



Edgardo Civallero

Pinkillos

Edgardo Civalero

Pinkillos

An initial approach



Bogota - 2025

Civallero, Edgardo

Pinkillos : An initial approach / Edgardo Civallero. – archive edition –
Bogota: El Zorro de Abajo Editora, 2025.

70 h. : ill.

1. Music. 2. Aerophones. 3. Andes. 4. Pinkillos. 5. Pinkullos. 6.
Pingullos. I. Civallero, Edgardo. II. Title.

© Edgardo Civallero, 2025.

© of this digital edition, Edgardo Civallero, 2025.

Design of cover and inner pages: Edgardo Civallero.

“Pinkillos: An initial approach” is distributed under a Creative
Commons Attribution-NonCommercial-NoDerivatives 4.0
International license. To see a copy of this license, please visit:

<https://creativecommons.org/licenses/by-nc-nd/4.0/>

Introduction

Pinkillos, also written *pinquillo*, *pinkillu*, *pincullo*, *pinkullo*, *pinkullu*, *pinkuyllu*, *pinkhuyllu*, *pingullo*, *pingallo* or *pinkayllo*, among other spelling variants, are vertical flutes played across much of the Andean mountain range: from Ecuador to northern Chile and northwestern Argentina.

Within the Hornbostel-Sachs classification, they correspond to code 421.221.12: an aerophone, edge-blown, with a rigid internal air duct, consisting of a single tube, with the lower end open and with finger holes. Among traditional Andean wind instruments, they are characterized by having a mouthpiece equipped with an internal duct.



They are built using materials as diverse as cane, wood, metal, plastic, bone, and clay. Their sizes, tunings, and number of holes vary, as do the position of the window and the edge in the tube, which may be frontal or dorsal. They have a piece called *charka-uma*, *tapatira*, *shullo*, *tapato*, *lengua*, *qallu*, *kallo* or *simi*, among other versions, made of hardwood, generally alder, *tark'o* or *acacia*, beeswax, cork, or plastic, which, like a block, stops the proximal end of the flute and allows the formation of the air duct or insufflation channel. The dimensions, position, and shape of that channel determine the particular sonority, and therefore the very identity, of the flute. The block may be a piece that protrudes 2-3 cm outside the tube, or it may have a form adapted to the beak and not protrude at all. The mouthpiece, for its part, may present a gentle curve adapted to the player's chin, or some kind of angle, even a right one.

Image 1 (prev. page).

Pinkillo and *caja*.

[Photo: E. Civallero].

The distal end may be open or semi-open (*tapadillo* or *semitapadillo*). The holes, circular, square, rectangular, or oval, are usually frontal, with one optional hole on the dorsal/rear side, for the thumb. Sometimes auxiliary holes, generally called false holes, are added on the sides, below the last hole, to correct the tuning of the instrument. Depending on the material and the construction technique, the flute may be secured with rings of leather, thread, nerves, or tendons, which prevent cracking.

Although some ethnomusicologists have argued that *pinkillos* may have been instruments introduced by Europeans, because of the similarity of many of their variants to some traditional Iberian flutes, the presence of aerophones with ducts in archaeological excavations throughout the Americas, from Teotihuacan to Tiwanaku, has revealed the pre-Hispanic roots of *pinkillos*, despite the fact that, after the conquest, they received many and very strong influences from Spanish and Portuguese duct flutes.



The instrument appears recorded in the earliest dictionaries of Andean Indigenous languages. Those entries, in addition to showing the antiquity of the terms, make it possible to glimpse their origin and meaning. The Jesuit Ludovico Bertonio cites it in his *Vocabulario de la lengua aymara* (1612):

Flute: *Pincollo*. To play it: *Pincollotha* (p. 243, first part)

Pincollo: Bone flute used by the Indians, and also those others that they bring from Castile (p. 266, second part)

Pincollotha: To play the flute (same page)

Pincollori: Musician, because ordinarily he also plays the flute. *Cchaca pincollo*:

Bone flute. *Quinaquina pincollo*: Cane flute. *Tupa pincollo*: Same (same page)

Image 2 (prev. page).

Detail of *pinkillo*.

[Photo: E. Civallero].

The word also appears in Diego González Holguín's *Vocabulario de la lengua general de todo el Perú* [Quechua] (1608):

Pincullu: Every kind of flute (p. 384, book I)

Pincullucuni: To play them (same page)

Flute: *Pincullu* (p. 156, book II)

To play the flute: *Pinculluni* (same page)

Flute-maker who makes them: *Pincullu camayoc*.

One who plays them: *pincullucuk* or *pinculluy camayoc* (p. 157, book II)

For his part, Felipe Guamán Poma de Ayala includes these instruments in plate 123 (p. 316) of his *El primer nueva corónica y buen gobierno* (ca. 1615), naming them "pingollos."

That which is called *taqui*, *cachiu*, *haylli*, *arau* of the maidens, *pingollo* of the young men; and the festival of the shepherds is called *miches*, *llamaya*; and that of the farmers *pachaca harauayo*; and that of the Collas *quirquina collina aymarana*; of the



maidens *guanca*; of the young men *quena quena*; in these festivities that each *ayllo* and partiality of this kingdom has.

The term *pinkullu* seems to have been, from a certain historical moment onward, the word used to designate duct flutes in general.

According to the traditional temporal limits and taboos current in the Andes, *pinkillos* are played only during the rainy season —the *jallu pacha* of the Aymara, the *paray tiempu* of the Quechua— which extends from All Saints' Day, in November, to Carnival, around March. It is said that the sound of these instruments summons the rain and drives away frost. As occurs with most Andean aerophones, they are instruments played exclusively by men.

