The experiences together with Luis De La Calle Aramburu makes me satisfied, while knowing that I could make a contribution for the flute community on an international level while constructing the head joint for the De La Calle Quena Flute. I am thankful to God because He allowed us to realise this teamwork. It's my hope that you can enjoy; as we enjoy experiencing this new instrument which already has become a part of our lives.

Moises Matos Huaranga
Maker of South American wood wind instruments
Peru/Norway,
For more information please contact: www.allpayuraq.com

Luis De La Calle Aramburu, a Peruvian Quena and flute player who studied composition, Quena and Inca Zampona pan flute in Peru. He has further studied Japanese flutes in Japan, Boehm flute in Denmark and is now working with his innovation of the *De La Calle Quena Flute* at the Malmö Academy of Music/Lunds University in Sweden. He has recorded together with Isao Tomita and the Japanese percussion group Kodo in Japan for Sony Music. He has been invited to perform at gala concerts and to give workshops at the National Flute Association Convention in USA, for the New York's Flute Club 2003, and at the Second International Flute Festival of Lund, Sweden, 2004. He has been touring in many countries as Costa Rica, Cuba, Brazil and Europe.
For more information please contact: www.luisdelacalle.com

Concept & text:	©2005. Luis De La Calle Aramburu & Anders Ljungar-Chapelon
Music:	©2005. Benjamin Bonilla Garcia (no:1-2-3-4--6-8-9-10-11-12-13-14-15-17-18)
	©2005. Jorge Villavicencio Grossmann (no: 5 & 16)
Photo:	©2005. Anne Mette Ebbesen
Cover art:	The painting is a classical "Cuzco-painting", in the style of 17th Spanish painting today still painted in Cuzco. This particular painting shows an interesting interaction between the old Inca Quena flute and 17th Century Spanish influences in Peru. The artist of the painting is anonymous. The original belongs to the private art collection of Anders Ljungar-Chapelon.

Malmö Academy of Music/Lund University, Sweden
www.mhm.lu.se

For us in the team that have been working with "How to play on the *De La Calle Quena Flute"* it's wonderful to see this work in print. Apart from some historical comments, technical instructions and explanations concerning techniques how to play this *Quena-Flauta*, it contains a large collection of Peruvian music, not always familiar for Boehm flautists.

Although there have been several experiments done during the 20th Century concerning combinations of head joints from the Japanese Shakuhachi, and as well the Quena of the Andes with Boehm flutes, the present innovation occupies an outstanding position. Its elegant design, the very good function of the *De La Calle Quena Flute* head joint, and its indeed practical mounting on a Boehm flute speaks of a promising future. Then, that a flautist used to play on the conventional Boehm flute easily can develop the necessary skills to perform Peruvian music on the *De La Calle Quena Flute* opens indeed inspiring perspectives for the curios flautist!

Sincerely yours
Anders Ljungar-Chapelon

flautist and researcher

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Preface

This is the very first attempt to write a short method explaining how to play on the *De La Calle Quena Flute.* This flute combine the body from a Boehm flute with a head joint designed as it is to be found on the classical Quena flute of the Incas in Peru. It is our hope that the following guidelines shall contribute with ideas, which facilitates to enjoy and perform on the *De La Calle Quena Flute*. The present method is to be understood as a tool in progress, which tries to show a possible path how to develop basic skills concerning the *De La Calle Quena Flute.*

We very much hope that this publication shall contribute to the joy of playing Peruvian Quena music. As a matter of fact, the whole collection can – with good results – be performed on the Boehm flute. An attractive possibility concerning the duets is to let one of the parts be played by a Boehm flute, and the other with a *De La Calle Quena Flute.*

For the teamwork process of developing this method, I would like to personally express my great gratitude to all my colleagues and friends. To name all would be a too long list. Anyhow, I would especially like to thank Mr. Benjamin Bonilla Garcia and Mr. Jorge Villavicencio Grossmann, who helped with arrangements and writing of music. Further the Malmö Academy of Music/Lunds University for their generous help to print, the Quena teachers Mr. David Pariona at the Folk Music School in Lima, and Mr. Jaime Arias at the Music School in Cuzco, and finally my Sensei, flautist Mr. Anders Ljungar-Chapelon at the Academy of Music/Lund University.

L.D.L.C.A.

1. The Quena and the De La Calle Quena Flute

About Andes Mythology and its connection to the origins of the Quena

The following story taken from the Andes mythology is of importance concerning origins and character of the Quena and its music.

> *Many thousands years ago was the civilisation of Atlantis located were the Atlantic Ocean is situated today. Its people and its highly developed civilisation were advanced in all respects, and especially concerning knowledge of the spiritual way. They had the Quena and the trumpet not only as wind music instruments, but as well as instruments of antigravity forces. For some reasons this people and the whole civilisation of Atlantis went deep down in the sea because of a flooding catastrophe. Some very few of the Atlantis people, survived where today are to be found the Andes mountains, but they lost much of their spirituality. The remaining people from Atlantis were using the Quena to express lamentations caused by their separation from the divinity, and the spiritual way. That is the reason why the Quena in the Andes sounds, and transmits deep sadness of lamentation.*

This myth could shed light – from a South American point of view – on the origins of the name Andes, deriving from the Antis, which is another name for Atlantis, as it as well explains the main character of the Quena. The old capital of the Inca Empire was the city of Cuzco (established in the 12th Century) in the Andes; the word *cuzco* means "the navel of the world".

The construction of the Quena

The word Quena derives from the *Quechua* language, which is the language still spoken by the people of the high mountains of the Andes. The name *quena* is related to the words *Q'uena-q'uena*, which means hole.

This flute was made and played in the pre-Colombian cultures, something we known trough pictographic from the Nazca (*c.* 200 BC–AD 600) and Mochica (*c.*400 BC–AD 600) cultures in Peru, and as well other pre-Colombians cultures, as early as approximately 5000 years ago.

The Quena was originally made of several different materials such as ceramic, condor bones, human bones, bamboo or wood, and had different sizes from about 20 to 80 centimetres length. The number of finger holes could be rather different, and there were models with two, three, four, five, six or seven finger holes. The normal standard played today is a Quena with seven finger holes, six on the front, and one in its back for the thumb. The shape of the embouchure hole on the head joint can be circular, square or triangular.

The Quena was used for religious activities, and as well connected to agriculture. Traditionally the Quena played melodies of pentatonic character; nowadays mostly diatonic as played in Latin folksongs.

The construction of the *De La Calle Quena Flute*

De La Calle Quena Flute is a combination of a Quena head joint connected with the body of a Boehm flute. This "new" flute has a larger register than the original Quena in the low register, adding the notes F#1, F1, E1, Eb1, D1, Db1, C1, and even low b if the flute has a b-foot joint. This construction makes it possible to keep a rather original Quena sound. Due to the key mechanism of the Boehm flute its possible to use chromatic patterns in any tempo, and with a good intonation.

The *De La Calle Quena Flute* has striking similarities with the sound and articulation of the Quena, which creates vast possibilities concerning tonal colours. The idea to combine a Quena's head joint with a Boehm flute is the realisation of the search for a fusion of ethnic world music with Blues and jazz improvisation, and as well integrating elements of contemporary extended techniques for the flute.

2. How to play the *De La Calle Quena Flute*

To play the *De La Calle Quena Flute* basically employs standard and basic playing techniques known by all flautists playing the Boehm flute. The real difference concerns posture, and the way to hold and balance the flute. The embouchure is rather similar compared with what the flautist of the Boehm flute is used to. The following instructions are meant to be guidelines facilitating the development of playing skills for the *De La Calle Quena Flute*.

1. Posture

Posture and playing position effects you're breathing and consequently the sound. Stand with a bit separate legs and put all the weight of your body to the feet. Use the following photo as model:

The *De La Calle Quena Flute* has three points of support:
a) The support of the head joint with a slight pressure towards the chin;
b) The thumb of the right hand;
c) The little finger on the right hand.

In spite of this somewhat unusual playing position, try to maintain relaxed arms and fingers. The general playing position, especially the right hand and forearm, will be more relaxed, as well as the pressure against the chin, while using an ergonomic thumb rest. This extra support for the thumb of the right hand called thumb z, can easily be put on the flute, without any harming or damaging, as shown on this photo.

2. Breathing

While playing the *De La Calle Quena Flute* use normal deep diaphragm breathing, as for the Boehm flute.
The Quena was originally played in the high mountains of the Andes, on altitudes such as 2500 to 4500 metres. On these very high altitudes players sometimes used a special technique described by the traditional Quena players as higher chest breathing.

3. Embouchure

The position of the lips is similar when compared with an embouchure for the Boehm flute. The difference is mainly that the cylindrical tube of the head joint is pressed gently against the under lip and the chin. Experiment with the inclination of the head joint, and search for a clear sound.

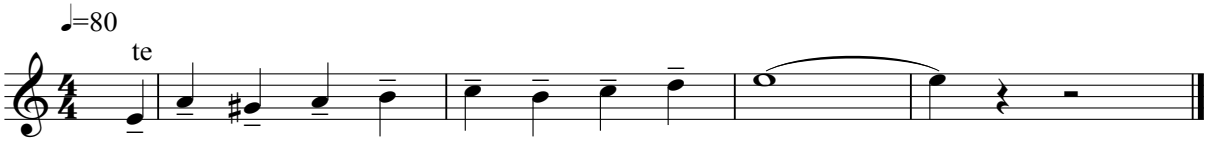
4. Articulation

Basically the use of the tongue while articulating is rather similar to standard Boehm flute playing. In some cases we encourage the use of articulation syllables as used by traditional players on the original Quena. While explaining the traditional articulations syllables we have chosen to use words from the old Inca language *Quechua* as examples.

Single tonguing

The basic articulation and most commonly used, as in the Cuzco Quena tradition, is the syllable **Te**, as in the word *Tejoy=adjusted*, for a standard clear attack. For a softer attack the syllable **Re** is used, as in the word *Rezacuy=pray*.

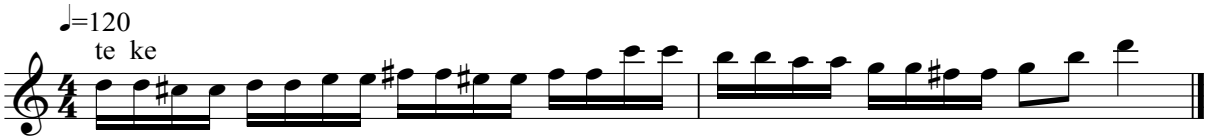
Within the Quena tradition in Peru there are some interesting variations concerning the choice of articulation syllables between Lima and Cuzco. The Lima Quena school uses the syllable **Ta** as in the word *Taky=song*, instead of **Te**, and the syllable **Ra** as in the word *Ranty= to buy*, instead of **Re**.



Alomía Robles "EL CONDOR PASA"

Double tonguing

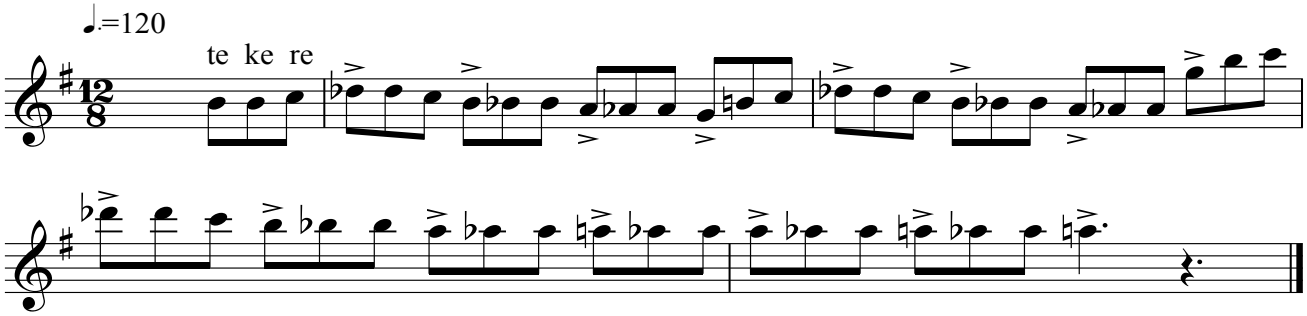
For a smooth double tonguing the syllables **Te-Ke** or **Te-Re** are used, and for a softer articulation **Re-Gue** as in the Cuzco tradition. The Lima tradition uses the syllables **Ta-Ra**. For a soft double tonguing the Lima tradition uses **Re-Gue** as in Cuzco.



Benjamín Bonilla G. "LA MIRADA DEL CONDOR"

Triple tonguing

Concerning triple tonguing we recommend the Cuzco school, and its choice of the syllables **Te-Ke-Te**, **Te-Ka-Te** or **Te-Ke-Re**. The Lima tradition uses the syllables **Ta-Ka-Ra** or **Te-Ka-Te**.



Benjamín Bonilla G. "GOLPE DE CAJÓN PERUANO"

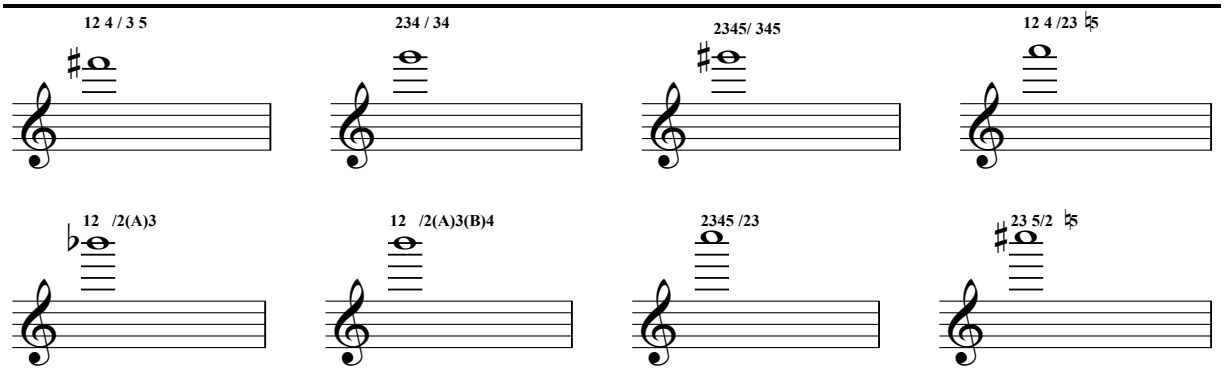
5. Vibrato

If you would like the use vibrato, play as you normally do. As earlier stated the Quena is an instrument from the high Andes, which often makes chest breathing natural for Quena players. This might be a reason why many traditional players use a vibrato from the throat.

6. Fingerings

Basically use the same fingering as for the Boehm flute, although there are some slight differences concerning several notes in the 3rd octave as shown in this fingering charts.

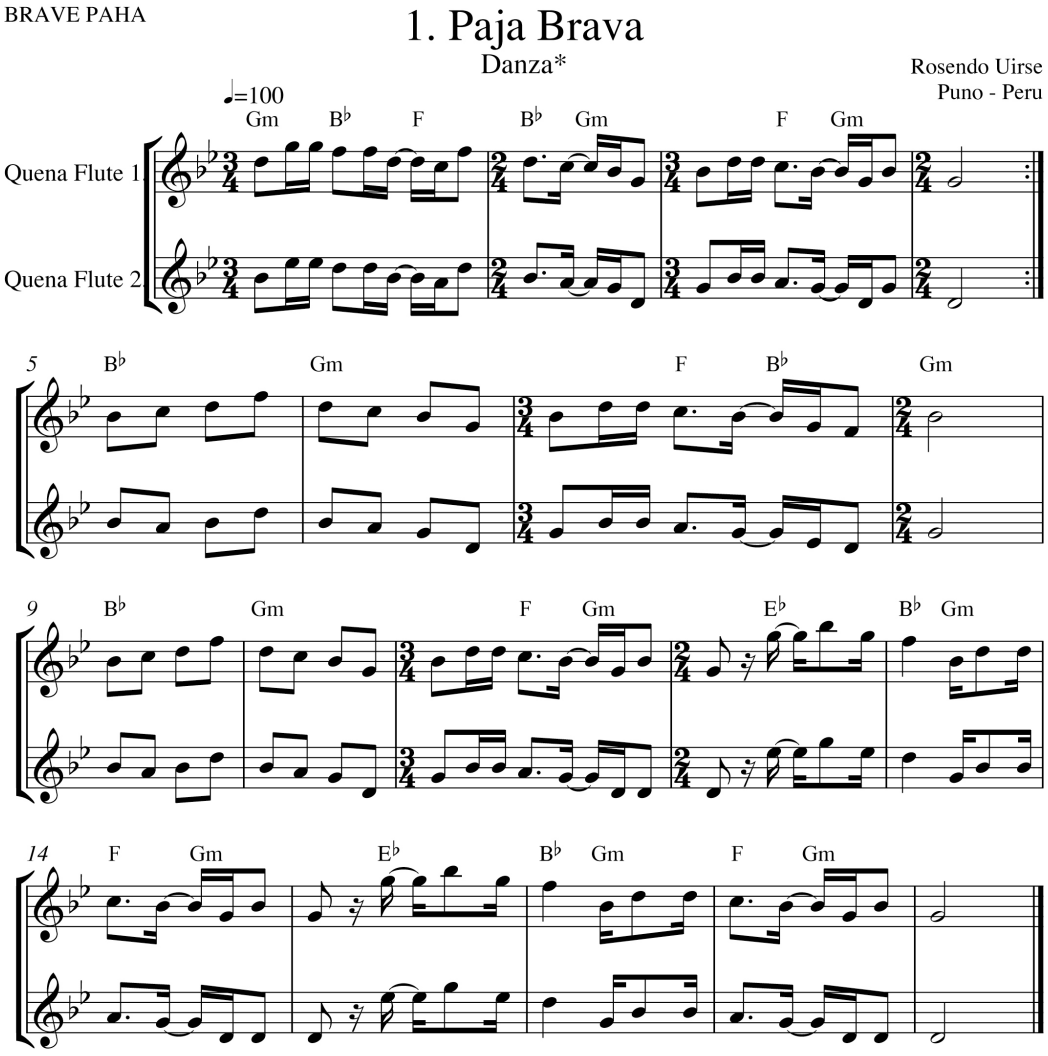
The fingering charts makes reference to international standard, whereby the fingers of each hand are numbered in the following way: 1=thumb, 2=index finger, 3=middle finger, 4=ring finger, 5= little finger. Numbers to the left of the slash represents left hand; numbers to the right of the slash represents the right hand.



3. A Collection of Music for the *De La Calle Quena Flute*

This collection of Peruvian music represents mostly pieces from the Andes, but some of them are from the coast of the Pacific Ocean, and as well the Peruvian jungle in the Amazons.

It's our wish to share our joy of playing this collection of Peruvian Music, and its sure that your skills for the Boehm flute soon shall make it easy to perform them on the *De La Calle Quena Flute.*



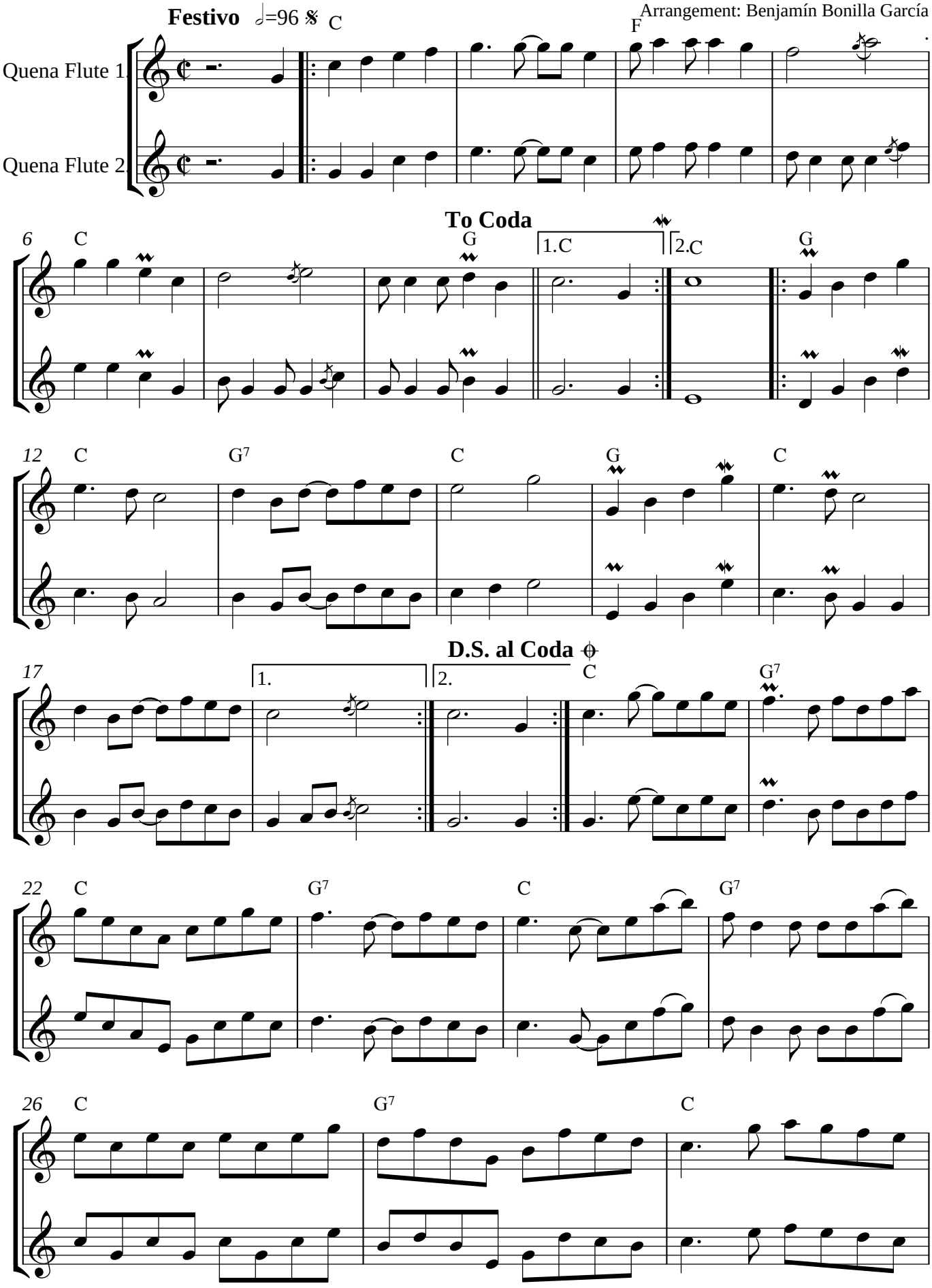
* Melancholic swing dance.

