place its origin in the city of Ambato (Tungurahua province). Martín Malán Caranqui notes that the tin *dulzainas* were called *mishqui pingullos* (Quechua for "sweet flutes") in the provinces of Chimborazo and Cotopaxi, where they arrived at the beginning of the 20th century thanks to the railroad, and that they were commonly sold for major festivals in cities like Riobamba and Latacunga. Julián Tucumbi, for his part, indicates that the *dulzainas* were played by the indigenous people of the highlands, who crafted them from bone.

According to the National Institute of Culture (1978), in Peru double flutes are generically called *gaitas*.

One type of *gaita* is made from *babillo* wood (*Meliosma* sp.) in the provinces of Cajamarca and Hualgayoc, in the department of Cajamarca, in the north of the country. It consists of two glued tubes, between 45/50 and 35/40 cm in length. The longer tube has no finger holes, while the shorter one has four on the front and one on the back, for the thumb.

In Trujillo (department of La Libertad), a *gaita* is made and played from a single piece of *higuerilla* wood (*Micrandra spruceana*), which has two long internal perforations; it usually has five finger holes, located on the





shorter tube. These flutes are used in local festivals and ceremonies, either as solo instruments or as accompanying instruments.

In much of northern Peru, a *gaita* is played, made from two pieces of cane tied together with string and secured

Image 3 [prev. page].

Pareada made of condor bone from Concepción (Junín).

[Photo: PUCP, 2017].

Image 4.

From left to right, *gaita* from Hualgayoc (Cajamarca); *gaita* of reed; *quena doble* from Hualgayoc (Cajamarca); *pareada* of condor bone from Concepción (Junín); and double recorder (Cusco).

[Drawings: Instituto Nacional de Cultura, 1978].

with tar or wax. The tubes measure 20-25 cm and 25-30 cm, respectively, and are about 1.5 cm in diameter; the larger one has no holes, while the smaller one has four



finger holes on the front and one on the back. It is found in the province of Rodríguez de Mendoza (Amazonas department), in the provinces of Cajamarca, Cutervo, and Chota (Cajamarca department), and in isolated areas of the departments of La Libertad and Piura. In Chiclayo (Lambayeque department), a similar but smaller aerophone (the longer tube does not exceed 15 cm), made of plastic, is called a *melliza*.

In the province of Hualgayoc (department of Cajamarca), there is a variation of this instrument called the double *quena*: two carved wooden fipple flutes, 22 and 24 cm long and 1.5 cm in diameter, joined with glue. Each tube

Image 6.
Gaita of cane.
[Photo: PUCP, 2017].

Image 5 [prev. page].
Double recorder (Cusco).
[Photo: PUCP, 2017].



has three finger holes on the front, with those of the longer tube located lower than those of the shorter one.

A little further south, in the provinces of Concepción and Huancayo (department of Junín), the *gaita* or *pareada* is played. This flute is made up of two tubes of cane or condor bone tied together with wire or string. They are approximately 22 and 27 cm long, and about 1.5 and 2.3 cm in diameter, respectively, and have three finger holes on the front and one on the back; those of the longer tube are located lower. The *pareada* has a magical character and is used in ritual celebrations.

Finally, there are reports of a double flute made from a flattened block of wood about 30 cm long, with two internal channels, two rows of five front holes (and one rear hole) very close together, and bevels or caps at different heights. It was supposedly made and played in the Cusco region.

Circum-Titicaca area

In the lands surrounding Lake Titicaca, belonging to Peru and Bolivia and inhabited primarily by Aymara communities, the *uña pinkillo* is made and played. It is a double cane *pinkillo* (a fipple flute from the Andes), consisting of a main flute, about 60-80 cm long and 3-5 cm in diameter, with 4-6 finger holes, attached to a very small flute, about 10-15 cm long, about 2 cm in diameter, and without finger holes.

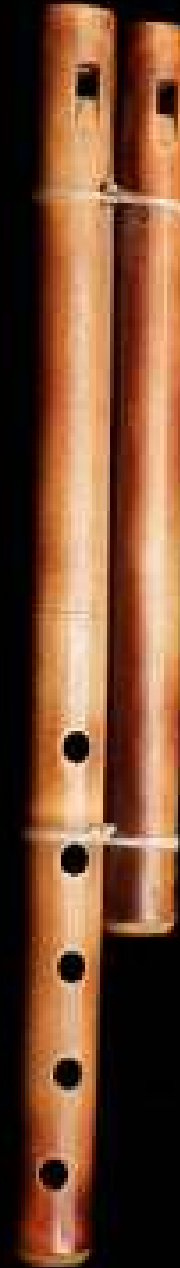
Both in the area near Lake Titicaca and in other parts of the Bolivian highlands, the *marimacho* is used, another double *pinkillo*. This consists of a standard *pinkillo* with 6 finger holes, 30-40 cm long, attached to a slightly shorter flute without finger holes (Cavour, 1994). Apparently, the *marimacho* complements the interpretations of



other highland *pinkillos*, such as the *waka pinkillos* and the *pinkillos mohoseños*.

Image 8.
Marimacho from Puno (Peru).
[Photo: Museo Taki].

Image 7 [prev. page].
Uña pinkillo from Bolivia.
[Photo: T. Sugiyama].





Brazil

According to Hill and Chaumeil (2011), double flutes exist among the Nambikwara of Mato Grosso state and the Waura of the upper Xingu; among the latter, they are known as *watana* and are used in the *kwaryp* celebration.

Likewise, there are numerous accounts of "Mataco whistles" (e.g., Rodrigues, 2015, among the Apinayé of Tocantins state), although, as mentioned above, this instrument is beyond the scope of this text.

Snethlage (1939), in his celebrated research along the Guaporé River and its main tributaries, identified a number of multiple flutes, as well as several examples of "Mataco whistles." The only double flutes were those

Image 9 [prev. page].
Marimacho from Bolivia.
[Photo: Unrecorded origin].

used by the Moré and the Itoreauhip, peoples now almost extinct, who called them *napatók*.

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