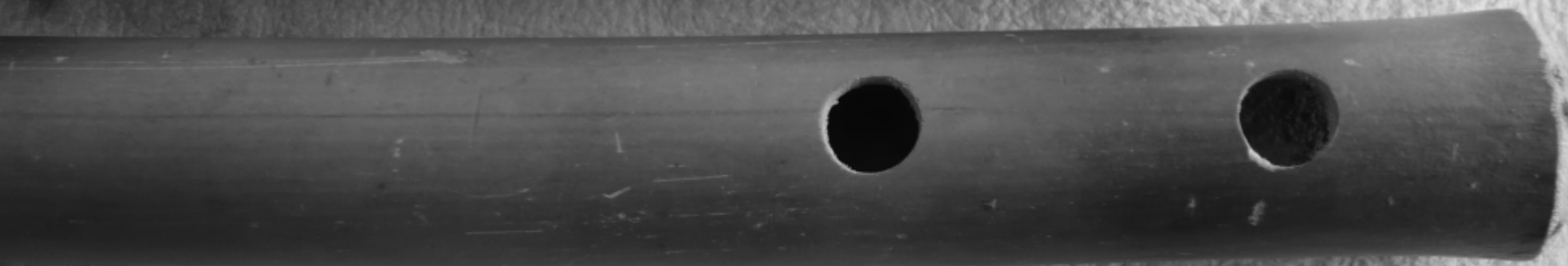
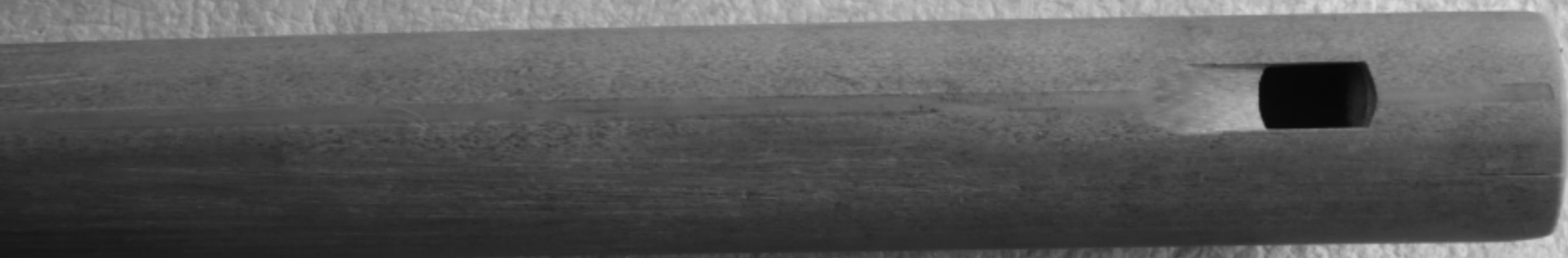
The diversity of *pinkillos* is overwhelming. Nevertheless, in the following pages only a distinction will be made between "large" and "small" *pinkillos*; some of them are played solo, while others are performed in ensembles.

Tarkas, varieties of wooden *pinkillo* that are very popular in the current Andean repertoire, will not be addressed in this text.

Image 3 (prev. page).

Pinkillos.

[Photo: E. Civallero].



Large *pinkillos*

In general terms, the instruments presented here as "large *pinkillos*" are around or exceed one meter in length. Some of them, because of their enormous dimensions, require complementary blowing structures that become characteristic features. They usually form part of ensembles, although some of them are played solo.

They are generally made from thick bambusaceous canes from the South American lowlands, or from pieces of wood. In the latter case, the construction process requires the longitudinal opening of a branch or thin trunk, its hollowing with gouges or similar tools, and the subsequent joining of both halves, by means of bands, strips of leather, or tendons, to form a tube that only

Image 4 (prev. page).
Detail of *waka pinkillos*.
[Photo: E. Civallero].



rarely becomes cylindrical and, in general, is not straight. Traditionally, before playing this type of instrument, the musician fills it with water, chicha, or alcohol; the gesture is usually seen, from a symbolic point of view, as a kind of "blessing." However, from a practical perspective, the liquid helps the wood expand and seal possible air leaks, which in any case can always be stopped with wax or resin.

Large *pinkillos* are not present in Colombia, and in Ecuador they have a single representative: the *huajairo* or *guajairo* of the Cañari, in the province of Cañar.

Image 6.
Performer of *pinkuyllu*, Carnival of Arequipa (Peru).
[Photo: *Correo*, 6 de marzo de 2017].

Image 5 (prev. page).
Performer of *pinkuyllu*, Carnival of Chumbivilcas (Peru).
[Photo: Yochumbivilcas.wordpress.com].





In Peru, there are the *pinkuyllus* (*pinkhuyllu*, *pincuylllo*, *pincullo*) of the department of Cusco, located above all in the provinces situated in the highlands, Canas, Canchis, Espinar, and Chumbivilcas, as well as in areas of the departments of Arequipa and Puno. They measure 90-120 cm in length and about 3-5 cm in diameter. They are made from branches of *huarango* or *huaranhuay* (*Acacia macratha*) or *queshuar* (*Buddleja incana*), which are opened lengthwise, hollowed out, and then joined again; they are fastened with a dozen strips of tendon (*anq'o*) or with bands of leather or rubber to keep them from cracking, and they are smeared with llama fat. They usually have 6 holes, often oval, of which only the upper 4 are stopped, and they are played in pairs. Several types are identified locally: the *marangani pinkuyllu*, the larg-

Image 8.
Pinkuyllu of the highlands in Cusco (Peru).
[Photo: Parejo-Coudert, 2001].

Image 7 (prev. page).
Pinkillo of the Qeros.
[Photo: Paragonexpeditions.com].





est, with a very arched silhouette; the *orqosi pinkuyllu*, the most carefully made, used to perform the music of the same name; the *k'ana pinkuyllu*, from the province of Canas, the most widespread and the least arched, 100-110 cm; the *charol pinkuyllu*, very popular in Chumbivilcas, smaller in size; and the *huch'uy pinkuyllu*, the smallest, 90 cm, used for learning. They are used in the rainy season, December and January, especially during the *señalakuy*, or livestock-marking festivals.

In Chinchero, in the province of Urubamba, and Colquepata, in the province of Paucartambo, also in the department of Cusco, flutes similar to the *pinkuyllus*

Image 10.
Pinkuyllus opf the highlands in Cusco (Peru).
[Photo: Parejo-Coudert, 2001].

Image 9 (prev. page).
Performers of *pinkuyllu* alongside the dance *tupay* of the provinces of Canas and Espinar (Cusco, Peru).
[Photo: Unrecorded source].





appear, called *lawata* or *qaytanu*. They are usually played in trios of instruments of equal dimensions, accompanied by a snare drum, during the sowing and harvesting of potatoes.

The *toro pinkillo* of Ayapata, in the province of Carabaya, department of Puno, bordering Cusco, is also very similar to the *pinkuyllu*, although it has only 3 finger holes.

Finally, the *tokoros* and *pinkillos* of Juliaca, in the province of San Román, and neighboring areas in the provinces of Azángaro and Lampa, in the department of Puno, deserve mention. The *tokoros* are enormous

Image 12.
Performer of *pinkuyllu* playing *qhaswa* (Peru).
[Photo: Apulaya.com].

Image 11 (prev. page).
Toro pinkillo of Ayapata (Peru).
[Photo: YouTube].





flutes played during the *Kashua* or *Qhaswa* of San Sebastián, January 20, known as "Little Carnival." They are aerophones up to 120 cm long and 10 cm in diameter, with 5 frontal finger holes, which produce pedal tones over which the much smaller *pinkillos* play their melody.

In Bolivian territory, the *pinkillos mohoseños* (*pinkillo mohoceño*, *moseño*, *moceño*, *moxeño* or *mojseño*), or simply *mohoseños*, are played: a troop of flutes originating in the canton of Mohosa/Mohoza, in Aymara, Muxsa marka, municipality of Colquiri, province of Inquisivi, department of La Paz. At present their use has spread to the Peruvian departments of Puno and Tacna, where they are called *luriwayu*, *luriwayo* or *pinkillo luriguayo*,

Image 14.
Tropa of mohoseños.
[Photo: Sugiyama T.].