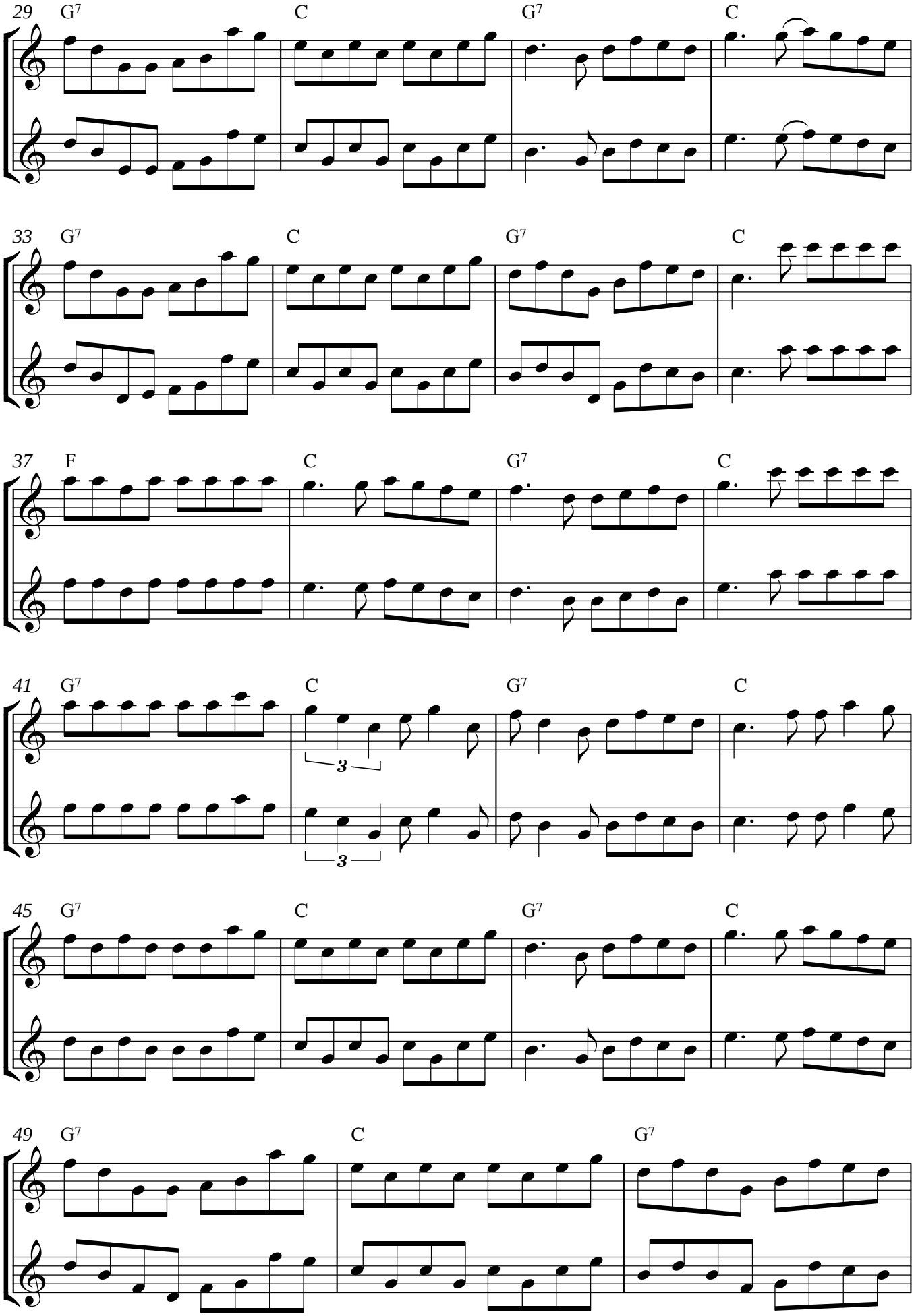
FLOWERS FOR
THE MOTHER

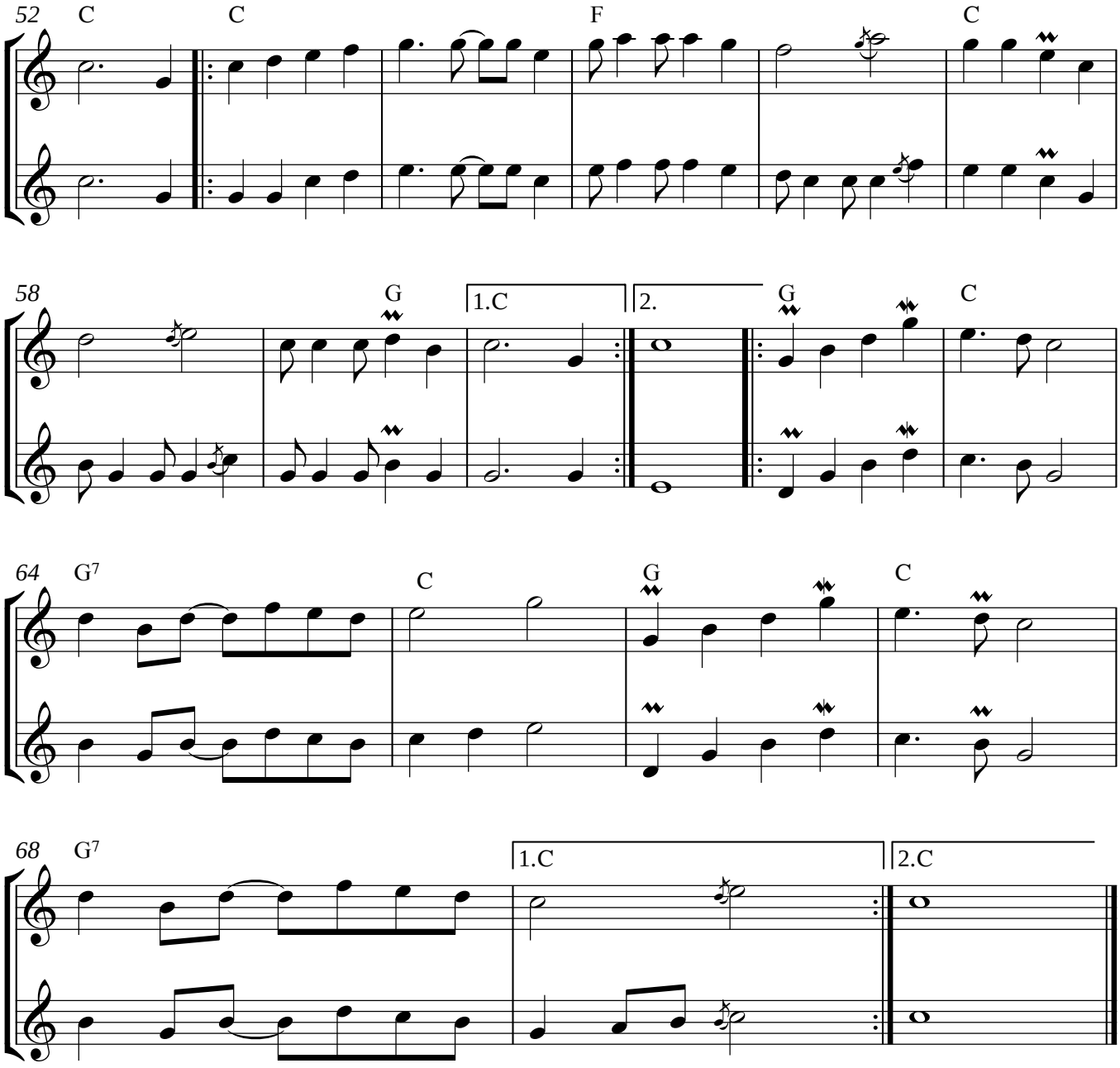
2. Flores para la Mamita

Traditional

Loreto* - Peru
Transcription : David Dalz Pariona M
Arrangement: Benjamín Bonilla García




29
G7
C
G7
C
33
G7
C
G7
C
37
F
C
G7
C
41
G7
C
G7
C
3
3
45
G7
C
G7
C
49
G7
C
G7



*Jungle of Peru.

"LIKE THIS WATER SOUP"

3. Chupizinata Yakuy

Citarakuy*

Jungle of Peru
Compilation: Andrés Vargas Pinedo
Arrangement: Benjamín Bonilla García

Festivo ♩.=130

Tema A

Em

Quena Flute 1.

Quena Flute 2.

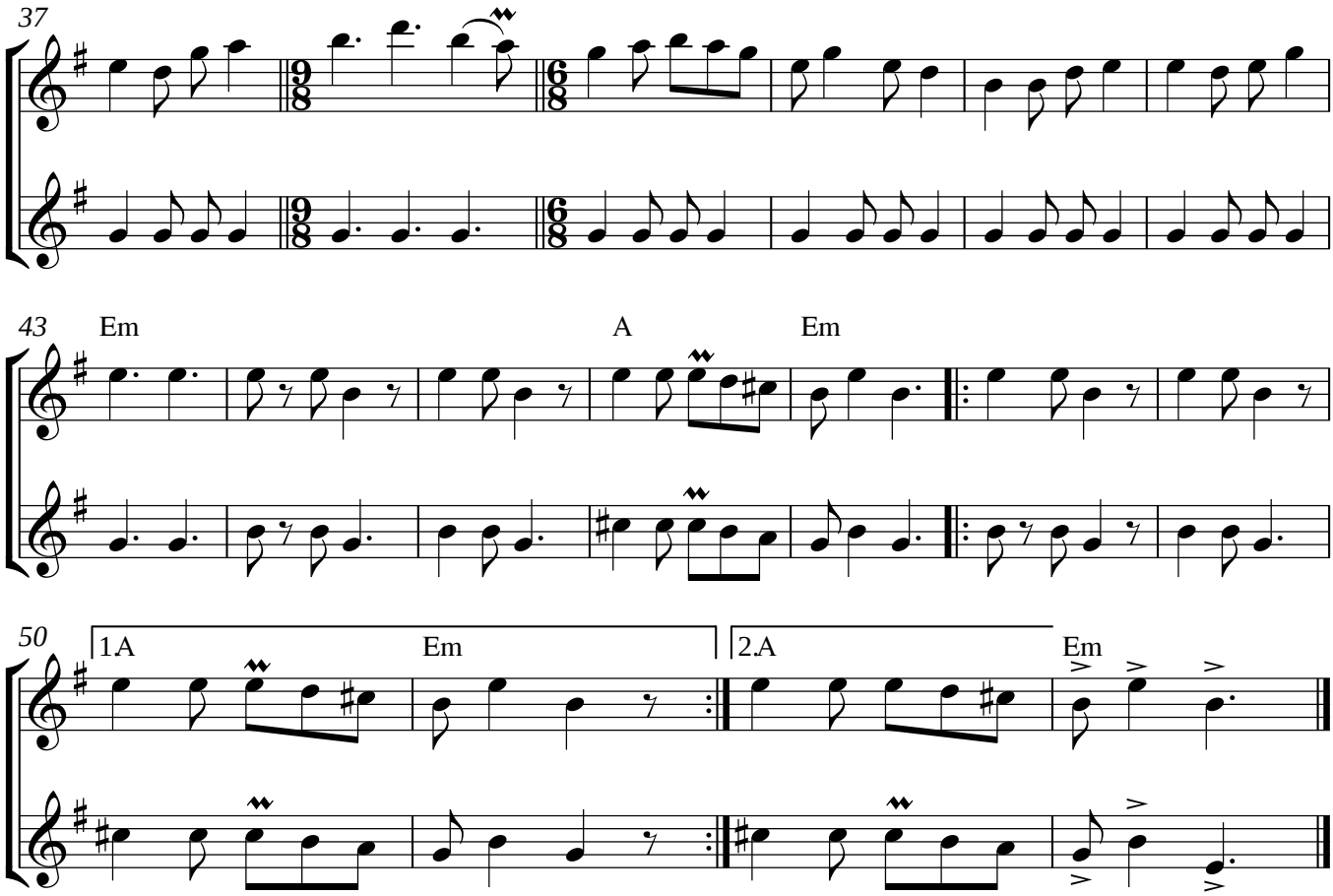
7 G Em

13 G Em G Em G

20 Em **Estribillo** A Em

26 A Em **Tema B** G

32



*Genre: Citarakuy (very happy).

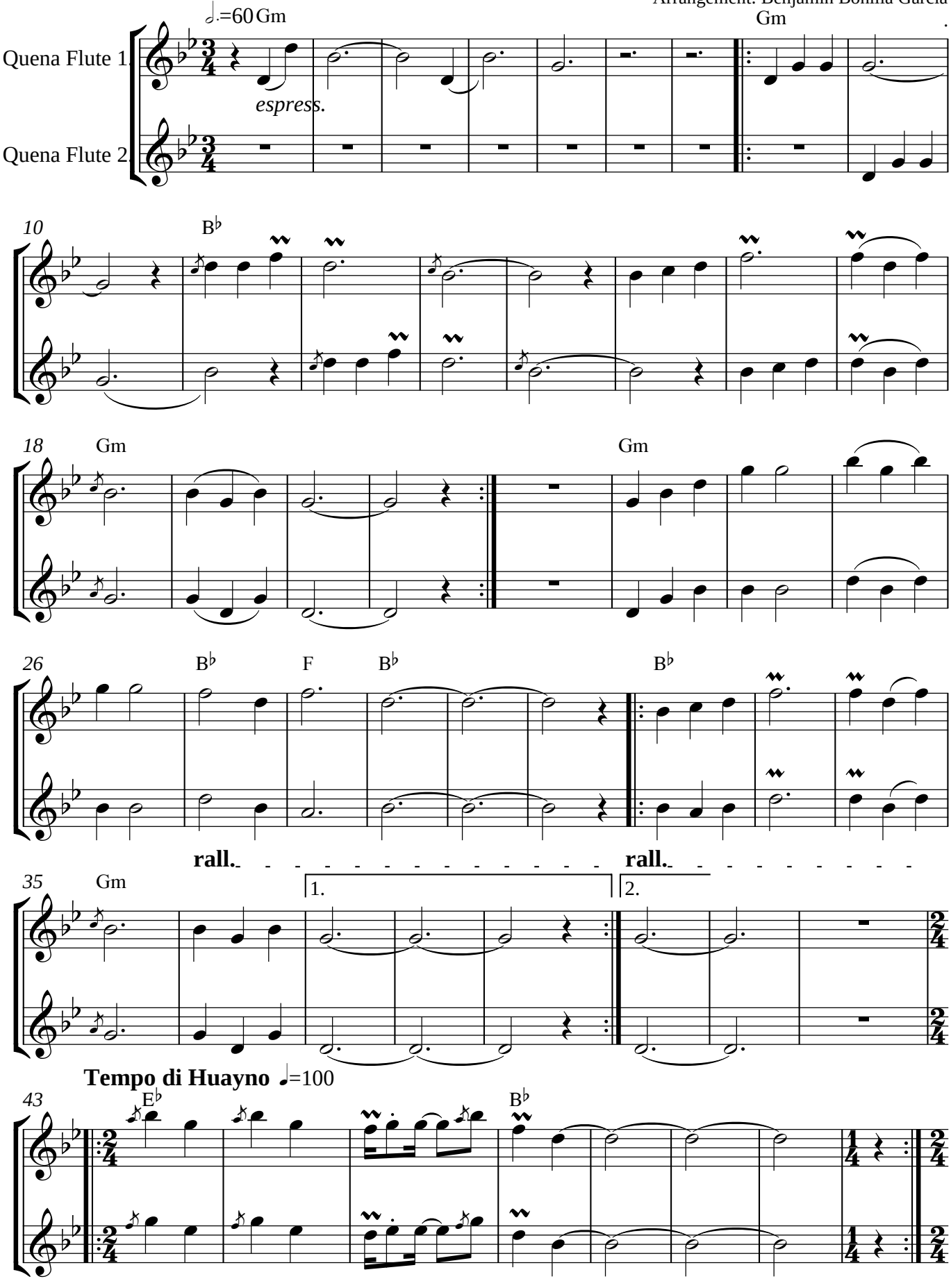
TO MY HUAMANGA**

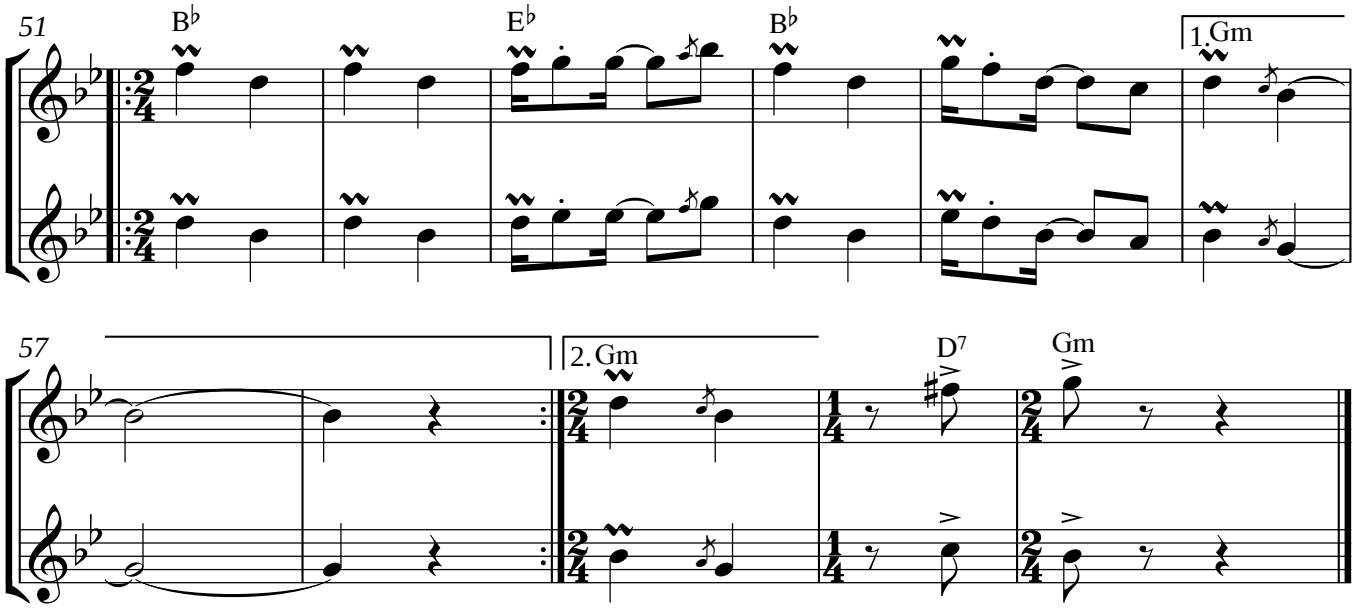
4. A mi Huamanga**

Yaraví*

Alejandro Vivanco Guerra
Ayacucho - Peru
Transcription: David Dalz Pariona M
Arrangement: Benjamín Bonilla García

Introducción





*Traditional genre from the Andes region and part of the coast. Slow and melancholic swing.
**Huamanga is a town in Ayacucho.

5. Ecos de Jahuacocha*

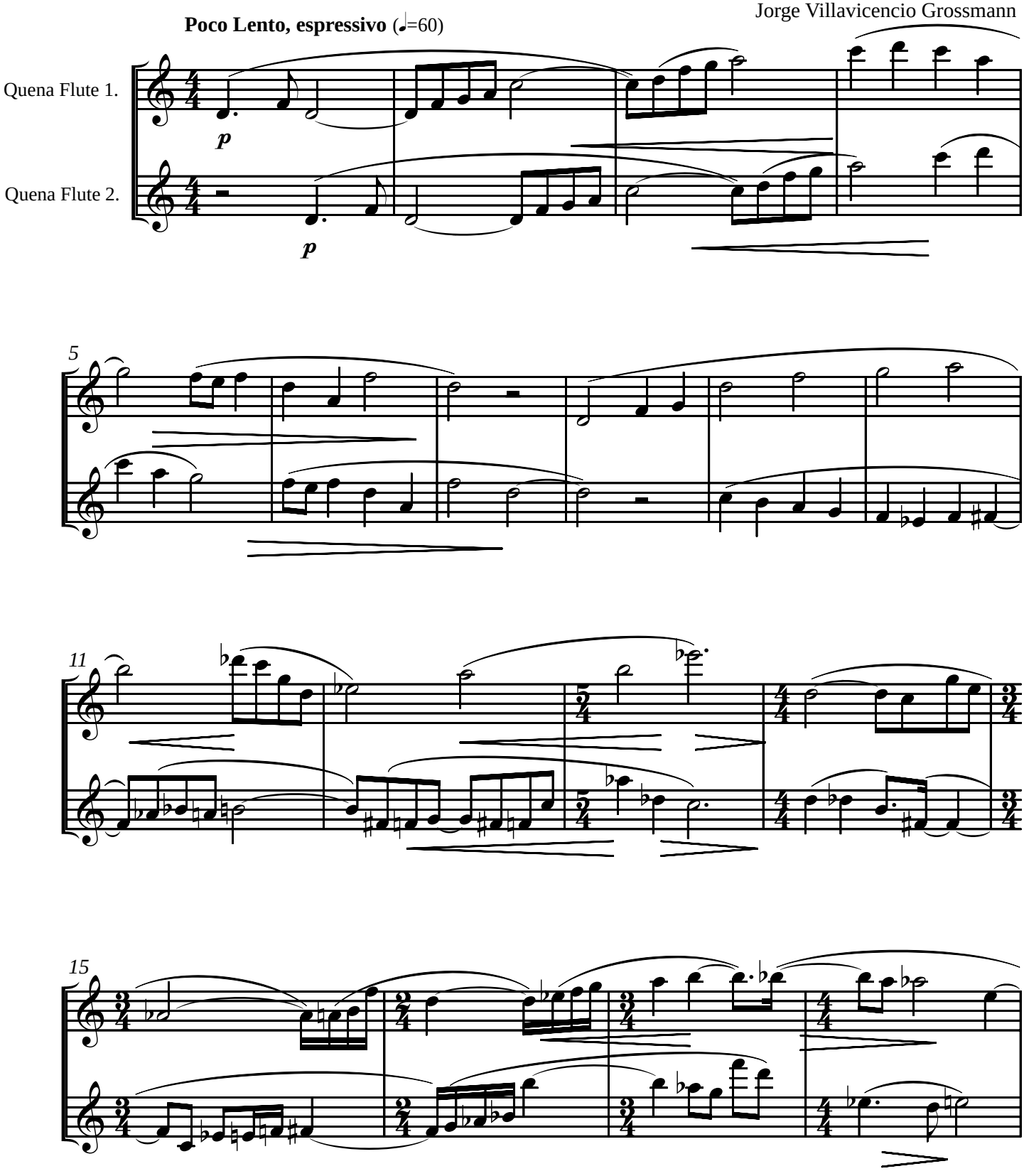
Duetto N° 1 - *Legato*

Jorge Villavicencio Grossmann

Poco Lento, espressivo (♩=60)

Quena Flute 1.

Quena Flute 2.