Image 13 (prev. page).
Performer of *tokoro*. Machuaychas de Juliaca (Peru).
[Photo: *Correo*, 20 de enero de 2015].





to other provinces of the department of La Paz, for example Omasuyos, and to the departments bordering Inquisivi, Oruro and Cochabamba, generally the territory of the Aymara people, to whose musical heritage the instrument belongs.

This type of *pinkillo* is also known as *aykhor*i or *ayquri*, in Aymara, "the one who complains, moans, or laments."

They are made from long pieces of *tokhoro* cane (*tokoro*, *toqoro*, *tuquru*), into which 5-6 finger holes are made on the frontal face, plus 4 tuning holes, false holes, 2 on each side, distributed at the distal end of the instrument. That end is plugged by a natural node of the cane, into which a small hole is bored. The window and edge of the *mohoseños* are located on the rear part of the instrument, and the main body is secured with rings of wire, cord, or leather, to prevent the cane from splitting; a pre-

caution that must be taken above all near the mouthpiece, since it is more affected by moisture.

The ensemble or *tropa* usually includes at least four sizes, whose names, tunings, and dimensions vary from community to community, and even from maker to maker. In very general terms, the following are mentioned: *salla*, *salliva*, *salliwa*, *jatun*, *bordón* or *bordona*, 120-220 cm, 5 holes; *erazo*, *eraso*, *irasu* or *cherke*, 2/3 of the length of the *salliba*, 6 holes; *requinto*, *rikinto*, *chirta*, *chiuka*, *tarka* or *mala*, half the length of the *salliba*, 6 holes; and *tiple*, *tipli*, *riquina* or *ch'ili*, half the length of the *erazo*, 6 holes.

As examples of the diversity of *mohoseño* ensembles, it may be noted that the ensemble called "loriwaya," used in the department of Puno, Peru, includes the sizes *salliva*, *irasu*, *chirta*, and *riquina*; the one used in the city of La Paz, Bolivia, contains the sizes *sallas*, *cherke*, and *chiuka*; that of Inquisivi, department of La Paz, Bolivia, includes *bajo*, *sallas*, *cherque*, and *chiuka*; the "manzanani" ensemble, department of Cochabamba,

Image 15 (prev. page).
Detail of *mohoseños*.
[Photo: Sugiyama T.].



Bolivia, has *jatun tukana*, *requinto*, *mala*, and *ch'ili*; and the "*wankarani*" ensemble, also from Cochabamba, includes *bordona*, *mama*, *tarka*, and *ch'ili*. At present there are up to thirty different ensembles, each with its own harmonic and sonic structure.

The *mohoseño salliva* is perhaps the most striking of the ensemble. Because of its large dimensions, it must be blown through an auxiliary cane conduit, today also made from plastic pipe or rubber hose, 40-70 cm long, called *paltjata*, probably from Aymara *pallqxtaña*, "to branch," or *p'allqjaña*, "to bifurcate, divide in two." This tube, firmly attached to the main body, conducts the air from a small circular mouthpiece to a cylindrical wooden piece that completely plugs the proximal end of the instrument's main body. The air duct is carved inside that piece, concentrating the air onto the edge. The *salliva* is the only Andean vertical flute that is generally, although

not always, played in a horizontal position, as though it were a transverse flute.

Although the large size of these instruments might suggest a low-pitched sound, their performance respects an aesthetic principle proper to Aymara aerophones: the exclusive use of the high and overhigh register, and the emission of numerous harmonics.

The ensemble produces approximate fifth, fourth, and octave harmonies, with a strong presence of beats, and, unlike other groups of aerophones from the southern Andean high plateau, it does not have wank'ara bass-drum accompaniment: as a percussion instrument, the so-called *mohoseño* drums or *cajas mohoseñadas* are usually played, similar in structure to a snare drum. The bands of musicians who play these ensembles of flutes are called *mohoseñadas* or *moseñadas*, a term that also designates the style of music they perform and the dance that accompanies them.

In recent times, the *mohoseñadas* have incorporated a

Image 16 (prev. page).
Detail of *mohoseños*.
[Photo: E. Civallero].



chirimiya or *clarineta*, a single-reed instrument built by popular artisans from the province of Omasuyos, department of La Paz. The body, about 40 cm long, is made of wood or plastic, cane, and tinfoil, and includes a reed of cane, plastic, or brass. It has 6 frontal finger holes and, sometimes, one posterior hole. Its sharp and vibrant sound stands out above that of the flutes. Some musicians use only the mouthpiece and use their two joined hands as body and bell; they call that instrument *clarín*, *imilla*, *khonana* or *khonani*.

The *mohoseños* appear in important festivities of the circum-Titicaca area, as well as in the patron-saint festivals of small highland communities.

With a silhouette that seems to be a transitional form between the *mohoseños* of the department of La Paz and the surroundings of Lake Titicaca, and the dense fam-

ilies of wooden *pinkillos* from the valleys and punas of the departments of Chuquisaca, Cochabamba, Potosí, and Oruro, there appear the *pinkhullus* used by the Yampara or Tarabukeño people of the locality of Tarabuco, province of Yamparáez, department of Chuquisaca, which come out during the *pujllay*, the celebration of Carnival.

The *pinkhullus* are a group of *pinkillos* comprising three sizes: the enormous *tokhoro*, also called *senqatanqana*, which often easily exceeds 150 cm in length, and those known generically as *pinkhullus* (*pinkillos*, *pinkhullus tokhoro*), which measure about 80 and 60 cm respectively, and are tuned at approximate intervals of a fifth and an octave with respect to the member of the family with the lowest tessitura. They have 6 frontal finger holes, and one that passes through the cane node with which the instrument is closed at its distal end. Each ensemble currently includes between 10 and 20 *pinkhullus*, one or two *tokhoros*, and a *waqra*, a horn that some sources describe as an idioglot clarinet.

Image 17 (prev. page).

Mohoseños in Bolivia.

[Photo: Etniasbolivia.blogspot.com].



Because of their size, the natural sound of these flutes is low and deep. However, just as occurs with the *mohoseños*, in the traditional contexts in which they are used their high and overhigh registers are preferred, generally loaded with harmonics; the low sounds are emitted "to rest" from the blowing.

The *pinkhullus* are made with *piji* cane, originating in the Chapare region, although, because of the difficulty of obtaining the material, certain varieties of plastic tube are increasingly used. The smallest *pinkhullu* is a typical duct flute, with an air duct and edge located in frontal position. The larger one, for its part, does not have a beak-shaped mouthpiece, and has the air duct and edge on the rear part.

The *tokhoro* flute (*tokoro*, *toqoro* or *tuquru*; the name of the cane from which it is made) is cited in many works as

Image 18 (prev. page).

Pinkillos de pujllay in Tarabuco (Bolivia).

[Photo: Reyquienlapaz.blogspot.com].

senqatanqana, from Quechua *sinqa*, "nose," and *tanqana*, "that which pushes," that is, "nose-pusher." It may have a diameter between 5 and 10 cm. It usually has 1-2 additional or false holes at the base, which help tune its lowest notes. The air duct and edge are located on the rear part of the instrument. Because of its enormous size, the upper end has a head made of *mapha*, beeswax, wood, or pitch, into which an oblique cane conduit, the shaft of a condor feather, or a piece of hose between 5 and 20 cm is inserted, allowing the insufflation of air.

Even with the help of such a mechanism, playing the *tokhoro* is tremendously difficult, because of the position that the musician's neck and arms must assume. This is why *tokhoros* are so scarce within the ensembles of *pinkhullus*.

The *pinkillos* used in the Quechua-speaking communities of the Andean valleys of Bolivia, the departments of Potosí and Chuquisaca, and neighboring regions of those of Oruro and Cochabamba, usually have large dimensions and are made from a generally curved



branch, which is split down the middle, hollowed out, and joined again, as is done in Peru, securing it with rings of tendons or leather and beeswax. They take on different names according to the area in which they are built and played, although there is a handful of generic terms: *pinkillu*, *rollano*, *lawuta* (*lauta*, *lawato*, *lawata*; a derivative of "flute"), and *wistu pinkillu* or *wistu lauta*, from Quechua *wistu*, "twisted." The most highly valued are usually those made in the localities of Falsuri and Vitichi, department of Potosí. They form part of the traditional heritage of ethnic groups such as the Calcha, the Yura, and the Toropalka, who play them making use of their highest sounds and all their harmonics.

In the northern part of the department of Potosí and the border areas with the departments of Cochabamba and Oruro, the Layme, Qaqachaca, and Macha groups use the *much'a* or *turume* (*torome*), also called *machu*

pinkillo, *bajo pinkillo*, *pinkillo lica*, *pinkillo jach'a*, *pinkillo labota*, and *pinkillo k'oro*. These are flutes made from branches with soft pith, such as elder, perforated with hot irons and secured with strips of leather or nerves.

These *pinkillos* have 6 frontal holes, and are played in groups that usually include four sizes and whose denomination varies from region to region: *much'a* or *machu tara*, 110 cm; *mala*, *malta*, *q'iwa* or *jatun q'ewa*, 70 cm; *tara*, *t'ara*, *sona* or *varitan*, 55 cm; and *ch'ili*, *q'iwita*, *uña q'ewa*, *jisqa q'ewa*, *juch'uy q'ewa* or *chuyma*, 35 cm. The form of performance usually interweaves sounds following an elaborate dialogue technique that not only intercalates different notes, but also different octaves and levels of harmonics.

The *much'a* has a blowing system similar to that of the *tokhoro* of Tarabuco: a head of wood, *mapha*, or pitch with a long cane air duct. Its Quechua name, "kiss," derives from the position that the musician must assume in order to play the aerophone. It may reach 2 m in length and 10 cm in diameter; in that extreme case,

Image 19 (prev. page).

Rollanos of Potosí (Bolivia).

[Photo: Unrecorded source].



the aerophone requires a complex support system, and the blowing is carried out through a rubber hose or a plastic pipe.

Probably because of strong migratory currents, these flutes were also used, until relatively recent times, in certain regions of the western part of the province of Jujuy, northwestern Argentina, where they were known as *turumas*, *turumbas*, *rollanos*, or *tarkas*. They measured between 60 and 70 cm and were made from a branch of *kapa kapa* (*Gynoxys glabriuscula*) split down the middle, hollowed out, and fastened with llama tendons. They had 6 finger holes.

Similar to the *much'a*, the *chajes* (*chajjes*, *ch'ages*), also called "flautas charkas" or "pinkullus de Potosí," are a troop of *pinkillos* originating in the department of La Paz, played above all in Colquencha, province of Aroma,

Image 20 (prev. page).

Machu pinkillus. Mina Siglo XX of Llallagua (Bolivia).

[Photo: Sugiyama T.].

Corocoro, province of Pacajes, and surrounding areas. They are made from a hollowed branch, and are provided with 6 frontal finger holes. They are played in groups that include three sizes: *tayka*, 80 cm, *mala*, 55 cm, and *ch'uñi*, 40 cm. Each ensemble brings together 15 or more players; accompanied by *wank'ara* bass drums and *pututu* horns, they appear between the month of January and Carnival. Sometimes they are accompanied by a globular whistle of fired clay, the *wislulu*.

Other Bolivian wooden *pinkillos*, the *rollanos*, are built in at least five different sizes; the smallest exceed 50 cm in length. They are made from a branch of *jarq'a*, and are provided with 6 frontal finger holes, although only 5 are used. They are usually played in Yura, Calcha, and Vitichi, department of Potosí, between August and October. The *flawatas*, *lawatas* or *pinkilladas* also exceed half a meter in length, have 6 holes, all or only 5 of which may be used, and are played between New Year and Carnival in the department of Oruro, in regions neighboring northern Potosí.



The Calcha, a people inhabiting the provinces of Nor and Sud Chichas, department of Potosí, use the *santa bárbara* flute or *onrras*, 80 cm in length, during the festivities of St Barbara and Christmas, December 4 and 25 respectively, and, on occasion, to ask for rain. By contrast, during Carnival time the protagonists are the *flauta fiesta*, 70 cm, the *saripalkas* or *flautas Carnaval*, one meter long, and the *lawatos* or *malichos*, 50 cm long; they are usually bathed in chicha ceremonially, to temper them. The neighboring Yura, for their part, play *lawatus*, *lautas* or *chawpi*, 70 cm flutes accompanied by *wank'ara* bass drums, while the Toropalka use *pinkillos* *saripalkas* of one meter and *malichos* of half a meter, octave-paired and accompanied by *wank'ara* bass drums. Finally, the *karnawal pinkillu*, with its two sizes, *tara* and *q'iwa*, belongs to the Qaqachaka of the departments of Potosí and Oruro.

Very similar to these *pinkillos* are the *ch'utu* flutes of the Chipaya people, from the surroundings of Lake Coipasa, department of Oruro, who also call them *ushny pinkayllos*, because of their connection with Carnival, the *ushny tsakny*. They have 6 holes, and are played in pairs during Carnival: the *paquilla*, larger in size, and the *qolltaylla*, smaller in size. They are made from a generally curved branch of willow or *tola* (*Baccharis incarum*), split in half, hollowed out, and joined again with llama or cattle nerves. They are accompanied by *pumpu* (bass drum) and *caja*, a *doti* (horn), and a llama bell.

Image 21 (prev. page).

Lawatus of Potosí (Bolivia).

[Photo: Unrecorded source].



Small *pinkillos*

This section brings together those flutes with a length of less than 80 cm. These instruments may be considered the most abundant and most widely distributed aerophones along the Andean mountain range.