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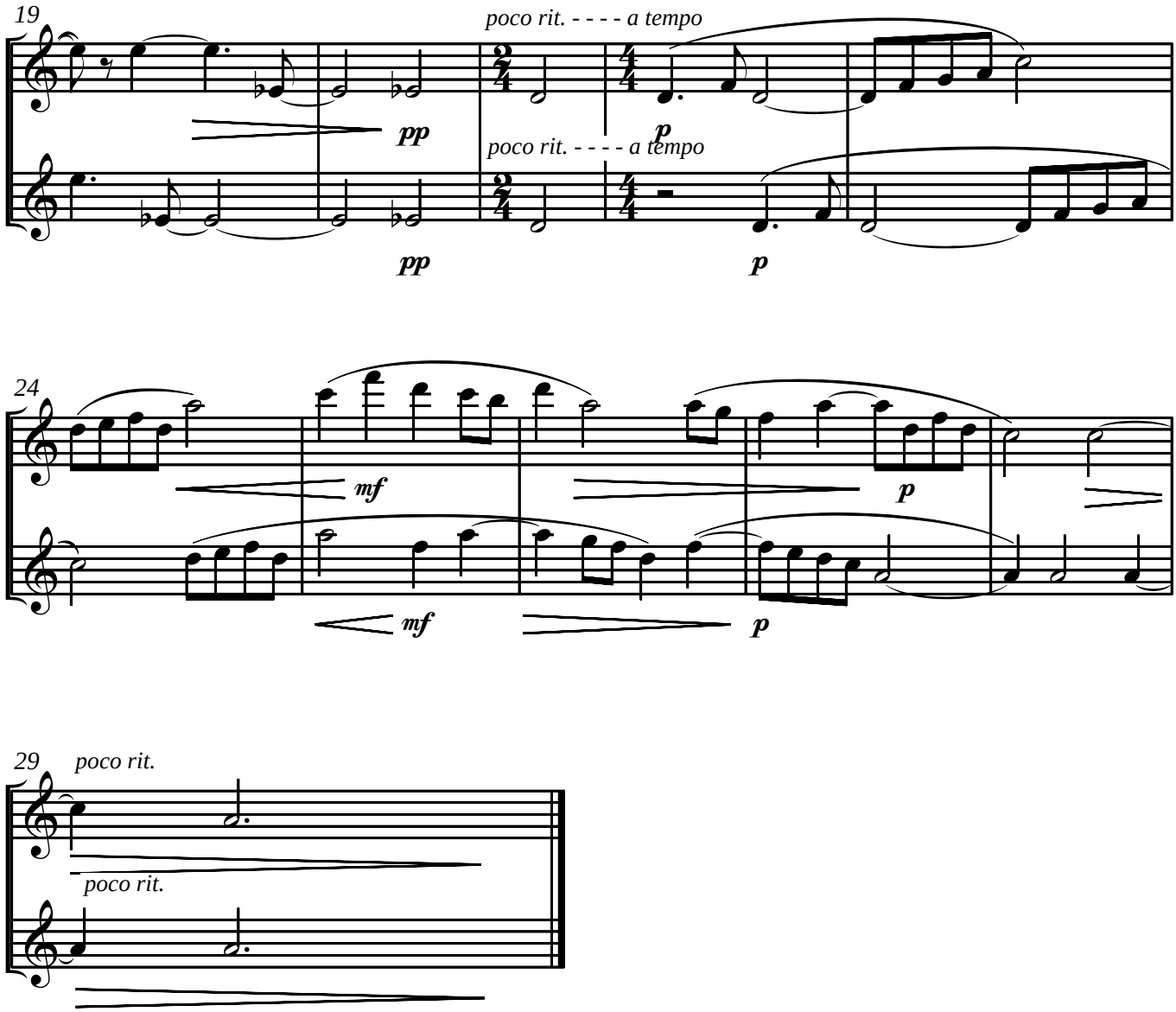
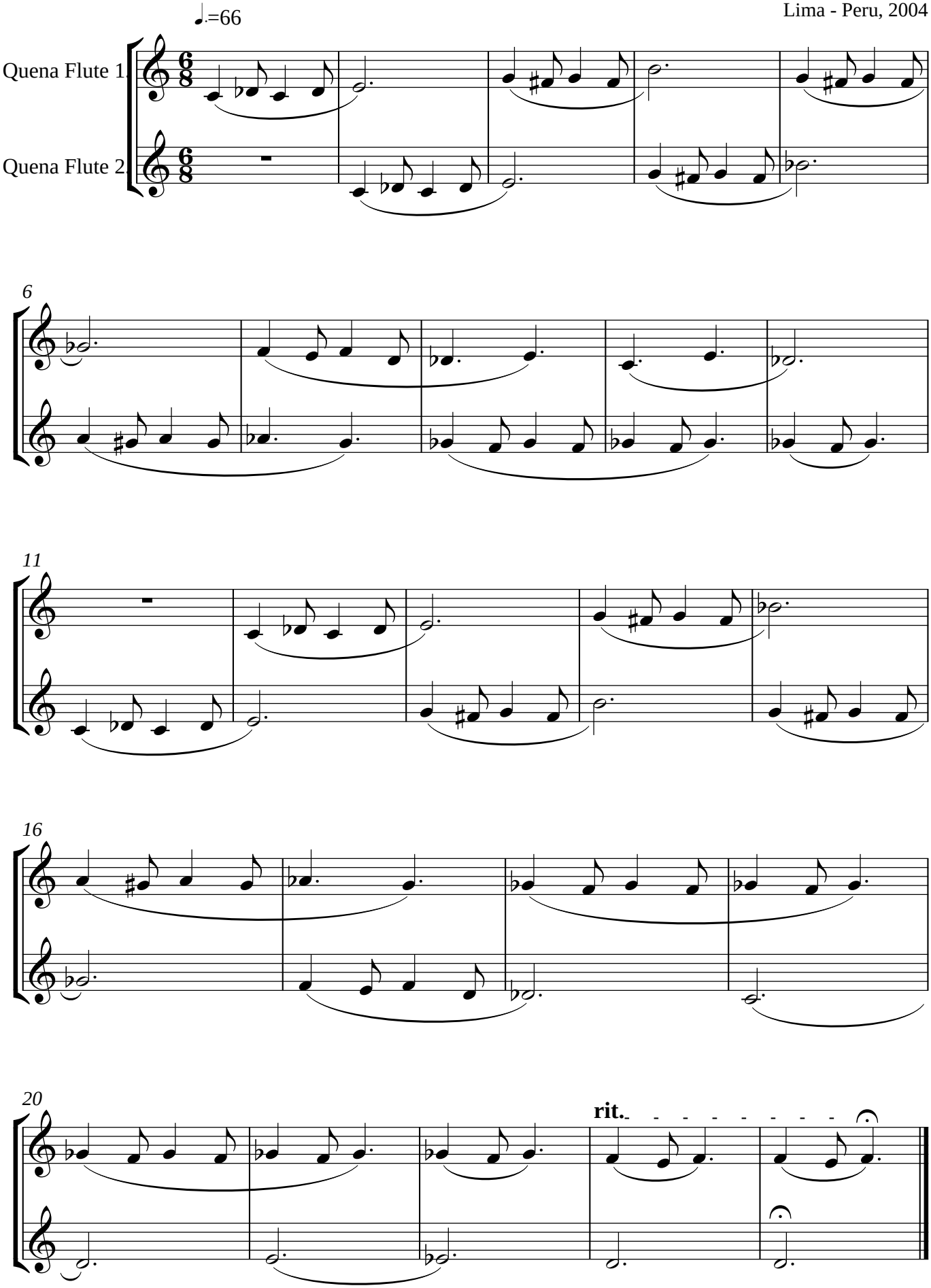


*A lake in the Andes Central of Peru.

6. Aire Marino

Low register study

Benjamín Bonilla García
Lima - Peru, 2004



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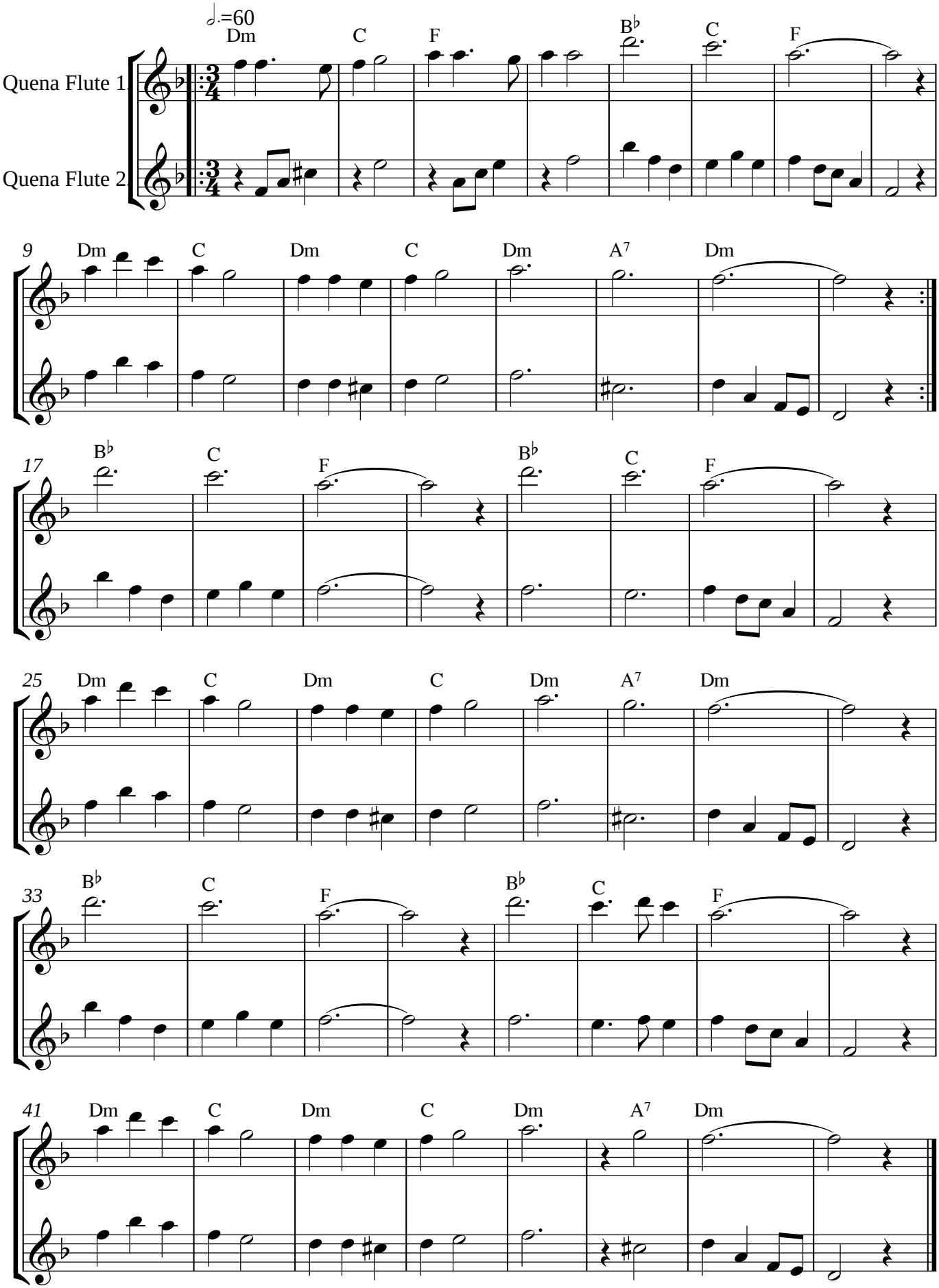
7. Dos Palomitas

Yaraví* - Traditional



*Traditional genre from the Andes region and part of the coast. Slow and melancholic swing.

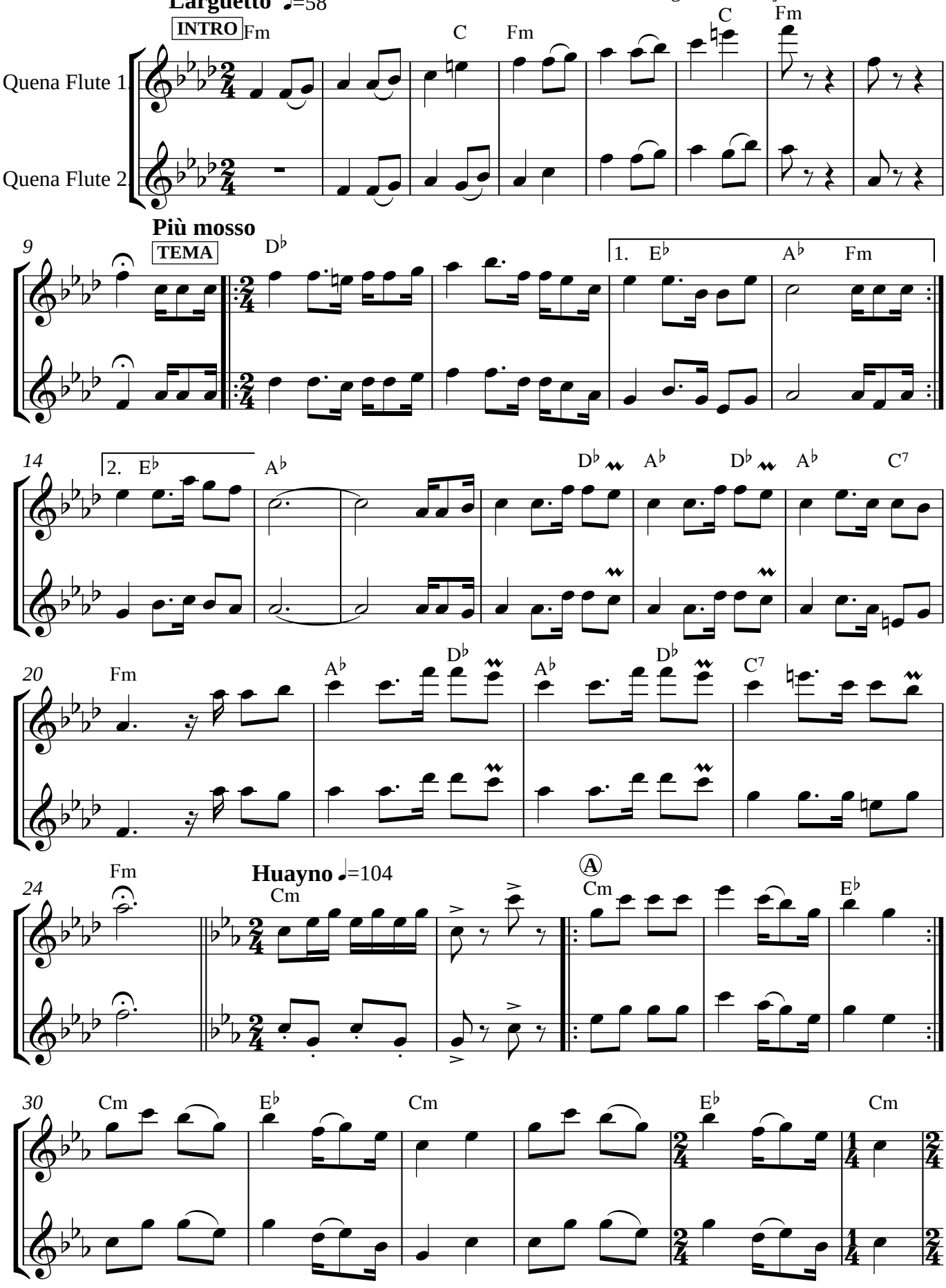
GENTLE SEAGULL

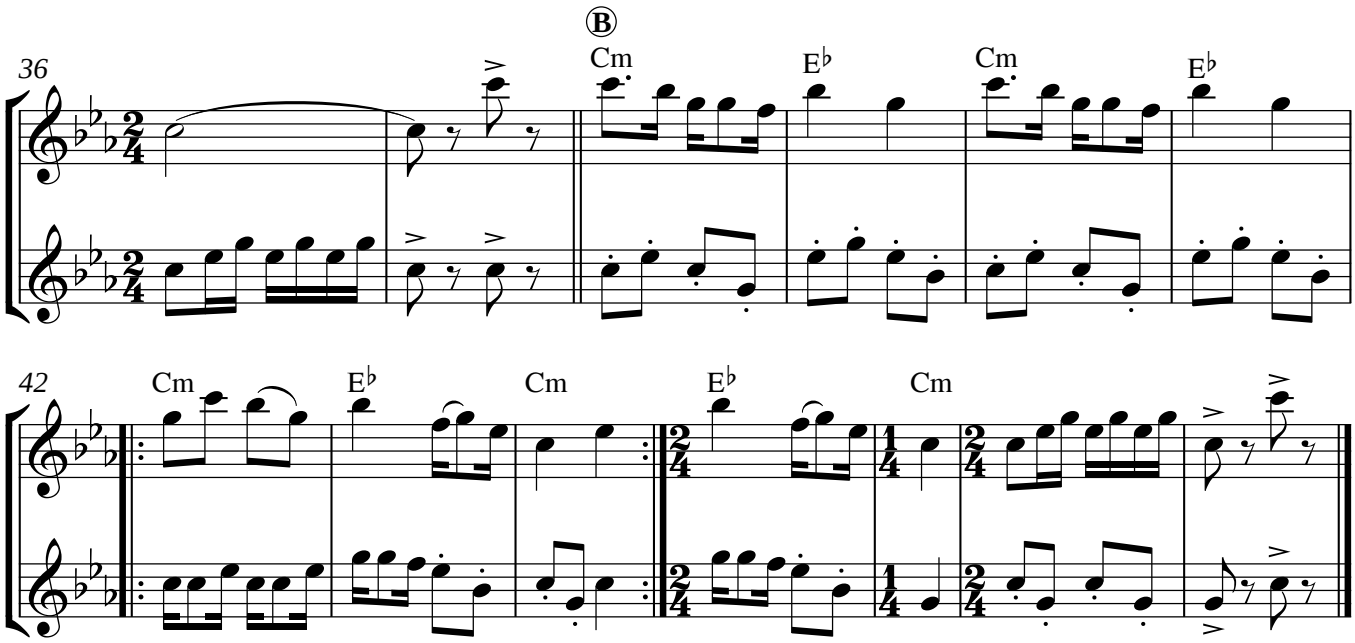
8. Gentil Gaviota

Yaraví* - Traditional

Arrangement: Benjamín Bonilla García

Larguetto ♩=58





*Traditional genre from the Andes region and part of the coast. Slow and melancholic swing.

9. Atipanakuy N°2*

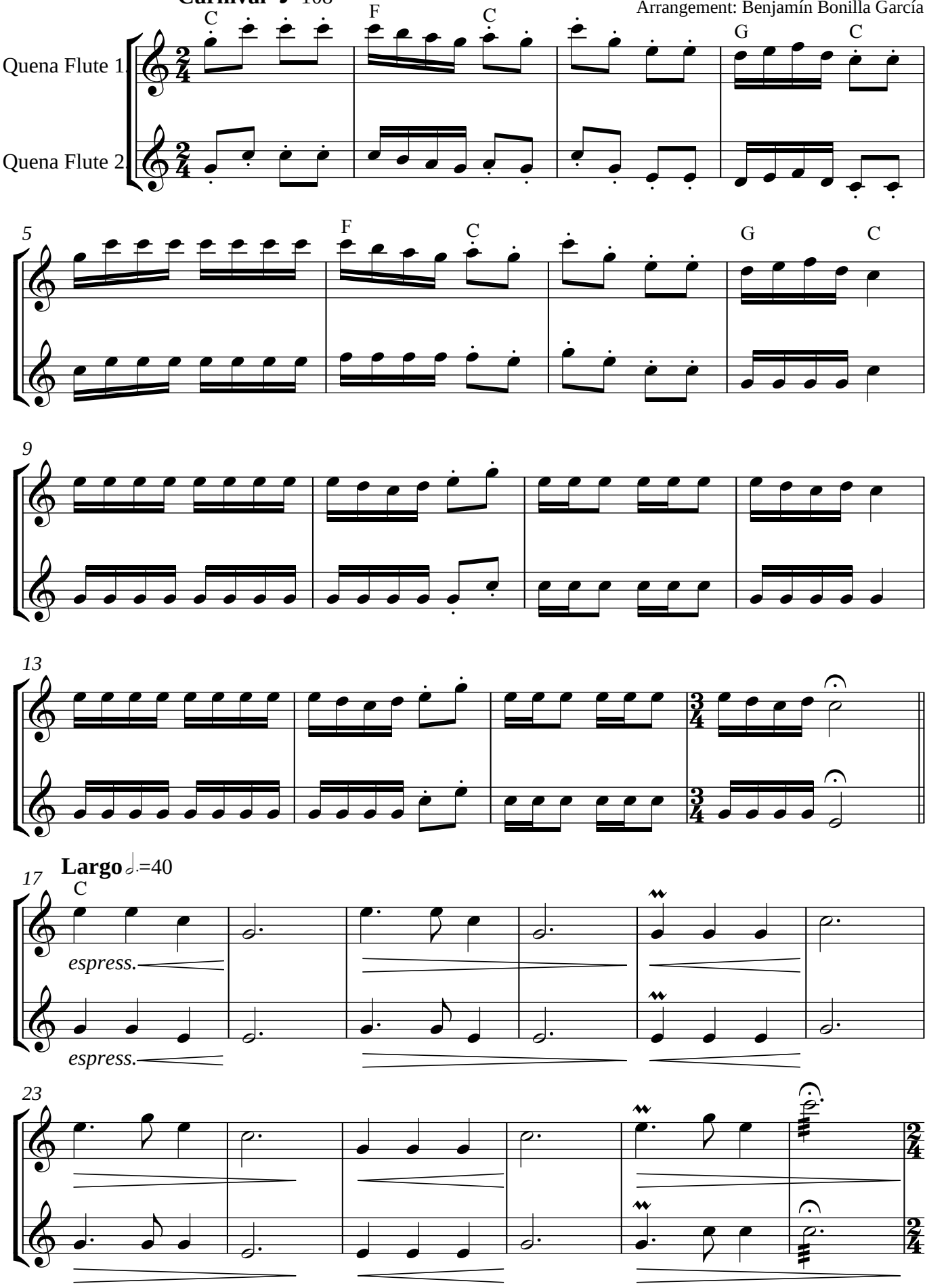
Wayllacha**

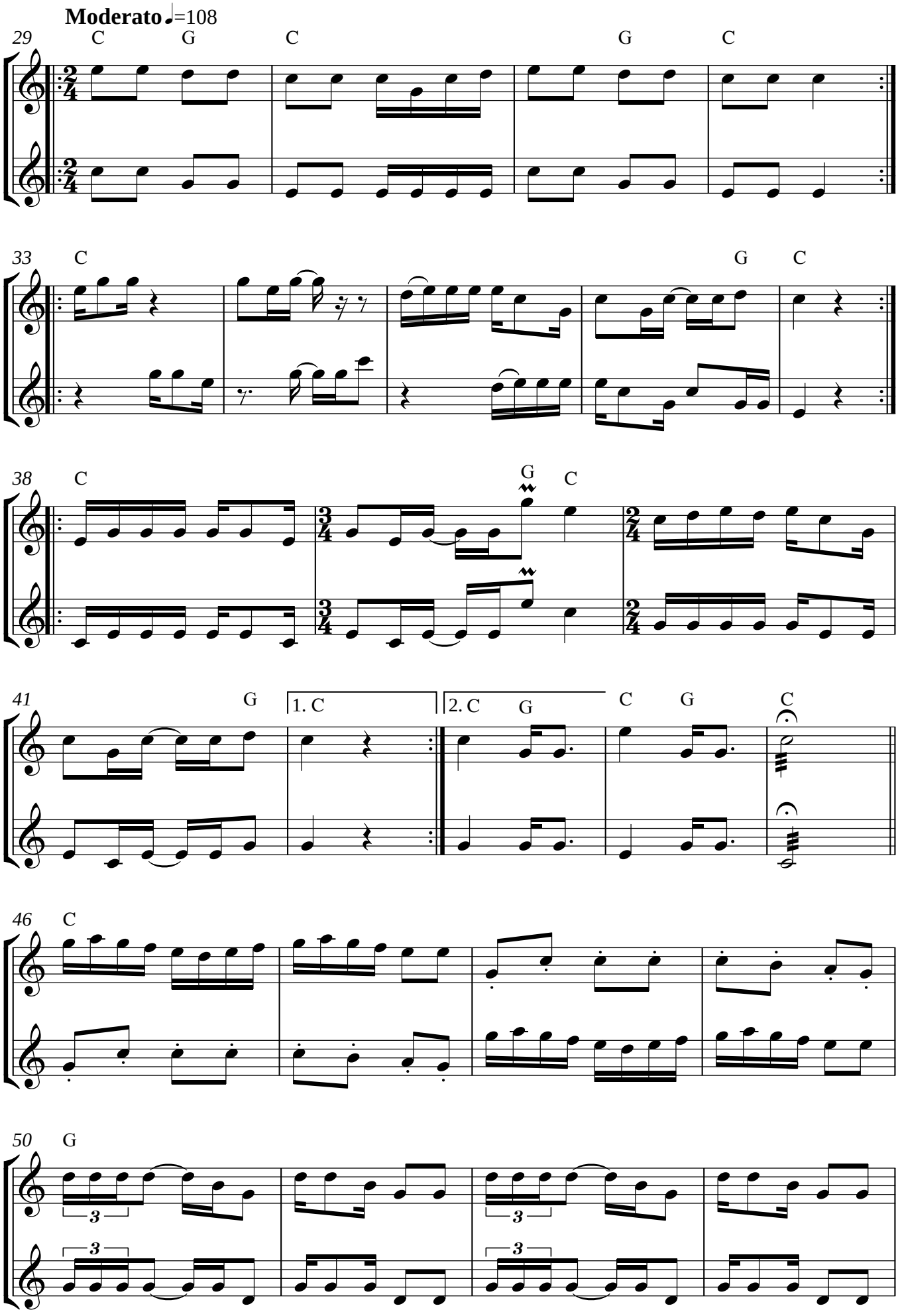
Ayacucho*** - Perú
Compilation: Alejandro Vivanco Guerra
Arrangement: Benjamín Bonilla García