In Ecuador there are several types of *pinkillos* of this kind, locally called *pingullos* or *pinguyos*. The instrument is present among the Otavalo, the Cañari, the Puruhá, and the Salasaca, all of them Quechua-speaking peoples who inhabit the Ecuadorian Andean mountain range. Formerly it was made from deer bone or from the wing bone of a condor or vulture, stopped with a wax plug; today, its manufacture from different types of cane is preferred, including carrizo and *tunda* or *duda*, as well as the use of a wooden block. It measures 30-40 cm in

Imagen22 (prev. page).

Pinkillo saripalka of Calcha (Bolivia).

[Photo: Unrecorded source].



length; the most widely used model has 3 finger holes, 2 frontal and one rear, and is played with one hand by a musician who accompanies himself with a bass drum, *huancara*, or *caja*. There are also models with 4-7 holes, which are usually called *pífanos* or *píjuanos*, especially in the province of Imbabura.

Traditional 3-hole *pingullos* usually have a curious hour-glass-shaped window. They are widely used during the festivities of Epiphany and Corpus Christi. In the case of Corpus, they perform the melodies of the dance of the *danzantes* of Pujilí, province of Cotopaxi, and of Salasaca, province of Tungurahua, and that of the *rucus* of Alangasí and other towns of the valleys of Los Chillos and Tumbaco, province of Pichincha. It also accompanies the *danzantes* of Cocotog during the Octaves of St Anne, in the month of July.

Image 23 (prev. page).
Performer of Ecuadorian *pingullo*.
[Photo: J. García].

The *pingullo* also participates in the ritual band that accompanies the *Coraza* of the valley of Otavalo, province of Imbabura, three times a year, and in the songs of the Indigenous Carnival of the province of Chimborazo, including the dance of the *cantzapa*.

Two weeks before Carnival, the unmarried young men of Azuay and Cañar perform the *lajaj*, diverse songs sung in front of the neighbors' houses to the sound of the *pingullo*. Finally, the *pingullero*, drummer, or *mamaco* is the central character of the *yumbada* of Cotacallao, near Quito, province of Pichincha, and of the famous *yumbos con ashanga* from various points of the province of Cotopaxi.

A pair of cane *pinkillos* used to be used to make the *dulzaina*, an Ecuadorian double duct flute. Today, commercial plastic recorders are preferred. In general, the two instruments that make up the *dulzaina* have 4 and 6 holes respectively, and their melodies are separated by an interval of a third.



In Peruvian territory, in the department of Lambayeque, in the north of the country, two *pinkillos* are used: the *pinkullu de danza* and the *lanchi pinkullu*. Both have 3 holes and are played by the *mamitas* with the accompaniment of a *caja*. The first, the smaller one, is part of the *comparsas* of the *danza del cascabel*. It is made from *tungula* cane or yellow *mamaq* and reaches about 20-35 cm in length. The second accompanies couple dances in the area of Incahuasi. It is made with red *mamaq* cane and measures about 45 cm.

One-handed flutes are very popular in the northern half of Peru, although they are actually present in almost the entire country. In the department of Cajamarca, a 2-3-hole, 30-50 cm *pinkillo*, the *flauta*, is played together with a *caja* or drum. Called *cajeros*, their performers often play together with players of the *clarín cajamarquino*, a gigantic Indigenous natural trumpet. As

Image 24 (prev. page).
Mama pingullero of Ecuador.
[Photos: E. León].

it happens in many other parts of the Peruvian Sierra, the flute is traditionally made from a stalk of *rayan* or *rayán*, a local variety of elder, *Sambucus peruviana*, from which the soft pith is removed in order to obtain a tube. Today, however, plastic is used with increasing frequency. Depending on the shape of the mouthpiece and the position of the block, two kinds of flutes can be built: the *roncadoras*, with a vibrant sound full of harmonics, and the *llanas*, with a cleaner sound. The *cajas* are prepared with the base of a flowering stalk of maguey (*penca, penco*), which is cleaned until it forms a cylindrical hoop over which two skins of sheep or young goat leather are stretched. The *caja* is held by means of a cord hooked onto the ring and little fingers of the left hand, while the other three fingers play the flute and the right hand strikes the membranophone.

From the department of Cajamarca to that of Lima, passing through those of La Libertad, Ancash, Huánuco, and parts of Pasco, Junín, and Huancavelica, 3-hole flutes between 60 and 100 cm are used, played together with a *caja* of variable size. All of them have similar names,



sizes, construction forms, and performance styles.

Probably the most popular within this category are the *roncadoras*, a name also used to designate the ensemble formed by flute and *caja* (*caja roncadora*, *huancar*, *wankar*). There are very well-known *roncadora* ensembles in Corongo, Churap, Carian, Carhuaz, Caraz, Punya, Pomabamba, Ñahuin, Pamparomás, Tauca, and Sahuachuco, department of Ancash, Parcoysillo, department of La Libertad, and Cunyac, department of Junín.

Traditionally, the *caja* was made with a eucalyptus or willow hoop and an agave cord (*penca*) that stretched the skins. Today, the instrument is made with laminated wood and rope. The *caja* is large, has two hoops and skins of hairless leather, and is carried hanging from the shoulder. The skin that is struck is the thicker and more resistant one; called *macho*, it is the one that carries on

top the cord (*chirlera*, *bordona*) that makes the sound vibrate or snore.

The flute is made with stalks of *rayan* and a *shullun* or *bocado*, a wooden peg inserted into the proximal end to form the air duct, and whose particular internal shape also makes the aerophone snore. Flute-makers make small *pinkullos* to accompany dances such as *shaqshas* and *panatahuas*, and *flautas roncadoras* which, from smallest to largest, are called *primeras*, *segundas*, and *terceras*. The ones that snore the most are the *terceras* and the *segundas*; the *primeras* are used for the dance of the *pallas*.

The musician who plays the *roncadora* is called *chiroco*, *chiroque*, or *cajero*. The *chirocos* used to play in pairs; today, there are groups of up to a dozen. In the most traditional contexts, they accompany the ceremonial cleaning of irrigation ditches, the construction of houses, agricultural labor, ritual hair-cuttings, and prayers for the dead, although in many communities this type of playing has been lost. Nowadays, it is most com-

Image 25 (prev. page).

Cajeros in Llacllacan (Corongo, Ancash, Peru).

[Photo: YouTube].



mon to see them perform chuscadas, huaynos, marchas, dianas, and other local traditional dances.

In the departments of Ancash and Piura, this flute, made of cane, about 20 cm long, is called *chisqa*, *chiska*, *chisga*, *chiroque*, or *quena huari*, this last denomination occurring only in Ancash when it accompanies the *huari* dance, and its performer is called *chisquero*. Similar instruments are found in the department of Huancavelica, the *pinkillo de rama*, 80 cm.

Other one-handed flutes are the *pincullo*, *pito*, or *flauta*, 30-40 cm, elder, of the department of Huánuco; the *flauta*, *flautín*, or *pifa*, 15 cm, elder, of the departments of Amazonas, Junín, and Lima, which accompanies the dance of the *pallas* in Jauja; the *pinquillo*, 80 cm, tree branch, of the department of Huancavelica; the *pinquillo*, *carrizo* cane, of the department of Cusco; the

pijcullo, large, and the *flauta*, small, of the department of Huancayo, accompanied by *caja* or *tinya*; the *pito* or *flauta*, 25 cm, of the department of Lima; the *pífano*, 40 cm, *carrizo*, of the department of Lima, accompanied by a membranophone called *didín*; and the *flautín* or *flauta* of the department of Arequipa.