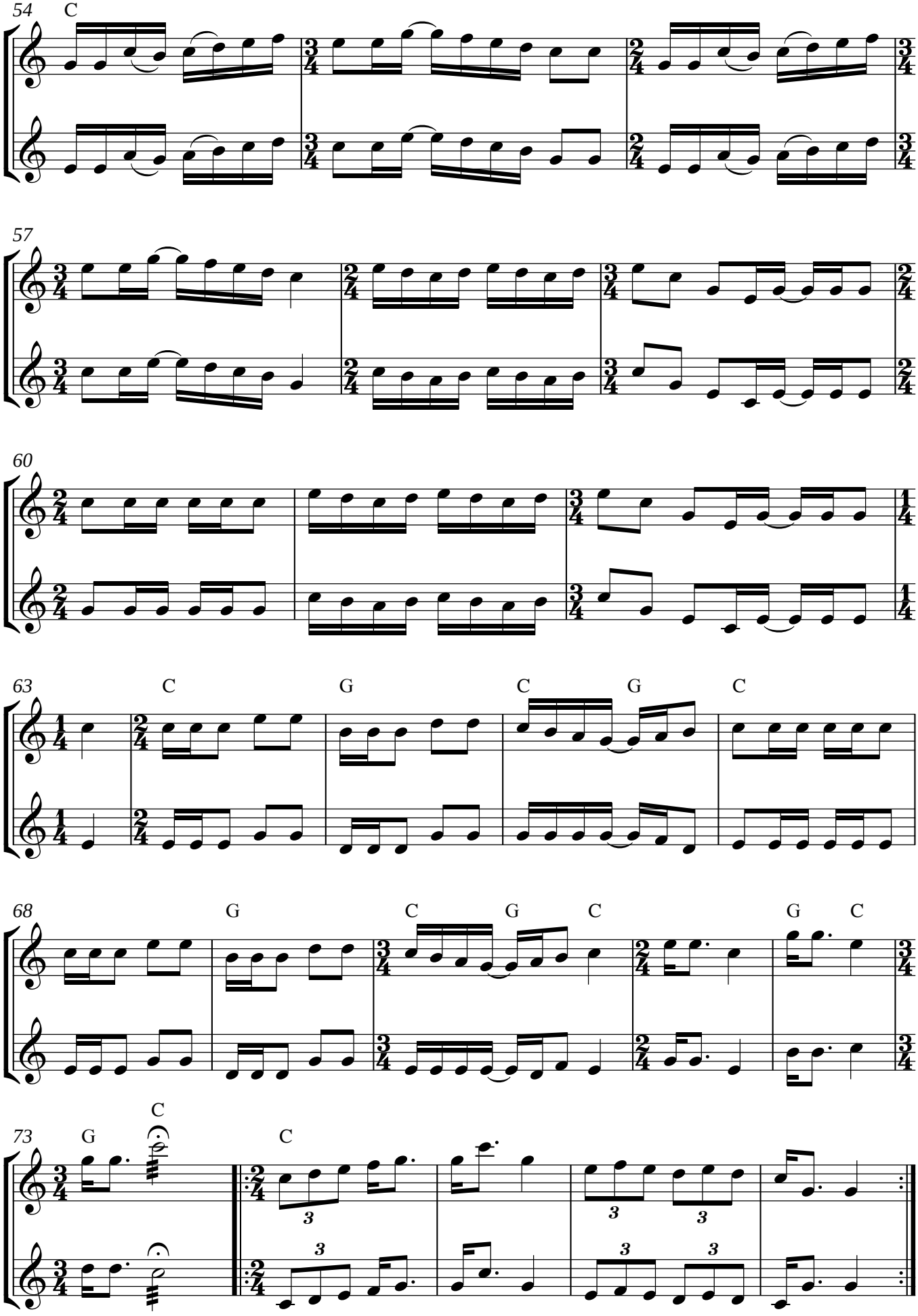
Carnival ♩=108

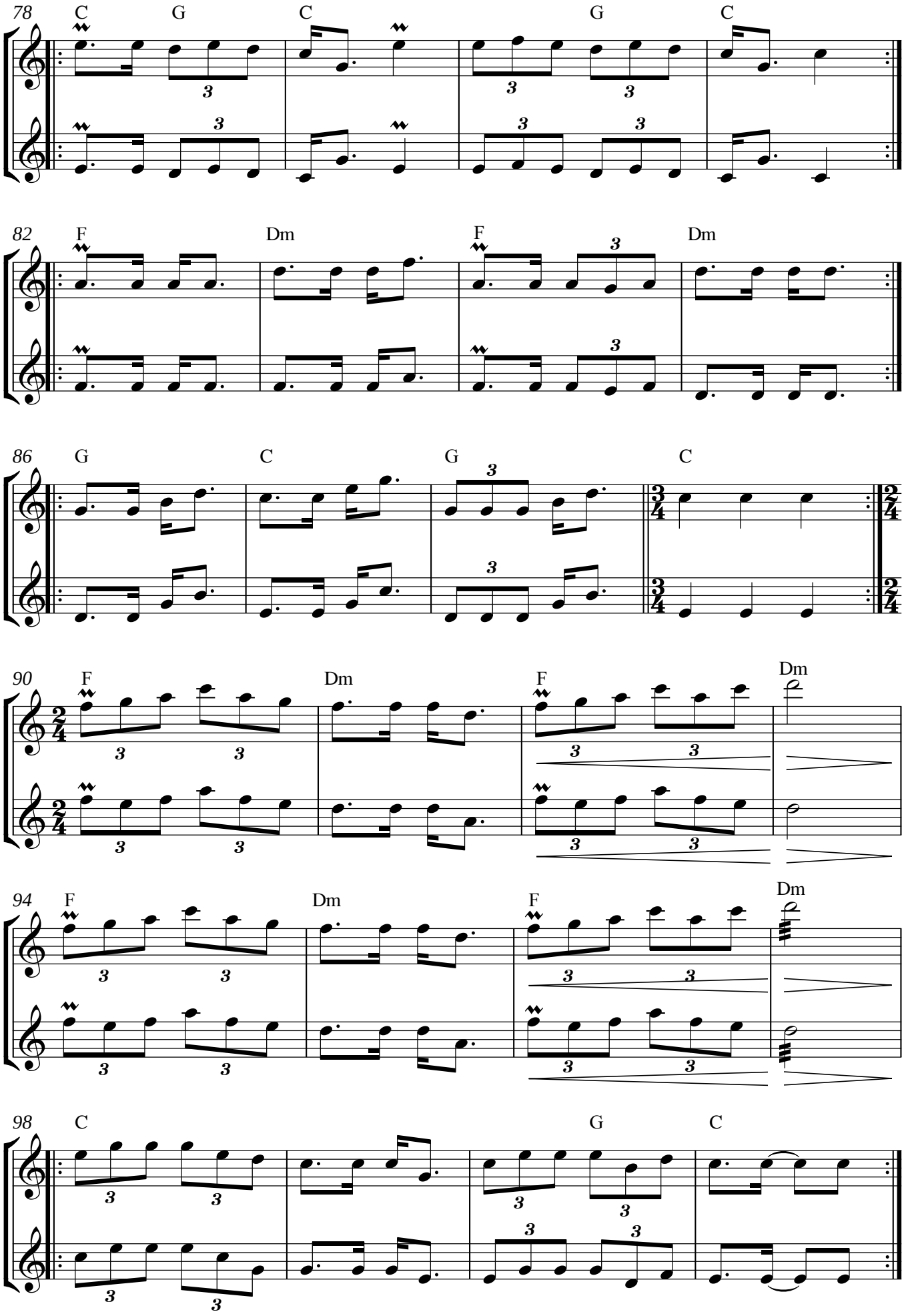
Quena Flute 1

Quena Flute 2




Moderato ♩=108
29
C
G
C
G
C
33
C
G
C
38
C
G
C
41
G
1. C
2. C
G
C
G
C
46
C
50
G


54
C
57
60
63
C
G
C
G
C
68
G
C
G
C
G
C
73
G
C
C


78
C
G
C
G
C
82
F
Dm
F
Dm
86
G
C
G
C
90
F
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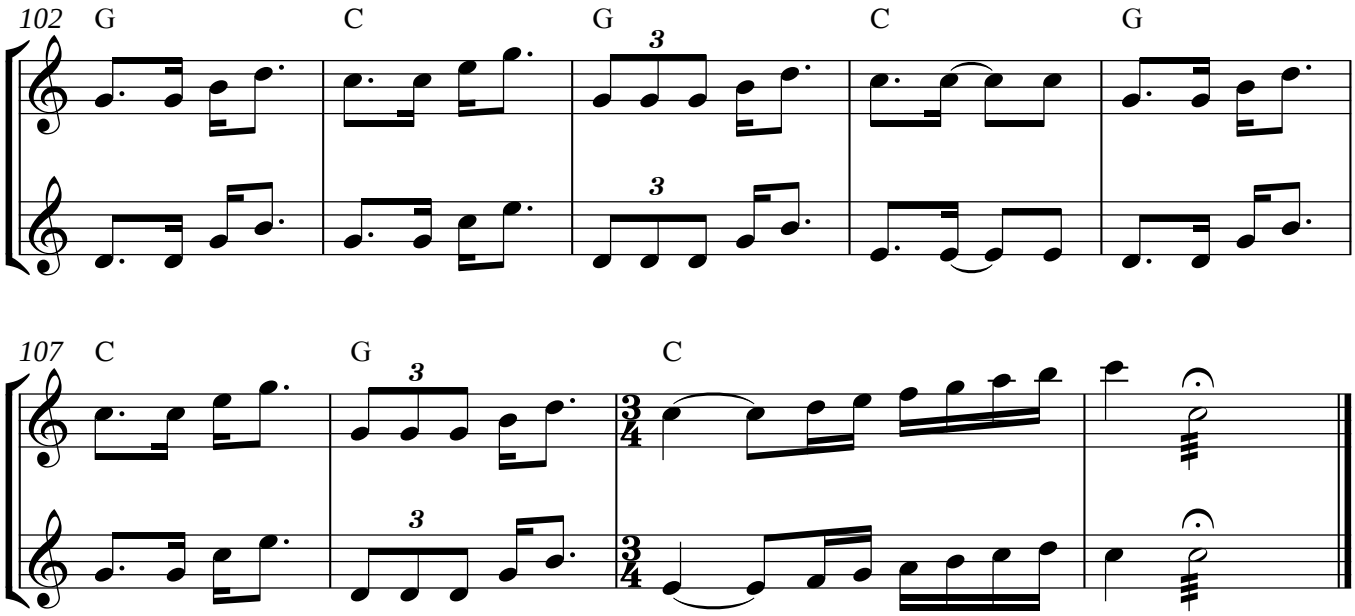
98
C
G
C



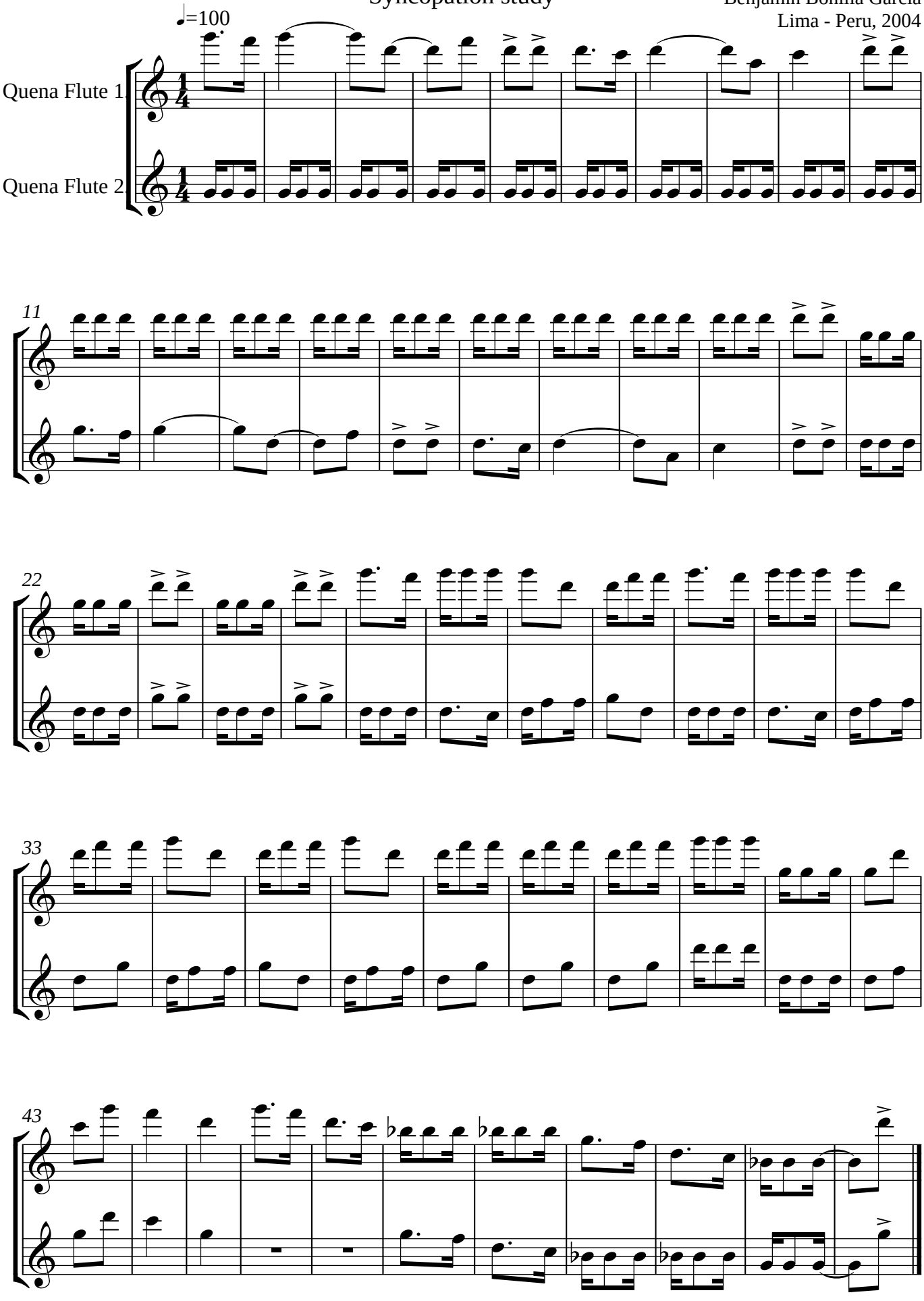
*Traditional melodies of the saks dance.
**Wayllacha is a one of the eigth genres of the Ayacucho carnival.
***Ayacucho is a south central city in Peru.

AIR FROM THE
PERUVIAN JUNGLE

10. Aire de la Selva peruana

Syncopation study

Benjamín Bonilla García
Lima - Peru, 2004



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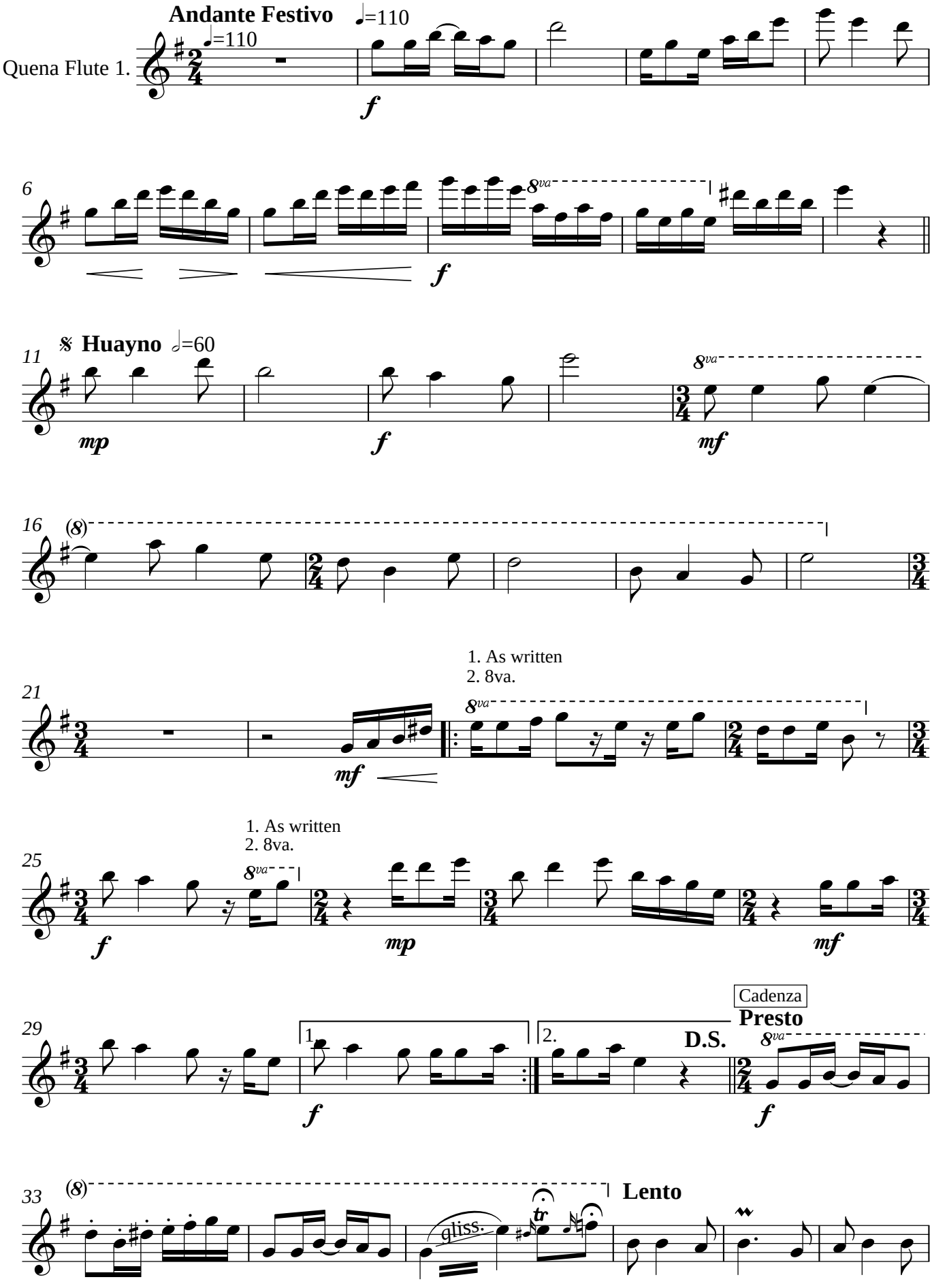
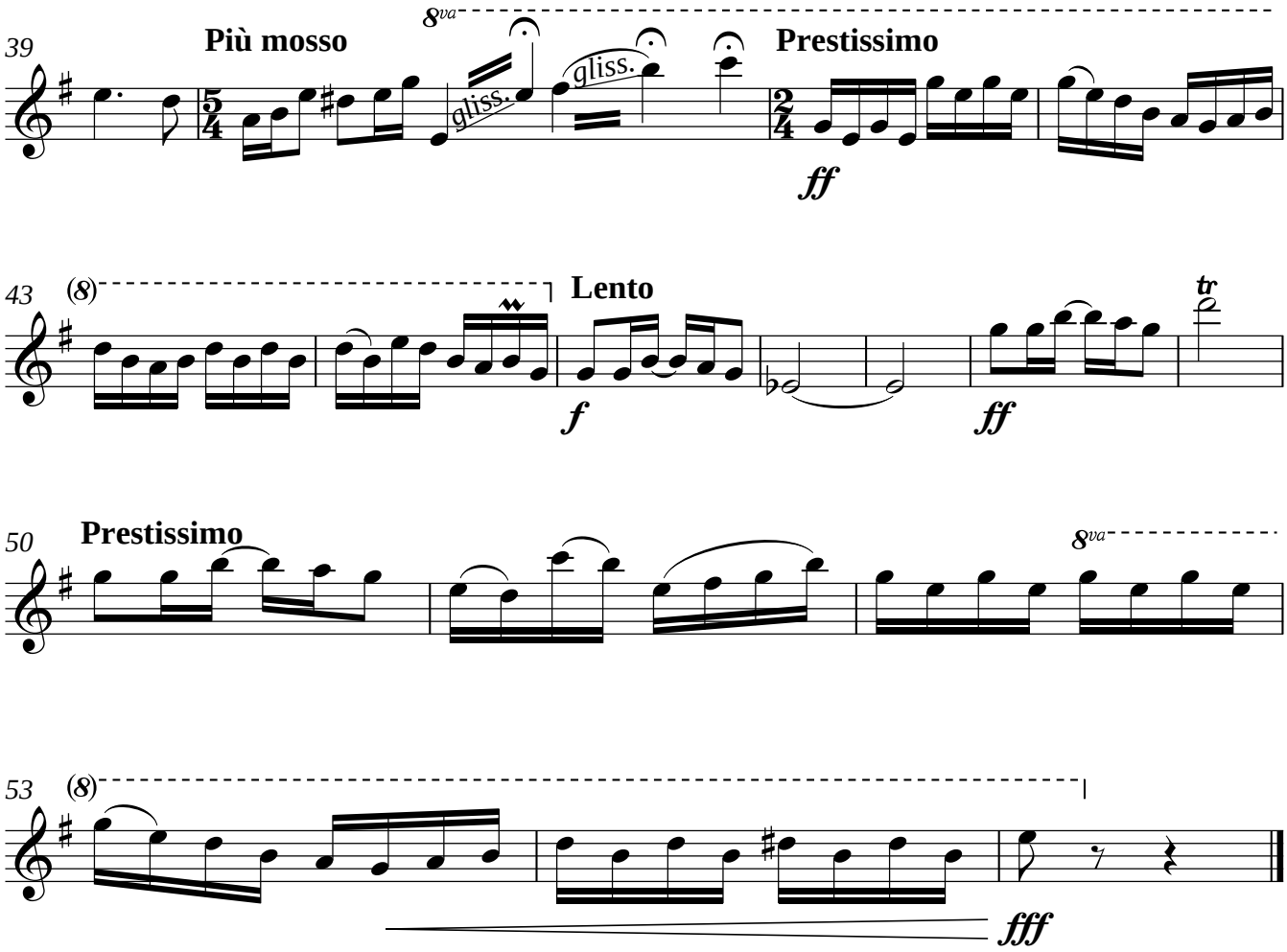
11. Huayno* Ccoscco

Armando Guevara Ochoa





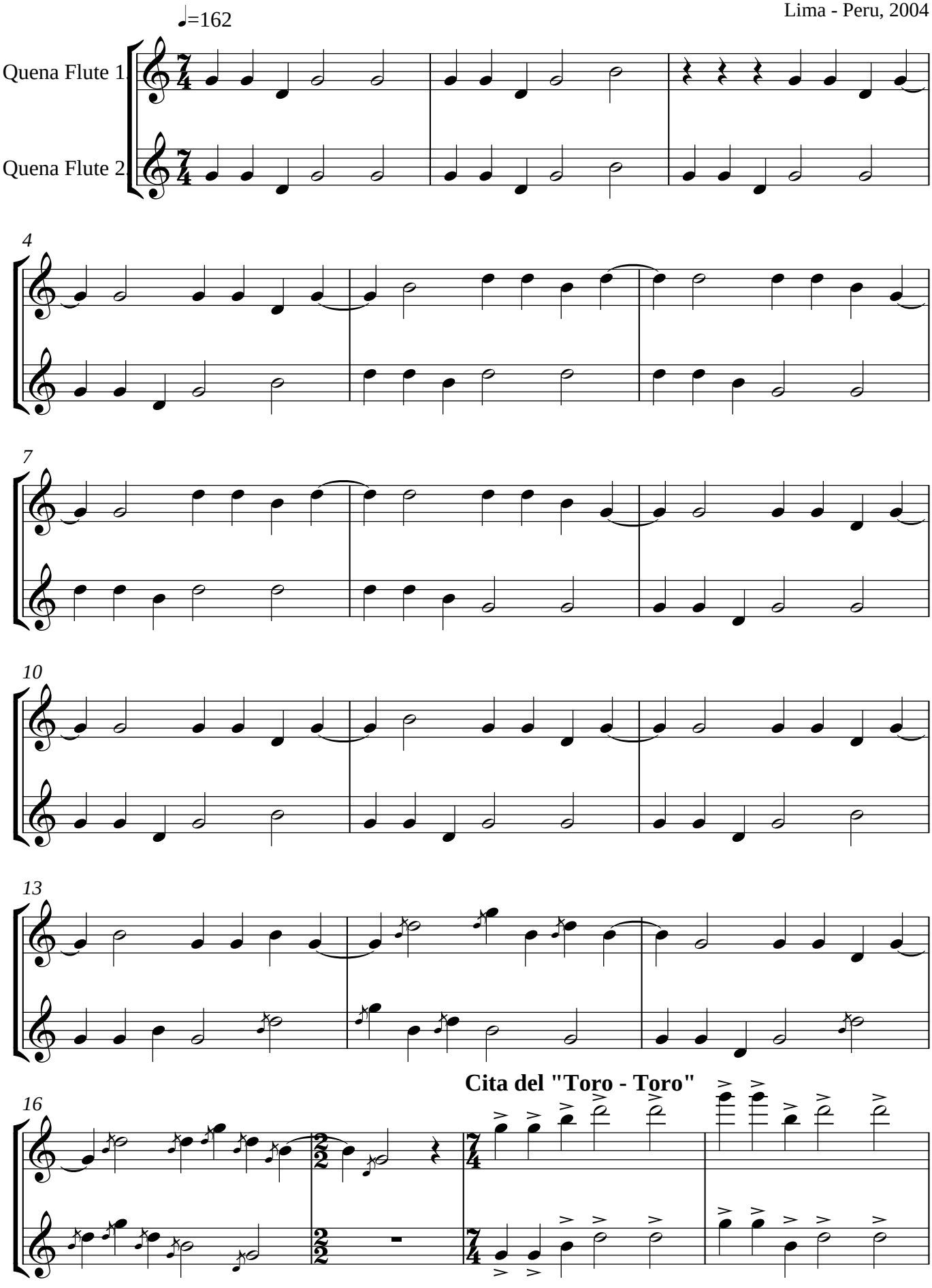
*Huayno: Love.
Is a popular rhythm and one of the most traditional expresion played in fetivities in the Andes.
Generally are festivo and sometimes melancholic.

AIR FROM APURIMAC

12. Aire de Apurimac*

Trifonic scale study

Benjamín Bonilla G.
Lima - Peru, 2004



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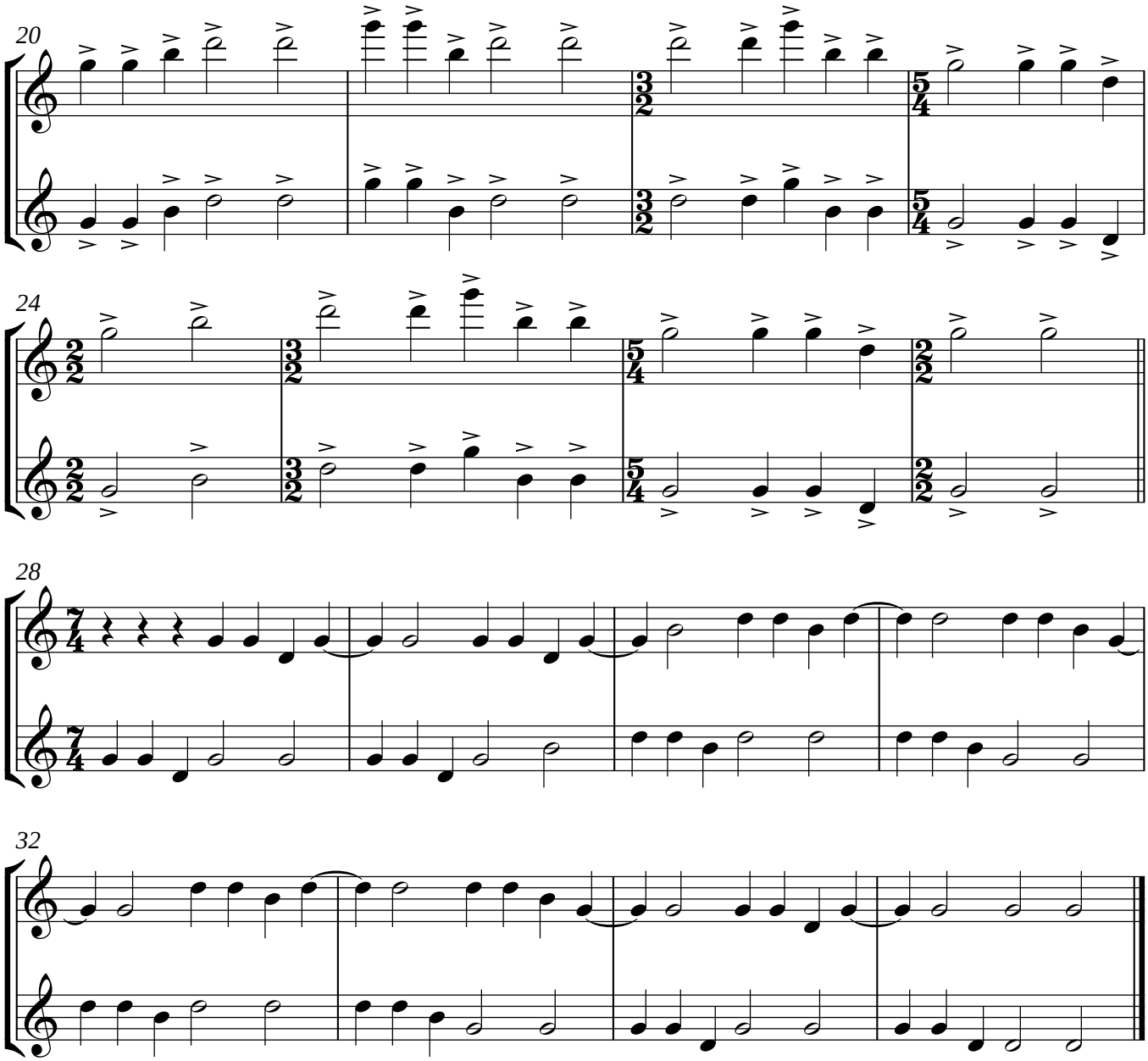


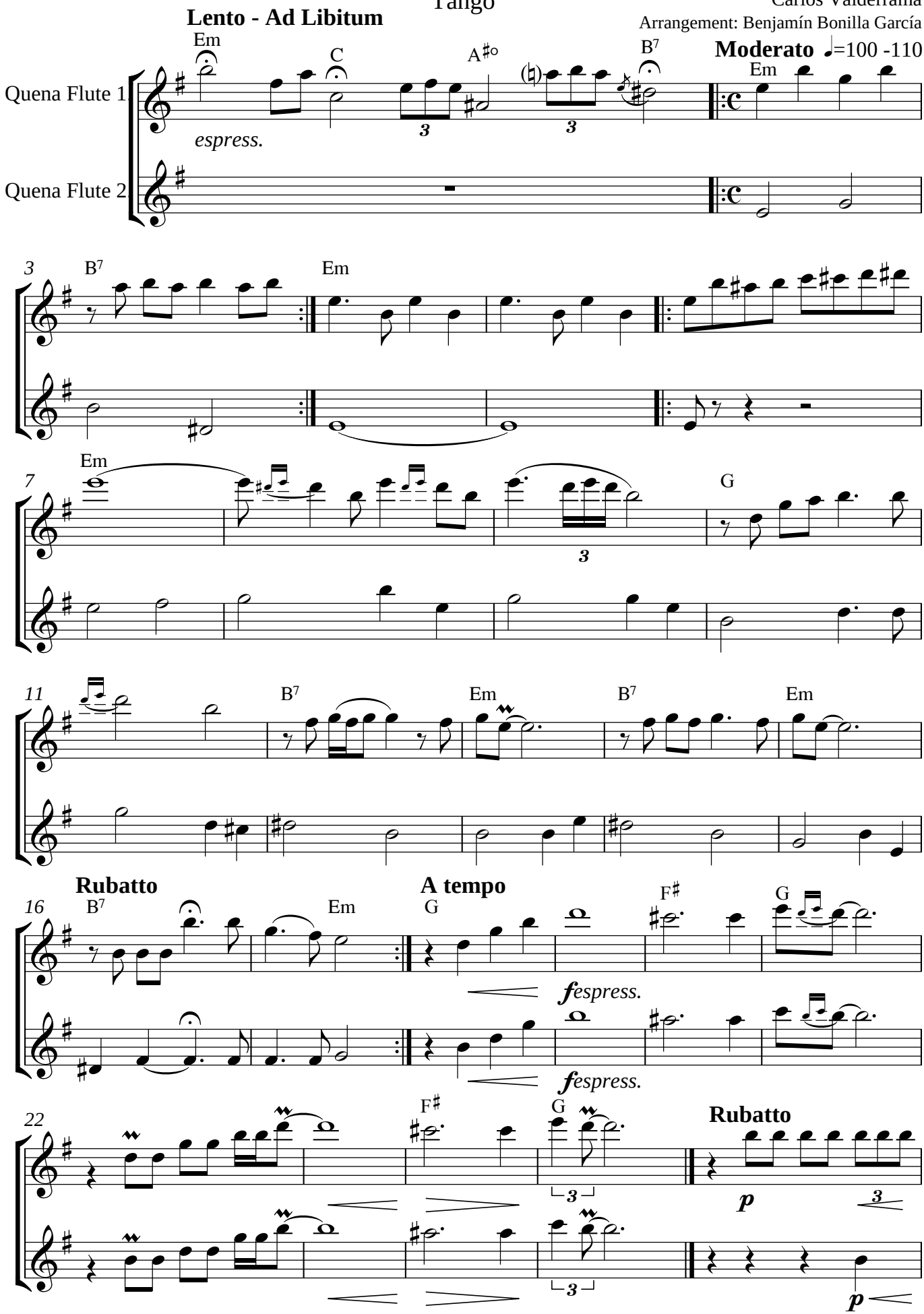
*Apurimac, is a south city in Peru.

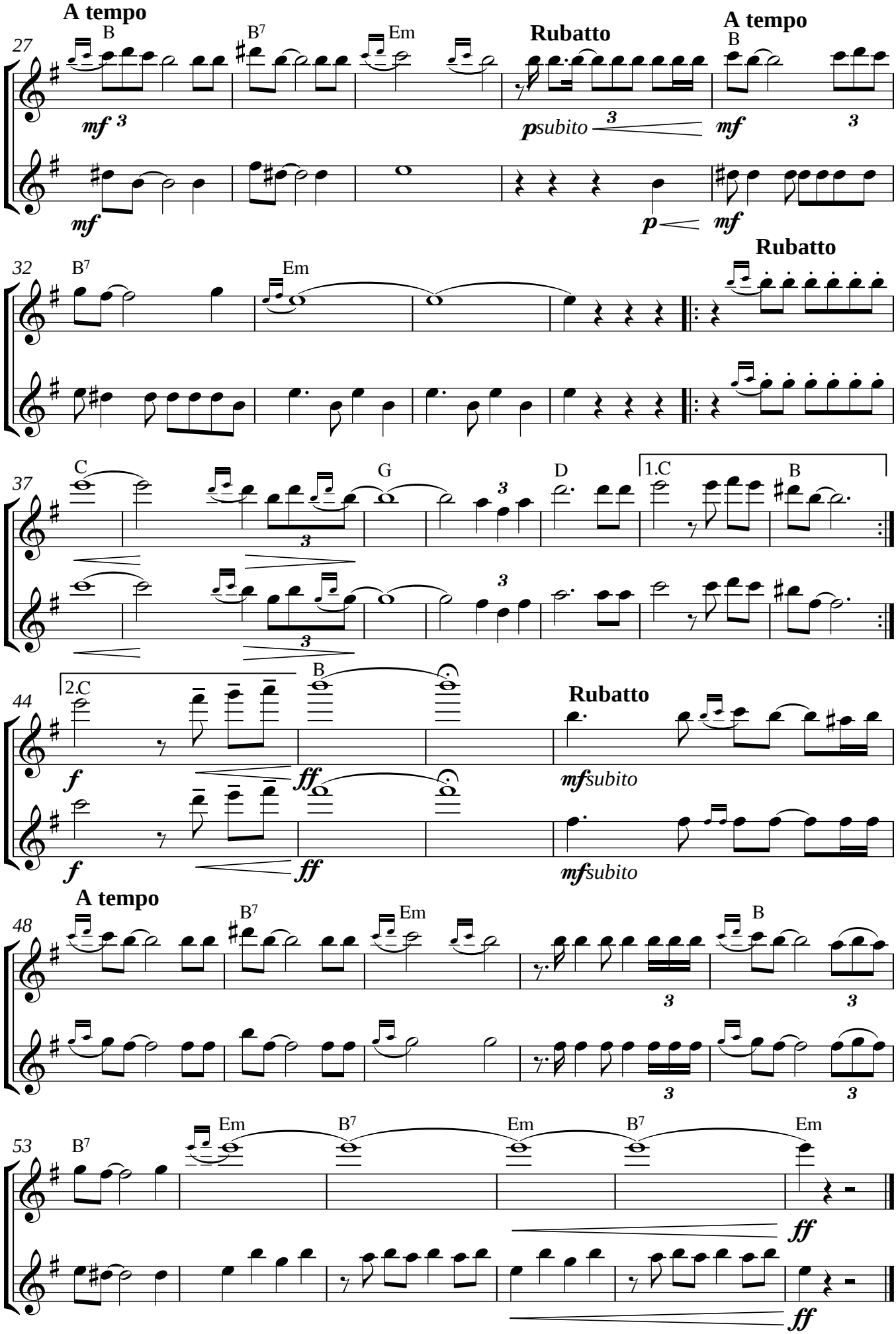
THE PAMPA AND
THE PUNA

13. La Pampa y la Puna

Tango

Carlos Valderrama
Arrangement: Benjamín Bonilla García




A tempo
27
B
B7
Em
Rubatto
A tempo
B
mf
psubito
mf
p
mf
32
B7
Em
Rubatto
37
C
G
D
1.C
B
2.C
44
B
f
ff
Rubatto
mfsubito
A tempo
48
B7
Em
B
53
Em
B7
Em
B7
Em
ff