In Cajamarca and neighboring areas, the *gaita* is played, a double flute formed by one long tube and one short tube; the latter is the only one that has finger holes, 4 in number. It is made from cane or from different types of wood (*rayan*, *babillo*), although formerly vulture bones were also used. They are usually used only to intone certain melodies, especially yaravíes.

In the Peruvian highland area, departments of Puno and Tacna, several types of *pinkillo* are used. They accompany a multitude of dances, from the carnivals of Qopamayo and Arapa to the *machutusuq* or *achachi k'umus*. They are made with cane and usually measure between 50 and 100 cm. They include the *lawatas*, 90-100 cm, with 4 frontal holes; the *pinquillos* with 4 holes

Image 26 (prev. page).
Roncadoras of Ancash (Peru).
[Photo: YouTube].



and two sizes, *uña*, large, and *ama*, small; the *pincollos* of the dance of the *pacochis*, 35 cm, and of the *waka thoqori* dance, 43 cm, with 3 holes; the *awilcuchi*, made of cane and with 6 frontal holes, which accompany the dance of the *chaulires* in Chucuito; the *pinkillo* or *charca*, 38-55 cm, cane, with 6 holes; the *pinkillu ajora*, 35 cm, and the *pinkillu chible*, 20 cm, of the island of Taquile; the ensemble of *pinkillos* or *pincollos* of Carnival, with 5 frontal holes, and instruments of up to four sizes, which in Taquile are known as *maltona*, 65 cm, *machu*, 58 cm, *acora*, 55 cm, and *chuli*, 30 cm; the *pinkillo*, *occona*, or *oqona* of Sandia, 90-100 cm, cane, with 4 frontal holes and one posterior hole, called *toccana* when it measures 70-75 cm and *pito* when it measures 50 cm; and the group of *pinkillos*, *tokanas*, or *toccanas* with 4-5 frontal holes, which may have different sizes, which in Cuyo Cuyo, Sandia, are called *hat'un*, 75 x 3 cm, *chaupi*, 60 x 2.5 cm, and *huchuy* or *ñaño*, 50 x 2 cm.

Image 27 (prev. page).

Gaita of Cajamarca (Peru).

[Photo: Unrecorded source].

The *lawá k'umu*, used southeast of the department of Puno, is a particular *pinkillo* about 65-70 cm long. It is made from a curved branch (hence its Aymara name, "curved stick") of *kantuta* (*Cantua buxifolia*), without buds and cut at full moon, which is opened lengthwise and hollowed out. The two halves are then joined with tendon or cord. It is played especially in the district of Acora, province of Puno, to accompany the dance of the *chacareros* in March, when the potato plants flower, just before the harvest, which coincides with Carnival.

South of Lake Titicaca, in Bolivian territory, the variety of small *pinkillos* is astonishing. They are usually the musical accompaniment of traditional dances. Since they form part of the intangible heritage of the Aymara people, many of them are also present in Peruvian territory.

The *pinkillos ch'alla* are cane flutes originating in the region of Colquencha, province of Aroma, department of La Paz. They have a single size, around 85 cm, and 6 frontal finger holes. They are usually played during patron-saint festivals, on August 15 and September 14.



The *pinkillo taraka* (*tarakha*) is a cane flute of 30-35 cm, provided with 6 circular holes on the front and one square hole on the rear. As is customary in this type of instrument, it is played between All Saints' Day and Temptation Sunday, especially in the area of Tacobamba, province of Cornelio Saavedra, department of Potosí.

For its part, the *pinkillo k'achui* (*kachui*, *kashui*, *qhaswiri*, *qachuhiri*, *khachwiri*, *qachuwiri*) has 5 frontal holes and comes in two sizes. Accompanied by *wank'ara* drums, it usually provides the musical frame for the dance called *kashua* (*q'ashwa*, *qhaswa*). It is used both in the department of La Paz, Bolivia, and in that of Puno, Peru, almost always during Carnival.

The *pinkillo koiko* (*quyqu*), *pinkillo carnaval*, or *wayro* (*wayru*) is a thick flute, with 6 holes and two sizes: *jach'a*, 60 cm, and *mala*, 40 cm. Like the previous one, it is

played in the departments of La Paz and Puno during Carnival time.

The *pinkillo* of the *pacochis* (*pakochis*, *p'aquchis*) is an aerophone used in the dance of the same name. It has 3 holes, 2 front and one rear, and, like the dance, originates in Achacachi, province of Omasuyos, department of La Paz. It is accompanied by large *wank'ara* bass drums. The dance is one of the so-called "rebellious dances," in which the Spanish invaders, blond and with swords, and the priests who went with them are represented, and all of them are mocked and ridiculed.

The *pinkillo karhuani* (*k'arwani*, *qarwani*) is used in the dance of the *llameros* or *llameradas*, hence its name, *qarwani*, in Aymara, "llama herder." This is a traditional Aymara dance that has become widely diffused thanks to Carnivals and that today can be witnessed in various celebrations throughout Bolivia. The *pinkillo karhuani* has one single size and is accompanied by *wank'ara cajas*. It has 3 holes, 2 front and one rear, measures about 30 cm long, and is spread throughout the Meseta

Image 28 (prev. page).
Uña pinkillos (Bolivia).
[Photo: Sugiyama T.].



del Collao, the Peruvian-Bolivian high plateau.

Like the previous one, the *waka pinkillo* (*waca pinquillo*) also has 3 holes and is present throughout the Meseta del Collao. It is played during the *waka waka* (*waca waca*), *waka thoqori* (*waca tokori*), or *waka tintis* (*waca tinkis*) dance, a parody of colonial bullfights, hence the name of the aerophone, "cattle flute." It can be played solo, the performer also striking a *wank'ara caja*, or in groups that include two sizes of *waka pinkillo* tuned in parallel fifths, with *caja* accompaniment.

The *pinkillo Camata*, originating in that highland locality, has only 2 holes and measures more than 50 cm. It is played at the same time as a bass drum about 60 cm in diameter and about 30 cm high, provided with a *chirlera* (*charlera*, *corchea*, *jevisa*), is beaten with a mallet or *jawk'aña*. It is played by the characters known as *awilas*

Image 29 (prev. page).

Waka pinkillos of Larecaja and Tambocusi (Bolivia)

[Photo: Sugiyama T.].

in the dance called *danzanti* or *danzante*, from the province of Omasuyos, department of La Paz, especially around Achacachi.

The *phuna* is a flute originating in the locality of Tiwanaku, Tiahuanaco, department of La Paz, inseparable from the musical style of the same name, very similar to the huayno. It measures about 40 cm, has 6 frontal holes, and includes rawhide bindings to prevent cracks. A group of *phunas* has 5-10 musicians, who are sometimes accompanied by *bastos* or *guías*, *quena quenás* that are played in parallel fifths.