BEAT OF PERUVIAN CAJON*

14. Golpe de Cajón peruano

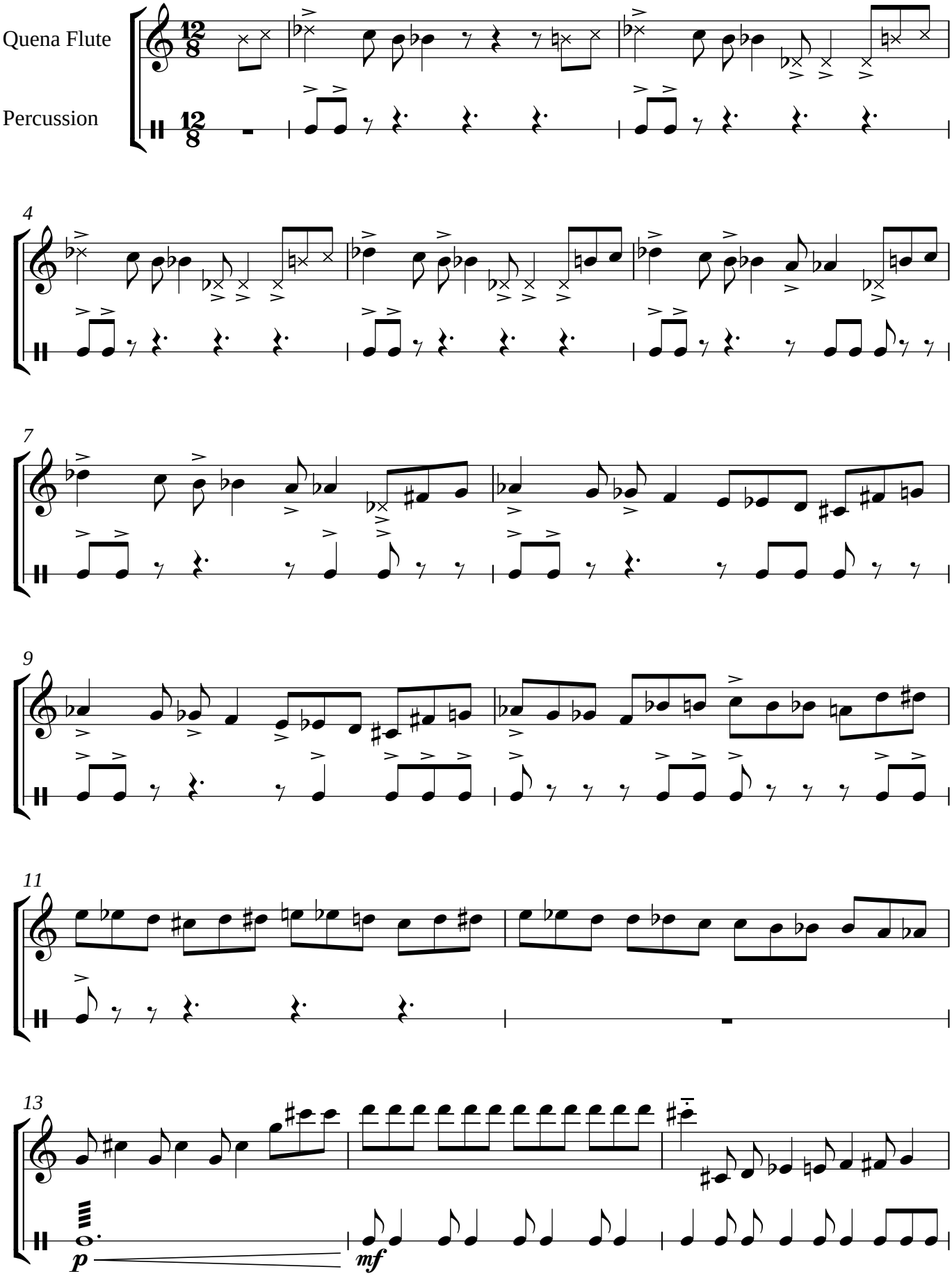
Chromatic scale study

Benjamín Bonilla García
Lima - Peru, 2004

Festejo ♩.=140

Quena Flute

Percussion



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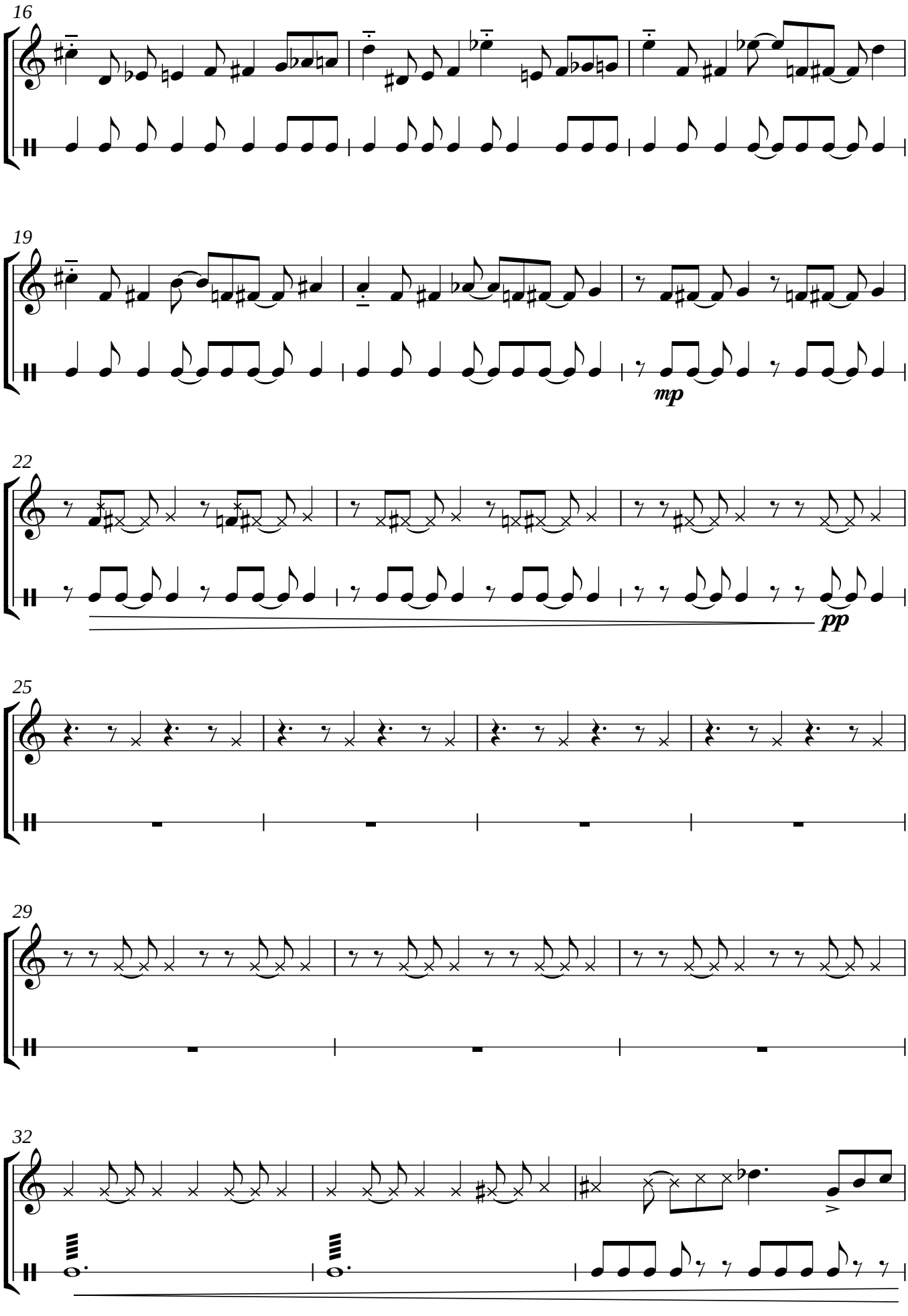
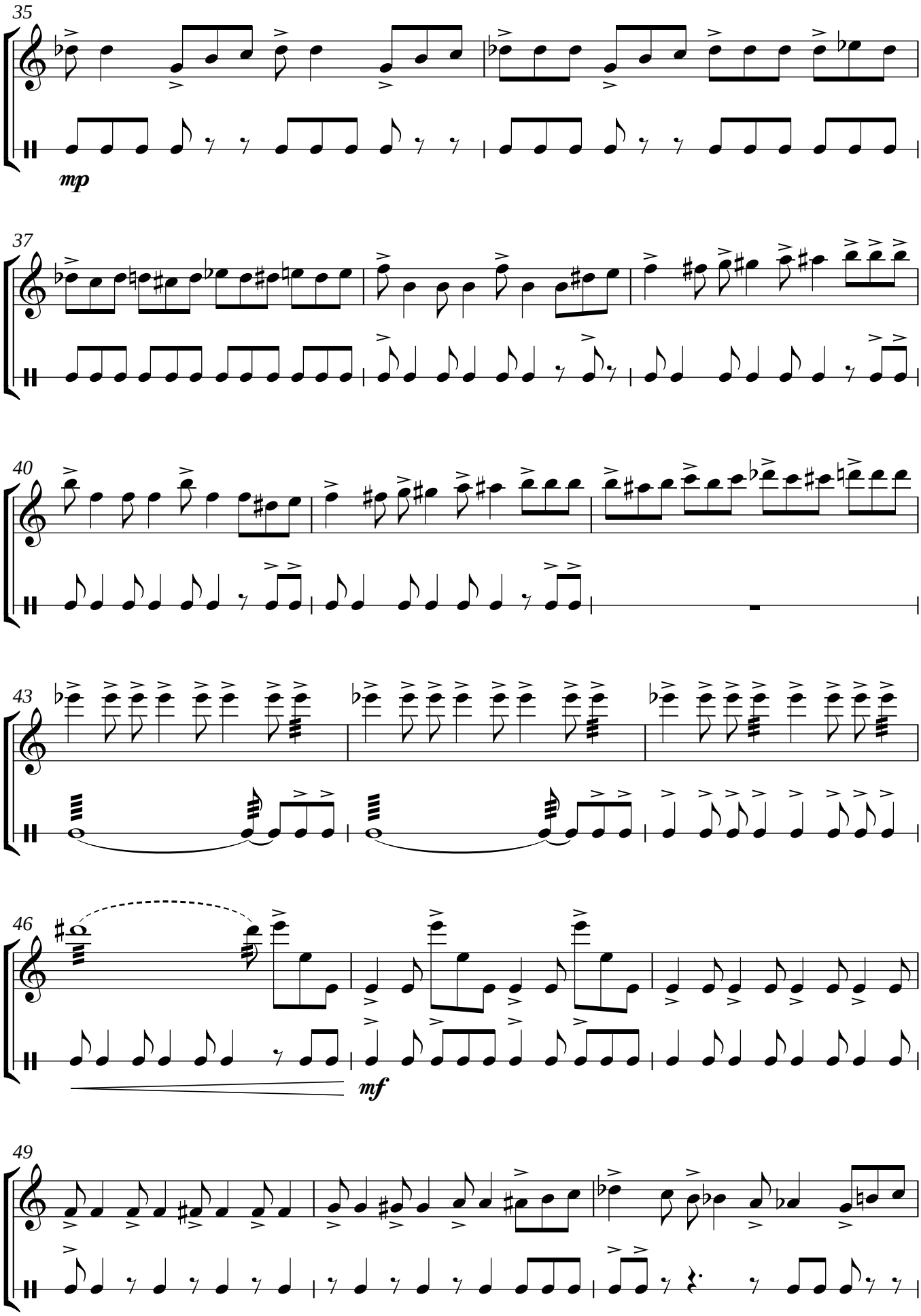
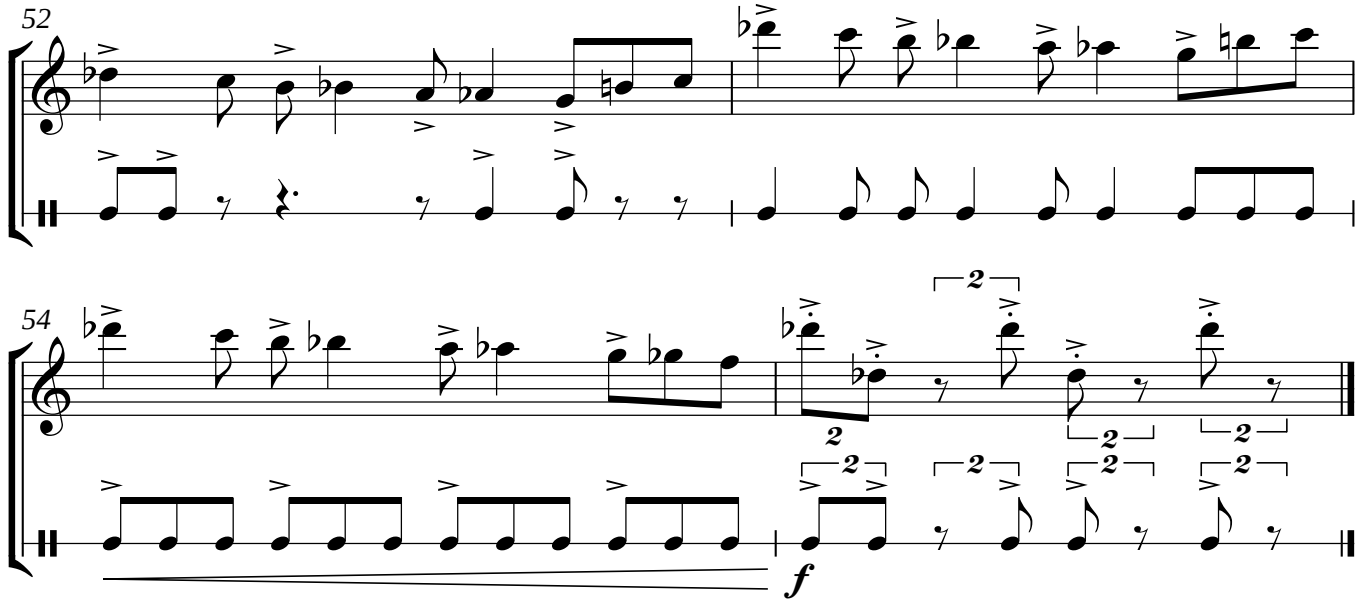

16
19
mp
22
pp
25
29
32

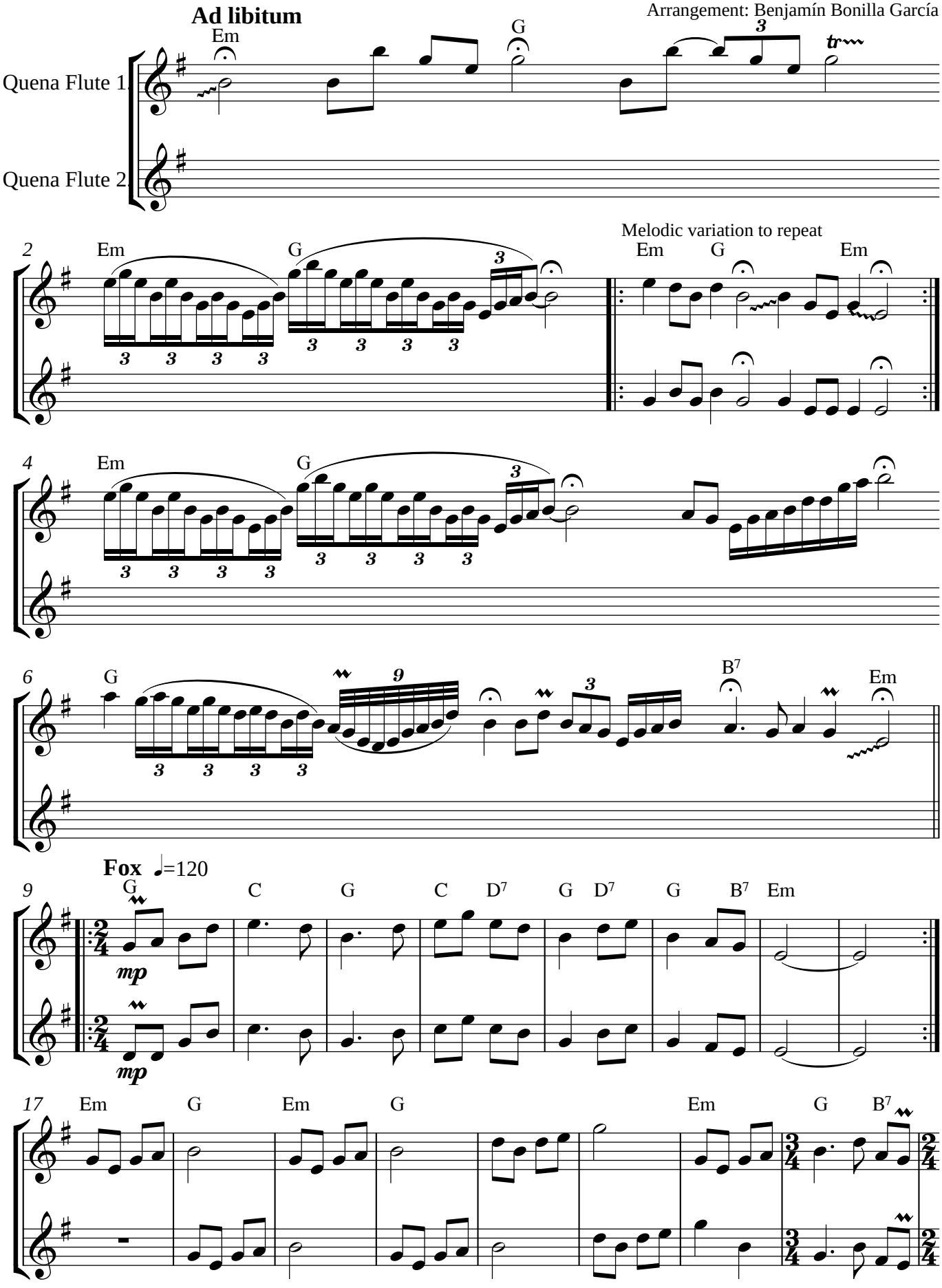

35
mp
37
40
43
46
mf
49

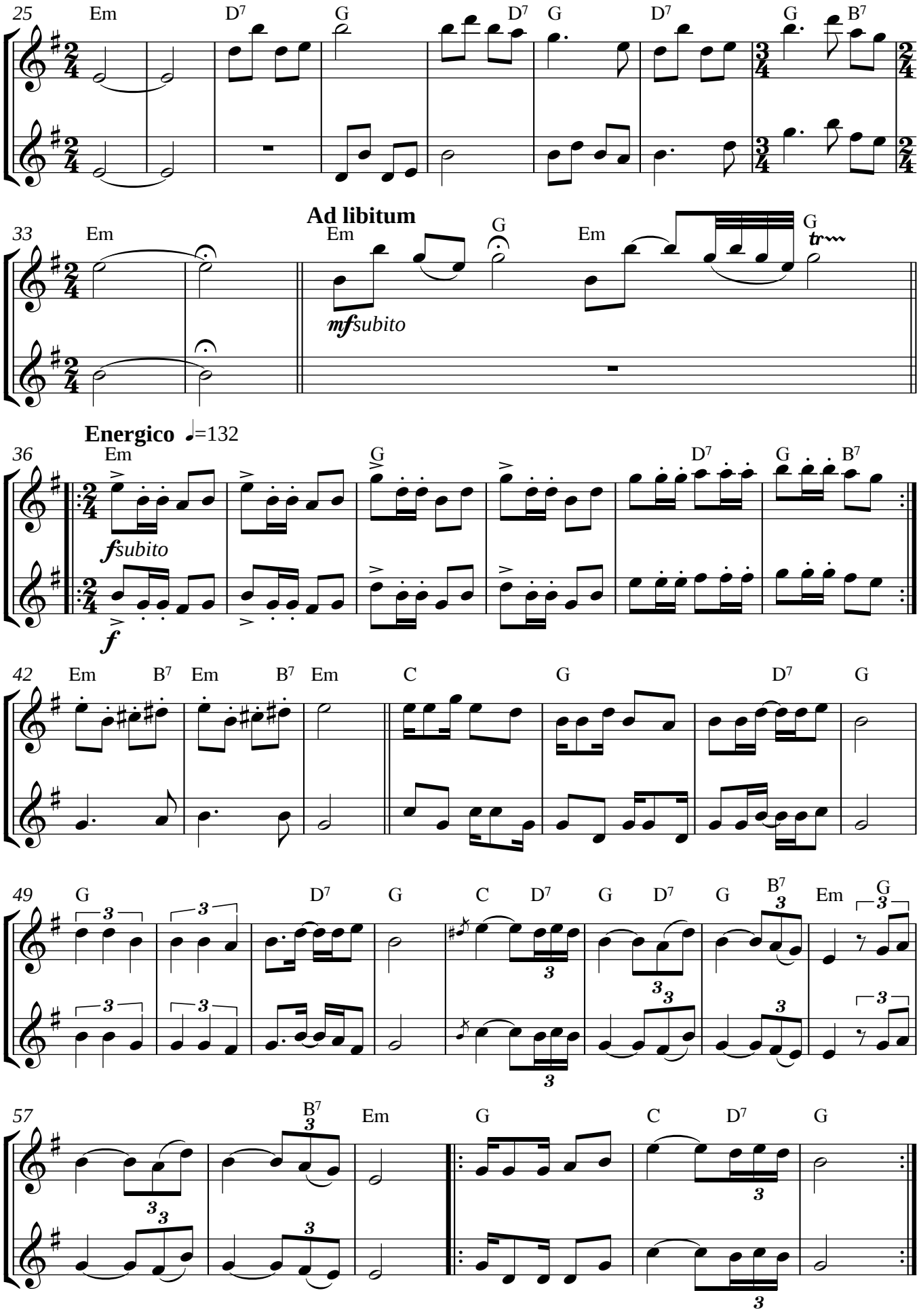


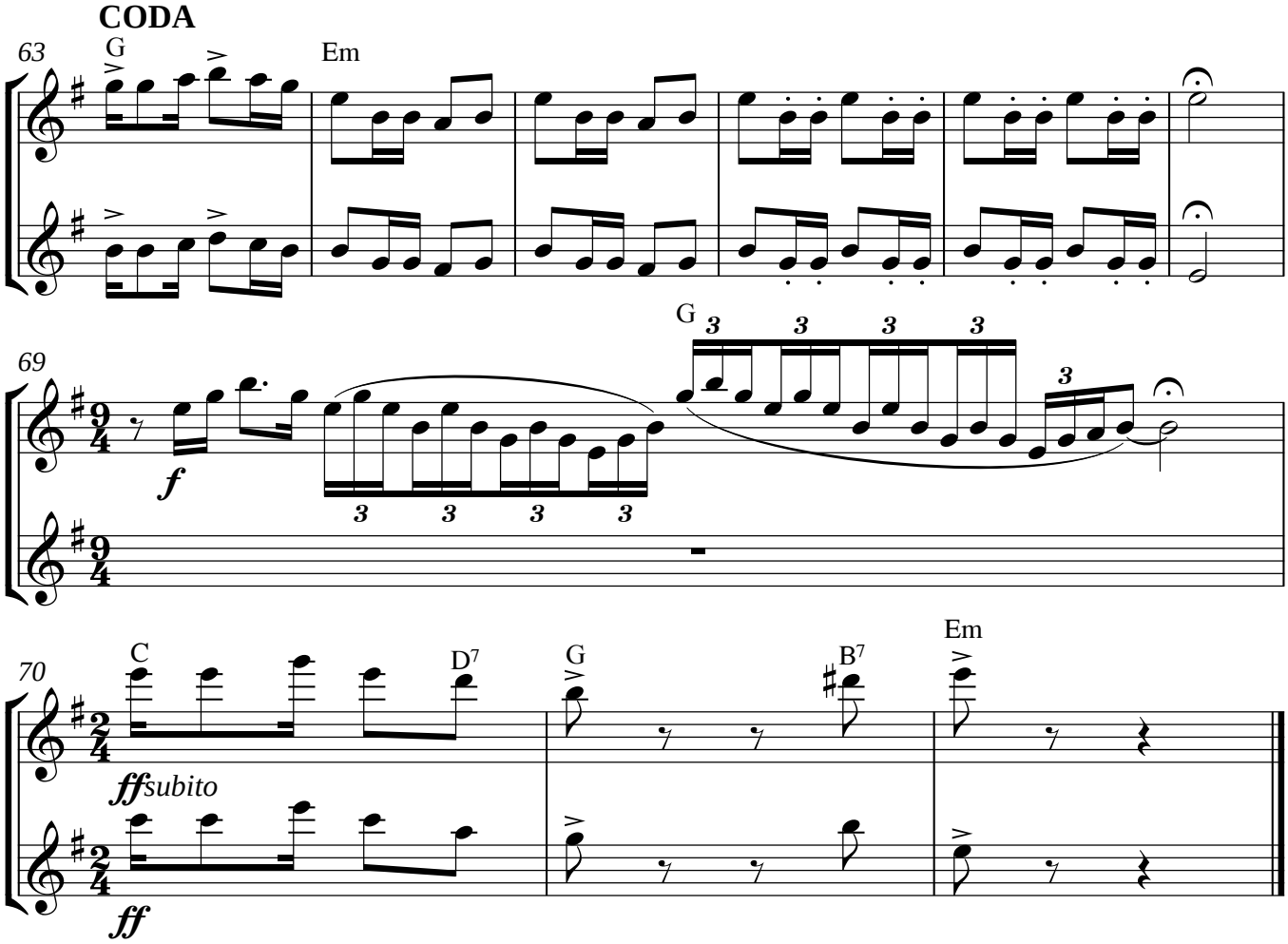
*A original peruvian percussion, influenced by the african music.

15. Amanecer Andino

Daniel Alomía Robles
Huanuco* - Peru
Arrangement: Benjamín Bonilla García




25
Em
D7
G
33
Ad libitum
mf subito
tr
Energico ♩=132
36
f subito
f
42
B7
C
49
57

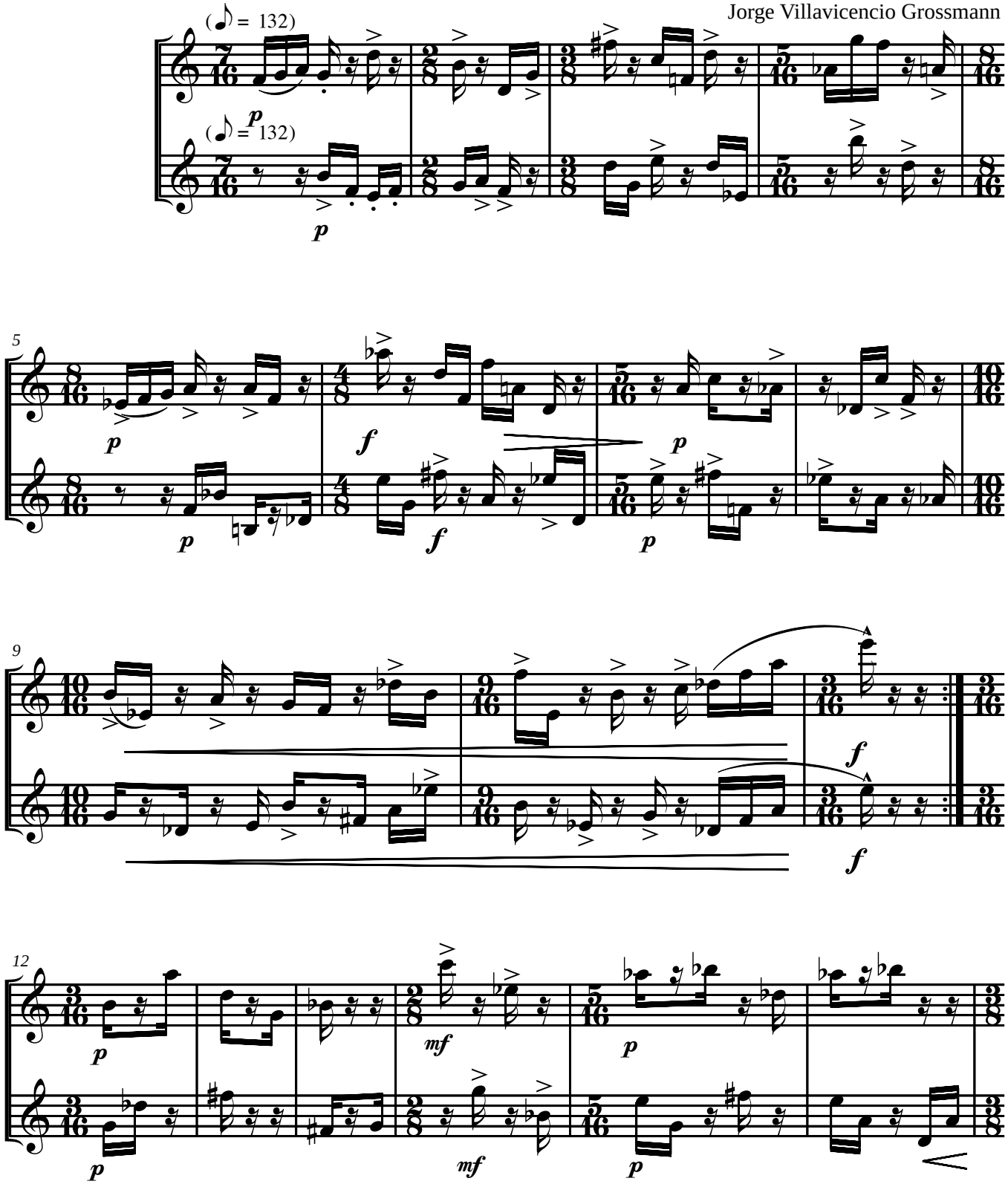


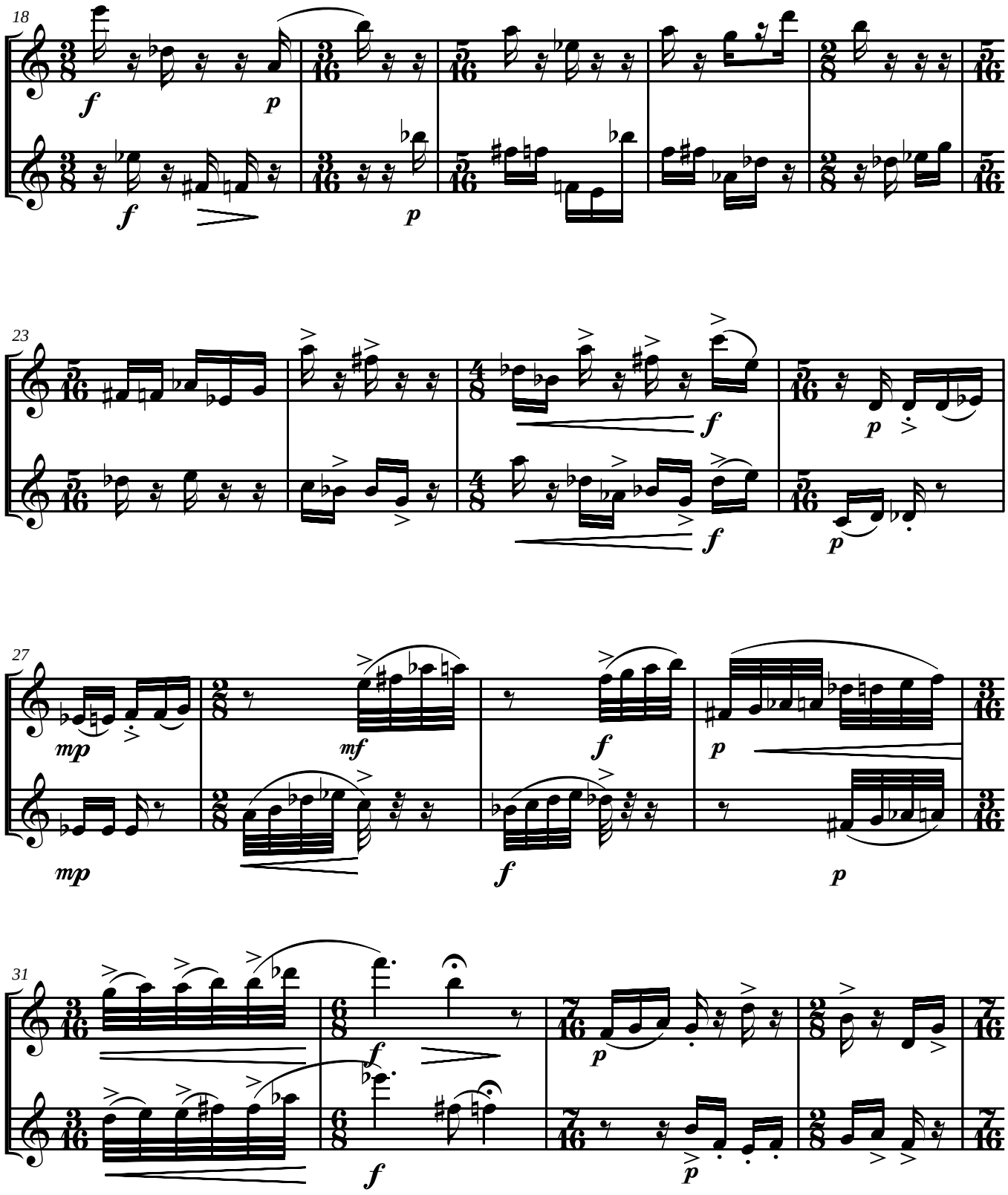
*Huanuco, is a central city in Peru.

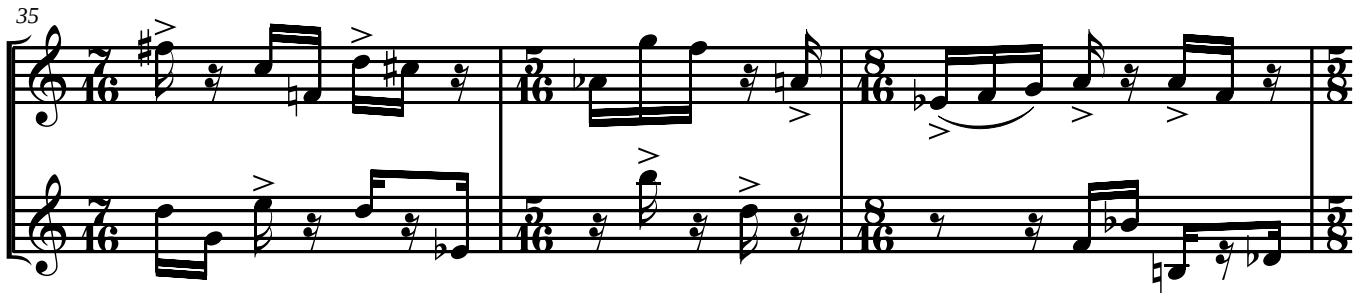
16. Sikuris*

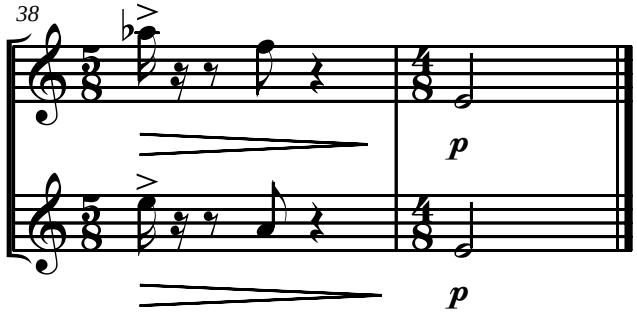
Dutto N° 2 - *Staccato Ostinato*

Jorge Villavicencio Grossmann




18
23
27
31



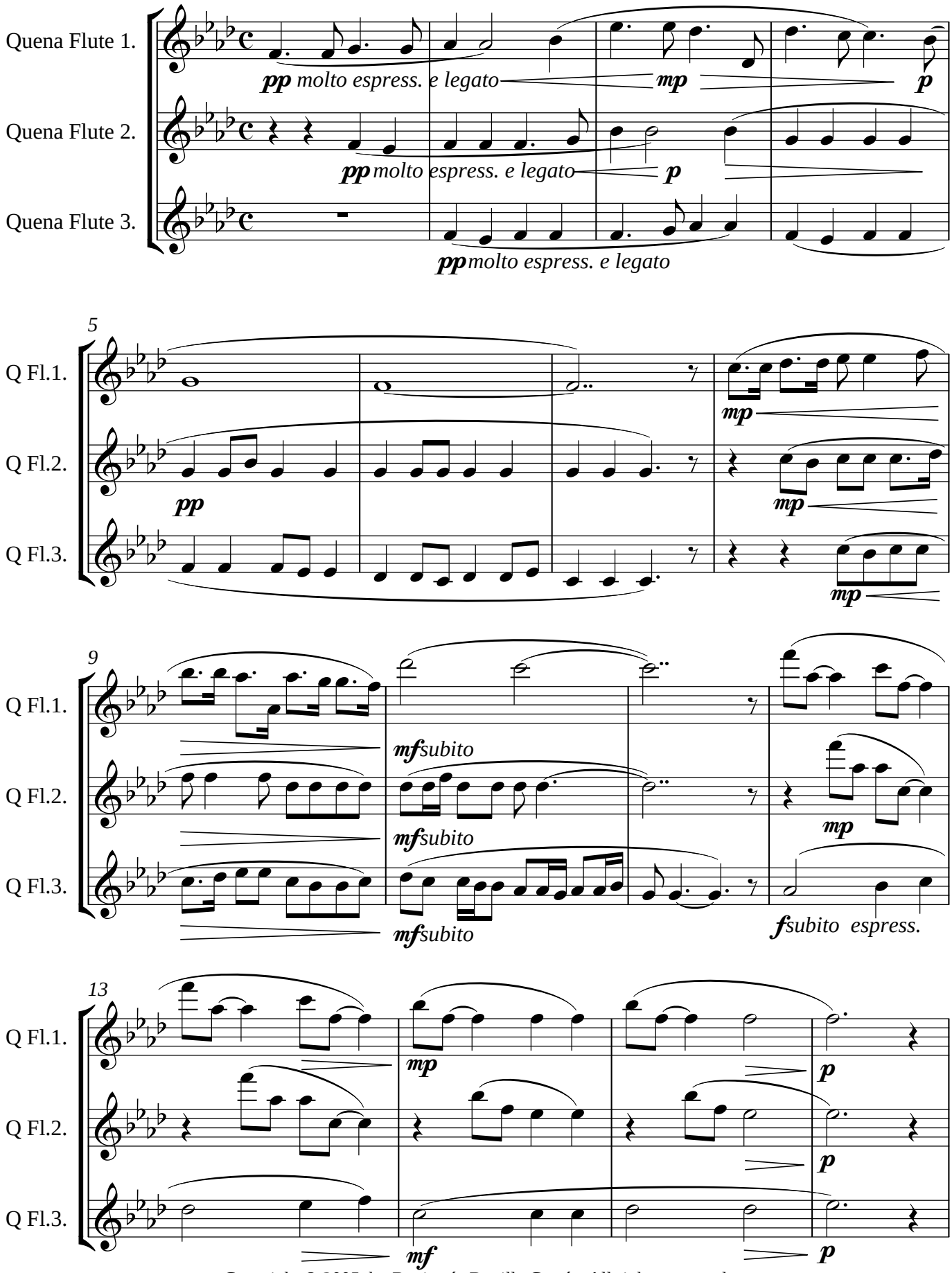


*Tipical dance of Puno (Puno is a south city in Peru).

17. Trio for Quena Flutes N°1

Benjamín Bonilla García
Lima - Peru, 2005

Adagio



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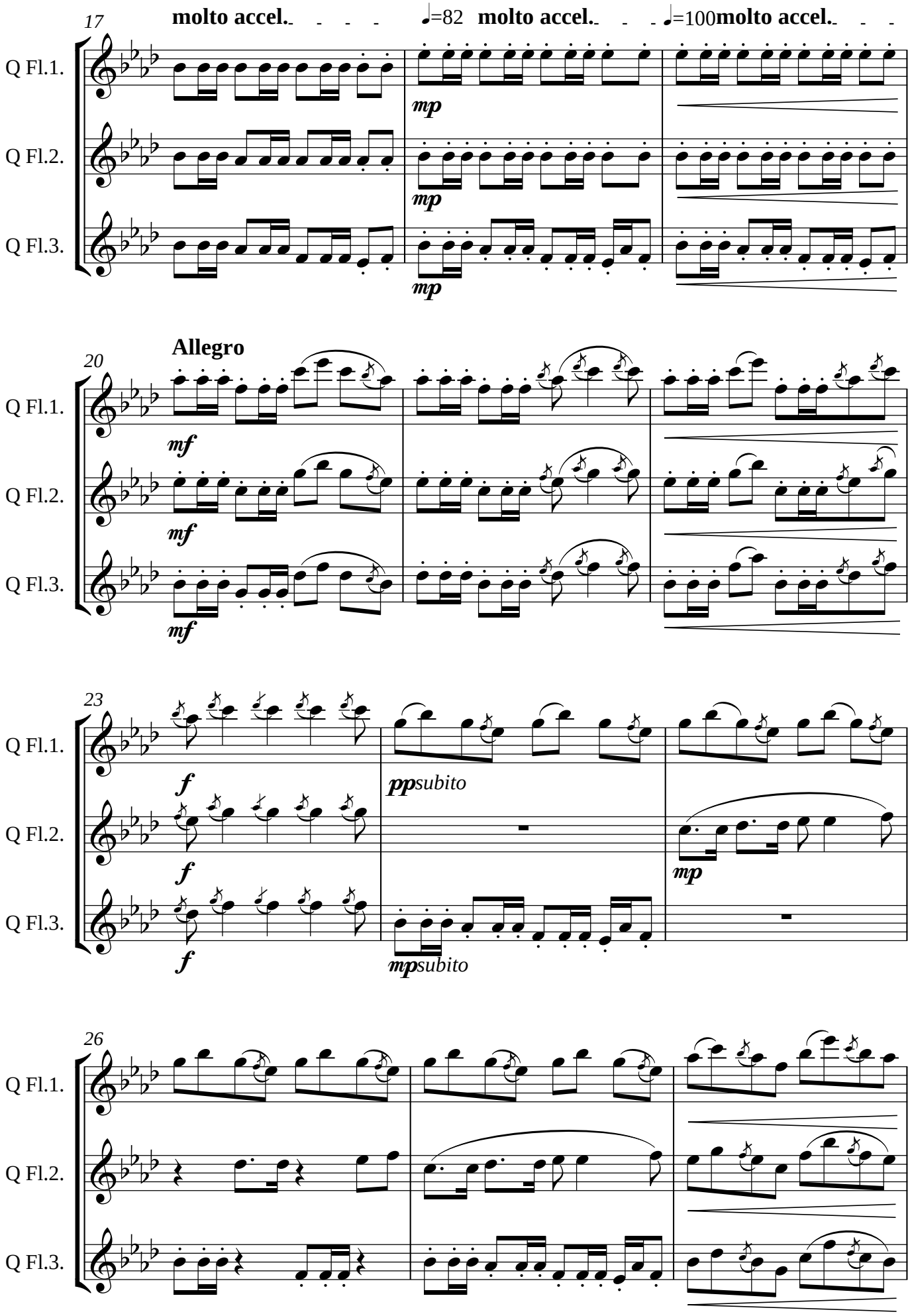
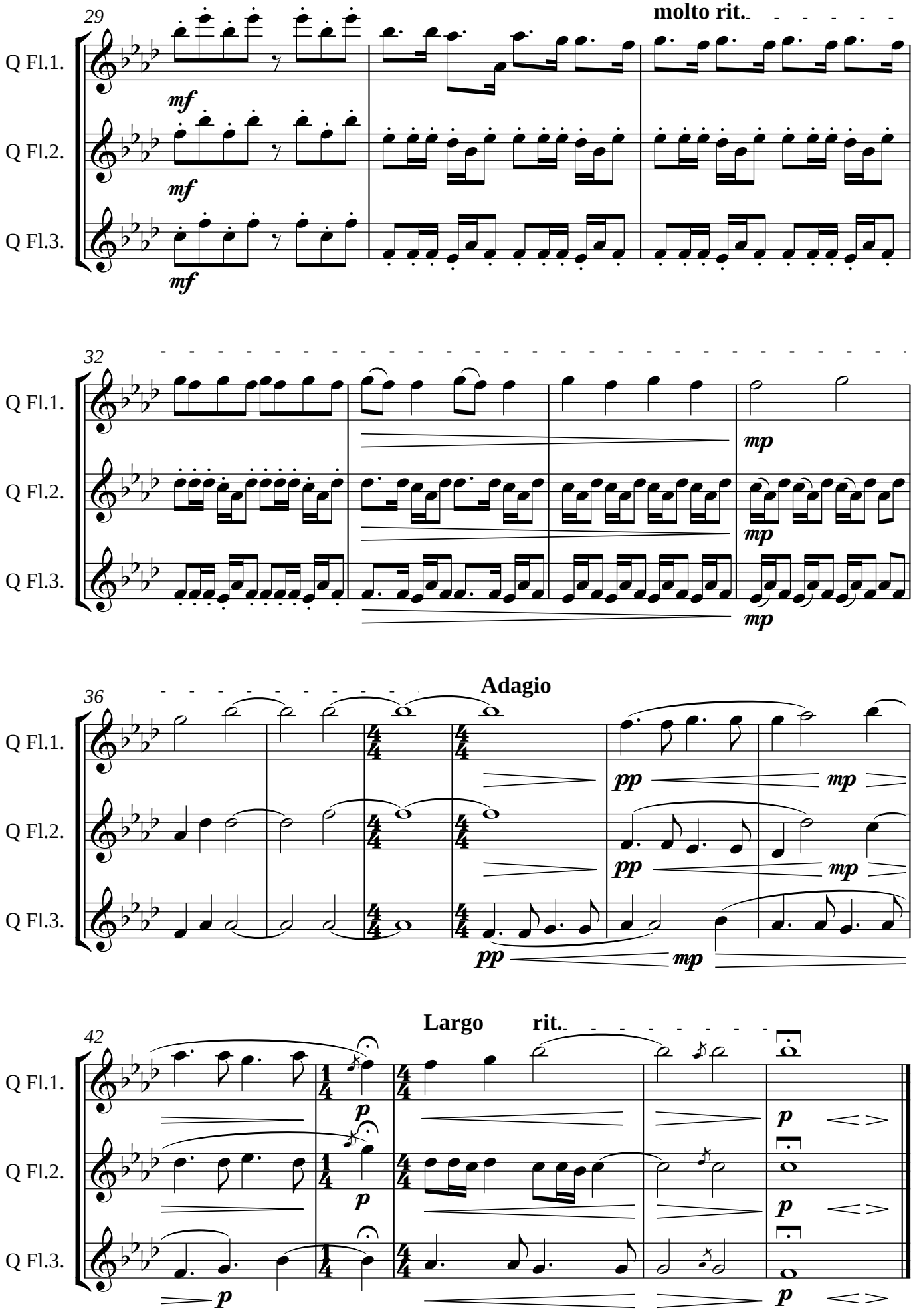
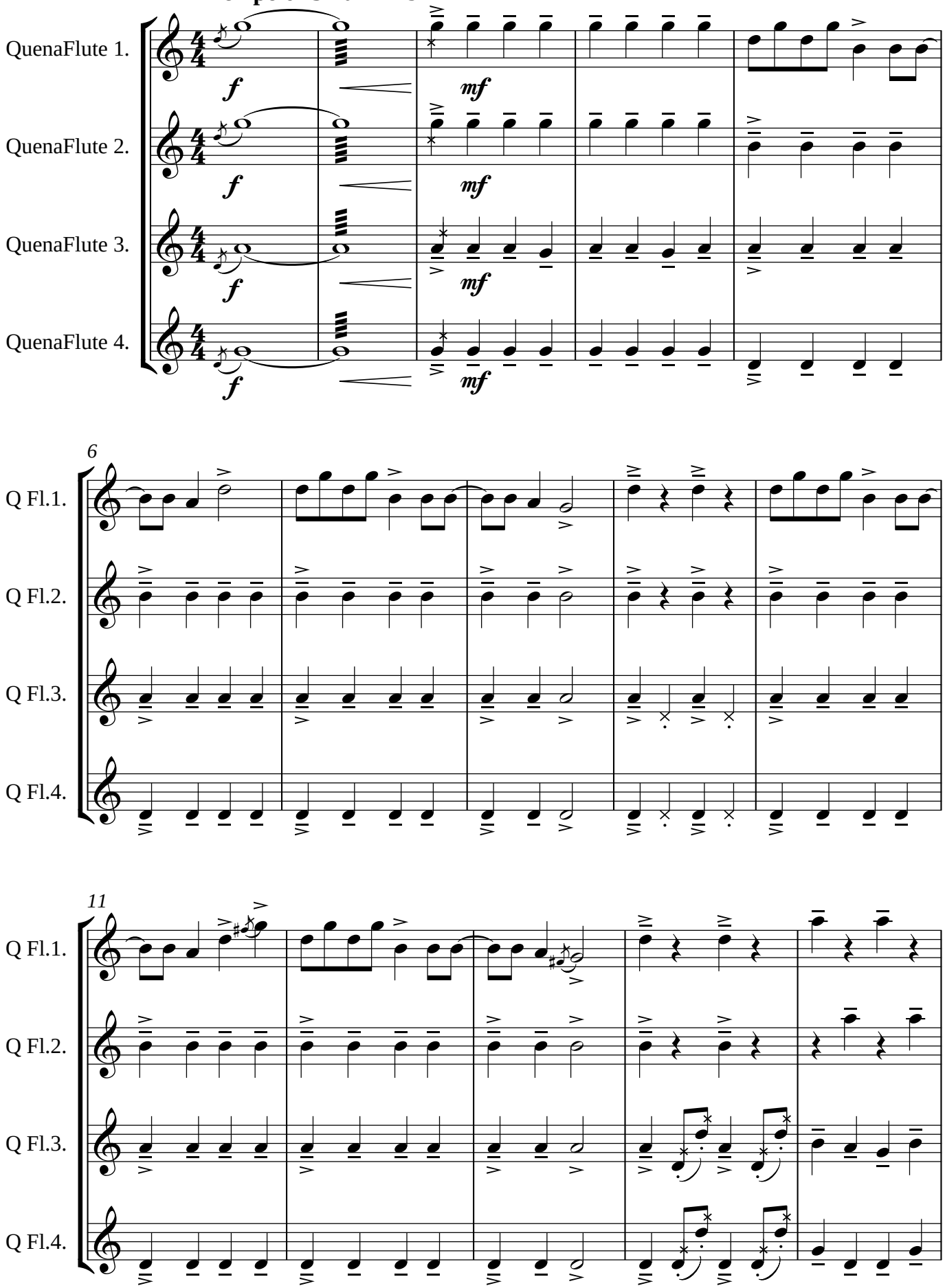

17
molto accel.
♩=82
molto accel.
♩=100
molto accel.
Q Fl.1.
Q Fl.2.
Q Fl.3.
mp
mp
mp
20
Allegro
mf
mf
mf
23
f
f
f
pp subito
mp
mp subito
26