The *pinkillo chatre* or *chatripuli* is used in the department of La Paz, Bolivia, and in that of Puno, Peru. It has 5 frontal holes and one posterior hole, measures 45 cm, and has *wank'aras* as accompaniment. It appears above all in the dance of the *chatripulis*, one of the dances of the *pulis* family, which in this particular case parodies the archangel Gabriel.

The *marimacho* is a double flute: a *pinkillo* with 5-6 holes



joined to another one that generally gives a single note. It is usually used as a complement in *mohoseño* ensembles or in those of *waka pinkillos*.

Played especially in the department of La Paz are the *qoana*, the *pinkillo montonero*, the *mist'i pinkillo*, the *k'usillu pinkillo*, the *pakorta*, the *jachir kasta*, the *pinkillo waycheño*, and the *ajinaltu*.

One of the most curious Bolivian *pinkillos* is the *alma pinkillo* (*alma-pinkillo*, *alma pinquillo*, *alma-pinquillo*, *almapinquillo*, *alma pinkullo*) or *muquni*, also called *sokhosa pinkillo*, because of the variety of cane, *sokhosa* or *soqosa*, with which it is made. Native to the Bolivian high plateau, it is found above all in peasant communities of the department of La Paz, especially in the provinces of Larecaja and Pedro Domingo Murillo.

Image 30 (prev. page).

Marimacho (Bolivia).

[Photo: Unrecorded source].

It is played on November 1 of each year, during the Feast of All Saints or Day of the Dead, in Aymara, *amaya uruchawi*, in honor of the souls of the dead, hence one of its names. The other, *muquni*, derives from the Aymara word *muqu*, "elbow": the *sokhosa* from which the flute is made is a very knotty cane, and *alma pinkillos* always include one of these large nodes in their central area. This causes their silhouette to be slightly elbowed. That twisted figure makes them unmistakable, and distinguishes them from the rectilinear "common" *pinkillos*. In addition, the elbow makes the sound of these flutes vibrant and "dirty" and, from an Aymara perspective, more "melancholic," more in keeping with the occasion on which the *alma pinkillos* sound.

Although today they are used in a Christian religious festivity, formerly they were used to celebrate the arrival of the rainy season, the *jallu pacha*, which begins precisely on November 1. Like all *pinkillos*, they are feminine aerophones and belong to the "wet time." Today both perspectives are somewhat mixed, and it is said that the *alma pinkillos* honor the souls of the dead in the hope of



having good rains and abundant agricultural production.

The groups of *alma pinkillos* include two or three sizes of flutes, and are mandatorily accompanied by *wank'aras*. The flutists are considered the servants of the souls, the *almanakan wawanakapaxa*, or "children of the souls." In general there may be up to a dozen bands playing in the same canton during the days the celebration lasts. They "welcome" the souls on the eve of the Day of the Dead; they play in their honor on the following days, both in the homes of the bereaved on November 1 and in the cemetery on November 2, and they send them off on November 3, during the ceremony of *kacharpaya*, "farewell." In homes they perform their music in front of the *apxata*,

Image 32.
Alma pinkillo (Bolivia).
[Photo: Europeana].

Image 31 (prev. page).
Alma pinkillos (Bolivia).
[Photo: Gutiérrez Condori, 1991].





190
1900



191
1900

the domestic altars raised for the dead by their relatives; in the cemetery, they do so during the so-called *alma despachos*, the "tables" on which food and other goods are offered. The musicians' services are paid with alcohol and traditional breads made specifically for the festival.

Competition between *muquni* bands is fierce; so fierce that all of them include members armed with a *chicote* or whip, a traditional symbol of authority, coiled around the torso, in order to keep the members of each group separated if a direct confrontation occurs. Should it come to that, the musicians try to break, with blows from their flutes, the skins of the rival's *wank'aras*, since without them they cannot play. Each band expects its percussionists to protect the membranophone even at the cost of their personal safety.

To close the journey through the Andes, it should be added that in Argentina small *pinkillos* have little diffusion in the traditional sphere. In northern Chile, by contrast, they are very common. In addition to the *mohoseños*, which have spread from the neighboring Bolivian high plateau, there are several local varieties. There are straight ones, 30-40 cm long and provided with 5-6 holes; they are present throughout the Norte Grande, especially in religious festivities in the region of Tarapacá, Virgen de Las Peñas in Livícar, and Virgen de La Tirana, and in Carnivals, for example those of Cariquima. There are also slightly curved, 3-hole *pinkillos*, used above all in the valleys of San Pedro de Atacama, province of El Loa, region of Antofagasta, for the dance of the Torito. Those aerophones, together with a small *caja*, are played by a musician called *niño mayor*, who accompanies the dancers in popular celebrations.

Images 33 and 34 (prev. page).

Argentine *pinkillos*.

[Photos: Instituto Nacional de Musicología, Argentina].



Bibliography

Baumann, Max P. (1981). Music, Dance, and Song of the Chipayas (Bolivia). *Latin American Music Review*, 2 (2), Autumn-Winter, pp. 171-222.

Catacora Rodríguez, José Manuel (2006). *Contexto y análisis organológico del instrumento musical lawa k'umu, de la zona lacustre del altiplano en Puno*. [Tesis]. Puno: Universidad Nacional del Altiplano.

Cavour Aramayo, Ernesto (1994). *Instrumentos musicales de Bolivia*. La Paz. CIMA.

Coba Andrade, Carlos Alberto (1981). *Instrumentos musicales populares registrados en el Ecuador*. Otavalo: Instituto Otavaleño de Antropología.

Images 35 and 36 (prev. page).
Niños mayores of the *Baile del torito* (Chile).
[Photos: Dedaldeoro.cl yandUrrutia Blondel (1967)].