29
molto rit.
Q Fl.1.
Q Fl.2.
Q Fl.3.
mf
32
mp
36
Adagio
pp
42
Largo
rit.
p

18. Quartet for Quena Flutes N° 1

Benjamín Bonilla García
Lima - Peru, 2005

Tempo di Sikuri♩=152



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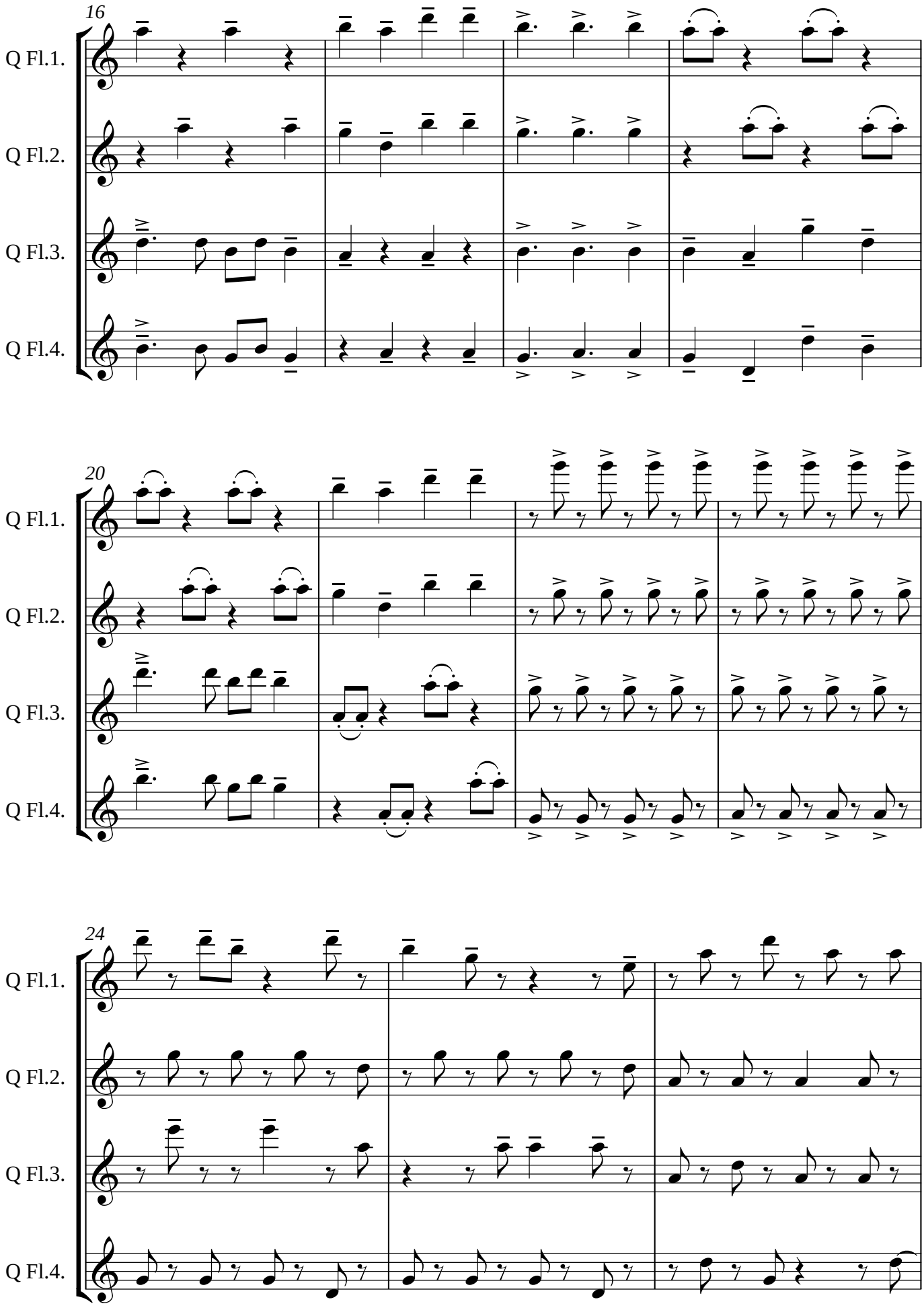
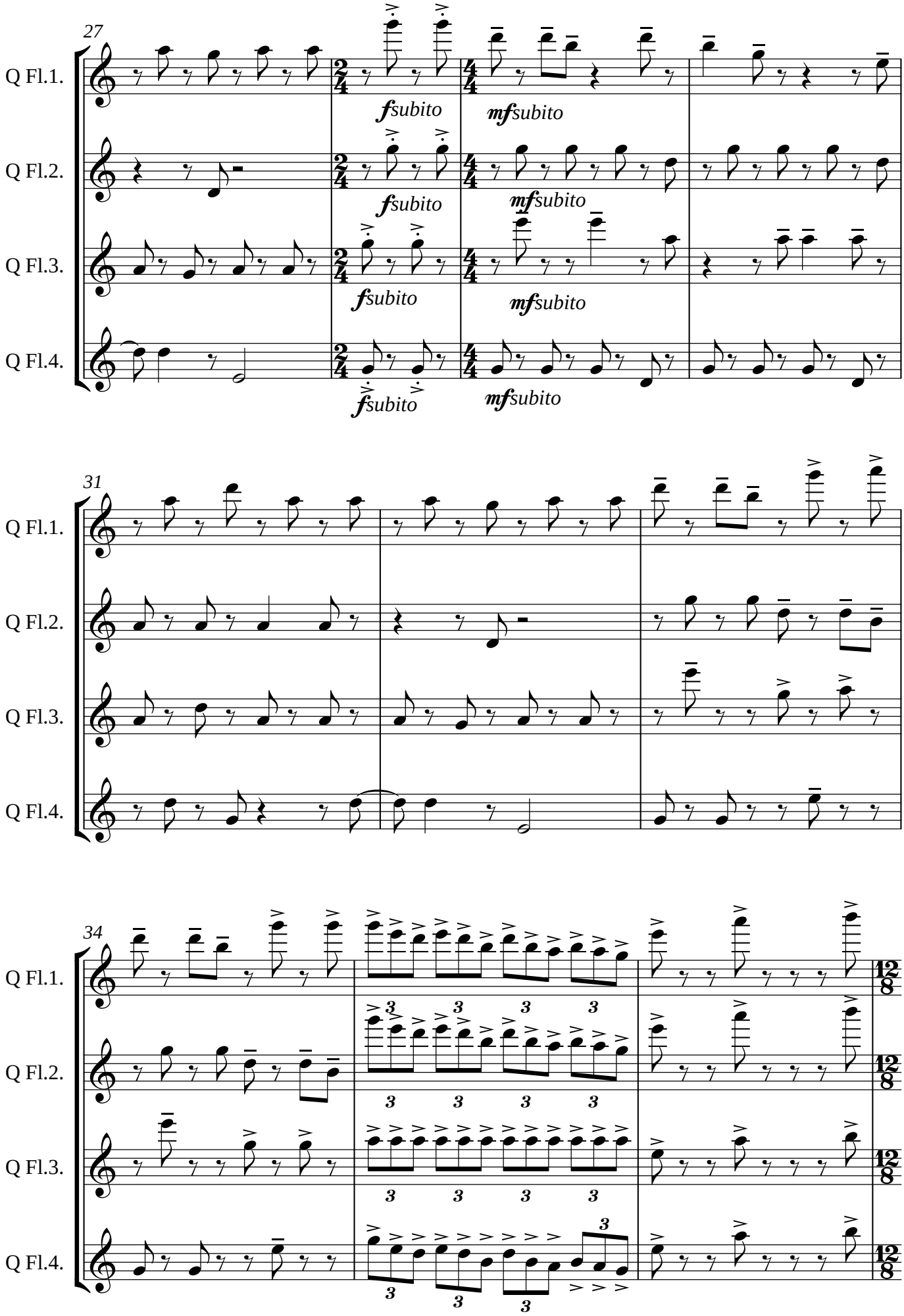
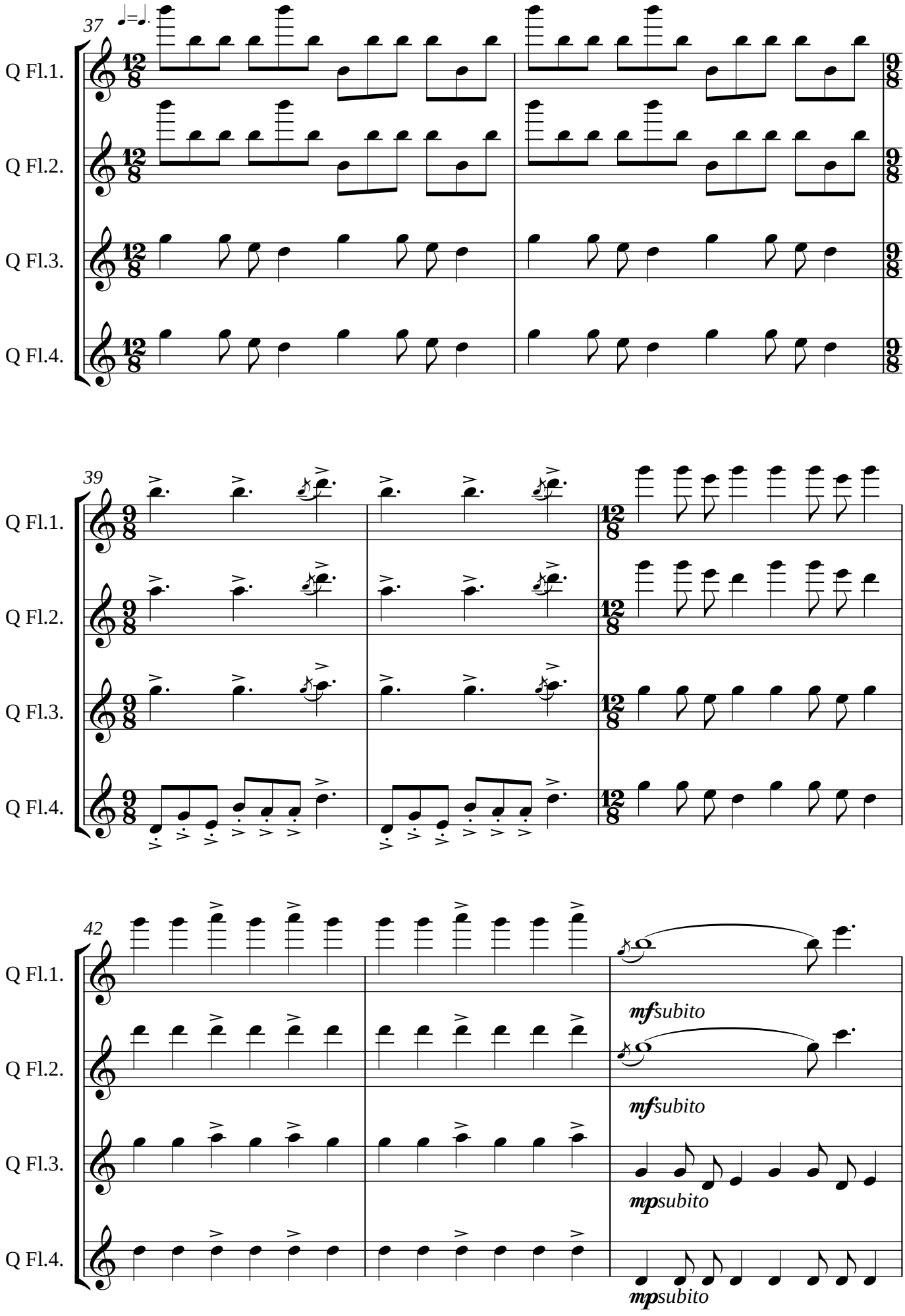
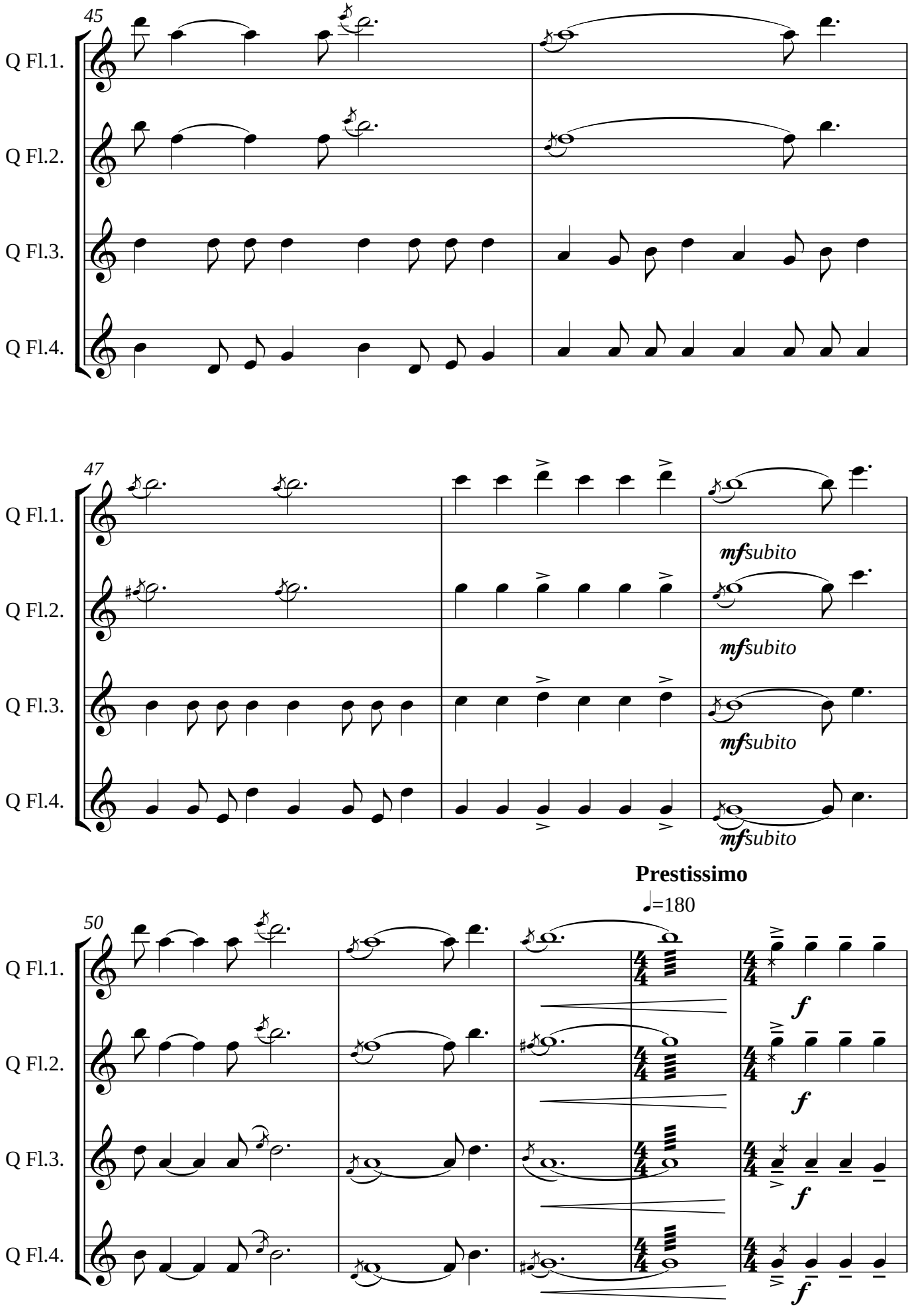
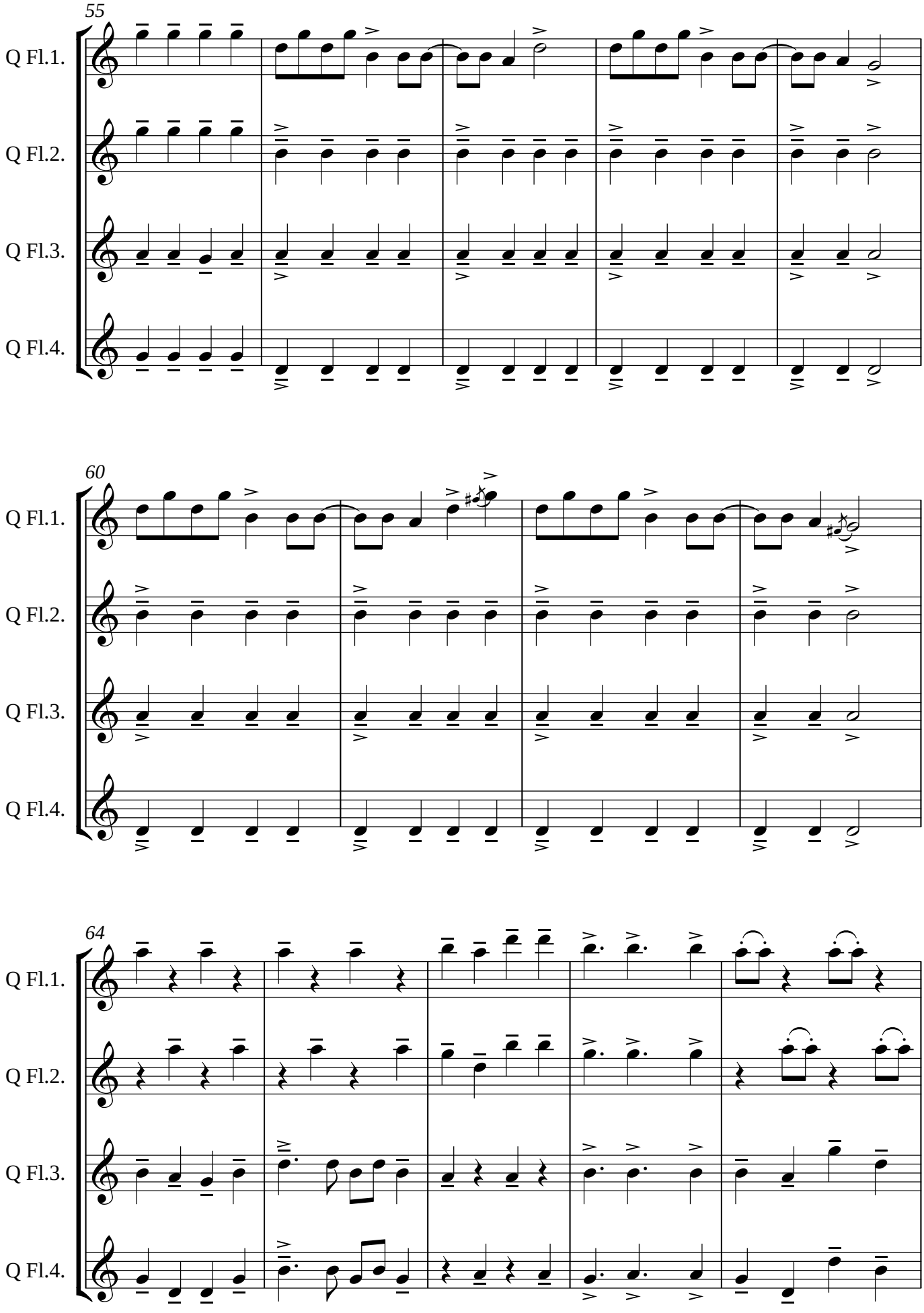
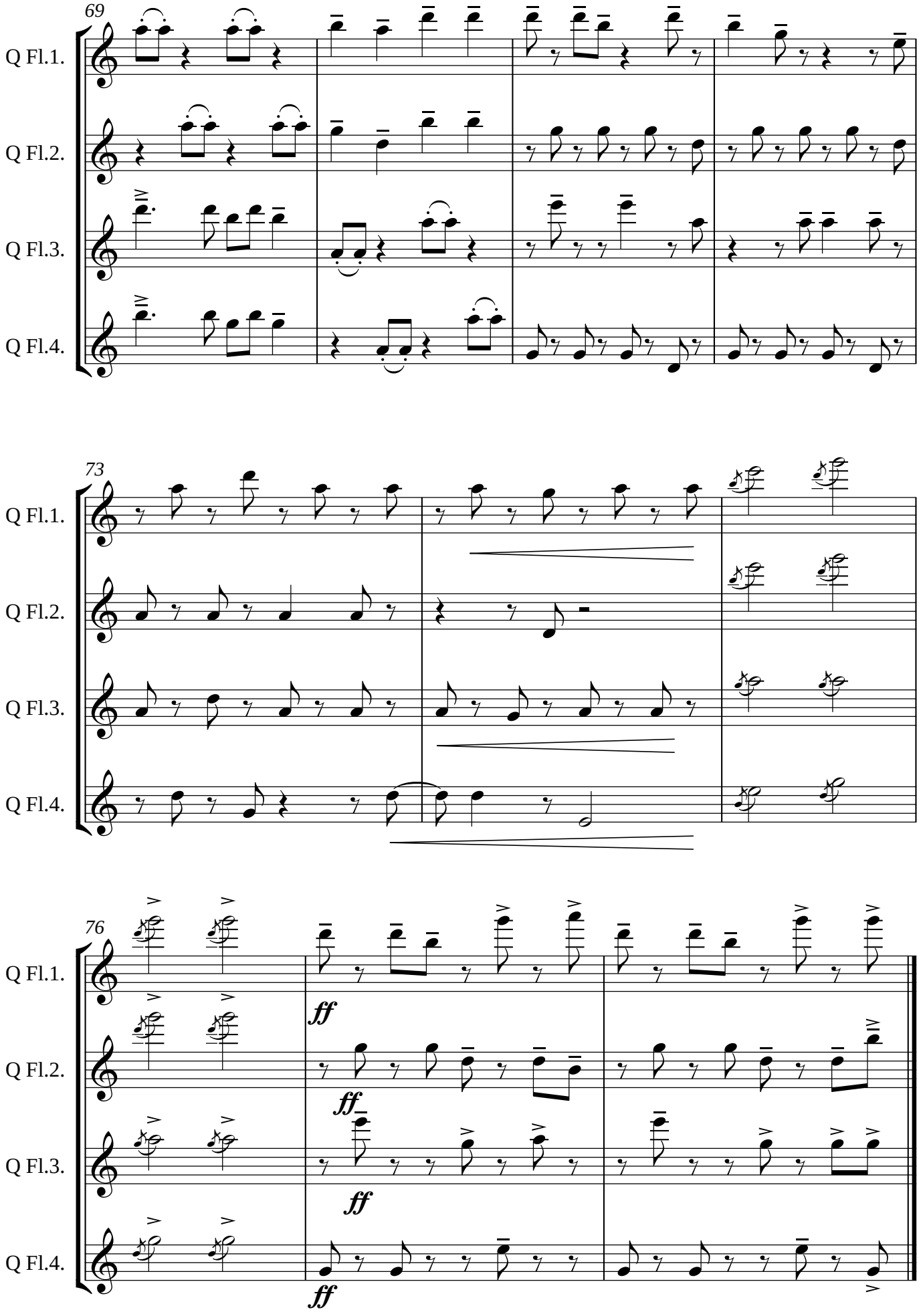

16
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.
20
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.
24
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.


27
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.
fsubito
mfsubito
31
34


37
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.
39
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.
42
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.
mf subito
mf subito
mp subito
mp subito


45
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.
47
mf subito
50
Prestissimo
♩=180
f


55
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.
60
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.
64
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.


69
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.
73
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.
76
Q Fl.1.
Q Fl.2.
Q Fl.3.
Q Fl.4.
ff
ff
ff
ff