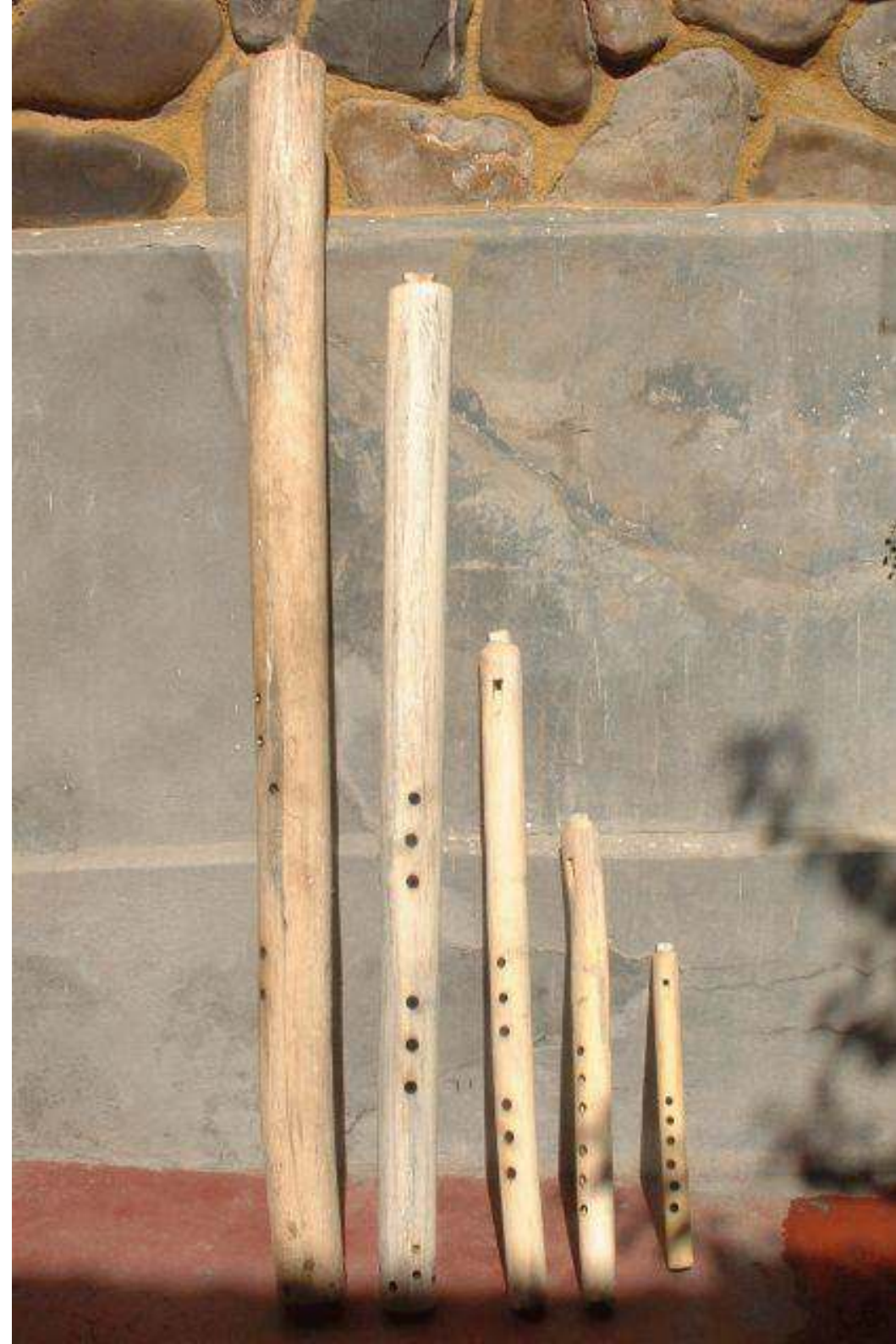
D'Harcourt, Raoul y Marguerite (1959). La musique des Aymara sur les hauts plateaux boliviens. *Journal de la Société des Américanistes*, 48, pp. 5-133.

Díaz Araya, Alberto; Mondaca Rojas, Carlos; Ruz Zagal, Rodrigo (2000). Música y músicos aymaras del norte chileno. *Diálogo andino*, 19, pp. 61-84.

Gerard, Arnaud (ed.). (2010). *Diablos tentadores y pinkillus embriagadores*. La Paz: Plural Editores / FAUTAPO.

Image 38.
Tropa of machu pinkillus (Bolivia).
[Photo: Sugiyama T.].

Image 37 (prev. page).
Detail of *machu pinkillus* (Bolivia).
[Photo: Sugiyama T.].





Gobierno Autónomo Departamental de La Paz (2012). *Registro de música y danza autóctona del departamento de La Paz*. La Paz: Secretaría Departamental de Desarrollo Económico y Transformación Industrial.

Instituto Nacional de Cultura (1978). *Mapa de los instrumentos musicales de uso popular en el Perú: clasificación y ubicación geográfica*. Lima: Oficina de Música y Danza.

Martínez, Rosalía (1990). Musique et démons: carnaval chez les Tarabuco (Bolivie). *Journal de la Société des Américanistes*, 76, pp. 155-176.

Image 40.
Performers of *pinkillo*.
[Photo: Unrecorded source].

Image 39 (prev. page).
Performers of *pinkillo*, Carnival of Uyuni (Bolivia).
[Photo: M. Giorgetta].





Mullo Sandoval, Juan (2009). *Música patrimonial del Ecuador*. Quito: Fondo Editorial Ministerio de Cultura.

Olsen, Dale A.; Sheehy, Daniel E. (eds.) (2008). *The Garland Handbook of Latin American Music*. 2.ed. New York, London: Routledge.

Pérez Bugallo, Rubén (1996). *Catálogo ilustrado de instrumentos musicales argentinos*. Buenos Aires: Ediciones del Sol.

Sigl, Eveline (2012). *No se baila así nomás*. La Paz: [N.d.]

Stobart, Henry (1988). *The pinkillos of Vitichi*. [N.d.]

Image 42.

From left to right: *karnawal pinkillo*, 2 *qoyqos*, 2 *pinkillos*, 2 *alma pinkillos*, *waka pinkillo* and *k'usi pinkillo*.

[Photo: Unrecorded source].

Image 41 (prev. page).

Performers of *pinkillo*, Carnival of Uyuni (Bolivia).

[Photo: M. Giorgetta].



Images

Cover image.

Ernesto Benavides/AFP/Getty Images.

<https://www.theguardian.com/news/gallery/2012/aug/25/24-hours-pictures>

Image 05

<https://yochumbivilcas.files.wordpress.com/2016/03/carnaval-chumbivilcano-2.png>

Image 06

http://cdne.diariocorreo.pe/thumbs/uploads/img/2017/03/05/carnaval-vea-el-ancestral-p_oIOEgg3-jpg_976x0.jpg

Image 07

<https://paragonexpeditions.com/wp-content/uploads/2016/08/qeros-pinkuyllu-660x440.jpg>

Image 11.

<https://www.youtube.com/watch?v=jb9yAPjUraQ>

Image 12.

<http://www.apulaya.com/wp-content/uploads/2013/12/qhaswas.jpg>

Image 13.

http://cdne.diariocorreo.pe/thumbs/uploads/articles/images/inicia-el-carnaval-chico-en-ju-JPG_976x0.jpg

Image 17.

<http://etniasbolivia.blogspot.com.es/2013/02/mosenada-patrimonio-cultural-e.html>

Image 18.

<http://reyquienlapaz.blogspot.com.es/2014/07/pujllay-danza-tradicional-de-tarabuco.html>

Image 25.

<https://www.youtube.com/watch?v=tRTJ3wKxTDQ>

Image 26.

<https://www.youtube.com/watch?v=HombrJa8WiQ>

Images 33 and 34

<http://conar.senip.gob.ar/>

Image 35.

<http://www.deldaldeoro.cl/>

Images 39 and 41

http://giorgetta.ch/carnaval_de_uyuni.htm

